

# Super

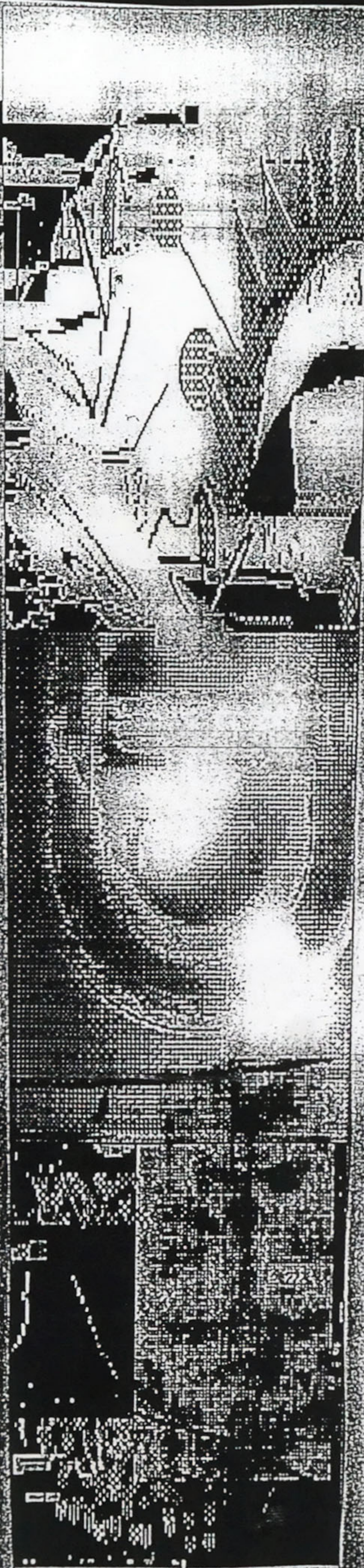
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*Newsletter of the Melb*

*Inc.*



Issue 114, June 1996



## SUPER EIGHT

The Newsletter of the **MELBOURNE SUPER 8 FILM GROUP**

Issue 114 June 1996

ISSN 1039-5288

The opinions and views expressed in this publication are not necessarily those of The Melbourne Super 8 Film Group or its committee.

July Newsletter:

deadline for articles: Thursday 20th June

Articles should be type-ready, and sent to the Melbourne Super 8 Group  
PO Box 2033, Fitzroy MDC 3065

## notes from the answering machine

As some of you may be aware, there is a massive number of members with outstanding membership dues due. I think it is proper of me to iterate that without membership dues, that the group would find it hard to survive financially. It is unfortunate with groups like ours that a lot gets taken for granted, both at membership and committee level. Well, as of June, if fees aren't paid, newsletters and other benefits are not going to be continued to those members. So please help keep up viable, and ensure you are financial!

The Super 8 WEB site will be up very soon! Address in next NL...

The office hours are currently:

**Tuesday & Thursdays**

1:00pm - 5:30pm

Next Committee Meeting:

Tuesday June 18th 1996 6:30pm

211 Johnston Street, Fitzroy

## JENNY PIGNATARO LEAVES COMMITTEE

Jenny became a member of Group in 1989, she subsequently became a member of the committee. Jenny has been a devoted member of the group and committee, spending many hours of her own time involved in group activities, not to mention the sometimes harrowing committee meetings.

Jenny has made a number of films over the years, these have been represented in many festivals and open screenings.

It is sad to see Jenny leave the committee, however we look forward to seeing her and her films at future open screenings and festivals.

Many Thanks Jenny

Matthew Rees

MS8FG Committee Member

The *Melbourne Super 8 Film Group* presents

# NAKED 8

The 9th International Melbourne Super 8 Film Festival

Friday 11th to Sunday 13th October, 1996

Erwin Rado Theatre, 211 Johnston Street, Fitzroy

The Super 8 Festival is on again, and this year we are hoping for it to be bigger and better than ever. This year we are running under the Fringe Festival banner and aiming to re-establish our local practitioner focus, whilst presenting works from both interstate and overseas. Naked 8, named for its references to the rawness of Super 8 filmmaking, will be the 9th 'festival' to be presented by the Melbourne Super 8 Film Group. With almost 4 months until the entry deadline, on September 10th (September Open Screening) there is plenty of time for filmmakers to plan and shoot their films. Emphasis is on new films that have not been previously screened, to help cultivate a feeling of 'event'.

Also, this year, as well as local, interstate and international films, we are planning a retrospective programme of the films of Richard and Pat Larter, who produced a significant body of Super 8 films during the seventies.

#### •POSTER/LOGO design:

We are calling on creative people to submit ideas and designs for poster and logo design for NAKED 8. Formats, colours and sizes are currently being discussed, so any persons interested in contributing to the Festival, please contact Tim at the Group on Tuesday or Thursday afternoons on: 9417-3402. Deadline for designs is Tuesday June 25th 1996.

#### •Selection Panel:

Any members wishing to be on the selection panel for NAKED 8, should contact Tim at the group, again, on the above number and times. Places are limited, and any member will be considered. Please be aware of the time commitment required. Traditionally, screenings have been on Sunday afternoons leading up to the festival, so bear that in mind when registering your interest.

#### •Volunteers:

There will also be an array of volunteer positions needed to be filled to ensure the smooth running of the festival, so anybody who is willing to provide some time and energy, please call Tim at the Group (9417-3402)

Currently, the Festival Committee are:

-Corinne Cantrill, Bill Mousoulis, Nick Ostrovskis, Daniel Kotsanis & Mikael Brain.

Festival Committee meetings are held on the fourth Tuesday of each month at 6pm. All correspondence should be directed to:

### NAKED 8

**Melbourne Super 8 Film Group**

PO Box 2033

Fitzroy MDC

Victoria 3065

Ph: (03) 9417-3402 Fax (03) 9417-3804

ENTRY DEADLINE 10th September 1996

# fringe

NAKED8 is running in conjunction with the 1996 FRINGE Festival

## Interval Music(s)

by Barry Brown

Georg Philipp Telemanns proto-ambient **Table Music** (1750) was devised as an unobtrusive backdrop to accompany eating. A remarkable de-emphasising and reconfiguring of the then dominant functional requirements of composition. The shift towards music as neutral background for specific activities other than conventional concert-hall artifacts, sacred song or folk traditions, was further elaborated by Eric Satie via his proposal of a **Furnishing Music** (1920). Audial wallpaper scored for various social spaces, to be ignored, but nonetheless filled in the silences; merging with, subduing, or complimenting the inherent environmental sounds. The **Muzak Corporation** (1930) subsequently mutated and commodified such utilitarian applications. Quietly bellowing packaged, distractionless, instrumentals into industrial and domestic spaces in the hope of simultaneously enhancing productivity, encouraging spending and providing relaxation.

The **Futurists** had already proclaimed traditional instrumentation and performance spaces obsolete as early as 1908. Luigi Russolo constructing noisemaking machines (1914) to celebrate the new sounds of industrialisation and to compose patriotic war anthems. Such concepts redefined musicality, highlighting and incorporating extra-musical elements as expanded orchestral forces, collapsing established hierarchies of harmonic and melodic development. As well as reframing composer-performer-listener relationships, and the utilisation of space.

Film Sound design has also played an important role in the blurring of musicality and development of expanded soundfields. Adapting and collaging established modes of storytelling and juxtaposing a variety of musical/environmental contexts. The advent of multi-channel mixing, electronic manipulation and simulation devices has continued to extend the available sonic palette and the research of psycho-acoustic properties. Refinement of architectural space and spatial modulation systems (surround sound technologies) has also enhanced the sonic fidelity of such representations.

The cinema is perhaps largely responsible for the popularisation and present saturation of cinematic soundscapes, invisible projections for every occasion, virtual weather patterns, exotic globe-trotting, subliminal mood enhancement, sonic sex stimulants etc.

To focus on the varying roles of audio, a series of **Pictureless Soundtracks** will be transmitted during the forthcoming open screenings, from 7.00 pm - 7.30 pm and during interval.

**My Chromatina Music** (1995) was featured at the last open screening. Comprising the cyclic multi-layering of a single five note chord gradually shifting through various bandwidths. Scored for any number of guitarists and performed on guitar tuners with the post-performance instruction to apply extreme equalisations throughout the bass spectrum at the threshold of audability. Intended as a subdued uneasy listening and a cheeky dig at guitar heroics, the piece was accidentally catapulted foreground as some alarmed viewers mistook it for the collapse of our already ailing sound system.

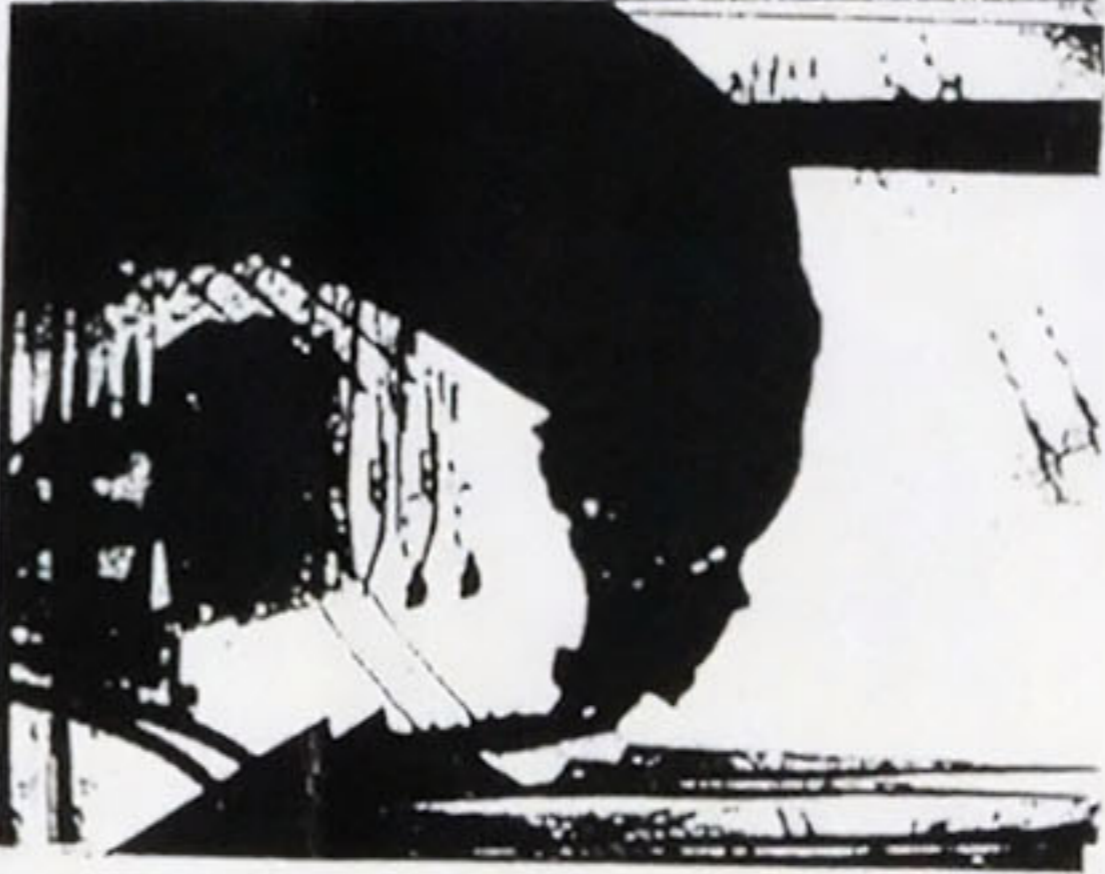
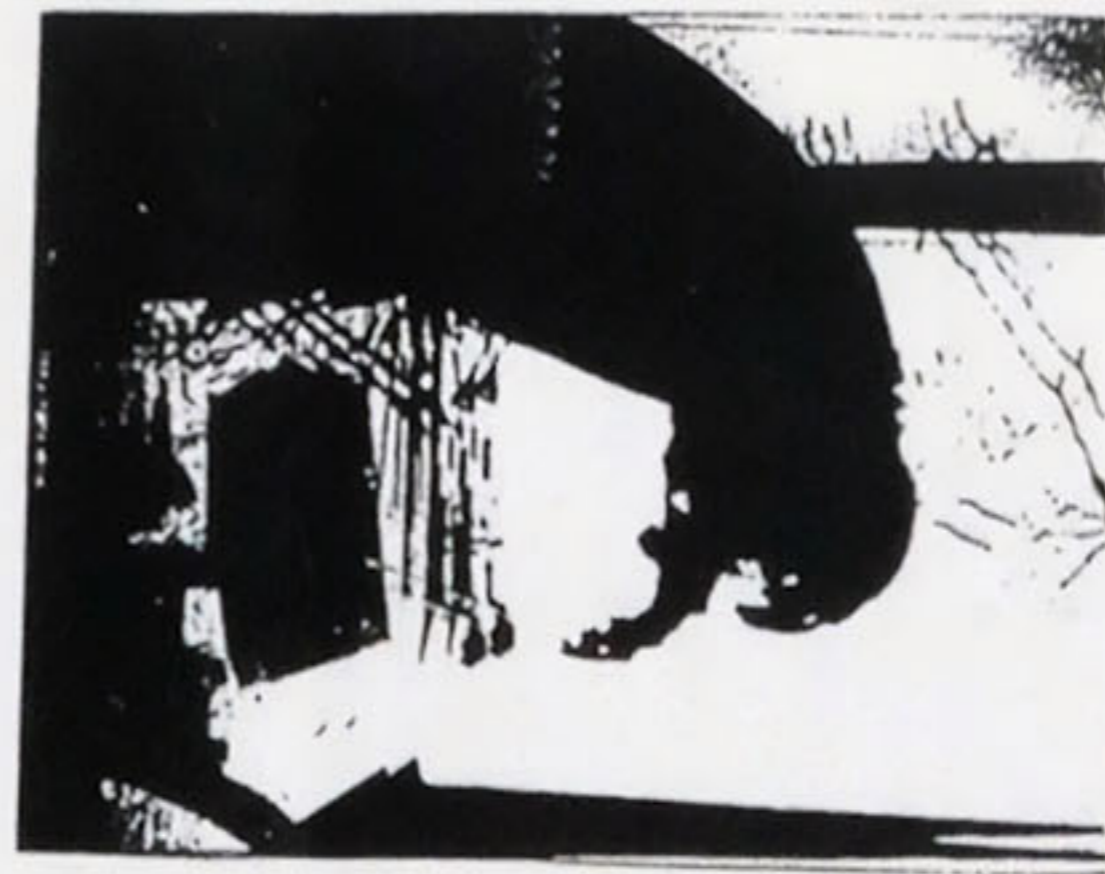
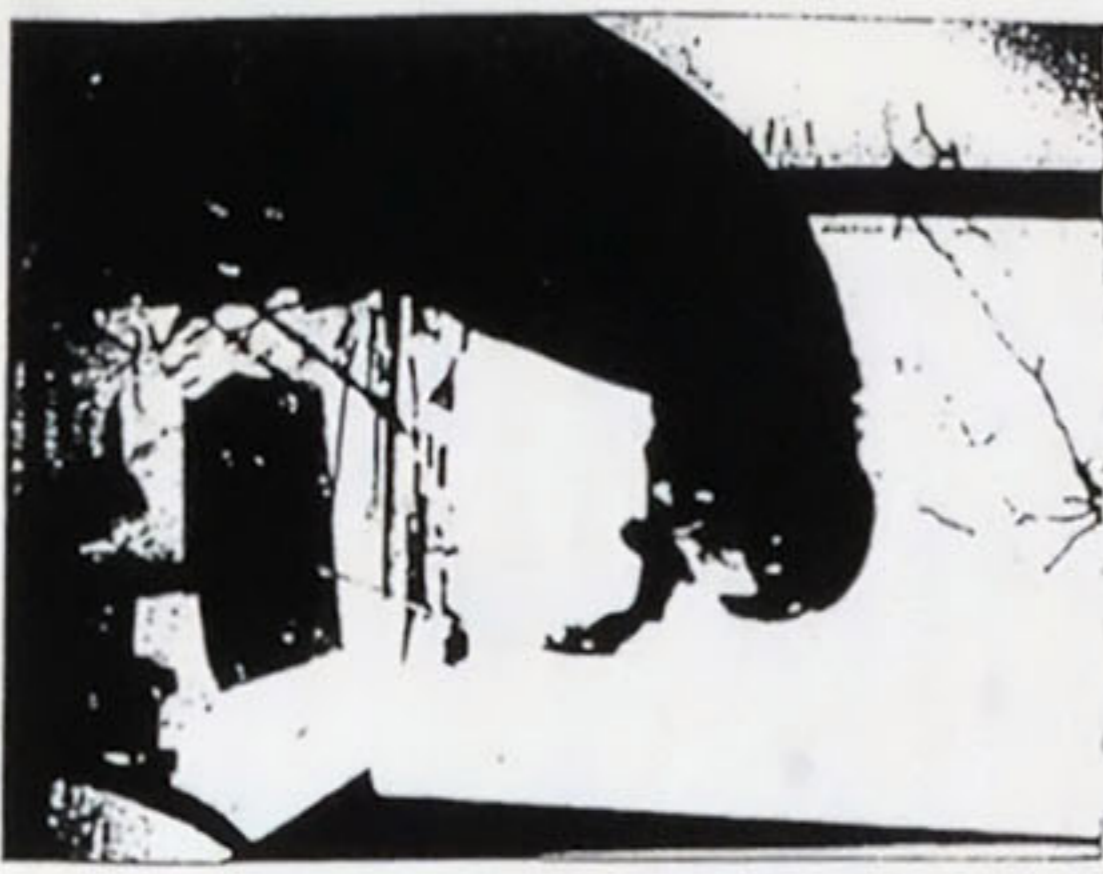
The June Open Screening features the circumfluent vibrations of **Tony Woods Studioscape** (1996).

If you are interested in contributing an aural backdrop for the series, anti-travelogues, surveillance tapes, readymades, etc. please contact me on (03) 94996587.

Some interesting reading on muzak, ambient culture and filmsound applications/technologies, respectively, can be found in the following books.

**Elevator Music** - Joseph Lanza.  
**Ocean of Sound** - David Toop  
**Sound Theory Sound Practice** - Ed Rick Altman

Also **The Sex Revolts Gender, Rebellion and Rock n Roll** - Joy Press & Simon Reynolds, has some interesting chapters on psychedelic and ambient musics.



## La Meant

Do you not hear, Super-8 Group,  
For whom the bell tolls?  
It tolls for thee.  
But hark - there are two bells!  
La, la, la, la, la, la, la ....

\* \* \* \* \*

Ring ring/Why don't you give us a call/  
AFC?  
"Welcome to the world, boys."  
Hi/Pleased to meet you/  
Hope you guess my name.  
Hip - look good, feel good, be good!  
Hype - profile, not front on.  
Hyper - bole me over.  
Oh, lord, take me to a hyper ground!  
Creative Fascist Nation:  
Oh, Johnny be good.  
So the Government is banning Super-8,  
But let me tell you this, my friend:  
If anyone comes to  
Buy back my camera,  
I will shoot them with it first.

\* \* \* \* \*

The greenies are saving the trees,  
But who is saving those  
Who can appreciate the trees?  
Thoreau's thesaurus is missing ....

\* \* \* \* \*

A festival is a festival,  
It is not a sell-out.  
On the fringe we can mime,  
But best to be in-land,  
For a merge is a submerge.  
Real things don't mime anyway.  
'Tis then a short step to Coke-sucking.

\* \* \* \* \*

Film is poetry  
Video is reality  
Multimedia is virtual reality

\* \* \* \* \*

It did!!  
But the ears were not ripe,  
In that Tragic Age  
Of the 1990's.  
I saw the revolution fail  
And I could do nothing.  
I saw the best hearts of  
My G-G-Generation  
Stammer to a stop.  
They were driven Underground  
And refused all media requests.  
But bunkers are bunk,  
For larks like to fly.  
When I grow up,  
I want to be an astronaut.  
Yeah, I wanna fly man.

\* \* \* \* \*

The roads are cross,  
The hearts are sagging,  
The stocks are low,  
The funds are none.  
1995 fund-raising activities  
Were two years too early.  
We do not want to become  
The Group Who Cried Wolf.  
The committed are not  
And that is only right.  
For when the roads are cross,  
They need cross people:  
Young 'uns with some go,  
Some welling of energy.  
In '66 Breen kicked a point,  
In '67 some fresh tigers roared.  
In '96 Breen kicked another point,  
In '97 more tigers must roar.  
In the land of false white gods,  
Only the demons will survive.

\* \* \* \* \*

Oh, my lord, where are we?  
Where are we, my soul?  
Are we here or are we there?  
Are we here or just nowhere?  
In the words of the  
Esteemed James Thompson:  
"We'll be back".  
La la la la la la la la .....

WILLIAM MOUSOULIS

## IMAGES from abroad.....

Seven weeks it is since I fled Melbourne, loaded with my Canon 1014 a DAT walkman and an RACV scholarship. This on the road stuff is certainly not for the faint hearted.

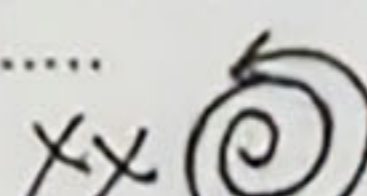
Briefly, for those of you who're interested, I'm documenting and researching the challenging area of chronic pain following road trauma. Sound bland?

Well actually it's an exciting global study that has taken me to the USA and Canada for the first time with Brazil, the UK and Europe in the wings. What interests me is capturing peoples' pain experiences and perceptions cross culturally and how to present it in a digestible and captivating way through film.

My learning curve has gone off the deep end.

I'm penning this from a rickety train-car taking me from Canada back to the US. But let me back-track with some filmic snippets from my mental journal.....

.....Natasha



### LA

Fooled myself with other's notions that the film mecca of the world would at least have used, cheap and easily available S8 equipment:

#### MYTH NUMERO UNO.

Pleasingly, there's a healthy S8 community but primarily used by the multi-million dollar music industry for that cheap grunge look. Würker splicers are as rare as pedestrians (even to hire), prices of cameras are 3-4 times that of Melbourne (unless you miraculously pick one up at a Yard Sale), vendors at swap meets are into huge commissions for junk, and private sellers in the street mags Recycler and Shutterbug are wise to the fact that, *In Hollywood, film = \$.*

YALE LABS and SUPER 8 SOUND (although I was informed that they were liars and thieves!) are the only people who know the equipment, with Yale being the only west coast lab to process Kodachrome, Ektachrome. Plus X and Tri X.

#### MYTH NUMERO DUO: S8 FILM STOCK IS CHEAP.

B&W stock aside (which sell for US \$10 pl. tx), all color film is US \$18-24 pl. tx. This doesn't include processing. Those pre-paid mailers we're used to are for export only and impossible to get here. A real nuisance if you're buying stock to use outside of the US. If you don't have mailers.

Does anyone have any spares?

Processing is US \$12 pl. tx. So one silent processed roll of Kodachrome will cost as much as US \$32.

Rude awakening when I expected "cheap". I guess it encourages frugal filming?

At an independent 16mm screening I attended in Hollywood, I'm delighted to confidently state that Melbourne has a high degree of talent.

Contrary to belief, not everyone in Hollywood suffers from entertainment industry overload syndrome, although people loved being filmed. It's great for purchasing photographic equipment, but don't forget your S8.

I found it a chaotic city reliant on alienation through cellular phones, hand-guns and cars.

### SEATTLE

First realisation is I have too much gear to schlepp about.

Nothing new in the cinemas, everyone was going mad about *NICO-ICON* which Melbourne audiences were privileged to see at last year's Int. Film Fest.

S8 equipment and film stock cheaper than LA but lower on the ground. All processing is sent out and takes about 7-10 days.

Grateful for the Seattle espresso coffee addiction and its' creative university vibe.

### NYC

Launch me into heaven with all the cliches I can muster. A film being shot on every street corner. Adorable vocal locals. An abundance of images.

NYU Film School is situated in an uninspiring 8 storey 70's style muck building in Manhattan. Try affording the US \$ 30,000/year to study there. Spike Lee must still be paying it off.

Fantastic indie film scene. Couldn't find much S8 but probably due to mega-multi-media sensory overload.

Photographic equipment is a-plenty and affordable.

Kodak Cash 'n' Carry stock Plus X and Tri X only, US \$8.48 pl. tx. All processing is sent to New Jersey.

If you can afford it, NYC has everything.

### BURLINGTON, VERMONT

Super 8? Is that an old type of video camera you've got?

Snow. Lots of. Not the kind on T.V.

### MONTREAL, CANADA

You think Melbourne has high rainfall?! Perhaps why there are so many excellent cinemas for both anglo and francophones, mainstream and arthouse.

Resident filmmakers state that funding has been slashed and burned with recent political changes.

Thankfully the NFB (National film Board) was still operating its' magnificent documentary and animation resource centre: *The CineRobotheque* (Its' cinema and video theatre had been recently cut). For only \$5/2 hrs you can experience a host of Canadian images in your own individual space age viewing station. Rain on.

## Bill's Home Page

### or RE-inventing In No Sense.

Bill Mousoulis's 37 minute RE-prise of his Super 8 film making existence; tentatively named "When I Grow Up" was shown at the last Melbourne Super 8 Group Open Screening. Despite Bill's overexposed and inexorable output in both print and film, the film was a fresh and invigorating RE-emergence RE-constitution and RE-prieve. One of the things I have found energising in Bill's films has been the complex potential that his simply presented scenarios of the Everyday seethe with under their surface, how the insignificant, moved through at slow pace, contain shards of truth within their mere existence. Yet at times his work to me starts to become too trite around mid point, after promising and opening up many of the dilemmas of the Everyday these films are rounded off with somehow contrived yet inconsequential solutions. This is probably part of the plan, of course, but I am left in the end with the feeling that he has captured NO thing except the strength of his technical polish and editing skill.

Many of the short works at an Open Screening gather up the audience's criticism and impatience as they trundle past a gauntlet of artists in rising bear pit, attention deficit mode. Bill is always more than willing to put his work to this test. My attention stayed with this film cleanly and clearly despite its mammoth length by such screenings' standards. Perhaps it was a sense that Bill was not in complete control of the outcome that caught my interest. Yet this film is definitely one case (of quite a few really) where the loose ends, the repetitions, the undefined gestures and meanings mount up and intermingle in an inconclusive minefield of open ended viewing pleasure.

"When I Grow Up" is an impressionist track through offcuts and unfinished films and general bits and pieces off the proverbial cutting room floor from a lifetime in film. Yes, it is a lifetime now. It is about moments revisited and ideas and hopes unresolved. Its structure is loose and fragments as motions and phrases are replayed, retravelled, redone. It is fascinating how repetition used in this way makes things more fleeting and ephemeral rather than more concrete. This is, I think, an important realisation for Mousoulis. It is a take on the everyday that intimates its essence. I believe such an essence can only remain incomplete, yet it is none the less very powerful because of this. A sense of this inhabits this work between its time warps and RE-phrasings.

It is not nostalgic and sentimental but RE-constituting. Bill is RE-building himself from within by working with the tools and language with which he is familiar. There are some telling personal moments and images. Bill's grandmother got things going for me very early on. Her stiffened, ghostly posture, seemingly dead centre of the offhand carryings on of family life in the presence of "the camera" is stunning in all that word's meanings. She looks stunned, I am stunned, the film is stunned into existence like a cold slap to a newborn baby. All my attention seeps from the father to the grandmother. There is a terrible weight and ominous quality given to the film's enterprise by these images that is countered by more light hearted moments between family members like the playing of monopoly, the sister's gaze out from the balcony, the mother with the water hose and those replaying moments from Bill's films. The boundaries are blurred. Intentionally. It is as though Bill has stood back. It is as if he has grown another skin. It is also his audience that is allowed to stand back and wear the new clothes, partly made of this old cloth.

There is a shot into the hallway immersed in the booming background rage of the mother's voice that echoes and fills the space of the house. This is such an exquisitely ambivalent and highly charged shot. What is she saying? Is it a rage, an opera, a lament, a tantric ownership of the space. Does she know it is being RE-corded, hijacked out of her mouth? The unknown leaves them all possible and

mischievously private. And the same for that face that glances around the corner with a sense of a smile or some kind of knowing or embarrassed look. And who was that? I did not catch it. Again all the possibilities remain intact and arch outward to permeate the whole film. The hallway itself, highly polished with the fronds of a pot plant at the end, is somehow filled with a meticulously cared for, spruced up sheen. Yet it suggests a certain emptiness or inconsequence. Bill has never made much of that Greek part of him but that hall seems like a metaphor for Bill's style. This style somehow reverberates through the architecture and kitsch of this migrant family home where every little thing is in its certain place. This film seems almost a break, a cracking up of that influence and a tipping of the hat as well.

Part of "When I Grow Up"s fascination is also this promenade of a shared history and the remembrance of things seen before. You notice how the title style changes over time. The changes in Bill's face, body and stature: the way he carries himself rise up and are noticed, comes through, infiltrate the film.

The film works on memory in the way that Le Grice surmises memory works in his Chronos Project: *It seems clear to me that in memory, images from one source are linked to others in a continuing variety: they are used and re-used and constantly transformed in the process. In other words, meanings are not locked into the initial form of the memory, but develop through re-juxtaposition. This is an active rather than nostalgic (or factual) notion of memory..... In a non-linear interactive form like CD ROM, this movement through layers of simultaneous development could be actualised, preserving other versions and variations.* Malcolm Le Grice p23 Vertigo No 5 95

The film is like a Home Page on the Internet. I use the metaphor of the Home Page to suggest this idea of interactivity in this film, to suggest what Le Grice was getting at about memory. We are visiting his Home Page. Some of the sequences work like hyper textual hotspots that lead to memories of that time when those images were seen, were first presented publicly. These images then bring back a whole lot of other things with them, things to do with Super 8, quite often, and about the Super 8 group. Different images push your memory buttons. The film is capable of many readings. It is an open text.

There are vignettes of a younger Adrian Martin. He is repeatedly coming out of a video shop, going down the street and home and sitting down in front of the TV. There is the replay of this very Mousoulis contemplation of the male body, the trademark getting seated and the hand on chin Socratic "thinker" shots. Apart from the repetition of the film shoot you wonder how many times Adrian has addictively gone through this, for him, pleasurable ritual, and its impact in the building of his wide ranging critical take on films that he now displays through his role as The Age film critic. In the process of watching you wonder where Adrian "was" then when the film was shot. Such questions and inspections shape memory..

There are also those young mates with their tight jeans of the times, carrying their walk and pose in pseudo macho variations. They walk away into their careers never to be seen again, leaving Bill holding the camera. He stayed. This stuff now has a history that has added an extra layer of skin to the Body of Bill's work.

The film's title: When I Grow Up plays on the same idea of presented or feigned naivety that "Innersense Films" seems to suggest. Bill has always been in the habit of signing off his films in that way ( Innersense films or Innersense Productions). This seems so out of place. In no sense is it true now. This film moves Bill's work into an area where such posturing seems ineffectual, useless. When I Grow Up does offer more though, as a title, I suppose; it can also be read with a kind of sarcasm that the road travelled and rivers crossed allows us. Thanks Bill.



**Last Open Screening:  
TUESDAY 14TH MAY 1996**

The Films of MARCUS BREEN

- Tram Stop (1983, 22mins)
- Hot Pies (1984, 12mins)
- Drum, Think Drum (1988, 32mins)

**plus at 8:30 Open Screening Films**

- a matter of waiting - Tony Woods, 12 mins
- Work & Machine '94- Peter Lane, 3.5 mins
- Tigerlily - Tegan Mel, 8 mins
- Chase (sound version)- Moira Joseph, 3 mins
- When I Grow Up - Bill Mousoulis, 34 mins
- Petunias - Arthur & Corinne Cantrill, 5 mins
- The Installation - James Thompson, 3 mins

Lucifer Gets Hammered by Daniel Kotsanis was not shown due to lack of time.

**Next Open Screening: 11 JUN 1996**

at 7:30pm

**4 Women of 8**

Films by **MOIRA JOSEPH**  
**JENNIFER LEGGETT**  
**IRENE PROEBSTING**  
**OONI PEH**

*followed by an*  
**OPEN SCREENING**

BYO films - all films shown, time permitting.

The Erwin Rado Theatre  
211 Johnston Street,  
Fitzroy  
Enquiries: (03) 9417-3402

classified bits...

**WANTED:**

Old Super 8 Cameras and instamatic cameras for sculpture entitled "The Death of Super 8" - specifically groovy, sci-fi looking models (do not need to be in working order)  
Phone Peter Clements (03) 9807-5952

**WANTED TO BUY**

Projectors, projector Screens & Projector stands  
Phone Nick Ostrovskis (03) 9391-8438

**FOR SALE:**

Ricoh Super 8 Projector & Screen  
Contact the Super 8 Group (9417-3402)

**FOR SALE:**

Magnon Ton-800 - 8x Zoom Sound Camera & Eumig ECS- Chemo-splicer  
\$60.00 both ono  
Phone: 9728-3779

*Editorial and Layout by Daniel Kotsanis & Tony Woods*

**Contact Number: 03 9417 3402**

**Fax: 03 9417 3804**

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Contributions are welcome (see page 2)

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**Super Eight**



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OUTFACE  
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POSTAGE  
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**NAKED8**  
The 9th Melbourne International Super 8 Festival  
**COMING SOON**