

Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 123 APRIL 1997



Super 8 reference library Resources update News, views and reviews

NEWSLETTER NOW ON WEBSITE

In order to keep the Group's website (<http://www.cinemedia.net/super8/>) current, growing, useful, interesting and so on it will now be updated on a more regular basis. Those of us who are regular 'surfers' know that there's nothing more annoying or useless than a website that carries information that is months out of date. The details of the next open screenings have been posted monthly, now there will be simultaneous on-line publication of a version of each monthly newsletter. As well as featuring the current issue, articles from previous months newsletters will remain on-line and build into an archive. If you have material for the newsletter, on-line and on-paper versions, you can send them to me as an attachment to an e-mail. Be sure to check for current dead-line first. Preference is for MS Word (for Mac or PC), ClarisWorks or QuarkXpress (Mac only).

Correspondence

Jo Law is seeking expressions of interest from independent film groups to submit works in the Hong Kong Australia Film and Video Exchange programme in 1997. This is being followed up by committee member Heinz Boeck.

Ross Hampton Communications is meeting soon with MS8FG committee members to discuss an upcoming Super 8 Film Competition /Festival. Details soon.

The MS8FG has been invited to submit a programme for Les Recontres du 8eme Type to be held in France next year. The group was notified too late to participate this year.

Surprise Festival

Committee member Natasha Stellmach is departing for Taiwan on either the 7th or 9th of April, thanks to Australian Film Commission funding, to present the MS8FG Programme Dilate at the Surprise Film Festival. Have a great trip Natasha.

See page 6

The MS8FG has also corresponded with The Cultural Affairs Manager of the Australian Commerce and Industry Office in Taipei about filmmaker payments for the MS8FG Dilate Programme at the Surprise Film Festival. Update in the next newsletter.

Gonski Update

An Australian Screen Culture and Industry Organisations group has formed to brief and make presentations to Senator Alston as a response to the Gonski Report. The MS8FG is being represented as part of this group by committee member Tony Woods.

See page 6

Call for Entries

Trygodactyl, the film and video section of the Brisbane Festival Fringe is inviting film and video makers to submit preview copies of their work on video for the festival to be held from the 23rd May to June 9th. For details phone (07) 3448 9530 or Write to The Film and Video Subcommittee, PO Box 5279 West End Qld 4101 by 25th April.

Can You Help?

The MS8FG is currently updating the collection of festival programmes and year books. The collection needs copies of the Festival programmes 3, 4, 5 and 6 and the 1990 Year Book. Can anyone supply these please? If you have any other materials that documents the group please give me a call on 9417 3402.

Movie Fair

The Melbourne Music and Movie Fair will be held at the St Kilda Town Hall cnr Nepean Highway and Carlisle St on Sunday the 18th of May from 10 to 4pm.

Dianne Duncombe
Administrator

Rare and Interesting

Few of us will ever have seen the 'rare and interesting' locally made films of the 50s and 60s to be shown at the Erwin Rado Theatre on April 1, Corinne Cantrill says. This program, chosen and organised by Corinne and Arthur Cantrill, follows their well-attended February screening selected from the same decades and designed to highlight now unavailable stocks and problems of preservation. The new program, originally organised to help Brian Dogherty with his research into Australian films of these years, was turned into a public event as a fundraiser for the MS8FG. Brian, who will be at the screening to have a look like the rest of us, will also talk about his investigations (funded by the AFC and facilitated by Sydney Intermedia Network) into a proposal for a national screen arts touring network.

Entry by donation. Erwin Rado Theatre, 211 Johnston St, Fitzroy, 7.30pm, Tuesday April 1, 1997.

Virginia Fraser

LOST

Last year - 10 December 1996 - a short film about 30ft long on (possibly) a white reel. This is b/w processed footage. It may have been taken from the Open Screening entry box and I need it back. Return it to Open Screening box at next meeting if possible.

*horay
Daniel Kotsanis*

7.30 Screening

followed by an open screening, BYO take up reels

Tue 8th April 1997

Christos Linou presents an evening of films via an Adelaide connection for the MS8FG

Three film makers who have known each other in Adelaide since 87 celebrate their 10th anniversary of arts friendship and film-making.

Hans Kreiner "I regard myself as more of a visual artist than a film maker. There is no attempt at a narrative in any of the work, rather the process is thematic, and probably more appropriately screened in a gallery to an audience free of their seats."

Loopy : 5 min

A series of experimental super 8 film loops of multiple projections and sounds that

create theatrical atmosphere, sculptural form, visual and aural entertainment. With the notion of projecting film as an art instillation, the artist prefers to

move around the room to view his film work **Loopy : 1995**

Collage : 7 min

Video & super 8 hybrid, original source shot in early 80' video street imagery, re-constructed onto super 8 ; **1997**

Stewart Collins "A gardener by day and film maker by night"

Eulenspiegel : 12min

In popular demand for over 10 years at many parties around Adelaide, the selected film has been pared back time and time again into a 10 year project. Influenced by an ancient Belgian figure, who used to play practical jokes on the townsfolk, this film is a practical joke on the central nervous system. Seen best with the aid of drugs or alcohol, it is supposed to induce

a hypnotic state that has a smooth, compelling, fast, eerie effect, and is totally meaningless. **1978-1987 : standard 8**

Arrivederci

Port Broughton. 8min

An Italian family on holidays, this film has a time capsule flavour and evokes a sense of nostalgia and fondness for the past or "the good old days". A private window into a family,

that is very distant yet very familiar, it can remind you of your own childhood. From found footage at an Op' Shop, it has been re-edited, with credits and sound added. The soundtrack consists of samples borrowed from the Adelaide State Library music archives. The film-maker is not identified. There is enough film material to construct a sequel : **1995**
Originally made in the 50s

Christos Linou

"In dance theatre I develop narratives of a physical form, with Super 8 film making, I work with movement, light and time that is not strictly dancing."

Bordering : 5 min

A series of time lapse sequences of environment and body movement that create a dance phrase for film. Footage from the Yellow Box area of NSW, West Beach Adelaide and the city of Melbourne : **1995-97**

2D/shad.ddw : 4 min

A dance portrait, examining shadows and camera pixilation. The idea refers to computer file entry and the association of storing body vocabulary as an abbreviated sub text. The intention is to mask the identity of the dancer and examine the separation of the physical form into a two dimensional frame : **1996**

A Troll Day Out : 2 30min

My first sculptural animation made while holidaying in Adelaide two days before the new year of '97. I encouraged my three nieces, Connie-16, Jana-8 & Stammi-5 to be involved in the roles of animation assistant, scene development, and camera operation. My intention was to teach them Super 8 film-making and develop a short toy story, that looks at the idea of greed and sharing, using 7 troll dolls : **1997**

Super 8 Equipment Hire

1997

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera XL-620 Supertronic	1 6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
Sankyo Sound Camera XL-620 Supertronic	2 6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
Canon Silent Camera 1014	10x Zoom, Lap Dissolve, slomo, 18 or 24 fps.	\$12.00	\$45.00
Editor / Viewer	Various.	\$3.00	\$15.00
Wurker Splicers	Good, reliable and easy to use.	\$3.00	\$15.00
Splices to suit above	Available for purchase by members. Cheapest price in town! Only covers 1 frame either side of the cut, leaves both sound stripes free.	\$10.00	per packet of 50.
Miller Tripod Junior	Fluid Head.	\$5.00	\$20.00
Eumig Mark S Projector	Super or Single 8. One track optical or magnetic sound.	\$12.00	\$45.00
Elmo ST-180 Projector	Sound, twin track.	\$12.00	\$45.00
Fujica Frame Enlarger	For taking still photos from Super 8 and 16 mm frames	\$3.00	\$15.00
Super 8 Backwinder	For back winding film to make double exposures.	\$3.00	\$15.00

NOTE: Prices shown are member prices. Prices for non-members and corporations/businesses are double the above rate. Non-members wishing to hire equipment must also show 2 acceptable forms of ID (eg. drivers license) with their current address apparent.

resources guide update

equipment repairs

Shutter-Box,
Mei Hong and John Lee,
factory-trained technicians,
371 Camberwell Rd,
Camberwell 3124,
phone 9804 0285,
mobile 0411 180 819

cameras, projectors and lenses

new cameras

CineStore,
37 Liverpool St
Sydney 2000
phone (02) 9283 3049

Russian-made Krasny Jr
super 8 silent clockwork
camera with filters, single-
frame, and roll of Russian
super 8 film



GOT SOME SUPER 8 FILM EQUIPMENT YOU NO LONGER NEED?

Have you got some Super 8 movie equipment or any piece of equipment related to this specific film medium that you would like to sell? Why not place an advertisement in a newsletter that targets those most likely to be interested - The Melbourne Super 8 Film Group Newsletter.

Rates are\$10 .00 per notice for non members
....\$ 5.00 per notice for Group members

Send us a notice telling us the item/s you wish to sell, the sale price, your address and enclosing your cheque to our address below or telephone us for more details. Each notice entitles you to a free copy of - The Melbourne Super 8 Film Group Newsletter.

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reference and lending library

The MS8FG has a small reference library of how-to books, catalogues, and buying guides published between 1948 and 1996. Most of the books were written when small gauge film-making was where video-8 is today - widely used and expanding - and address hobby filmmakers in tones and degrees of detail from pretty casual to deadly serious. Some are useful, some entertaining, and some of mainly historic interest. Generally speaking the technical advice is streets ahead of the aesthetic; and often what they warn against sounds the most interesting.

Any of these publications can be borrowed for a fee like other equipment, or looked at for nix in the office. A catalogue to this modest collection will be available soon. Meanwhile some extracts below.

Virginia Fraser

Hints & tips for the movie maker

Bateman, Robert
Fountain Press
England, London
book, 83 pages
super 8 std 8 9.5mm 16mm
Exactly what the title says - assorted hints and tips (many of them handy) developed with the help of readers of small gauge film magazines.
1968

Film making

A practical guide to the elements of film production
Fist, Stewart
R J Cleary Publishing Pty Ltd
Australia, Sydney
book, 128 pages
super 8 std 8 16 sup.16
A comprehensive and better than average introduction to film-making. Clear explanations, especially for the optical side of film-making and equipment. The author trained and practiced as an optometrist before becoming a TV documentary producer and director.
1972

Cine-photography for amateurs

Reyner, J H
Chapman & Hall Ltd
England, London
book, 167 pages
16mm, 9.5mm, std 8
Very thorough coverage of principles of photography, and technically detailed including a recipe for film preservative, instructions on how to print stills from small gauge film in a home darkroom, a table for estimating minimum exposures by artificial light, etc. Goes easy on the film-making advice.
1951

Editing your color movies

Cushman, George W
Cinema Craft Publishing Company
USA, San Francisco
book, 96 pages
16mm, standard 8
Comprehensive, basic editing manual, containing rules for making well-constructed conventional narratives. Including such pointers as "Color is more true to life and more enjoyable to see", "Save the most exciting shot for last", and "One of the cardinal sins of editing is to permit a shot of the screen for a comparatively long time". Some which contains little or no action to remain on the screen for a strongly coloured object on the avoid sound quite interesting; for instance warns that a 10 to 15 seconds can leave an after-image in the eye of the viewer, but in the complementary colour to the original. Explains editing terms and illustrates its points.
1959

Handbook of super 8 production

The complete hands-on guide
Mikolas, Mark and Hoos, Gunther
United Business Publications Inc (Media Horizons)
New York
book, catalogue
super 8
Discusses super 8 applications from the simplest single-concept film to the most ambitious and complex" with an emphasis on the latter. Explains and illustrates the processes and equipment needed. Very comprehensive, but written when super 8 equipment, film stocks and services were expanding many first-hand stories they are now. Includes telling how and why from super 8 filmmakers and solved (some apparently insoluble) problems.
1976

Cine-film projection

A practical manual for all users of 16mm & sub-standard film projector
Hill, Cecil A
The Fountain Press
England, London
book, 180 pages
16mm and others
A clearly written, well-illustrated technical and operating manual for 16mm and smaller gauge projectors, including guidance on film and equipment care, setting up rooms for exhibition, fault finding, and safety. Includes illustrated descriptions of projection equipment new in 1948. Though this book is now 50 years old, and primarily concerned with 16mm, the electrical, optical and projection principles it discusses still apply.
1948

How to write film stories

For amateur films
Harrison, Richard
Focal Press
England, London
book, 144 pages
all
Aimed at readers who want to make entertaining short films to amuse their family and friends. Explains what needs to be done in writing a story for film rather than how to do it. Sticks to narrative film and popular genres. Tells the reader "entertainment is all that counts, whether you jerk tears, or raise laughs".
1954

How to edit

Amateur films
Baddeley, Hugh
Focal Press
England, London
book, 144 pages
standard 8, 16mm, 9.5mm
A mixture of useful advice on editing method and hackneyed advice on structure and story telling.
1960

Peter Gowland's How to take better home movies

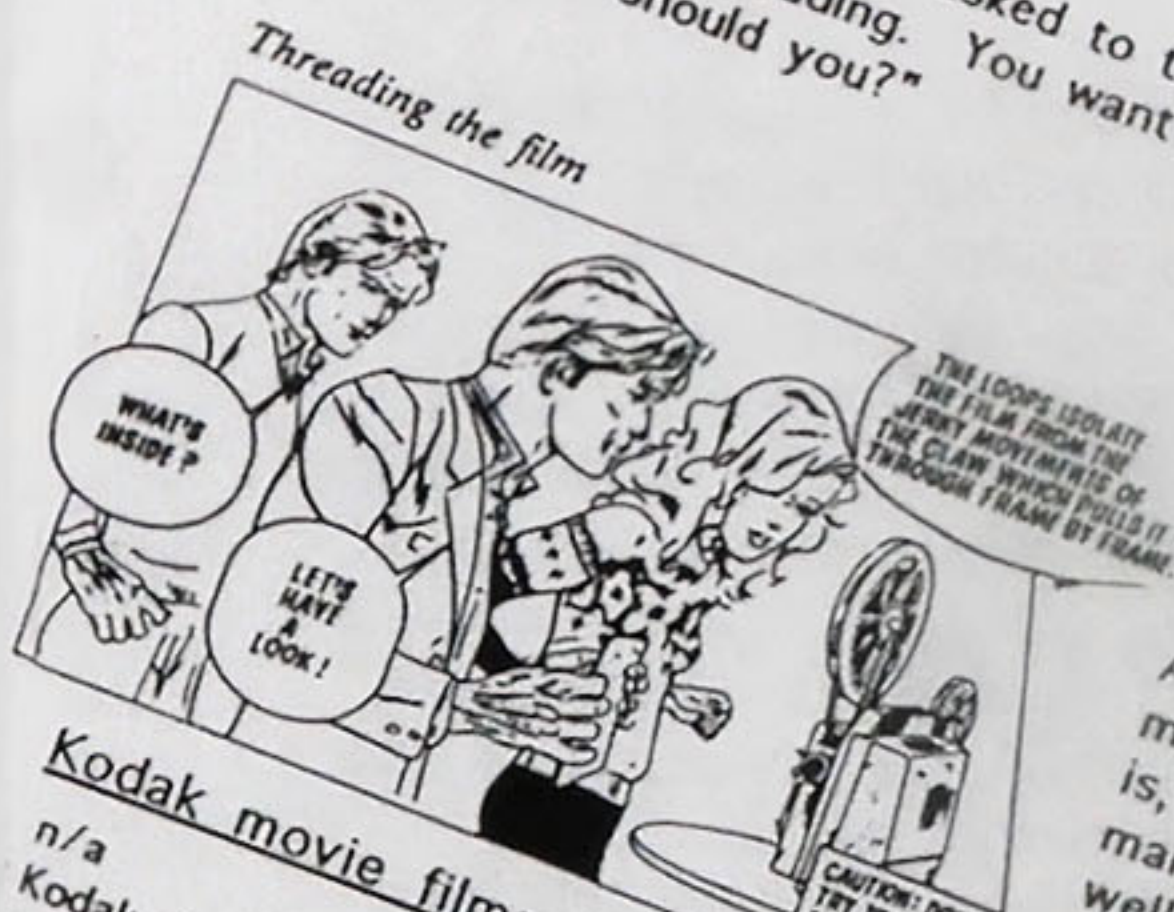
A Fawcett how-to book
Frank K Coffee (editor)
Fawcett Books
USA, Connecticut
book
16mm, standard 8
Advice, with an eye on Hollywood, about making more professional-looking amateur films (that is, films that look and read more like mainstream features). Includes well-illustrated information on how to achieve lighting and other effects, and little pieces of wisdom from "Hollywood experts" including Alfred Hitchcock and James Wong Howe.
1956

Home movies

Make and project your own films
Dean, Peter
Chanceler / Barry & Jenkins
England, London
book in comic strip form
super 8
Packs in plenty of information in comic book format, if you can stand Helen asking most of the dumb questions, Mark and Roger knowing all the answers, and the three of them tossing their perfectly groomed blond hairs
1977

All-in-one cine book

Petzold, Paul
Focal Press Limited
England, London
book, 224 pages
super 8mm, standard 8
Aimed at home movie, holiday and hobbyist makers, with the idea of getting a result enjoyable to an audience of friends and family with minimum trial and error. A comprehensive basic introduction to equipment and techniques accompanied by a torrent of advice including suggested subjects for filming (children, pets, sport, etc) and their various attractions and pitfalls, plus words of experience such as: "You may be asked to take some film at somebody's wedding. You want to oblige. The point is should you?"
1976



Kodak movie films for general use

n/a
Kodak (Australasia) Pty Ltd
Australia
catalogue, pamphlet, 4 pages
super 8, std 8, 16mm
List of small gauge film stocks available from Kodak in 1984, with their characteristics.
1984

SURPRISE International Short Film Festival in Taiwan

The following films from the Melbourne Super 8 Film Group have been included in the Dilate program being sent to the SURPRISE International Short Film Festival in Taiwan (films listed in their programmed order) - **How to Use Your Camera** by Bill Mousoulis; **Hopetown** by Gary O'Keefe; **The Things I Can Do With My Toes** by Moira Joseph; **Striate** by Peter Lane; **Eleven Chords for 2 Guitars** by Swarf (Barry Brown, Chuan Liam); **Sunset Aorta** By Melanie el Mir; **Mayana (Remix)** by Irene Proebsting, Barry Brown; **Untitled** by Dirk de Bruyn; **Lounge Loops** by Nick Ostrovskis; **Hand that Shook the World** by Perry Alexander; **Carnivorous Glass** by Jennifer Leggett; **Feathered** by Maeve Woods; **Cartoons** by Christos Linou; **Lucifer Gets Hammered** by Daniel Kotsanis; **Super 8 Dies Hard** by Natasha Stellmach; **Pause Between Frames** by Corinne and Arthur Cantrill; **Surface Agent** by Heinz Boeck.

The Festival takes place in the city of Taichung from the 10th - 13 April. Thanks to the Marketing Division of the AFC for providing the funds to enable Natasha Stellmach to represent the Group and accompany the program to Taiwan. Bon voyage Dilate.

The Dilate Sub Committee.

GONSKI REPORT WORKING PARTY UPDATE

For the past three weeks I have represented the MS8FG at twice-weekly meetings of a group of AFC-funded bodies threatened by recommendations of the Gonski Report. Melbourne reps of this group, the Australian Screen Culture and Industry Organisation, meet at Open Channel where we're able to link up with the other states via phone. Those who are able to attend vary each time. How things are progressing in each state are discussed, questions, suggestions, etc.

The aim is a co-ordinated national campaign to present the Minister for Arts, the Honorable Richard Alston, with a response to the Gonski proposal to reduce funding to screen culture. Our reps met with Senator Alston in Melbourne recently. For Senator Alston the key elements are accountability that reflects an organisation's outputs, the bottom line performance, and the ability of each to meet new demands and technologies.

Basically, as I see it, we need to show the Minister the MS8FG generally is efficient in using our AFC grant, and that we have always delivered what we said we would. I will continue to attend the meetings as our group's future is at stake.

Although we may have to justify our group's continued funding to the AFC and the Minister, let us continue to make super 8 films of excellence, put on impressive open screenings, improve our web site, deepen our newsletter and continue to promote our special events. Good reeling!

Tony Woods

Craig Baldwin Arrives, Leaves

Craig Baldwin, the renowned San Francisco based filmmaker (*Tribulation 99*, *O No Coronado* and *Sonic Outlaws*), champion of the use of found footage, copyright issues and 'culture jamming', passed through Melbourne recently. His presence would have gone almost unnoticed (except for a secret screening at RMIT) if Dirk de Bruyn had not realised that Baldwin was carrying with him some interesting, and otherwise locally unexhibited work from the San Francisco experimental scene, which he thought deserved another viewing.

On Thursday 13th March, with only three days notice and the assistance of the Melbourne Super 8 Film Group, Dirk managed to cram over 70 attendees into the Erwin Rado, many of whom stayed to watch Baldwin's generous programme into the earlier hours.

While the programme was patchy (it wasn't really a programme, more a collection that Baldwin grabbed at the last minute), there were a number of gems (my personal favourites were *Particle Physique* by John Turk, *Receiving Sally* (I didn't catch the filmmaker's name) the Greta Snider films, George Kuchar's (when is someone going to do a Kuchar retro in Melbourne? hey! Cinematheque!) video doco about SF's micro-cinema movement *Cellar Sinema* and *Decodings* by

Michael Wallin). Baldwin animatedly introduced the films and fielded questions, defending some (I felt occasionally justified) criticisms about certain assumptions around the use of found materials in some films.

It is a pity that outside of the Super 8 Group's Open Screenings, Melbourne Film Festival's experimental programmes and the occasional Cinematheque sessions there are precious few opportunities to view experimental films in this town. Not just from overseas visitors but also by locals working in the area. If the number of people who turned up at such short notice is any indication of the existence of a potential audience then some of the comments made indicated that many from outside the usual coterie had little exposure to, or understanding of this work (it seemed that nearly half of the audience thought that 'experimental' was something to do with 'Eat Carpet' and music videos! - what do they teach in cinema studies these days?). Hey, now I've got an idea - how about someone trying to get funding to form an organisation with a commitment to the regular exhibition of experimental work as part of its brief?

Steven Ball

Child's Play PART ONE

In organising some relaxation programs for a group of children at a Primary School I came across the following quote to do with the need for creating one's own space and the skills needed to be able to stay in such a place so that we can be calm and peaceful:

We need to have our own physical space, where we cannot touch anyone else or be touched.

We need to have our own hearing space, where we cannot hear others or make noises that will go to someone else's space.

We need to have our own seeing space, where we are not distracted or do things that will distract others. The best way to create our own seeing space is to close our eyes gently.

We need to have our own mind space, where we are no longer thinking of everyday things. Our mind is blank, like a clean sheet of paper.

It reminded me of some of the characteristics that I value in film and that I find missing in action. It reminds me of the need for a personal space that one owns and that strand of investigation in Cinema that tries to create and explore its nature. There is the Contemplative Cinema of Michael Lee or Tony Woods' long video takes, or the sampling of his *Dérive* in Super 8, or Steven Ball's investigation of the Australian landscape.

There is a need in all of us to find such a space. A place where one is safe. This need, at times can be seen as being at odds with the need to communicate, to reach others. Cinema seems like a perplexing mixture of the two. That anticipatory moment when the lights go out, when we gently close our eyes, so to speak, is charged with the promise of an intimate journey. Possibilities of reaching our safe and intimate places are opened up.

Yet as a space for contemplation and relaxation the cinema has come up short. This promise of creating a personal space, even in the dynamics of the viewing experience, has been usurped by the entertainment industry as it is now characterized. The Movie Palace has filled that place that we enter by metaphorically closing our eyes with all kinds of psychoses. The darkness for some has become a place of instability so that a blank mind, like that blank sheet of paper, when presented to them is actually railed against by many constituents of the cinema audience. That is not what they are there for.

It happens on cue with a Winkler film. For those entering there are innumerable pitfalls laying in wait, especially for the unwary weaned on the warm milk of mainstream cinema. At a public screening on cue you hear the moronic screams of boredom of those looking for a plot, those who fail to find, or be bothered with, the subtle changes in the repetitions or those who miss the clues of the playful physiological enticement and withdrawal that Winkler can invoke through his painstaking attention to the detail of structure and the physiology of seeing.

In *Green Canopy* I marvelled at the visceral exactness with which Winkler withdrew an Image at that point after it registered on my retina and my eye was about to move through it. Every time. In *Sydney Harbour Bridge* I did not believe that anyone, or indeed any machine, could make so many pans and superimpositions meld so cleanly, so precisely. In *Elevated Shores* I watched the erection of a digital wall. That time it bothered me, that veil of seamless simulated sound and image behaving like a resistance, an obstruction to engagement. Yet on revisiting *Brickwall* I was astounded that the construction of a barrier between artist and audience could be so liberating. There is always an ambiguity in a Winkler film that many are not capable of matching to any inner space that they bring into the cinema. He leaves many standing, a bit like Burke, in the middle of something alien and over powering with no way home. Winkler places himself precisely within us by staying completely out. It is not a place where many of us live for very long. Winkler does.

I wonder if it is not that Winkler is constructing or savouring an inner space for his self and that it is just that he allows his audience to look on. This is not entertainment and it not what we expect. Winkler's work creates for him that inner place where he can BE.

More recently on Thursday 6 February at the Erwin Rado Theatre I saw the Cantrills program of *Lost Films*. There were a lot of sobering points made about the state of preservation of the material that constitutes our film culture, our film history, but what stayed with me most of all were some black and white films. These films made in 1960 in Brisbane of children's art and craft

workshops and were shown silently, without their soundtrack. One was called *Metal Collage* and the other *Making Window Pictures*. These were very early films that the Cantrills had made of their activities within the Children's Library and Crafts Movement that had first brought Corinne and Arthur together. The centres where these activities took place later became known as Creative Leisure Centres. Corinne is the worker who had established these activities in Brisbane.

There was a simplicity to the films, a straight forward ness to the children working with the materials. This was captured and echoed by Arthur's unobtrusive camerawork. You could sense the camera was not only taking in the images being created but also through its witnessing taking in a way of working with the material itself. In *Metal Collage* it was just that Arthur's material in this case was film and the children's was Metal. Corinne appeared in shot for a brief moment contextualizing and framing the activity rather than directing it.

Corinne was taking on a role inspired by her mentor Mary Matheson who (with her sister Elsie Rivett) believed very strongly in developing one's own working method. Mary would respond when asked by a child, how do I use this? with "if its of use to you, you will know how to do it." Both Mary and Elsie were independently thinking women who had been influenced by the ideas of Herbert Read who had written about education through art in the 30's in England. They saw working with children creatively in this way as work that could lead to critical social change.

Good learners, prefer to rely on their own judgement. They recognise, especially as they get older, that an incredible number of people do not know what they are talking about most of the time. As a consequence, they are suspicious of "authorities", especially any authority who discourages others from relying on their own judgement.

This quote appears in a section about the Inquiry Method which seems a lot like the approach that Mary Matheson was promulgating in that it pushes the onus back onto the "students". The Inquiry Method attempts to deal with three problems that McLuhan has characterised as label-libel, the rearview mirror and the non ABCEDness way of looking at phenomena. Label-libel refers to the tendency of dismissing ideas by the process of naming them, that false assumption that if you know its name, you know what it is. The rearview mirror is about our pre-occupation with where we came from and our need to define in terms of the past technologies and languages, rather than our immersion in the now. ABCEDness refers to a linear perspective which hides from us the nonlinearity of things, the idea of multiple answers, perspectives etc. And so on.

Given that Postman/Weingartner were writing in the 60's it is amazing how these characteristics also describe a marginalised film making practice of which the Cantrills are part of now. (Though, given that they began working in the 60's, we should not be surprised). Theirs is a practice that searches for and tries to put down a uniquely cinematic and visual language, one that accomodates and tries to express the multiplicity of things, that there are many answers and perspectives. Their attitude to film has always been about this need to come up with new ways, new skills of thinking that looks forward. The relationship with Authority, the suspicion of authority is also there, borne out by many and cyclical skirmishes with those that decide what is best for us as artists and citizens.

So, in these Cantrill collaborations *Metal Collage* and *Making Picture Windows*, I got the impression that I was witnessing here a development and exposition of the ground rules of the Cantrill's later working with the material of film and the cultural and/or physical landscape of Australia. That it should take its point of departure from the immediacy of child's play seemed significant to me in a place like Australia where its colonial art had no established tradition of its own but depended on the European connection and ignored indigenous art completely. In fact in 1960 Koories were not even considered Australian Citizens. We should all know such history about the politics of exclusion in this country.

It makes sense to go back to first principles, to inculcate an attitude towards materials and settings that suggests that these bring up their own priorities. Such an imperative attitude to the moment, of making do with what is there was probably nourished as a tradition of sorts in the idea of the Aussie battler, the First Settlers, the Selectors, Squatters, Bushmen, Prospectors, the Explorers, Bushrangers etc, those people who make do with what is available to shape their vision.

Dirk de Bruyn March 1997

¹Relaxation For Children Jenny Rickard 1994 ACER Melbourne. p 23

²p32 Neil Postman and Charles Weingartner Teaching As A Subversive Activity. Dell. N.Y. 1969

Last Open Screening:

Tuesday March 11 1997

Untitled (no details supplied) Pete Spence
Edge (8.5 mins, silent, 18fps). Marcel Stussi and Killian Dellers
Your Face or Mine (5 mins, cassette sound 18fps) James Thompson
From A to B and Back (3.5 mins, cassette sound, 18fps) Peter Lane
Green green calf (3mins, silent, 18fps) Anon
2 Years Apart (3mins 20 secs, cassette sound, 18fps) Christos Linou
Imagineer (13mins 20 secs, cassette sound, 18fps) Tony Woods
Womb - work in progress (3mins, cassette sound, 18fps) Natasha Stellmach
Roundabout - work in progress (3mins, cassette sound, 18fps) Natasha Stellmach

ISSUE 123 APRIL 1997

Next Open Screening:

Tuesday April 8, 1997
Erwin Rado Theatre,
211 Johnston St, Fitzroy

At 7.30pm Films with an Adelaide connection by Hans Kreiner, Stewart Collins and Christos Linou

Followed by an Open Screening
BYO Films (and take-up reel please)

<http://www.cinemia.net/super8/>

Become a Member!

For those of you who are not currently members, JOIN NOW, and receive to your doorstep, hot off the press, the monthly newsletter, plus enjoy the benefits of cheap equipment hire, and the Open Screenings, with feeling that you are contributing to the ongoing success and continuation of one of Australia's most prolific and energetic independent filmmaking groups!

1 year's membership: full \$25.00 / concession \$20.00

contact the group at the address below

Cut and pasted by: Virginia Fraser

Phone: 03 9417 3402

Fax: 03 9417 3804

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Super Eight



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