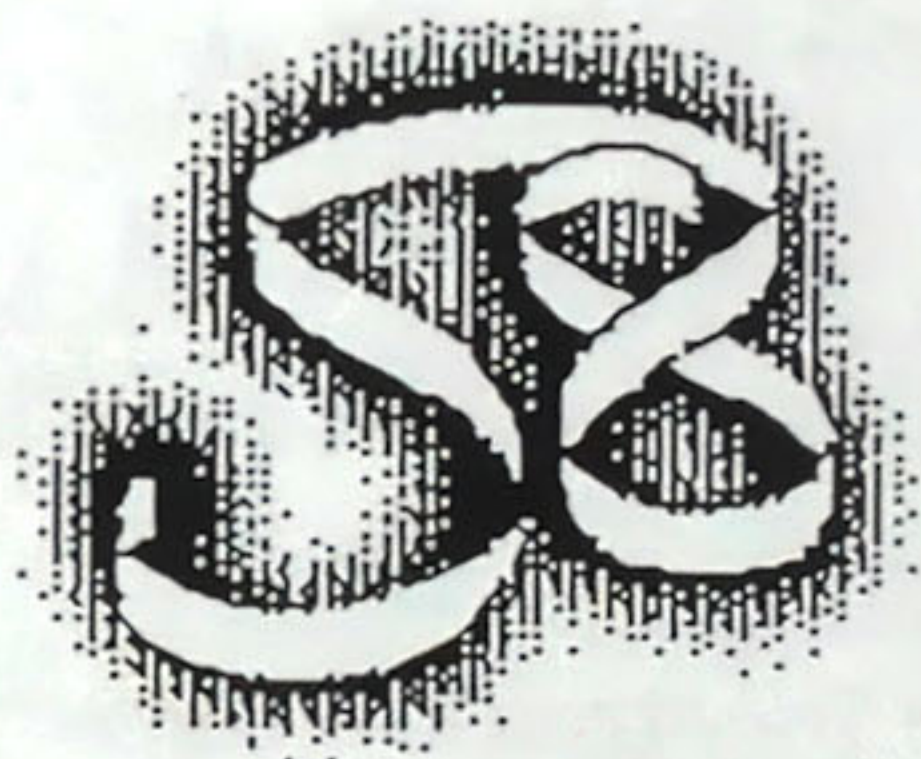
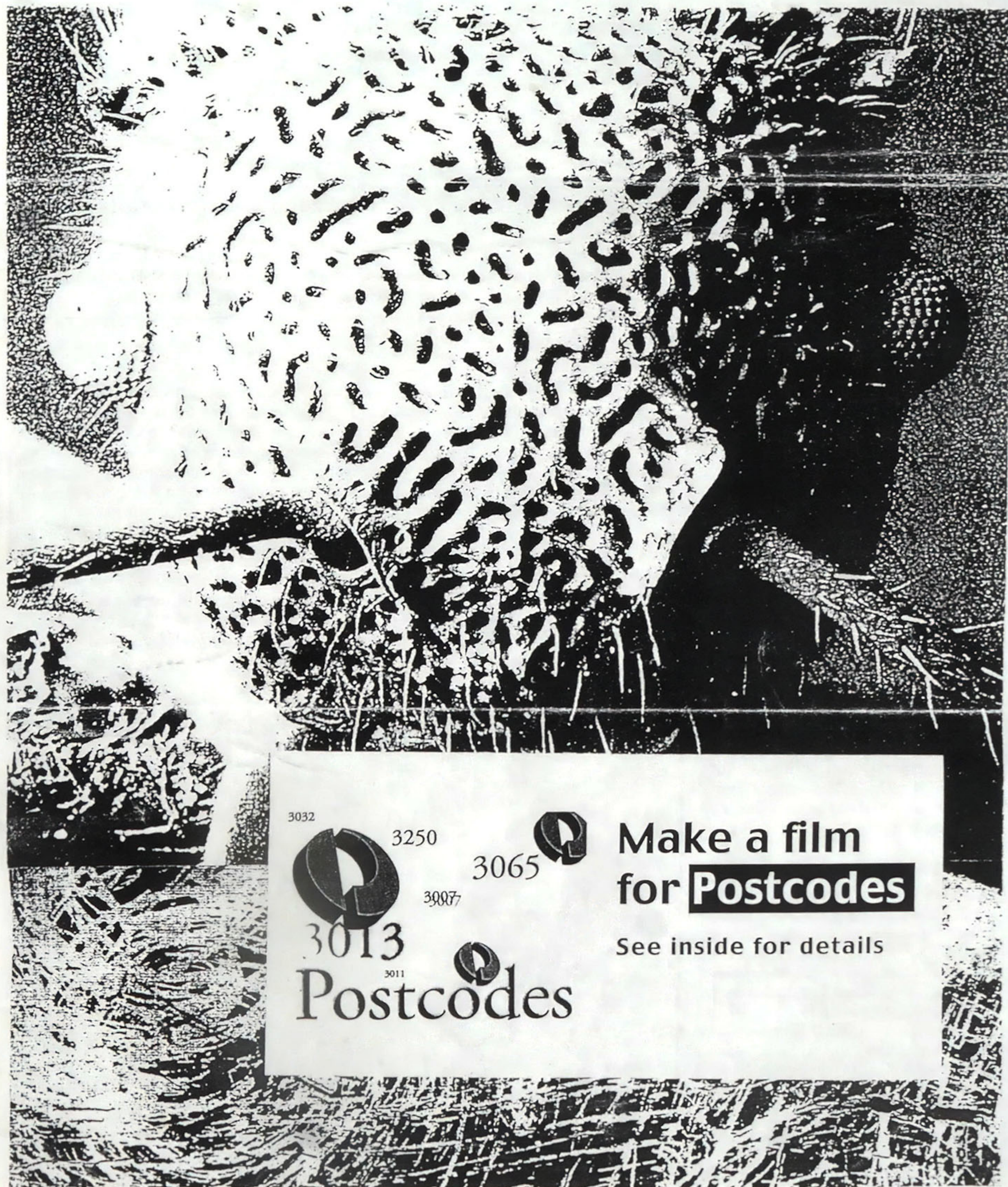


# Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.  
ISSUE 134 April 1998



3032

3250

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3007

3013

3011

Postcodes



Make a film  
for **Postcodes**

See inside for details

## FROM THE OFFICE

by Dianne Duncombe

Administrator

### Sun Theatre Offered as Group Venue

Michael Smith in response to my article in the last newsletter has offered free of charge the Sun Theatre in Yarraville for group S8 screenings. The theatre is available for private use after 6pm Monday to Thursday and between 11am and 3.30pm Saturday and Sunday and has S8, 16 and 35mm projection capabilities and a full DTS sound system. Members might consider whether they would like to have some screenings in Yarraville or even a small festival. Can S8 go west? Why not Contact the office with your ideas for S8 screenings at the Sun Theatre. Our thanks go out to Michael Smith for his generous offer. The Sun Theatre is Open on Friday, Saturdays and Sundays, is located in Ballarat St in Yarraville, ph 93620339 or fax 93620338 for program details.

### New Projector

The group has bought an Elmo GS 1200 projector to enhance projection quality at the Monthly and Open Screening programs.

### ASCIA

The S8 group has joined ASCIA (Australian Screen Culture Industry Association) as an associate (non-voting) member.

### Correspondence

Ben Ryan who is co-editing this newsletter issue emails that a film group is starting at the Maribrynong Student Village. They hope to have 20 members by mid year.

### Screenings and Festivals

Will Skolochenko invites members to send films involving multiple projections to a screening of super 8 called Super8-O-Rama. There is no entry fee but participants are requested to send return film postage. Films can be between 100 to 400 ft of silent S8, on any subject. Check the website [www.ncifa.com](http://www.ncifa.com) email [Circlemkr@aol.com](mailto:Circlemkr@aol.com) or write to 725 Carolina Ave, Raleigh NC 27606, USA.

### Super 8 Services

Super 8 Sound in Burbank CA emails that they promote the professional use of Super 8 Film by offering 8 negative film stocks, processing and Rank transfer to any video format including PAL. They emphasise that they are not a low budget alternative, but may offer products and services of interest to our members. Check out their website on [www.Super8Sound.com](http://www.Super8Sound.com)

### Can You Help?

Manuals (or Photocopy) wanted for Canon 514XLS contact Ed Dolista at [EDolista@Colonial.com.au](mailto:EDolista@Colonial.com.au) and an Elmo 2308 XL email David Schwab at [davids@misweb.com](mailto:davids@misweb.com)

### 7.30 Monthly Screening Spots

If you have 20 or more minutes of film why not nominate for a Monthly 7.30pm Screening spot.

### Office Hours

Until further notice the office will be open Wednesday and Thursdays 2 to 6pm. Ph 018173491 to arrange equipment hire at other times

Update Update Update Update Update Update

### Focus Leader

Will soon be available from Rodney Bourke, PO Box 122 Highett 3190, or at shop open on Saturdays at 121 Kangaroo Rd Oakleigh, ph 015057690

### Postcodes a S8 project

devised by Tony Woods

In the last newsletter all MS8FG members in Australia and overseas were invited to put together a film portrait of the postcode area (or zipcode for our members overseas) they live in. The title of the film to be the code, 6.40 mins maximum, no minimum length any S8 film type, sound or silent/cassette. The portraits or documentaries to be shown at as many Open Screenings as needed with an August start. Tony also suggested that the films could form a touring program.

### Michael Smith from the Sun Theatre Responds

Dear Tony, Love the idea for the the postcodes film - we were already planning a short film on Yarraville (3013) to show occasionally here at the cinema (Sun Theatre). Once it's made, we'll call it 3013 and bring it along to an Open Screening. I think if enough (films) are made, there's a good chance to tour a collection on 16mm. Hope to meet you soon, Michael.

### Members Respond Please!

When will you have your postcodes film ready? Contact the office by phone, fax or email ASAP and nominate your film for the August screening.

3032

3250

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Postcodes

# The Will to Power Over Things

*"Schopenhauer gave us the WILL; Nietzsche gave us the WILL TO POWER; I give you the WILL TO Power OVER THINGS"*

Harry Hooton

Things are bad. But that is okay, for we are good.

On Monday, March 16, at Dancehouse in North Carlton, Arthur and Corinne Cantrill presented their film *Harry Hooton*, and John Harrison presented his film *Homage*. These film-makers are Super 8 Group members, but quite obviously the screening of an 83 minute 16mm film and a 30 minute Super 8 one is outside the Super 8 Group's current parameters. Congratulations to the film-makers for organising the screening.

Things are bad. But we make them good.

I admire the Cantrills so much, and I lament the fact that Australia has not produced anyone the equivalent in the narrative sphere (which I favour over the non-narrative one). The Cantrill's film-making life has been one of pure genius - close to 40 years now of both artistic and organisational activity. And whilst they spend a lot of their time these days whingeing about the poor state of film culture (and rightly so!), they don't fall into elegy. Which of course, is one of the privileges of genius: no self-pity, no self-aggrandisement. Badmouthing, yes; inactivity and negativity, no.

Things have never been better. And yet, things have never been worse.

It's somewhat of a tragedy that the Cantrill's work from the 70's has not screened much recently. I've seen some of it, and I definitely prefer it (and the 80's films *In This Life's Body*, *Myself When Fourteen*, *The Berlin Apartment*, *Projected Light*) to the 90's Super 8 work (although I quite like the intimate light play in some of the recent works, a play suited to the Super 8 medium).

I had never seen *Harry Hooton* (1970) before. Two years ago (thanks to another inspirational figure, Dirk De Bruyn), I also managed to see Albie Thoms' two experimental fea-

tures, *Marinetti* (1969) and *Sunshine City* (1973), for the first time. Being feature length is important, and not because it conforms to some industrial/commercial standard. Indeed, these films, being feature length, act as subversions of that standard.

You have to love these films for the sheer energy and joy they exude. I sometimes wish that I had been part of that 1965-1975 period. Groups such as Ubu, the Feminist Film Workers, and the Melbourne Film-makers Co-op hold a fascination for me. The Super 8 Group, the 1985-1998 period pales in comparison.

Things were better in the good old days.

The Cantrill's film is paean to Harry Hooton, a poet-philosopher who died in 1961. Hooton's philosophy was a materialist one, revolving around notions of the divinity of physical matter, of attaining meaning and joy from the shaping (artistic or otherwise) of that matter. And, in the process, giving the metaphysical boot to any woolly humanist/idealist ideals.

But are materialism and humanism that different? Isn't artistic shaping a "humanist" activity? Isn't human flesh a "material"? And isn't a film like *Harry Hooton* a product of love, a humanist-like memorial from one set of humans to another? Even a strictly materialist film (ie: hand drawn, scratched etc.) has its own spirituality, and engenders spiritual effects in the viewer.

*"People don't grow up, they grow down. And they're determined to keep others down."*

*"That character requires suffering is a lie. Character requires joy!"*

Harry Hooton

I don't know Harry Hooton,; all I know are things.

Life is a thing, and it's the thing we must always look to shape, manipulate, love. Only love can shape.

Having John Harrison's *Homage* on the same program was a brilliant move. This is the flip side of the Cantrill's film: ambient, moody, dense black and white, a haunted soundscape. I'm not sure how the film relates to Hooton's thoughts, but that's what makes it even more interesting. It has an undeniable presence about it, despite essaying nothingness.

Anyone for anarchism?

Anyone for Art?

Count me in.

That's just the way things are.

BILL MOUSOULIS



# The Pod/Filmworks

Just to introduce myself here, my name is Ben Ryan and I guess you could call me a 'guest editor' for this edition, although I intend to make regular contributions to this publication in the future. I come from a publishing background, having single handedly developed and run a publications department for the Student Village, a tertiary accommodation centre located in Maribyrnong. For over four years I was responsible for a number of publications, including a Diary, a fortnightly campus newspaper, as well as their annual Yearbook, and the Student Village website. My department was also featured on the Adobe Systems website (USA) during 1997 as part of their business buzz series. Among my other activities at the Student Village, I convened the 1997 Student Village Ball, and was responsible for the running of one of the colleges there. These roles have given me a lot of experience in running events, and recruiting and maintaining a wide volunteer base.

I have also worked for Telstra in a publications capacity, and have also worked for a printing bureau. I hope my experiences in working in this field can contribute in some small way to the development of the group through the development of its publications, and that my experiences in organising and running events can also be of value to the group.

The Pod/Filmworks are film based projects being launched at the Student Village this year. The Pod is oriented towards encouraging and facilitating the writing and production of short film and video pieces, as well as digital media, within the resident population of the Student Village, while FilmWorks will be dedicated solely to the production of film, primarily in Super 8 format. It comprises people who are aiming for a career in the film and video industries, to people interested in pursuing writing/film-mak-

ing as a hobby. We are planning screenwriting and production workshops, trips to the MS8FG Open Screenings, as well as a number of other activities and events throughout the year.

With over six hundred residents in 1998, the Student Village is proving to be an excellent arena for gathering a number of like minded people to work in collaboration on a number of projects throughout the year. I already have a number of projects of my own in the pipeline, and hopefully through the activities I undertake both within the MS8FG and the Student Village, there'll be a good body of work from some of our other residents as the year gets going.

Presently, we are in the process of making a submission for funding from our resident council, with a view to acquiring facilities (ie: cameras, editors, etc), as well as providing the subsidised supply of film stock to our participating residents. The result of this will be known and the group well into it by the time this edition is printed, but we're just poking our heads up to say hello, so that other MS8FG members in the Western suburbs are aware of us, and you can be sure to expect to see something from 'The Pod' later in the year.



The Pod

# March Open Screening

By Dean Francis

'What's wrong with you, Arthur?' - Corrine Cantrill, 10 March, 1998

There was a distinct sense of anticipation at the Erwin Rado Theatre prior to the last Open Screening, as Melbourne Super 8 Group members took their seats and prepared to witness yet another innovative filmic experiment from Arthur and Corrine Cantrill. The couple, who's devotion to experimental cinema has won them somewhat of cult following over the years, had enlarged a number of Super 8 films to 16mm.

As Arthur introduced the couple's experiment, a taught energy was present, both in the audience and in the performance, which was punctuated with Arthur and Corrine's playful bickering. The process of enlarging Super 8 to 16mm was explained in detail, and references made to practical examples of the different techniques used. It was obvious that group members found this extremely interesting as Corrine's insistence that Arthur leave a film about flowers running until the end was echoed by murmurs of audience agreement.

Those present were also treated to repeat performances of footage from Arthur and Corrine's trip to Darwin, as well as a multitude of engaging Cantrill classics. The Cantrill's should be congratulated on a program which was highly informative and, as usual, daftly entertaining.

The Open Screening which followed was surely one of the best this year. The powerful new projector gave members the pleasure of watching films presented brighter and crisper than ever before.

Highlights of the screening included a superbly crafted fantasy animation by Christos which beautifully employed cardboard cut-out techniques to achieve a flawless continuity and a highly engaging narrative setting. A home-processed film with stunning visual aesthetics employed elements of film-noir to present a damning portrait of modern industry. Michael Brian showed Bang Bang my Baby's Dead which was selected as a finalist in the Metro Super 8 Competition for the first time at the Melbourne Super 8 Group. Shot beautifully in black and white, Brain's film achieves great narrative economy and is a surrealistic critique of relationship breakdown.

This represents only a small selection of the exiting films shown at the last open screening. The quality of work exhibited was truly fabulous and 1998 promises to be a great year for the quality of member's films (sorry, Bill).

# LEADER, etc

By

Virginia Fraser

## WHITE LEADER

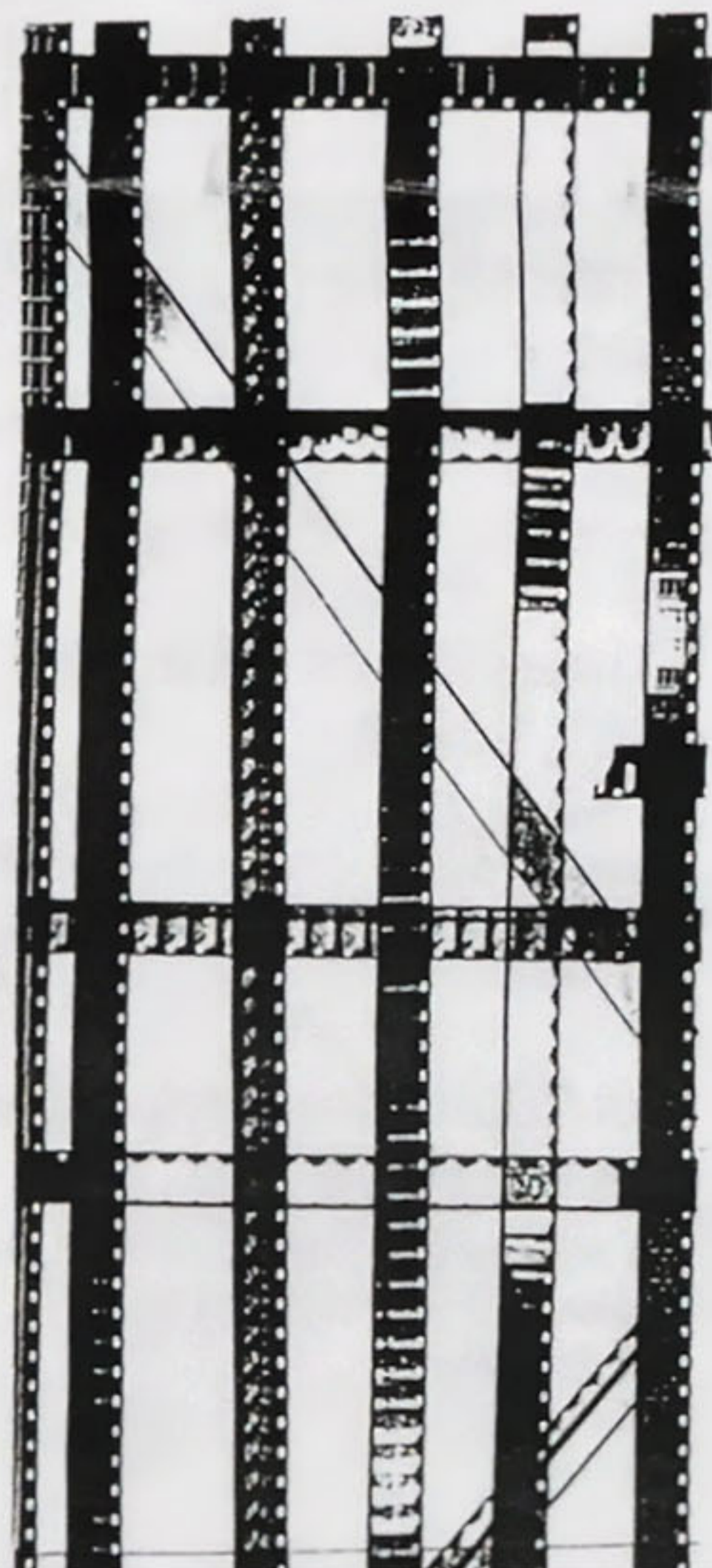
in 50ft lengths is available from Filmplus for \$5, from Movie Film Services (Rodney Bourke) for \$6, and from the MS8FG for \$4 (members) and \$6 (non-members).

Movie Film Services also stocks COUNTDOWN LEADER for \$1.50 a piece.

## Kodak film stock prices

A recent issue of the newsletter included prices for small bulk lots of film from Kodak. However, it seems these prices are highly variable, and that it depends on who you speak to whether or not you can buy direct from Kodak without being a retailer. When I rang Kodak a few days ago to recheck this information I was told to go to a Kodak Express store, that it was not Kodak policy to sell direct to anyone without an account, and that in any case bulk to Kodak means hundreds not tens at a time. I said I'd been told differently a few weeks ago, to which my informant said: "Well, I'm not making the same mistake." Lucky there are other places to get film from.

Virginia Fraser 21 March 1998



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MELBOURNE SUPER 8 FILM GROUP

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# B-Sides

## Films by Bill Mousoulis

at next Super 8 Film Group Open Screening, Tuesday, April 14, 7:30pm  
at Erwin Rado Theatre, 211 Johnston Street Fitzroy.

### B-Sides/Besides/Sides of B

Bill Mousoulis is one of Australia's premiere independent film makers, with a body of work spanning 15 years and 58 films. He is mainly known for his narrative dramas such as *Faith* (1987, 27 mins, Super 8), *Between Us* (1989, 37 mins, 16mm), *Open City* (1993, 80 mins, Super-8), *Ladykiller* (1994, 80 mins, Super 8) and *My Blessings* (1997, 78 mins, 16mm), but he has also produced a vast and rich array of work utilising various non-narrative genres. This screening is an opportunity to see some of that work.

*All films are Super 8, colour, sound*

### Crazy Motherfucker (1989, 3 mins)

One of a series of films where a pop song is used on the soundtrack, in this case "Straight Outta Compton" by NWA. A fast paced verité-style narrative, starring the infamous Mark C. Zenner.

### Fun Girl (1986, 4 mins)

Pictures of models from magazines, set to Koo de Tah's "Body Talk". A meta-narrative, subverting both patriarchal and feminist modes.

### We're Chained (1989, 4 mins)

A love paean and lament, using a photo of a woman and not much else. Music "Hey" by The Pixies.

### A Question of Faith (1987, 9 mins)

An essay film, a self-declaration, a poem of commitment to and love of the cinema. Excerpts from Mousoulis' early narrative work are included.

### sex/dialogue/empathy: 38 (1990, 7 mins)

An essay cum narrative film, using a desne, philosophical text. Existentialist.

### Love (1994, 10 mins)

Mozart provides the accompaniment to a series of quite images of streetscapes, night skies, eerie lights.

### Document 45 (1994, 10 mins)

An eclectic film about "singles". The first half: an essay cum materialist film. The second half: tableaux co-written and acted by Eleni Lazarus and George Manolis.

### The Shadows (1996, 5 mins)

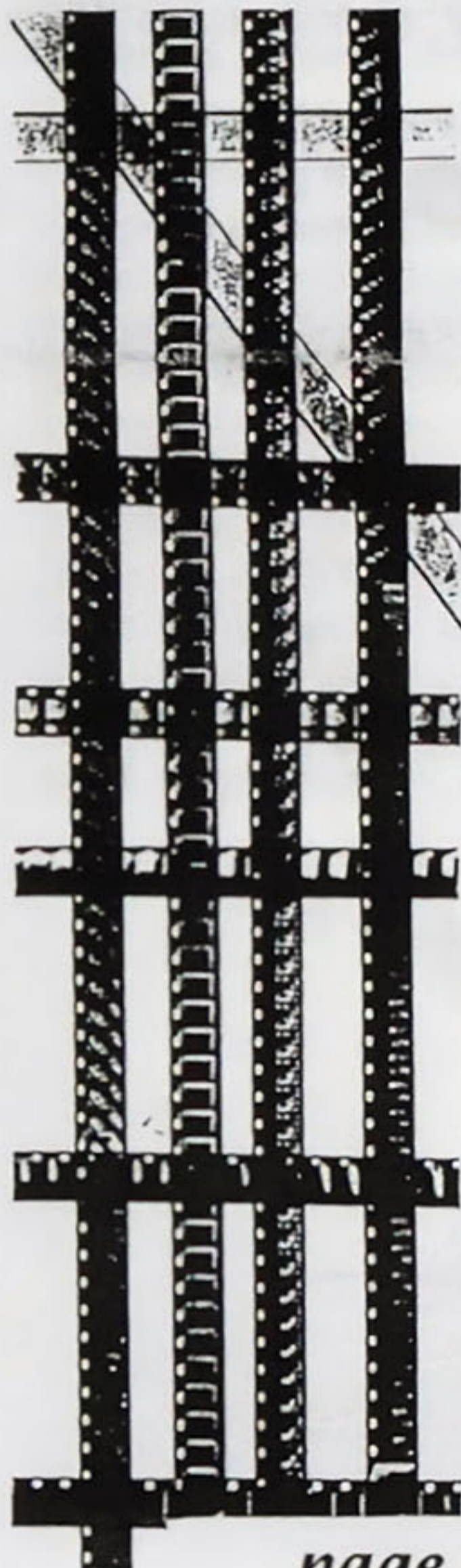
An abstract-impressionist piece, using day-for-night techniques. Music by Brian Eno.

### Abbot's Ford '95 (1995, 6 mins)

The second film of "The Place Trilogy" about Abbotsford. Doco images collide with a fictional text.

### Fit Waters '95 - ? (1995, 3 mins)

The third film of "The Place Trilogy", shot mainly along Brunswick St. Fitzroy. A fast cut-up of images, set to Teenage Fanclub's "Radio".



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# HARRY HOOTON SCREENINGS AT DANCEHOUSE

By Heinz Boeck

A successful and fascinating screening of two remarkable films - Harry Hooton - by Arthur and Corinne Cantrill (83 minutes, colour, 16mm, 1970) and *Homage* - by John Harrison (30 minutes, b&w, Super 8, 1996) occurred on Monday, 16 March at the Dancehouse Centre for Moving Arts in the upstairs studio. Successful, because it attracted some attention with a good sized audience apparent on the night and fascinating because of the astonishing breadth of innovative imagery and ideas applied to each project, inspired by the ideas and poetry of the anarchist poet-philosopher Harry Hooton.

The two films couldn't have contrasted more in their approach. Harry Hooton, the

Cantrill's film, is a celebration of Hooton's enthusiasm for a humanity transcendent through the application of art and science upon matter. The Cantrill's manipulation of the film emulsion with colour, light and use of the technology of the time is perfectly in tune with these ideas and achieves some beautifully expressive effects. The film is structured around excerpts of Hooton's philosophising and readings from his work and incorporates other striking computer generated sounds.

*Homage*, John Harrison's film, on the other hand, is a more sombre and formally structured piece. It has a gloomy languid tone that is evoked through slow and long camera pans and static shots. Beautifully filmed

in deep, grainy black and white, the film lingers on urban and industrial vistas and is testament to a certain disillusionment with Hooton's optimism for a society progressing through technological development.

An interesting night of films at Dancehouse. The studio is quite large and the surfaces hard so the acoustics weren't ideal, that's only a small inconvenience. Christos Linou, a MS8FG committee member and dance artist who is involved with Dancehouse and helped organise the venue, is confident that other such events can be staged there in the future. I look forward to it.



**Last Open Screening:  
Tuesday 10th March 1998**

**7:30 Program:** A range of films by Arthur and Corinne Cantrill comparing original Super 8 to prints and 16mm blow ups.

**Open Screening Films:**

*Exposed*, Daniel Kotsanis, 1997-98, 18fps, cassette  
*Grayline Spacer*, Steven Ball, 7mins, 1998, 18fps, stereo cassette

*Hobart*, Christos Linou, 1997, 3mins, 18fps, stereo cassette

*The Hungry Lion*, Christos Linou, 1997, 3.30mins, 18fps, silent

*Madam Tussads*, Ian Poppins, 1998, 6.44mins, 18fps, soundstripe

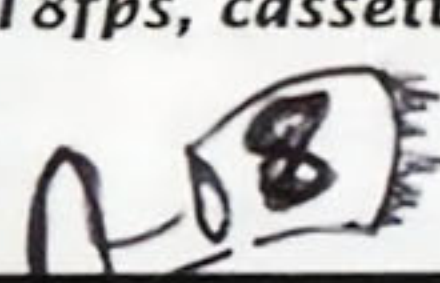
*Bang! Bang! My Baby's Dead! A Romantic Interlude*, Mikael Brain, 1997, 3.30mins, 24fps, mono cassette

*Pentridge*, Bill Elliot, 1998, 3mins, 18fps, silent

*Nature Morte*, Craig Lindley, 1998, 18mins, 24fps, silent

*BM*, Tony Woods, 1996, 3.20mins, 18fps, cassette

ISSUE 134



website: <http://www.cinemedia.net/super8>  
email: [super8@netspace.net.au](mailto:super8@netspace.net.au)

**Next Open Screening:  
Tuesday 14th April**

ERWIN RADO THEATRE  
211 Johnston St Fitzroy

7.00pm Matthew Rees - Sounds

7.30pm Bill Mousoulis - Films

Followed by The Open Screening  
Byo take-up reels please

Coming 7.30 Screening  
May - Christos Linou - animations

# 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/ overseas \$35.00**  
**contact the group at the address below**

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# Super Eight



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