

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 137 JULY 1998



By Dianne Duncombe
Administrator

IS YOUR MEMBERSHIP UP TO DATE?

Can members please check that they are paid up members. A current members list will be available at the July Open Screening for all present and past members to check their status.

NEXT SOUNDWORK AT OPEN SCREENING

The work of James Gordon Anderson will be heard at the July Open Screening.

POSTCODES - AUGUST

This is your last chance to enter your film for the August screening. A box will be placed in the office to receive finished postcode films by the closing date of Friday the 7th of August. Please clearly mark the film with your name, address and phone number, the postcode film name, filmlength, whether sound or silent, stereo or mono soundtrack.

CHEAP FILMSTOCK!

The Student Village filmgroup is making a bulk purchase of super 8 silent and sound film through Elizabeth Street Pharmacy. If you would like some film at bulk rates contact Ben Ryan Ph. 9317 2385 or email : bryan@village.vut.edu.au

FILM WORKSHOP - TUTOR WANTED

The Student Village would also like to hear from any MS8FG members who would be interested in presenting a weekend production workshop that covers everything from camera operation to editing and projection. There will be payment for the workshop. Interested members contact Ben Ryan at the above numbers.

SUN THEATRE SHORT FILM SCREENING

Are any members interested in forming a committee to plan and organise a screening at the Sun Theatre in Yarraville? Michael Smith has made the offer, now all we need are some motivated members to follow the offer up.

OPEN SCREENINGS

Can members take a little more care completing the screening forms at the Open Screenings. I am having trouble reading your entries and translating them for reprint in the newsletter.

NEWSLETTER ARTICLES ON DISK PLEASE!

Where-ever possible can newsletter articles be submitted on disk and as hard copy. Only articles on disk can be placed on the group's website (because it takes too much time to retype the article). It is also easier to resize and layout newsletters from disk. The office computer can translate Mac or PC files, and I will return your disks

SUPER 8 EDITING BENCH FOR SALE

Mario has a super 8 double head motorised editing bench for sale for \$700. Then bench has come from the USA and Mario says its in mint condition. Ph(03) 0411 39317 or (03) 5974 2852 for details.

THE 8 X 8 FESTIVAL

The Victorian Movie Makers 8 X 8 Film Festival entries close on Saturday 1/8/98. Details of the Festival which will screen on 8/8/98 are available by phoning 03 9532 5266.

PROJECTORS WANTED

Video Transfer Productions are interested in buying any good condition elmo or Eumig S & R8 projectors. Contact Frans Kern on (08) 8447 7334.

PAY TV

The Melbourne branch of Optus Local Vision has folded. I understand that the decision to close the Melbourne office came from Sydney.

MS8FG PROFIT AND LOSS 1997

The group showed a good result for the 1997 financial year by recording a net operating loss of \$250, compared with the \$5399.19 loss suffered the previous year. Members should be satisfied with the result which shows the group is now on budget. The following profit and loss statement shows a comparison of expenditures 1996 and 1997.

MELBOURNE SUPER 8 FILM GROUP INC
PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 30TH JUNE 1997

Last Year		This Year
	INCOME	
10000.00	Grants - AFC	10000.00
586.00	Grants - AFC Home Page	
3300.00	Jobskills Subsidy	
-	Grant-AFC Travel Grant	2000.00
6264.50	Income	7569.30
330.00	Other Income	660.00
20480.50		20229.30
	EXPENDITURE	
153.06	Administration Costs	700.45
270.00	Advertising	37.15
-	Auditor's Remuneration	800.00
118.08	Bank Charges	111.93
60.85	Catering	71.69
688.00	Depreciation	1318.00
356.25	Filmakers Fees	121.25
130.00	Insurance	329.15
-	Internet	175.00
5532.98	Super 8 Kiosk	
-	Naked 8	1906.00
1614.45	Newsletter	1467.00
300.00	Petty Cash Expenditure	300.00
773.60	Postage	703.90
-	Printing	794.92
-	Printing & Stationery	446.15
3376.60	Rent	2242.25
115.00	Repairs & Maintenance	419.45
50.00	Subscriptions	
379.12	Sundry Expenses	130.94
904.14	Telephone	798.45
-	Travel	100.00
-	Travel - Surprise	
-	International Film Festival	1800.00
1425.00	Verue Hire	300.00
9710.00	Wages	5431.50
25957.13		20505.18
(5476.63)		(275.88)
	OTHER INCOME	
77.44	Interest Received	25.34
77.44		25.34
5399.19	NET OPERATING LOSS	250.54
9587.33	Retained Surplus - Beginning of Year	4188.14
5488.14	UNAPPROPRIATED PROFIT AT 30TH JUNE 1997	5187.60

EDITORIAL / MANIFESTO: Put your glasses on. Picture this.
Texts by Ball, Bridges, Kotsanis, Mousoulis, Villella.
Word up!

Film against cinema

Last night (Tuesday, 23rd June, 1998) Kurt Kren died in his flat in Vienna. He was 68. Kren was one of the great innovators of experimental film whose concern with form predates the sixties structural film movement by at least ten years (he started working with 8mm in 1953 and completed his first 16mm film in 1957). His early work divides roughly into documentation of Otto Muehl's action performances and films primarily concerned with structure. His 1960 film *3/60-Bäume im Herbst (Trees in Autumn)* Malcolm Le Grice thinks to be the first film that in general can be considered 'structuralist'. Kren has continued to make films that, while shaped by strict, often mathematical structures, are infused with charm, enigma and quiet pathos. The most recent of his films to be seen locally was *Tausendjahrekino (Thousandyearsofcinema)* at the Melbourne Film Festival in 1996.

Kren's influence on experimental filmmaking is significant. It introduced the possibility of thinking about, making and viewing films which were not concerned with theatricality and illusionism; the foregrounding of structure and material became a Marxist inflected dialectic which broadened the possibility of examining the broad context and apparatus of film. If anything it may be possible to claim that 'structural/materialism', as Peter Gidal and others famously dubbed this practice, explored many of the post-Lacan, post-humanist notions that currently hover around the risky business of cyber theory, as it becomes clearer that humanity is as much as anything the product of media. Structuralist film, like any twentieth century art-form, can hardly justifiably be an expressive mythopoeic product in the romantic tradition of the 'artist/genius', however the hangover from individualist notions pervades much of the discourse surrounding contemporary art production, perpetuated usually by and for middle class, middle brow, middle income liberals with a personal and economic stake in the myth business.

What generally passes as screen-based experimental media often reaffirms a concern with myth making in one form or another; criticism becomes muted by capitalist market driven imperatives, in cohorts with a quantitative, but rarely qualitative, rationalisation; national governments and their funding bodies become paranoid and prescriptive in terms of officially sanctioned culture both here and abroad. Of course critical media is not profitable, cannot market or be marketed and the political imperatives of the structuralist project have been sold as aesthetic signifiers: the experimental 'look'; graininess, scratched film, etc, as the complexity of contemporary media layers, blurs and happily confuses primary and secondary signs. The 'look' of experimental film is about as 'radical' as a pair of Levis, or getting your nose pierced!

The direct descendants of the ball that Kren started to help get rolling back in the fifties are not disingenuous naive modernists living in the past. Structuralism post-structuralism has continued to play an integral role in the post-modern discourse. Kren's home town continues to be a nexus of experimental film activity that is concerned both with structure and material, while turned on to contemporary media analysis (filmmakers such as Martin Arnold, Dietmar Brehm, Mara Mattuschka), along with other centres such as Toronto (with filmmakers like Philip Hoffman, Garine Torossian, et al) and if that's too Euro-centric for ya then there's a whole new wave of Japanese experimental film heavily informed by the legacy of structuralism (Kenji Onishi, Atsushi Sakurai), lists can go on, you get the point...

And there's Melbourne. A few years ago, in the early to mid-nineties, within the context of the Melbourne Super 8 Film Group there was something of a resurgence in formalist

filmmaking practice. Much of this can be typified to a greater or lesser extent by films that were made by myself, Pete Spence, Maeve Woods, Ooni Peh, Sandy Munro and others. For a couple of years it seemed that this practice was absolutely in step with contemporary culture, if for no other reason than it was the errant other to a growing conservatism that has since intransigently entrenched itself. Although exhibited and well received particularly overseas, the work that identifies this mini-phenomenon was in reality 'critically' ignored in Australia. Celebrated ladder climbing critics and writers, who had been involved in the super 8 scene a few years earlier, regularly spoke about or ignored the practice as though it had died with their interest in it, and turned a blind eye. Other more official bodies didn't quite understand it. I'll never forget the response of an AFC employee who, when approached to keep a promise to freight films to overseas festivals by shipping Pete Spence's *Diction* which had been selected for Oberhausen (one of the most 'prestigious' short film festivals in the world) said "...but we don't distribute super 8"(!) Cyber/feminist theorist Donna Haraway has said that the new 'gold' is 'diversity', the thing that every (national, governmental) power structure is hankering after to enrich their (national) culture, (like the tokens of 'multiculturalism', becoming the current version of 'nationalism', another officially acceptable '-ism'). Diversity? Someone forgot to tell the funding bodies and Australia seems as monocultural as ever. But before I start to sound like an experimental film equivalent of a whingeing One Nation bush battler, there is still the hope of work that is critical, enquiring and prepared to counter power structures with the real work of aesthetics, to challenge perceptions, to dis-orientate, which is a fundamental function of experimental film. The recent filmworks of Marcus Bergner, Dirk de Bruyn and Lee Smith (in 16mm), with their hand-made rigour, are a living semiotic enquiry, not curiosities hauled out of a dark archive of faded filmstocks.

And there's Daniel Kotsanis. His performance at the June Open Screening 7.30 programme was precocious, hit and miss, teetering on the edge of collapse, difficult to ascertain exactly what was or wasn't intended. But then intentionality is not part of this show. There were a handful of almost extant films that were projected and then the projectors aimed all over the theatre at the curtains, on the walls, and some remained on the screen intended for the task of receiving projection. Multiple projection of films shot from the interior of a Land Rover in the Little Desert, or a remarkably smooth tracking shot, or a television being trashed, or a cathedral spire. The images were arbitrary, random, it seemed, complicit in the whole glorious mess. Some rambling mutterings performed by Daniel fed into the performance, statements that he seemed to give up on almost before they had left his mouth: "...a casting of food... my miserable lot... maybe I should apologise, this is something that someone else gave to me... shit, television's broken..." and the accompanying clicking on and off of the projectors, the sound of confused activity, and one of the most beautiful projected images possible in cinema, the blooming, bubbling, melting frame stuck in the gate. There was more articulated in the inarticulation than I can possibly report.

Daniel's performance was too anarchic to be truly anarchistic, but he carried out an exploration of the expansion of the cinematic (which used to be known as 'expanded cinema') drawing attention to the apparatus, the social context, and a kind of anti-egotistical effacement of the 'artist' in favour of a non-aestheticised plane of imminence; compare this with the structure and dynamics of commercial cinematic spectacle and its paranoid schizophrenic contrivances.

DEEP IMPACT, strangely enough, made an impact. It helped clarify a number of thoughts and ideas I have had regarding the cinema. Like other recent Hollywood blockbusters, DEEP IMPACT has an 'end of the world' plot line that allows a great sense of drama, feeling and sentiment. Through classic Hollywood formal strategies (enhanced by digitally created special effects), DEEP IMPACT strives to touch and 'impact' its audience. However, all it did for me was enable a clearer understanding of the Hollywood aesthetic and a greater appreciation of all things non-Hollywood.

A meteorite is discovered to be racing toward Earth, likely to destroy all living things upon impact. The story is told from the level of the personal, in fact, there is a strong 'personal' element underlying the film. It is concerned with how individuals, families, governments deal with the impending doom, and it culminates (at certain points with unbearable sentimentality and emotion) with acts of sacrifice, reconciliation before imminent death, the declaration of love and forced separation. DEEP IMPACT strives to impart to its audience (mainly through a strong sentimentalism) the profound revelation that as humans we are powerless before nature and that we really should appreciate the simple things - our planet, our loved ones, our lives.

The film functions on the level of pure sentimentality, taking the audience on an extraordinary and intense journey of feeling for these characters, faced with their very mortality. In order to 'feel', the audience must identify with such issues and themes. This is what the Hollywood aesthetic comes down to: the suspension of disbelief; the complete immersion of the viewer in the fictional reality; the optimum vicariousness between spectator and image. The very profundity of the film's themes of mortality prompted me to question this film further. My thoughts and questions lead me to two observations: that mainstream American stories are often overly audacious, sentimental and vulgar and that this attitude feeds into the Hollywood aesthetic, where everything is subordinated to the linear, causal narrative and the audience's engagement in the story. Classical Hollywood cinema, and its illusionist premise, has been extensively theorised in film theory, but it is always a significant moment when you experience a clear realisation of a film's aesthetic while watching the film.

So much cinematic potential is sacrificed in these huge Hollywood narratives. There is very little subtlety, complexity or ambiguity. The story is moved relentlessly forward by events, actualities, discoveries and revelations that unfold with suspense, high drama. The shot is not there to reveal fine points of tension or complexity, but to communicate its story detail before quickly moving to the next shot. There is no room here for the smallness of things, for an abstract way of knowing, for the detail and texture of objects, gestures, expressions. There is no play with time, space, light or sound; there is no reflection or problematising of the medium at all. How could Hollywood blockbusters alone fulfill one's appetite for the cinema? I don't wish to reduce Hollywood

movies to mindless escapism or set up a strong opposition between Hollywood and experimental/art cinema, since such oppositions are illusory and often untenable. In fact at certain moments, DEEP IMPACT reaches a heightened awareness of its own formal strategies and techniques. Rather, what I am really interested in is the different types of cinema and the way each differ from the other.

It is not too hard to see the richness of cinema that lies beyond Hollywood. For example, the sublime work of Bresson, Tarkovsky, Scorsese, Godard, Lynch and Cassavetes and other such directors whose stories often imbricate the very fabric and materiality of the medium. Or, for that matter, local filmmaker, Daniel Kotsanis. Now, here is an interesting guy.

I first saw his work at the recent open screening in June, and it certainly struck and provoked me to write, reflect. One could state the obvious about Daniel's work and say that it rejects and denies conventional codes of cinematic form and exhibition. Yet, his approach to filmmaking can not be defined as merely what it is not, or what it denies. It is much deeper and richer than that. His is an experimental cinema that takes nothing for granted, that makes problematic every aspect of the medium from the image viewed to the act of viewing itself. Throughout his presentation/installation at the open screening, Daniel had several projectors running simultaneously with, occasionally, images moving across ceilings and walls, effectively denying the notion of a 'legitimate' screen space. Here the space of exhibition and the very act of viewing becomes problematised and foregrounded as a site within itself. We are a long way here from DEEP IMPACT.

From blockbuster to highly personal cinema. One felt a sense throughout Daniel's presentation that he was also presenting, revealing and sharing a part of himself. This was most evident in his live voice-over, in which Daniel communicated directly to the audience his thoughts and emotions, often abstract and reflective - further adding to the feel and mood of the presentation. Straight from the heart filmmaking. The images themselves, occasionally overlapping upon the screen, were compelling in their own right through composition and framing and also through their mismatch with sound. At one point, the image projected became the film itself - bubbling, imploding celluloid, disfiguring into ever changing shapes, colours, movements. One felt a return to the very basics here, all the money, grandness and power of the cinema in late twentieth century society reduced here to the very physicality and materiality (the chemical composition) of the medium.

Amidst a city filled with huge cinema complexes, each offering a range of movie blockbusters, there lies on the fringes, in the alleyways and ghettos, filmmakers like Daniel Kotsanis. They bring us back to the medium itself and, in doing so, explore the possibilities and potentialities of this fascinating phenomenon we call film. Well done Daniel!

by Fiona Villella

Super 8 film Group News letter.
fact to the television broke

It is with some concern that
I reflect upon the last 730 session
It is with some indifference that
I reflect upon the last 730 session

It is with some confusion that,
I reflect upon the last 730 session
In fact is was a...

I fell off the chair. I was so glad I was so glad I was so glad

I looked upon the ordeal
with either excitement or no it is a faculty no it is
fidelity no it is an exhibition not it is restrained?
pictures on a screen of pictures on a screen or fixed
sculpture. well it was to be a film night? and I found
displeasure in this fact that I should restrain myself to that all its familiar
mode of one... I began to
act upon myself as a work of art... I began to
that later. the exhibition was more of
at the Erwin Rado began with free beer
for myself it began with setting up the regular equipment
for the open screening before setting up the regular equipment
some extra projectors + P.A system through the conventional
equipment so the night began with free beer followed by
a sign to the door allowing entry at any time.
Bill Moulgates introduced the night session and a projector
began rolling a film squarely on the screen known as Sacrificial or stoic
another projector began rolling a film half off the side of the screen
known as Lucifer gets harassed. oh a cassette was provided
by Tom Woods + Steven Ball what a blend of music
among these few intense moments started up. handheld
projector on big dessert big deal that went floating round
the room exploring different spaces and even the backs
of spectators
Sacrificial or stoic decided to martyr itself to be burnt w@ss were

of stoic decided
pressed and things
solemn pause

Journal next 98

Beast of Babylon
an dialect an Jan man
In love, the wrong life remember that
I must not take it seriously -
I walk into a room to be blasted
out by noise or blasted out by
silence
not a strong soul but a little
feeble kinetics
black is the reflective source -
Do not let your thoughts be hastened
by the Mob
what
Beast hands of spirit
He force what ainer
Shall cause healing
deal...

I turn up and find Steven Ball wearing his newly drycleaned leather jacket denuded of skin except for his collar. Basking on a wooden couch, looking a lot like a teenage Brecht, totally satiated after some epic Roman feast.

He tells me there is free beer, as he raises his eyebrow and his glass! We enter the theatre and see several projectors and lights set up in the gods.....It's the DANIEL KOTSANIS SHOW!!!!

Tony Woods shows me his non catholic scar, as Big Bad Bill Mousoulis intro's Mr. Kotsanis, Bill dodges the abuse from scribblers in the dark, finishes his warm up, lights dim and my pen dies.

SCREEN on screen on screen appears, 16mm and S8 combined? yes!no?yes?no!..... a non projector globe light is switched on, sprays the audience and splatters red curtains!.....a light show has begun!?!? SOUND TRACK STARTS as film STOPS.....

.....a Monet haystack head is slightly visible on screen.

Soon to be mobile projector screens on lower left corner of bigger screen. T.V. is DESTROYED in urban backyard, freeway pylons frame a frame or two, great burning boxes Batman! who was that top hatted man?

Projector takes flight with the birds somewhere over our heads, whilst soundtrack spits existential angst.

Street skates along outside a car window (is Touhey Driving?) back to radio without pictures.....camera rotates within another rotating shot on another screen. Synchronicity breaks out in the audience momentarily.....Dark humour at a light show??? or throwing your films to the wind???

Daniel meets ST. Pauls. The church's holy cow (gargoyle) which guards the church like a ship's mast head. The church is leveled along with the film.....momentarily.....Expensive and rare leader is splashed around like free beer as film finally gets well and truly stuck in the gate, and super atomic whoosh! as bread fills the oven/screen to breaking point making Alice too big for the room (did she eat yeast?)

The visual has now crossed over to the physical....fire, smoke, and fog on the lens.....Screens somehow start up again as Daniel palms his hidden interactive mike and keeps us all guessing, including the one's who turn around.

Smaller screen tips over the ropes, welcome to sliced bread cinema.....2 screens screen a 3D box without sides, one penetrates the other. Patterns emerge as Dan strings us along/a narrative, with string along with mitch visuals.

Talk/track brings us to the "Battlefront of endless consequences!!! (Ah don't I remember!)

.....birds, and film flutters, silence abruptly breaks out Daniel the performance artist...with or without a script.

ego is turned into time, less is still more, french and found objects are still fate/d....."Okay that's the end!"

Dan lets us out of his den....."Free beer from the filmmaker!" says big M. as we get off the M.S.8 G. ghost train and I find my eyebrow permanently lifted and all the beer gone!

Sleep on it/off Steven!

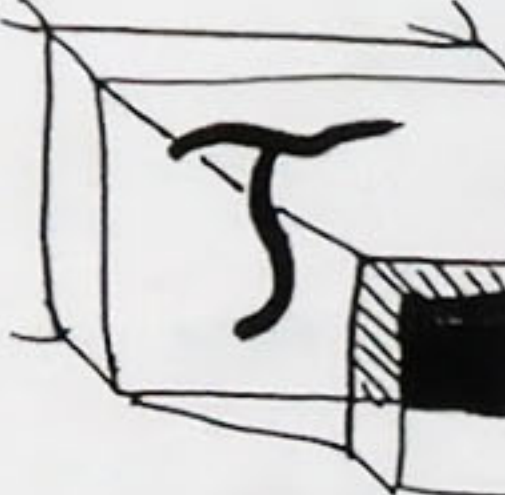
JUNE OPEN SCREENINGTONY WOODS OUT OF THE FOCUS.

"THE PARTY'S OVER.." One of his neighbourhood watch films. Pre credit shot overtures a gutter filled with a smorgesboard of cast off drug gear in spoonful and needle sharp focus.

Shot out of Tones rear window, we peep through the blinds at the morning after? the clean up or the shoot up!

Skillful and practiced junkie vomits on cue and tony's camera doesn't spill a drop! Pigeon on soundtrack, is Tony being a stoolie? or just like the rest of us, up to our necks in the deep sea of voyeurism we call cinema.

Tony tells us he shot the junkies out of focus deliberately to protect the innocent. Are junkies innocent or is he referring to the filmmaker? only the beginning is shot as sharp as a cigarette commercial.



The shoot up fence backs onto a schoolyard. 2mins. into this film, many questions of moral, cinematic, ethical and dramatic are unspooled. The kids play ball, and play with a bong. Is Tony playing ball with us? (Steven Ball tells me later, of all the footage already shot in focus dilemma)

The audience shifted in their seats, clap and one feels the undersurge of a too hard basket issue coming to the surface momentarily. Tony tells me that junkies get off on vomiting.

But whatever you think of his neighbourhood watch films, whether it's flowers, junkies, cats, cracks, graffiti, or birds on a wire, Tony remains a confirmed fitzroy junkie, who's even prepared to stick it into his/our eyes ...

Not missing a beat Ian Poppins tells us his film is a different type of party. he then gives himself credit, before credit is due! "THE 1998 SYDNEY RD. STREET PARTY".....Slightly overexposed people cram the tram tracks, experiencing the freedom of the street!....Vote Labour for Wills(and more st. parties)....Short shots of high men on low wire gets short shift.

A kid on a skateboard, on a trampoline----a board on a bounce.

Pentridge escapes onto the street, but is kept in check by the Brosnan centre. a dancer razzles and dazzles us with her grass skirt. Pinochio finally goes to school. End credits roughly done with white out.

Ian is not near the end of his rope, but I suspect he's near the end of his film, as all his stuff these days is indeed frugally shot....set shots...save the film...captured half sentences.... highlights.

Is Ian expressing the fact that film is running out, so save it, like short breathes of a dying guage? What will Ian's last film be??? The whiteout at the end depressed me more than it economically or justifiably should...who really cares about S8!!!

"STOP THE TRAFFIC".....Fiona Villella?

B&W walking in Melbourne...out of focus man's shoes...Male/Female cross town at cross purposes and cinematically bump into each other at the lights. The collision is so romantically violent that the film changes to colour. The couple then link hands and disappear out of our memories.

For me, any out of B&W body experiences don't work, unless they are reversed.

"CORRINES'BLIND" Comes on unannounced! she's not blind but it's a visual vertical study of horizontals.

Bambo blinds...which tingle our spines, movement vertically then sensuously horizontally. Focused and filtered light is filleted into the thinnest of sushi slices. Objects splay the light even further. Tree outside window tensions the light. The memory of the history of photography and it's relationship with blinds comes to mind as we all get to to play with light and reinvent the wheel, but few bother to turn it!

MUSIC ANIMATION....NICK OSTROVSKIS....SILENT.

Probably the most obvious structured film he's made. The title and his subject matter say it all, but the quickness of the symbols and icons flashing past, reinstates the mystery of imagery.

Musical notation starts us off....fingering the blues/reds...fretts riff.. icon of guitar/mouth/horse/eagle.....guitar as phallus!

1 2 3 4! intro, just as strident and primal as the Beatles intro to "I saw her standing there" A potted history of guitar flashes by, told by old prints, Vermeer, Picasso and old johnny be good tonight himself, Chuck Berry. Old Nick O can make a film like ringing a bell!!! and he's probably just invented the first silent rock video as well.....

.....I hope it starts a trend!

jimbridges|

Tender Moments ... Stop the Traffic

a film by Fiona Vilella

Tender moments stop the traffic of our souls. Our souls wander, sleepwalking, not able to see what's in front of them. Occasionally, they are awoken, and they then escape from their mundane reality and into that richer reality that is always deeply imagined and known, yet rarely lived.

Vilella's short film is ambitious in the terrain it covers. It attempts to make fresh one of the cinema's great preoccupations - love (man meets woman, they live happily ever after). But what she does, much like Akerman in *Toute Une Nuit*, is not deconstruct the love myth or make it more realistic, but actually heighten and rearrange the standard Hollywood clichés associated with it. Thus, when the man and woman are alone, not having met yet, they are alone; when they bump into one another, it is literal; and when they "fall" for each other, it is total, pure, enclosed.

The film is also a commentary on the cinema in its more formal areas. It is structured in two parts, the first B&W and realistic in mode, the second color and fantastic in mode. Again, these are clichés, but Vilella enlivens them by heightening them: the first part has stark B&W, and nothing happening narrative-wise, whilst the second part's color is soft and muted, with the narrative suddenly quick and surreal.

Also, some of the details within this dual design are quite nice and interesting thematically, operating on both the literal and metaphorical levels: feet, walking, stopping; hands, touching, locking; eyes, glasses, seeing; and a mix of these strands too. I especially like the man's hands feeling the woman's face - he does it exactly as a blind person would. But other details also impress: they bump into each other at a set of traffic lights; it is because she is busy with her hands that she bumps into him; she helps him put his glasses back on, handing them to him. Finally, the great last shot, where they hold hands and walk off: it is composed symmetrically and frontally (diagonals dominate the first half of the film) and it is beautifully ironic that the lovers are now walking again (with relationship trouble afoot, no doubt).

Obviously a well-written film, it is however a little too compressed overall - it should've been a touch longer. I am told it is Vilella's first film, and it certainly reminds me of other student films I've seen over the years (but with a touch more sophistication). Well done, Fiona - I look forward to seeing more of your work.

BILL MOUSOULIS

INTERVIEW DIRK DE BRUEN

is it recording again is it DIRK

YE... unfortunately ive run out of beer DANIEL

DIRK thats alright LAUPTA

DK Ohh

DIRK well what can i say

waa.. like i say before its almost like....

i feel that.. yunc while things are a..

maybe its a time now when so many things are dissapering

or so many options of peopl orso many freedoms or so many

possibilities are dissepering thatmaybe... its a time again

that an artist can sortof have somthing mor meaning full to say

..... not neccasarily that ive got somthin mor meaning full

to say ..im jus gettin back to this like historically

yunc it seems to me that art was more the guttin edge of....

..... attha cttin edge of...uknow understagging orr..

the changes in sort of culture they seem to usha some of those

in..where these days it seems to be mutch more a question of..

style and ferasion and sort of like anrefinment. uknow...

arra ..and like... arr.. about the surface of things and that

also the position of the artist seems to be one of main pro-

duce r for some sort of con sumerist network where thers all these

other people who box things up and pla ce things in...curate

things inter, recontextulize them..so that bye the time it gets

to the consumed bye someone or seen bry some ope or experenced

BLAH BLA BLA ITNO LOGER REALY HAS MUCH TO DO WITH what the

expiriance was the artist was invoved ther ukno

Daniel DO u think these pressures effect the um individual

DIRK well i think theres a lot of people out ther tringy to want to find

out what the next big thing is so they sort of can be involved

in it and so they can be ar..... well jon lennon ust to

talk about talking about wat the next big thing is more so

tha he could do something with it.....unow sort of this

chasein after fetich..its a bit like BHLA BLA BLA

UNOW wel try and put your money on the stocks that ar gona

go up.....withch dosent seem tonbe like ...or sort of an industry

in a culture sort of industry

isnt it?...and ar...we were taken

before to about that hole issue of um.....unow wanna vatta

audiance in a cinema expects....how ar..... how some peopple

see how a succesful film goes from a to b to c to d....

and goes thru ar certian sumersults and or thru areactoin

or a hole series of emotions along a pre determined path..

that every body in that adiance will go thru.....unow..

and a sucesfull is determined by how refined u can sort of

manipulate an audiance to get that right sort of responce..

at the right time,er and predict sort of work that in..

wich has much more to do with to me with proper ganda and.....

manufactuering uno something for the masses uno like mass reactions

to things...and.....with the performance i thought iye been

very oo thats right we were talking about this layering of things uno

.....like in the blak an yite films i was ading laer on layer

of words upon words upon words and then had the performance in front

where things were on top of them and they were sayin things

an doin things and i was sayn some things and tere there was a drum

even though there was a sinthesis between them- u could make

your choise there was sort of ar.... you could make your

choise about what you cold concentrate on wat you could

teke in and hopefully ther was sort of a sence that....

u really needed to aproch not with a sort of sence that if you

looked at somthin that you dint have a feeling of regret that

u missed out on something else.....arr....and if u had that

then prehaps u were much more gought into this more tradisioni

way of wathin films orbein i a cinema where where uer just part

uer just there as a consumer to consume somthin in-a-way

the way somthin has been presented to you in a certian way

uno.....

DANIEL yea whitch brings us to the whole environment of the cinema

itself..its very upright sort of thing..

DIRK AND THE NEED TO BE ABLE TO SUB VERT THOSE SORT OF EXPETANTCYS

and those sort of tradisions that have been built up...

DK yea it would be realy exiting to do that...but um i now

theres not much place for tha at the moment

DIRK well there seems to be less place for it withc mens it makes

wat then there and doing it your atualy causun more of a ster

because it seems so ar.....questionable y the hell

would y u do it in the first place.....

DK i did enjoy your film thou in the fact that uno i dint have to

bether watching it.. i could jus sort of lissen to the um..

the vocal performance the ar vocal reaction..

DIRK right..? to the film.0?

DK yea.....and um....

DIRK a lot of it ... i would hope still i hoped there would be

little things in the film tha t u would grab now and agia

uno to actualy try and connect with other things.....

DK do yer think so? do yer think it realy had to be instructional

??

DIRK no i dint mean i geen there was like little things little things

bein thrown about everynow and again some of them u would

have been able to grab and somtimes not.....

but ar yea.....

DK the fact is also as you mentioned prvious ly, uno people could

.....wee coming in ohs

DIRK thats right

DK while things were happenin and standing around..... with the

performers uno watchin the screen.....

Continued next page

from previous page.

DIRK yea the performers... yea and just feel like there part of som-
 thing..... th. that tere wassent any great expectations
 for them to go and sit down or jus stand here next to these
 guys no big deal

DK Ye...!

DIRK o that was the other thing is... th there... comparing
 onu being in a cinema to the way we negotiate our dayly lives?
 like wen we run our dalie lives thers al these all this stuff
 happenin around us jus thic full of layer of layer of layer of
 events yet we sort of ar we pick our way throu things on along
 certian pathes an eventually obitorate the hole things out uno
 and some people might look at the little ant in the seuer corner
 or they might watch the lights changing on a biulding and take
 some of those things in were ar youve got all those possibilitys
 but ar thers no sort of sence of regret or somting wen your walkin
 down the street of doing that that u might have missed somthin.....

WUPTER
 daniel kot⁴sanis

Word up!
 This is empty space!
 Write some articles,
 you guys!

-ed.

Super 8 Films by Bernie O'Regan

Following the successful show at the Dancehouse of Bernie O'Regan's 16mm films on June 15 (see last Newsletter), some of his Super 8 filming will be shown at the Melbourne Super 8 Group's monthly screening on July 14.

In the Newsletter piece we mentioned that Bernie O'Regan began filmmaking in London in the 1960s, at first with standard 8mm and then Super 8. We may have given the impression that he abandoned Super 8 for 16, but in fact he continued with Super 8 while he was using 16mm in London, and again filmed in Super 8 on his return to Australia late 1974.

We've been looking through the box of films he left at his untimely death in 1996 and have put together the following selection of Super 8. (There are still several rolls of standard 8 to be sorted out.) The Super 8 work is generally more inclined to documentary and narrative than his 16mm.

We'll show **The End of Bashfulness** shot with kids at a school and an adventure playground where Bernie worked in London, and another roll which shows the moody atmosphere of a London youth club.

Back in Melbourne, Bernie filmed a portrait of the city in short shots separated by black. There's a film shot in and around a small circus, **Sole Brother's Circus**, which contrasts the tinselly events in the ring with the sad condition of the animals in the cages outside. Bernie also filmed the kid's activities at Fitzroy Primary school where he worked as a teacher's aide for a while.

—Arthur & Corinne Cantrill

special screening

super 8 films by
 bill mousoulis

covering the years
 1982 to 1996

including *Faith,*
Dreams Never End,
Embrace, How To
Use Your Camera,
Physical World
 and many more

erwin rado theatre,
 211 johnston st.
 fitzroy

Friday, July 17,
 7:30 p.m.
 entry free

info 9417 5538

ANY M.S.8.F.G. MEMBER WHO WISHES/CAN PROVIDE A CASSETTE
 SOUND WORK FOR FUTURE OPEN SCREENINGS(A 60min TAPE, A_B THE SAME OR NOT)
 OR KNOWS SOMEONE I CAN CONTACT FOR SAME, CONTACT TONY ON 9419 6504 or
 CONTACT THE OFFICE. T. W.

FILMPLUS

- 16mm & Super 8 Processing
- Film to Video
- NTSC <> PAL Video Transfers

FAST TURNAROUND • COST EFFECTIVE

40 PUNT ROAD WINDSOR 3181
 (near St Kilda Junction)

phone 03 9510 4640

S U P P O R T
 MELBOURNE SUPER 8 FILM GROUP

PLACE YOUR AD HERE

phone 03 9417 3402
 for rates and details

Last Open Screening:

Tuesday 9th June 1998

The Parties Over, Tony Woods, 1998, 5min,
18fps, stereo cassette

Sydney Road Street Party, Ian Poppins, 1998,
3mins 44secs, 18fps, mono sounstripe

Tender Moments...Stop the Traffic, Fiona Villella,
1997-98, 2mins 40secs, 24fps, stereo cassette

Illuminations No 4, Corinne Cantrill, 1998,
3mins, 18fps, silent

Music Animation, Nick Ostrovskis, 1998, 3mins,
18fps, silent

June 9th Open Screening (Films Not Listed in
Last Issue No. 136)

Close Up, Tony Woods, 1998, 20mins, 18fps,
stereo cassette

Book?, Daniel Kotsanis, 1994-98, 3.5mins, 18fps,
live mic through PA

ISSUE 137

Next Open Screening:

Tuesday 14th July 1998

ERWIN RADO THEATRE

211 Johnston St Fitzroy

7.00pm - Sounds by James Gordon Anderson

7.30pm - Super8 Films by
Bernie O'Reagan

Followed by The Open Screening
Byo take-up reels please

Coming 7.30 Screening
Postcodes - August

website: <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/ overseas \$35.00

contact the group at the address below

Editorial and Layout by : Bill Mousoulis

Phone: 03 9417 3402 Fax: 03 9417 3804

e-mail: super8@netspace.net.au

Office Address: 207 Johnston Street Fitzroy

This newsletter is published monthly by the Melbourne Super 8 Film Group Inc.

Contributions are welcome. © 1998 the individual authors & Melbourne Super 8 Film Group.

Disclaimer: The opinions expressed are those of the individual authors and are not necessarily those of the Melbourne Super 8 Film Group.

Library subscription to this newsletter is \$50 annually/\$60 overseas; other organisations \$35

Melbourne Super 8 Film Group
is funded by



ISSN 1039-5288

Super Eight



If undeliverable return to:

Melbourne Super 8 Film Group

PO Box 2033

Fitzroy MDC

Victoria 3065

Australia

Chris Windmill
GPO Box 1690
Darwin, Nt 0801

x

SURFACE
MAIL

