

SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP NO. 15 JUNE '87

INDEPENDENT FORUM

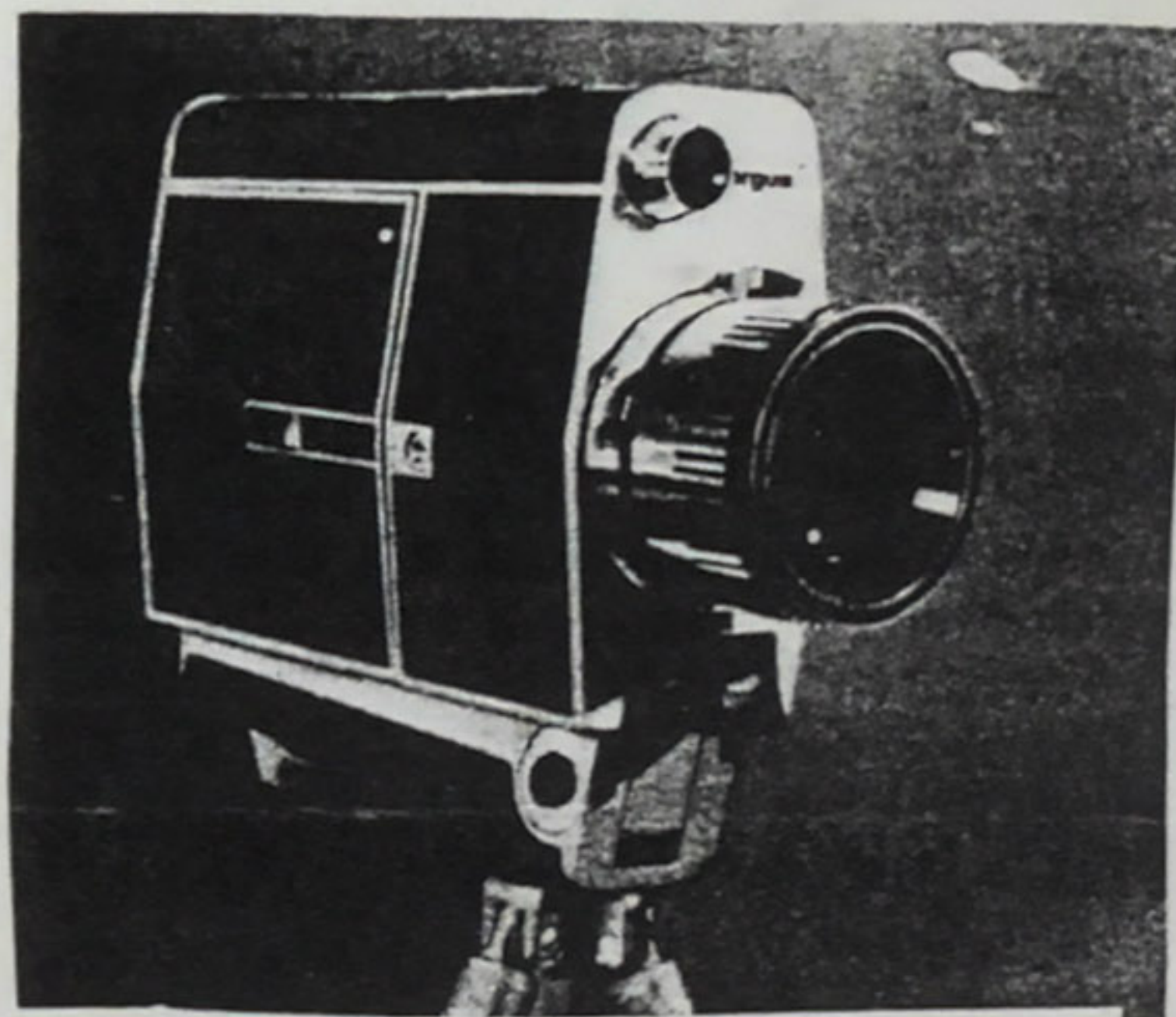
Sat May 23, 9:30 a.m. - 6:00 p.m.

Glasshouse Meeting Room

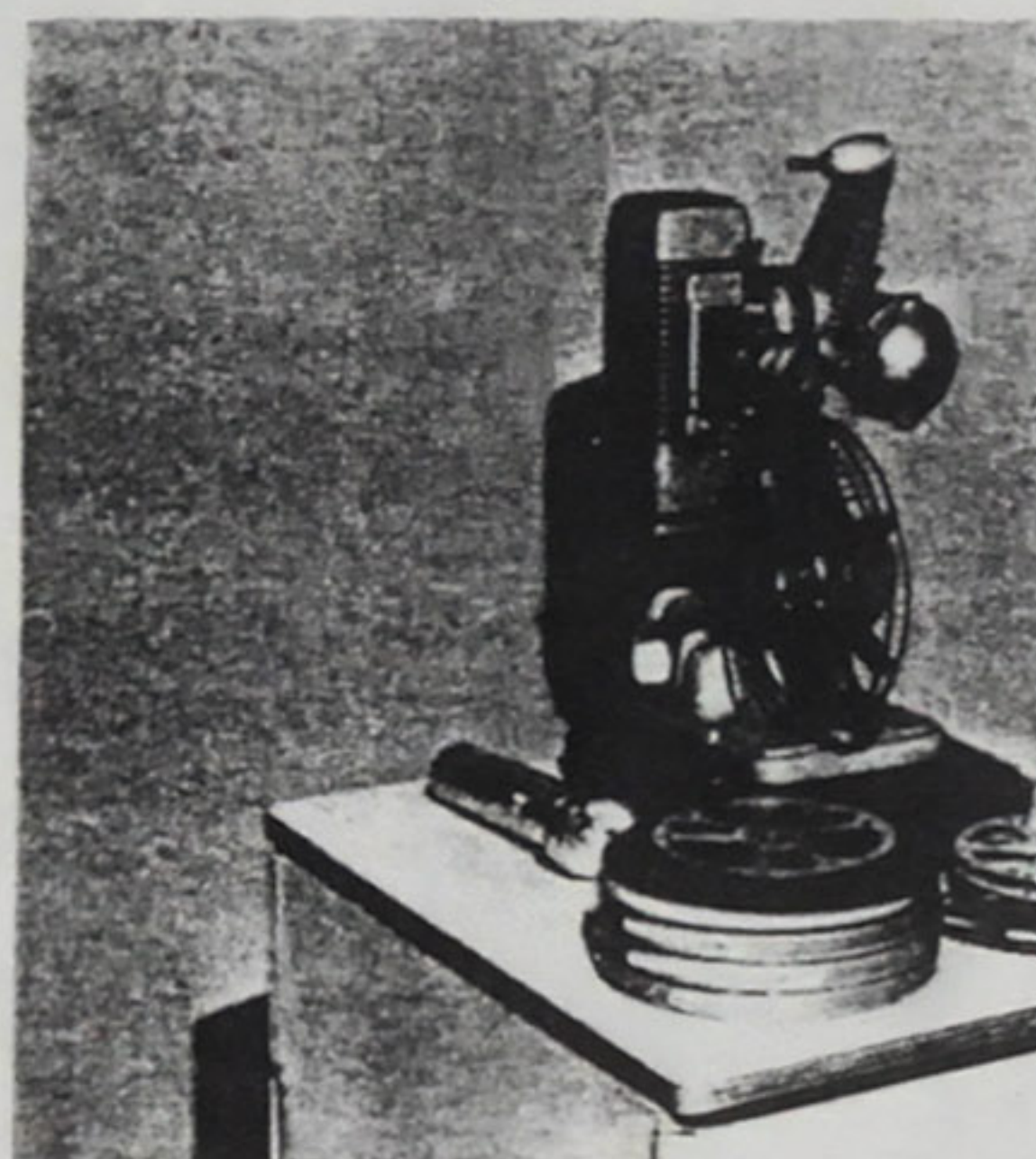
This forum was an undeniable great success (how could it fail to be?), but I have one big criticism to make of it: little was said or proposed in the various discussions about the independent sector's relationship to the mainstream. I tried to raise this question during the course of my little talk, but I didn't get very far.

(Basically, I argued for that unfashionable 'stepping stone' approach to the gauges. This is an approach that is talked about and criticized frequently, but rarely seen in operation. I believe it would solve two of our greatest problems - film-makers earning a living from their work and the raising of the state of Australian film culture in general. I guess I'm just skipping ahead of everyone else's current thoughts, but it seems to me that the independent sector is determining for itself some pretty awful limits. By refusing to allow for an interaction with the business of making 35mm. features, it compounds - in the long run - its problems of recognition. The only reason I promote independent film as passionately as I do - apart from the obvious inherent worth in the works themselves - is for want of the film-makers in question to go on to 35mm.)

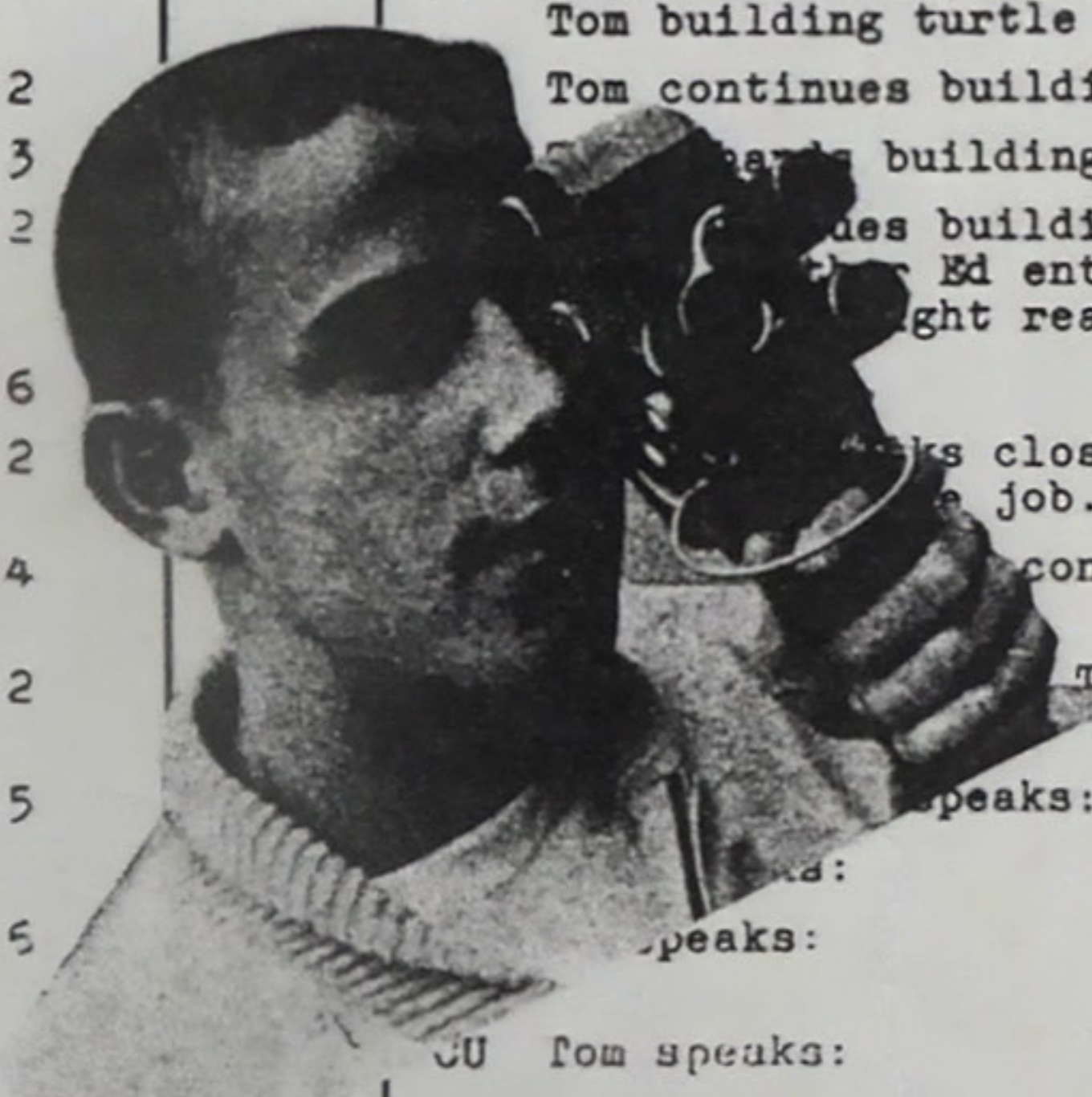
After an introduction from Chris Brophy, John Cruthers, and Jane Madsen (who answered questions about her paper/research in the May *Filmnews*), there was a lengthy panel discussion, the panel comprising of representatives from the various film organizations. Most of these people came across cold and dutiful, simply reeling off their particular organization's policies (for fear of saying something important, no doubt.) I, representing the Super-8 Group, started raving about 35mm., probably confusing everyone. Overall it was a note of gloom and doom for the independents, as only film bureaucrats can produce, with bad news regarding practically everything: funding, exhibition, distribution. Peter Page (AFI Distribution) was seen scurrying home afterwards.



Snap from "Movie Making in 18 Lessons"



SHOOTING ORDER	SCENE ORDER	DESCRIPTION	SOUND
1	1	LS Fade-in. Back yard showing Tom building turtle pen.	Music. Light and gay.
2		Tom continues building.	
3		Ed starts building fence.	
2		Ed continues building as Tom enters from right rear.	
6		Ed moves closer as Tom finishes job.	
2		Ed continues building.	
4		Ed continues building.	
2		Ed continues building.	
5		Ed speaks:	"What are you doing?"
5		Ed speaks:	"Building a turtle pen."
5		Ed speaks:	"Why, do you have some turtles?"
5		Ed speaks:	"No, but I'm going to catch some."
5	12	MCU Ed speaks:	"Heck, I could catch more turtles than you!"



STOP PRESS

2nd Melbourne

Super 8mm

Film

Festival

is fast approaching

DETAILS INSIDE.

After lunch (we were told we could have only one roll each, but it was so big it damn nearly ate me) there was the choice between hearing Megan McMurchy and Kim Dalton on The (AFC) Bank or attending "a discourse on no-budget film-making" starring David Cox, Maj Green and others. I went to the latter but nearly walked out 10 minutes in because it was so stupid. (You enjoyed it all, didn't you Peter K.?) Philip Brophy saved the day with some interesting comments about his own film practice, and then Michelle Wild chipped in with a nice combination of pragmatism and optimism regarding alternate ways of financing a film (through the private sector.)

Everyone then split up, into one of four small discussion groups. These were "Distribution, Marketing and Exhibition" (co-ordinated by John Nicoll), "Funding Bodies" (Denis Tupicoff), "Production Structures" (Mandy Smith), and "Cultural Activity" (Peter Kemp.) I decided on the "Cultural Acitivity" one - naturally - and got a delightful surprise. Not by the content of the discussion (although that wasn't bad) but by the genuine feeling of hope and the ferocity of communication amongst the participants. Jenny Harding, in particular, let loose as if she'd been waiting all year for this session. I was especially touched by the awkward beauty of her remarks about her own film career, how she'd just made a 40 grand film after having made a 10 grand one, but didn't really want to go on to the next obvious step, the 100 grand 1-hour film (anyone seen that dog 100% Wool?) Of all things, she talked of doing something smaller (and, by inference, something more ideologically sound), and expressed an interest in checking out MIMA and Super-8 Group screenings. Well, you don't hear those sorts of sentiments too often these days. To you I say bravo, Jenny - we need more people like you around.

Finally the day came to a close with the plenary session. It was agreed upon that rather than forming an entirely new group to initiate the lobbying and other tasks the four small groups came up with, it would be better to form a coalition/federation, with one member from each existing group (MS8FG, MIMA, Fringe, TVU, Film Fatale, etc.) A worker would then be employed (funding to be applied for) to carry out the federation's lobbying tasks. For more information on how all this is going, I'm not sure who you'd ring, but Jenny Sabine at the AFTRS is as good a person as any (328 2517).

To make a concluding point, I'd just like to categorically state that there is no reason whatsoever for thinking lesser of independent film than mainstream film. That would be like mocking experience, rejecting the sacred bond between the viewer and the viewed. 'Small' versus 'big' is not 'false' versus 'real' (as is secretly thought by most people) - a critic once said of the great French filmmaker Robert Bresson that his cinema was constantly aspiring to the blank screen. I'd suggest there's a lesson in that for all of us...

(Bill Mousoulis)

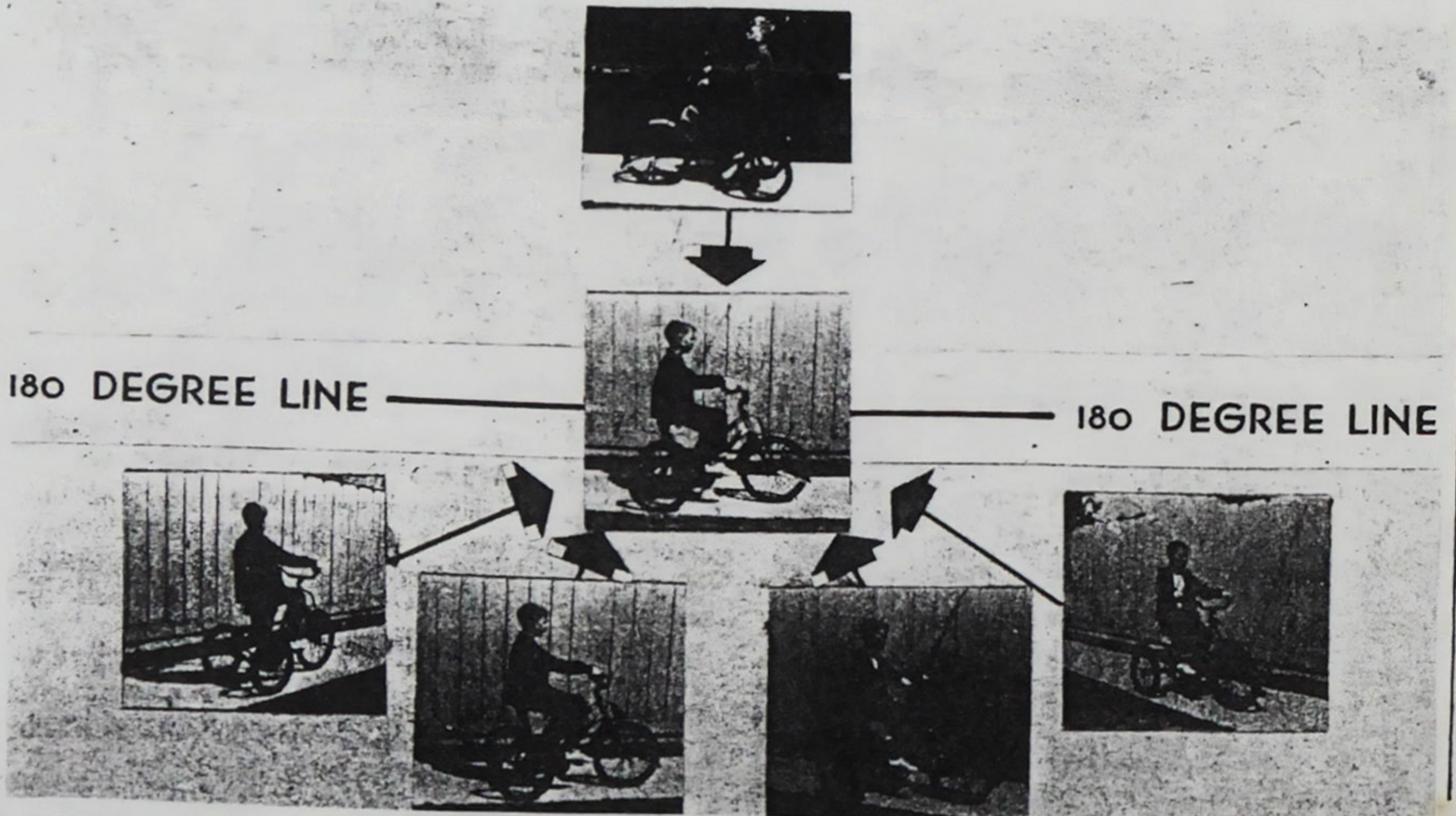
OPEN SCREENING MAY 12, 1987

Films screened:

- The Visitor by Noel Lloyd
- Untitled by Peter Schuller
- Christine and Linda Go Skating (1983)
by Bill Mousoulis
- The Jailer's Eye (unfinished)
by Mehmet Raif
- Panorama by Nick Ostrovskis
- Consumer Society by Mark Freeman
- The Best Imagination Around
by Esther Haskell

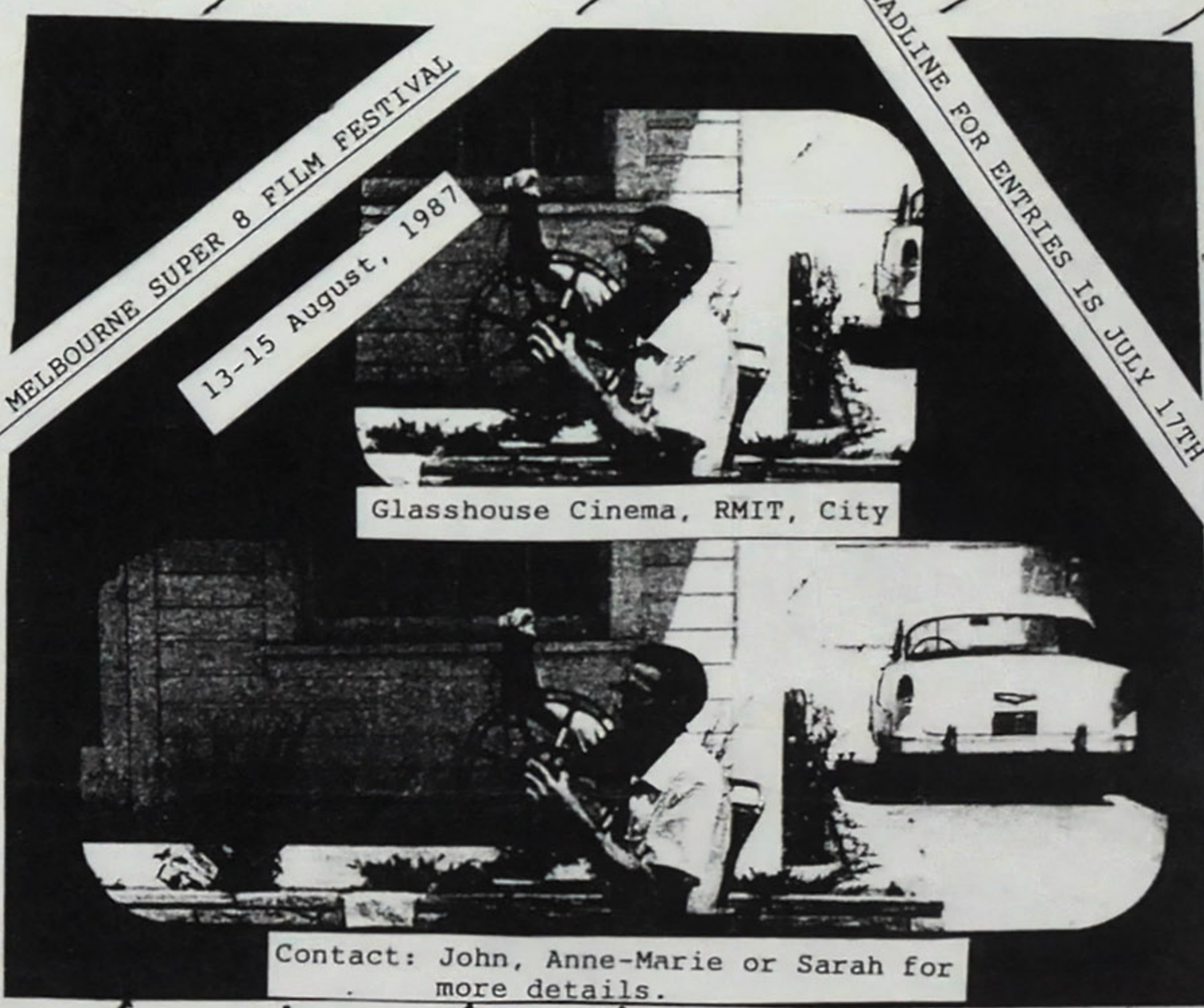
REVIEWS

Due to unprecedented apathy, we have no reviews this month!!! Contributions to the Newsletter are very welcome.



2ND MELBOURNE SUPER 8 FILM FESTIVAL
13-15 August, 1987

DEADLINE FOR ENTRIES IS JULY 17TH



Glasshouse Cinema, RMIT, City

Contact: John, Anne-Marie or Sarah for more details.

MELBOURNE FILM FESTIVAL

June 5-14

SUPER 8 PROGRAMME
Thursday 11th June 8pm
State Film Centre
Tickets on sale now from
Festival box office
Phone 663 1395.

See films by:-

- BILL MOUSOULIS
- ANNEMARIE CRAWFORD
- NICK OSTROVSKIS
- MEHMET RAIF
- THE MARINE BIOLOGISTS
- MARK TITMARSH
- CHRIS WINDMILL

JUNE 11/JUNE 11/ JUNE 11/ JUNE 11/

* * * * *
PREMIERE * * * PREMIERE * * * *

Announcing the premiere screening
of Faith (25 mins)

A film by Bill Mousoulis (made in collaboration with Mark La Rosa), starring Elwin Bradshaw, Loren Daniel, and Peter Camerone.

GLASSHOUSE CINEMA, Friday July 3rd, 6:00
Free admission Everyone welcome

* * * * *

TELEVISION UNLIMITED

The first of the "Windows" series will be broadcast on June 21st, on SBS. See the Greenguide for more details. TVU is currently looking for more films for its 3rd hour in this series. (The first two have both "Animation Generation" and "Only You"). So if you'd like to see your Super 8 film on national television, go along to AFTVS on Saturday 6th at 11am - its TVU's selection day. If you can't make it come along to a programming meeting at 7pm every Thursday at Open Channel. Phone Sarah for more details.

FOR SALE * * * FOR SALE * * *
Hanimex Dual 8 Editor, good condition, \$30.
Muray Editor - very large screen, 36W Halogen light, \$20.
Screen - 0.8 m. by 1 m. Solid plastic, with silver surface, \$30.
Ring 534 2079 and ask for Thomas.
* * * * *



LAST WORD

On this page is a photo from Jane Stevenson's "Dreams Come True" shown at LYNDON during the Open Day as part of the St. Kilda Film Festival, which by all accounts sounded a great success. Unfortunately the main part of the Festival suffered in the Super 8 section by having so few Melbourne Films. I found ½ an hour out of a 1½ hour programme to be an insult to local film-makers. To add injury to this insult, why when two of the Sydney films were cancelled, were not Melbourne films shown in their place. This is not a Melbourne versus Sydney argument as might appear, but a request to future festival planners to support and encourage local film-makers by showing at least fairness in their programming selection.

JUNE OPEN SCREENING

7:30pm Meeting room next
to Glasshouse cinema.

B.Y.O. FILMS

TUESDAY JUNE 9th, 1987

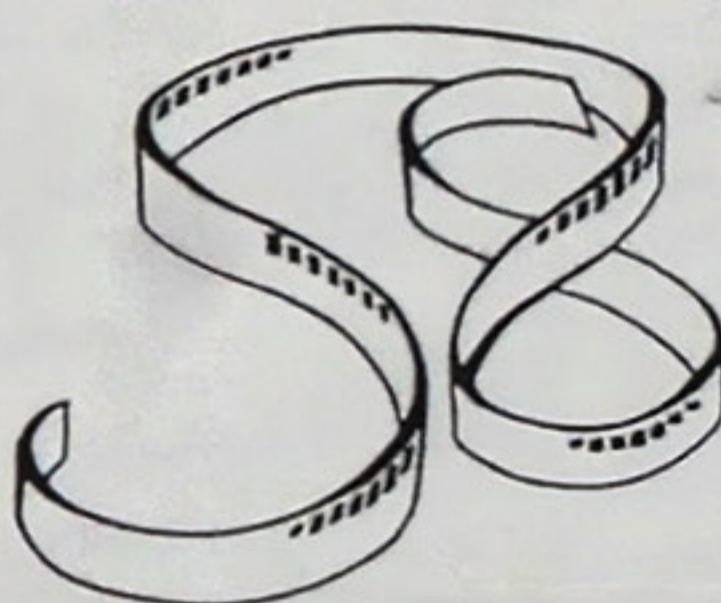
*
*
*
*
*
*
*
*
*
*

*
*
*
*
*
*
*
*
*
*
*
*

This newsletter is published monthly by the Melbourne Super-8 Film Group.
Contributions welcome (deadline: 4th. Monday of each month).
Membership to the Super-8 Group is \$10 per 12 months.
Editorial and layout by: Sarah Johnson & John Thomson

CONTACT NUMBERS FOR THE GROUP

Sarah Johnson	534 4344
Noel Lloyd	481 5832
Bill Mousoulis	419 6562
Ron Olthof	798 1278
Matthew Rees	489 4183
Ian Kerr	859 1683
John Thomson	417 5193



RESOURCE POOL

Equipment (Bill)
Crew (Bill)
Actors (Matthew)
General (Sarah)

SUPER EIGHT

Registered by Australia Post
Publication No. vbg 7570

If undeliverable return to:
Melbourne Super-8 Film Group
P.O. Box 1150
Richmond North 3121

Postage
Paid
Rich. Nth
Vic Aust
3121

Chris Windmill
6/158 Chapel St.
Balaclava, 3183