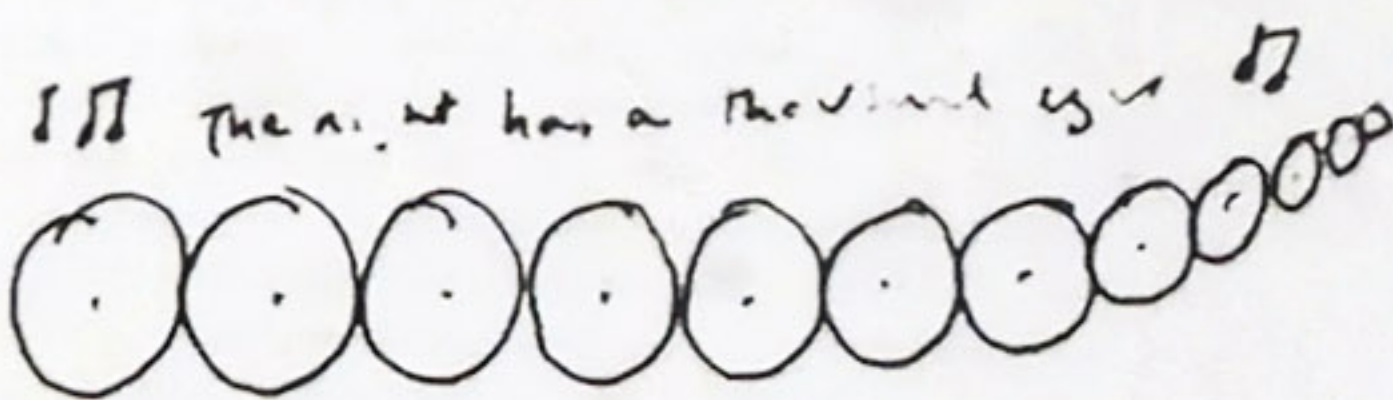


SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP NO. 33 FEB. 1989



LAST OPEN SCREENING (DEC 1988)

Shadow of a Doubt by Simon Cooper

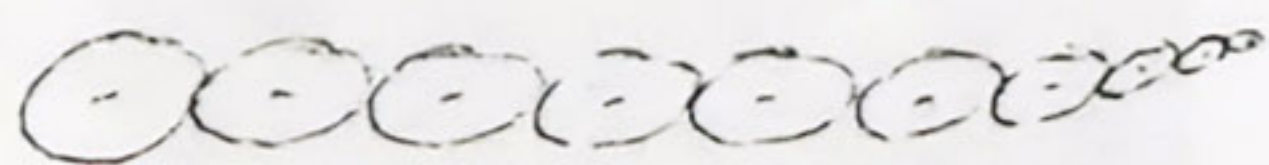
Riff by various (Emmanuel G, Simon Cooper, Ingrid Holtz, Andrew Frost, Anthony Foot, Caroline McArthur, and Michael Hutak.)

Reprise by Andrew Fitzroy

A Film By Andrew Fitzroy II by Andrew Fitzroy

All I Wanted Was A Pepsi by David Haberfeld

Working Week by Mark La Rosa



PHILOSOPHY — Roberto Rossellini

"In Italy we went through a political period of 'l'uomo qualunque' (the man on the street) - a period in which the general feeling was that one should not attach too much importance to moral issues. I am not at all of that opinion; man must be a participant in the struggle - with a vast compassion for everyone, for himself, for others; with a great love, it is true - but still he must always stand firm in the struggle; I don't mean literally armed struggle, I mean the battle of thoughts - and above all one must be an example."

Interview with Maurice Scherer and Francois Truffaut,
Cahiers du Cinema, No. 37, July 1954.

David Haberfeld's

ALL I WANTED WAS A PEPSI!

"All I Wanted Was a Pepsi" is what I would describe as a "Ritual - Smash - the Cult - Object of Your Oppression" movie. In it a hooded ("terrorist") man stands in a deserted junkyard smashing the shit out of cans of Pepsi which lie around him. In what appears to be absolute despair the bloke has no sooner sledgehammered one can and another appears before him. Then another. And yet again another. The omnipresent symbols of U.S. commercial / cultural hegemony just keep on coming and it is as much as he can do to stave off their advance.

Soon amidst this destruction super 8 versions of feature films appear - interrupting and strangely complementing the can-smashing: old Three Stooges shorts, an incredible Japanese "guy in a rubber monster suit smashing through Tokyo" film. I am instantly reminded of the Pee Wee Herman film where in an orgy of destruction of his own, Pee Wee rides his bike (child-like personality) through every sound stage of Warner Bros., throwing the studio system into total chaos, no doubt an allegorical way of showing that film's desire to explode mainstream studio expectations. Pee Wee too finds himself riding through Godzilla land. The Japanese had themselves used the radioactive monster as a mythical personification of the fears of Twentieth Century city civilization with its accompanying threats of wholesale destruction. It is fitting that in "All I Wanted Was a Pepsi" Godzilla struts his stuff alongside the hooded sledgehammerist simply demolishing the emblems of an unfathomable time where the city state imposes its unspoken hostility - the localised urban threat of late 80's life. My only question is: what happens after the destruction? Or is that all? Pee Wee rode off on his bike after saving the animals. Cool nihilism is all very well, but what next?

The Three Stooges are always good value, and they don't fail to entertain in this film either. In "Short Circuit" they formed a crucial role in turning a droid into a lovable "living" peace and lentils robot. The "violence" they purvey is sheer choreography - perfect ballet of physical insult, so the onscreen "effect" proves ultimate harmless and, almost, benign. After all the main targets of the stooge ineptitude is the ruling class. During the 30s and 40s the Yanks needed someone to take the piss out of - bucks being as scarce as they are becoming now. The guy with the sack over his head anonymous as everyperson just keeps slamming those cans until the Godzilla movie's Tokyo finally collapses. Amazing how clear those blown down 88 movies are. They look great.

So we ask the state to give us what it owes us - a living, decent fair treatment, and we get The West, 1989. We get the Old Detroit of "Robocop" We get full-on Labourist lies, we get maltreatment of the aborigines, we get police helicopter state surveillance, we get no houses for anyone without megabucks we

get Cultural Imperialism in the form of movies T.V. print, military bases. All I wanted was answer is the message. All I wanted was a meal. All I wanted was a pepsi. Ask a silly question.....

Dave Cox. 1-1989



NEWS, that kind of stuff ...

The Super-8 Group has been partially successful in its application for organizational funding. The AFC has offered us the round figure of \$10,000, which is less than half of the requested amount. In the next newsletter there will be a breakdown of the intended expenditure of this amount.

* * * *

The "1989 SUPER-8 MAGAZINE" will be out in early April. There is still time to get stuff in it. Contributions (articles, drawings, reviews, info, Top 10 S-8 films of 1988 lists, etc.) should be sent to P.O. Box 1150, Richmond North, 3121. The deadline is Friday, March 3rd.

* * * *

The video compilation of Super-8 films from the 80's that the Super-8 Group is putting together is almost finished. Watch for it.

* * * *

A bit of news that came just after the deadline of the last newsletter: John Calder's **Walled City** won Best Super-8 Film at the Philadelphia Film Festival last year. John says Hi to all and is busy making films, let there be no doubt.

* * * *

If anyone is interested in the future of Fringe Open Screenings (i.e. the running of them), please contact David Cox on 68 4132. Dave will shortly be going on a 7-month world trip and sending back reports on the various independent film scenes he comes across.

* * * *

WANTED: One willing cameraperson to spend a working week or two in late March shooting Mark La Rosa's next epic (our word for his word 'film'.) Mark unfortunately can't offer an actual wage. For more info ring Mark on 689 9493. Mark would also like to hear from anyone with access to a projector that handles 800ft. spools.

* * * *

This is not the Super-8 group apparently. Watch this year for two films by Super-8 members that were launched last December - **After School** (16mm., 20 mins, Dir: Bill Mousoulis) and **A Very Special Day** (video, 45 mins, Dir: Matthew Rees.)

Next Meeting

Tuesday, February 14, at
FRIENDS OF THE EARTH 222 Brunswick St. Fitzroy, up the stairs.

7:30 p.m. - "Super-8 Love Letters"

To recognize St. Valentine's Day, a special selection of Super-8 films revolving around that thing called love.

8:30 p.m. - OPEN SCREENING

Made any films over summer? Time to show them ...

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