

# SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP **NO 39**

**AUG '89**

# SO NOW IT'S GOODBYE, MOON



**NEIL ARMSTRONG** and **Edwin Aldrin** were preparing early today to blast off from the moon in their landing ship, **Eagle**.

They had dozed aboard the **Eagle**, parked in the Sea of Tranquillity, following their historic two-hour walk on the moon.

The blast-off to rejoin the command ship **Columbia** was due at 3.55 a.m.

BUREAU SAYS.—CITY: Cold. Showery periods. Gusty south-west winds. • Expected top temp.: 52 deg. (yesterday's top, 53). • Weather details on Page 37.

**The Sun**  
NEWS - PICTORIAL 5c

44 FLINDERS ST PHONE 61-0211 By Air 6c

14,603. Melbourne, Tuesday, July 22, 1969. 52 Pages

## LAST OPEN SCREENING

At 7:30 - early Bill Mousoulis films

**Dreams Never End** (1983, 9 mins)

**Pretty Naive** (1984, 13 mins)

**Drive** (1985, 9 mins)

**Back to Nature** (1985, 13 mins)

At 8:30 - Open Screening

**Monster Beetle** (1983) by Chris Windmill

**Film Noir** by Joanne Hampton

**The Reflection of how we used to be**  
by Mark Freeman

**For Xaveria Arabella** by George Random

**Melbourne '89** by Bill Mousoulis

**Riverside Quay** (work-in-p) by Nick Ostrovskis

**Reanimation** (excerpt) by Nick Ostrovskis

**Apollo 10 and Apollo 11**, both standard 8, 1968 and 1969, brought in by Ian Poppins

E I G H T S P E R E I G H T





# AN ANGLE ON FILM / MARK LA ROSA'S "WORKING WEEK" & "DARLING FOR A DAY".

By Heinz Boeck

Recently, I had the opportunity to have another look at Mark La Rosa's film "Working Week". This is my critical response to that film - plus some notes on "Darling for a Day", Mark's new film.

Films can reflect on, or talk to us about the dynamic state of things that belong to our experience of the world around us. A film might express for us the shape of our experiences - condense the jumble of events in our time into meaningful gestures / a meaningful form (not necessarily in a coherent or rational sense).

By performing this function, a film should also be seen to be inherently political. It lends its own particular configuration of elements and ideas as the basis for our interpretations or responses to its artifice. In other words, any specific film will project biases and presumptions about the world in the particular rendering of its image and sound materials.

A film and our response to its rendering (i.e. film reviews / criticism) is often most interesting when it is based on the filmmaker or critics own commitment to strongly held convictions.

I intend this broad perspective to be the basis for this review of Mark La Rosa's film "Working Week".

On one level, one might be able to read "Working Week" as aspiring to portray a kind of 'realism' similar to the Italian neo-realist cinema of the early post war period. Its a story in which in a broad sense the scenario and gestures are a credible representation (perhaps, at times, even imparting a poignant sensibility) of young people coming from lower income families, finding ways to come to terms with the hollow imperatives that accompany consumption and which therefore pervade their (our?) lives. There's a certain documentary style to the camera work - often hand held, a little shakey; shots and edits have an

uneven quality; long takes, all location shooting, and veritae shot -s of people unaware of the camera. The film is more concerned with portraying the banal of the everyday than a heightened sense of drama. All these features contribute to this 'realist' reading of "Working Week".

The significance of some reference to 'realism' is that, firstly, it functions to endorse the credibility of the films representations. It produces a kind of raw intimacy with the audience, a way of bringing us closer into the 'mise en scene'. However, the film, is unsuccessful in conveying a compassionate insight or understanding of it's subject. Instead, the woman is treated like an anthropological type (western suburbs, working-class etc.etc.) and the representation of the male character falls within the realm of a male centred mythology.

The Italian 'neo-realists' recognised that reality is always subjectively experienced, is always actuality and fantasy at the same time. But when does subjective input become overly self indulgent?

"Working Week" wallows in the kind of male centred romantic alienation that has become a common part of our culture. Clear examples would be - the loner /hero of most Westerns, the male protagonist in many existentialist writings, the male hero of what we might call the 'rebellious youth' movies - "Rebel Without A Cause", "Badlands", "Gun Crazy" (using these as examples here is not to condemn their excellent contribution to our culture) etc., or just look around you. So okay, the fantasy has become too obvious and it sticks in my throat!

According to the perspective I'm venturing here the narrative of "Working Week" might read as follows: - 'Alienated, isolated and despondent girl, shop assistant wishes boy to rescue her from her banal existence (or so the song on the soundtrack, lets us know in no uncertain terms). Enter, cool,

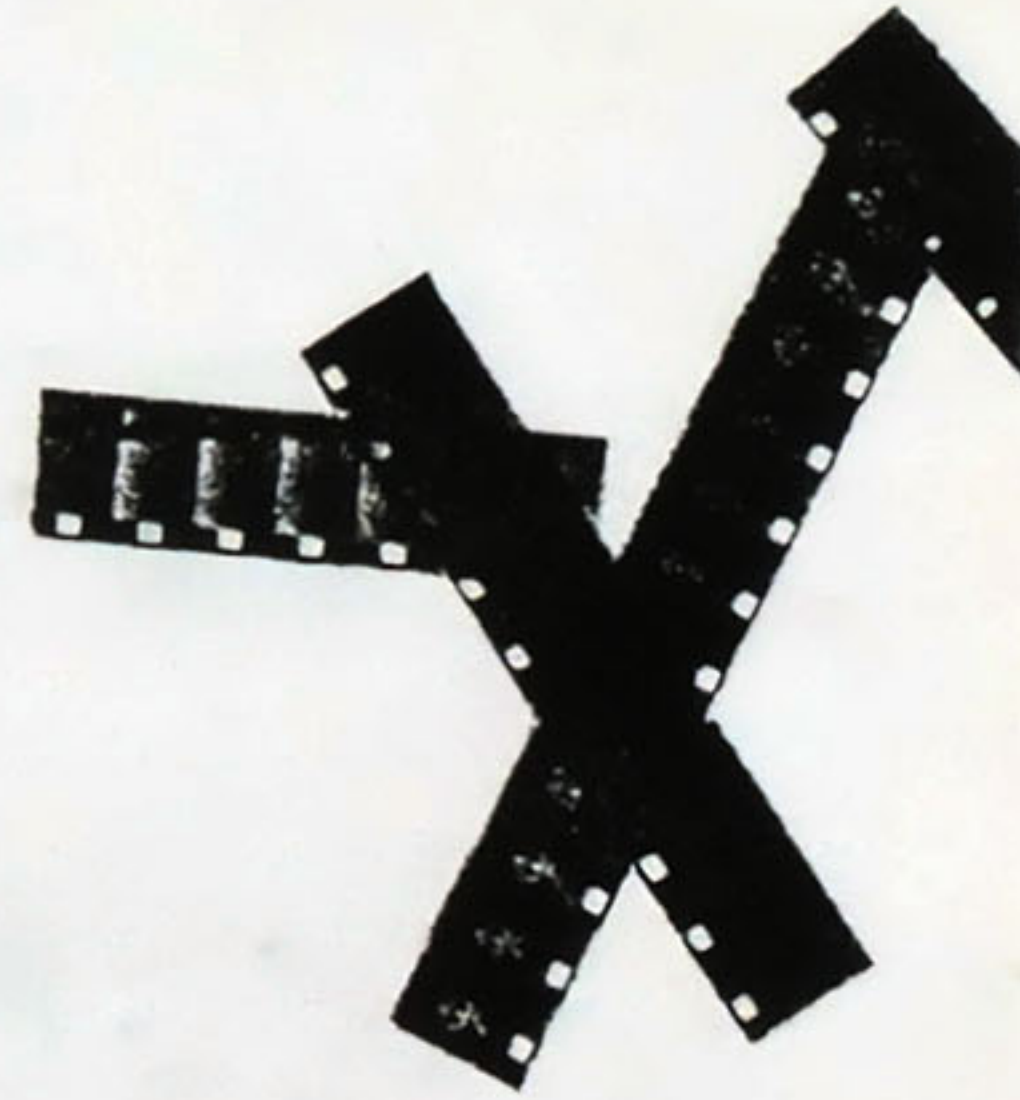
defiant and mysterious boy shop-lifter. She is intrigued by him and follows him when coincidence has them getting off at the same bus stop. Hes the seasoned rogue-stealing television, breaking into flats etc. A loner, the outsider, the rebel living by his wits and determining his own standards and lifestyle. Okay, so they live a life of petty crime (shoplifting) together for awhile. He steals boy things, she steals girl things - obsessive little consumers. Now, she starts to pine for a more conventional lifestyle (again the song gives us the details of her thoughts). They're doing the domestic shopping at the supermarket - filling the trolley. Hes bored, he won't be domesticated, and shes looking at girl things in the shop window again - he surrepticiously leaves her. She's left waiting. end.

We get very few clues to the boys character, he always remains a mysterious quantity.

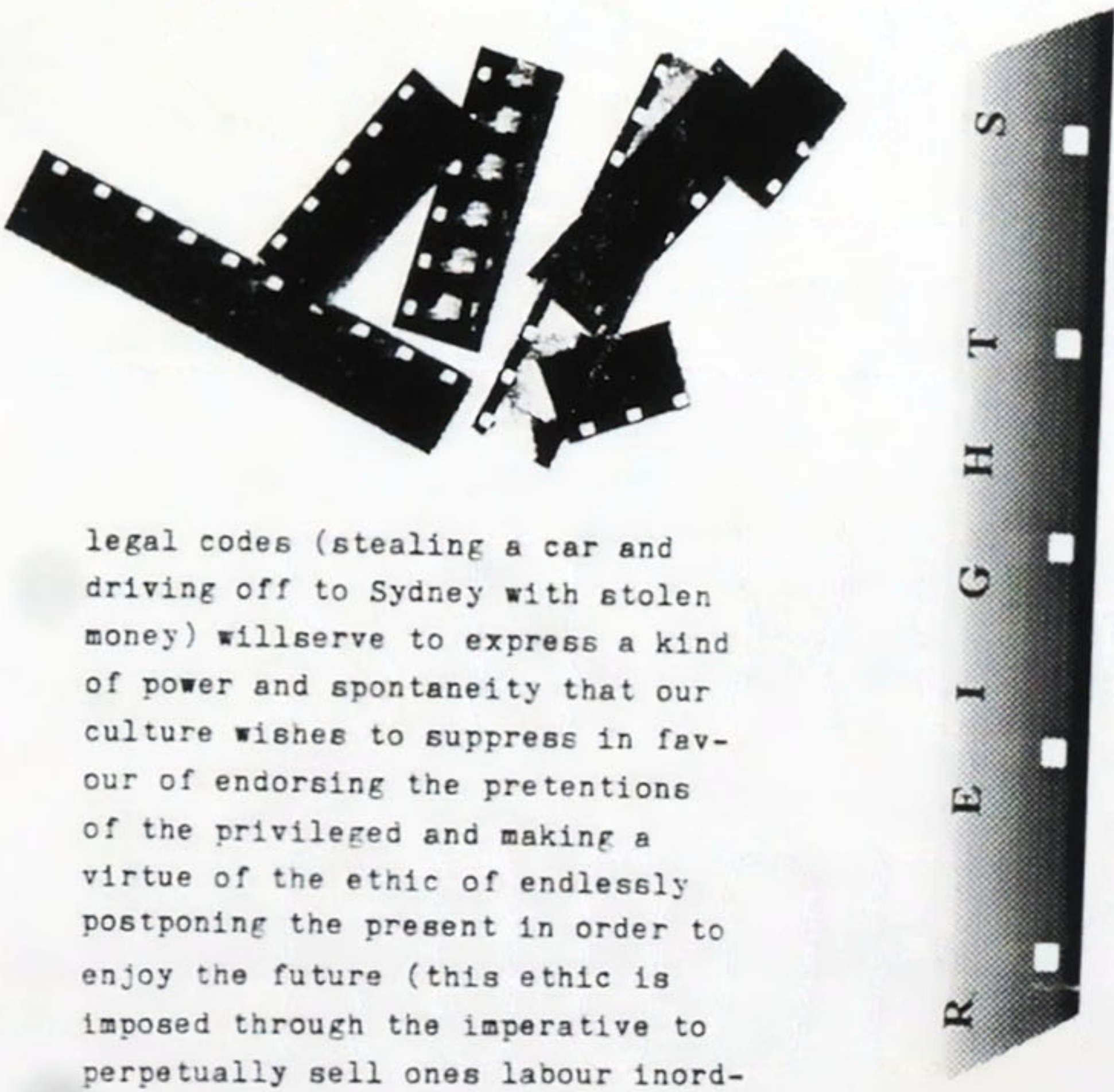
So we're left with alot of well worn reactionary cliches about the feminine, tying her to domesticity and conservative values; and the familiar romantic myth about the cool, deep, freethinking, freewheeling male hero.

## & "Darling for a Day"?

"Darling For A Day", Mark La Rosa's latest film is a more interesting and successful offering, I feel. Again the film deals with a kind of street-wise 'realism'. Often this preoccupation with 'realism' drifts into a kind of bottom line banality, but this is used to affect by highlighting that where individuals need to express/impose their identity beyond the banal of the ordinary, everyday, sameness, they will use whatever opportunities are available to them. The transgression of







legal codes (stealing a car and driving off to Sydney with stolen money) will serve to express a kind of power and spontaneity that our culture wishes to suppress in favour of endorsing the pretensions of the privileged and making a virtue of the ethic of endlessly postponing the present in order to enjoy the future (this ethic is imposed through the imperative to perpetually sell ones labour in order to partake of progressive consumption and accumulation of commodities).

The film doesn't begin anywhere in particular or end anywhere very special - just in the evolution of circumstances - to be confronted and overcome.

"Darling For A Day" has some beautifully lyrical moments evoked through some good camera work and direction. Some of the shots are a bit drawn out without making much contribution to any effect. But a film worth seeing.

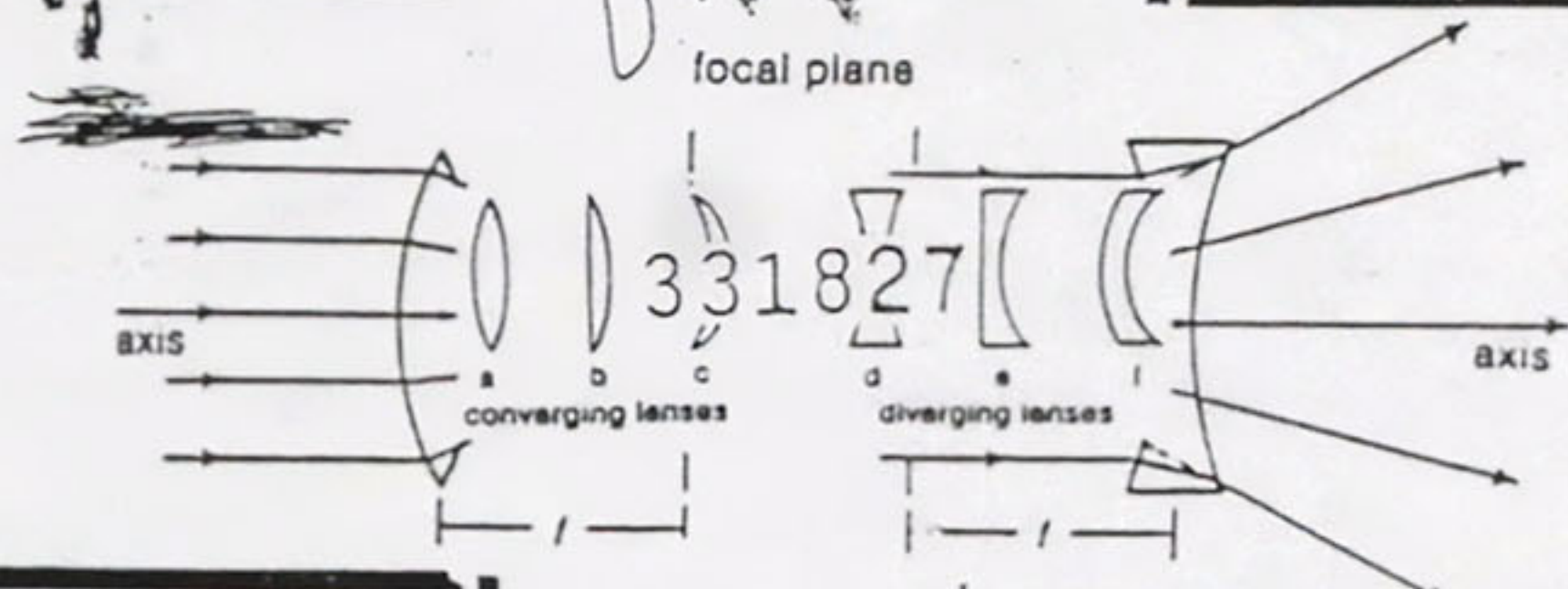
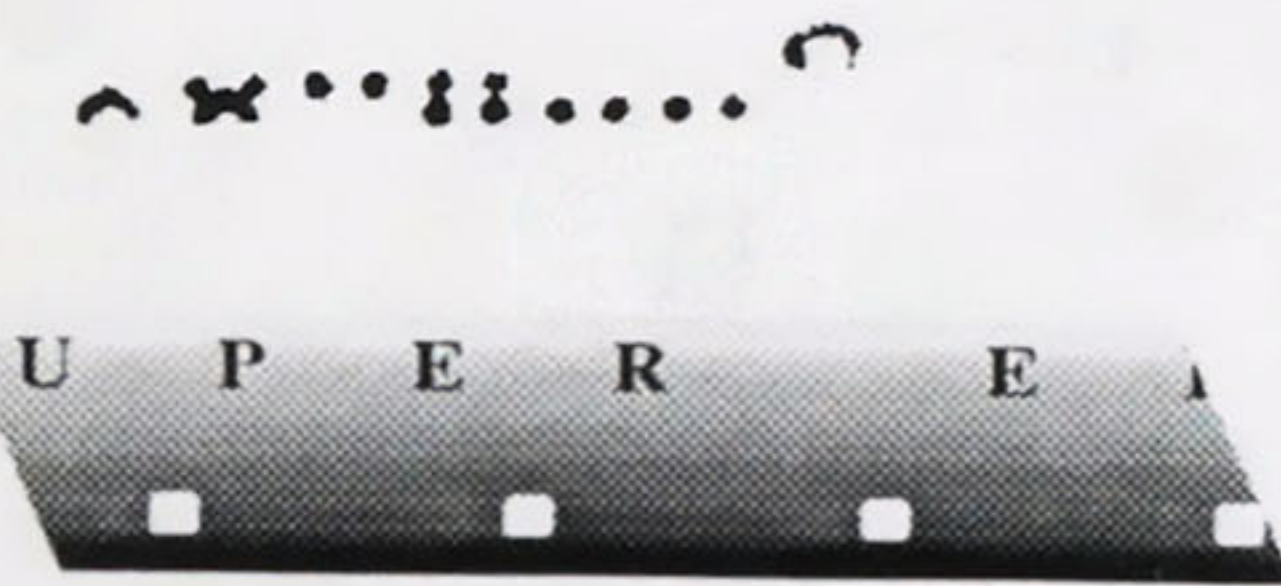
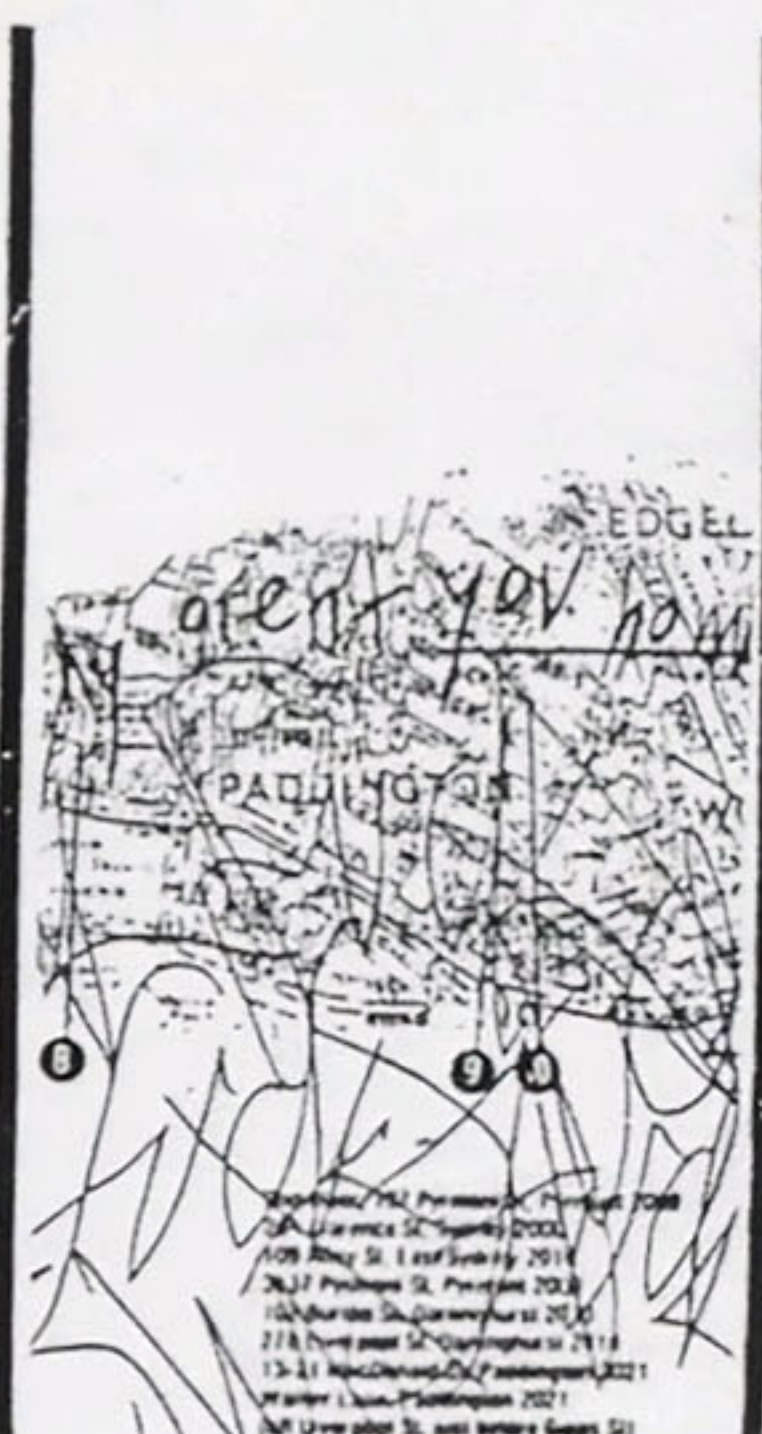
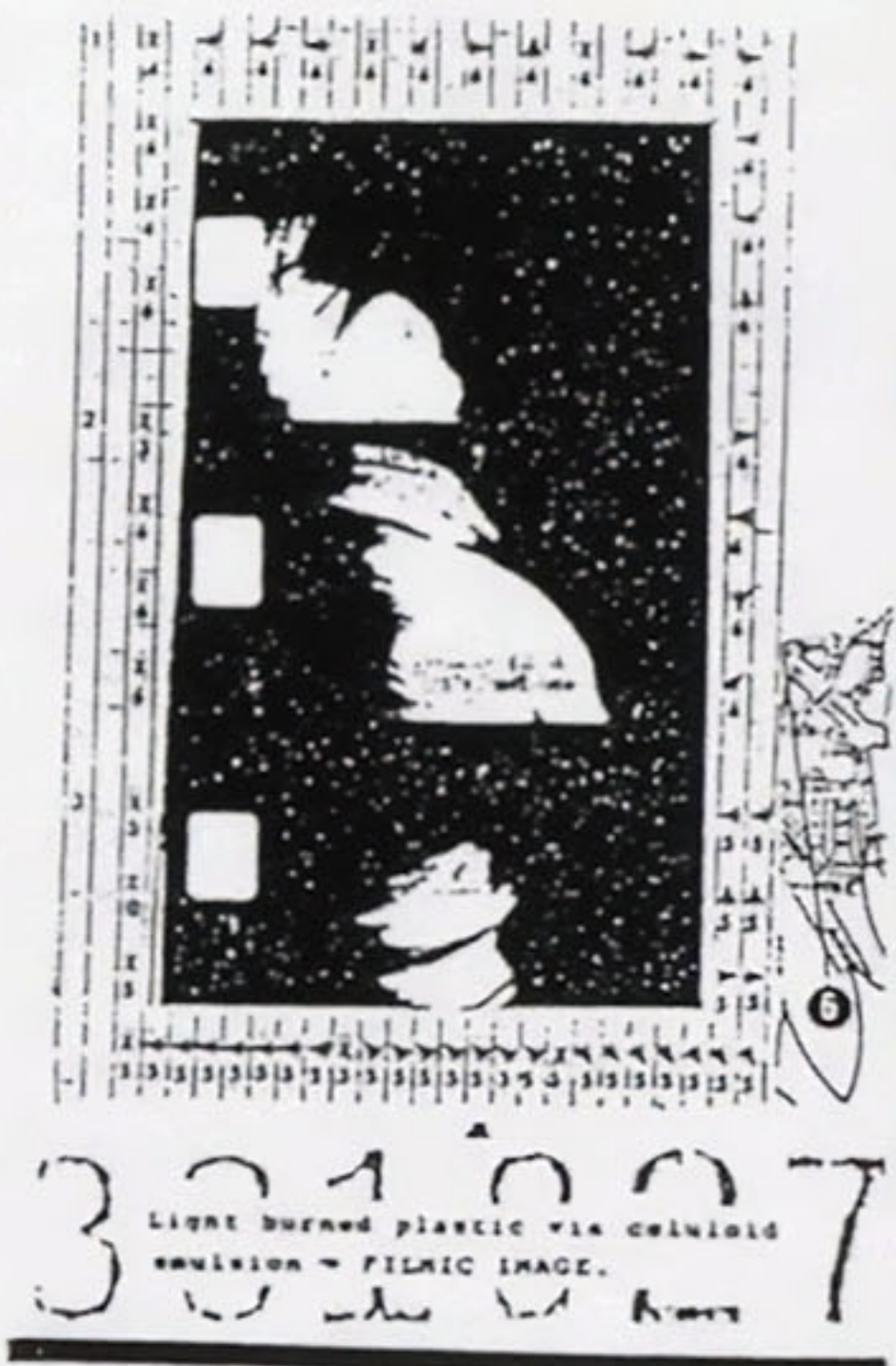
OPEN SCREENING - Tuesday, 11/7/1989.

Bill Mousoulis opened the show with four of his early films. I'm familiar with most of Bill's early work. It was good to see them again. His best was pretty Naive. It was made in 1984. It deals with Bill's friend Lenny Mayo and life at University.

later Bill showed a film called Melbourne 1989. It wasn't a narrative film as his early work. It was a film of shots/views. Views of Melbourne and portraits of friends. There was also a section of Bill and his band. The ten second portraits of Mark Freeman, Sarah Johnson, Chris Windmill, Heinz Boeck and others looked good. The last shot of George (Renaissance Man) Random in drizzly Punt Road was SENSATIONAL !!!

A total of thirteen films were shown at the open screening. Its great to see the tremendous energy in the Melbourne super-8 scene in 1989.

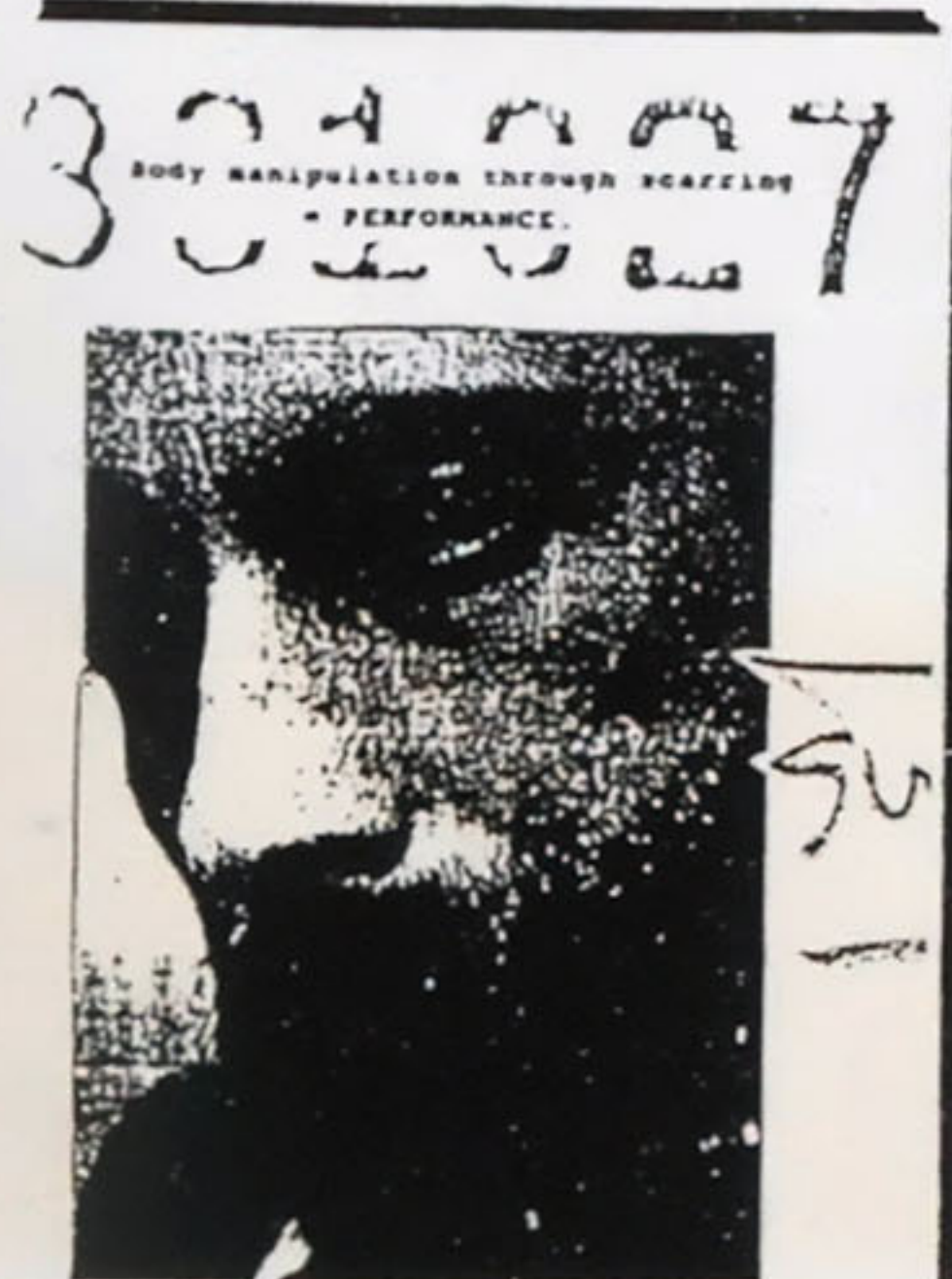
NICK OSTROVSKIS



**NEW RELEASES**



Eight in the 80's



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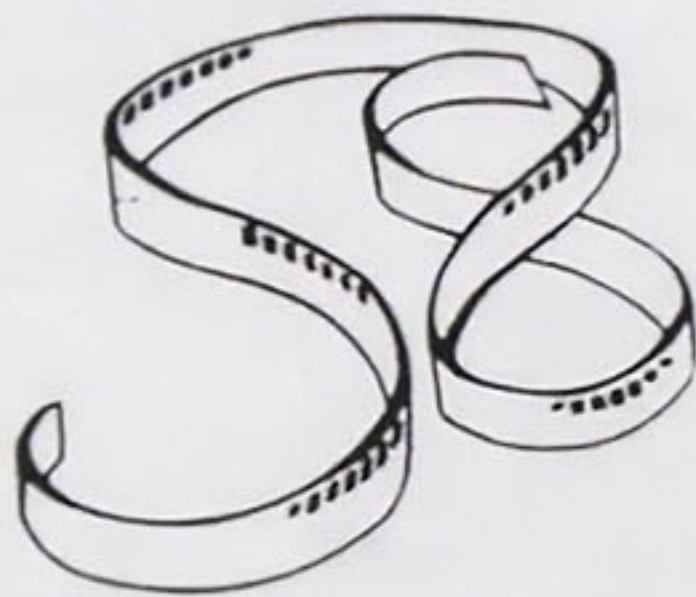
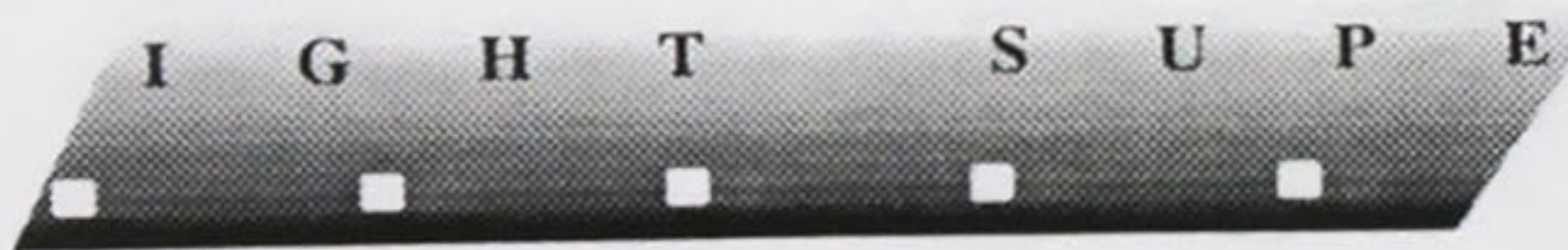
# Next Meeting

TAKE NOTE: Because of the possibility of another general strike, on Tuesday August 8, the next Open Screening has been moved to the following day - Wednesday August 9.

The venue remains the same - Glasshouse Function Room, R.M.I.T., Swanston St, City.

At 7:30 Chris Windmill will lead a session on how to put sound on film. Exciting!

At 8:30 there will be an Open Screening. Please note that the festival deadline has now also been moved to the Wednesday, and that people bringing festival entries along to the screening can actually play them at the Open S. as well (unless they've already been screened at one before.)



This newsletter is published monthly by the Melbourne Super 8 Film Group. Contributions are welcome (deadline 4th. Monday of each month). Membership to the Super 8 Group is \$15 or \$10 Conc. Per 12 months. Editorial and layout by Matthew. Phone number for group: Bill Mousoulis 419 6562

## EUMIG REPAIRS

by Ian Poppins

Recently, I had a problem with my Eumig projector, which seemed to rectify itself after awhile.

I became worried that in the event of an eventual breakdown that I could not get it repaired. I decided to try and find a repairer. Eventually, I tracked down a technician who had some spare parts for Eumigs and also appeared to know them.

I spoke to him on the phone, and he gave me some technical advice, which showed he knew what he was talking about. He may also know about other brands as he seemed to know about other brands I mentioned.

If anyone wished to try him, it would be interesting to hear about their experiences. I obviously can't recommend him as I haven't had any work done by him but for the record here is his name and address:

Ken Zuehlsdorff  
Lot 49 Talaskia Rd.  
Upper Ferntree Gully  
Phone: 758 2293

- It may help to mention you are from the Melbourne Super-8 Film Group, as I told him I would let other members know about him. Who knows he could be the person we are all looking for to help keep our cameras and projectors running.

## SUPER EIGHT

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