

super eight

THE NEWSLETTER-MAGAZINE OF THE MELBOURNE SUPER-8 FILM GROUP No 4 Jun 1986

May Meeting Reported

Barry Branchflower



The May meeting started off with Bill Mousoulis giving a paper entitled "The World of Super-8". In it he put forward the proposal that Super-8 is something special but that also it is the same as any other gauge in the way we (should) approach and appreciate it. A version of Bill's paper will be appearing in the next Filmviews.

The screening component of the night commenced with two films from Sydney. Train of Events by Michael Hutak started with some promising shots of trains then, for some odd reason a TV screen got in front of his camera and the film lapsed into an irrelevant study of what I can see if I turn on my TV at anytime. If I had been paying for the privilege I would have demanded a refund and gone home to "Dynasty" or "Dallas" or neither.

I thought my good eye was deceiving me when again TV images sprung, or more accurately strobed, on the beloved Super-8 screen in Mark Titmarsh's Legion, the other Sydney film.

This film had a curious religious theme centred around the crucifixion with live actors, or at least I assume they were live, rivalling John Wayne's "Surely this man was the son of God" for bad acting honours.

Even referring back to the last article in the 1986 Super-8 Yearbook (cf Bill Mousoulis) written by Mark Titmarsh himself, did not help me understand how a film about such an emotive subject could end up with so little soul itself.

The long awaited Dulcie's Love has the

makings of something significant; fine, sensitive performances by the two leads Cathy Sands and Nick Antipas, and Peter Nathan's able direction (watch for him on the BIG screen in the future), combined to create cinematic magic.

An ex-lover is lured to a lonely farmhouse for a macabre reunion. But the magic could not last and at the climax, the film becomes bleached, fades with a shudder and as if the stock ran out with the budget, ends abruptly, leaving me feeling teased and wishing for more.

Old and New Dreams by Melanie Speldevinde is a straight out coverage of a live jazz band performance. Looking, at first, like it had been (gasp) filmed off the TV or another film, I was later told by the filmmaker this was due to reprocessing in which the film speed was altered for effect. Dark and moody, this was a competent first effort.

John Calder explores some aspects of the old silent comedies in his work in progress. Apart from the obviousness of the comedy, the Keystone policeman, the out of period cars and the girls in oddly fifties fashions give the film a time warp quality which means it could have been made last month or years ago and achieves a timelessness seldom attained in film.

In Deja Vu by Drew Waters two guys keep bumping into each other, sometimes literally, and end up in a pub to reflect on their fate. This film has a very Australian friendliness about it bordering on innocence and would represent us well in any international film festival.



A SECOND OPINION

My good mate Barry has done it again. He has praised/knocked the wrong films, so I offer: a second opinion.

Sydney - there's people like Anne-Marie Crawford and The Marine Biologists, but there's also Michael Hutak and Mark Titmarsh. What do we do with them? Not praise them, that's for sure. For sure? Sure, for... I can just turn on my TV if I want to watch TV. Come off it, Barry!

Train of Events "had it and had it good." What did this film have? Did it have it good? Michael Hutak's film is a breath of fresh air after the Melbourne material, let me tell you... As for Mark Titmarsh's Legion, it is the film of '86, so far (and I'm not talking just Super-8 either.) The final scene, between Legion and Jesus, is, next to the last minute of Journey and the last minute of (The)

Taking (Of) Place, the most extraordinary piece of Super-8 ever. It matters not that the TV image is in there, Barry. It matters not how the film-maker tries to do what he wants to do.

Which brings me to Peter Nathan's Dulcie's Love, which had "half the people in this room" (John Calder, during the meeting) helping out on the film. A bit of an exaggeration, don't you think, John? (There were 40 people in the room at the time.) So, what manner of creation is Dulcie's Love? The further away in time I am from the production, the further I'm realizing it's not a film that's gonna appear in my Top Ten Super-8 films of 1986. That spark of magic I look for in films, is not there. Sorry, Barry. Sorry, Peter. Sorry, Mark.

The name of the average film is



"Legion", for they are many...

Bill Mousoulis

NOTE: There will be no newsletter in July. This newsletter is functioning for both June and July. This is partly due to the group's lack of funding (membership monies aren't enough to cover costs) but also due to possible restructuring of the newsletter and its distribution.

THE NEXT TWO MEETINGS



Date: Thursday, June 12

Venue: Glasshouse Meeting Room, RMIT, 360 Swanston St.

At 7:30 p.m.

"Animation"

An animation workshop/demonstration presented by John Calder and associates
B.Y.O. felt tip pen.

At 8:30 p.m.

Films made on Super-8

Including Continently Yours by Chris Van Der Craats

Twister by Matthew Rees

The Microwave by John Calder

This is Today on Super-8 by Bill Mousoulis

Also room to B.Y.O. film



Date: Tuesday, July 15

Venue: as above

At 7:30 p.m.

An Open Discussion

What should the Super-8 Group be doing, what activities, etc?

At 8:30 p.m.

Films made on Super-8

Including Maladaption No.3 by Peter Napier

Physical World by Bill Mousoulis

A Girl is a Gun by Rolando Caputo

Also room to B.Y.O. film.

EVERYONE WELCOME

New members (for months of April and May):

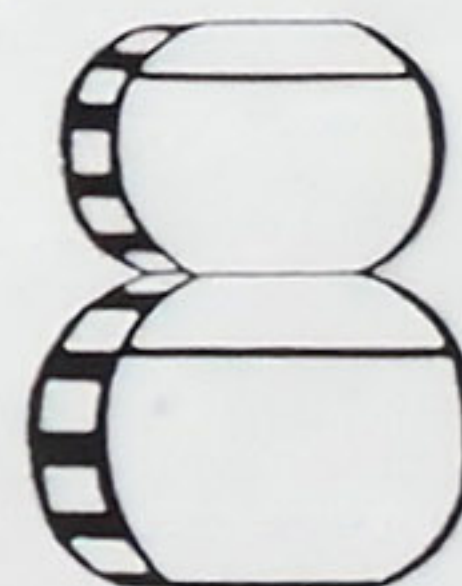
Chris Windmill, Nick Ostrovskis, Peter Napier, Melanie Speldewinde, Stephen Mackerras, Sue Ford, Nick Donkin, Ian Kerr, Ron Olthof, Ljubica Tomic, David Payne, George Azic, Open Channel, and Stewart Carter.

Keep those memberships coming in!

Send \$10 to: Melbourne Super Eight Film Group

P.O. BOX 1150

Richmond North 3121



MELBOURNE

SUPER-8

FILM GROUP





THE MELBOURNE FILM FESTIVAL

AUSTRALIAN PROGRAMME

Super-8 is part of this year's festival.

There will be Super-8 films from the U.K., New York, and Australia.

There will also be a Super-8 forum.

The Super-8 sessions will be held at the State Film Centre as follows:

Friday, 20 June, 11 a.m. U.K. program

Monday, 23 June, 8 p.m. Australian program

Tuesday, 24 June, 11 a.m. Australian program repeated

Wednesday, 25 June, 11 a.m. New York program No.1

Wednesday, 25 June, 2 p.m. Super-8 forum

With: Mark Titmarsh (film-maker, editor On The Beach)

Tim Burns (film-maker)

Lindzee Smith (actor-director)

Chair: Rolando Caputo (film studies teacher)

Wednesday, 25 June, 8 p.m. U.K. program repeated

Saturday, 28 June, 8 p.m. New York program No.2

There are mini-subscriptions available to the Festival which would let you into these Super-8 sessions.

A ticket for 3 sessions is \$18 or \$12 (student)

The Festival office's number is 663 1395

Caramba

(Nick Meyers)

Edge of Nowhere

(The Marine Biologists)

The Ghost-Paintings

(James Clayden)

A Girl is a Gun

(Rolando Caputo)

Knife in the Head, Spooky

(Catherine Lowing)

Legion

(Mark Titmarsh)

Physical World

(Bill Mousoulis)

(The) Taking (Of) Place

(Daniel Staten-Robinson)

They Shoot Werewolves, Don't They?

(Paul Fletcher)

This is Super-8!

(Nick Meyers)

Trouble in Paradise

(Simon Cooper)

Yes It Is

(Virginia Hilyard)

MELBOURNE - THE PLACE



PROGRAMME

THURSDAY JUNE 26

5.00 PM AND 8.00 PM

CITY BY A RIVER (1985)	NICK OSTROVSKIS	88	17 mins
ASPIRE TO INFINITY (1984)	BILL MOUSOULIS	88	17 mins
NATURA MORTA (1979)	ETTORE SIRACUSA	16 mm	14 mins
ITALIAN BOYS (1982)	JANE STEVENSON	88	14 mins
FLUX (1971)	PETER TAMMER	16 mm	40 mins

FRIDAY JUNE 27

5.00 PM AND 8.00 PM

ZAP (1971)	A & C CANTRILL	16 mm	2 mins
AUTOMATIC/SINGLE/CONTINUOUS (1982)	LYNSEY MARTIN	16 mm	9 mins
CULTURE SHOCK (1979)	DIRK DE BRUYN	16 mm	10 mins
DEATH CITY (1985)	ANNE-MARIE CRAWFORD	88	9 mins
FOR IVES AND JOBIM (1979)	WARREN BURT	3/4"	6 mins
SPACES PART 4 & 6 (1981)	RANDELLI	3/4"	10 mins
MEDITATIONS UPON IMPERMANENCE (1982)	MICHAEL LEE	16 mm	45 mins

SATURDAY JUNE 28

8.00 PM

DESTRUCTION OF ST. PATRICK'S COLLEGE 1971 (1971)	NIGEL BUESST	16 mm	10 mins
TAYLOR STREET (1985)	RADA GRMUSA	V.H.S.	22 mins
HOLLYWOOD 10			
MELBOURNE 1 (1985)	DARYL DELLORA	16 mm	30 mins
FIXATION (1977)	JOHN DUNKLEY-SMITH	16 mm	10 mins
SECTIONS (1977)	BILL ANDERSON	16 mm	35 mins

Tickets available at ... \$3.00 conc.

MIMA INC. Box 2321V, GPO Melbourne
3001, Australia. Telephone (03) 663 1953

GLASSHOUSE THEATRE

2 MIT UNION HOUSE
350 SWANSTON STREET
MELBOURNE, AUSTRALIA

The next Fringe Open Screening (for Super-8, 16mm, and video work) is on Monday, June 23, at 7:00 p.m. at the Grierson Cinema, 17 St. Andrew's Place, Melbourne. 419 9548.

Super-8 Reader N° 1 (1984, a collection of theoretical articles), Super-8 Reader N° 2, (1984, a collection of filmmakers' notes) and Super-8 Reader N° 3 (1985, a collection of film stills) are available for \$3 each from Manic Ex-poseur, p.o. box 39 World Trade Centre, Vic 3005. 419 5562.

Film Directing (a 4ZZZ production) is a 60 minute audio cassette on which Australian film directors Duigan, Cameron, Cox, Turkiewicz, Wallace and Lowenstein talk about their profession, its future, and its effects. This cassette is available for \$5 from 19 Allambee Cres., Capalaba 4157. (07) 390 1647.

The Melbourne Cinematheque presents rare and even experimental films at the Glasshouse Theatre every Wednesday. Membership for the year is ridiculously low at \$18 (\$12 for concessions). Highlights for June include Michael Lee's Mystical Rose and films by Len Lye and Stephen Dwoskin.

For Sale Sankyo Sound Camera XL620. with lap dissolve, hardly used. \$300. Ask for Barry. 818 7442.

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Contributions are welcome

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