

# SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP OCT. 89 No41

## Last Open Screening Reviewed

7.30 - 8.30	Nothing!
Then at 8.30...	
"Ape Sounds"	Nick Ostrovskis
"S.S.S..."	Richard Tuohy
"Dog Film"	Philip Kanlides
"The Rise and Fall of Hitlers Germany"	Brought in by Ian Popins
"Ride"	Mark La Rosa
"Kite"	Mathew Rees

After the post festival confusion, the screening started with "Ape Sounds" by Nick Ostrovskis. Technique, technique and more technique. Quite a challenge Nick made to the audience. The film flashed cues like "make ape sounds now!", and "Icant hear you", intercut with pulsating images of apes in sunglasses etc. (I'm not sure but there might have been a flower or two in there as well!). If only Joh. was there I'm sure (to her credit), she could have enthused us all to join in with the film.

"Dog Film" by Philip Kanlides. This was a special film - a rare film. Rare because it actually photographed the soul of a dog - or at least something that looked a lot like it. The camera was gliding around the dog - not on an asphalt road, filmed from the side car of a motorbike - but in a special place - recorded with special scientific equipment. WOW. The film captured this with the precision (in image), and sloppiness (in structure), of a scientific experiment. The use of grainy, high speed (presumably), Black and White film enhanced this 'dificultness', this 'specialty', feeling of the film, and in fact, the specks of dust and marks etc. on the very wide angle lens are also integral to the effect of the film. After the 'visionary' slow motion images, there is a CU shot of the dog, in colour, the same as in the begining of the film. This surrounded the film well, but the film didn't end there, and for me at least, it totally lost the focus of what it had achieved.

"The Rise and Fall of Hitlers Germany". I can't say very much about this British propoganda film, but I am glad that it was brought along.

"Ride" by Mark La Rosa. I liked this film a lot. However I did feel a few too many compromises to Marks original vision, were made during shooting (and some in editing). The film fell a little short of what it could have been (and should have been) - but still WOW...SKATE OR DIE - RIGHT DUDES!

"Kite" - Another "give me a person and a place, and I'll give you a film", film from Mathew Rees. Mathew has "captured" a 'lovely' feeling in this film, using Mars Bar commercial style images containing only four elements, a field, the girl, the sky, and a kite. All of these elements were controled very

deliberately for what seems to be a spontaneously shot film. I guess what is missing from this film is development in the images and themes. This is probably due to shooting spontaineously and structuring the film during the editing.

To my mind that was a pretty bloody healthy open screening.

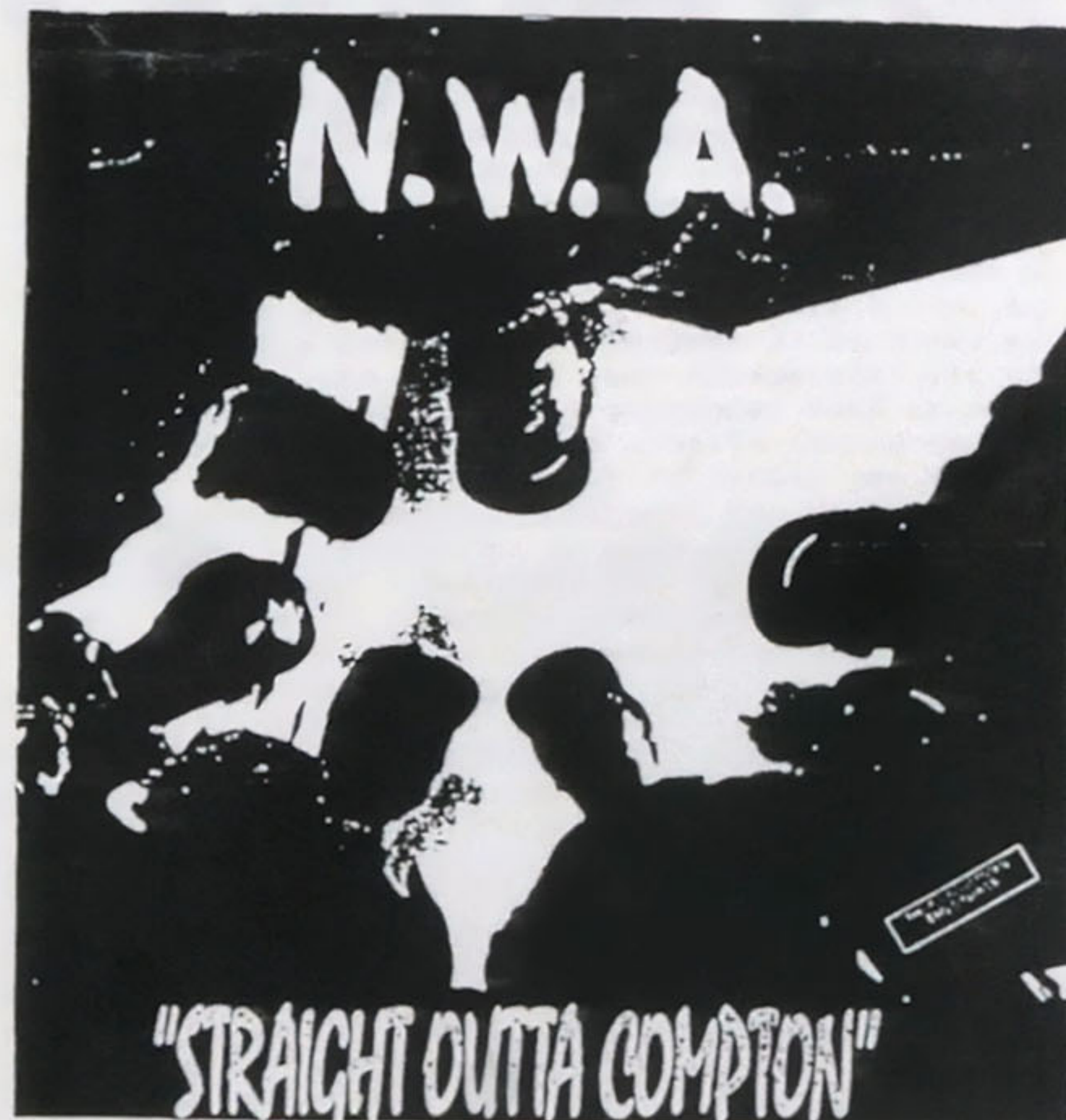
Richard Tuohy.

"YO MAN, THERES A LOT A' SISTERS AND BROTHERS OUT THERE.... FLAKIN AND PERPETRAITIN' SCARED TO KICK REALITY!"

"WELL YOU'VE BEEN DOIN' ALL THIS DOPE PRODUCIN, YOU'VE MADE A CHANCE TO LET 'EM KNOW WHAT TIME IT IS!"

"SO WHAT YOU WANT ME TO DO?"

"EXPRESS YOURSELF!"



by Bill Mousoulis.

Okay, I feel like writing an article, so here goes. Firstly, the films I saw during the month of September. Firstly, because the films themselves are what count the most.

The month started off with this year's Melbourne Super-8 Film Festival. I missed most of it due to a more important commitment, but caught some of the films here or there. And I'd seen some in the months beforehand. Of the 'new' films, I really like Frankie Teardrop and On Track. I don't think however, that the directors of these films, Matthew Rooke and Sandy Munro respectively, are film-makers, but I'll still remain a fan until they stop pointing their Super-8 cameras at things. For that's all they do, and surprise, surprise, that's enough! But, these film-makers aren't deploying the magic of Super-8 (unobtrusive camera, etc.), but the magic of their own visions.

Another new film, Matthew Rees' Kite, is a major disappointment. The imagery is just overdone: The feeling of freedom is genuine but still somehow clichéd, and therefore non-existent. Maybe a change of music would bring this film down to earth (sorry).

Next in the month came the open screening and two films deserve mention. Phil Kanledies' Dog Film has become infamous for not being selected for the festival. This film, which turns dogs into humans (and I don't mean Bonza style), deserved better. Thank god then that it has the loyalty of a dog: mistreated, it still comes back, albeit to a smaller screening. Richard Tuohy (who unfairly - for Phil - had three films in the festival) showed a new film called S.S.S... at the open screening. As I was watching this film, which, by the way, I like, but not that much, I was convinced I was watching a master film-maker at work. Richard will be (and is) a great film-maker because he thinks about his work, and cinema. He is an animal; a film animal. He exposes 90% of Super-8 film-makers as imposters: tinkerers, technicians, hobbyists.

September 15 saw the opening of the Spoleto Fringe Film and Video Festival, and it went for seven days. I went to about four or five sessions. Films that deserve mention: Bertolt, by the hot-shot kid from the west, Edwin Lynch, is a black-and-white technical masterpiece, but it means fuck all. More existential angst comes in the form of The Tenth Man by Mark Osborne, a film "about everything and nothing" according to the program, a description which I'd suggest is half right. Phillip Dean's St Kilda provided some respite from the metaphysical mess of a lot of the festival's films. St Kilda has an incredible amount of feeling in it (hope in the face of destruction), and is a lesson to all film-makers just starting out. The lesson: make something real, instead of going for technical effects and "interesting" themes (check any number of Swinburne films).

The "Womans" program on September 19th was a highlight of the festival. Shadow Panic by Margot Nash has that authority about it which almost prevents criticism. I'd like to suggest however that it is not an ideologically sound film, simply because it values notions and theories above actual living and experience. In other words, this is a decidedly feminist film, not a film about life. Sue Brooks' An Ordinary Woman is much better in this regard. It's actually a film with a funny form (the reality-fiction equation in it is really bizarre), but that doesn't really matter - it's just a really nice film. 'Nice' isn't the word for Doerthe Jansen's Maria The Immaculate however. This is a film with brute force, not for the faint-hearted. To make a

general comment now, it annoys me though how apologetic women film-makers continue to be in regards their films - always polemical (via their synopses, via the way the films are screened as part of the one program, etc.), as if they consider the general perception of them as being on the outer to be a true one.

Best film of the Spoleto Fringe Festival was on closing night - the first feature from Ray Argall, Return Home. If this is the kind of thing this guy can come up with, I'd strongly suggest to him that he should perhaps forget about being D.O.P. for average film-makers like Ian Pringle and try and do more films himself. I could barely follow the story line in this film - I didn't have time to. The mise-en-scene, the acting, the cinematography, the production design - all blew my mind. I'll admit (speaking as a film-maker) that it's the first film since Michael Lee's Turnaround in 1984, to get me a bit envious.

Piccolo Spoleto gave us John Tatos and Colin South's In Too Deep (formerly known as Mack the Knife) on September 22nd. If you have the chance to see this film don't take it! The saving grace was the short before it - Graeme Wood's Teenage Babylon. It's hard to describe the mood of this film - the combination of the images with the songs creates an amazing feeling, a really light and peaceful one, yet with an edge. The same night as In Too Deep premiered, Sweetie opened at the Kino. This is Jane Campion's (AFTRS graduate) first cinema feature and I give it a 5 out of a possible 10. It's no doubt a perfect realization of her vision (and that's great), but I'm wondering whether her vision is worth much. Is it that great to be "off-the-wall", "left-of-centre", "odd-ball", etc.?

Going away from the films for a moment, I want to look at the whole (production/exhibition) scene briefly. I was furious at a MIMA open screening recently and swore I'd write a scathing attack on it. Well, here it is, several months later. Basically, the projectionist should've been at home, watching telly. Or maybe he would've fucked that up too. Okay, so MIMA can't help who they're given to project films, but about half the things wrong with that night were definitely MIMA's fault. Question: what's the difference between the bad old MIMA and the post-coup MIMA? Answer: not much. I'm not saying that the Super-8 group is perfect, far from it, but at least we have a more open environment. The Super-8 group was a sensational group for its first two years (86-87), but recently has become complacent, resting very much on its laurels. Gone are the days of 10 and 16-page newsletters, for example. Gone are enthusiastic people like John Calder, Ian Kerr, Anne-Marie Crawford. And once-enthusiastic people (like myself) are now only half-hearted about it all. But, the great thing about the Super-8 group is that the concept of it is still alive - it is still an open group. ANYTHING CAN HAPPEN.

Sure, government funding always closes things off in a certain way, but at least we can say that half of the \$10,000 we received recently from the AFC went on equipment. And I'd back my life on the thought that the strength of any group lies in how much production it engenders. Fuck profile things (like the video compilation), let's make films! If you don't have the films, you don't have nothing. That's why Dreamburden (see elsewhere in this issue) is so exciting.

**Kodak movie films:  
for general use**

P.S. This article of mine was written before I read Raffi's (excellent) article. (see next page) - Bill M.

If you want to make a film, and you need help, just ring me (419 6562). As administrator of the group I can lend or hire out to you equipment, I can advise of facilities, I can point you in the direction of cheap stock, etc. etc. And, personally, I can lend my services to you if you need an extra hand. For my life (my vocational life that is) is devoted to film. (Also, if anyone is interested in attempting to get funding for a large project on 16mm maybe, again see me.)

Well, that's all for now. See you at the flicks (or the Dinosaur Jr. gigs.)

1. this was not by design of the filmmaker, or the selection committee as the second film was put in as a substitution. The first film was also only 1.5 min. in length. So there! Ed.
2. I am indebted to Mark La Rosa (another film animal) for this expression.

### **Return Home**

Written and Directed by  
Ray Argall

Produced by  
Cristina Pozzan

Cinematographer  
Mandy Walker

Cast

Noel: Dennis Coard

Steve: Frankie J. Holden

Gary: Ben Mendelsohn

Judy: Micki Camilleri



650 7692

**OTHER PLEASURES**  
17th -22nd November  
State Film Theatre

.....is an exciting and innovative season of 12 programmes of Avant Garde films and videos presented by Modern Image Makers Association Inc (MIMA). Screening at the State Film Theatre from the 17th to the 22nd of November, sessions will be at 7.30pm and 9.30pm nightly.

Twelve people, with diverse interests within the Art film and video context, were invited to curate a program each addressing a different aspect of the time based arts. The program is extremely varied and reflects the enormous range of subjects, genres and forms that fit into the category of Art film and video.

Highlights include a survey of feminist approaches to Art film and video, under the banner of **FEMINIST AVANT GARDE FILM**, and a selection of music soundtracks with projected images by various artists, including David Chesworth and Warren Birt performing live on stage in **SOUND SYNC - IN PERFORMANCE**.

Most of the artists performing in this program represent the cutting edge of new music composition: having just returned from **ARS ELECTRONICA**, an electronic music festival in Linz, Austria.

ADVANCED SUPER-8  
Tutorial

The Melbourne Super-8 group and  
Super-8 as a Subversive Medium.

In 1982 Super-8 moved from the underground venues to public art and film spaces. In that year, the Melbourne Film Festival ran its first ever program of Super-8, and the NFTA ran a season called 'The Super-8 Phenomenon'. Even the National Gallery of Victoria included super-8 in its 'Popism' exhibition. Clearly, Super-8 was experiencing a revival of interest in 'cultural' circles.

While Super-8 had been around in Melbourne since the early 70's in the hands of filmmaker/artists, these three events in 1982 heralded a new dynamism amongst the Super-8 community along with a strong desire to have the medium 'accepted' in the public sphere. This year is therefore an important one in the history of Super-8 in Melbourne, especially when looking at Super-8 in terms of its subversive nature.

Whereas the 'first wave' of Super-8 proponents in Melbourne were definitely averse towards the orthodoxy of film schools and the material of avant-garde filmmakers, the 'second wave', which precipitated the formation of the Melbourne Super-8 Group in November 1985, definitely had an expressed desire to have the gauge sanctioned by the wider film community as a valid form. In a letter announcing the formation of the group, Bill Mousoulis, its co-founder, wrote:

"It's raison d'etre is obvious enough; to gradually redress the still prevalent thinking that S8 is a dirty word."

With these clear, brave intentions the new group was formed, having evolved from the more ad-hoc, irregular activities of the RMIT Super-8 Club. Unhappy with his involvement in the Fringe Network, and saying that he felt "... a group (an organized group) was needed for Super-8 alone", Bill took over the running of the RMIT S8 Club and held regular meetings for six months, eventually forming the new group for 'political reasons'.

The new group had few if any members from the key filmmakers of the 'first wave'. A definite break therefore existed between the two waves. The new S8 community had a different hierarchy, different aims and objectives, and a different structure.

Although there was some financial resistance to join and pay the nominal \$10 annual fee at first, membership has since grown steadily. Regular monthly meetings and open screenings, and the monthly newsletter have all been features of the group's activities, esta-

blishing in Bill's own words " a definite profile in the local film world". This profile has reached the point now that much of the programming of S8 in Melbourne, (such as The Festival, MIMA, Spoleto), is done through the group.

Although the group undeniably provides much needed support to many users of the medium, in the form of an outlet for exhibiting films, receiving advice and feedback, and creating a forum for debate... there is, I believe, inherent in the expressed aims of this group (undisputedly the centre of S8 production in Melbourne) the seeds for a potentially destructive force against the very characteristics that make this medium an attractive alternative to many filmmakers... the most disparate, 'truthful', prolific, exciting group of filmmakers in Melbourne.

I believe the group's desire to provide respectability to the medium a rather dangerous and misdirected aim. The partial achievement of this aim by the setting up of the AFC's 'No Frills Fund' in 1985, which has provided funds to several 'well known' S8 filmmakers, has succeeded in setting up an elite and raising budgetary and technical expectations beyond reasonable boundaries. The editorial of the group's May 1986 Newsletter claims the fund to be 'a correcting influence... abandoning common notions of S8 as home movie/ underground film/student exercises.' It goes on to cite the list of S8 winners of the fund as a cause for congratulation. I think not. It is the very fact that home movie makers, students, and political and philosophical outcasts can use the medium without fear or intimidation that makes it an attractive format.

The power of the medium, as many have stated in the group itself, and continue to do, lies in one simple factor: "access". That's what it's all about. As many S8 filmmakers have said in the past, they use it because it's cheap and easy... therefore, they can get their hands on it, pick it up, shoot some film, and make a statement... however personal. That is the true power and subversive nature of S8. It is like a sharp knife that cuts swiftly and silently through those " repressive forces in society- the censors, the state, and traditionalists. (Amos Vogel: 'Film as a Subversive Art'). Super 8 can do that for individuals because it operates outside of those repressive forces. It doesn't need funds to function, it doesn't need training in the craft... it operates without being told how to operate, and while it remains quiet and within itself, it remains ignored by the state.

When, however, Super-8 filmmakers seek respectability from the State, and then ask for confirmation through the disbursement of funds, they become part of the system... something taken out of themselves and their own truth; part of something else. As Anne-Marie Crawford found out in her submission to the Film Fund for 'White Woman', she had to alter her preferred 'intuitive approach in order to submit a

script and have it approved. As it happened, prior knowledge of her work, as she put it, helped in her case. This is just as bad, if not worse, because under these type of conditions a few 'known' people get all the goods... an elite is formed... and before you know it everyone is spending more time getting 'known', getting 'respectability', than they are making films. As Bill Mousoulis wrote in the 1986 Year-Book "35mm filmmakers would rather wait on a grant than make it in S8.

So as not to be ridiculed they hustle for money, rather than make films."

He goes on to state that "the S8 filmmaker loves making films and therefore doesn't waste time making contacts and hustling."

In a similar vein, Chris Windmill, one of the most admired of S8 filmmakers, is quoted in 'Case Studies in Independent Production' (AFTRS) as saying that "there's no point waiting six months to attract funds for an obscure film that costs only \$200. You'd be better off to buy the film stock and shoot it immediately."

So it appears that S8 filmmakers are driven by a desire to make films, above financial considerations... which is, I believe, both true and admirable characteristic of the medium. It is also true however that implicit in the funding/official recognition game, is the danger of getting trapped into spending more time creating a personal profile than making personal statements on film.

It is interesting therefore, given the warnings about hustling for funds, that in the first issue of the group's Newsletter (March '86) Bill decries the fact that the discussion yet again centred around cheap stock, and that this was foremost in people's minds. Surely if filmmakers are not to participate in the 'funding game' (in order to retain their integrity and their productive drive), then they must be concerned about the cost. It is the very fact of cheap stock that allows direct access to such a diverse group of filmmakers. It is the very diversity of the material that is produced in Melbourne that is the medium's most powerful characteristic. Frequently, within the pages of the group's newsletter, writers have attempted to define the S8 scene, (thereby attempting to endow it with intellectual respectability for the sake of the wider film community) but have always failed. The fact that there is no character to the Super 8 scene in Melbourne is its greatest strength.

Part of this strength has to do with the potential of Super 8 as a 'subversive medium'. Subversive because of its ability to provide access (through its cheapness and simplicity) to any member of the community, without the influence of official forces in the style, character, structure or subject matter of the final product... nor indeed in the process of producing it. The user of Super 8, who funds

who funds and produces his own film with the least interference and with maximum control, is freed from the tastes, mores, values and intellectual standards of 'acceptable', 'respectable' society. He can therefore 'subvert' and undermine the power and influence that society may have over him because he/she does not seek its approval.

Super 8, in that sense, must therefore also be free of moral and technical judgements. Again, Bill Mousoulis touched on this point when he reported that he helped out on ~~John Calder's~~ <sup>Peter Nathan's</sup> 'Dulcies Love' (even though he wasn't interested in the film) because he felt he could not set himself up in judgement, and had to support whatever was being produced. I am encouraged by that sentiment, because it recognizes that 'truth' transcends petty arguments about good and bad. Films, or indeed any statements, made free of the sanctions of the general community are more likely to be truthful. 'Truth' as we have seen in Kurosawa's 'Rashomon' is certainly subjective... and therefore must be free of judgement.

I am not however advocating the abandonment of all debate or discussion about S8 films. The most powerful element of the Melbourne Super 8 Film Group has been the open discussions that have followed the Open screenings (at which anyone can have their film shown - at least to a few people.) Most of the major filmmakers written about in the AFTRS book on independent production, (such as Mag Green, Anne-Marie Crawford) have mentioned the advantages of receiving critical reaction, especially if it is supportive. As the films are generally screened by the filmmakers themselves, they have direct access to their audience. The audience for their part, is not a silent, anonymous partner in the process, as with mainstream exhibition. Rather, they are a part of the process of interaction, and having a direct impact on the filmmaker, and possibly an influence on the wider film culture.

The pages of the newsletter are often full of healthy debate arising from the screenings, either about specific works or about S8 in general. This situation raised at one stage a vitriolic debate about the responsibility of the artist in communicating to his audience. John Calder clashed with Anne-Marie Crawford and Ljubica Tomic about 'experimental' film being an excuse for laziness... discouraging artists from working at their 'craft'... and likening the critically elusive experimental work to a 'greasy pig', that is, difficult to pin down.

Arguments such as this however, where S8 is referred to as a 'craft' and 'yardsticks' are searched for and people are criticized because they work intuitively or personally are retrogressive. I believe they are nothing more than attempts to create standardized banners on which people can pin their self doubts, hide their lack of imagination, or cover their fears about the parameters of film in general.

People who wish to define boundaries, steps, or procedures, or even material that is 'in' or 'out' (such as the debate on Titmarsh's use of TV images) are engaged in no more than a mini-power game. In that debate about the greasy pig John Calder was defended for his remarks on the grounds that he knows what he's talking about and should be respected because 'he'd been around for a long time' (Bill Mousoulis). This type of argument only serves to create a hierarchy with the special privilege of arbitrating on the value of other people's efforts... a repressive force within the super-8 group itself!

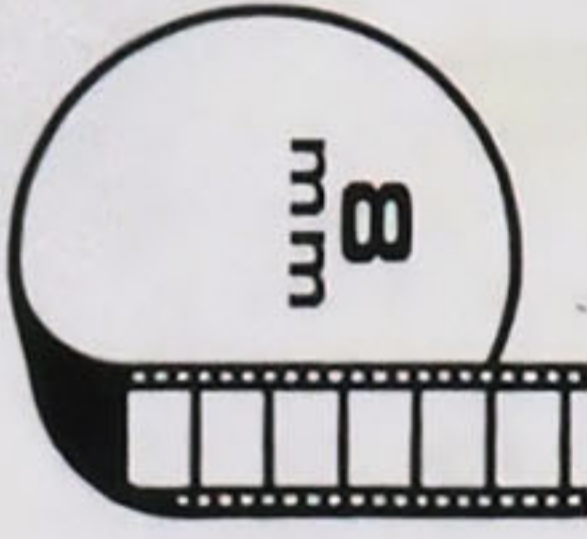
The continuing debate, however, about the role of super -8 reveals that the medium is still some way from being totally swallowed up and made respectable by those tentacles of authority wishing to control the nature of art and what is and is not acceptable.

In issue after issue of the newsletter, Bill Mousoulis in particular, has attempted to define the super-8 scene, and yet (in what is a tribute to his honesty and openness- two characteristics sadly lacking in the wider 'acceptable film community') he has failed to do so. He admits in his 'Year in Review' article (Yearbook 1986) that 'S8 can be used for anything and everything', and cites Adrian Martin's comment in 'The Super 8 Phenomenon' that 'much of Super-8 does not in fact arise from the circle of currently sanctioned theory'. Whereas Film has rightly been termed as 'the liveliest Art', perhaps we could label Super-8 Film as 'The Elusive Art'. It is right that Super-8 should be so controversial, that it challenges the viewer and takes him out of himself and his immediate surrounds. Film must transcend the filmmaker and the audience alike... and Super-8 is most capable of doing that.

The cinema in general is where "atavistic memories and subconscious desires are acted out" (Film as a Subversive Art: Amos Vogel). Is it any wonder that the State lives in fear of it, and that it chokes to protect itself by a process of selection, classification, and comparative judgement? Shouldn't it be afraid when Antonioni speaks of 'alienation', when Herzog speaks of 'revolution', and Godard about 'capitalism's mortal decline'?

Super-8 in particular is where those atavistic memories and subconscious desires can be acted out to their end, because is still free from 'respectability'. It is still free from the burden of 'acceptability! It is still free from the 'repressives forces' of society... those of evaluation, and subsequently censorship. Anyone can still borrow a camera from a film club, buy a roll of film for \$15, and speak out! It does not matter that thousands of people will not see or hear the message, but rather that the individual has actually said it... that is the liberating, subversive force of Super-8.

**SUPER-PERSISTENT-8**  
Future Security of Supply?  
Rumours from HS-8 waiting even as far as N.Z., have it that Super-8 film production is likely to end soon because of the decline of sales. I imagine that this piece of bullshit originates from aggressive salesmen of video cameras. It is difficult to get Kodak etc. to make definitive statements on the subject, partly to keep options open, and partly because no one local has the authority to pronounce.  
But the track record on other minority formats such as 9.5mm and standard-8 is good. And Super-8 piggy-backs on to the 16mm manufacturing process in such a way that it is economic to manufacture surprisingly small amounts of it. Kodak's minimum production run is 200 cartridges - and since current world demand is something well into the thousands, Super-8 is economically safe for a long time to come. Kodak's usual policy is to make film available for at least 20 years after they make their last camera. Standard-8mm is still available 24 years after the official changeover to Super-8 (so use a roll of standard 8mm today! ed.)



from John Calder in New Zealand

Super-8 by my prediction is safe to at least 2005 and other factors may provide an unexpected revival. There's a growing semi-professional/creative market in Japan, Europe and the U.S. Super-8 has a proven long archive live, with 8mm Kodachrome colour images surviving from the 1930's and an estimated black and white life of hundreds of years. Meanwhile the alarm bells are starting to sound on video image deterioration. Those home-movie makers who video Tommy's baby antics are going to look bloody silly when they screen a snowstorm at his 21st.  
Finally - Super-8 is a simple technology which can be produced from scratch with elementary technical resources. I am already successfully manufacturing my own film stock by building machinery that slits the larger stocks to 8mm wide strips and punches the sprocket holes, so there!



### DREAMBURDEN

Film and Video Production Co-operative Inc.

Dreamburden film and video production co-operative is the rather elaborate name of a group based in the north-western suburb of Coburg that offers the independent and very low budget film/video maker free access to super-8 and V.H.S. equipment.

The group has been operating for about a year on a very informal basis (i.e. no membership charges etc.) loaning out the equipment from its' modest resource pool to anyone who needs it, with special emphasis on first time and inexperienced program makers.

While the group plans to continue its' policy of providing those with no means of production free access to its' equipment it also wishes to expand its' resource pool to include more professional or semi-professional equipment, i.e. either a U-Matic or Super V.H.S. production kit, and a 16mm camera and sound recorder, while updating its' existing V.H.S. kit. The group is currently in the process of approaching various government bodies for funding as well as organizing its' own fundraising events.

Once the above mentioned equipment is aquired it will be available free of charge to group members only. Membership will be a nominal fee of about \$25 a year. Maintenance and administrative costs, if not met by government funding, will be provided by a series of ongoing fundraising events or, it has been suggested, by selective use of the equipment on a profit making basis.

The independent film/video making community has everything to gain and nothing to loose by this venture. So, if you're interested in making this idea a reality by becoming a member, coming to meetings or just offering advice, don't hesitate to give us a ring on one of the numbers listed below. And remember, for a project like this to work it needs the support of those it intends to assist. Watch these pages for news of upcoming fundraising events.

- Anthony McMahon 386 7692
- Jacqui Ward 486 1604
- Julie Milton 484 5973

## When depicting psychotics.....

PRODUCTION  
VALUES  
ARE GOD

The most widely publicized photograph of Charles Manson.  
Photo courtesy of Robert Hendrickson and Laurence Merrick

Corporate backwash of disease restricted to individual responsibility.

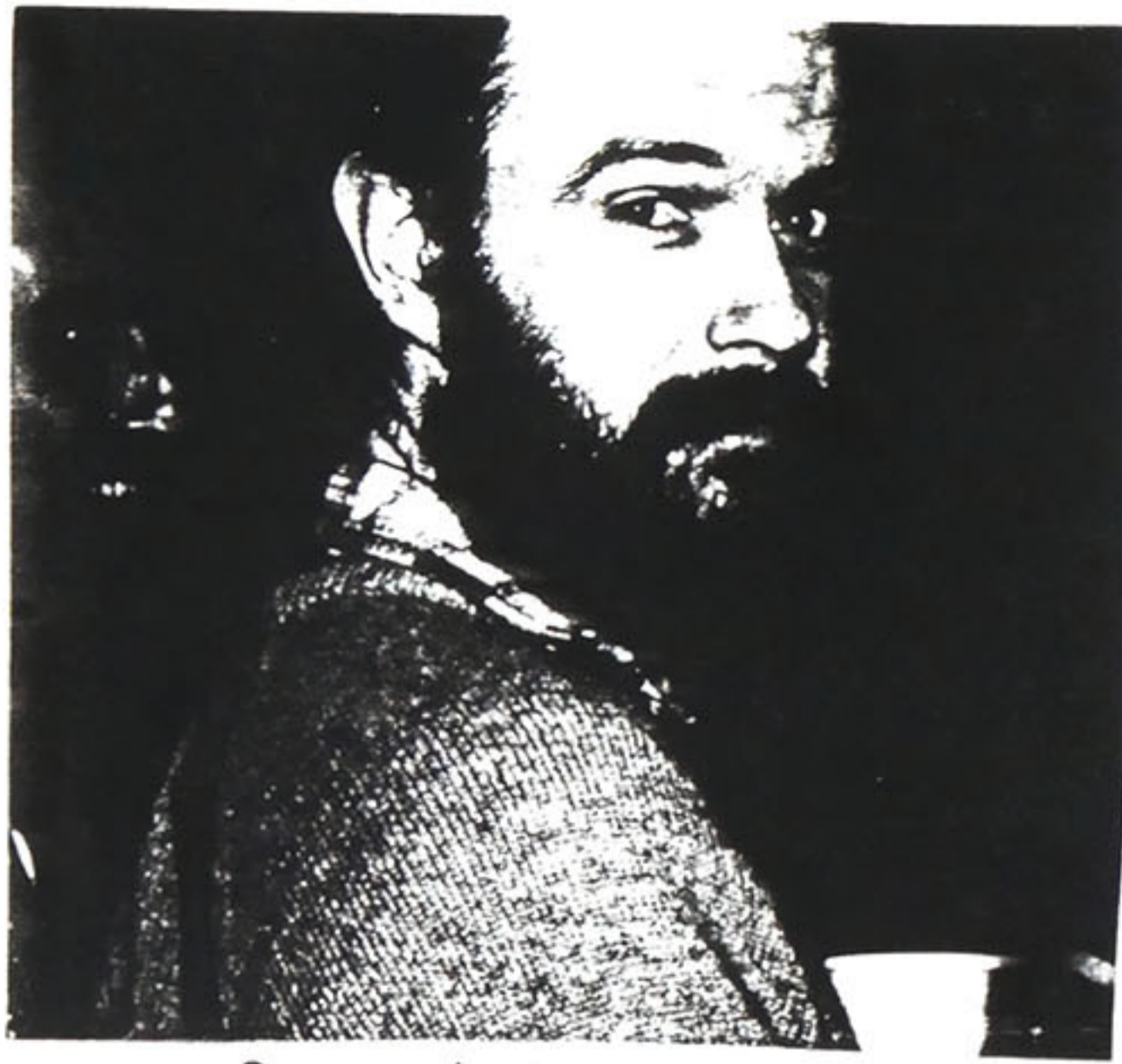
Open wounds are to be glossed over.

- William H. Bonney Jr. Dutch Schultz Ed Gein Charles Whitman
- Charles Manson Ted Bundy Frank Vitkovic

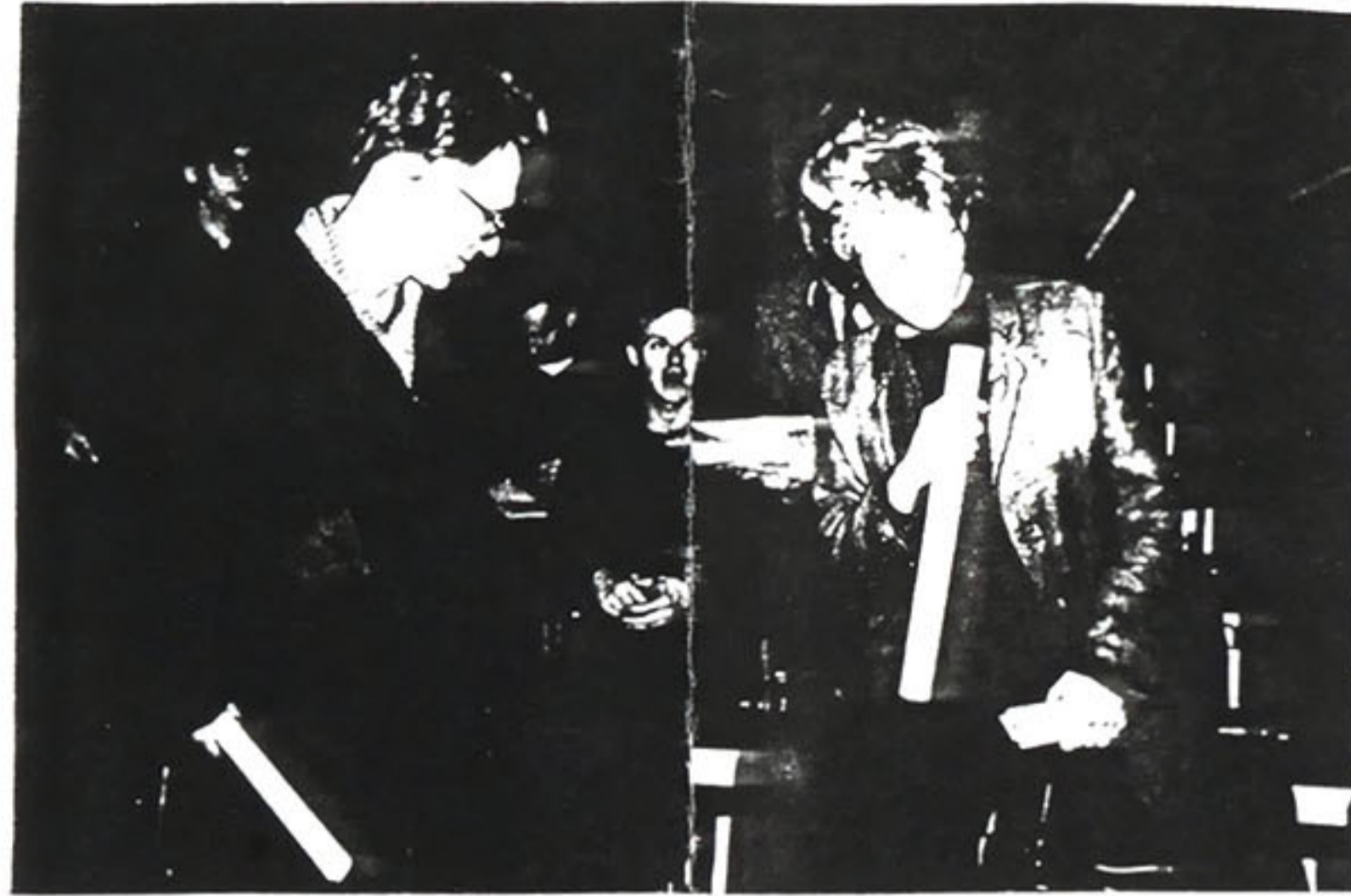


3341 M. Reiser.  
1 2 3 4 5

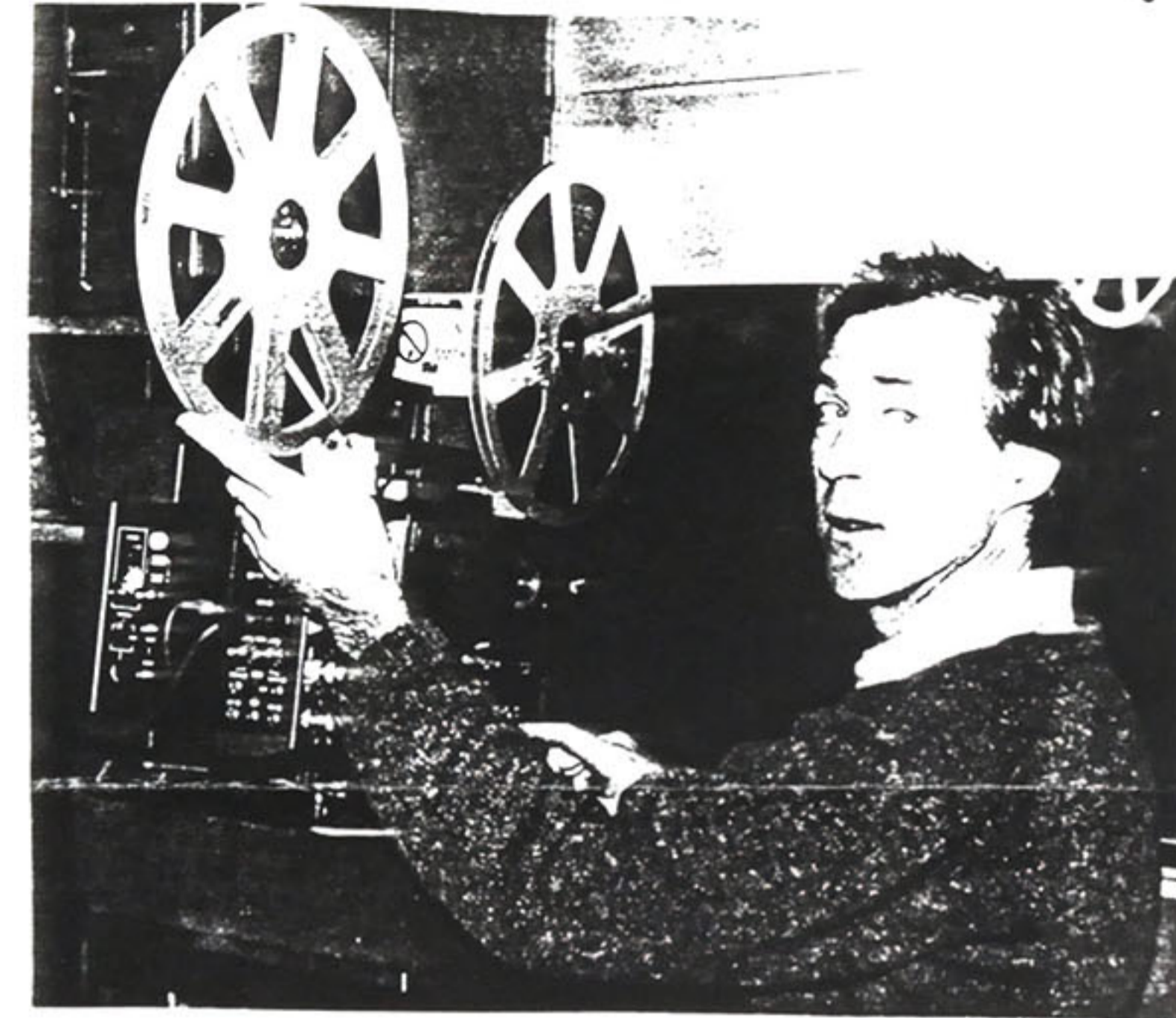
# SUPER-8 FESTIVAL LIFT-OUT!



MR. IAN KERR



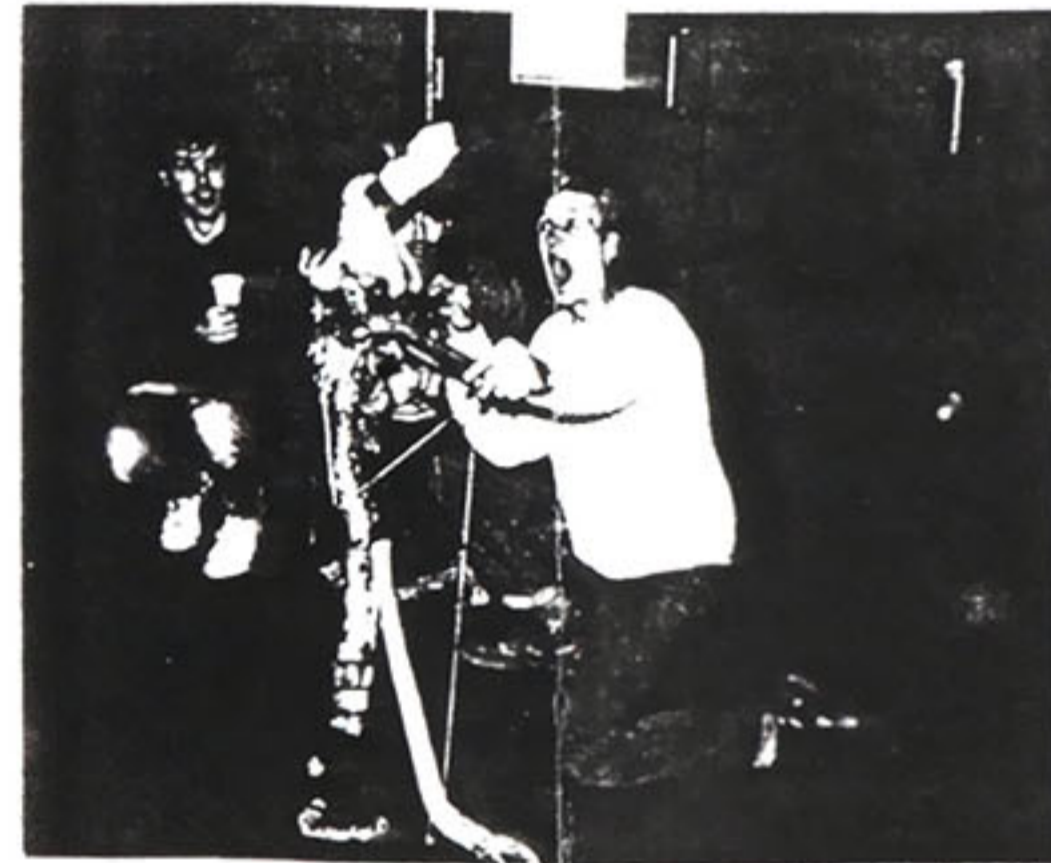
FIONA TRIGG BREAKS INTO SPONTANEOUS SONG WHILE HEINZ BOECK CHECKS HER DANCE STEPS



STALWART PROJECTIONIST DAVE THOMAS, WHO SPUN THE REELS ON THURSDAY AND SATURDAY



HARDCORE OPTIC YOUTH; L→R BILL MOUSOULIS, HARRY STARVERKOS AND MARK LA ROSA



FRUITY FIRST NIGHT PERFORMER IS AGHAST AS HIS PUPPET MACHINE SAVAGES IAN ECCLES-SMITH. MATTHEW REES IS IMPRESSED



FLOYD KERMODE (CENTRE) STAR OF 'A PEDESTRIANS GUIDE TO COLLINGWOOD' (J. JOLLEY '88) AND FRIENDS, ADRIPT



CINEMATHEQUE BIG-WIG MICHAEL KOLLER TRADING NOTES WITH HIS PACKED LUNCH BEHIND THE BACK OF FIONA TRIGG.



L & R A FILM BUFF, JENNIFER ROSS, THAT FRISKY FELLA CHRIS 'FOXHEAD' WINDMILL AND SANDY MUNRO.



FEST DIRECTOR MARK FREEMAN



ANDREW FITZROY: BEMUSED



CLOSING-NIGHT PERFORMER, THE MAGICIAN "DUCK"



THE PREZ SARAH JOHNSON, THE FRISKY FOX, IAN'S KERR AND ECCLES-SMITH



PERFORMER LEANS ON THE OPENING

ANOTHER S.B. FESTIVAL HITS THE SCREEN LEAVING A CONCUSSED DIRECTOR AND A NEAR BANKRUPT S.B. GROUP: ALL IS WELL IN THE TENT EMBASSY. I AM PRETTY HAPPY WITH THE WAY IT WENT THIS YEAR AND BLOODY HAPPY THAT ITS OVER. IT WAS A TOUGH ONE FOR ME BECAUSE I WAS WORKING A FULL-TIME JOB AT THE SAME TIME, SO FOR A FEW WEEKS I WAS GETTING UP THREE HOURS BEFORE I WENT TO BED (WELL.....). ALSO THE SUPER-8 GROUP RUCK ROVER BILL MOUSOULIS WAS SIDELINED WITH HIS 16mm FILM SHOOT AND HIS HELP WAS MUCH MISSED FURTHER TO THIS SARAH JOHNSON WAS HAVING CLEARANCE PROBLEMS (MOVING HOUSE ACTUALLY) AND SO STOCKS WERE RUNNING LOW. HOWEVER, MUCH THANKS TO CHRIS WINDMILL (UNPAID MARTYR) NICK OSTROVSKIS AND SARAH J. (PAID BUT UNDERPAID) ALSO TO GRETA MITTERER (GRAPHICS), ALL OF THE SELECTION COMMITTEE AND TO SANDY MUNRO FOR HER HELP WHEN IT WAS REALLY NEEDED ON THE OPENING NIGHT.

SOME FIGURES

A. HOTSEATS: ATTENDANCE

THURSDAY	135
FRIDAY	81
SAT AFT.	48
SAT NITE	160

NUMBERS WERE A LITTLE DOWN ON LAST YEAR AND I WOULD ATTRIBUTE THIS TO THE POSTER FIASCO (TARDY GRAPHICS, FRUITCAKE PRINTERS AND THE WORK CARE STRIKE) WHICH CAUSED THE POSTERS TO ARRIVE SIX DAYS BEFORE OPENING NIGHT.

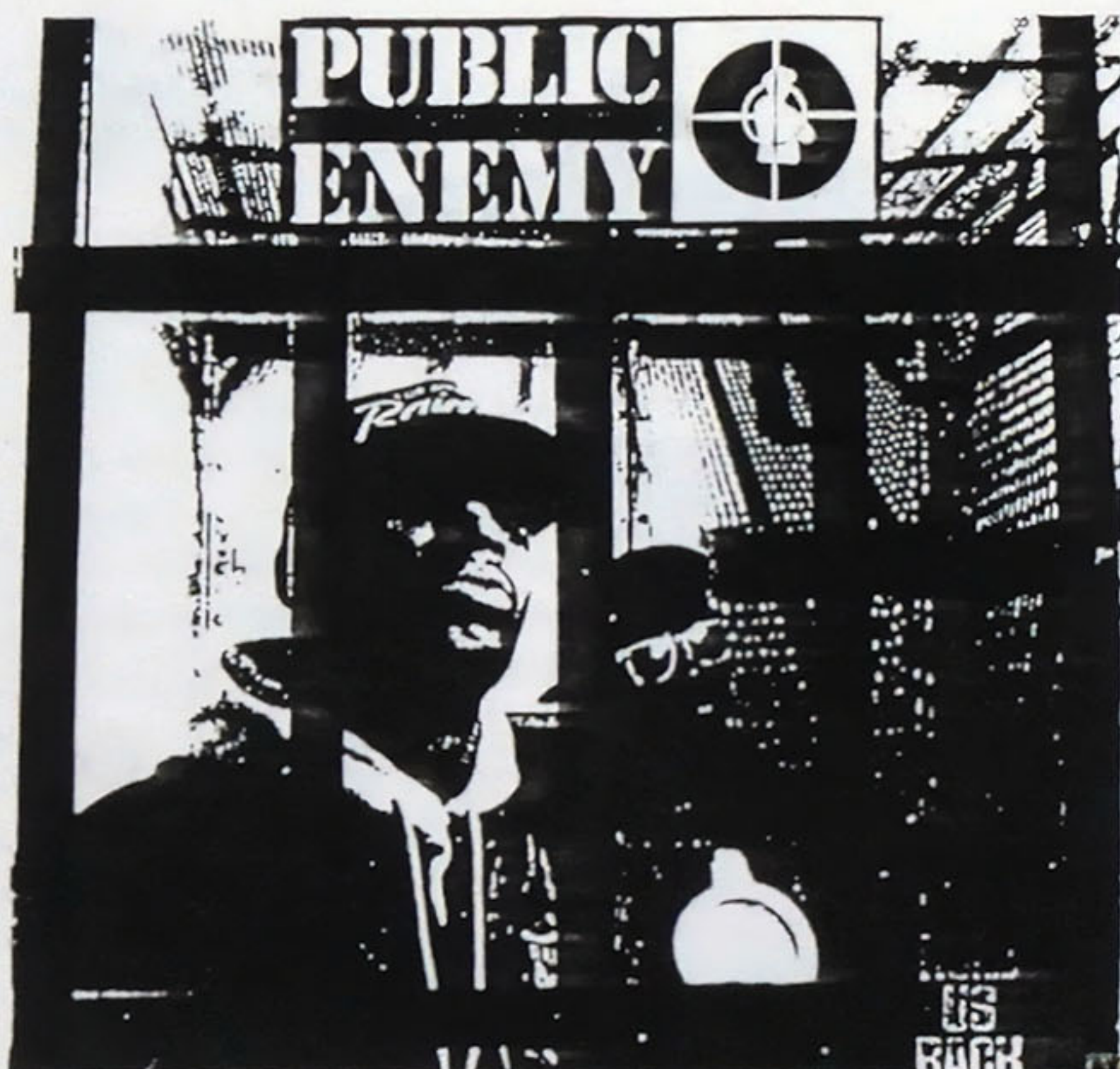
B. DOOR TAKINGS: \$1044

THIS FULFILLS OUR PART IN THE BARGAIN; PAYMENT OF CINEMA HIRE FEE.

C. AFC GRANT: \$4300

\$1200 LESS THAN WE ASKED FOR, SO S.B. GROUP HAS TO FORK OUT. STIFF.





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Next Meeting

Tuesday, October 10 at the  
Glasshouse Function Room,  
RMIT, Swanston st. City  
at 7.30 p.m.

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## SUPER EIGHT

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