

SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP DEC 1989 No. 43

THE END OF THE SUPER-EIGHTIES

CHRISTMAS EDITION



Inside...

- * **Bill Mousoulis** speaks out on theory
- * Criticism & its role
- * Last month's **Open Screening**
- * **Super-8** & the short story
- * This month's winning entry in the most **inaccessible** article competition
- * What happened to **Six Secrets**

& Much mUch moRe!

Two films from Recent Screenings reviewed.

RECYCLING and ON TRACK

RECYCLING - This is a true documentary, and as such, is difficult to pin down. It is a true documentary, because it simply documents. It presents to us a situation - a man, but the film itself says nothing to us about him - only he does that. A true documentary illustrates life, accurately, without bias or making conclusions. It must let us do that if it is to be truthful. And that's what this film does. Having said that I can now, in just a few words, try and tell you what the film made me feel.

At the beginning we see trucks - lifeless machinery - dumping and piling up the forgotten refuse of a society. They leave - but left behind is a man - a life. As we watch him in this rubbish tip we see him make what he can of a life deemed worthless by the society. He lives with un-ashamed strength and honesty - because that is all he has been allowed.

The film presents him to us in a "matter of fact" manner - we are presented things for what they are. The sounds are close sounds, personal sounds, and expertly controlled, never over emphasised or exaggerate to make a point. They allow us to experience his life.

Using fancy clothes, coloured ribbons and a guitar, all of which he acquires from the rubbish -

he goes to the town where there is a concert being performed in the park. He sets himself down and begins to play. At last he has something which the people can consume - which they do - throwing him a few dollars for pretending not to be himself, the person they have made and thrown away. He goes back to the tip. It's night and we begin to really feel his loneliness. It hasn't ended - there is no escape for him. Another day starts. This is a truly beautiful film - but I guess you can trust the Italians to do it.

ON TRACK - Sandy Munro is part of her film. I don't just mean the film shares Sandy's thoughts, feelings, ideologies, and aspirations etc., because all good films communicate these things from the film maker. I am talking about the honesty in which Sandy has presented herself in her film. She is as integral to the film as any of the other elements documented.

The camera starts inside her car, in the station car park - trains are filmed going by. Then on the platform people are filmed - from a distance, behind cyclone fencing. She takes us closer. Then on a train, passengers are filmed, from behind - then from the front. Back on the platform people are confronted - closer - then the guard - full frame. She watches him. Ultimately, she films in the guards van. The controls, the track, the guards hands, the guards face, then Sandy's face in the mirror. We have seen Sandy's feelings and confidence change through her interaction with others. This is a lot to share.

The honesty in her documentation has been given life through in-camera editing, and therefore recording and showing us everything - including herself - in a compressed, but none the less real time and real structure. This is, I think, as opposed to editing and re-structuring the footage to give an impressionistic film of life - but with her self filiated from it.

I started by saying that Sandy is part of her films - but moreover - her films are a part of her life. They mightn't be everyone cup of tea - but they certainly are mine. I don't know if Sandy could make other types of films - not unless she changed - but why should she want to!

Richard Tuohy
December 89

Films at the last Open Screening

Ian Kerr retrospective
(check last newsletter for details)

Fade by Richard Tuohy (standard 8)
Pause by Raffi Ghazarian
Benita, Jane and C.C. by Darron Davies
Heart Throb by Silvana Apolito
Crazy Motherfucker by Bill Mousoulis
No Name Pirate Movie by Helen O'Keefe
David Coulton
Recycling (Italy, by Gunther Haller)

Apologies to John Jolley, David Cox, Mark Freeman, Sandra Munro for the lack of further time.

Impressions of Super-8

by Kathleen McNiff



Watching films makes me think about reading books. This isn't an unreasonable reaction considering the number of novels that have been transported to the screen (with varying degrees of success). Novels inspire feature films because both mediums are fundamentally concerned with the construction or deconstruction of narratives. To mould their narratives, film makers and authors draw from the same well of plots, characters, images, juxtapositions, confrontations, illusions and discoveries of ultimate knowledge. Given that I subconsciously connect feature films with novels, what should I make of super8? All of the super8 films that I have seen are short, self contained works that could not accommodate the epic novel. As short films, they seem to have a considerable amount in common with another literary genre - the short story.

The techniques used by authors in the construction of short stories are often used by makers of short films. The circumstances are very similar, both mediums seek to make a some sort of point (or highlight the fact that there is no point). They both have a short period of time in which to complete this task. This framework has specific ramifications for narrative techniques - the plot must be tight without any peripheral time-wasting tangents. Use of dialogue must be economical with each word adding to the impact of the narrative as a whole.

Marketing is an area in which the similarities are especially highlighted.

As a commercial pursuit, the production of short works is problematic. Unlike feature films, they cannot be marketed as single identity. A filmmaker who makes a 15 in super8 film has two basic options when it comes to public exposure. The film can be shown as a 'short' accompanying a larger feature film or as a film in a collection of short films. Both of these scenarios impact the way in which the films are received by an audience.

'Shorts' are often missed by those who arrive just in time to see the 'real' film. After the screening of the feature most will have forgotten the first film or meshed the films into one whole cinematic experience. Either way, the short film must work harder to achieve impact than its larger counterpart. The same problems arise when a short film is presented as part of a collection. It has to compete with a variety films that may detract from its overall effect. The audience are still pondering the previous film when another is shown - all sorts of unanticipated connections are made.

The short story has suffered similar problems of displacement. Short works cannot be published as a stand alone product, so they are anthologised. As with films, this form of presentation severely impacts the overall effect of the work.

Maybe these sorts of issues need to be considered by writers and filmmakers alike. Then again, maybe not.

PAUSE

a post-script

When I showed my film, "PAUSE", to the open screening last month I felt unable to say anything about it by way of an introduction. After the screening, however, I talked at some length about this, and other films at the screening, with Richard over a cup of coffee. I found that for the first time since I wrote the script I could distance myself enough to explain things clearly. Because now I wish I had introduced the film at the screening, and because some friends have expressed dismay and confusion about it's message, I'm writing this post-script.

"PAUSE" is a film born out of alienation. It is largely a mood film, dominated yet unified by a music track which calls out for reflection. It is not a pessimistic film. If it feels sad, it is because most of the film is a struggle; a struggle against repression. This repression comes from the demand to keep moving, to perform, to complete tasks. It is a struggle against Western society's demand, and praise, for action; a demand which preoccupies people to the point of alienation with each other.

Seen in another, more positive, way, the film is an attempt at valuing the moments when action ceases... and reflection begins.

The title of the film is a plea, not a comment.

For most of the film people are in fact engaged in some action.

What appears sedantry, because of the speed of the action, is in fact on the move. I have, however,



chosen moments in the action which involve a pause, because that is the moment of hope. That is the point at which the struggle takes place. Invariably, in the film, it is action which is the loser because it is action which goes nowhere.

The film is in three main parts, punctuated by the image of the brick wall; a man-made symbol of alienation.

The first part of the film is in two sections: the first is "domestic", the second, and the more public, is "travel". The film begins with the moon at night; a symbol of both rest and reflection, but also the creator of a powerful cyclical force: the tide. The suggestion is therefore twofold: that whatever action follows it will be part of a cycle which goes nowhere, and that "inaction" is a natural state out of which action is born.

The child sleeps and is at peace (inaction)- a moment of great beauty, when the object of a parent's love is at it's purest (natural state). The forces of the adult world wake her to the daily cycle of tasks to be performed. Each task is performed in isolation but with some device or tool (unnatural)... and so the process of alienation begins, as does the struggle against it.

The "travel" section is a transition, which moves the private domain into a public one. Seemingly, the action is more vigorous, but is in fact more fleeting; it goes past, not involving the protagonists (the window of the car, the window of the train, the passing train, the passing traffic).

The passenger moves through these moving elements, always remaining static. He is pushed along by them, but he himself remains the same. He waits for the train, then sits in the train waiting to arrive, then waits at the crossing waiting to cross, then at the road, and crosses without actually doing so... and when he arrives, he considers where to go next. He has therefore achieved nothing, except to alienate himself. The brick wall appears, and the music stops temporarily, like a dead end. The image of the tumble dryer is a link with the "domestic" and with the cycle of the moon. It also maintains the role of the machine in the modern world in relation to action; that is, as a vehicle of movement, especially in travel, but also at home (with domestic appliances), outdoors (with public appliances), and at work (with equipment): all repressive tools which engage and focus people into tasks that alienate them from each other.

The brick wall introduces the second part. This part re-inforces the themes of the first part and makes them more universal... that is, applicable to everyone. It begins therefore with the only shot having three people in it (a veritable crowd). However, all three are alienated from each other; a gulf exists between the stationary figures, one of whom is engaged in the machinery of an autobank. The third figure cuts between them... the most "active" person in the whole film- a nobody, coming from "who knows where" and going nowhere. So, then we focus on the stationary figure in that shot, thereby placing importance on the theme of inaction.

She is intercut with a more active person who uses a public appliance: the phone.

It is a battle between the two, between action and inaction. The caller, the active, task-orientated person, fails to achieve. He loses... and as the music suggests, he "dies". It is a "death" equal to that of the passenger at the end of the previous part. Again, the brick wall.

The final part is "work", completing the cycle of daily tasks. Work: the ultimate pre-occupation, dominated by electronic equipment. The passenger appears in this section as a "ghost", a worker who is not a worker, who pauses on his way home (private) or work (public) and gets to neither. When finally, the work is complete and each person, is left alone (the series of close-ups), the reflection can begin. Each worker is inter-cut with the passenger "ghost", and in this way (as ghosts), purge themselves of the tyranny of the machine world.

The work over, the alienation over, the couple at home (in private) can reflect... together. This is the only image in the film with two people in it. It takes place before the heater because this is an altar of domestic peace. In the first part, the woman was seen there alone. Now, the man also takes his place. The child is again at peace, but alone. There is hope.

The cycle begins again, but significantly, ends in silence, because the need for struggle is past.

Raffi Ghazarian. Nov, 1989.

"Six Secrets" Report

Mark La Rosa and I came up with the idea for this one - a screening of some of our favourite Super-8 films, at the Glasshouse.

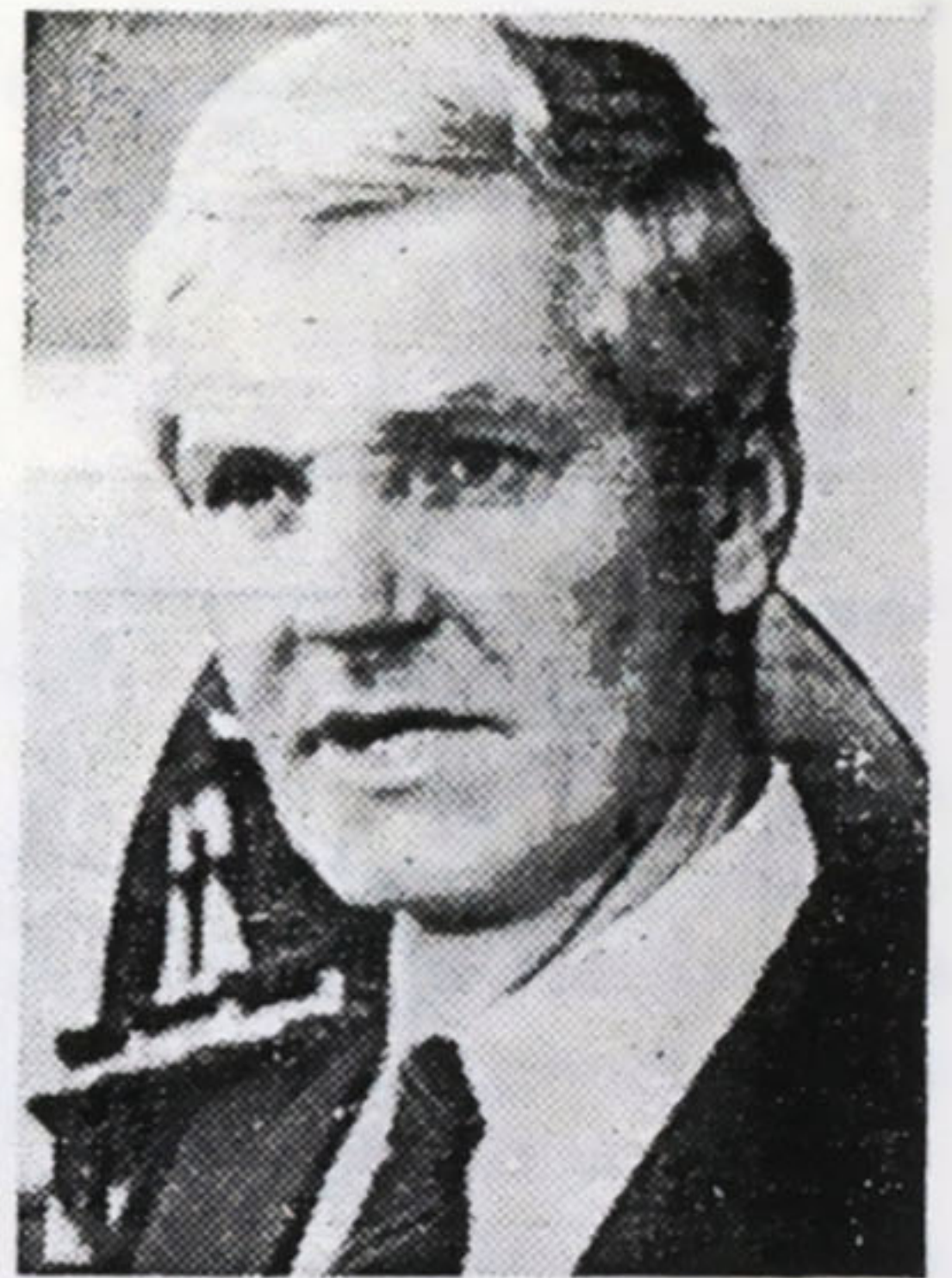
It occurred on November 28 and was financed by ourselves and the five film-makers (Richard Tuohy, Sandy Munro, Phillip Kanlidis, George Goularas, and Mark Zenner.)

The total cost was \$343. 57 people attended for a box office of \$171 (about ten people were let in free - the film-makers, etc.) This means a loss of \$24 each for we organizers.

We are not too pleased with the loss, but we expected it. The idea was to lose some money but to have the satisfaction of having the films seen by (more) people. In the end, most of the audience comprised unfamiliar faces, so the publicity worked well. One could say it's a pity more Super-8 Group members didn't show, just to support the screening, even if they'd seen most of the films already.

The dream is to have regular screenings of Super-8 films at the Glasshouse, or State Film Centre. Maybe it will happen one day.

Bill Mousoulis



Cooper runs to the MSEFG

Mr Russell Cooper, former premier of Queensland has declared that he will now contest the position of El Presidente of the Melbourne Super-8 Film Group. The MSEFG has its annual elections on Tuesday 12th of December and it is widely disputed as to whether the leader of the Nationals will even be eligible to run as a candidate.

Bill Mousoulis, Super-8 raconteur and leading light of the movement said last night, "Well, he's simply too late. Nominations closed at the end of the Open Screening last month and we can't change the rules just for him." Mr Cooper, on Channel Nine's Sunday program, angrily denied this and questioned the sexual preferences of the NSW wheat board in what was seen as a last-ditch attempt to bludgeon the MSEFG into submission.

"This is exactly what happens when you align yourself with the state", an unidentified card-carrying member of the Film Group claimed. "The fascist capitalist pig-dogs and their inveterate sidekicks oppress and demolish all artistic freedom in this country."

Following the defeat of the Nats in the Queensland election, over 90 film groups and other charity organisations have been approached to make room for what has been described as "a jumble sale of valuable experienced beaurecrats".

The Prime Minister Mr Hawke said today that he didn't think the MSEFG members would welcome Mr Cooper to the general committee. "Not since he made that remark about the 18,000% tax increase on film stock last week".

The elections for the MSEFG politburo will take place at 7:30, Tuesday 12th. at the RMIT Meeting Room.

Let's Get Promiscuous

by Bill Mousoulis

Code, discourse, subversion, representation - stop talking and start acting! (Okay, and directing.)

Ever get the feeling people talk (write) as a substitute for the real thing? Okay, that's a bit harsh, but it can and does happen.

I guess I'm thinking of 'debate' talk, which is very much general talk; the question of "subversion" for example, which is currently being asked in the newsletter.

Has anyone - like David Cox in the last newsletter - got the guts (or the ability) to look at the films themselves? It's easy to be general. Films, though, are never general. I've never met two films that are the same.

But I can't speak; I'm just adding to the 'debate'. But I hope that this contribution maintains a dream, and espouses a desire; a desire to make films, to watch films, and to talk about them. Life (cinema) is out on the streets; not on the page.

I want to fuck the world, constantly and tenderly. I want to make films, and show them. I want to watch films, and understand them (it irks me that I miss things in *Pink Desert* and *Original Copy* for example.) And I want to discuss films, directly and analytically. And, furthermore, I want to share my love at being involved in all these processes. Cinema is not (just) written about; it is lived. Like life.

This year there have been some miracles. And I can say with great pride and immodesty that I've helped realize them (through encouragement.) There have been film-makers who have stopped talking about making films and who have actually made them (George Goularas, Darron Davies, Mark Zenner.) There have been film-makers who have made lots of films but only now are showing them (Phillip Kanlidis, Sandy Munro.) And there are now signs that this is only the beginning.

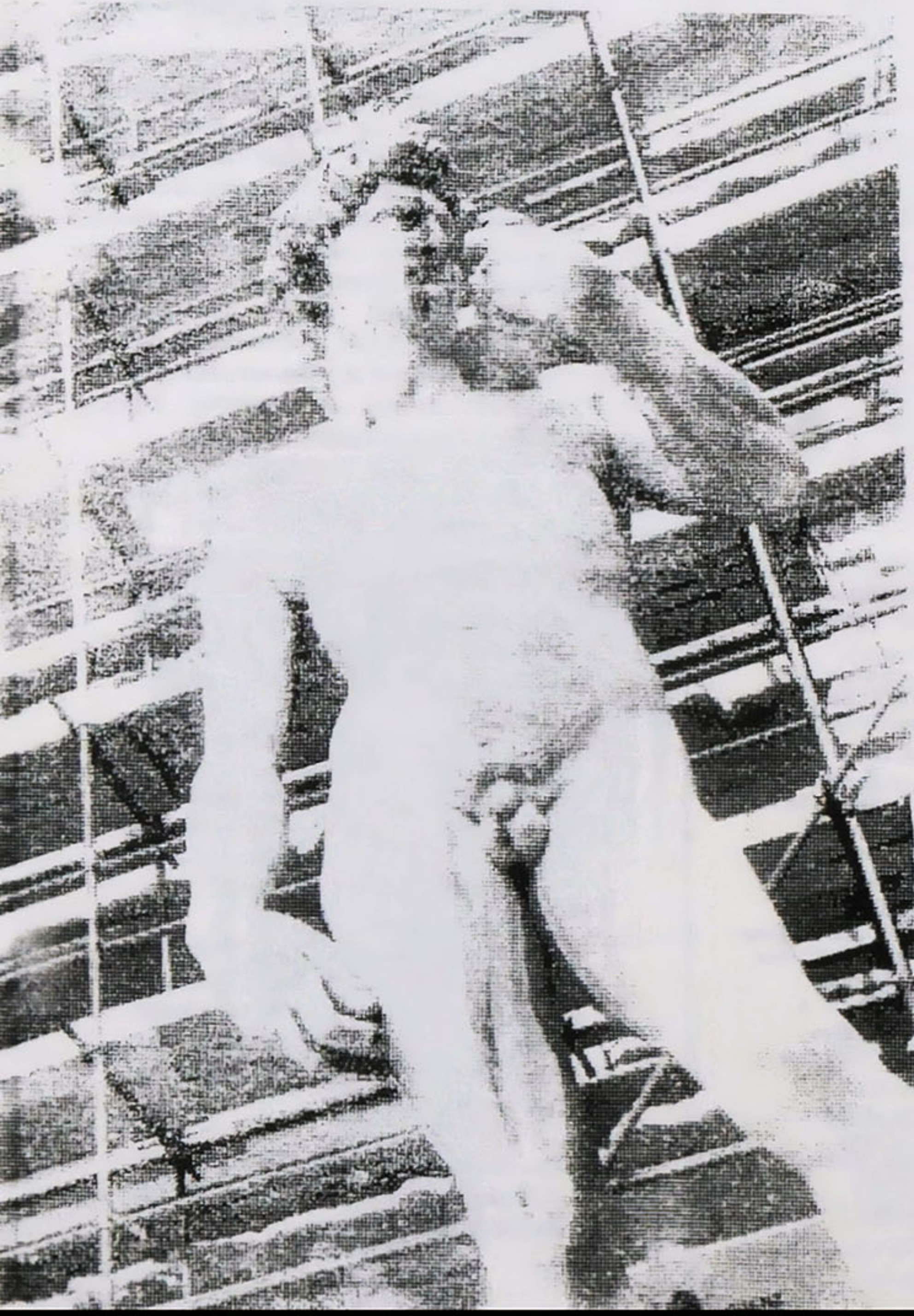
The newsletter impresses me. Well, the bits that say things anyway. Like the A-E points in Zenner's article, or his last few paragraphs. For all his "honesty" and "impoliteness" though, he doesn't mention names. You're a wimp, Mark.

I'd like to be involved in a process where all of us can be intelligent (i.e. adult) enough to not be scared to confront and analyze ourselves, the things we do, etc. And in a direct and simple way; naming names, taking sides, declaring loves, etc.

Well, I've said nothing in this article except that I want us all to say something when we talk. And that this talk has to be part of a direct and intense interaction with everything around us.

We must get promiscuous, fucking everthing in sight.

Okay, let's go (come.)





Orgone transplants

I FEEL that I must write in response to George Steiner's review of the book *Passion of Youth* by Wilhelm Reich (April 23).

Mr Steiner says of Reich, "Notoriously, he ended his days in an American prison, convicted of fraudulent claims for the efficacy of Cosmic Orgone Energy in healing and physical and psychic animation." This is quite simply untrue, as demonstrated by the actual records of the Food & Drug Administration who undertook

the case against Reich.

The FDA originally called Reich to court for transporting Orgone Accumulators across state lines. Their case was basically that the court should decide whether the Accumulators were of any benefit in combating cancer (a claim Reich never made, but many cancer patients treated by it did). Reich quite rightly saw that it was not a court's purpose to decide on matters of objective scientific fact and he was subsequently arrested for *not appearing in court*. It was under this charge that Reich was put in jail and died.

It should be pointed out as well that after Reich was arrested, all of

his published work was burned under court orders; - this included all his books on Character Analysis which, Mr Steiner says, "contain flashes of true intuition".

It is sad that Reich's work is ignored or slandered. That he was disturbed near the end of his life is without question, but that he was a true genius is as certain. As Myron Sharaf says in his excellent biography *Fury on Earth*: "We lose more by ignoring Reich's work, than by researching it fully and discovering it all to be wrong." One day we may be ready to cut our losses.

Stuart Mcara
Balsall Heath, Birmingham

A message of enlightenment to all Super-8 filmmakers.

Where is a handy, efficient and jolly friendly bunch of guys ready and willing to process your artistic statements?

FILM PLUS at 40 Punt Road, Windsor 3181 ! (03) 51 4640.

Film plus does B&W reversal, and now Ektachrome 160 Type G and that marvellous low-contrast stock 7244 Ektachrome. (Good if you want a print from the original). No more getting your B&W chomped up by that place in Sth. Melbourne!

They also do Film to Video transfers and there's a 24 hour drop box out the back.

TRANSPORT: Just near St. Kilda junction, off Dandenong Rd. Take a tram from the city, but if you get to Luna Park you know you've gone too far.



The Myth Of Exteriority

Over the past two years there has been a variety of debates within the Super 8 film group centered around the issue of state funding. Although I do not wish to deal directly with the benefits and disbenefits of such funding, I would like to discuss the positions of those who have reacted negatively to the idea of government involvement. I remember that early on, David Cox was most vehement in rejecting any linking of the group with the state. Most recently Raffi Ghazarian appears to have taken on this role with a recent article in which he argued that any relationship with the state can only lead to censorship and submission to prevailing norms and standards. Both Raffi, David and others who have argued along similar lines put forward the proposition that any involvement with the state necessarily entails some form of debasement, ideological tainting, repression, censorship, co-option, or basically submission to the bourgeois state and its norms.

The thesis of the state as being inherently repressive or evil is based upon certain precepts that I would like to discuss and offer an alternative to. Primarily the anti-state position is centred on the notion that the state and its adjuncts, such as funding bodies, can only be interpreted within a negative framework. The spheres of state influence can only be read in a singular fashion, as involving censorship or coercion.

The second aspect of the above argument is the assertion that it is possible to exist in a relation of total exteriority to the state. By extension it is therefore possible for the modes

and practices of Super-8 to exist in a pure or singular form. They operate outside the realm of those practices or spheres that are associated with the state. As Raffi argues, Super-8 has no needs for funds, it functions outside the boundaries of 'acceptable' and therefore 'repressive society'. The Super-8 discourse is exterior to the state and society and

as such does not need its approval or its association. As a result of these logics of opposition the Super-8 discourse by its very exteriority acts as a subversive gesture against the state and the spheres of its influence. In other words Super-8 in being outside traditional structures of filmic practices acts as a critical tool upon the state and those structures promoted by the state such as commercial cinema.

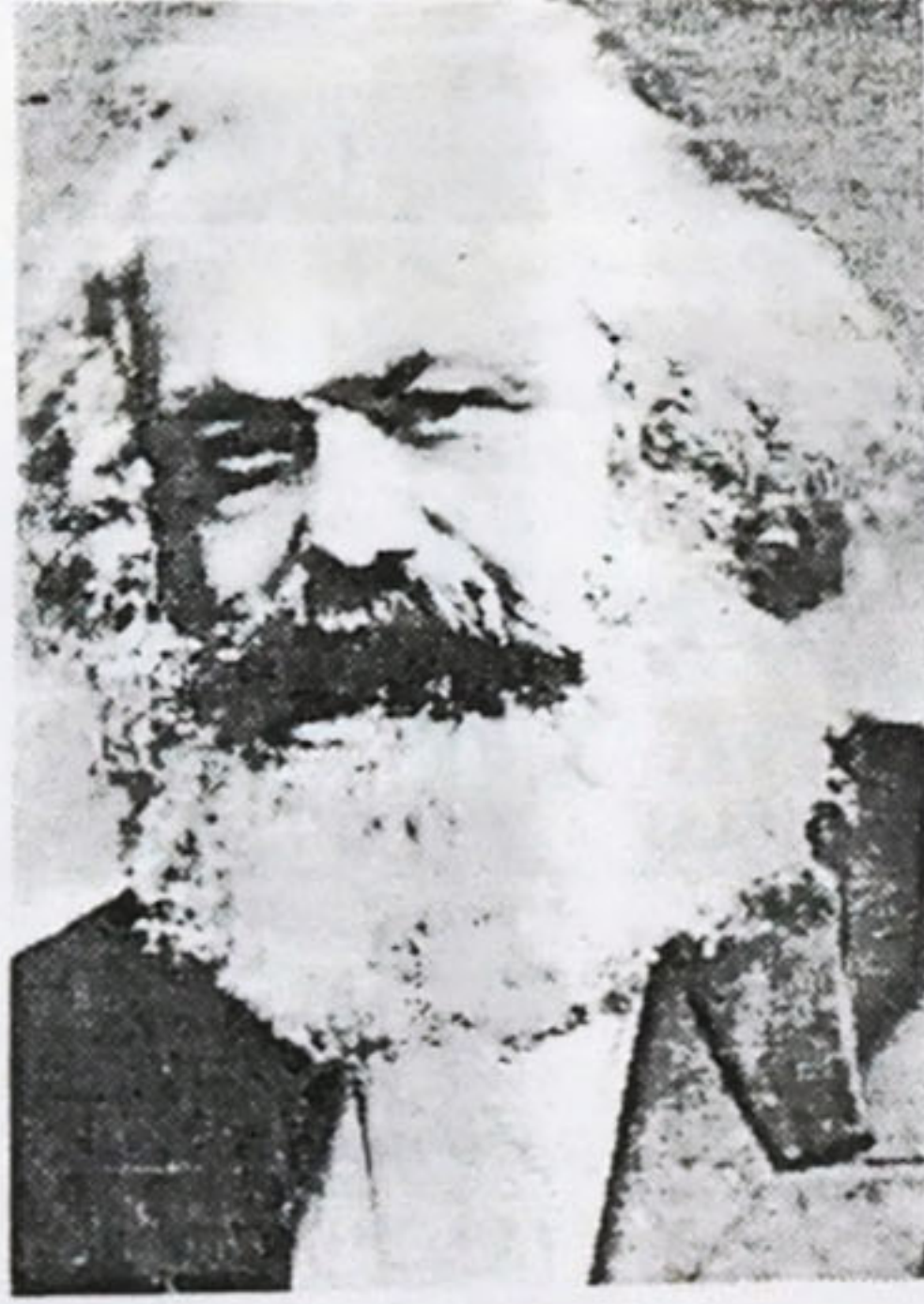
I wish to outline an approach to the state which I consider to be more profitable than those positions based on a logic of negative opposition. An approach which is centred around an exchange with those spheres designated negatively, I believe offers a wider scope for the Super-8 practitioner. To highlight this the frame of the debate should perhaps be expanded to include a discussion of those filmic practices which have traditionally been considered to be outside the realm of the Super-8 discourse. For example, the commercial cinema it would appear has a certain form of filmic ownership over the concept of narrative. This perhaps explains the dearth of narrative Super-8 in the past and why such works have often been disparagingly by the group.

Bike Boys Go To Melbourne

Coming your way, sometime in the nineties.

This page is dedicated to *Gitari Spivak*.

The first major point that needs to be put forward in opposition to the anti-state position is that it is impossible to exist in a relation of pure exteriority. This is most evident in the subversive or rather, the critical properties of the Super-8 discourse. Unless its critical position is directed purely against itself it must refer to an exterior relation, it must have an object at which its subversive attacks are aimed. In this case as Raffi seems to suggest, it is towards the repressive image of the state and all that comes under this title such as commercial cinema. This being the case it is obvious that Super-8 does not exist in a relation of pure exteriority, rather, it is necessarily reliant upon this 'other' for its own definition and existence.



Karl Marx

censoring framework. In effect it is a form of self censorship and limitation which is the result of a logic of opposition. The only legitimate field for exploration by the discourse is that which has been defined by the other, or in this case by the state. The only paths open are those not traversed by the state and unfortunately these paths lead only to the ghetto.

continued next page...

This further highlights the tenuous nature of those arguments that attempt to situate a Super-8 discourse outside society and the state. The discourse becomes one of a purely reactive nature, for it cannot utilize any of those filmic practices that fall under the ownership of this so called exterior relation, or other. If it does, then as Raffi suggests, it becomes tainted or subsumed under a restrictive practice. The discourse is therefore chained to a logic based on opposition. Not opposition in the sense of resistance but rather, in the sense of acting in an opposite fashion to that which has been established as normative by the other. To this extent the discourse must lay claim to an ownership of filmic practices which are outside the realm of the other. It becomes specifically anti-mainstream, anti-narrative or anti-anything as long as the prefix of 'anti' is present. In so doing (and this is perhaps the greatest criticism of those who attempt to situate the discourse in a relation of exteriority) it plays right into the hands of a repressive or



What needs to be emphasized is that those structures which fall under the sphere of the state such as funding bodies, such as mainstream cinema and associated filmic practices are not of necessity repressive or self limiting. They do not have a singular form or meaning. They may be read and utilized in a variety of ways. As a basic example one could consider Kodak filmstock. Kodak is a large multinational capitalist corporation, yet it would be a hardpressed argument that suggested by using K-40 one was somehow transformed

into a capitalist lacky. Such a notion would be ludicrous and the same goes for accepting funding from a state institution. Acceptance of such funding does not necessarily entail a perversion of imagery or ideological co-option.

The concept of narrative is also important in this respect. Two years ago intense debate raged over the use of narrative. By and large those critical of narrative were so for implied acceptance of a traditional structure or formal code that narrative suggests. There are however, many examples of the way in which narrative can be distorted or transformed; Blue Velvet is one. The point being that narrative is not just a singular form and a critical super-8 practice should be aware of this. Rather than operating on logics of opposition, a critical Super-8 practice should take advantage of the possibilities of distortion and transformation. In other words embrace those structures viewed as repressive or evil such as the state, such as narrative, such as mainstream cinema and subvert them by situating them within a different context.



Damien Grant

NOTES FROM THE UNDERGROUND



The last meeting of the MS8FG would have been (was?) one of the most memorable in recent times in terms of the consistency of quality of films shown. I've heard of people balancing snails on straight razors as a metaphor of their own deranged mentality but, I've never actually seen one. Ian Kerr's eclectic mix of such diverse genres as tragic dinosaur stories and voyeuristic billboard sampling, made for a very cordially lancinating part-one of the evening.

And the open screening had not one real disappointment. I think the most enjoyable film of the evening was "Heart Throb" by Silvano Apolito. A tragedy with a happy ending? The appearance of the icon Henry of Ramsey street made for biting satire. Ramsey, a name obviously derived from the demotic for the great Ramses (II) of Ancient Egypt was a poignant if not slightly esoteric reference. Henry's physical similarity to the pharaonic statue at Abu Simbel adds further strength to the metaphor. I particularly enjoyed the humour of the black segments within the film and in the end I was left wanting to see the cat-dog interview.

After the session, outside in the street I remembered the "crazy motherfucker" and I felt like beating the living excrement out of some faceless bastard that had nerve to glance in my direction. Mousoulis took me back to early high school, gave me that feeling of exultation after seeing those meat murdering "Warriors". A very different film, of course, but Mark C. "the bullet" Zenner's Tisiphone roused the spirit of healthy *ultra vires* violence. The film read like this: animosity cut fury cut inquietude cut disdain cut anger cut acerbity cut etc.. A passion play of urban angst. Yes.

L. Sideris

From here to where?

The MSEFG has the self proclaimed charter that every film has a right to an audience; at least some sort of an audience. This is an egalitarian attitude to be sure. However I would argue that this wide acceptance of everything *per se* has instead become a prohibition of criticism.

It would seem reasonable that a charter of wide acceptance would allow, indeed demand an array of filmic paradigms to encompass the wide range of films to be shown. From the explorative essay to the highly formal structure of the so-called 'standard' narrative, there would be various contexts in which to place and appreciate different films. Of course there are many more films than there are categories to dream up names for. (I can already hear cries of cultural pigeonholing). But I am not advocating a Dewey decimalisation of Super 8 film; in having various paradigms of film the interest lies in analysing where the various films differ, not in some etymological-like classification.

A critical paradigm is not a pigeonhole, it is instead a starting point for analysis and discussion. *Criticism*, and here I distinguish between that and the airing of personal preferences in the form of either destructive snobbery or boundless praise, is fundamentally

dependent on paradigm. It is only possible to comment on a film in reference to an adopted critical paradigm. Without this, it is impossible to defend a film from arbitrary criticism and impossible to justify a critique against an angry attack from a seething filmmaker. Personal preferences masquerading as criticism does not make for useful discussion.

The anti-definitional attitude prevalent in Super 8 theory means that any attempt at critique will be swamped in a barrage of non-refutable protestations. eg. "It's not that type of film..", "that's not what I was trying to do" etc. Are we stuck with personal statements for critical comment here? I fear so. Even Bill Mousoulis who has probably written more on Super-8 than anyone can come up with nothing more than a list of names to hint at what he's trying to express. (See Bill's article in last month's issue.)

If all we have is personal impressions as an approximation to critique, then that would seem to encourage the Personal Abuse defence by the denigrated filmmaker. Although widely used in the past, this not only misses the point but stifles debate in the long term.

If one of the main *raison d'être* of the MSEFG is the Open Screening, then also an intelligent commentary/criticism is desirable, if only for those who missed these screenings. It is not enough to cover only those films which fit into a

particular mould. By that very act, there is a censoring of those outside of that domain. (We must of course bear in mind the voluntary nature of this newsletter. Voluntary contributors will only write about what they believe they know.) Nevertheless it would appear that by a zealous adherence to non-definition and to a demand to accept everything that there is a censorial aspect towards a certain type of film. They are not criticised, they are not praised. They may as well not exist.

Now I am not a proponent of a rigid authoritarian list-of-rules-for-evaluation-of-films. It is patently obvious that not all films will fit conveniently into a paradigm. That, indeed, is the whole point.

However the concept of benign acceptance has resulted not in an open atmosphere for all types of film but rather an inflexible anti-paradigmism. It is not a lack of paradigm that is the core of the problem; it is the pervasive prohibition of paradigm.

If it is just the Open Screening and the bringing together of filmmakers that makes the MSEFG worthwhile then so be it. But for a greater benefit, films must be discussed. But without some form of paradigm, you have no common ground for discussion. So be it.

Peter Schuller



What? You've all got autobiographical films for tonight's Open Screening too?



FOR SALE:

Bolex 580 Super-8 Sound camera
Variable speed zoom, recording level
monitor etc. etc.

Call Dick Collingridge on (02) 498 6275

NEXT MEETING..

Tuesday December 12
Glasshouse Function Room, RMIT.

At 7:30 p.m.

AGM - reports, voting, discussion.

At 8:30 p.m.

OPEN SCREENING - bring your own films, but if you want to be guaranteed of a screening, book the film in with Bill beforehand on 419 6562. As we only have the venue until 10:30, a first-in, first-served policy is the fairest.

ERRATUM

In Mark Zenner's article in the last newsletter the word 'harmonic' should have read 'hormonic' at the top of page 4.

EDITORIAL

Due to some last-minute submissions, we weren't able to lay out the whole mag. how we wanted. Sorry to those whose articles suffered but that's what you get for being late.

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 \$15 (\$10 concession) per 12 months.

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