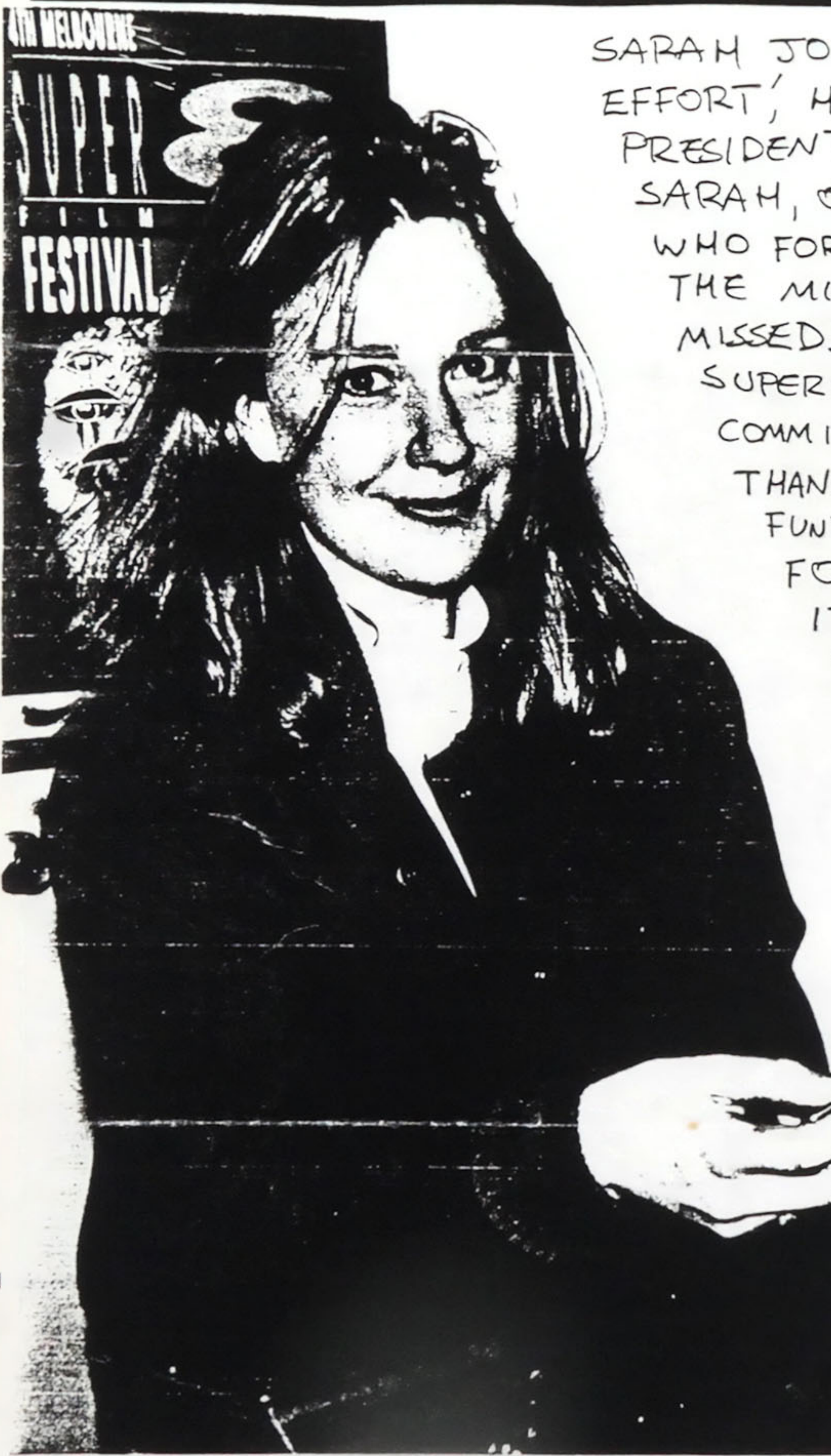


# SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP NO. 45 MARCH '90



SARAH JOHNSON, 'OUR LADY OF TIRELESS EFFORT', HAS LEFT HER POSITION OF PRESIDENT FOR LARGER FORMAT PASTURES. SARAH, ONE OF THE ORIGINAL BRATPACK WHO FORMED THE SUPER-8 GROUP IN THE MID-EIGHTIES, WILL BE SORELY MISSED. SHE WAS THE MOTOR OF THE SUPER-8 GROUP, PROPELLING THE COMMITTEE TO ACTUALLY MEET REGULARLY. THANKS TO HER THE GROUP RECEIVED FUNDING FOR THE FESTIVALS AND FOR THE RUNNING OF THE GROUP. IT MIGHT BE APPROPRIATE FOR THOSE WITH SALTY RESISTANCE PROBLEMS TO REGISTER THAT WITHOUT HER ORGANIZATIONAL SKILLS, WE WOULD NOT HAVE THOSE FANCY CAMERAS + PROJECTOR ETC. WE WISH HER WELL FOR THE FUTURE, AND HOPE THAT WE CAN MAINTAIN SOME OF HER CONCERNS, ESPECIALLY THAT OF RECRUITING MORE WOMEN MEMBERS.

- FRONX

## FILMS AT THE LAST OPEN SCREENING

- Melbournesque by Nick Ostrovskis
- Spring in Botanical Gardens by Ian Poppins
- example of FilmPlus processing of Ektachrome brought in by Ian Poppins
- Not Shopping by Gary O'Keefe
- Patterns by Nick Ostrovskis
- Dance Life by Janet Copland
- The White Tree by Nick Ostrovskis

## THE 5TH MELBOURNE SUPER-8 FILM FESTIVAL

The position of Director of this year's festival is still open. It is probably (dependent on funding) a paid position. If anyone is interested in this position could they please phone Bill on 429 9847 by March 20 and lodge an informal "intention of interest". He can give you more info on the position too.



A response to Raffi Ghazarian's interpretation of Bill Mousoulis' BETWEEN US in the last newsletter.

Dear Raffi,

Firstly I must thank you for your detailed article. It was an unexpected delight when it came in the mail. At first I was hesitant to include it in the newsletter (because it gives the plot away and because it could be seen as self-promotion), but I decided it was too special to hide away. Plainly, I was and am overwhelmed. Every film-maker should have such earnest attention devoted to him/her at least once in his/her career.

I'm glad you made some comments on the film's overall style - "because the passion is taken out of this drama, much of its power rests with its narrative." It's something I've consciously cultivated for a long time now. It's basically a "less is more" philosophy - throw nothing at the audience, and you create the potential for them to get a lot out of the film. For Between Us I was inspired by films like Rossellini's Stromboli, Rohmer's Boyfriends and Girlfriends, and the standard American telemovie, i.e. films about people that have simplicity and accumulation as their strong points.

Most of your article, however, focuses directly on the characters in the film. As my good friend Mark La Rosa pointed out to me when he saw the film, the characters in it are very "grey" - there's nothing black and white about them. I believe you've done a good job of sorting them out, and that of the three major movements in the film, you've clearly understood one, for the main part understood another, but somewhat misread the third.

Going chronologically, the first part of the film is the Loretta/Rick story. You've understood the overall thrust of this section (and of the whole film), including the function of the photography hobby, but I feel you're a little too harsh on Rick. I don't think he is "a failure as a person" in this section of the film. True, Loretta's self-esteem is low, but I think Rick's is kind of neutral. He is suffering a complacency, an indifference, that's all. When you talk of "bartering" it sounds cold - the mood though is more playful (casual) than that, and, in fact, from Loretta's perspective Rick's neutrality comes out as warmth, encouragement. That Rick is, even, a "success" in this section (which is only achieved by focussing on Loretta) is crucial to the strategy of the film, as you've understood.

The Loretta/Terry part of the film is the part you've misread. Yes, Loretta "rejects" Rick, but that word is a bit harsh, and that's only half the story. She doesn't so much 'reject' Rick as endeavour to work on her relationship with Terry. And that phone call to Rick - beneath the surface - is a cry for help. It could be seen as her having lost the battle to persuade her boyfriend to let her work (for that is surely the major tension between them), and that resolution is strongly suggested by Loretta's acquiescence in the bedroom scene. Remember, Rick asks her "Have you got the job?" She replies "I haven't found out yet." He says "Well, I hope it all works out for you." When we see Loretta later on it should thus be a triumphant moment. But I fully realize these scenes (especially the phone one) are very much open to interpretation (although I see them as having precise meaning.)

Speaking of difficult scenes, I believe that the most complex part of the film (the last third), you've understood almost perfectly. I still think you over-emphasize the professional/personal delineation, although it is helpful to split them as you have. More importantly, I'm glad the personal side of Rick has come out strongly for you. One of my fears was that people would think that Rick wanting to change jobs was the main theme of the film. The last 15 minutes of the film are extremely complex ones - I don't think even I fully grasp them (well, consciously), and I made the bloody thing!

Well, that's all I have to say. I hope all people who see the film are as attentive as you have been.

Bill Mousoulis

WANTED .... for 1990 Yearbook

articles on films viewed at Open Screenings, commentary on film-making techniques, etc, poems, photographs, interviews with Super-8 film-makers, cartoon strips, top ten films of the year (those shown at Open Screenings during the year or at the festival).

- all contributions are welcome -

- written responses should be typed if possible and longer than 1500 - 2000 words

(Mark Charles Zenner excepted of course).

(OH LORD, DELIVER US FROM A 31 POINT DEATH FROM BOREDOM. -ED.)

DEADLINE : March 20th

or a few days later if typed and ready for layout.

CONTACT : editor Jenny Pignataro

531 4783

or Bill M. on 429 9847

AUSTRALIA FUCKING POST

We must apologize to members who are receiving their newsletters quite late, in some cases after the Open Screening. We always send them out on the Monday or Tuesday a week before the screening, but lately it's been taking Australia Post days and days to deliver. There's nothing we can really do about this, but people should always remember that the Open Screening is always on 2nd Tuesday of each month, at the same venue (this is definitely confirmed for the whole year.)



# 31 SEP SUPER 8 FEST



THIS HERE IS EWAN CAMERON PARTNER IN CRIME WITH MAJ GREEN. THEY ARE RESPONSIBLE FOR SUCH EXTRAORDINARY MOTION PICTURES SUCH AS 'POISON CASTLE', 'LIFT-OFF 1889', 'THE GRASSHOPPER SUITE', 'MR FAT' (MAJ), 'THE BLUE EGG' (EWAN) AND MANY OTHER TRAVESTIES OF NATURAL JUSTICE. THEY HAVE RECENTLY DEPARTED OUR SHORES FOR PARTS UNKNOWN TO THEM (WELL, ROUND THE WORLD). GOOD LUCK TO 'EM I SAY.

### MORE SOCIAL NEWS

CHRIS THE FOXY ONE WINDMILL HATH MARRIED JENNIFER ROSS O'ER THE WEEKEND. TOGETHER THEY NOW STAND AS CHRIS + JENNIFER FOXROSSHEAD. THEY'RE OFF TO NOUMEA FOR THEIR HONEYMOON. HAPPY FROWLCKING TO DIE BEIDEN.

THIS HERE'S A TAX EXEMPTION FORM, CUT 'IM OUT + PHOTOCOPY. YOU CAN CLAIM TAX EXEMPTION ON ANYTHING YOU PURCHASE FOR THE MAKING OF YOUR MOTION PICTURES!

TO THE COMMISSIONER OF TAXATION  
COMMONWEALTH OF AUSTRALIA

I HEREBY CERTIFY THAT.....PURCHASED FROM  
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PRODUCTION OF MOTION PICTURES (OTHER THAN FILMS FOR PRIVATE, DOMESTIC OR  
PERSONAL USE OF THE PERSON BY OR FOR WHOM THEY ARE PRODUCED) AND EXEMPTION IS  
ACCORDINGLY CLAIMED UNDER ITEM 107/107A OF THE FIRST SCHEDULE OF THE SALES TAX  
EXEMPTION AND CLASSIFICATIONS ACT.

SIGNED.....

DATE.....

FULL NAME.....

ADDRESS.....

.....



NEXT MEETING

Next Open Screening is on Tuesday, March 13, at the usual venue at the Glasshouse Function Room, RMIT, 360 Swanston St. City.

At 7:30 p.m.:

"FIRST FILMS" special. Bring along your first film or the first reel you shot. Don't be shy. Home movie material is OK. \*

At 8:30 p.m.:

Another glorious OPEN SCREENING. Remember this is BYO, and everyone and everything (e.g. works-in-progress) are welcome.

CONTACT NUMBERS

Everyone should take note that Melbourne Super-8 Film Group Administrator Bill Mousoulis has a new number, which is 429 9847.

others: Mark Freeman 690 9458  
Chris Windmill 531 2779  
Jenny Pignataro 531 4783  
Nick Ostrovskis 391 4881

Matthew Rees is still O/S

SEEMS TO BE THAT IF YOU PUT YOUR KODACHROME S-8 FILMS THROUGH THE POST IT IS TAKING MORE THAN TWO WEEKS FOR KODAK TO PROCESS + RETURN IT! THE KODAK SHOP IN COBURG HAS NOW MOVED TO COLLINGWOOD. ADDRESS 1-19 HODDLE ST. COLLINGWOOD (CNR VICTORIA ST. + HODDLE ST) PHONE 483 1088 (RECEPTION) PROCESSTIME: 3-5 DAYS.



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**BAD LAYOUT + EDITORIAL - FRONX**

**SUPER EIGHT**

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