



SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP No. 47 MAY 1990



A Threat of Legal Action by an Offended Super-8 Filmmaker who has been Branded a Genius of the Avante-Garde by Super-8 Critics but considers Himself to be a Mainstream Narrative Filmmaker and wants Compensation for Damages Incurred.



Inside This Month's Issue...

Bill M. reviews films from Last Month
News on the **Festival!**

Realism - How to respond?

Films at the Last Open Screening

At 7:30 p.m.:

NICK OSTROVSKIS retro/talk

films: Third Timelapse (1988, 7 mins)
Re-Animation (1989, 4 mins)
First Timelapse (1988, 8 mins)
Patterns (1990, 5 mins)
A Train Trip (1987, 9 mins)
Monteith St. (1983, 5 mins)

At 8:30 p.m.:

OPEN SCREENING

Man With Lemon by David Coulton

The Verdict of the Rational in the Face of
the Absurd by Damien Grant

Aussie BBQ by Ian Poppins

Birthday Party by Perry Laird

Melbourne Pipers' Tune by Sandy Munro

Flight Over Melbourne by Ian Poppins

Echuca Paddler by Sandy Munro



IL CONFORMISTA

The 5th MELBOURNE SUPER-8 FILM FESTIVAL

Dates have been set for this year's festival. It will once again be at the Glasshouse Cinema. The dates are Friday August 31 to Sunday September 2. Entry forms will be available soon. Entry deadline will be roughly mid to late July, so get those films happening!

We are currently in the process of appointing a director of the festival. He will be introduced to people at the upcoming Open Screening.

Two Reviews



The Verdict of the Rational in the Face of the Absurd

by Damien Grant

Who is Damien Grant and why is he disproving the once-a-dud-Super-8-film-maker-now-a-public-servant theory? His *Untitled* from a couple of years back was a typical student existential-trip film. But now, hot on the heels of the sharp and clean-cut *Enter Frame, Exit Frame*, we have this new film with the long title. The title is nicely double-edged, paving the way for a suitable reading of the film: this isn't absurdity on show, but normality, naturalness. It is that sidestep (as well as the Brechtian touches) that marks this film as a generous, imaginative film; in fact, a film of love.

Melbourne Pipers' Tune

by Sandy Munro

The latest chapter in Sandy's observational life. She has discovered sound and is even discovering how to use it. Classical theory would have this film finish when the character walks away from the scene, and as we're watching, it seems right to do so - emotionally, rhythmically. But Sandy is beyond or before such theories - amazingly, she goes backwards. She is probably the purest and truest film-maker I know - her films are nothing but her, what's in front of her. And in a world of text-anxiety, that's everything.

Bill Mousoulis

RESPONDING TO REALISM

I want to write something simple, concise and direct. I have been inspired to write as a result of an article by Bill Mousoulis published in last months newsletter. How does one respond to an article obviously created from feelings of great depth and truthfulness. I guess the easiest way is to "say something" so here goes...

Bill, your dislike for those films that are clearly and merely films touched a cord within me. I agree with you, I have become tired of films that seem nothing more than an attempt to masquerade as a film. I use the term 'masquerade as a film' because I believe, as I think you do, that a real film is something more than technical or textual dexterity. A real film is wider than projected light upon a white screen. A real film is something that engenders philosophical reflection or is meaningful in the context of lived experiences. Last month's open screening produced an example of this so called "masquerade" in the form of 'Man with lemon'. It was funny, it was well constructed and it was reasonably well shot. Yet somehow, and I risk being unmercifully shot down, it seemed devoid of any substance. I have been guilty of exactly that which I am now criticising. My early films are examples of a concern to get a correct f-stop above and beyond other considerations. Concern for craft or as Bill might say, "artifice", is not an entirely negative phenomena. It is, if that's the only concern and there have been, and are, too many films that appear to fit this bill.

Although these films that are just films or are not real films are difficult to define, I believe I am in agreement with you Bill. However, I believe we diverge on what this disenchantment or distaste means for us and others as filmmakers. You give the impression in your article (and please, if I have totally misread you, I would like to know) that personal films or films connected to life should take the form of realism or realistic cinema. This notion of realism or what reality is, is perhaps where we disagree or where I am misreading you.

For me and I'm sure for others, everyday reality is made up of invention, difference and a blurring of the line between fantasy, art, literature and this thing designated as normality. I guess that what I'm saying is, that in asking for films that are like "reality" are you suggesting Bill, that we should be making kitchen sink style social realism. If you are then we are in disagreement.

What seems more likely is that you are merely saying; make films that relate to own experiences and our own meanings. Even this however is not entirely unproblematic. In this issue of the newsletter you, with a great deal of justification, criticise an earlier film of mine entitled 'untitled'. Quite correctly you designate it as an example of student existentialism (perhaps nihilism would be more appropriate?). The problem I have with your criticism is that this film represents how I was experiencing life

1990 SUPER-8 MAGAZINE

At last it has been done! This year's magazine will be ready in time for the next Open Screening. Pick up your copy for free then, otherwise look out for it elsewhere (Bill may even send you a copy if you request as such.)

The Magazine has been edited by Jennifer Pignataro and features articles by Damien Grant, Ian Poppins, Ellen MacLennan, David Cox, Sandy Munro, Julian Dahl, Mark Zenner and others. There is also the annual Top Ten lists, and this year a special feature on the whole decade, including eight film-makers' complete filmographies, a list of 200 Super-8 film-makers, and a list of the 50 major Melbourne Super-8 films of the decade. A must!

1990 St Kilda Film Festival 2 - 5 May

Prizes

- \$1000 City of St Kilda Prize
- \$600 Cinevex Film Laboratory Prize
- \$500 Kodak Cinematography Award
- \$500 Mayors Prize (from the Mayor of St Kilda)
- \$400 Two special prizes of \$400 each (Donated by the Dead Film-Makers Society)
- \$300 Australian Film Theatre Screenwriting Prize (Donated by Lucille Rogers and Hugh Rule)
- \$300 Illumination Films Prize (From Paul Cox and Tony Llewellyn-Jones)
- \$150 Longford Cinema Prize (From Natalie Miller)



Programme at a Glance

WEDNESDAY 2 MAY

Session 1, 6-7.30pm

- THE NAKED FOOT Scott Inglis
- TEENAGE BABYLON Graeme Wood
- ONCE AS IF A BALLOON Sabrina Schmid
- I SEE SAID THE BLIND MAN Roger Monk
- BETWEEN US Bill Mousoulis

Session 2, 8-10.30pm

- PICTURE START Jeremy Parker
- SWISS CHEESE Tony Mahony
- A PAIR OF ONE Juliet Darling

Interval

- BRUTINI Cath Lowing and Sean O'Brien
- A LITTLE LIFE Deborah Howlett

THURSDAY 3 MAY

Session 1, 6-7.30pm

- DAYS WITHOUT SUGAR Stephen Johnson
- GASOLINE Clayton Jauncey
- CHILD OF AIR Ron Elliot
- THE NIGHTS BELONG TO THE NOVELIST Christina Wilcox

Session 2, 8-10.30pm

- PATTERNS OF LANDSCAPE (Fred Williams) Christina Wilcox

Interval

- WORDS AND SILK (Gerald Mumane) Philip Tyndall

I was moved.



FRIDAY 4 MAY

Session 1, 6-7.30pm

- MR CROWTHER AND THE WALLFLOWER Gideon Obba
- SPARKS Robert Klenner
- HECTOR AND THE HARRY Polly Watkins
- TARGET AUDIENCE Greg Woodland
- CONFESSIONS OF A SIMPLE SURGEON Paul Harmon

Session 2, 8-10.30pm

- RAYMOND'S MISSION Nick Donkin
- KING OF THE BEAN Klaus To
- NIGHT OUT Lawrence Johns

Interval

- A HOME AWAY FROM HERE Brad McGann
- STORM IN A TEACUP Stuart McDonald

SATURDAY 5 MAY

Session 1, 8-3.30pm

- HAPPY HEARTS Martin Hayw
- RIFE ON EARTH Clare Callinan
- MUSICAL FOUR LETTERS Marcus Bergner
- THE COLOURED PENCILS Belinda Alexandrovics
- GREEN TEA AND CHERRY RUP Solrun Hoas

Session 2, 4-5.30pm

- RETREAT Trish FitzSimons
- THE SPACE BETWEEN THE DO AND THE FLOOR Pauline Ch
- SEX RULES Pip Karmel
- KILLING OF ANGELO TSAKOS Kay Pavlou

Session 3, 6-7.30pm

- NINE TO FIVE Lindsay Bucklan
- A SYMPHONY OF SORTS Sharon Shostak
- BURIED ALIVE Gil Scrine

Session 4, 8-10.30pm

- RHYTHM AND BLUES Scott Ing
- TUXEDO MOON Lindsay Buck
- DESPAIR Gerald Thompson
- DEATH OF GOD Geoff Clifton

Interval

- MORTGAGE Bill Bennett

at the time. It was an honest and truthful analysis - statement about concepts such as the usefulness of academic knowledge, my position in life, whether or not I should become that public servant. Given this, I am just trying to resolve your statements in the context of last month's article.

Another film I could refer to is Laki Sideris' 'The Guitar Hero', which I think is brilliant and no, not because I'm in it. The film has so much to say about creativity or lack thereof. Yet the film is not realist by any strength of the imagination. It is an obvious construction, a film, but it is more than just a film, it speaks intimately with the viewer. I don't know how you feel about 'Guitar Hero' Bill, but I think it is an interesting example of a film that is personal and at the same time full of "artifice" yet not detrimentally so.

I don't know if I've said anything. Perhaps I'm just confused by your term 'realism' and the notion of reality that this implies. You see, I believe we can make films about ideas, about the thoughts of people like Godard, Freud, Derrida and make these films personal but not necessarily realist. Perhaps all this just reflects our different concept of reality and truth. Everything for me is a construction and so I see 'realism' as just another construction among many without a privileged or special position.

Damien Grant

NEXT MEETING

At 7:30 p.m.:

BEST SUPER-8 FILMS OF 1989

A selection of the better Super-8 films of last year, as voted by people in their Top Ten lists in the 1990 SUPER-8 MAGAZINE.

At 8:30 p.m.:

OPEN SCREENING

BYO film. Everybody and everything welcome. You don't even have to be a member - just roll up. Sometimes we get a lot of films. To be guaranteed that your film will be screened (especially if it's over 10 minutes) it is wise to book it in with Bill beforehand on 429 9847.

NEXT MEETING

Next Open Screening is on Tuesday, May 8, at the usual venue at the Glasshouse Function Room, RMIT, 360 Swanston St. City.

OPEN LETTER FROM MARK F. TO MARK Z.

MARK,

LAST MONTH'S LAMPOONING OF ME COULD HAVE BEEN QUITE AMUSING HAD IT NOT BEEN SO BITTER AND TWISTED. IN IT YOU ONCE AGAIN DISPLAYED YOUR ENORMOUS DELUSIONS ABOUT HOW THE SUPER-8 GROUP OPERATES AND ABOUT THE IMPORTANCE OF THE COMMITTEE MEMBERS. YOU ALSO DISPLAYED AN ALMOST MANIC PARANOIA THAT YOU ARE SOMEHOW UNDER SEVERE ATTACK. I'M NOT SURE WHAT REACTION YOU INTENDED TO ENGENDER, BUT I ONLY FELT SAD AND EMBARRASSED THAT THE SUPER-8 NEWSLETTER HAD DEGENERATED INTO A FORUM FOR YOUR JUVENILE RANTING. I FEEL NO NEED TO JUSTIFY MY EXISTENCE WITHIN THE SUPER-8 GROUP, AND I HAVE A HELL OF A LOT BETTER THINGS TO DO WITH MY TIME THAN RESPOND TO YOUR ARTICLE, BUT SINCE THERE MAY BE PEOPLE NEW TO THE GROUP READING OUR NEWSLETTER FOR THE FIRST TIME, I'D BEST SET THE RECORD STRAIGHT.

FIRSTLY, THE DELUSIONS.

(1) I DID NOT SHOW $1\frac{1}{2}$ HOURS OF MY FILMS AT THE 1989 MELBOURNE SUPER-8 FILM FESTIVAL, AS YOU CLAIM. I SHOWED ONE FIVE MINUTE FILM. GET IT RIGHT. IF YOU WEREN'T SO BUSY FROTHING AT THE MOUTH YOU MIGHT BE ABLE TO THINK CLEARLY.

(Mark Zenner was thinking of the Melbourne Cinematheque program obviously. Still, he did get it wrong. - B.M.)

(2) THE READERS OF THE SUPER-8 GROUP NEWSLETTER ARE NOT 'LITTLE', AND THEY DO NOT NEED TO BE PATRONIZED BY YOU LOWERING YOUR STYLISTIC LEVEL.

(3) IN YOUR ARTICLE FOUND IN THE NOV. '89 NEWSLETTER YOU CLAIM THAT THERE IS A "DIPLOMATIC" EDITORIAL POLICY FOR THE NEWSLETTER. THIS IS NOT TRUE. IT IS AND ALWAYS HAS BEEN A COMPLETELY OPEN EDITORIAL POLICY; EVERYTHING SUBMITTED IS PRINTED FULLY, WHICH IS WHY YOUR BILE-RIDDEN BABBLINGS ARE PRINTED. BECAUSE OF YOUR ATTITUDE THAT POLICY MAY NOW HAVE TO BE REVIEWED.

(4) THE COMMITTEE MEMBERS ARE VOLUNTEERS WHO PERFORM TIRESOME TASKS LIKE ARRANGING COFFEE FOR THE OPEN SCREENINGS, FILLING OUT FUNDING APPLICATION FORMS FOR THE GROUP AND DRIVING TO BACCHUS MARSH TO PURCHASE EQUIPMENT FOR THE USE OF MEMBERS. THEY DO THIS BECAUSE THEY GET A HIGH FROM THE SHARED ENERGIES OF FILM-MAKERS MAKING AND EXHIBITING THEIR FILMS. EVERY PAID UP MEMBER IS INVITED TO STAND FOR ELECTION TO THE COMMITTEE. AND IT IS THE MEMBERSHIP THAT VOTES THEM IN. THIS YEAR WE HAD ONLY TWO MEMBERS VOLUNTEERING TO BE ON THE COMMITTEE, SO WE INCREASED THE NUMBER OF COMMITTEE PLACES TO ACCOMODATE THEM. THIS DOES NOT LEAD TO ANY RESOURCE WASTAGE AS NONE OF US GET PAID A SAUSAGE TO BE ON THE COMMITTEE. YOU HAVE FABRICATED A SCENARIO OF US (THE COMMITTEE) VERSUS THEM (THE MEMBERSHIP.) THAT'S PATHETIC. THE TRUTH IS AND



Oh pleeeese, can I borrow some splices?
I promise to return them ...

ALWAYS HAS BEEN IF YOU WANT TO BE ON IT YOU CAN, YOU JUST HAVE TO VOLUNTEER TO GIVE A LITTLE OF YOUR TIME AND ENERGY.

NOW, AS TO WHY I FIND YOUR ARTICLES BORING - THIS IS PLAINLY AND SIMPLY BECAUSE YOU HAVE BAD INTENTIONS. YOUR ARTICLE PUBLISHED IN THE FEB. NEWSLETTER BEGINS ITS ANALYSIS OF RICHARD TUOHY'S REVIEW OF RECYCLING AND ON TRACK WITH "I will ignore the poor grammar..." AND STRAIGHT AWAY YOU HAVE EXPOSED YOUR MOTIVES: YOU ARE MORE INTERESTED IN SLAGGING HIM OFF THAN ENLIGHTENING US WITH THE DIFFERENCE OF OPINION YOU HAVE WITH THE SUBJECT MATTER OF HIS REVIEW. THIS TO ME IS DEAD BORING AND CHILDISH. YOU SHOULD TAKE A LOOK AT WHAT YOUR FRIEND BILL MOUSOULIS DOES WITH HIS WRITING; HE ALWAYS GIVES US SOMETHING OF HIMSELF, HE SHARES HIS PASSIONS WITH US AND ENCOURAGES OTHERS TO SHARE THEIRS.

I KNOW THAT THE REASON FOR YOUR LITTLE PROBLEM WITH ME IS BECAUSE I WOULD NOT INVITE YOU TO JOIN THE SELECTION COMMITTEE FOR LAST YEAR'S SUPER-8 FESTIVAL. THIS IS BECAUSE IT IS COMPLETELY UNACCEPTABLE TO HAVE SOMEONE WHO ACTS LIKE A MISOGYNIST SELECTING THE FILMS. PLAIN AND SIMPLE, END OF STORY. YOU CAN'T CLAIM TO BE TREATED BADLY BY ME EITHER: BECAUSE OF UNPRECEDENTED SUPPORT FROM THREE MEMBERS OF THE SELECTION COMMITTEE FOR YOUR ONE AND ONLY AT THE TIME UNSEEN FILM, WE HELD THE ENTRY DEADLINE OPEN FOR YOU TO FINISH IT, WHICH SADLY YOU FAILED TO DO.

HOWEVER, NOW COMPLETED, A LOT OF PEOPLE CLAIM THAT FILM INDEED A MARVELOUS FILM. SO PERHAPS YOU COULD CHANNEL SOME OF YOUR WAYWARD ENERGIES INTO PRODUCING ANOTHER, AND SOON ANOTHER, UNTIL YOU ARE ABLE TO BUILD UP ENOUGH SELF-ESTEEM TO LEAVE BEHIND YOUR RAMPANT BITTERNESS FOREVER. IF THIS PATH IS NOT FRUITFUL FOR YOU, YOU SHOULD SEEK PROFESSIONAL HELP. NOBODY WILL HOLD IT AGAINST YOU.

YOURS SINCERELY,

FRONX

(WHO, AS EVERYBODY KNOWS, IS MARK FREEMAN.)

Correspondence on this matter has now ended. In future, any personal abuse should be directed towards the person(s) concerned. This newsletter is not an avenue for personal squabbles - aren't we here to talk about film?

Eds.



From Sandy Munro's film The Melbourne Piper's Tune

$$-\nabla^2 \phi(\mathbf{r}) = 4\pi\rho(\mathbf{r})$$

$$-\nabla^2 A(\mathbf{r}, t) + \frac{1}{c^2} \frac{\partial^2 A(\mathbf{r}, t)}{\partial t^2} + \nabla \cdot \left(\nabla A + \frac{1}{c} \frac{\partial \phi}{\partial t} \right) = \frac{4\pi}{c} j(\mathbf{r}, t)$$

$$\sum_{n_j} \left| \langle n_j | e^{i\mathbf{k} \cdot \mathbf{R}} | 0 \rangle \right|^2 = \sum_{n_j} \langle 0 | e^{-i\mathbf{k} \cdot \mathbf{R}} | n_j \rangle \langle n_j | e^{i\mathbf{k} \cdot \mathbf{R}} | 0 \rangle = 1$$

$$\nabla \times (\nabla \times A) = -\nabla^2 A + \nabla(\nabla \cdot A)$$

$$A'(\mathbf{r}, t) = A(\mathbf{r}, t) - \nabla f(\mathbf{r}, t)$$

$$\nabla \times (\nabla \times A) + \frac{1}{c^2} \frac{\partial^2 A(\mathbf{r}, t)}{\partial t^2} + \frac{1}{c} \frac{\partial}{\partial t} \nabla \phi = \frac{4\pi}{c} j(\mathbf{r}, t)$$

$$\left| \int d^3R \psi_0^*(\mathbf{R}) e^{-i\mathbf{k} \cdot \mathbf{R}} \psi_0(\mathbf{R}) \right|^2$$

STEPS

step one; pullittobits. don't just ~~pull~~
/ all of it screws and rivits (/?)
then smash it with a hammer

step two; keep smashing
step two point zero zero zero one.

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can still see him following us

NO REFUNDS

NO EXCHANGES

Martin Panch.

FOR SALE:

Elmo ST-180 Projector - \$180
Screen - \$25
Magnon DS500 editor/viewer - \$35

Ring *Teresa* on 429 8226 by May 8th.

Canon 514 XL-S Sound S8 camera
with sound boom.

Ring *Mark* on (02) 660 8207 for details.



MIMA & ANAEMIC CINEMA

Australian Artist Screening

7:30 Thurs 24 May, Glasshouse Cinema

"JOLT"

- A screening assured to flay the senses,
memory & time, backwards, forwards, through selected
works by film artist Dirk De Bruyn.

Enquiries: 650 7692

7:30 Friday 25 May, Glasshouse Cinema

Dirk's film *Homecomings*.
The filmmaker reassesses his Dutch past.

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SUPER EIGHT

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