

SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP

ISSUE 49
JULY 1990

NEXT MEETING NEXT MEETING NEXT MEETING

Next Open Screening is on Tuesday, July 10
at the usual venue at the Glasshouse Function
Room, RMIT, 360 Swanston St. City.

At 7:30 p.m.

SURPRISE

Yep, that's right. 7:30 next meeting is a
surprise, and if you want to know what it is,
well, you'll just have to turn up.

At 8:30 p.m.

OPEN SCREENING

BYO film. Everybody and everything welcome.
Sometimes we get a lot of films, so to be
guaranteed your's will be screened (especially
if it's long) you should book it in with Bill
beforehand on 429 9847.

PSSST!



Small Blue Thing

NEWSY TYPE NOTES FROM ADMINISTRATION

(headed by Bill Moose)

Well, there seems to be a few things happening at the moment, which is good to see.....

Thanks to those who answered the call in the last newsletter to rejoin. This last month we received eight renewals of membership (including one from the legend John Calder in New Zealand) and one new membership. Now that's what we need!.....

We've sold about a dozen copies of our video compilation "8 IN THE 80's" to various groups/institutions, mainly thanks to Sarah Johnson. And we've now sold our first copy to an individual - stand up and be counted Sandy Munro! The tape costs only \$30 for Super-8 Group members, and is a very good buy! What's more, most of the money from sales goes directly to the film-makers, so support it if you have a bit of money. I will bring some copies along to the next Open Screening, so bring your money!.....

The equipment pool is going sensationally at the moment. After a slow start it seems that everyone now wants to borrow or hire something. The good camera, the Braun Nizo, will, in a few days time, leave one major project (Mark Zenner), to go to another one (Mark La Rosa.) Heavy duty! Charles Jameson is using the Sankyo, whilst Bree McKilligan has my personal Elmo. Remember there is also editing gear (although some of it has dis-integrated), including Wurker splicing tapes, which we sell for cheaper than Ace Edit. Don't hesitate!.....

The Super-8 Festival is coming up something serious. Make and/or complete your film now. There should be an entry form in the middle of this newsletter. The entry deadline is July 27. That's the official deadline of course, but be warned - the unofficial one is just a week after that

FOR SALE FOR SALE FOR SALE

BAILLEAU 5008S
Super-8 Sound movie camera
Excellent condition
With remote control, filters, lenshood,
single-frame capability, etc.

A bargain at \$500.

Abbotsford area
Ring Tracey on 419 2679.

Speaking of festivals, I've just sent off some films to the FRAMES festival in Adelaide for previewing. Those of you who want to also enter the Fringe festival (entry deadline July 6) should hand an entry form in with a note saying the film will arrive from FRAMES roughly July 20ish.....

The upcoming Open Screening is our 50th (the first was in Feb 1986) which is quite exciting. Our Open Screenings have been the most successful of their kind in Australia in the 80's, other groups like Fringe, MIMA, Sydney S8 Group, not quite achieving the volume or consistency of ours.....

The newsletter also celebrates its 50th issue next month, and Matthew Rees has promised a special edition. Remember that anyone can write for the newsletter and that everything is accepted (except harsh criticisms anonymously signed). People can also edit/layout an issue if they like.....

Until we next meet.....

Romahome by Matthew Rees

I must admit I found Matthew's film of last year, Kite, a dull, uninspired piece. This new film, which is really only some images taken overseas, is a return to the fun, lively, quirky Matthew Rees I know and love. His camera roams away from home, gently, lovingly, through foreign streets and landscapes, to rest on an ocean liner (I think that's what the last shot was.) An exhilarating and serene film.

Five Minute Film by Walter Lee

I've spoken to quite a few people about this film, and I seem to be alone in liking it. It has been criticized for being just a typical student splatter-homage film and for also being offensive and harmful (in terms of image presented) to women. I wouldn't disagree. But I'd like to add that the film-maker seems interested in time and space configurations which are quite illustrative of the way we experience life. And therefore he's made the storyline (a woman gets attacked) very effective. The attack is very quick and the result (a dead person) is very slow. That shot of the girl in the fridge at the end is truly terrifying. If people are offended by this film, then maybe it's done its job.

BILL MOUSOULIS

EQUIPMENT LIST

Okay, this is rough, but it has been promised for awhile now, and it's the best that can be done under the circumstances.

All items are for borrowing unless otherwise stated.

Everything to be booked with Bill, 429 9847.

BRAUN NIZO 6080 sound camera (\$15 per day)
sharp lens; intervalometer; wide angle lens; crystal sync pulse; various speeds.

SANKYO sound camera
basic sound camera, 18 or 24 fps.

ELMO ST-180 projector (\$5 per day)
twin-track. basic, but solid, machine.

MILLER tripod
currently without pan handle

small tripod

screen

Editor/viewer definitely working

Editor/viewer possibly working

(2 others have died on us)

2 WURKER splicing machines

WURKER splicing tapes, 50 per pack, \$6 per pack.

Next month we should have another editor/viewer (boy do we need it!), and possibly a light or two. Watch this space.



On Track

Love Life

In my brief review of Mark La Rosa's Darling for a Day in the "1990 SUPER-8 MAGAZINE", I asked the question "Does anyone believe in the cinema?" Richard Tuohy, like the lead character in his new film Love Life, has raised his hand, and I, in turn, believe him.

Or am I just confirming my own cinema here? After all, Love Life has many similarities to films of mine like Faith and Between Us. But no, I feel that Richard is very much his own man. He is so committed and passionate that he makes me look like a dabbler.

Love Life is not only a narrative film (a rare species in Super-8), but an ambitious one. It is totally inspirational - it smacks us in the face and says "Look what I'm doing." It is a call to arms - it points the way to a new Australian independent cinema (narrative films not reliant on government funding) and to an intelligent, well-made cinema (it itself being carefully worked-out in its signs and meanings, yet still charged with the stuff of life - emotions, situations, etc.)

I've seen this film twice now. I mention this because on the first viewing I had my reservations, thinking some of it was flat, or superfluous at the least. The first time I saw Rossellini's Voyage to Italy I felt the same, and that film now is one of my favourites ever. I'm positive that even if I saw one of my own films now for the first time, I'd think not very much of it.

That's because of a certain cinematic style or approach which declines to emphasize, relying on the viewer to almost create the film as he/she is watching it. I find this method being in Richard's film unusual because seemingly it is a film of great precision and meaning, a film to be read in a particular way. Or maybe mutual exclusivity doesn't apply here. Love Life is precise, strict, direct, yet still subtle, mysterious, magical. Richard has combined the two surprisingly well.

Love Life has a plethora of little symbols and motifs in it. For example, when the main character Steve is feeling a little dark, he puts on sunglasses or a black top. Sometimes this doesn't quite work. Ideally, every moment in a film should comprise of the different elements in equal proportions - there should be the narrative/plot level and the metaphorical level with neither standing out or being obvious (this leads to corny clichés.) It's perfect when Steve drives his van in a circle in obsessive frustration or when he walks out of the seal enclosure, but it breaks down at other times. Sometimes the metaphors get mixed as it were. For example, if Tony's home-made lemonade is seen as a positive, life-affirming thing, why does it taste bitter to Steve? And, why is circular motion seen in such an inconsistent way - loving (Jill and Peter), frustration-filled (Steven in his van), thawing (plate in the microwave)? And then there's something like the clenched hand, which stands out as a symbol because it has no narrative purpose or reason.

But these are minor complaints for a film which works so well in this metaphorical area. The richness is within the details in scenes, but also overall. Thus we have the opening shot of a door closing, telling us we're now going to enter a world, and go deep down into that world, and that that world will be dark, depressed, introspective. The last scene reverses this movement. And, really importantly, this cold/warm, dark/light metaphor seems appropriate to the story. The change in Steve is gestural and temporary. Day follows night but isn't caused by it. The film suggests opposites co-exist (see the grey 'industry' montage and the green 'nature' montage), but of course Richard finishes on an 'up', 'high' moment, for a reason I will outline in a moment.

Thematically, Love Life focusses, you guessed it, on Steven's love life. Although I think that the film is really about Steve's life overall, which is suggested by the film's structure - there are about five introductory minutes before the title and a shot of a girl appear. I get the feeling an alternate film could have followed - 'Work Life' or 'Holiday Life' or whatever. Does the film break down in its thematic exposition, being inconsistent or perfunctory? Perhaps it does...

For example, if we're to see the cold/warm symbolism through, doesn't that mean Steve should be quitting his job (at a freezer/packing place), rather than accepting it because he has to "work to live - that's why we have weekends." Steve admires Tony's 'pure' job of making cabinets, etc., but why doesn't he question his own job? And why has he got no interests (his bedroom, unlike his house-mate's, is completely bare)?

But perhaps I'm underselling the film - those issues are there, definitely, and no doubt in time will rise to the very surface. For now though, it is Steve's love life that is at close hand, and that is more than enough to fuel an examination of his character. And what a brave characterization that is on the part of Richard, for Steve is a particularly inept and engaging person, someone who is casual yet very intensely involved with the whole process of living (loving.) That aura of being distant that Steve evinces suggests, to me, great emotion. Richard doesn't feel the need to say to us "Steve is a loving person who is having bad luck", he just shows it, coldly, calmly. Richard telegraphs nothing, and we therefore feel everything. A line such as "You only come here when you're depressed" (spoken by Tony to Steven) is seemingly insightful and evocative, but it explains the particular scene away too nicely, leaving us with a momentary (rather than a profound and lasting) satisfaction and understanding. But that line (with one or two others spoken by Tony) is thankfully an aberration.

In this sense, the one-night-stand scene in the film is problematic. Of course, it's there to contrast against and emphasize Steve's search for love, but it makes Steve out to be intelligent, cool and worldly in a direct way, rather than letting his intelligence and maturity co-exist with his naivety. Because of that, the scene stands out in the film as an obvious scene. The film works better when it doesn't point things out, when it just lets the characters and situations speak for themselves.

Still, I love this one-night-stand scene because it is perfectly executed by the director and his cast. The way the girl speaks her lines is extremely effective, her tone being one of indifference and cynicism. In a film like this where we have ordinary-type people speaking ordinary-type dialogue, the acting is crucial. Some of the actors, including the lead, are very convincing, but some of the others hopelessly overact, including the Tony character's actor, which is particularly damaging because of the nature of his lines. Steve also lets the film down at the end with his blunt smile.

There are other scenes in the film that I also particularly love, this time not only because of their peerless execution, but also because of their poignancy and vision (by 'vision' I mean things Richard has chosen to film because of their revelatory qualities.) There's the moment when Steve, watching a video, lets his mind wander to his problems, which then reveals his feelings; there's the nice touch of him driving down the street of the girl he wants; and there's the breathtaking shot of him ringing that same girl, only to be turned down by her. It is moments

like these that are so magnificent in film, yet no-one really attempts them.

The film's style is truly wondrous. It resembles yet transcends naturally any notions of realism. It is realistic, expressionistic and symbolic all at the same time. Again, I am reminded of Rossellini, how nothing is important except the presentation of the people, the locations, and the interaction between the two. There is that distinct penetration through to the characters' minds despite the at times direct, materialist presentation of the physical reality of the people and their surroundings.

I also like the film's variety of shots, how coverage (i.e. mise-en-scene) is changed to suit the particular scene. There is a nice mix of wide shots with closer ones. Camera movements are completely functional and music is used sparingly. All in all, for me anyway, it's an exciting experience just watching and listening to this film.

The last scene is, of course, a classic kind of way to finish a film. I must admit that first time around it caught me by surprise (can 38 minutes go so quick?) and I missed a lot of its effect. It's one of those scenes that is so casual one can miss the point. Or maybe one can only appreciate the scene (the relentless circling of the seal) contextually and retrospectively. Whatever, there's a lot of meaning and feeling in that scene. And the way it closes reveals the film's ultimate message, which is as clear and as brilliant as the sun in Steve's eyes, which is: we have to, despite everything, love life.

Bill Mousoulis

At 10:30 p.m.

THE REALLY DANGEROUS TIME

After the screening everyone is welcome to come along to STALACTITES coffee shop (corner Russell and Lonsdale Streets) to talk shit and do other things. Don't be shy!

★ AFTER THE OPEN SCREENING

SPECIAL SCREENING VERY SPECIAL SCREENING

Love Life will not be screened at the next Open Screening, but it will be screened two days later, Thursday July 12, at 8:00 p.m. at the Grierson Cinema, together with one or two shorter films before it.

Richard is booking and paying for the cinema himself, so help him cover costs: pay \$3 or \$2 or whatever you can afford.

If you want more info (like how to get to the Grierson), ring Richard on 528 1536 or Bill on 429 9847. Otherwise see you there!

FOR SALE FOR SALE FOR SALE

BOLEX 12:1 zoom Super-8 camera with leather carrying bag and 2 unexposed films

\$450

ELMO Sound editor/viewer excellent condition

\$250

Ring Salvatore Privitera on 354 2290



WHAT A SHOCKER!

RESPONDING TO THE RESPONSES - REPLY.

by IAN POPPINS

I am responding to Bill Mousoulis' incredible statement in last months issue that "if you are not prepared to quit your job and give your life to film you will never make it. (i.e. earn your living from film making.)"

At least two of the people who Bill mentioned as not being part of a new wave if it happens, do now make their living from film making.

To my knowledge MARK FREEMAN is still a positive film processor at V.F.L. Labs, and CHRIS WINDMILL is an editor with the A.B.C. If that's not making a living from film making, I don't know what is.

Not everyone wishes to be or can be a director or producer, and Mark and Chris' contribution to making films is just as important as the others, for without them no films would be made or shown.

Most films are group exercises, not just one persons input, and without the crews and the people who process and make the actual film we use there would be no film making. Everyone involved in the process is a film maker one way or another.

I, for one, would have liked to have been part of the professional film making scene, but when I tried to enter in the early 1960's there were no film schools, no grants, no dole, and virtually no film industry.

I spoke to Crawfords, who said they only hired experienced persons. When I asked how to get the experience they replied that I should get a job sweeping studio floors and try and worm my way in.

There being no dole, no grants and having a liking for eating and shelter, I had to stay in my clerical job. It may be that some of the people mentioned in Bill's article also like to eat and have shelter, and don't consider that the taxpayer should have to support them by going on the dole, and being

funded by grants, so that they can make films.

It would be interesting to see if Bill has any second thoughts on whether people should quit their jobs if the dole was cut out and grants dried up.

Most life histories of film making that I have read, tell of people supporting themselves working in one or many jobs whilst waiting for their big break, and it doesn't seem to have done them any harm.

Meanwhile, I hope to eventually become a film maker myself (Bill's Definition). In a few short years, due to early retirement I will be able to give up work and devote my life to making films. I hope Bill, Mark and Richard have made it by then and that they will give me a job on the crew, so I can get the experience needed to become a FILM MAKER.

FOOTNOTE:- Mark Freeman has now changed his job, and is now working for the Melbourne Film Festival. Unfortunately, the news was received too late for me to alter the above article.

FILM IN LIFE

Life is just a piece of celluloid.
A flat surface hitting the white wall of light.
Reality, of reality off reality
No meaning, only signs of times
of days past in years to come
Going through the loop of time.

Endless construction of truth
as a struggle for words
within a struggle for self-explanation
Understanding the means of practise.
Overflowing image of existence
hits the plane of thought.

Push it out into gutso meaning;
nothingness peers through the vacuum
of hollow space.
Still searching, framing the cut-up
process of ordered patterns of life.
Nothing else holds no meaning.
Meaning in self in purity of action.

Sebbie Cutter ©
1990



THE BONY CRONIES

I see a fair bit of cronyism in this super-8 film group. The buddy, buddy syndrome. Quite a few people like Mark La Rosa and Richard Tuohy are making films which are too similar to Bill Mousoulis' films. I don't think this is being original at all. Unless you have the stamp of your own originality in your work you are nothing.

Bill Mousoulis must find it extremely flattering to have a string of people making films similar to his. Imitation is the highest form of compliment/flattery anyone can have.

Bill Mousoulis seems to nurture and promote these film-makers like 'Old Mother Red Hen' and the nine soft yellow chicks under her warm wings. * I think this is fair enough since these people are supporting Bill's films. However, I don't think it is that much good for Tuohy/La Rosa et al in the long run since they are becoming Bill Mousoulis clones/robots. They even walk around in a deluded way patting each others backs and calling each other 'legends'. (This is shown by the caption under the photo of Bill Mousoulis and Richard Tuohy in the last newsletter).

What I am trying to say is that only Bill Mousoulis can make Bill Mousoulis films. Nobody else can.

I don't think that Bill Mousoulis is a legend (or has 'made it') yet. Sure, Bill Mousoulis has changed from being a mouldy creature and is on the way to becoming a Greek God surrounded by gold light. However Bill lacks consistency. He makes a great film like Between Us and then a bundle of kindergarten drop-out efforts like How Soon is Now, Honey and the terrible Cut.

Bill can make good super-8 films, this is shown by Precious, Faith and Pretty Naive.

Bill will only be a 'legend' or 'makes it' when he reaches some sort of consistency. At the moment he has not 'made it'. He is still on the big highway like the rest of us.

Don't delude yourself Bill and say that you have 'made it'. You may end up on a lonely by-way and be lost.

NICK OSTROVSKIS 28 June 1990

* Old Mother Red Hen is the nursery rhyme/story I read before I go to bed.

PS
SINCE MARK ZENNER IS TOO BUSY MAKING FILMS
AND BUSTING CAMERAS, I, NICK OSTROVSKIS WILL
BE THE M. ZENNER SURROGATE FOR THIS ISSUE!

123 INTERVIEWS

THIS MONTH: SANDY MUNRO IN THE HOT SEAT

YOU ARE THE MOST PROLIFIC FILMMAKER IN THE SUPER 8 GROUP. WERE YOU MAKING FILMS BEFORE YOU JOINED THE GROUP? IF NOT, TO WHAT DO YOU ATTRIBUTE THIS BURST OF ACTIVITY?

Yes, I was making films, ie Super 8 silent '86 before I joined the group, because there came a time in my life when I wanted to capture a 'spirit' of life so that it could be 'held', but not as a two-dimensional painting.

'Freezing' moments involves 'Time', so film seemed the best medium to capture a 'reality' that was spontaneous and fluid. At this inception, I saw an advertisement for a Grad-Diploma Media Studies Course and knew that that was what I wanted to do. I was accepted. The course gave us the equipment and left us to our own devices, since it was part-time one night a week. Hence I had a hands-on with video and Super 8 equipment for the first time. I naturally 'took' to Super 8 and my assignments were liked.

I thank John Cummins for urging me to join the Melbourne Super 8 Group because making Super 8's for this Group has been one of the most rewarding and enjoyable moments of my life. It is a creative outlet endearing my urge now to go further in film, especially with Bill Mousoulis' encouragement.

TALK ABOUT A FILM LIKE 'ON TRACK', FROM ITS INCEPTION TO COMPLETION.

'On Track's inception actually started while I did my course, as an idea. It was something I wanted to do, but never got around to doing until two years later. The 'idea' of boarding a train and filming in the guard's van was so strong that I made the appointment one Saturday at 11 am at Mordiallic Station.

At that time, my filming was to record 'what I see' as it spontaneously occurred. The 'events' themselves would create the narrative, the activity and the visuals. I would have to capture the 'spirit' of all this on my camera. So there was no prior script written, just an intuitive script that I wrote as I filmed, eg 'I'll film the engine now. Then I'll film the expression on the guard's face'. I like to 'FEEL' the script as I film.

On viewing the silent film when I received the print-outs, I didn't want to cut or edit any of the spontaneity captured, so I was fortunate in that I just joined the end of the reel to the next end of the reel and it all hung together to RECAPTURE THE SPIRIT AND EVENTS of that moment. (I edit within camera)

When I actually, one day, plan or pre-script a film, I have no idea whether I will be able to capture the same vivacity.

WOULD YOU SAY 'ON TRACK' IS ABOUT 'A DAY IN THE LIFE OF' A TRAIN GUARD, OR MORE LIKE HOW YOU, SANDY MUNRO, PHYSICALLY SEE THE WORLD? HOW WOULD YOU DESCRIBE OR, MORE IMPORTANTLY, DEFINE 'ON TRACK'?

A very interesting question here, Mark La Rosa. Since 'I' am doing the camera work, then 'I' am 'selecting' the shots I consider 'relevant' to expressing the activities of a guard-man along with the 'atmosphere' or 'mood' of the train through its 'spacial environment', whereby I take shots of views of the houses, etc. outside the train.

Just as a train with a guard in the van cuts through the space between each station, the camera cuts through my 'perception' of this event.

NEVERTHELESS, THE FILM DOES REVEAL TO AN AUDIENCE SOMETHING OF WHAT IT IS LIKE TO BE A TRAIN GUARD. DOES THIS PLEASE YOU? ARE YOU INTERESTED, AS I AM, IN RECORDING OTHER PEOPLE'S LIFESTYLES?

Yes, this most definitely pleases me. As a child I used to think 'I wonder what it would be like to be that person and/or live that life'. So I am interested in other people and their lives and this need must necessarily motivate the making of films.

YOU HAVE ONLY JUST RECENTLY BEGUN USING SOUND. WHAT AFFECT HAS THE INTRODUCTION OF SOUND HAD ON YOUR FILM-MAKING?

The first sound film I made was taken just outside the shop where I purchased the 2nd hand camera. I had to 'catch' the trams stopped end-to-end before the strike was over. Also, I had to have a chess board and a game of chess played on the touching bumper bars before the trams departed. Then the 'planned' idea was to walk through Melbourne and film the chessplayer enticing anyone in the street to play chess against him.

Because of my prior filmmaking style of editing within a silent camera where visuals were my concern, I filmed the same way. Hence the visuals are there, along with a 'staccatoed' soundtrack. It turned out to be 'accidentally' interesting.

So for my second sound film, I chose a 'sound subject', being the Melbourne City Pipers (Bagpipers). Here I was forced not to cut (release the OK button) until an appropriate finish had been made to the sound phrase. This still worked, but it meant I couldn't be as spontaneous with visuals as I could previously with SILENT film.

With 'sound', I am now ready to go into pre-scripting and fiction instead of just DOCO films.

WHY DO YOU WISH TO MAKE FICTION FILMS? DO YOU THINK YOU HAVE EXHAUSTED THE POSSIBILITIES OF YOUR SPONTANEOUS DOCO STYLE?

The next CHALLENGE is to create a script 'before' the actual filming, with 'actors' rather than real-life people. The spontaneous doco style has inexhaustible themes and topics. I'm sure an audience will begin to demand MORE from a filmmaker. This 'more' would imply scripting of actors in the 'commercial' sense, hence the 'fiction' or pseudo-reality concept which definitely involves more work and ingenuity on the part of the filmmaker.

This does not mean to imply that the doco-film holds less importance or interest for me. It just implies that a 'fiction' film is another growth step alongside the doco filming.

BUT DOESN'T MAKING SOMETHING OUT OF NOTHING, AS YOU'VE DONE WITH YOUR DOCO FILMS, REQUIRE MORE INGENUITY THAN THE TOTAL FABRICATION OF A FICTION FILM?

But with doco films, the SET, characters, dialogue and the spirit of NATURE'S setting are already there. I just have to be selective.

I GUESS SO. DO YOU HAVE ANY FUTURE PROJECTS YOU'D LIKE TO TELL ME ABOUT?

At present I am making a video of chess games, clubs, members and other documentary features. This is all to raise the public's awareness of chess in the community and in schools. I did have one tape accepted by SKA access TV before Xmas '89, but I don't know if it was screened, or not. I feel chess is invaluable as part of a maths/logic/problem-solving facet of any school curricula, as in Russia.

I am also using the video to make 'humourous' doco type fun theme films eg. fixing the puncture on a bicycle. I plan to write a script involving characters, humour, narrative and a SITUATION, and film with the video camera, because video is cheaper and therefore can be used as a practising medium for a fiction film before I actually film again on Super 8. When I have mastered this, I plan to get involved with 16mm. One step at a time, and "Every Journey Begins With A Single Step".

Of course, whenever I have the chance, I continue to use the Silent as well as the Sound Super 8 cameras.

At present, when a TITLE comes into my mind, I jot it down. When it all jells, and hopefully soon, I will take that step to film *AFTER a script*. (Richard Tuohy is keen on this).

(This interview was conducted by Mark La Rosa on May 24th.)



Sandy Munro

At this year's Melbourne Film Festival, there was a Super-8 program held at the State Film Centre on Saturday June 16 at 5:30 p.m.

For the record, the films screened were:

Small Blue Thing by Mark La Rosa
Precious by Bill Mousoulis
Newbury by Mark Freeman
The Verdict of the Rational in the Face
of the Absurd by Damien Grant
madonna by Laki Sideris
Michelle and Carolyn, Carolyn and Michelle
by Darron Davies
Melbourne Pipers' Tune by Sandy Munro
...In a Few Words... by George Ray
Grrr! by Heinz Boeck
Pause by Raffi Ghazarian
Love Life by Richard Tuohy

The screening was well attended, the cinema almost being full (it seats 300.) The faces were mainly unfamiliar, so these films have managed to get a somewhat wider exposure.

Three of the films - Small Blue Thing, Newbury, and Love Life - had their premiere screenings.

The program was chosen by the Super-8 Group and ended up consisting of only Melbourne material. The festival itself only ended up receiving two or three films from beyond Melbourne - these were considered by our panel and were not included, for various reasons.

I believe that, in the end, the program picked itself. The film-makers represented are the current active film-makers in Melbourne. And, arguably, these films are technically and artistically more accomplished than films of previous years. And no matter what one thinks of Richard Tuohy's Love Life (for it has proven to be a controversial film), one can't deny the importance of a 38-minute narrative drama film being made cheaply and efficiently on a gauge where few film-makers take that risk.

The audience seemed to be quite pleased with the program; everyone except Sarah Johnson it seems. The ex-committee member of the Super-8 Group has rung me up and told me she thought that the program overall was atrocious, that it consisted of Mousoulis-clone films, and that she would be writing a letter of complaint to the festival (presumably suggesting the Super-8 Group shouldn't pick the program next year.)

All I can do is hazard a guess here, and suggest that it is sour grapes on her part because her friend David Cox's film Panoramicon (a strong contender for inclusion) didn't make the program. The truth is that there was only room for one longish film, and that we decided Love Life to be the more important of the two. Other longish films also missed out, including the much touted Darling for a Day (Mark La Rosa Sucked (Mark Freeman), and Original Copy (Mark Zenner).

I don't know whether this means others of us should write letters of support to the festival. Maybe. I certainly won't be doing anything like that. I couldn't really care. I don't want to be defensive about all of this stuff. I, as part of my job as Super-8 Group administrator, help organize screenings. Does there need to be a justification for that on my part?

BILL MOUSOULIS



Small Blue Thing

JUNE 12 OPEN SCREENING

Here I am in June 1990. The year is now half full. I am glad I am not a dog, since my natural life would have been finished years ago.

In my last article I slagged nearly everyone. I did that because my car would not start. Today, as I am typing, I am in a wonderful mood. I went for a dip in the sea this morning and I feel great. I like the cold balls-freezing weather we have in Melbourne.

The June 12 open screening was a 'been there seen that open screening'. About 50 people were there. Not that many people come and support our screenings anymore. Even Corrine doesn't come and chook around with her magazines anymore. Even the MIMA Bigwigs don't come.

The first part was an 80's retrospective. The films shown were:

<u>The Bowel Houndromat</u>	Chris Windmill
<u>Midnight Train to Kathmandu</u>	Mehmet Kadir
<u>Gerry Gee Junior</u>	Matthew Rees
<u>Morena</u>	Anne Marie Crawford
<u>Animation Generation</u>	Ian Kerr
<u>Suggestions</u>	David Chesworth

I missed the first two films, but I have seen them before. I don't like The Bowel Houndromat since I don't understand it. Midnight Train to Kathmandu is an all-time classic. Morena by Anne Marie Crawford is a very graceful poetic film. I always enjoy seeing the original copy of this film. It is so scratched but it communicates so well. It has got a very timeless quality about it. I could watch it stacks of times. CLASSIC ! Animation Generation by Ian Kerr looked great (it always did). In this film Ian Kerr moves around in amazing, gravity-defying yoga postures. He then does hilarious Monty Python type walking movements. Dishes wash themselves as soon as Ian points a finger at them. An ironing board goes for a stroll and a plasticine ginger bread man is animated. This film had me doing a belly laugh. Everyone loved it. I can't understand why a talented person like Ian Kerr stopped making films like this. Good stuff!!! Suggestions by David Chesworth was a weak film. I did not like it at all. My suggestions for this film are really mean, so I won't say anything. (I am Mr Nice Guy today).

In the open screening section, the following were seen:

<u>Romahome</u>	Matthew Rees
<u>Filming Tuohy's Love Life</u>	Sandy Munro
<u>Five Minute Film</u>	Walter Lee
<u>Family Album</u>	Nick Ostrovskis
<u>Historic Hobart</u>	Ian Poppins

In Matthew Rees' Romahome, I saw some stunning English landscape shown in a very refreshing, interesting way. In this film Matthew Rees shoots film whilst driving (or so it seemed). One hand on the wheel, the other hand pressing the camera trigger. Matthew drives like Tom Slick yet this film is rock steady. I like this film.

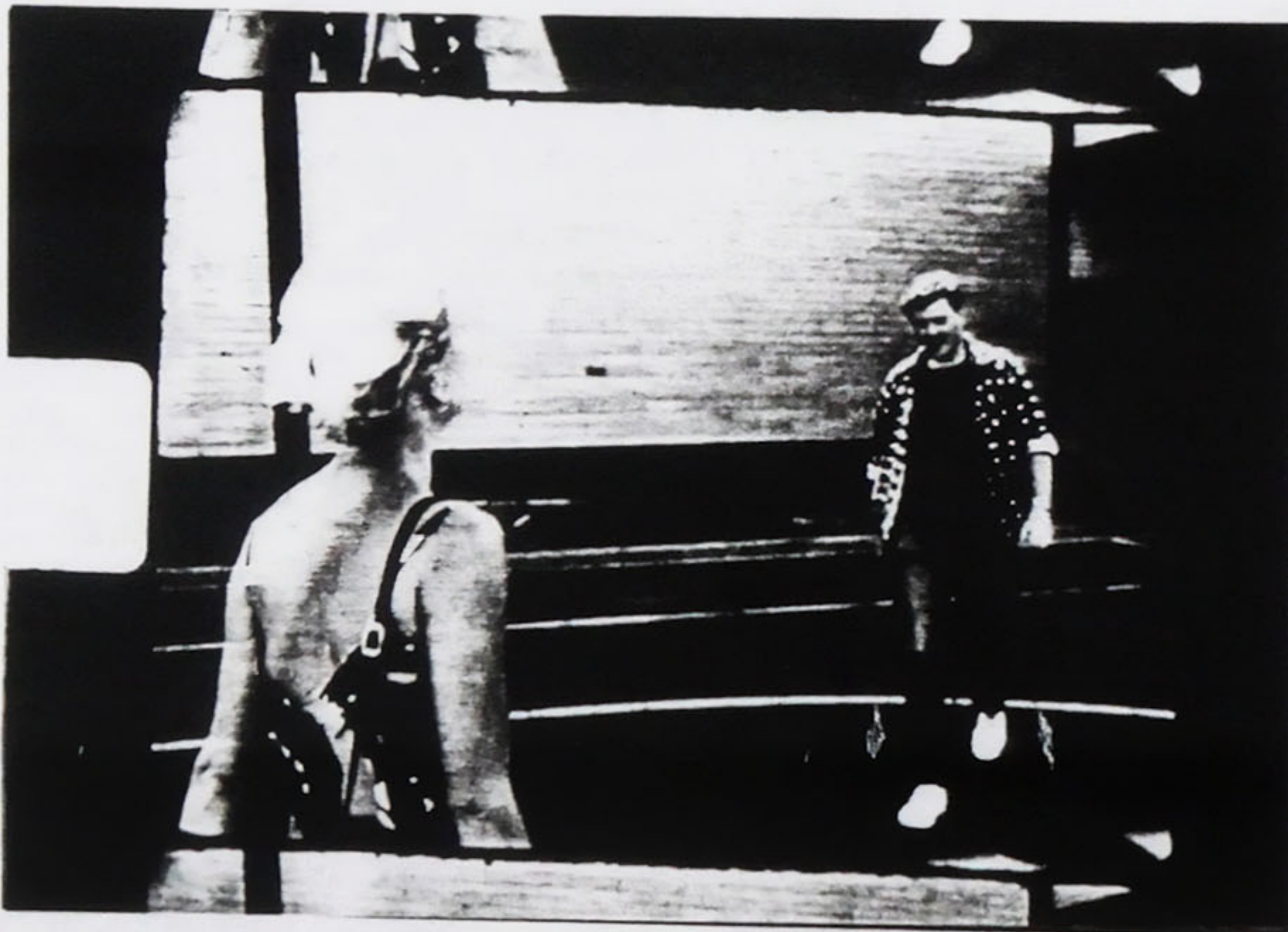
Sandy Munro showed a film of Richard Tuohy shooting footage for his latest film. It is a documentary style film, 20min long and totally edited in camera. This film is called Filming Tuohy's Love Life. The title is misleading since it suggests something obscene. This film is as tame as a grannies cat. It is rated "G" not "XXX". In this film Richard Tuohy is portrayed as a courteous young director, not arrogant and rude as most directors are. When somebody gets in the way of his camera, Richard says "could you please move" instead of something really mean (like a hot-shot director would say). I liked this film because it gave me insight into Richard's film and Richard himself. The film was effective in the way it captured Richards expressions, gestures and movements. I found myself drifting in and out of this film like I was dreaming or in a trance (this was probably Sandy's intention).

Five Minute Film is an inappropriate title for this blood-lust student effort. The only thing most film students at Melbourne State College seem to make are short splatter films just so that they could get enough marks to pass their film unit. This makes film a cop-out, soft option subject. This type of film would go down well at a Charles Manson picnic with a fast spinning pig on the spit. I laughed all the way through this film because it was funny. I heard Mark Zenner laugh alot too. It was a change from familiar films and film-makers.

I showed my film Family Album which was made in 1983. I always use personal images from my past and present. I find that animating photos, 35mm slides and negatives is the most appropriate way of doing this. I like saturating the colors and using superimposition effects. At times I like short bursts of single frame images which barely register on the conscious mind. I like to think that these sections work on a subliminal level if the viewer is receptive (maybe it works like that maybe it doesn't). It works like that for me when I see my films. I like to show my films in total slience since sound may be distracting.

Unfortunately, I missed the last film of the open screening. The film was Ian Poppin's Trip to Tasmania.

NICK OSTROVSKIS 27 June 1990



Love Life

THE 50th OPEN SCREENING

The super-8 group has reached 50 open screenings. This would not have been possible if it wasn't for the great efforts of the founding committee members Bill Mousoulis and Matthew Rees. They have both done a marvellous job.

I propose that we make a big banner for them both to run through at the July 10th open screening. We will all form a guard of honor and clap as they jog past (like at the football).

The banner will be drapped across Swanston Street. Police will stop traffic for one hour.

BETWEEN US

Between Us by Bill Mousoulis recently won a prize at the prestigious St Kilda Film Festival.

I saw Between Us at a special preview screening at the Glasshouse Cinema on 8 December last year. The cinema was packed. There would have been 200 people there. Maybe more.

The thunderous applause after the film sent Bill up into Heaven for several months. While champagne corks popped and everyone celebrated, Bill was beaming. I have never seen anyone beam so much. Bill was on a huge high.

I think that Between Us is Bill's best film. I think it is a great film. (There is no question about that).

Bill Mousoulis, I congratulate you on the success of your film.

NICK OSTROVSKIS

27 June 1990

MARK ZENNER'S ARTICLES

There have not been any really interesting super-8 group newsletters since the famous Adrian/Anne-Marie cartoon issue several years ago. If it wasn't for the great Mark Zenner the newsletter would be like flat lemonade and mouldy cheese. Mark Zenner's articles are always good fun. Everyone needs to assist the old Zenner diode and write some shit (I have). I think that Mark Zenner can't write for peanuts, but he would probably write for macadamia nuts. His last article was such a heavy slog that I could not read it. I tried but failed. No comprehendo. I think that Mark Zenner is either a helluva lot smarter than me or else a helluva lot dumber than me. I will only decide when I find out whether the cup of tea I am drinking is half-full of half-empty. (I only pass wind, not judgements). If only I could turn Mark Zenner's words into 'Polly-Filler'. I would then fill every crack in my house (and the houses in my block) and all the cracks in the dog kennels in the district.

Mark, I am only being silly. Stay cool, simmer down.

I think that Original Copy is A1. I think that Original Copy is great. Mark Zenner, get off your big, lazy anus and make more of those great films. I am more interested in your films and stunning drawings than your long, boring, boring, boring articles.

Show us what's there deep down on Mark Zenner land. Dredge it out.

One film per year is not good enough for the teeming masses in the Mark Zenner fan club.

NICK OSTROVSKIS

27 June 1990

5th MELBOURNE
S·U·P·E·R
FILM FESTIVAL



GLASSHOUSE
THEATRE
R ♦ M ♦ I ♦ T

360 SWANSTON ST
MELBOURNE

FRI 31st AUG 7:30pm

SAT 1st SEP 5:30 & 7:30pm

SUN 2nd SEP 7:30pm

1 ♦ 9 ♦ 9 ♦ 0

INFORMATION ♦ 531 8145

KIDLAT (LIGHTNING)

Dir: Joey Agabayani
 Prod: Mowelfund Film Institute, Goethe Intstitute.
 Philippines, 1989, 16mm, 10'.

This film is a rambunctious comic book satire of a truth seeking journalist up against a crooked politician and his private army. An editorial cartoon cinematically transformed by polished in-camera special effects and riotous acting. This 16mm film by one of the country's masters of super 8 filmmaking is included to show the some of the work done by these young filmmakers since working with the super 8 medium.

**TRUE BLUE AMERICAN
 COCONUT GROVE**

Dir: Luis P. Quirino and Doris Sales
 Prod: Mowelfund Film Institute, Goethe Institute,
 Philippine Information Agency.
 Experimental, 1989, 16 mm, 9' 30".

The cultural colonisation of the Philippines and the similarities between Hollywood and the CIA.

STUDIES FOR THE SKIES

Dir: Raymond Red
 Prod: Mowelfund Film Institute, Goethe Institute,
 Philippine Information Agency.
 Experimental, 1989, 16mm, 8' 20".

Enigmatic tale about human dreams to fly one day and the endless attempt to reach the heavens.

**LIZARD: Or How to Perform in
 Front of the Reptile.**

Dir: Roxlee and Ludwig Ilio.
 Prod: Mowelfund Film Institute, Goethe Institute.
 Experimental, 1987, 16mm, 5'.

Man bangs himself against the wall. He attacks the wall. Man comments on blind idolatry and the fanaticism of his fellow men. The lizard is a witness.

FILIPINAS

Dir: Reggie Romana
 Prod: Mowelfund Film Institute, Goethe Institute,
 Philippine Information Agency.
 Experimental, 1989, 16mm, 5'.

An optically printed film that brings out the material specificities of film.

PECHA BRIDGE

Dir: Joseph Fortin Prod: UP Asian Centre
 Documentary, 1982, Super 8, 15'.

The film revolves around the efforts of the Bontoc Igorots to build a wooden bridge across the mighty Chico River. Calling on their determination and ingenuity they brave the rapids to open up a way for them to reach their farmlands, which will ensure their survival.

DELIRIOUS

Dir: Mel Bacani III
 Prod: Mowelfund Film Institute, Goethe Institute,
 Philippine Information Agency.
 Experimental, 1989, 16mm, 10'40".

A peek into the world of the 'temporarily insane'.

SEWING

Dir: At Maculangan
 Prod: Mowelfund Film Institute, Goethe Institute,
 Philippine Information Agency.
 Experimental, 1989, 16mm, 5'.

A cinematic embroidery....

BALAT II (SKIN II)

Dir: Yeye Calderon
 Prod: Mowelfund Film Institute, Goethe Institute,
 Philippine Information Agency.
 Experimental, 1989, 16mm, 8'.

An experimental animation film about nuclear threat. This film mixes live action with drawings and xerox copies of drawings.

Still from: **REVOLUTIONS HAPPEN LIKE REFRAINS IN A SONG** by Nick Deocan



5TH MELBOURNE SUPER-8 FILM FESTIVAL
ENTRY FORM

TITLE OF FILM _____

NAME _____

ADDRESS _____

TELEPHONE _____ (b h) _____ (a h)

FILM DURATION _____ (mins) _____ (secs)

YEAR OF PRODUCTION _____

COUNTRY OF PRODUCTION (If not Australia) _____

SOUND / SILENT _____

(If sound please specify: single / twin track, cassette [incl. precise starting instructions], live etc.)

RUNNING SPEED _____

PROGRAMME NOTES _____

(incl. any stills / artwork relating to your entry for publicity purposes)

ENTRIES CLOSE 27 JULY 1990

Please send film and entry form to:
MELBOURNE SUPER 8 FILM GROUP
P.O. BOX 1150
RICHMOND NORTH
VICTORIA 3121 AUSTRALIA

For further information contact: Steven Ball (03) 531 8145
Bill Mousoulis (03) 429 9847

"The political realities surrounding our lives became the one supreme motivating force which urged us - the young Filipino filmmakers - to express our sentiments by appropriating an avant-garde cinema best suited to our own sensibilities, an avant-garde cinema that soon became a cinema of dissent, and this dissent was primarily directed toward a commercial cinema that produced 150 films a year but with no concern for personal, innovative expression." (Cantrill's Filmnotes, Nos 59, 60, p.5.)

Modern Image Makers Association (MIMA) proudly presents a programme of Super 8 and 16mm works by a number of Filipino film artists, including the internationally acclaimed
RAYMOND RED.

To be presented by
NICK DEOCAMPO
Filmmaker, leading figure in the independent film movement in The Philippines and Director of the Mowelfund Film Institute.

The screening will be followed by an informal discussion, facilitated by Arthur Cantrill.

\$7 Full, \$4 Conc.

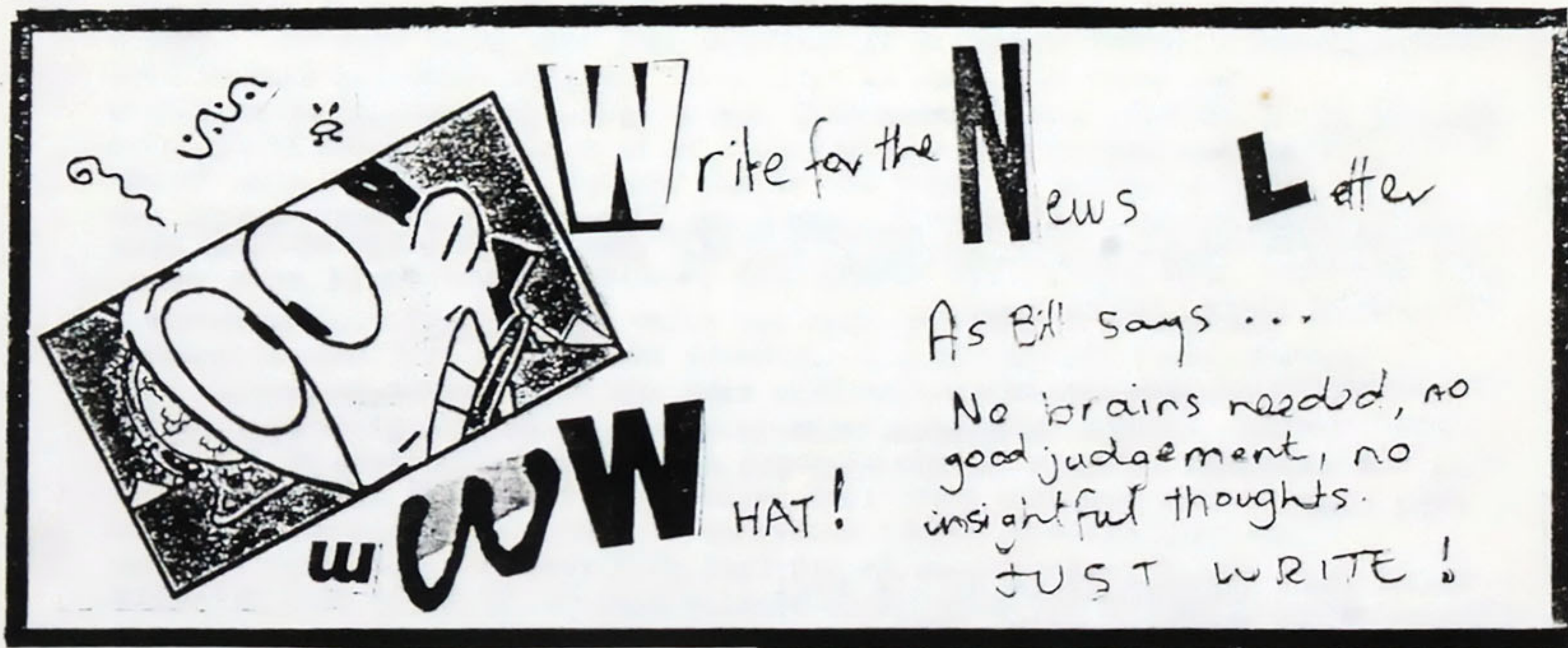
2 pm Sunday 15 July
The Alliance Francaise
17 Robe St, St Kilda

(around the corner from Linden Gallery)

Nick Deocampo will be in Melbourne as a part of the Asian Cinema Studies Society (Australia) first conference at La Trobe University and his visit is sponsored by the Australian Film Commission, the Australian Film Institute and the Asian Cinema Studies Society (Australia). Nick Deocampo's appearance at The Alliance Francaise is generously supported by The Alliance Francaise and the Goethe Institute. Special thanks to Chris Berry.



For more details contact MIMA on 650 7692.



As Bill says ...
 No brains needed, no
 good judgement, no
 insightful thoughts.
 JUST WRITE!

☆
 A TUESDAY NIGHT AT
 ☆ THE MOVIES ☆



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 Jennifer
 PIGNATARO

SUPER EIGHT

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