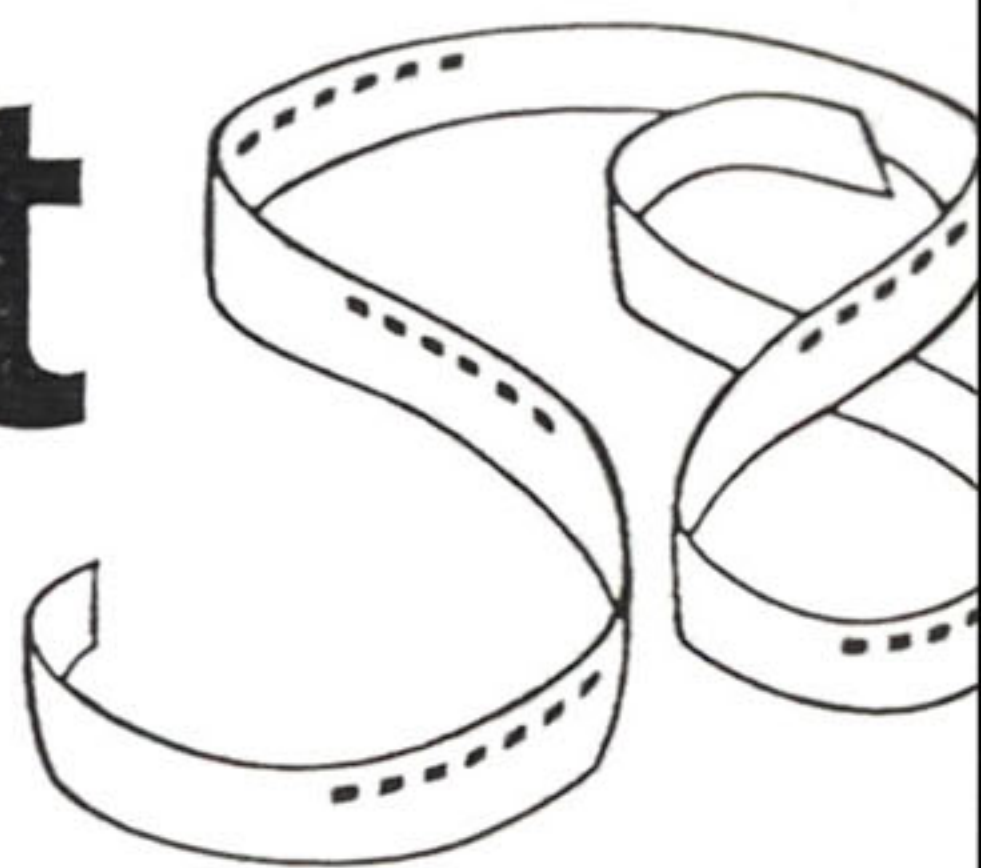


Super Eight

Newsletter of the Melbourne Super 8 Film Group

Issue 58 May 1991



...BUT I WAS ONLY TRYING TO GET TO THE OPEN SCREENING.....

EDITORIAL

Another month of frenzied focal lengths is upon us, shrouded in the mists of fear, uncertainty, doubt. Well fear no longer! MS8 is a large body of focused creation that, after 5 years, has a momentum of its own. Although our erstwhile MC, 'Sprocket Baby Bill' is no longer with us, several eager auteurs have stepped into the breach.

We are now entering a time of opportunity- a moment when the Zeitgeist is there to be seized! With shifting commitments and responsibilities, new roles and associations can be formed, new blood can be infused.

IF YOU'RE SECRETLY HARBOURING A HANKERING TO BE MORE THAN JUST A FACE IN THE CROWD, TO PROJECT BEYOND A MUTE NAME. ON A MEMBERSHIP PRINT-OUT, OR TO LAUNCH A PRACTICAL INVOLVEMENT THAT FEEDS THE SOUL AS WELL AS THE MIND- NOW'S THE TIME! Just contact the Interim Regime.

Also, I would like to thank all the contributors to the MS8 Newsletter, who have helped broaden the amplitude and efficacy of this publication for our members and beyond. Its been fun, and I hope you continue to give the next Editor as much input and support.

Regards,
JD.

Super Eight Filmmaking Course

Are you a newly inspired aspirant optic unable as yet to realise The Dream? Are a not-so-new Super Eighter whose zeal is subverted by logistical or technical constraints? The this course is FOR YOU!

The student will be accompanied through the realms of basic photography, camera technique, lighting, sound, editing and Capturing the Idea. The course includes a three hour location shoot and guest seminar/screenings from three of Melbourne's most renown filmmakers.

CONTACT: Marion Butt, Council of Adult Education Centre, 256 Flinders St, VIC, 3000. ph 652 0611

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COVER- Nick Ostrovskis



membership

costs only \$15 (\$10 concession) annually, which includes a copy of Super Eight each month, open doors to the Open Screenings, a wide selection of Equipment Hire, as well as the invaluable experience of our longstanding members.

direction³ wanted

A THRILLING, INSPIRING AND CHALLENGING OPPORTUNITY EXISTS FOR MELBOURNE SUPER 8 FILM GROUP DIRECTOR.

THE POSITION INVOLVES ORGANISATION, LIAISON, ACCOUNTS, MC, REPRESENTING AND GENERALLY CO-ORDINATING THE MULTIFARIOUS MEDIA ACTIVITIES OF MS8.

THE POSITION WILL SOON BE WIDELY ADVERTISED, AND WILL ATTRACT A WEEKLY SALARY ONCE FUNDING IS ASSURED. THIS IS YOUR CHANCE TO APPLY BEFORE THE RUSH!

CONTACT THE INTERIM REGIME FOR FULL DETAILS.

COUP - INTERIM REGIME SHOCK

Ever wondered who are the faceless machinators behind the coursing turbines of the Melbourne Super8 Film Group? How does this tentacular media nexus function in the face of brutal budgets, mass apathy and tenuous technical subversions?

Up until now its largely been thanks to Bill Mousoulis, MS8 administrator, accountant, organiser, public representative, MC, chairperson, and....um... oh yes, filmmaker.

Since starting the group back in 1986, he has overseen the continued growth of MS8 as the leader of new and experimental S8 film in Australia. He will be sorely missed.

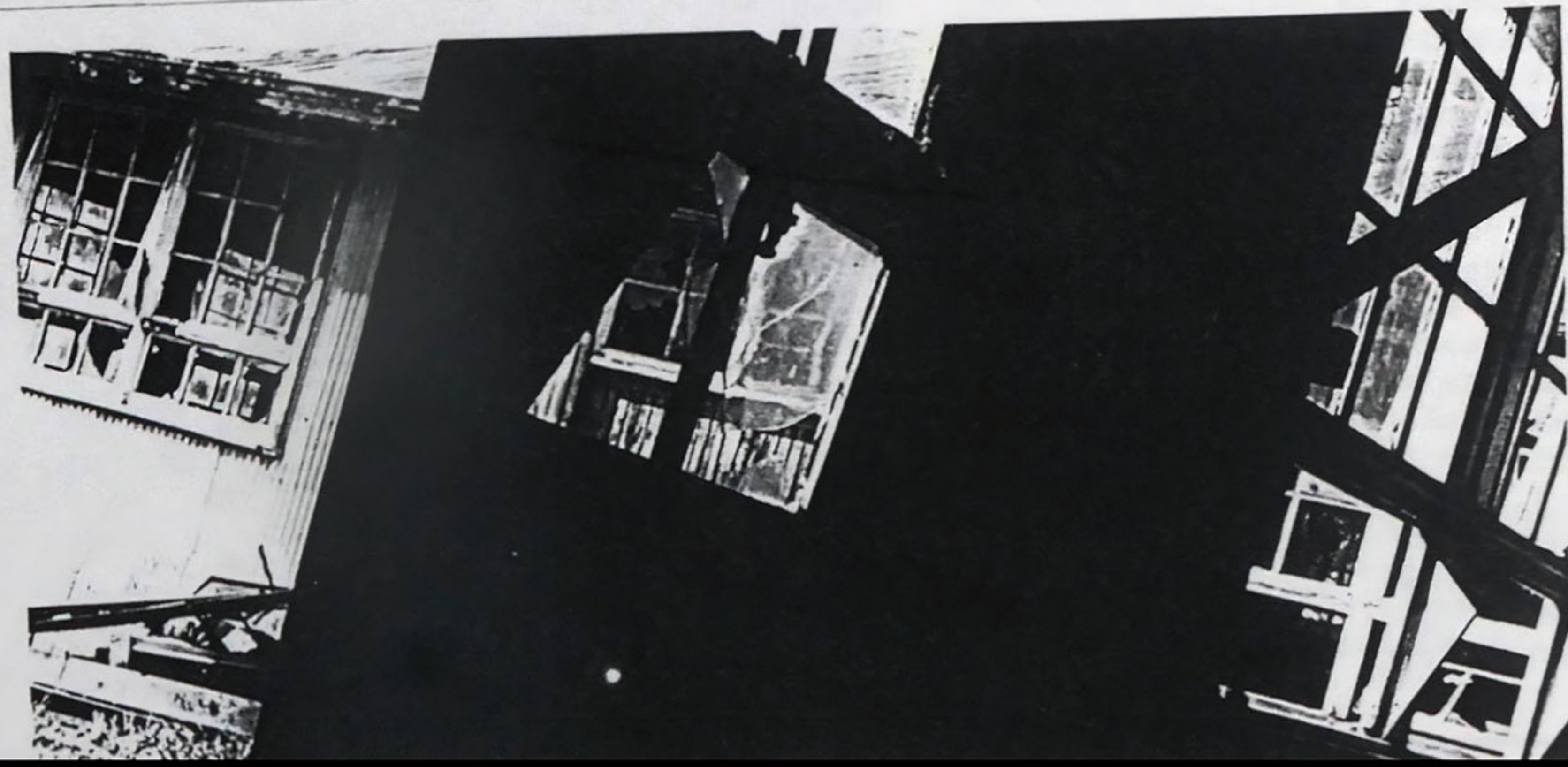
Its now time for this weighty mantle to pass onto new shoulders. The last Committee Meeting distributed most of the functions previously handled by BM.

The INTERIM REGIME is as follows:

Administrator- Jenny Pignataro
Ph. 531 4783
Open Screening Co-ordinator-
Mathew Rees
Ph. 419 0608
Equipment Co-ordinator- Richard Touhy
Ph. 528 1536
Newsletter Co-ordinator- JD
Ph. 525 3320
Funding Co-ordinator- Michelle Ryan
Ph. 807 0595
Festival and Special Screening
Co-ordinator- Steven Ball
Ph. 531 8145

The MS8 Director's position is still available (see advertisement in this issue), and will probably be paid this financial year. Also, the Newsletter is as open as ever to aspirant Editors. Contact Michelle who will be editing the next few issues.

AND REMEMBER- now's the time for us to rally around the tee pee, pull together and support eachother in these arduous times. Give your Interim Regime a call!



news from THE FRONT

Although some of our comrades have fallen (often by friendly fire), an intrepid agent provocateur, Perry Laird, breached the razor-wired bunkers of public consciousness at Mitford St, Elwood, on Anzac day. His no-holds-barred fixed bayonet charge assaulted the apathy and indifference of the uninformed. 15 ex-shock troops piled arms and witnessed this valuable raid into contemporary filmic mores.

Amongst the films shown were '42', Welcome to Fairfield, Death of the Piano Player, South Melbourne, Sisters Fertility Dance, and a preview of The Crying Forest.

Communications were downed by a hailstorm of SCUD attacks from the enemy within. PL outflanked the scouts of doubt and confusion, and was able to encircle the main forces of critical preconception. Gleeful bloodletting ensued as PL manned the parapet and singlehandedly thwarted the remaining shell-shocked bands of negatory intent.

After routing the cultural cadres, both friend and foe came to a deeper appreciation of the worth and power particular to both.

Other guerilla filmmakers are encouraged to breach unknown lines as an educative precursor towards larger forays of general distribution.

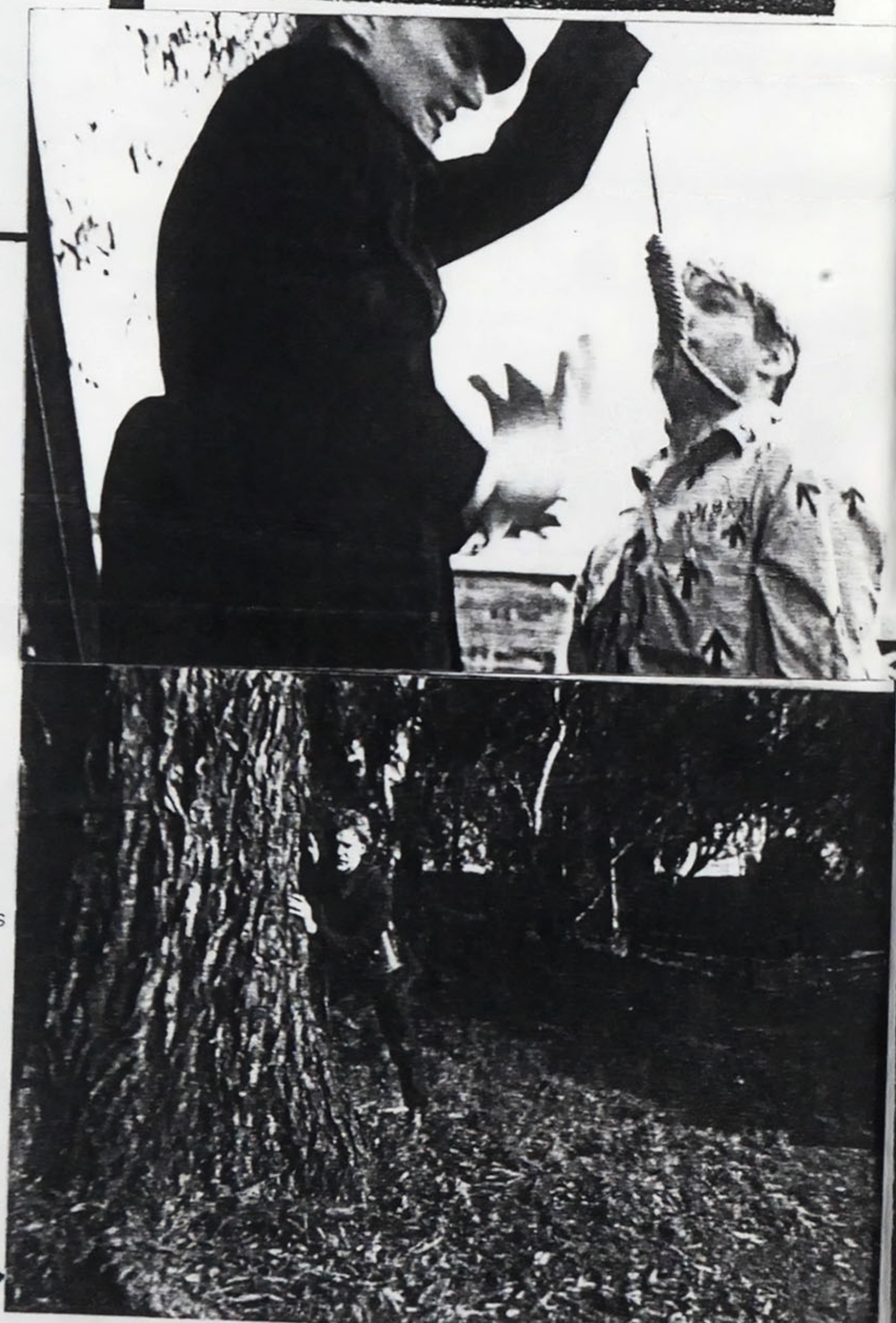
• open screening •

AT S.I.N.

Sydney Intermedia Network has embarked on it's programme of open screenings. Brian Doherty is very interested in some work from Melbourne finding it's way up there. This is a good chance for film makers to show work that may not usually go far beyond our own open screenings and to break down some of the polarity that distance creates within and between the two cities. Brian is also going to encourage SINers to send work to our screenings. Perhaps this will lead to a healthier exchange of films and ideas than has existed in the past. S.I.N.'s open screenings are bi-monthly this year's dates being: May 23rd, July 25th, Sept. 26th and Nov. 28th. Interested persons should contact Brian on 02 332 4674.

the Crying Forest

a Perry Laird film.



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BULLWINKLE'S

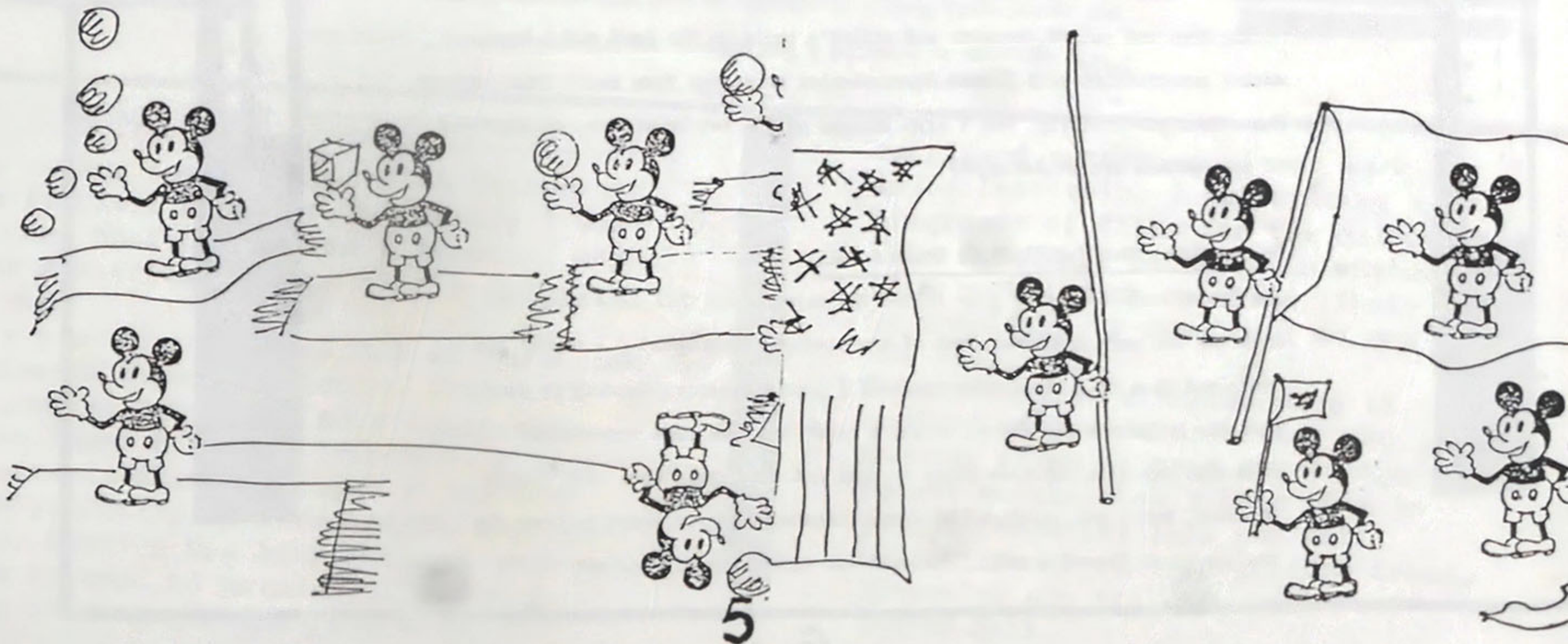
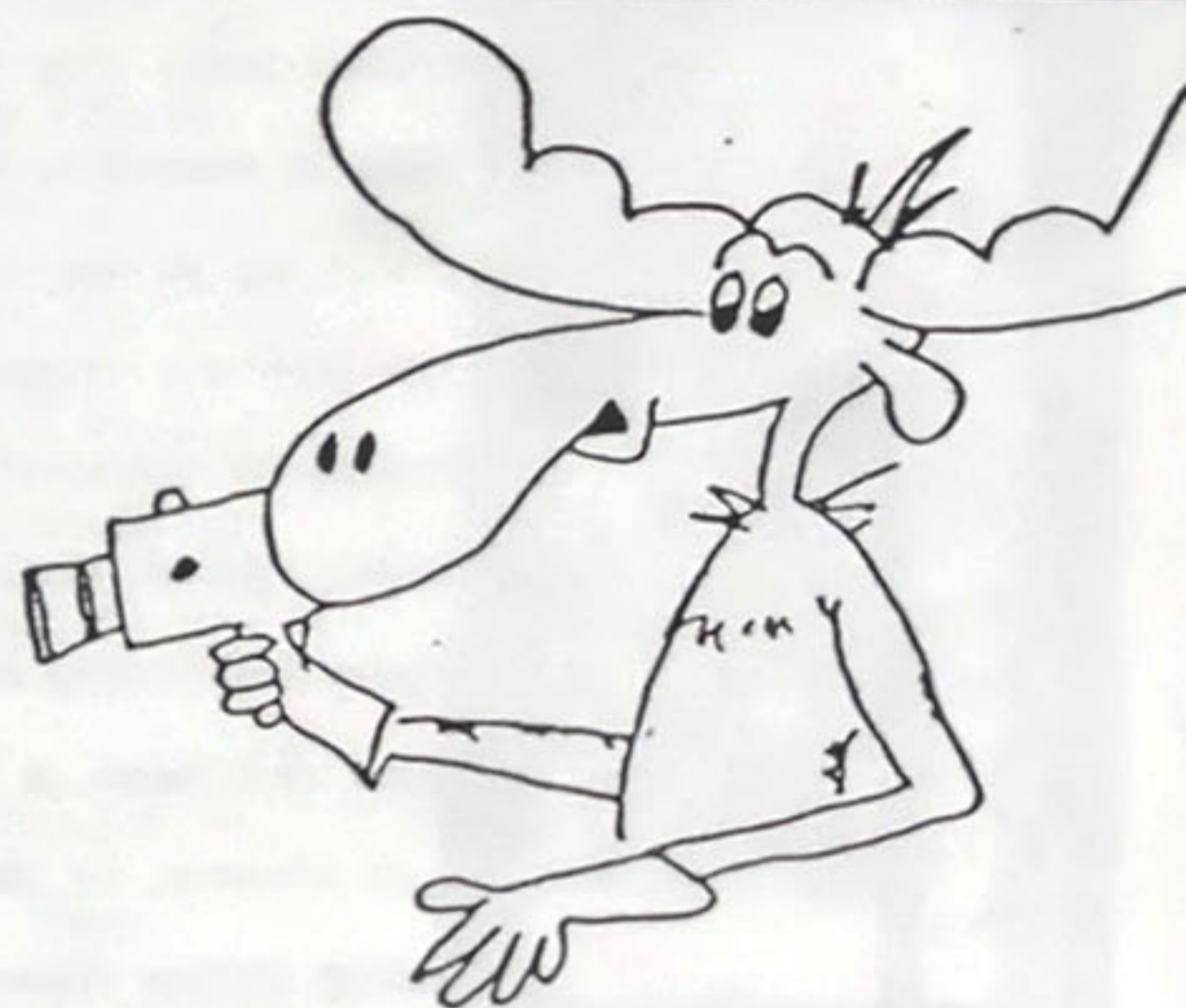
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open screening • REVIEW

I wonder if other members of the MSFG like to think about an evening's offering of original films as a deliberate 'program' ?...Yes, I realise that the selection is random, it's the accident of who turns up on any night with something to show. The projectionist decides quickly about which film will go on first and she or he might need to negotiate if the quantity of film threatens to overflow the time allocated, but really it's a matter of chance.....of 'Indeterminacy'. I value the Zen notion of 'Harmony in the Strewn'. Anyway, at this month's screening I found myself contemplating the first three films shown as having some potential to compliment one another. These works were by Nick Ostrovskis, Stephen Ball and Gary O'Keefe. Given the inevitable emphasis of time based works, it was the serial arrangement of this unconscious program that aroused my interest. Possibly the differences and similarities that I am about to stress are not important distinctions and I am as concerned with the nature of perception as with the essential qualities of three particular films seen this time in combination. The dynamic that I observe leaping across from film into film and back is of course a familiar part of the brain response to time based work within itself.... images remembered, overlaid, cross fertilizing our response to subsequent images and even (in retrospect) to previous images.

First film: "COLORS" by Nick Ostrovskis.

An intrepid journey driven by pulsing changes, degrees of shift, full chroma stained the air between screen and viewer. No sound track to distract or to explain but as is always the case for me with strong soundless works I begin to 'hear' a presence. We are so accustomed to seeing and being also locked into a provided sound that there is tension in the absence.

The filming seemed to have been done entirely (?) off slides, in this sense you could say it was very simple. Slides had been stained to full saturation and the physical responses of layers of transparent colour culminating in the projection of coloured light onto a screen was further enhanced by so many recurring shifts. Much of the time the images seemed to be colour as colour, but there would also be rhythmic interrupted zooms within those colour sensation sections and these in their turn would metamorphose into 'real' things like bits of flowers, or they would zap into being quite tough Léger-like drawings of things (often flowers but creatures, kind of built objects and even a few negative 'snaps' of the family). I felt the sources here were experiences of having dyes and paints, brushes and artist's tools in the hand and I kept making associations with German Expressionist paintings from early this century, Franz Marc particularly, but I also thought of the two Delaunays, of Klee and of the Russian artist Jawlensky.

Second film: "M-DOT-REPORT" by Stephen Ball.

The 'warm' soft colour of gray filled the screen once this film commenced, here was the very different feel of b/w stock. Slides again (I think) and a sustained shot of a tiled suburban roof (indeed clearly, knowing it was probably Melbourne somewhere, it was a 'red' suburban roof represented). I was told that the film was made close to home and that there were real things observed, but I was intrigued by a very unnatural jet of water just on the sea's edge at Elwood beach....There it was again ordinary and yet WIERD!



The beach presence pervades and objects are filmed and presented in ways which are essentially cinematic..How else could you suggest the ambiguity of small stormy waves moving so minimally right off the edge of the wet sandy beach ? And, as always seems the invitation implicit in film which is not commercial, what kinds of metaphor seep through these damp images ? What kind of anxious mood is conveyed through the whizzing zapping white lines (looking very graphic but filmed using time-lapse images of street white lines and railings near the beach) that wrestle and tangle on the screen before us, that shift dimension from 2D to 3D and back again ? Then over the song comes a voice announcing a report from a newspaper about people, social conditions,lonliness.....

Third film: "THE PIER" by Gary O'Keef .
 St. Kilda Pier looms up. We watch from a fixed point on the beach. There is a sense of rising and waning lights , of mornings and of evening, of lamps softly marking points which lead in deep perspective out to the end of that structure. There is the blur of the mist/sea/dream/nothingness beyond the pier's furthest planks. The camera is patient. Figures come into frame, sometimes they continue forwards or backwards or straight across, sometimes they dissolve, are gone. At one moment a head in profile appears very near and looking straight at right angles to the viewer's gaze. The volume of that man's (Gary's) head so placed for a sustained shot sets up a strong anchorage for the other more set-far-off shots of the same pier remaining and being acted upon by the seasons. There is a recurring mark shaped like an 'L' (a knight's move !) that has already appeared written in semi two dimensional gestures in Steve's film and which comes out in Gary's film as part of a system of converging planes, of what is clearly volume filmed, distortions in the conventions of Renaissance perspective, pier railings, right-angled bends in the pier's form which are distorted through the truth of the camera.....This film appears to take it easy (like the Miles Davis solo trumpet used as a backing), but the uncluttered focus of interest, the duration of things seen, the quiet beauty of the colour which just happens through the K40stimulate the mind and feelings. I do like the music in itself, but given so much can happen here, is not that music explaining too much ? I haven't seen the film without the music. Perhaps it is a very elegant choice ?

Tom Vitale also brought films but I won't say too much about these. They followed much the same formula as the cluster of un-edited reels he presented at last screening. We saw Luna Park at the end of a long train strike and tram lines , busses, pedestrians surrounding a monument in Adelaide. MW



WHAT'S GOING ON OUT THERE????????????????

In a recent conversation with Melbourne Film Festival Director Tait Brady I was informed that they haven't received any Super 8 entries to this year's festival. Not one.

Every year the festival has at least one session of Super 8 selected from both the general entry and selections made by the Super 8 Group. Information about the acceptability of Super 8 has been given publicity in these pages and elsewhere. Nothing has been entered.

In an attempt to maintain a Super 8 Group involvement and to provide

continued screening of our work in major festivals, I am curating a programme of films for the Melbourne Film Festival. If there is anybody with recent work or films likely to be completed by June call me now on 531 8145.

I have noticed a marked drop in numbers of people attending and showing films at open screenings in recent months. Let's hope this is just a temporary lull and not indicative of an irreversible trend. If you've got it, show it!
 Steven Ball

DIAL A CROWD

(FORMERLY DIAL A PIZZA)

A WIDE SELECTION OF MOTELY LOOKING PEOPLE



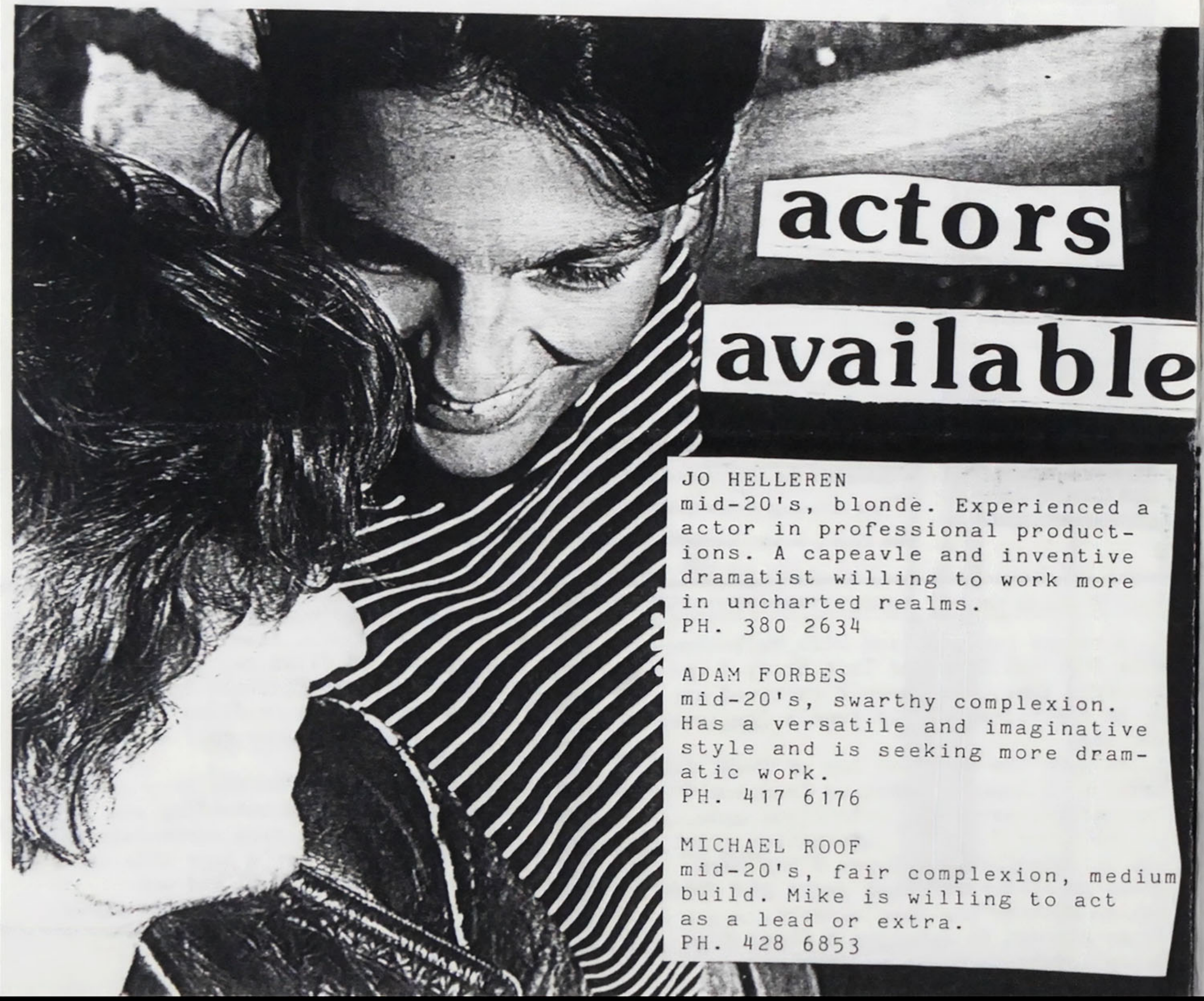
A few months ago, I planned to film a crowd scene involving 30-40 extras. However, the idea was postponed due to a shortage of extras available at the time. I felt that it would be great to have a pool of actors to draw from, where everyone could benefit.

Then I thought of compiling a list of interested actors who could be called upon by film makers requiring fresh faces for their productions. The idea is to assist film makers with fresh blood and

to help actors work ^{with} people they might not have normally met. So far my friend Peter Watson and I have 30 names on the books and the list is growing. So if anyone needs a hand with finding actors-extras by all means ring us on 4861242. Similarly, if any actors want to be on our books, let us know; its free.

Bye,

Perry Laird
Peter Watson



actors

available

JO HELLEREN
mid-20's, blonde. Experienced actor in professional productions. A capable and inventive dramatist willing to work more in uncharted realms.
PH. 380 2634

ADAM FORBES
mid-20's, swarthy complexion. Has a versatile and imaginative style and is seeking more dramatic work.
PH. 417 6176

MICHAEL ROOF
mid-20's, fair complexion, medium build. Mike is willing to act as a lead or extra.
PH. 428 6853

What do I Believe ???



by Bill Mousoulis

"I believe my shirt is wearing thin,
A change is what I believe in."

- R.E.M., Lifes Rich Pageant

"What do I know?"

- Michel De Montaigne, Essays.

Present by my absence at the last Open Screening, I now offer some words of explanation to those asking after me, and to anyone else who may be interested in why I've relinquished the Administrator position of the Super-8 Group, and indeed even stepped off the committee.

The Super-8 Group's been a big part of my life, since mid-1985. To say I believed in it would be an understatement. To say I still believe in it now would be accurate, but only on a relative scale. Priorities. Time.

I just don't see myself as one of those people who for their whole lives do the one thing. The media loves it: "P has been in Q position for x0 years!" It's just not me - I will keep using Super-8, but I am not a "Super-8 person." I would argue vehemently, however, for the psychological validity of that kind of singular attachment. Worlds within worlds. Realities within dreams. Wherever you can get it. It's just not me.

As Rabelais once said, although they were his last words and I hope to live for a few more years, I am going in search of a great perhaps.

Movement, change, growth, progress - these are the things that beckon me, although I'm not convinced by them totally. I suspect The Essence of Life lies beyond any such simple configurations. John Cowper Powys: "The most intense as well as the most lasting enjoyment possible to man is not to be attained through love or lust or power or possession or action, but through a very special sort of sensation, the sensation of embracing the whole Inanimate Mystery of which our present Dimension is composed."

Hell, I have more questions than answers, and leaving the Super-8 Group just adds a big one: Am I doing the right thing? To which one can only answer with another question: Who knows?

Okay, let's grant the whole "answering" process its fragility, and begin from there.

It seems to me that I want to be a different type of person. Administering the Super-8 Group may only take up a total of a dozen or so hours per week, but it's the mode that the mind is in. I have to remember to do this on a certain day; to do that the following week; to answer the phone at any time; to have equipment picked up at an arranged time. Etcetera. Really, it's a full-time thing.

And, basically, it's serving others. I want to live myself, to have my own life. No longer the administrator; now the artist and human being.

I won't explain the latter because it's personal and self-evident, but some words on the former. I'm currently writing the 2nd Draft of a feature script, and am formulating the structure of another script. The first one is funded by the Film Commission at this stage -

NEW

by Julian Dahl

New is the lustre of draped white silk
impossible acreages of first sucked milk
New is the instant of each fraction seen
those living now to have never been
New is the past of each second's awakening
soon lost as the smell of green apples forsaken
New is the lust for tomorrow's conquest
as old as the seed beheaded at rest
New is the eye of apertures round
as open as a pipe centrifugally crowned
New is the burden of Morphean caprice
in each wavering screen of chameleon beasts
New is the somnambulist with iris of hands
making the context lone pinholes demand
New is the pip of split melons leaving
the scythe of new thoughts tangentially cleaving
New is the struggle for words first said
like rare species found in jungles of the dead.

→ later in the year I want to try and have its production funded through them too. All that requires full commitment.

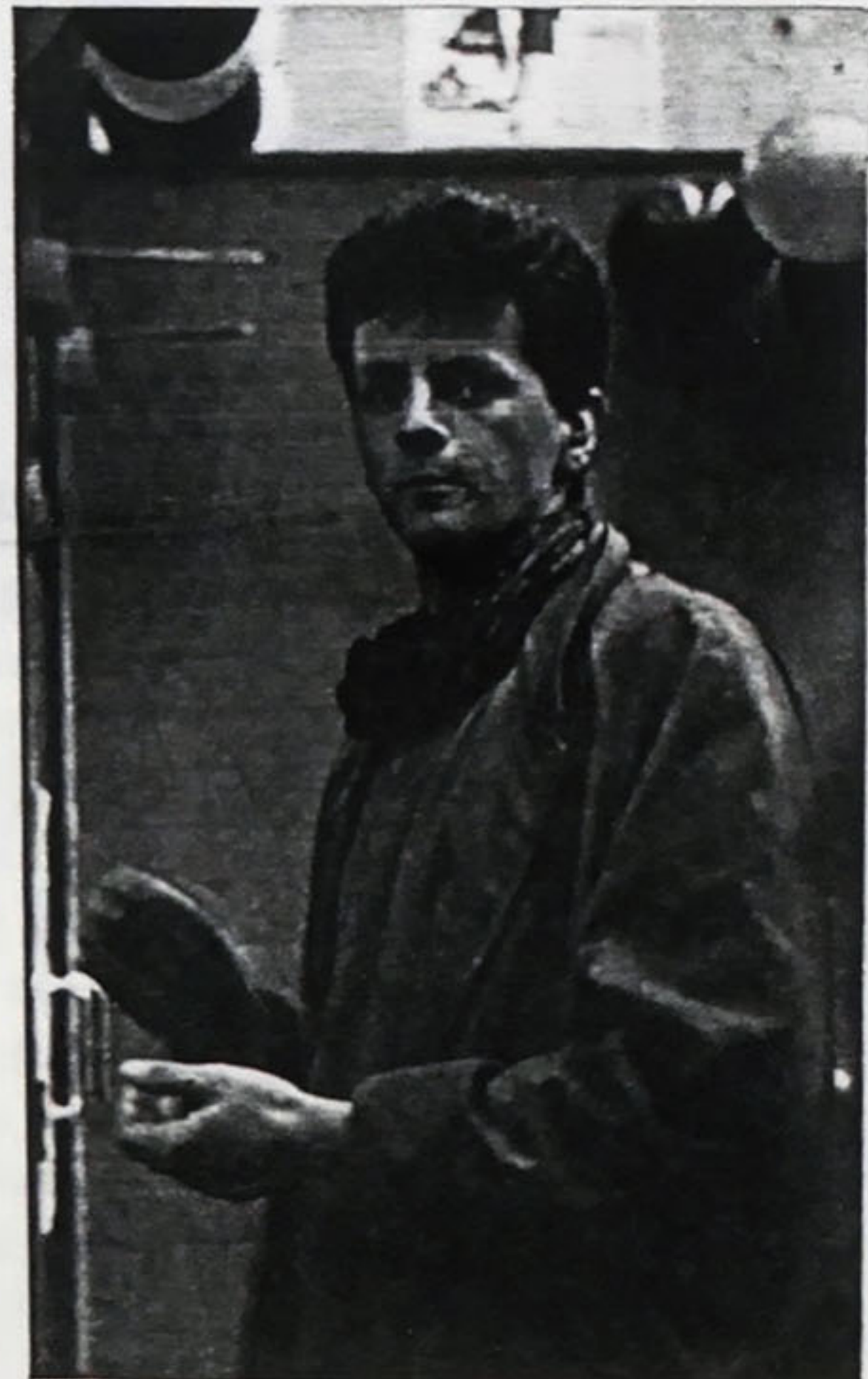
And the other feature - I need to spend much time writing the 1st Draft: researching, thinking, writing, etc. It will be blissful to be able to wake up in the morning (well, lunchtime) and not have to ring anyone or go to a meeting somewhere or type something up or write receipts out. Instead I can write a few scenes, look at and study some film, do some research, etc, etc. Sheer bliss.

Another thing I'll be doing a lot of from now on, and it won't really be connected to my film work, is reading. Reading books is something I've never really done, and my hunger at the moment is such that I get overwhelmed every time I walk into a bookstore, to the point of defeat (I mean, where does one start?)

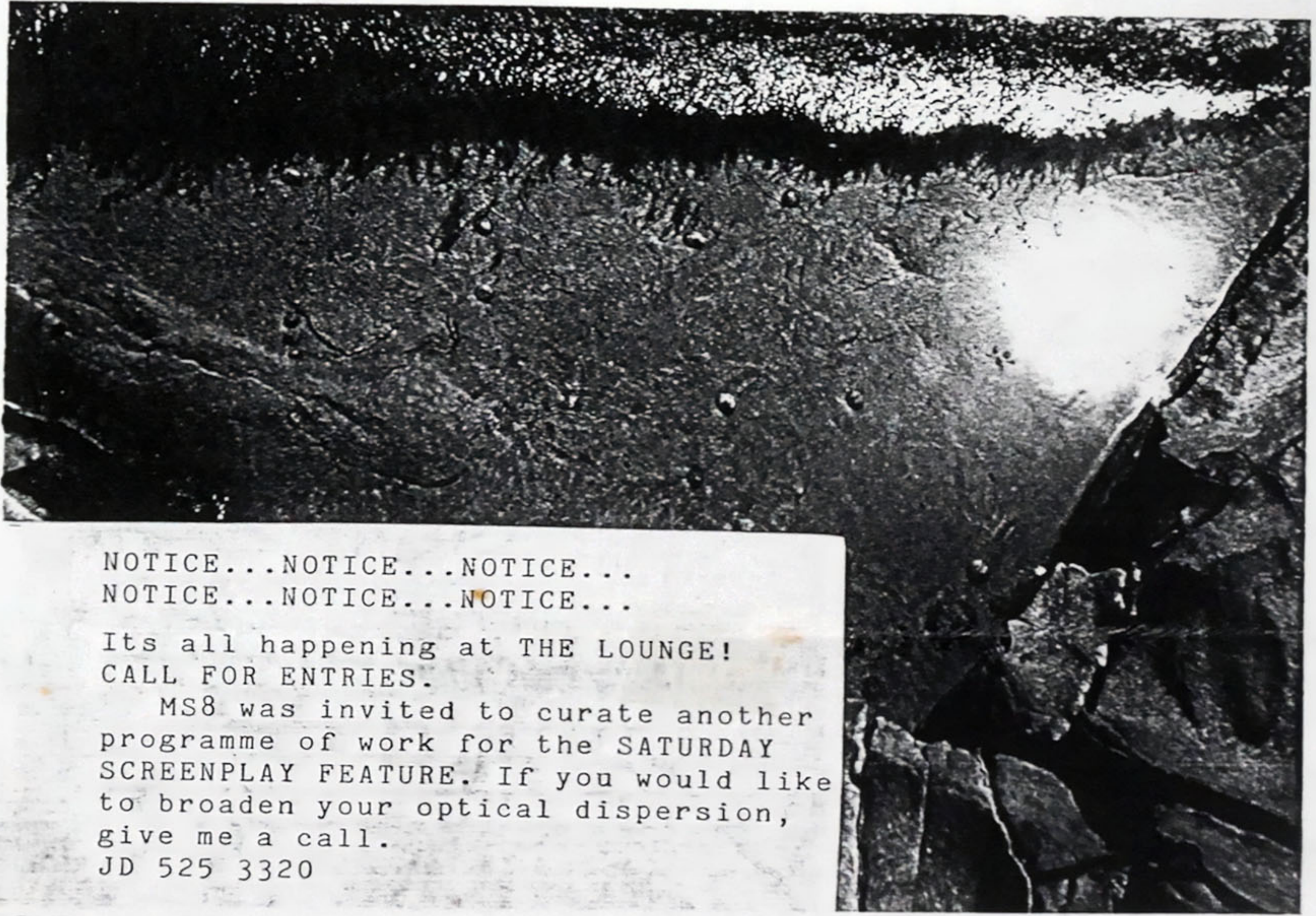
It was strange and momentous for me to miss the last Open Screening, after attending and running the Group's first 57 of them. I'll be missing a few more from now on, but I'll still be coming along, depending on how I feel on the night.

Cheers,

Bill.



(Above) MARK FREEMAN- longtime S8 filmmaker and former MS8 committee member will be revealing his latest nuptial child in this month's Special Screening at 7.30pm.



NOTICE...NOTICE...NOTICE...
NOTICE...NOTICE...NOTICE...

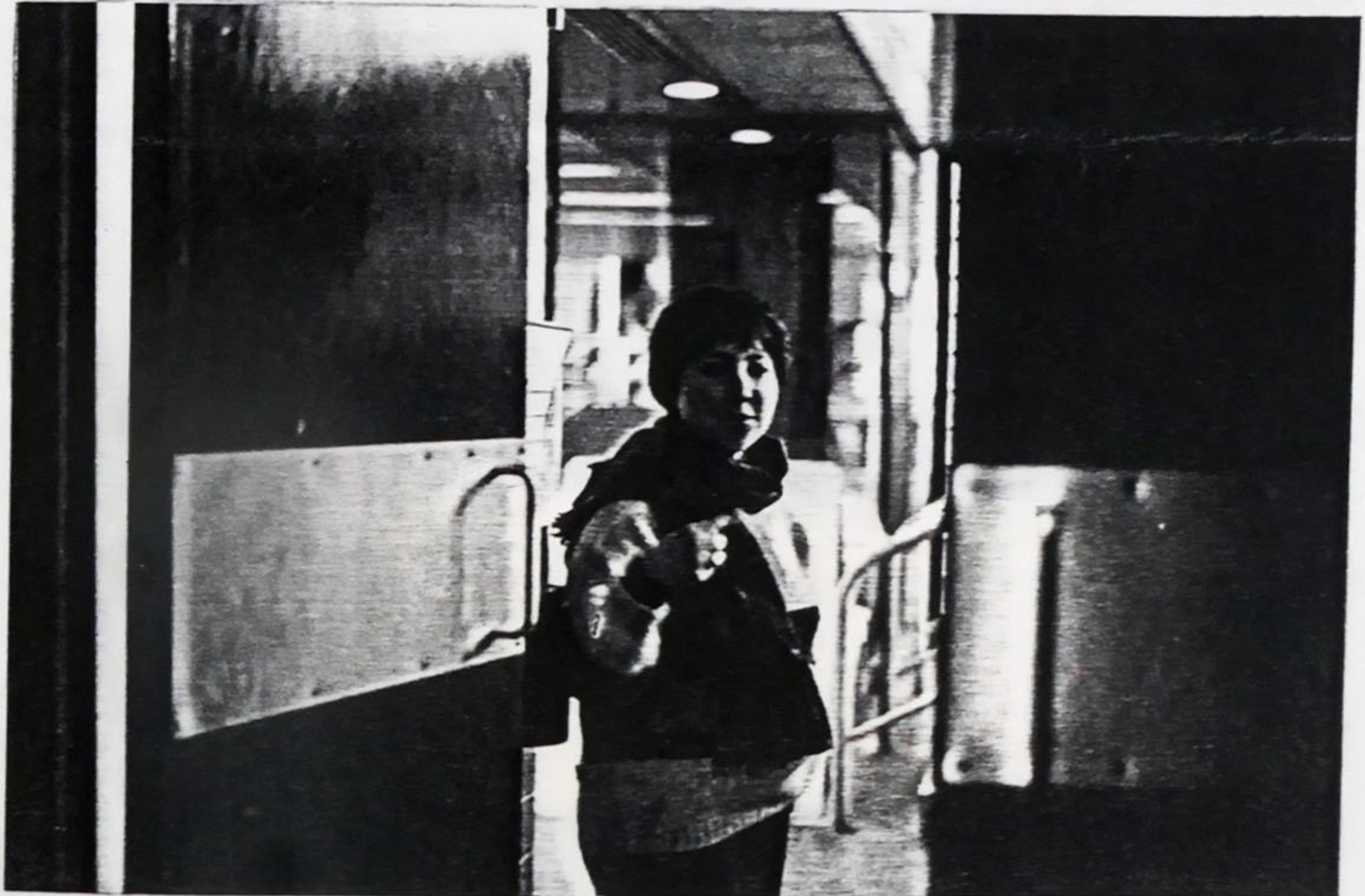
Its all happening at THE LOUNGE!
CALL FOR ENTRIES.

MS8 was invited to curate another
programme of work for the SATURDAY
SCREENPLAY FEATURE. If you would like
to broaden your optical dispersion,
give me a call.

JD 525 3320

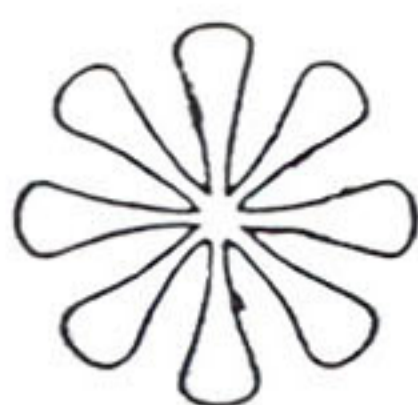
JENNY PIGNATARO (below) IS NOW THE INTERIM REGIME ADMINISTRATOR
OF THE MELBOURNE SUPER 8 FILM GROUP.

IF YOU HAVE ANY SUGGESTIONS, IDEAS OR PROPOSALS FOR YOUR
OWN PRACTICAL INVOLVEMENT IN THIS OPTICAL HOTBED THAT WE CALL
HOME, THEN GIVE HER A CALL...



LAST OPEN SCREENING

Due to the unavailability of the scheduled Marine Biologist's films, Maeve Woods kindly treated us to an unexpected but welcome screening of 'Flashing Flesh and Bones Parts 1 & 2.'



Open Screening films:

'Colors' by Nick Ostrovskis
'm-dot.report' by Steven Ball
'The Pier' by Gary O'Keefe
'Luna Park', 'Adelaide' and
'Last day of a twelve day train
strike' by Tom Vitale
'Dance of the Hours' by Walt Disney
(brought in by Ian Poppins)

NEXT OPEN SCREENING

Tuesday May 14 1991

venue: Meeting Room C RMIT Glasshouse
(upstairs from regular room, through
SRC building)

At 7.30pm:

Films by MARK FREEMAN

Mark has been a face in the Melbourne Super 8 scene for many a year with an extensive body of work. He will be presenting a selection of his films: some old, some not so old and maybe one or two new ones as yet unseen. DON'T MISS.

followed by:

OPEN SCREENING

BYO film. Everything and everyone welcome.
Don't be nervous, don't be shy. SHOW THAT FILM.

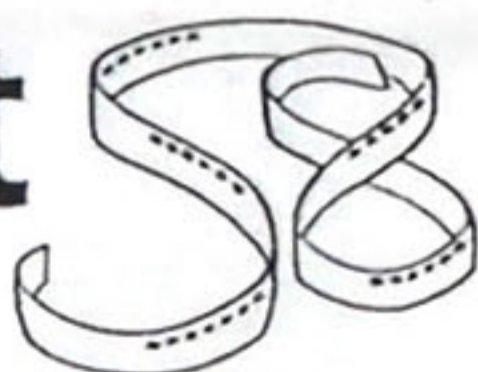
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Editorial & Layout By: Julian Dahl, Nick Ostrovskis, Perry Liard.

Contact Number: Jenny Pignataro 531 4783

This newsletter is published monthly by the Melbourne Super 8 Film Group.
Contributions are welcome (deadline 4th Monday of each month).
Membership of the group \$15 (\$10 concession) annually.

Super Eight



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