

**Last Open Screening**

"JOE AND MICHELLE (CAN'T STAND THE FADE)"  
by Gary O'Keefe.  
"GIRL IN A SUIT"  
by Jordan Strbac.  
"SURRENDER" by Steven Ball.

**Next Meeting**

**At 7.30 pm**

SPECIAL "WHITE GLOVES" PROGRAM  
(Tony and Brice will say a few words)

**At 8.30 pm**

OPEN SCREENING UNTIL 10 pm . Bring your films !

Tuesday 12th November.

Glasshouse Meeting Room  
RMIT, 360 Swanston Street.

Editorial & Layout By: MAEVE WOODS

Contact Number: Jenny Pignataro 663 2954

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.

Issue 64 November 1991

# Super Eight

If undeliverable return to:  
Melbourne Super 8 Film Group  
PO Box 12502  
A'Beckett Street  
Melbourne  
Victoria 3000

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# Super Eight

Newsletter of the Melbourne Super 8 Film Group

# THE SIXTH MELBOURNE SUPER EIGHT



*Film Festival*

**STATE FILM THEATRE**

1 MACARTHUR STREET, EAST MELBOURNE

FRIDAY 29th Nov. 7.30 p.m. • SATURDAY 30TH Nov. 5.30 & 7.30 p.m. • SUNDAY 1st Dec 7.30 p.m.

INFORMATION ON 663-1395 or 663-2954 • FUNDED BY THE AUSTRALIAN FILM COMMISSION



# ARE YOU A MEMBER?

If your name is not on the list below and you received this newsletter in the mail then this will be your last! That is unless we receive your membership by next month.

A & C Cantrill	Alex McCallum	Alissa Gul	Andrea Buck
Bill Mousoulis	Brendan T. Murray	Brett Magee	Bruce Armstrong
Cadi Mc Inerney	Chris Windmill	Chris Leahy	Cleo Constantinou
Damien Grant	Darron Davies	David Coulton	David Johns
David Cox	David Sliwka	Deborah Warr	Demetra Giannokopoulos
Elena Callipari	Ellen MacLennan	Fiona Trigg	Gary O'Keefe
Gaylene Wright	Gregory Pakis	Guy Sutherland	Harry Starverkos
Heinz Boeck	Ian Poppins	Ian Kerr	Ian Mc Intosh
Jack Ragh	Janetta Green	Jennifer Pignataro	Jenny Brown
John Calder	Jordon Strobe	Julian Dahl	Julian Wessels
Leesa Spencer	Les Hillis	Linda Cooper	Lisa Horler
Lisa Comerford	Lyndsay Christopherson	Maeve Woods	Mark Freeman
Mark Donegan	Mark Schier	Matthew Rees	Media Resource Centre
Mellisa Ryner	Mezz O' Brien	Michael Siu	Michael Buckley
Michael Koller	Michael Filippidis	Michelle Ryan	MIMA _
Morra Joseph	Murray Cadan	Neil Wagstaff	Nick Ostrovskis
Nick Fletcher	Nicola Eveleigh	Nicola Abel	Nigel Buesst
Noel Lloyd	Paul Dowie	Perry Laird	Pete Spence
Peter McLennan	Rachel Von Mylis	Richard Tuohy	Robert Jankov
Robert Webb	Rohan Forster	Russell Morris	S.I.N .
Sabrina Schmid	Sandra Munro	Sarah Johnson	Sarah Stephens
Steven Ball	Student Film Makers	Tatsuya Suga	Tim Danko
Tim Joy	Tina Kaufman		

## Membership Super 8 Group

Cost only \$15, \$10 Concession annually, which includes a copy of **Super Eight** each month, opens doors to open screenings, a wide selection of equipment hire, the invaluable experience of our long standing members as well as contact with other film makers.

There are Open Screenings when everybody turns up with a film and screenings where we get three films. The three films in October were strong and interestingly contrasted: Gary O'Keefe - "JOE AND MICHELLE ( CAN'T STAND THE FADE)" shaped with interesting references to Warhol. Jordan Strbac - "GIRL IN A SUIT" subtly narrative in black and white. Steven Ball - "SURRENDER" textured minimalism, on and on long road....After the films most people talked about FILM.

M.W.

# VAN BAR

PHOTOGRAPHIC SUPPLIES

HEAD OFFICE/SALES  
159 CARDIGAN ST., CARLTON 3053  
VICTORIA, AUSTRALIA  
PH: (03) 347 7788 (5 lines)  
FAX: (03) 347 0407

DISTRIBUTION/SALES  
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VICTORIA, AUSTRALIA  
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FAX: (03) 427 7797

Full range of Super 8 movie  
film and accessories,  
including:

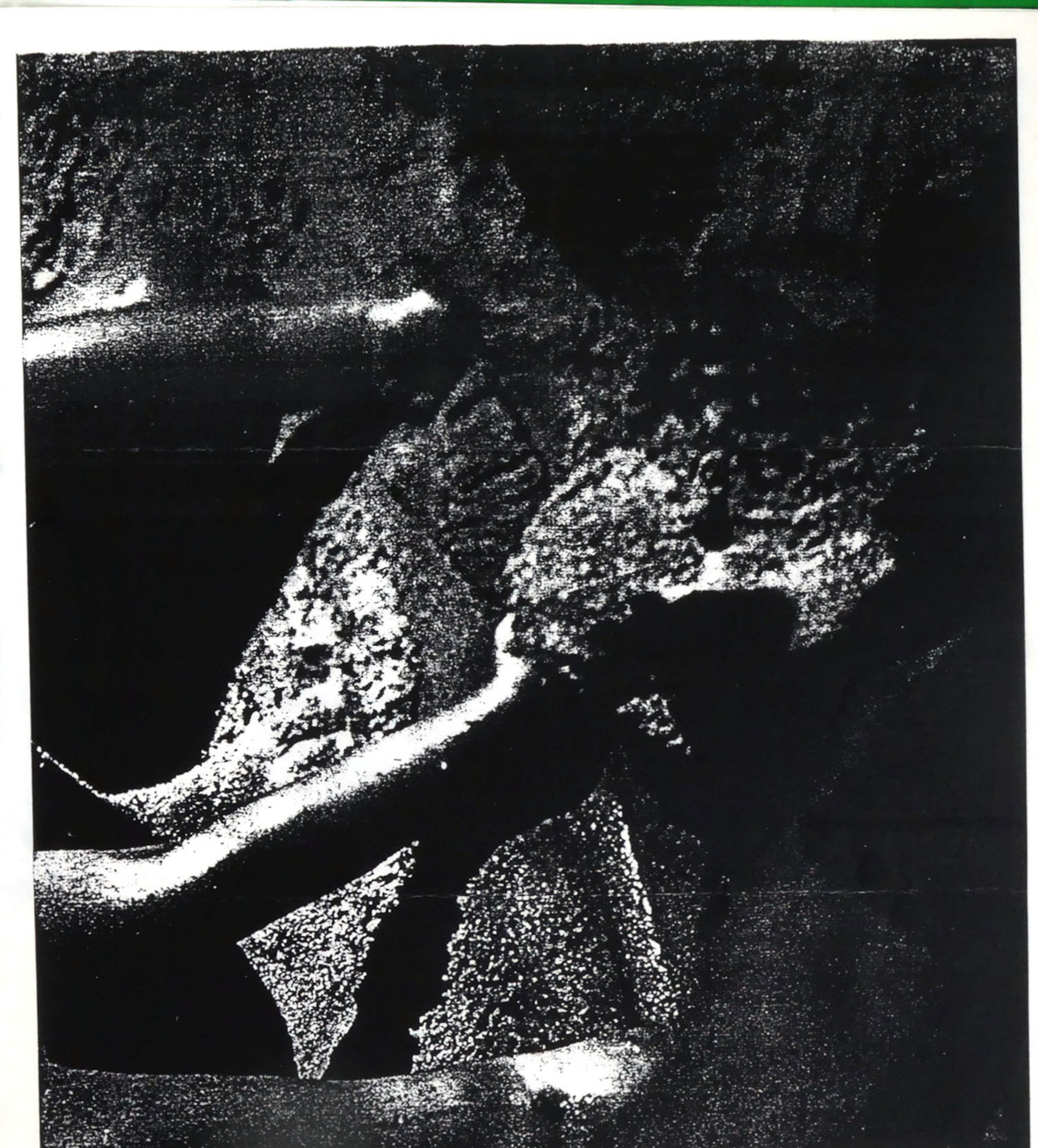
- **Kodak, Ectachrome  
Kodachrome and  
Tri-X.**

- **Agfa Moviechrome.**

- **Filters, Tripods etc.**

# VAN BAR

PHOTOGRAPHIC SUPPLIES



GREAT NEWS...MELBOURNE SUPER-EIGHT FILM GROUP HAVE RECEIVED FUNDING AT LAST ! We now have \$5,000 for the running of our 1991 Festival and \$10,000 for the hire of Screening venues, for printing the News-letters, for maintaining our Film making equipment, for postage, correspondence. We even have an office for the moment. It's the one inhabited by Steven Ball whilst he co-ordinates our S8 Festival. We hope that at some time in the future we shall have sufficient Govern-ment funding ( AFC and Film Vic)to maintain a permanent space for many essential services, even perhaps with editing facilities and a good reliable screening space...That's what we HOPE for. There is much interest in the Melbourne Super-8 films and our work deserves support.

Ed-

By now all Super 8 Group members should have received entry forms for the Super 8 Festival.

The 'official' entry deadline is Monday 4th November but for those of you who need that little bit of extra time to finish that film, entries will be accepted up to the next open screening on November 12th AT THE VERY LATEST.

'Festival Control' is located in the Melbourne Film Festival office on the 2nd Floor, 45 A'Beckett Street, City. Films can be dropped at this address during usual working hours or they can be mailed to PO Box 12502 A'Beckett St. 3000. The office phone number is 663 2954.

If you are interested in being on the festival selection committee, give me a call. New faces and opinions are welcomed, although, be warned, it does involve sitting through hours of film:- like a years worth of open screenings in a week of evenings.

Ordinary Flux re-viewed

by Bill Mousoulis

(1) I have just seen Richard Tuohy's film Ordinary Flux for the second time and would like to add some comments to the ones I offered about it in last month's newsletter.

The reservations I had last time - that films like these shouldn't be too easily dismissed upon initial viewing - have proven correct.

A selection of Melbourne films from last year's festival and elsewhere are travelling to Perth to be screened in the Jumpcut Festival from the 22nd November. This is a big festival and it is Tait Brady from the Melbourne Film Festival that we have to thank for organising the gig.

Films crossing the Nullabor will be: 'Astral Plane'-Jenny Pignataro, 'GRRR!'-Heinz Boeck, 'End of Beast'-Julian Dahl, 'Vignet'-Pete Spence, 'Earth & Channel, Pt 2'-Steven Ball, 'Optic Youth'-Nick Ostrovskis, 'I think I just killed Max'-Laki Sideris, 'Love'-Bill Mousoulis, 'Taking Stock'-Sandy Munro, 'Gritty'-Maeve Woods, 'The Cuttock-Heads'-Chris Windmill, 'Darling for a Day'-Mark La Rosa, 'Love Life'-Richard Tuohy, and 'Original Copy'-Mark C. Zenner.

- STEVEN BALL



This has happened to me all my life, and I have to put it down to inattentive viewing. First time I saw Rossellini's Voyage to Italy I thought "How dull, flat, how like nothing." Now it's my favourite film of all time. A similar thing has happened with Ordinary Flux. Suddenly, the blasted thing is alive.

Rossellini, Ozu, Bresson, Godard even (in his own way), and Tuohy: masters of the "flat film" par excellence. The flatness, of course, is just the surface; that's the key. The steadier things are, the greater the changes are felt. The subtlest shading thus explodes. But I believe all this - and this is where I'm sure Richard would disagree, what with his mechanical sensibility - is created by the viewer, the viewer's sensitivity and imaginative powers. Last time I got sucked in, and saw the film with certain eyes; this time with certain other eyes.

I maintain that a "magical" connection happens between the viewer and this film. Okay, maybe the significations are not entirely "open" (i.e. like a blank screen which we draw upon), but they head towards that way by being subtle, by not throwing themselves at the cinematic feet of the viewer. For me it is "magical" to discover something in a film, by myself.

Of course, I prefer really "open" cinema, like Akerman (Toute Une Nuit, Jeanne Dielman.) That's why I was disappointed with Richard's film first time round: all those symbols - trams, colours, etc. - and such a feel of control, a sure mark of "closed" cinema (meaning as precise, pinned down.) I prefer the human face to a mere symbol, and there's much of the face here fortunately.

I wonder though if Richard really cares about that, about those more human things in the film. He is developing a tremendous form with his work, and form and content are clearly inseparable as a rule. Is Richard the exception?

For example, Gary talks to Julian about seeing Mark again. The camerawork is miraculous, so exquisite, as Gary moves up and down. He sits at the appropriate moment too (conversation goes to Julian.) There's no doubt Richard is a meticulous film-maker, but that means nothing to me. A more crucial question is this: is Richard becoming the first film-maker in the history of narrative cinema who doesn't care about the content of his films (suffice that it's all brilliantly made) or is he a real cinematic adventurer, going to astonishing ends for the sake of the expression of his content? There may seem to be just a subtle difference between these two things, but for me it's all the difference in the world: the difference between cinema and life, between 'believing something' and 'believing something.'

The something I see here is: a wonderful creation of emotional mood (in the non-dialogue scenes - Julian at home mainly), a surge of human spirit (Gary's sense of amor fati in replacing Fiona with Mark; Amber's courage and gracefulness; Jason's intelligent forgiveness; and Julian's marvellous jump at the end, full of such lightness, such revelation), and a beautiful fluidity within and between scenes.

Richard works and thinks in an anti-theoretical sense to myself (I am holistic; he is mechanical), but I have got something out of his film, even though I did so only on a second viewing and in a way that is perhaps only particular to myself, a way not intended by the film-maker.

(2) I struggle with this film, and so I write more.

I struggle because there are things in it that I love and others I don't, and sometimes these opposites (opposites for me) mix.

I love the idea of flux, or becoming, or the new (there's that nice moment when Julian and Amber agree that "second time round" isn't as good as the first, in relation to being in some place in "New St.") Attendant to this is the idea of interaction, and indeed, to interact is what happens in life (with other people, with things, with oneself.) Wedding these two ideas, we have everchanging living - growth, difference, spirit.

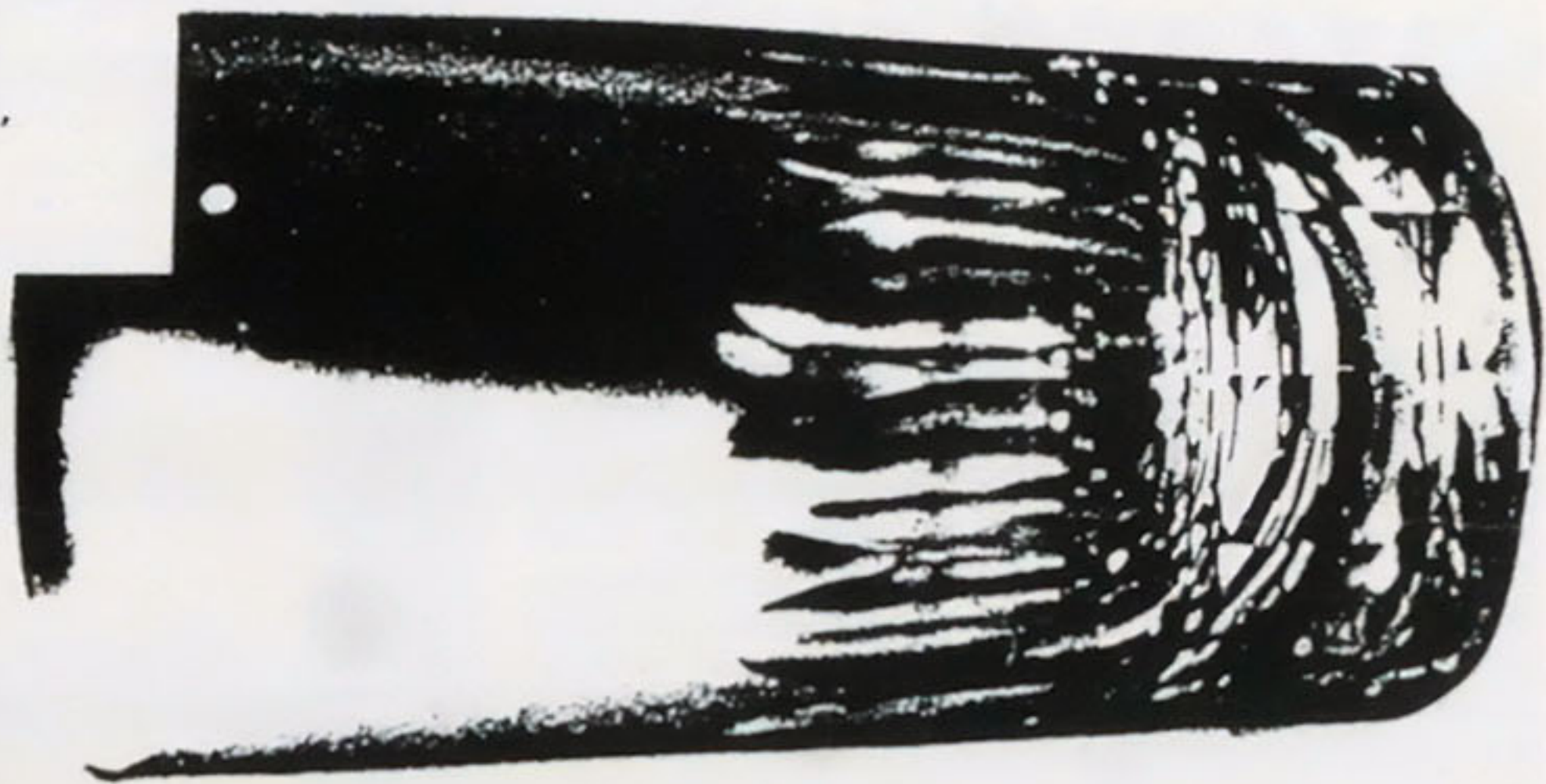
Julian continues to worry me. He doesn't go with Amber because of perceived incompatibility. Fair enough. But there then appears a gap, for a person can be independent of people, but not of living. How does Julian sublimate his life-energy (to put it crudely)? He seems not to, like a cipher. And despite the playfulness within his ringing 199, it is still a sicko activity. The TV watching is the culmination of his stasis, and the Bruegel experience the first spark-to-change. At the end of the film he is totally alive, moving freely, willing to interact.

There are inconsistencies everywhere. Julian's "blankness" is associated with his home, i.e. with aloneness. He says at one point "It's good to get out of the house." The film thus totally devalues the artful act of being on one's own; this put-down seems illogical to me. A bigger contradiction however is the sudden change in Julian at the end. Richard seems to be under the impression that Stasis + Movement = Flux. I would say Movement + Movement = Flux. And to present that would be a far bigger challenge than the all-too-easy contrast Richard presents us with as a replacement.

And this is the other main thing that continues to worry me - Richard's sheer control as a film-maker. I use Pink Desert as an example. That film is a series of slow tracking shots. The idea: movement - constant, if subtle, change. But it's so contrived, so formal. The contradiction I'm suggesting is this: can one create creation? I know this itself sounds silly, but let me explain.

I see it as the Frankenstein/God scenario, i.e. the omnipotence of an overseer. That sense pervades Ordinary Flux: from the choice of title, to the decision to examine many characters, to the rampant symbolism, to the sheer precision of execution. As mentioned above, I feel it may be all overformal - that Richard is not dirtying his hands where his characters are concerned.

I hope people can forgive me for thinking-out-aloud as it were with these notes on this film, but it's a film that I find totally fascinating. I would urge everyone to see it, and not just the once.



Melbourne Super 8 Film Group  
PO Box 12502  
A'Beckett St  
Melbourne 3000



Dear Sir/Madam,

You may be aware that Agfa is Discontinuing from 1/92.  
I forwarded my letter from them to the International magazine  
AMATEUR CINE ENTHUSIAST for their information.  
I recently received a reply from them which I thought may be  
of interest to the readers of SUPER 8.  
You are quite welcome to publish it if you wish.

Yours Sincerely,

Ian Poppins

14th October 1991

# AMATEUR CINÉ ENTHUSIAST

Dear Mr Poppins

Thank you very much indeed for your letter regarding Agfa film.

I have been on to Agfa in the UK who were in some disarray regarding the future of Super 8. First of all they confirmed that the manufacture was being discontinued, and then they came back to me within 2 hours and said this wasn't true and Super 8 was still be manufactured and that only some countries were not importing it, and they understood Australia was one of these.

I am still waiting for confirmation of this in writing and should there be anything different I shall obviously let you know.

However, assuming they are continuing the manufacture, and they assure me they are, maybe you should get on to Van Barr Photographic Supplies to see if they are willing to import it as they are with the Ektachrome.

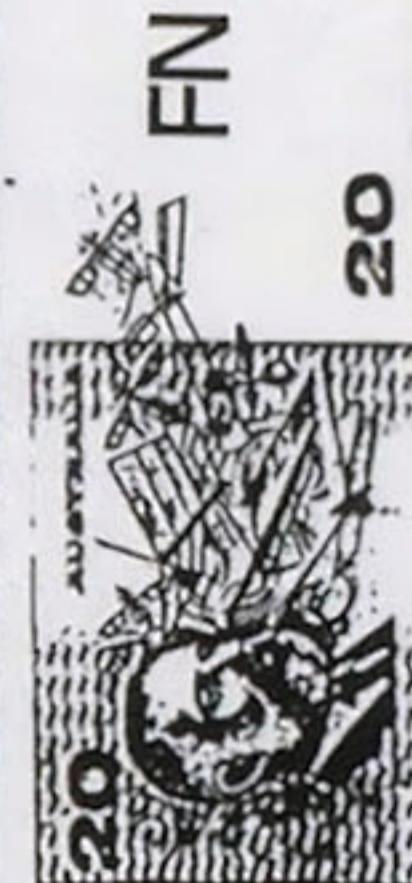
I trust this helps you in some way.

Thank you once again for passing this information on to me.

Yours sincerely

John Shearsmith  
Editor.

Porthallow End, Talland, Looc, Cornwall UK PL13 2JB  
Tel: Polperro (0503) 72445 Telex: 83111 Fax: (0503) 72616



Justia. - Better to let yourself be robbed than have scarecrows about you - that is my taste. And it is under all circumstances a matter of taste - and no more!





MATTHEW REES HAS PHOTOGRAPHED HIS KITCHEN SHELF WITH ESSENTIAL NOURISHMENT

MEDIA RESOURCE CENTRE  
EXHIBITION MANAGER  
MERCURY CINEMA PTY.LTD.

The Mercury Cinema will be a new cinema operated by the Media Resource Centre an incorporated non-profit cultural organisation. The Mercury Cinema will programme a range of film including , Australian independent work, national cinema, first release arthouse repertory, and avant garde work.

Duties include:

- Programming the Mercury Cinema ,which involves researching national and international films and liaising with distributors.
- Administering and supervising all cinema activities including the rostering of projectionist and front of house staff.
- Preparation of operational budgets ,weekly operational reports and reports on cinema programming operations as requested by the Director.
- Co-ordinating programmes with other screen activities undertaken by the Media Resource Centre.
- Working with the Promotions and Publicity Officer on all advertising and promotions of the cinema.

Skills Required:

Experience in all aspects of the management of a cinema essential. A broad knowledge of film and video and a strong involvement with and understanding of film culture. Administrative and Macintosh skills.

This position is subject to funding. Commencing early November 1991.  
Salary \$34,000 pa.

Applications to be sent to the Director, Media Resource Centre Inc, Box 33, Rundle Mall Post Office, Adelaide 5000 by October 25.  
For further information contact Adele Hann, 223 1500.

Sydney Intermedia Network Inc. will present

**MATINAZE 1992**

a selected national survey of new film, video, and intermedia art at the Art Gallery of NSW in March 1992.

**CALL FOR ENTRIES**

Film and video makers are invited to submit work not previously screened in Sydney. Super 8, 16mm, video 8, VHS & Umatic works can be screened. Proposals are also sought for performance and intermedia work which can be realised in the Domain Theatre of the AGNSW. There are no subject or style restrictions however works should be less than 30min in length and should be submitted on VHS for preview by the selection panel. Only completed work will be previewed.

**ENTRY DEADLINE: FRIDAY 29 NOVEMBER 1991**

Entries should be delivered to 1/146 Bourke St, Darlinghurst, Sydney or PO Box 424 Kings Cross 2011.

**GUEST CURATED SCREENINGS**

**CALL FOR PROPOSALS**

Sydney Intermedia Network Inc. will run a program of curated screenings in 1992. The program will include recent and historical Australian and international experimental film, video, and intermedia work. Short film and features which have contemporary relevance will also be considered. The principle of affirmative action for under represented positions is encouraged.

Curators should send a proposal outline and CV to Sydney Intermedia Network, PO Box 424 Kings Cross 2011. Further information Ph (02) 332 4674.

Sydney Intermedia Network Inc receives financial assistance from the Australian Film Commission.

SYDNEY INTERMEDIA NETWORK INC

# "I SAW MYSELF 10 YEARS FROM NOW!"



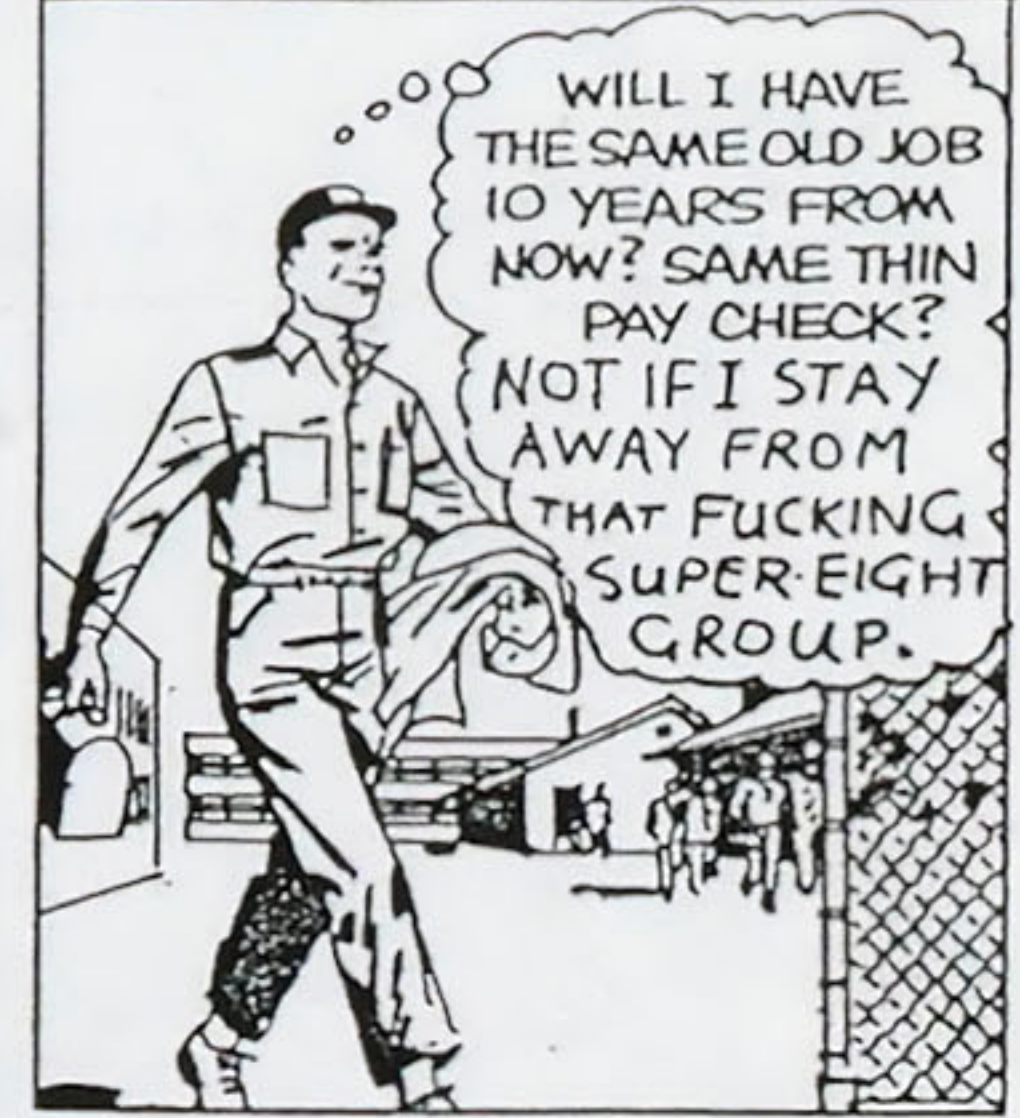
IT'S PAYDAY. THERE WAS FRED, LOOKING A LITTLE RUN-DOWN. THE SAME JOB 10 YEARS. NICE GUY. MARRIED. TWO CHILDREN.

FRED AND I WALKED AWAY FROM THE PAY WINDOW TOGETHER. HE SEEMED DEPRESSED, UNHAPPY.

EACH WEEK I FEEL I'M LETTING THE KIDS DOWN. CAN'T SEEM TO AFFORD THINGS THEY NEED AND BUY SUPER-EIGHT FILM.



FRED'S WORDS HIT ME ALL OF A SUDDEN. I COULD SEE MYSELF SAYING THE SAME THING — 10 YEARS FROM NOW!



THAT NIGHT, STILL THINKING ABOUT FRED, I READ ABOUT HOW GREASING TO THE BOSS OPENS JOB OPPORTUNITIES. HOW PEOPLE LIKE ME CAN WIN PROMOTIONS, MORE PAY.



FRED KEPT ON MAKING HIS WEIRD FILMS — PROBABLY A PERV. MEANWHILE THE BOSS MOVED ME OFF THE LINE. AND TWO RAISES LATER...



THEN ONE DAY, THE BOSS CALLED ME INTO HIS OFFICE.



© SURGERY COMIX

SURGERY COMIX BY GARY O'KEEFE

## SUPER 8 EQUIPMENT HIRE

Equipment	Per Day	Per Week (7 days)
<b>Braun Nizo Sound Camera</b> with wide angle lens, matt box & batteries	\$ 15	\$ 75
<b>Sankyo Sound Camera</b>	\$ 5	\$ 30
<b>Silent Cameras Various</b>	\$ 2	\$ 10
<b>Editor Viewers</b>	\$ 1	\$ 5
<b>Wurker Splicers</b>	\$ 1	\$ 5
<b>Miller Tripod Junior</b>	\$ 2	\$ 10
<b>Elmo St-180 Projector</b> sound, twln track	\$ 5	\$ 30

All equipment to be booked with

Michelle  
525 4470

WHITE GLOVES-WHITE GLOVES-WHITE GLOVES.  
At 7:30 on 12th November Brice and Tony will be bringing along two twentytwo minute reels of short works selected from the "white Gloves" Festival this year. It's a very interesting discipline to do all editing in camera, work within strict time frame in b/w film. You may have questions. You might consider participating yourself in 1992. It's refreshing to set up a simple set of working limitations. Does this necessarily have to result in exercises? I'm very curious to see these films....WHITE GLOVES will be followed by the usual open screening until 10pm. M.W.



# Super Eight Filmmaking Course

Are you a newly inspired aspirant optic unable as yet to realise The dream? Are you a not-so-new Super Eighter whose zeal is subverted by logistical or technical constraints? Then 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 renowned filmmakers.

CONTACT: MARION BUTT  
Council of Adult  
Education Centre,  
256 Flinders St.  
Melb. 3000  
Ph: 652 0611

**Page 11**



## For Sale For Sale

BRAUN NIZO S800 (Silent camera)  
Camera has Schneider lens. Includes  
optical filters and cable.  
SANNA EDITER VIEWER PE 180.  
2x Splicers (Agfa Kleberpresse and Kodak)  
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I hereby certify that \_\_\_\_\_ purchased from  
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of motion pictures (other than films for private, domestic or personal use by or for  
whom they are produced) and exemption is accordingly claimed under item 107  
of the first schedule of the Sales Tax Exemption and Classifications Act.

Name: \_\_\_\_\_

Signed: \_\_\_\_\_

Address: \_\_\_\_\_

Date: \_\_\_\_\_

## DIRECTORY OF MELBOURNE SUPER 8 FILMS

I am being increasingly called upon to put together programmes of Super 8 films for festivals, screenings and so forth. Typically these tend to be programmes of recently produced films. Recently I have met a number of people, some from interstate, who are keen to present programmes of Super 8 films from Melbourne. There does seem to be a genuine interest in what we are and have been producing and I can see a lot of potential for us to get our films to a wider audience. As well as these programmes being mixed or general it would be good to be able to present films that are thematically linked or are in the same genre, or deal with similar subjects. The possibilities are numerous. A good example would be the 'Beyond Documentary, Beyond Fiction' programme recently screened at the Cinematheque.

There is a problem in all of this. It is not always easy to remember what films are, or have been, around, who made them or how they could be programmed.

To help solve this problem I propose to compile a 'Directory of Melbourne Super 8 Films'. Ideally this will include films made recently as well as films dating from years back. It would also be updated on a regular basis.

To do this I need information from the filmmakers about films they have made and would like to be considered for future screenings. This information would not be published or widely available but would be to assist in sourcing material.

I have put together a form for you to fill out if you are interested in any of your films being included in the directory. Copy the form and fill it out for as many films as you would like included. The more information you can provide, the better.

STEVEN BALL

DIRECTORY OF MELBOURNE SUPER 8 FILMS

NAME \_\_\_\_\_

PHONE NO. \_\_\_\_\_

ADDRESS \_\_\_\_\_

TITLE OF FILM \_\_\_\_\_

YEAR OF PRODUCTION \_\_\_\_\_

PROGRAMME NOTES (FOR POSSIBLE PUBLICATION)

DESCRIPTION OF SUBJECT/THEMES/CONCERNS/APPROACH ETC. (NOT FOR PUBLICATION)

SOUND/SILENT \*

COLOUR/B&W/BOTH \*

STILLS AVAILABLE? YES/NO\*

COPIES AVAILABLE: ONLY ORIGINAL/PRINT/VIDEO \*

(\*delete where applicable)

GENRE(S) OF FILM (IF APPLICABLE) \_\_\_\_\_

SCREENING HISTORY (IF ANY):

DATE

EVENT

VENUE

PROGRAMME

PLEASE LIST ANY PUBLISHED ARTICLES/REVIEWS REFERING TO THE FILM:

DATE

PUBLICATION

ARTICLE & WRITER

WHAT SORTS OF PROGRAMME(S) DO YOU THINK THE FILM WOULD FIT INTO WELL?

Please continue on another sheet if there is not enough room on this one.

Please return completed form to Steven Ball at PO Box 12502, A'Beckett St, 3000