



1991 was a landmark year for the Melbourne Super 8 Film Group.

April saw the departure of Bill Mousoulis from his position of Group Administrator and committee member. Bill had held this position since mid 1985.

The administration of the group was taken over by sharing responsibilities within the committee and members. Jenny Pignataro stood in as interim administrator, Richard Touhey took over equipment hire, open screenings by Matthew Rees, Newsletter by Julian Dahl, Funding by Michelle Ryan and Festival Co-ordinator Steven Ball.

This was successful however there were some problems inherent with splitting the functions of the group in this way.

Lack of any financial assistance from the Government brought the group back to the early days when we were non funded and relied on memberships to keep us going.

Financial survival was a major problem for the group. We had to reduce spending and try to bring in some more income. In June this was achieved by charging \$ 2.00 for open screenings, and by reducing the screening time. The newsletter was trimmed back cost wise and we introduced paid advertising. Payments to the video compilation film makers were deferred. We managed to keep our head above water, by the time we received funding in November 1991 the bank balance was still in the black.

Funding was also a problem with this years festival, we didn't know that we had the money right up to the last minute. The date was changed accordingly, however it did place pressure on Steven in making arrangements for the festival.

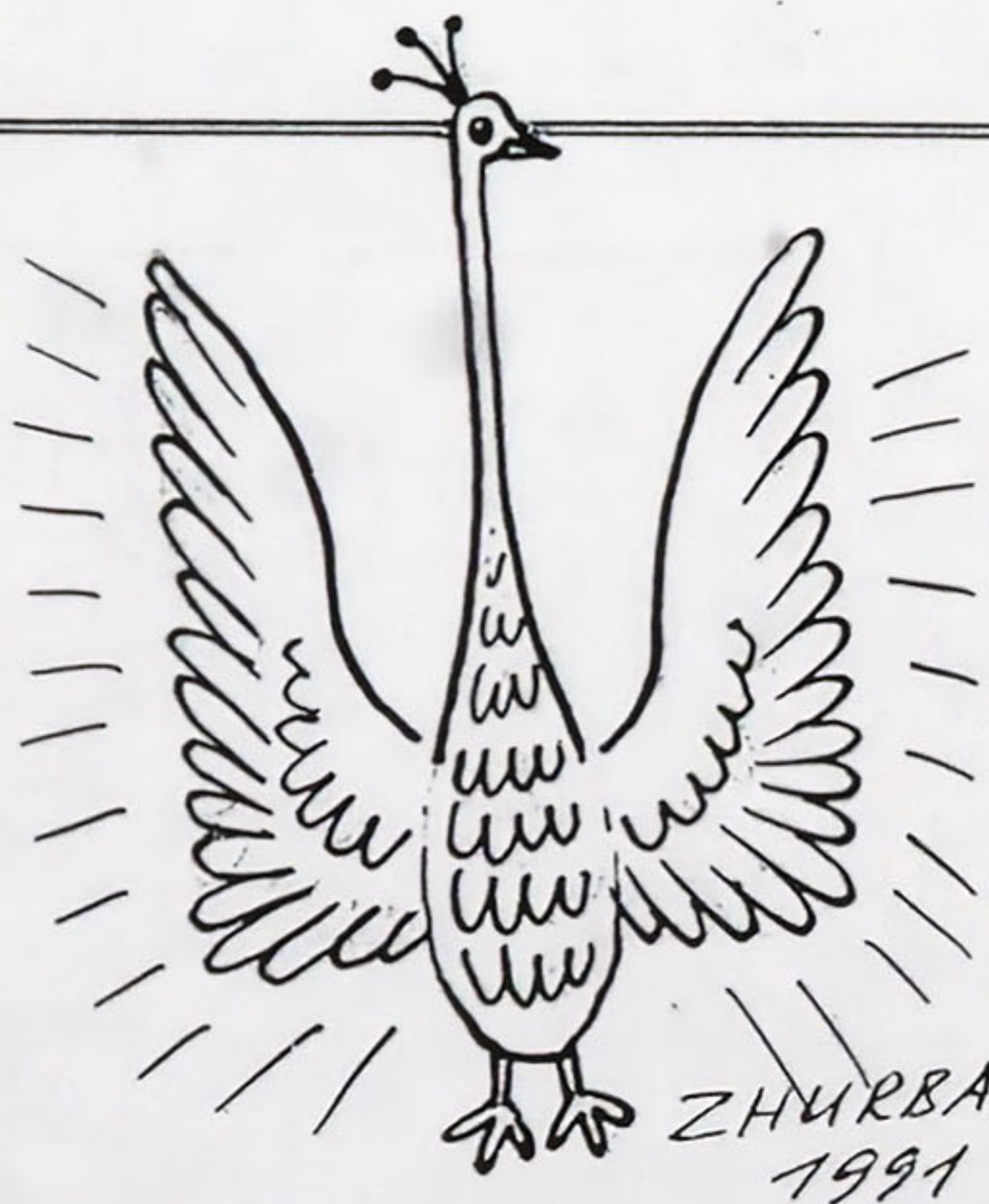
The annual Super 8 Film Festival was held for the first time at the State Film Centre. It proved to be a success both audience wise and financially, i.e. we broke even. Many thanks to Steven's tireless work.



AARON FLORES (MEXICO)

## 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.



ALEXANDER ZHURBA (RUSSIA)

The newsletter this year averaged twelve pages each issue, and around nine editors/layout people. Thanks to Julian Dahl for taking the reins in the early part of the year.

It was good to see that membership increased from 75 this time last year, to 95 at the end of November 1991.

The opening screenings continued throughout the year, included in the screenings were five special feature programs. The average audience of around thirty people saw in excess of 75 films.

There were various other screenings throughout Australia that the group was involved in, including the Melbourne Film Festival, The Fringe festival, two programs at the Cinema Tech and the Jump cut festival in Perth.

Equipment hire continued this year, we had problems with limited resources however people were still able to access equipment where necessary. Thanks to Bill, Richard and Michelle.

The outlook for 1992 looks good, the group has acquired an office, this will give us some added focus and centralise as much as necessary the activities of the group.

Steven Ball will be taking on the responsibilities of administrator.

## NOTES FROM THE TRIP WEST

Last November I had the good fortune of accompanying a package of Melbourne Super-8 films to the Jump-Cut Film Festival in Perth. This festival is somewhat similar in style and structure to our Melbourne Film Festival, although Jump-Cut is of a smaller scale. Indeed the similarities extend to the Melbourne Festival director Tait Brady being largely responsible for Jump-Cut (and giving us our three hour session).

Before I make my generalisations about the film environment in Perth, I must cover myself by mentioning that I was there only a day and a half, and, like visitors to any place, was eager to identify, categorise and evaluate what I saw. Please read what I have to say with this qualification (and justification) in mind.

At the airport I was met by two members of Way Out West (W.O.W.), a local film/video/etc. group. Melbourne film makers may know some W.O.W. members work from a M.I.M.A. screening last year, which I unfortunately did not attend. In Perth I again did not see any of their work and so am somewhat in the dark about the group. However, in talking to W.O.W. members, there does seem to be a substantial connection between their group, and the Film and Television Institute, (F.T.I.), and of this I can speak.

The F.T.I. is a state government initiative designed to nurture a local film culture and industry in W.A.. Based in a quite wonderful sand stone building (somewhat like a church) in Fremantle, the F.T.I. seems to have become the centre for most film activities (save the Cinematheque which is at the Perth library). This includes more mixing between film/t.v. industry people and independent film makers than I have seen here.

An example of this was on Saturday morning when the main cinema (about 150 seats) was used for a rushes screening of a new Baron Film's feature, and it seemed anyone interested could sit in.

Mixing like this can be both good and bad. The F.T.I. is a major equipment hire company in the west and F.T.I. members can get up to a 70% discount on equipment rental. This is a very attractive incentive. However the equipment available is all of professional standard, and consequently is still inhibitingly expensive, thus posing serious time limitations as well as encouraging commercial production values and approaches - and this, while good for some, is bad for an independent film environment. Indeed, the impression I got from the few W.O.W. members I spoke to was that they (and the group) think in terms of the industry, working on commercial films and planning their own work around conventional industry systems and ideas of production.

Back to Super-8. There was considerable interest in basic information concerning the availability of materials (stock, splicing tape,

processing, etc.), indicating that S-8 may have had restricted use in recent years. (Amongst W.O.W. members it seems quite common to shoot S-8 then edit video). There was also much interest in this Super-8 scene thing happening in Melbourne. It was encouraging to think of us in these terms.

The screening was on Sunday night between six thirty and about ten, with a starting time making it impossible for people attending Godard's *Grandeur and Decadence* at the Lumiere to make it to Fremantle in time. We did not suffer for this!

The S-8 projector could only be used in the small 50 seat cinema, and this was filled. This was a good turn out, especially considering the Jump Cut festival overall was disappointingly under patronised by about 70%, and that in Melbourne we would have drawn about 150 people from a city three or four times the size.

We got a general film audience, which I prefer to the groovy underground audiences we sometimes get here (as we did for our Super-8 fest.). Prior to the films I gave a brief talk about our group, Super-8 film making in Melbourne and introduced the films (listed in a previous edition of S-8) as being, with few exceptions, from the 1990 Melbourne S-8 fest.

Nick Ostrovskis' film *Optic Youth* was played from a video tape, but held up very well none the less due to the small space.

During the three hours, we had our share of walk outs - which is quite normal and nothing to be ashamed of. If they don't want to be there, they are quite right to go. (A few people also came in near the end).

The audience response was rather reserved. I felt this was partly to do with an unfamiliarity with Super-8's production systems. By this I don't mean the standard of production, so much as the forms used and the properties and possibilities specific to the gauge, these being quite different in practice to the films most people (like festival goers) are used to. This being the case, the screening was a success.

Something I mentioned (and waffled on about) in my introduction was a certain paradoxical aspect of Super-8 in regard to these production value things. I said that because Super-8 offers a (slightly) different set of properties and possibilities to conventional film practice, and that this tends to turn people with film industry aspirations away as they quickly find it does not have 'recognition' from the general film community, working in Super-8 becomes a merit. This is because from here it can be said that people left using Super-8 do so only for the sake of art.

Another paradox of Super-8 is that, generally, and with some justification, Super-8 is seen as being of the lowest quality in both picture and sound. In practice however, this is not entirely the case. The resolution of Super-8 Kodachrome for example, can be far better than that of a standard 16mm print from



colour neg. (especially Fuji neg. stock, which is more affordable for the independent).

Also, a Super-8 magnetic sound recording can be far superior to a 16mm optical track, especially seeing as it is not uncommon for Super-8 sound to be a first generation recording going through the projector.

Again, Kodachrome and black and white S-8 images can last without fading for decades longer than a print from colour negative in 35mm or 16mm. Only the old three strip Technicolor 35mm format at the very top of the technology scale can last as long as these reversal stocks. (These days the really big Hollywood films are starting to be copied onto 3 strip technicolor for archival purposes).

An example of all this was seen recently in Gary O'keif's film Rosstown Rd. The colour, resolution, and sound were all quite remarkable, and on this technical level, easily comparable to 16mm. The film, as it is now, could only have been made on S-8 (obviously, change the gauge, change the film). The paradox here is that sadly, due to scratches etc., it wont stay in this condition.

These paradoxes, among other things, are what give Super-8 it's particular character, and what sets it apart from the other gauges as a unique, if miss understood, format.

Richard Tuohy



PETE SPENCE

## THE MELBOURNE SUPER 8 FILM GROUP IN 1992

STEVEN BALL

For much of 1991 the group existed without funding, from hand to mouth, and since the resignation of Bill Mousoulis, without an administrator. The group was run by committee, the various areas of activity delegated to individual committee members. This situation was always intended as temporary, an interim administrative regime to exist until such time as funding was restored and an administrator found. In spite of this we were able to continue holding the monthly open screenings, publish monthly newsletters and hire out equipment, albeit increasingly dilapidated and falling into disrepair. We also managed to maintain a strong profile as a group and were represented in most of the major film festivals.

Evidence of the dedication of many of the filmmakers in the group can be seen in the fact that the group continued, not just to exist, but to thrive. The number of entries to, and the quality of the films selected for the festival bears this out. Many people, and importantly those not usually connected with the group who could take a more or less objective view, agree that the films in the festival had a strength, a maturity if you like, often quite rare in Super 8 filmmaking. It seems that Melbourne Super 8 films are gaining a reputation as a phenomena to be reckoned with, not just within Australia but within an international context. This is not due to clever administration or brilliant organisation but to the existence of a healthily diverse and prolific filmmaking practice.

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PETE SPENCE

Funding may have been restored but this is no cause for idle celebration. Of the amount we applied for from the AFC we received just over two thirds. Given the position and reputation of Melbourne Super 8 filmmaking we deserve the funding required to support the activity. We are doing the 'cultural groundwork' that contributes to the future health of Australian filmmaking and as such we should be lobbying for the finances that will enable us to retain our independence. Many believe that reliance upon government funding is a bind. On the contrary, it is the thing that enables us to function independently. As long as the government departments exist to facilitate cultural development then their support is our right, not our privilege. They have a responsibility to support us without condition, anything else is lip service and hypocrisy.

It is my intention throughout 1992 to pursue new sources of finance both from funding bodies and through self-generated income. Unfortunately we cannot rely on automatic government support and we must become more 'entrepreneurial' in our approach to all methods of fund raising. We must also resist slipping into being passively apologetic or fawningly compliant as, in many ways, we represent and facilitate an important and necessarily innovative area of filmmaking. Our future existence relies upon our recognition of this and actively representing this in our approach to funding bodies and film manufacturers alike.

This is not achieved without a certain structural and organisational consistency. As administrator there are a number of initiatives that I am working on putting into place to establish a solid workable base for the group and to expand the opportunities available for group members.

There has been much talk about the desirability of having a specific location for the group's activities. In the past the group's home has been the home of Bill Mousoulis. Since his resignation the group's administration has been a fragmented and nomadic thing. It was difficult to establish any kind of base without the necessary funds to cover rent. I'm sure that Bill, and others who have tried to run things from home, would agree that it could get pretty intrusive, and members may have found it somewhat off-putting having to enter a person's living space to pick up equipment and so forth. The ideal would be to have a space where visitors would be free to 'drop in', where the administrative work could be performed, where the newsletter could be produced, equipment stored and hired, workshops held etc., etc., etcetera.....

This is no longer simply an ideal but a soon to be realised reality.

For the administration of the festival the group rented a small area in the Melbourne International Film Festival office in A'Beckett St. at a very reasonable rent. Since the festival we have kept our tenancy there. The Film Festival is soon to move to new premises in Johnston St., Fitzroy. It is an old factory building that will house the festival office as well as a number of other film and arts related groups including the Super 8 Group.

Also housed in the same building will be a 100 seat theatrette which the Film Festival is setting up, principally for its own purposes, but also as a resource to be used by other film groups and organisations. It is proposed that this will become the venue for our open screenings. We will also be able to use it for special one-off screening events. All our activities will be under one roof, a marked improvement on the previous state of affairs which will help give the group an identity and

approachability which it has lacked so far. Watch the newsletter for details.

Another initiative is the rationalisation of distribution and exhibition of Super 8 films from Melbourne. The scope for the range and number of programmes of Melbourne Super 8 films that can be organised for screenings in collaboration with festivals and other exhibitors within Melbourne, interstate and overseas, increases at each open screening. To increase the potential of our films getting more exposure requires two courses of action. Firstly the establishment of a comprehensive information resource containing details of filmmakers with films that are available for screening. This would be of great assistance to individuals with ideas for programmes of films and for sourcing and identifying dimly remembered films from open screenings and other events. This is the reason for compiling the *Directory of Melbourne Super 8 Films*. It will become a living archive to be updated on a regular basis. The response to the call for entries to the *Directory* in a previous newsletter has been poor to say the least and the form has been reproduced in this newsletter. Why do we make films unless we intend them to be seen? **Register your films.** Anyone with suggestions or ideas for programmes of films for future screenings are encouraged to contact the group. Remember it is your group and your ideas count.

The second course of action is to canvass for representation of Melbourne Super 8 Film with festivals and exhibitors throughout Australia and overseas. I have already contacted a number of interstate exhibitors with a view to setting up screenings of a selection of Melbourne films from the festival. If there is enough interest this could turn into a mini touring programme. There has also been some interest in Melbourne Super 8 films from the Oberhausen Festival which is currently being followed up.

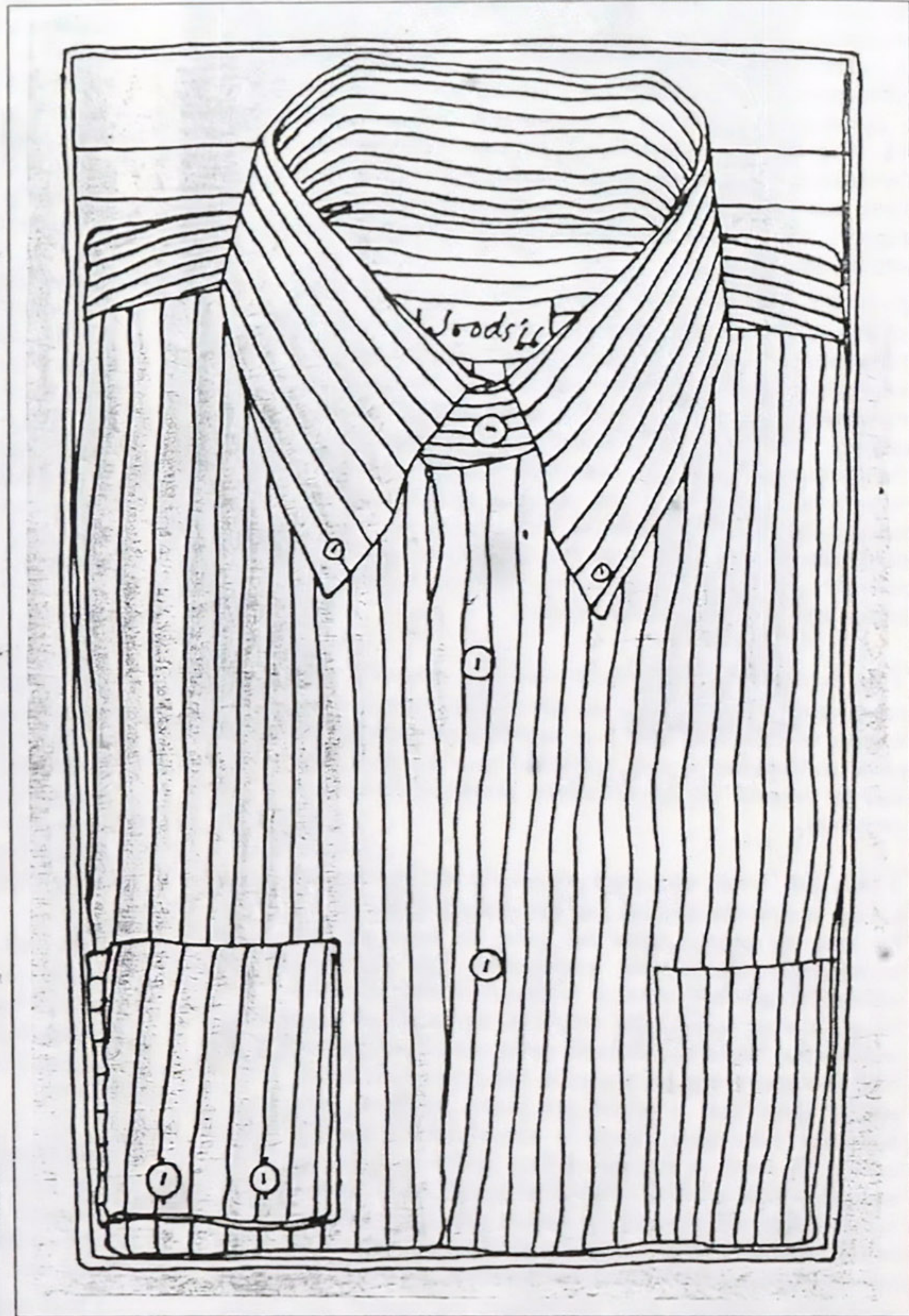
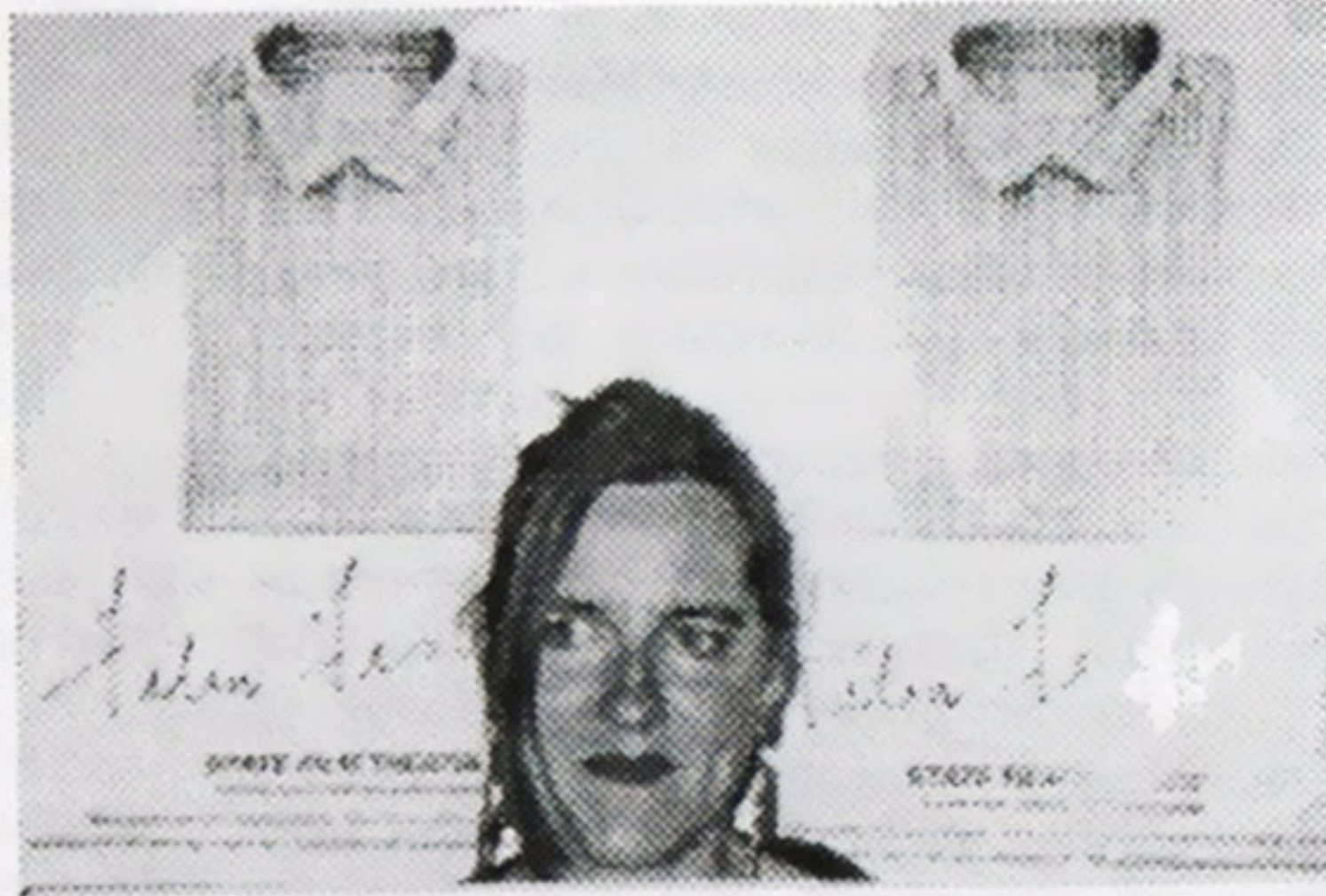
Last year, due to the good old 'lack of funds' we were unable to produce a yearbook, which had become an annual feature of the Super 8 Group. A yearbook is planned for this year and members with ideas, suggestions and articles are encouraged to contribute them.

The equipment pool is in a bit of a sorry state. Over the past year various items have fallen into various states of disrepair. There will be a hold on equipment hire for a while whilst we take stock of what we have, what else we need and necessary repairs are carried out.

These are the plans. There has been a lot of discussion about the future of Super 8. There is no doubt that it is a threatened medium and yet in Melbourne right here and now the 'Super 8 scene' is as healthy as it has ever been. It is widely acknowledged that this is largely due to the existence of the Melbourne Super 8 Film Group and its support and encouragement of Super 8 filmmakers. There is no time for complacency. Whether or not we are fighting a losing battle is not the issue here. As long as there are individuals interested in making Super 8 films it is the responsibility of the group to support and represent them. There will be continuing arguments about the nature of the group and what it is we should be doing, our philosophical and cultural orientation, whether we are 'merely' hobbyists or 'serious' filmmakers. These debates are important and essential to the group. They indicate that we have a sense of our own existence and that this is frequently questioned is crucial. One of the most remarkable things about the group is its openness, a rare quality, and in that our diversity is our strength. Regardless of what some would have us believe is the impending death of Super 8 we can't afford to become too apocalyptic, we represent a living culture and as a group we must not become a confederation of losers.



# THE SIXTH MELBOURNE SUPER 8 FILM FESTIVAL



Tony Woods. *Lined Shirt* (1966)

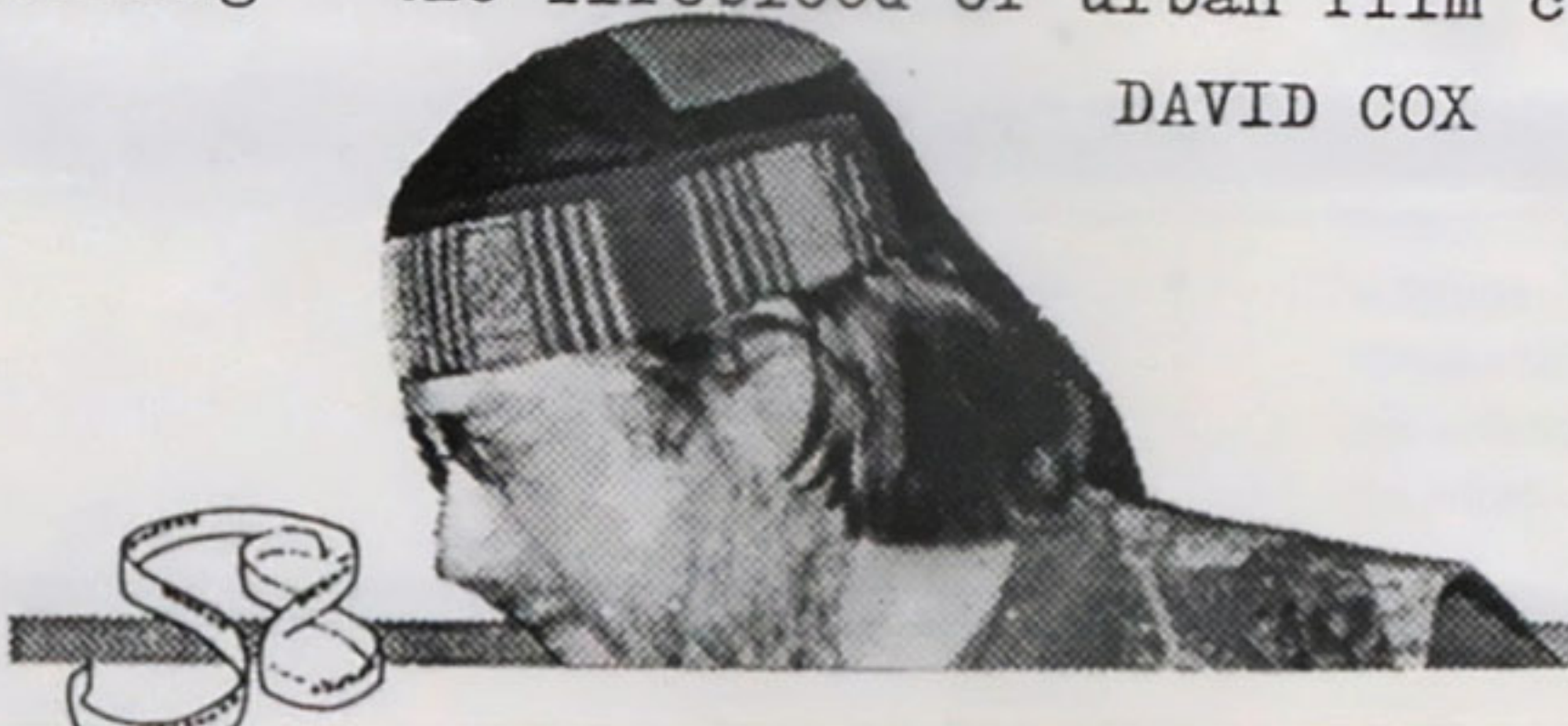
This year's Melbourne Super 8 Festival was a highly organised & bold affair, characterised by a number of exquisitely constructed jewel-films. EIFFEL TOWER SPONGE FILM. This wry and witty film by Chris Windmill is a jokey celebration of the Paris landmark. The camera for the first part races panicstricken up and down the tower and finishes with giddy/loving/long duration takes of brightly coloured sponges in the shape of the tower itself, sitting proudly "much later" on a bath at the filmmaker's flat. The music by Ian Nightingale is particularly effective, & rouses the spirit and sends us all for a walk in the Tuleries with its melodik whimsey and ethnologically accurate contextualisation. DEAD ROADS. Heinz Boeck offers a pastiche of images from some halfremembered stay in a room. Strange creatures haunt the protagonist who wonders through a netherland of scraps of information and lonely selfreflexive boredom. The adrenaline edge of a Boeck film cannot be mistaken.

# THE SIXTH MELBOURNE SUPER 8 FILM FESTIVAL

Transcendant: & sonically crafted to distil thoughts and notes into studied experimentation. A kind of rural isolation and pathological scrutiny of detail creates an ambience of style unique to the Boeck look. A vision of genuine insight and awareness. **TIED WIRED AND SCREWED.** Sarah Van Rompaey assaults the viewer with unambiguous sausages lined up with real pigs eyes at their tips. Animated cabbage men and offal compete with each other to receive electric shocks from a strange torture device with voltage needles & alligator clips as a S&M bondage madam narrates the requirements of a day at work. Very playful and cutting, the film seeks to literally explore the meat and fluid of sexual fantasy as practice, and in the process comments knowingly on the language of power and control & vice versa. A startling work from a promising new animator. **PENTIMENTO.** By Melissa Rymer manages to succeed on film what Italo Calvino achieved so dextrously in print with his book "Invisible Cities"-that is; elucidate the myth of Venice as the starting point for analyzing ANY city. In this case the "Myth of Venice" is transposed to the "Myth of Melbourne" the programme notes tell us. The beautiful collusion of images culled from atlases & art books are interspersed with shots of Melbourne which act as knowing forgeries of shots of Venice, also included. The lilting soundtrack's voice of the woman narrator, illicit truths and observations in a laconic and resigned tone lending an amazing poignancy to the imagery.

Steven Ball who organised the 1991 festival has really done a great job. The tone of the festival, right down to the Pete Smith Ads. with slides advertising Super 8 facilities reflected a growing confidence and knowing playfulness the Melbourne Super 8 Group has matured into over its five year history. This group really thinks for a living, gone at last are the daggy urban halftruthfilms, which Bill was once urged to refer to as "bullshit films" - those unsure of what they were saying, unsure of why they wanted to exist, not even interesting despite this but included to keep those members who's films they were content. The festival attracted capacity crowds every night, & the now defunct State Film Theatre has never been busier this on the very eve of its closure for "renovation". Then again the Melbourne Super 8 Group has always been a bit of a vanguard. Doing what other filmschools and institutions wish they were doing, & with half the finances and twice the dedication. An inspiration to this filmmaker to get more involved in Super 8 & its accompanying culture of the open screening - the lifeblood of urban film culture!!

DAVID COX



**VAN BAR**

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## NEXT OPEN SCREENING (see next open screening back page)

### RICK RANDALL: A SHORT FILM BIOGRAPHY

1959-1981 Super 8. Uh, what's that?

1982 A drunken, crazed dinnerparty led to the infectious idea that we, as a household, make a film about a drunken, crazed dinnerparty. We sober up sufficiently to make "CAPTAIN CROW" with sound recorded on cassette. Sync, uh, what's that.

1983 I am at a loose end. I am lent a Canon 814. I go forth and shoot (and edit) "CIRCUS OZ" and "BATHURST", two short docs result.

1984 London. Reunited with the camera's owner we organise another dinnerparty. "MY FATHER, MY ELF" is the product.

1985 Fascinated by the story of an old man discovered living in Melbourne Zoo I make "GIBBON ISLAND" with friends helping out as usual.

1985-1992 Work on other formats (16mm and video) and extended travelling precludes the possibility of more ambitious projects in Super 8.

### FILMOGRAPHY

CAPTAIN CROW AND THE ZOMBIES LIVE AT RIVERSIDE RD. 1982 12 Mins.

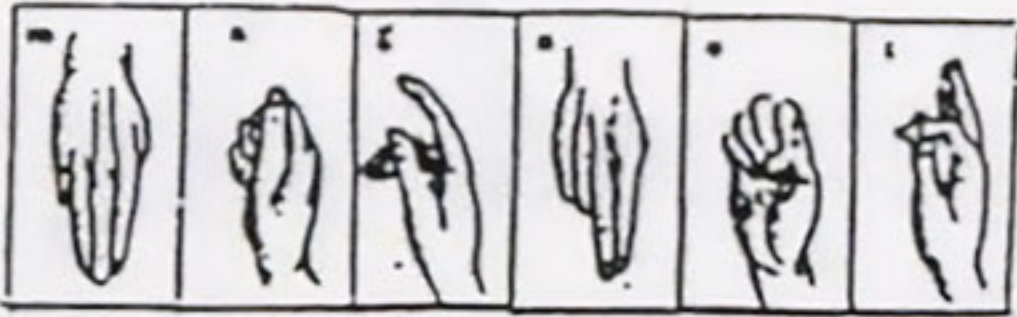
CIRCUS OZ. 1983 14 Mins.

BATHURST WELCOMES THOSE WHO DO THE RIGHT THING. 1983 5 Mins.

GOING TO WORK 1983 5 Mins.

MY FATHER, MY ELF 1984 10 Mins.

GIBBON ISLAND 1985 15 Mins.



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CONTACT: MARION BUTT  
Council of Adult  
Education Centre,  
256 Flinders St.  
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Seeing Richard Tuohy's *Ordinary Flux* once again has provided me with an opportunity to test a hypothesis. Namely, that in the cinema the hardest thing to do is to show what characters are thinking. To do this one needs to have a profound understanding of one's medium and craft.

For Tuohy, as for Bresson, the greatest challenge which the cinema faces is to convey the internal life of people. *Ordinary Flux*, with its contradictory title -how can something be both ordinary and fluctuating at the same time- achieves this admirably; think of the telephone conversation where Julian walks in and out of the frame in a motion that represents his dread of entrapment. The beauty of this little piece of business is that it also extends beyond the immediate context of the conversation; in a film where stillness and rigidity become emblems of the soul, Julian's movement during this phone conversation reflects the fluctuations of his own soul as he weighs up the pros and cons of a possible second meeting with Amber. The beauty of the phone conversation is this: the contrast in posture and movement of the two characters signifies the different desires of the two people.

Another exquisite scene is the one in the car, just after the party, where Amber asks Julian in for coffee. Tuohy's *mise en scène* here is perfect. The scene begins with a two-shot which unites Amber and Julian for most of the conversation prior to Amber's asking him to come in; at that point, with the bringing forth of an individual's desire, the shot changes to a single on Amber followed by a single of Julian as he thinks of an answer; the scene continues in this alternating fashion until they both say goodnight. Prior to Amber asking the question the *mise en scène* worked to establish a unity between the two characters by placing them both in the one composition; Tuohy's decision to change to single shots of each character works to isolate them and to establish each character as an individual while preserving the integrity of their desires. To shoot the scene any other way is unthinkable for it would lose precisely that quality of latent desire and denial which makes the scene what it is, a perfect illustration of Bresson's creed: the cinema as a way into the internal life of characters. All that remains to be said on this matter is whether or not the final conversation between Julian and Jason is one in which we are allowed a glimpse into Julian's thoughts.

I must confess that the first time I saw the film I was surprised by the ending as it seemed to arrive all too quickly and more importantly, quietly. The final shots of the tram waiting for the green light are obvious signs of the freedom which awaits Julian. What troubled me, however, was the way in which I felt that the ending failed to live up to its transcendental potential, a potential such as you would expect when a free man hops onto a tram and a green light sends him towards his destiny. It was only on seeing the film a second time that I realized that the real moment of transcendence is not contained so much in the green light as in the conversation prior to the ending and in the very hop with which Julian boards the tram. In the penultimate scene where Julian tells his friend he doesn't know where he is going, there comes over his face an indescribable look that registers the grace, the "ordinary flux", which results in his capricious tram ride. I say indescribable because the difference in the actor's face at this point to the rest of his performance is so subtle as to be unnoticeable on a first viewing. If we look closely, we will see that in this scene the performance of the actor who plays Jason is more constrained and robotic here than at any other point in the film, and certainly, more so than the actor who plays Julian is in this scene; this is necessary if the difference between Jason, the robotic office-worker, and Julian, the non-robotic office-worker, is to be conveyed through the means which Tuohy, as director, has allowed himself to use in this scene: the actor's body. Only on a second viewing is it possible to see the relaxed quality of Julian's face in this scene as a moment of quiet grace. This feeling of quiet serenity is a prelude to the film's final moment of transcendence when, in the next scene, Julian alights onto the tram with a hop which, as Bill Mousoulis so eloquently put it, is "full of such lightness, such revelation", that I consider it to be one of the few beautiful moments I know of in the cinema.

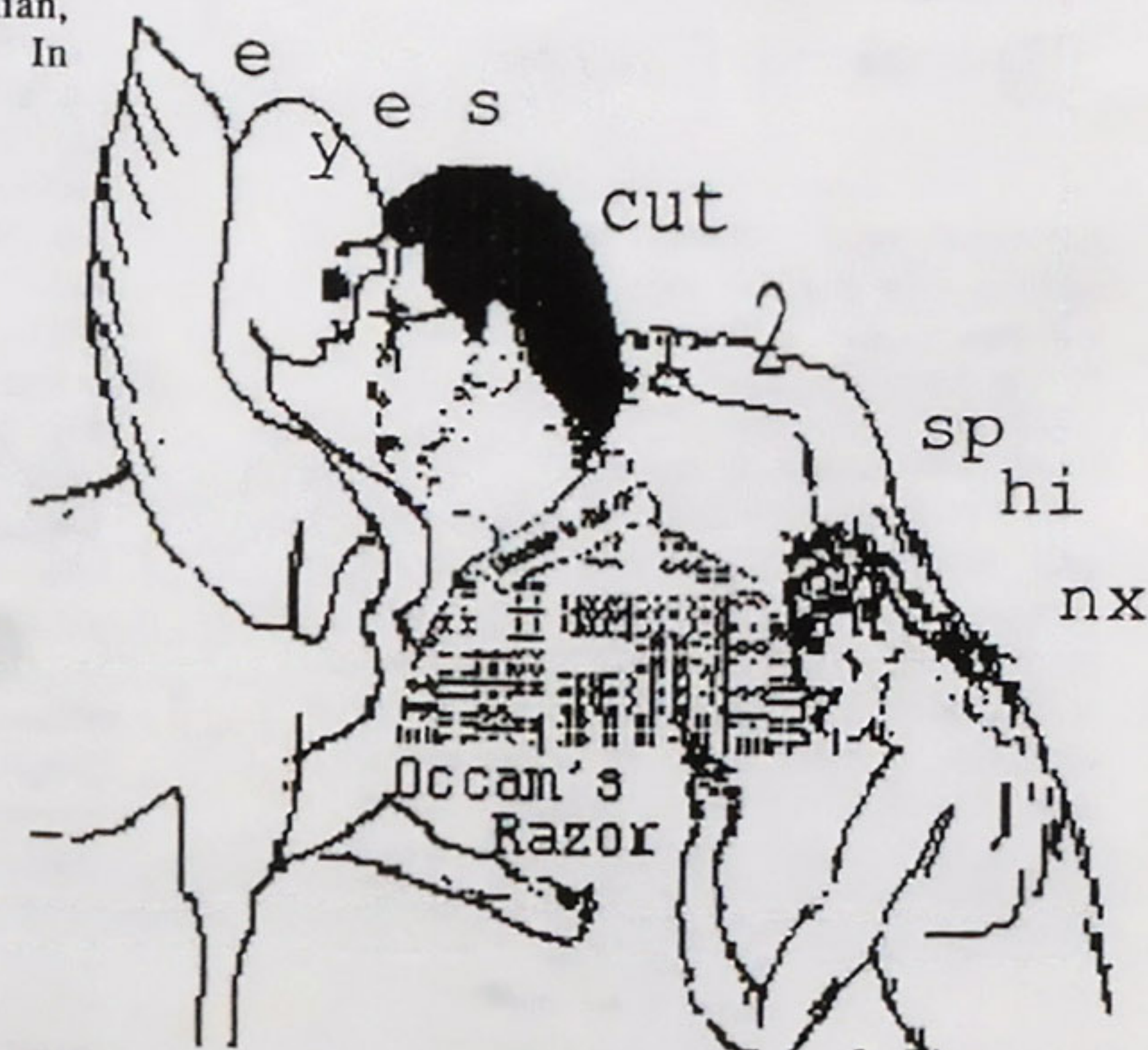
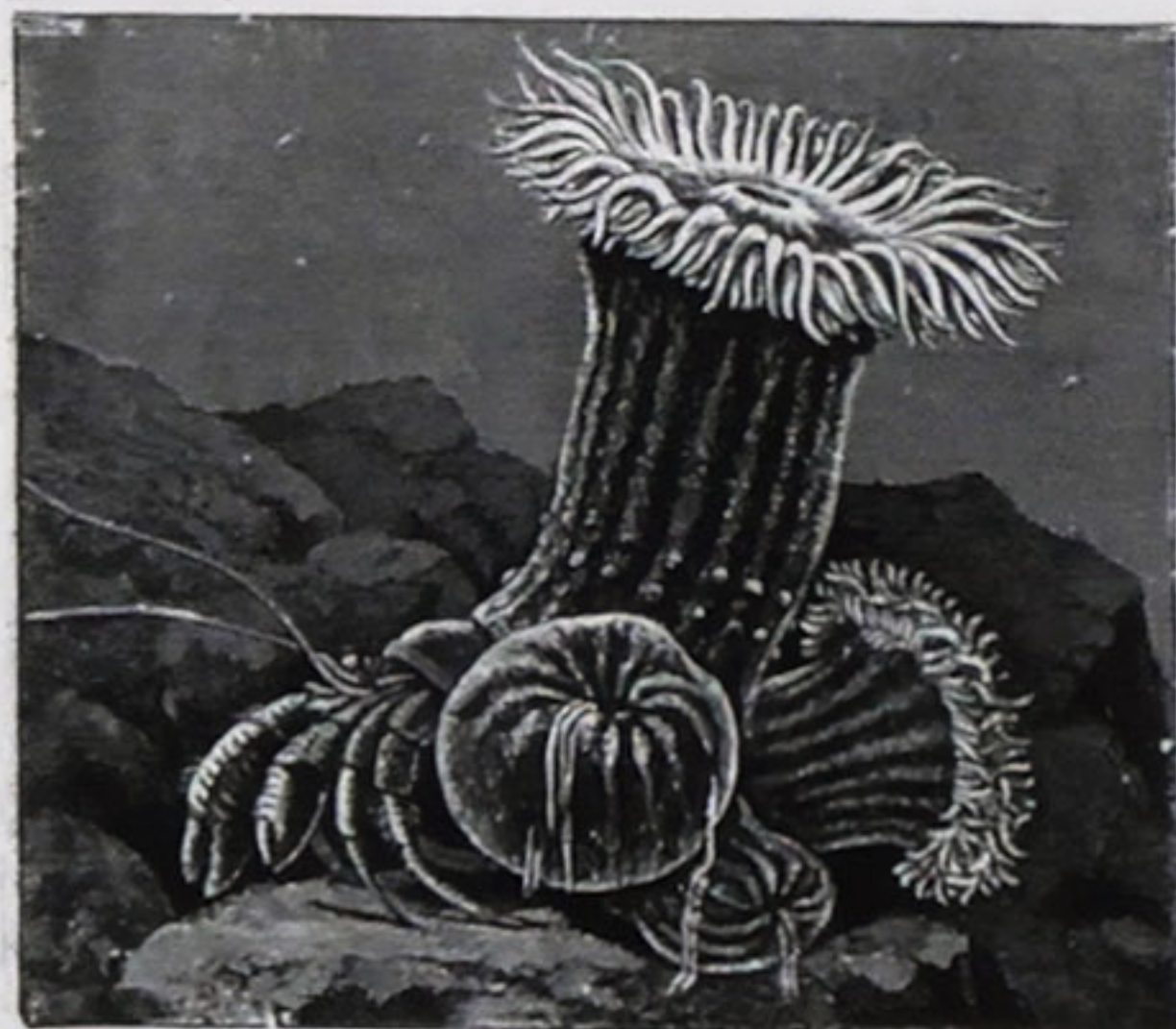
If the cinema is a gestural medium -and I believe it is- then I would have to place this one gesture up there with the best, ranging from John Wayne lifting up Nathalie Wood at the end of *The Searchers*, to Louis Jordan's looking back at the ghost of Joan Fontaine before leaving to meet his death in *Letter From an Unknown Woman*. Both of these instances are examples of sublime gestures which convey the transcendence of a character as they approach their fate. If I digress on the matter it is because the power of these gestures is so great that they take on a life of their own, that is, they live on in our memory quite apart from the rest of the film from which they came from, and become, as Jimmy Stewart put it, "tiny pieces of time... that [people] never forget".

If I keep using the word transcendence or sublimity it is because Tuohy is a passionate student of Ozu -indeed, the film contains an Ozu reference in the form of a well placed bottle of stout- so that it is appropriate to speak of Tuohy's film as belonging to that cinema which, as Paul Schrader calls it, is one of transcendence. One may quibble that the inability to appreciate the true moment of transcendence on a first viewing is a fault, but I think not. When I consider the performance of the actors in the film -so refined, so restrained, and yet so natural- I cannot see how the film should have been otherwise. We are speaking here of things so delicate that they vanish as we grasp them; that is why a first viewing of *Ordinary Flux* tends to dissappoint.

Another point I wish to make concerns the significance of time in the film. Think of the number of occasions a clock is shown, or that someone speaks of time, be it the final words of the film, "It's time" or the conversation on how things change in time, "It's never the same a second time". In a film as poised as this, and where to move through space is also movement through time and not merely *being* in time, the only way out of being crushed by time is to keep moving; the movement of a tram towards some unknown point is the *motif* of this idea; one thinks of the number of times a tram is heard to pass by on the soundtrack or seen to pass by the front of the building with the clock tower where Julian works; the final tram ride is thus well anticipated by the film's formal structure.

This predeliction towards movement also characterizes Julian; the film opens with him being asked to drive someone to a birthday party (another marker of time passing) so that his character is constantly associated with notions of mobility. Amber on the other hand, is constantly associated with immobility and with the need to get a lift from someone else. It would be a mistake, however, to take this as showing her as being less passionate about her own time, far from it, for it is she who rings back and suggests the night out at the theatre; at the worst, all you could say about her is what Jason says of her, "She's very efficient" so that the difference between herself and Julian is that he spends his time wastefully, while she spends it efficiently, not wasting a moment; the problem is that she is suffocating under the weight of this efficiency. Julian, on the other hand, does not know what to do with his time. In either case, a dose of "ordinary flux" is called for.

Michael Filippidis



Entia non sunt multiplicanda praeter necessitatem

NORMA PEARSE

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(Hi-band/Lo-band U-Matic,  
and VHS video)

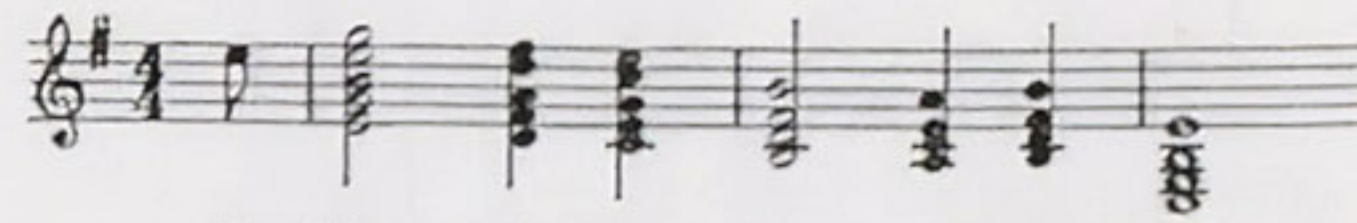
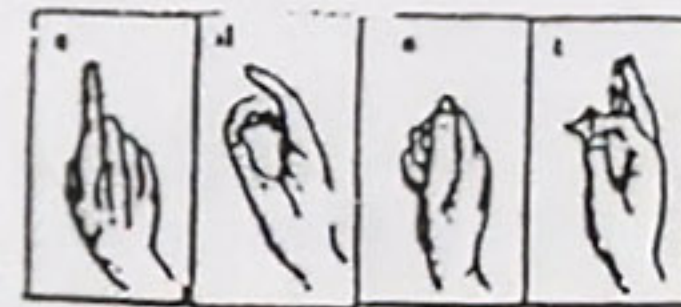
\* VIDEO TAPE TO FILM

\* NTSC TO PAL VIDEO TRANSFER

FAST TURNAROUND \*\*\* COST EFFECTIVE

40 PUNT ROAD WINDSOR 3181

03 510 4640



die Eng - lein, die ba - cken das Brot.

by Ian Poppins

The following letter appeared in the November 1991 edition of the AMATEUR CINE ENTHUSIAST.

Statement from Agfa Gevaert Limited dated 26th September 1991.

"As per our conversations regarding Agfa Super 8 film. Following discussions with our Headquarters in Germany, Australia has taken the decision not to import Agfa Super 8 film due to costs relating to sales.

However this is not the case with the U.K. Each country has been given the opportunity to review their stocks/supply situation regarding Super 8 film due to the fall in world demand.

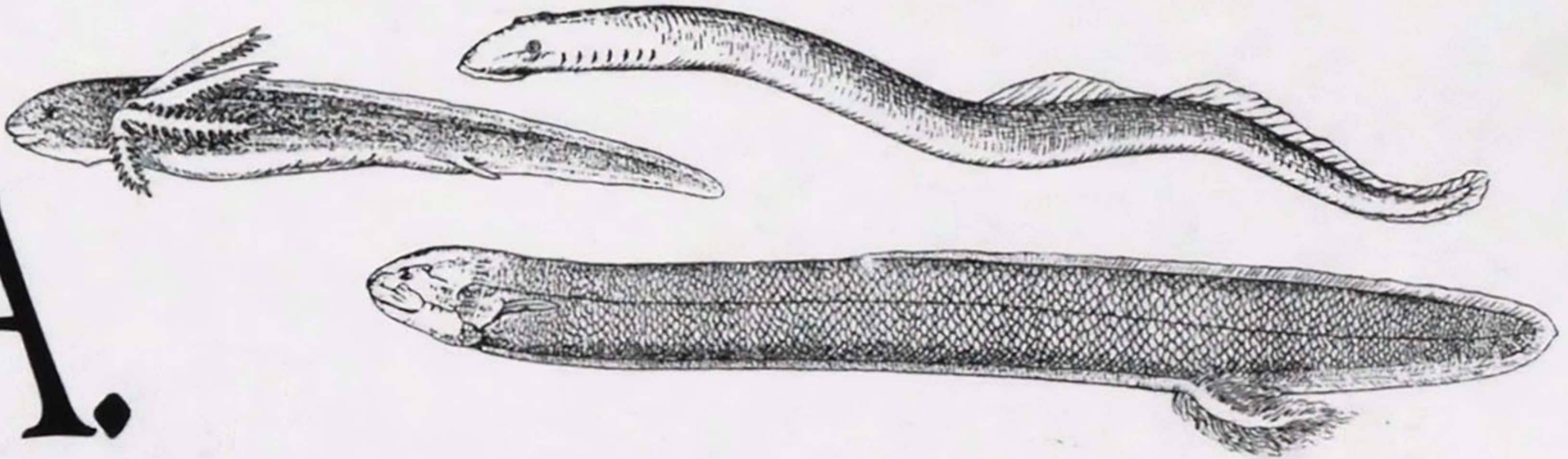
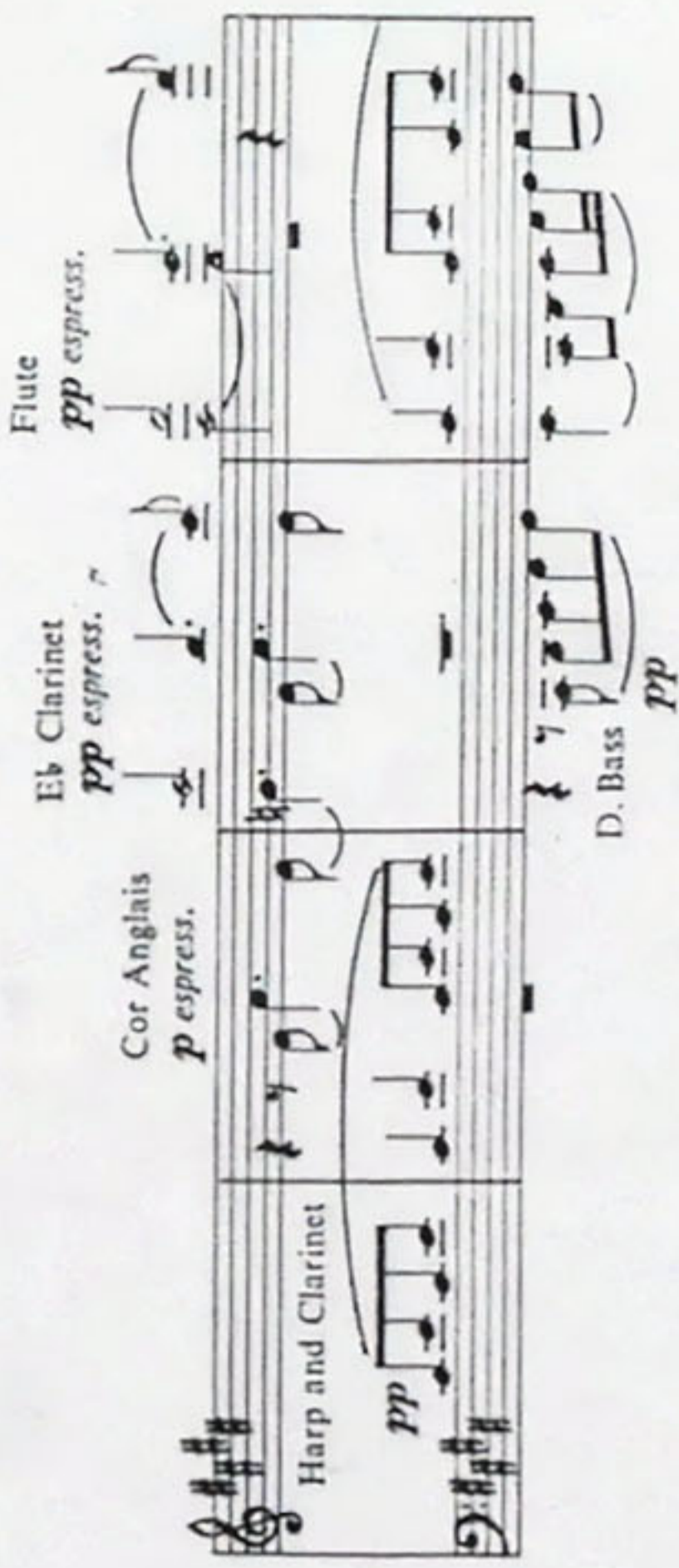
This, as we both know, has caused great confusion as to the question of Agfa discontinuing Super 8 film. I can assure you that this is not true in respect of the UK and no further action is required to maintain supplies.

Regards(signed) Chris Gregory"

Upon reading this I rang Mr Norbert Herrmann Nation Sales Manager Business Group Photo at Agfa in Melbourne. I asked in the light of the letter, could I import a lot of rolls of Agfa, and if so how do I do it.

Mr Herrmann replied that he had been told by Bonn(in Germany I believe) that Agfa Super 8 was definitely going to be discontinued. He stated that as long as the film was being made they would continue to import it and sell it.

I have forwarded him copies of the correspondence between myself, the magazine and a copy of the letter printed in the magazine. I have requested him, to sort out this mess and to advise me of the outcome. I have not received a reply up to the time of writing this article. Any replies that I receive I shall pass onto the Newsletter.



A

**TAX EXEMPTION TAX EXEMPTION TAX EXEMPTION  
TAX EXEMPTION TAX EXEMPTION TAX EXEMPTION**

To the Commissioner of Taxation Commonwealth of Australia

I hereby certify that \_\_\_\_\_ purchased from \_\_\_\_\_ on \_\_\_\_\_ is for use in the production 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: \_\_\_\_\_

## Last Open Screening

### A.G.M. OPEN SCREENING

PIER WALK	Moira Joseph
ALL THE KINGS MEN	Ian McIntosh
DEAD ROADS	Heinz Boeck
MICHELANGELO'S DREAM	Bill Mousoulis
ARE WE IN-BRED	Robert Webb

**Next Meeting**

**At 7.30 pm**

**TUESDAY 11th FEB.**

at the Glasshouse Meeting Room  
RMIT 360 Swanston St. Melbourne.

COVER: MONA LISA No.8  
by JONATHAN BRANNEN (USA)

**Editorial & Layout By:** PETE SPENCE.534 2456.

**Contact Number:** STEVEN BALL.663 2954.

This newsletter is published monthly by the Melbourne Super 8 Film Group.  
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# Super Eight

If undeliverable return to:

**Melbourne Super 8 Film Group**  
PO Box 12502  
A'Beckett Street  
Melbourne  
Victoria 3000

SURFACE  
MAIL

POSTAGE  
PAID

Chris Windmill  
6/158 Chapel Street  
BALACLAVA 3183

FILMS BY RICK RANDALL and then.....  
**Open Screening**