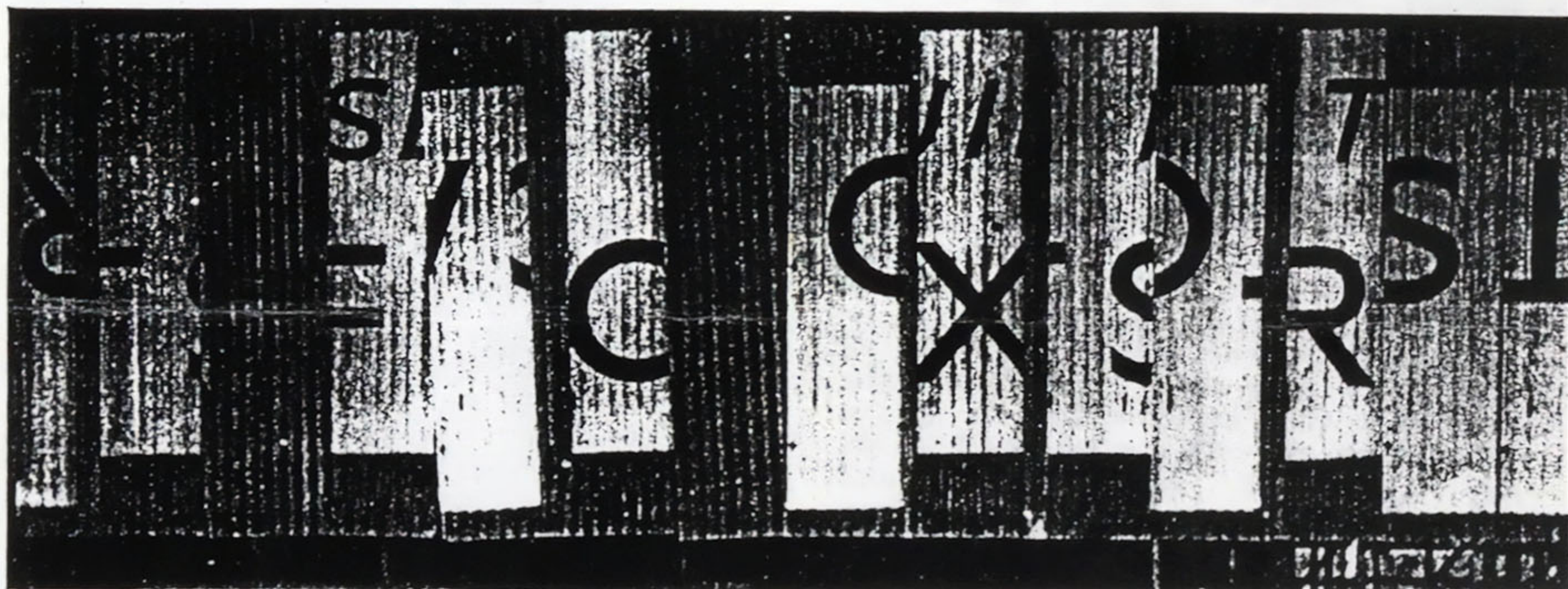
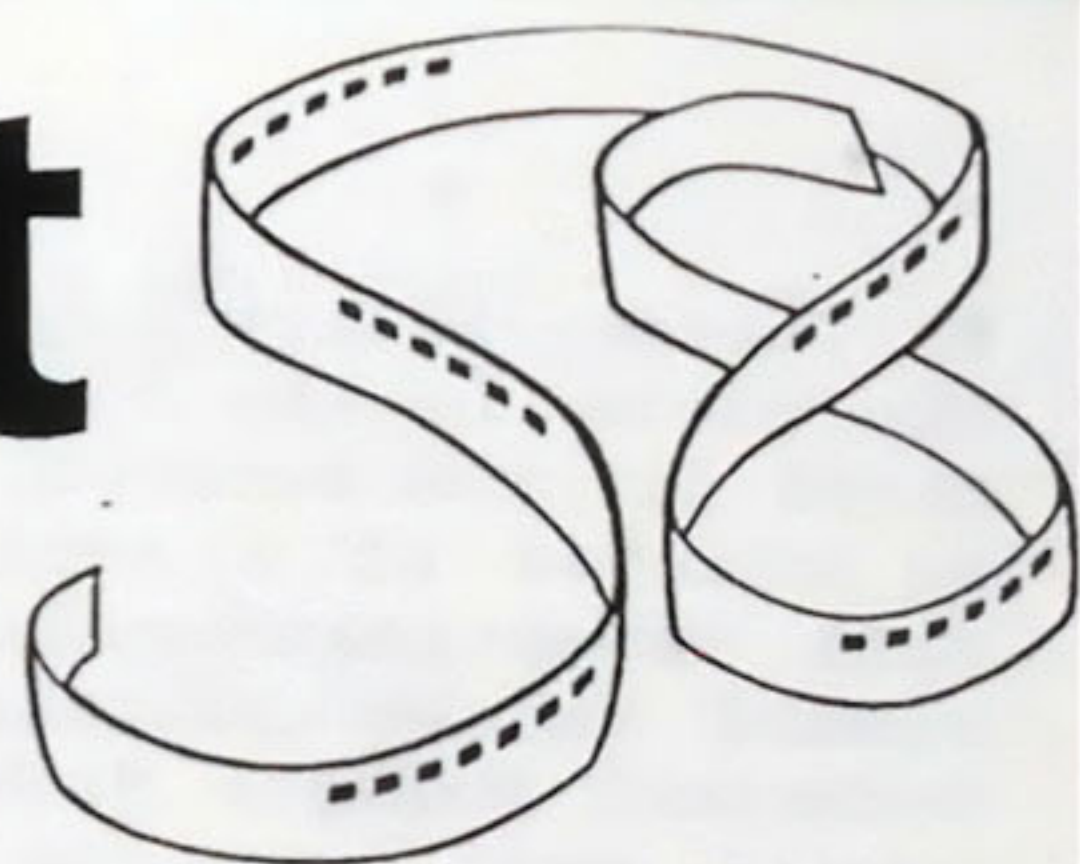


Super Eight

Newsletter of the Melbourne Super 8 Film Group



FRAMES FESTIVAL ++++REPORT++++

The Media Resource Centre was the venue for the *Frames Film & Video Festival* in Adelaide. The MRC supports the production and exhibition of independent film and video. It houses two cinemas: the 50 seat MRC cinema and the brand new comfortably plush Mercury Cinema. Both cinemas were used for the *Frames* screenings. *Frames* presented a bold and inventive range of programmes and forums over the six days between 18th and 23rd September. Most of the programmes were short independent films and videos from regional and capital centres throughout Australia such as Brisbane Independent Filmmakers, Sydney Intermedia Network, CAAMA (Central Australian Aboriginal Media Association) and, of course, the Melbourne Super 8 Film Group. There was also a range of student work (AFTRS and Swinburne) and a handful of features (including *Dead to the World*, *Golden Braid* and *Holidays on the River Yarra* to name but three).

I arrived on Monday (21st Sept) to find that Arthur and Corinne Cantrill (who had been there at the weekend to present *Projected Light*) had primed the good filmic citizens of Adelaide to expect wonders from the Super 8 Group. With such a preceding reputation, could we live up to it?

My first task on arrival was to establish myself at my billet and to hunt down a vegetarian restaurant for lunch. This accomplished I returned to the Mercury and found myself engaged in an interview with the local University radio station 5UV. I enthused convincingly (I thought) about the advantages of Super 8 and the thriving Melbourne scene.

Later that afternoon the SIN curated *Matinaze* programme, containing a number of works originated on Super 8 and finished on other media (mainly video), including my own *Pools Between Land*, demonstrated the further possibilities of the versatility of the gauge. At this point I found my loyalties stretched a number of ways. There I was, in Adelaide, representing Melbourne Super 8, with a video in a screening originated from Sydney. No matter, in a spirit of pragmatic pluralism I went with the flow citing this as further evidence of the supreme adaptability of the gauge, it was "ra ra Super 8" all the way. I then flowed into an Italian Restaurant with Jenni Robinson and Colin Reck two of the collaborators on the *Concertinas* film project. Colin and I were at Art College together in England, he's been in Adelaide for five years (under remarkably similar circumstances to my own exile), but we hadn't seen each other for nine years, so it was good to while away the evening with old memories and recent news.

On Tuesday things almost got frantic. The globe in the Fumeo S8 projector hired for the occasion had blown with no chances of a replacement. After some investigation the only option seemed to be Flinders University. Technical Manager Michael Rogers and myself went over to the Uni and, luckily, secured a GS1200. So we were back on track.

That afternoon I was to take part in a Forum the title of which was couched as a question: "What constitutes oppositional filmmaking in the 90's" Hmm. I'd been pondering on this for a few weeks and still felt ill prepared to tackle it. Is oppositional synonymous with independent in relation to "the mainstream"? Do S8 filmmakers view their practice as "the other" in this relationship? Grappling with these and other questions I based my line of argument around speculations as to whether "independent" films, which had been made with government funding (which included the majority of films represented by the 7 other participants) could honestly claim to take an oppositional stance, being part of a government policy and therefore approved cultural agenda. Also, during the course of the forum the spectres of Freud and Derrida were revitalised! I made the point that 99.9% of Melb. S8 films were produced without direct government support and outside of the conditions of production of the conventional industrial modes of practice. Perhaps oppositional by default? Tenuous I'll admit, but it seemed to do the trick. It seems that Film South (the SA state film funding body) is relatively generous in its support of local filmmakers who have come to expect a "professional" level of practice. It was hard for a few members of the audience to come to grips with the concept of a self-supporting filmmaking practice where filmmakers pay for their own films and would help others make theirs without being paid for it. One person who didn't find it so strange, and indeed seemed to be inspired by the freedom the concept embodied, was Patricia Balfour. Patricia had curated the programme of Super 8 films from Flinders University (shown at the last open screening) that was to follow the Melbourne programme and was enthusiastic about the potential for such a group in Adelaide. It would be good if she can get something together.

Before the Melbourne screening Joya Stevens (Frames administrator) told me not to expect too much in terms of attendance, after all this was Adelaide and "minority interest" programmes were usually under subscribed. Armed with this low expectation we were both rather pleasantly surprised when the audience turned out to be over the 50 seat capacity of the MRC Cinema. In fact over sixty people crammed into the place, bursting at the seams. The programme had to be halted after the first film for more people and chairs to be ferried in. It was a lively and appreciative crowd. Afterwards I fielded many questions not least about technical matters, availability of stock and so forth. By now the influenza that had been creeping through my system since the morning, lovingly coaxed by the Mercury Cinema's air conditioning, was rendering me literally speechless as I croaked my replies.

The following morning was quiet. Spent wandering around Adelaide and looking at the German paintings exhibition in the National Gallery of SA. The afternoon was spent watching films and then I flew, with the 'flu back to Melbourne.

I am grateful to the following people who made my time in Adelaide a relatively painless experience: Joya Stevens and Jen McCarthy for their effortless and relaxing organisation, Gail Kovatseff and Simon for their hospitable billet, Michael Rogers for his technical help and Patricia Balfour for her enthusiasm.

Thanks also to Film Victoria for travel and living expenses.

The films screened at Frames were: *Bridget among the Ten Thousand Things* (Mark La Rosa), *Pier Walk* (Moirra Joseph), *Colors* (Nick Ostrovskis), *Strukturlust* (Pete Spence), *Affection* (Ian McIntosh), *Arnold West* (Gary O'Keefe & Deborah Warr), *Triad Tesseraic* (Maeve Woods) and *Ordinary Flux* (Richard Tuohy).

STEVEN BALL

NEXT MONTH: JUMPCUT REPORT

THE FILMS OF BILL MOUSOULIS

1982 - 1992



top three stills: Arthur Cantrill
bottom still: Jennifer Mitchell

Dreams Never End
1983, 9 mins.

Pretty Naive
1984, 13 mins.

Fun Girl
1986, 4 mins.

The End of the World
1987, 10 mins.

A Question of Faith
1987, 9 mins.

Embrace
1988, 8 mins.

Melbourne '89
1989, 13 mins.

Crazy Motherfucker
1989, 3 mins.

sex/dialogue/empathy: 38
1990, 7 mins.

Between Us
1989, 37 mins.

THURSDAY, NOVEMBER 12, 7:30 p.m.

Film Festival Theatrette, ADA
Building, 211 Johnston St. Fitzroy.

For info, ring 429 9847.

ESSENTIALS

Bill Mousoulis, b. Melbourne, 1963.

NUMBER OF FILMS

42, total running time 380 minutes. All on Super-8, except *Glorious Day*, *After School* and *Between Us* on 16mm.

FILMOGRAPHY

- Doubt (1982, 8 mins)
- In a Lonely Place (1982, 4 mins)
- Ascension: The Story of Bill (1983, 14 mins)
- Soul-Twister (1983, 11 mins)
- Christine and Linda Go Skating (1983, 16 mins)
- Dreams Never End (1983, 9 mins)
- J.C.: The Jewellery-Case (1984, 10 mins)
- Aspire to Infinity (1984, 17 mins)
- Pretty Naive (1984, 13 mins)
- Streets (1985, 5 mins)
- Drive (1985, 9 mins)
- Love Letter (1985, 6 mins)
- Back to Nature (1985, 13 mins)
- Body Talk (1986, 4 mins)
- Glass Darkly (1986, 7 mins)
- Physical World (1986, 10 mins)
- Still (1986, 7 mins)
- Fun Girl (1986, 4 mins)
- The Green Door (1986, 5 mins)
- The End of the World (1987, 10 mins)
- Faith (1987, 27 mins)
- A Question of Faith (1987, 9 mins)
- Glorious Day (1987, 12 mins)
- Embrace (1988, 8 mins)
- Knowing Me, Knowing You (1988, 6 mins)
- After School (1988, 20 mins)
- Waiting in the Wings (1988, 5 mins)
- Out (1988, 30 seconds)
- We're Chained (1989, 4 mins)
- Melbourne '89 (1989, 13 mins)
- Between Us (1989, 37 mins)
- Precious (1989, 10 mins)
- Crazy Motherfucker (1989, 3 mins)
- Change (1989, 1 min)
- Honey (1989, 7 mins)
- How Soon Is Now? (1990, 3 mins)
- Richmond Girl (1990, 6 mins)
- sex/dialogue/empathy: 38 (1990, 7 mins)
- Construction Group (1990, 7 mins)
- Love (1991, 3 mins)
- Michelangelo's Dream (1991, 5 mins)
- Untitled (1992, 4 mins)

SCREENINGS

Total number of public screenings: 260.
Audience total: approximately 15,000.

Films screened the most: *Dreams Never End* 27 times, *Back to Nature* 26, *Physical World* 16, *J.C.: The Jewellery-Case* 16, *Between Us* 13, *Love Letter* 11, *Faith* 10.

Films screened mainly at festivals:
Melbourne Film Festivals 86, 87, 88, 90, 91; Sydney Film Festival 90; St.Kilda Film Festival 87, 88, 89, 90; Frames festival 90; Jump Cut festival 90.
Also numerous Fringe, Melbourne and Sydney S-8 Festivals, and other screenings in Australia, Canada, UK, USA, Japan.

No film released theatrically, and only one film (*Out*) shown on TV (SBS' Eat Carpet program).

FACTS SHEET



ARTICLES/REVIEWS

A selection: *Filmnews* Feb 85, Aug 86, Oct 86, Oct 87, Feb 89, Mar 90, June 90; *Cinema Papers* Nov 87; *Film-views* Autumn 86, Spring 86, Spring 87; *Cantrills Film-notes* May 86, Dec 87, July 90.

GRANTS

- \$500 from NFF, AFC, in 1985 to make *Back to Nature*.
- \$3,560 from NFF, AFC, in 1987 to make *Glorious Day*.
- \$18,365 from CDF, AFC, in 1988 to make *After School*.
- \$164 from CDF, AFC, in 1988 to make *Out*.
- \$66,686 from CDF, AFC, in 1989 to make *Between Us*.
- \$9,000 from FD, AFC, in 1991 to develop *Love Affairs*.
- \$9,500 from FD, AFC, in 1992 to develop *Love Affairs*.

AWARDS

- After School*: Certificate of Merit, St.Kilda Film Festival, 1989.
- Between Us*: Dead Film-makers' Society Award, St.Kilda Film Festival, 1990.
- Finalist, Best Fiction Category, Dendy Awards, Sydney Film Festival, 1990.

UNCOMPLETED FILMS

Surprisingly few: *This is Today on Super-8* (1986) was completely shot, but not edited; *My Life Goes to the Football* (1986) was partially shot (it had a striking combination - Adrian Martin and Australian Rules Football); *Heaven-Sent Machines* (1988), a co-direction with Mark La Rosa, partially shot; *Undertones* (1990), abandoned just before commencement of shooting.

There have been other ideas/films thought about, but none of them proceeded to pre-production stage. The biggest of these was a feature-length Super-8, which, for various reasons, did not get off the ground in the last couple of years.

UNFUNDED FILMS

Again, surprisingly few - I have done better-than-average when it comes to getting grants.

The Promised Land (1986, 25 mins) was a failed \$14,000 application to AFC - the film was made as *Faith*, on S-8. *Open City* (1989, 30 mins, written by Andrew Preston) was a failed \$100,000 application to Film Victoria. *Private Lives* (1991, feature-length trilogy of stories, produced by Sarah Johnson, directed by Marie Craven, Chris Windmill and myself) was a failed \$600,000 application to AFC.

Overall I have made 10 funding applications for a success-to-failure ratio of 7:3. I expect that ratio to be reversed, easily, with the next 10 applications.

FILMS I'VE ASSISTED ON

I have helped out here and there over the years. The ones where my contribution was enough to warrant mention here (I hope I am not forgetting anyone) are: *Everyday* (1985) - a group RMIT Super-8 Club project, where I directed; *Dulcie's Love* (1986, dir: Peter Nathan) - I production managed; *Working Week* (1988, dir: Mark La Rosa) - D.O.P. + music; *Chained Melodies* (1988, dir: Andrew Preston) - D.O.P.; *Vision* (1989, dir: Mary Mousoulis, uncompleted) - D.O.P.

ODD SHOT

I was lead actor in one film - *How They Run* (1988, dir: Matthew Rees). If the performance is nothing else, it is a filmic record of the Bill Mousoulis of the 120 kg mass (I am currently 84 kg). Good lord!

SUPER 8 EQUIPMENT HIRE

<i>Equipment</i>	<i>Per Day</i>	<i>Per Week (7 days)</i>
Sankyo Sound Camera	\$ 5	\$ 30
Silent Cameras Various	\$ 2	\$ 10
Editor Viewers	\$ 1	\$ 5
Wurker Splicers	\$ 1	\$ 5
Miller Tripod Junior	\$ 2	\$ 10
Elmo St-180 Projector sound, twin track	\$ 5	\$ 30



Stars—Viva and Taylor Mead—in Warhol's *Lonesome Cowboys* 1967.

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
19 CHAPEL ST., RICHMOND 3121
VICTORIA, AUSTRALIA
PH: (03) 427 7877
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

FROM DOUBT TO FAITH TO ...?

BILL MOUSOULIS, 1982-1992.

Exactly 10 years ago, in November 1982, Bill Mousoulis made his first film, *Doubt*. In this article, and the accompanying "Facts Sheet", he looks back on those 10 years, summing them up.

"From Doubt to Faith to ...?" - well, that is an overneat title. There was little actual doubt in those first two or three years, merely a lack of encouragement/support around me. I was a rocket, waiting to go. And I went. But now? What does that "to ...?" mean? It means that I wonder whether I will make another film, for whatever reasons (and there are plenty). The strongest feeling I have currently is that of being on a plateau, and verily "the wind bloweth where it listeth".

I will not discuss the films themselves in this piece - suffice to say that I am mainly interested in fictional narrative drama, but that I have also branched out into other areas. I want to simply quickly mention the moments, the people, the events, that have meant something to me. I will try to not be self-indulgent. I cannot avoid not being thorough, however - this is all off the top of my head.

It all started in my (what was then known as) HSC year, 1981, when I decided to not go to university (or work) in 1982. I wanted to discover what it was I wanted to do. I was no Truffaut or Scorsese - I came to films late. I always had the Muse (I had been writing and creating music for years), but in June 1982 it (an angel?) came to me and whispered "cinema". The attraction? Film seemed to me simply to not be an "artform". Far from the Arnheim-like emphasis on form, I saw the opposite: I could capture the world (or a world, my world), simply at one remove from itself.

My first two films were made in a rush, for my application to enter the Swinburne film course. I failed, and likewise in my only other attempt, two years later. As for the Melbourne State College or Rusden courses, I was just not informed about them. Otherwise I may have gone there. As it was, I went it alone.

It was several months after I made my first film that I first heard of any "scene". In March 1983 the Inaugural Fringe Arts Festival occurred - I saw my first Super-8 film at the Clifton Hill Community Centre, a film by Adrian Martin (in the process catching the tail of that early 80's, multi-media scene). It was during this Festival that I attended a Super-8 workshop (which I did not need to for technical knowledge) at RMIT, conducted by Chris Knowles. And it was through that that I became a member of the RMIT Super-8 Club, run reasonably enthusiastically by John Smithies and Greg Jarosch. It was at this time that I met Nick Ostrovskis and Walter Repich, the only ones (to my knowledge) from that small RMIT group still making films.

Despite all this, I was still alone though: I had to keep using (non-film) friends and relatives as actors for two more years. And it took almost that long to make any film friends, the RMIT (and Fringe) Open Screenings being quite sporadic.

In 1984 I went to Melbourne University to do an Arts course, but dropped out after six months. The only other time in the past 10 years when my time has not been completely my own (i.e. for film activities) was when I worked for the public service for three months in late 1985. To these two blemishes, I can only say that I am not perfect ...

In late 1983 and early 1984 I made a number of films. I clearly remember taking two of them along to my first Fringe Open Screening on March 6, 1984. The RMIT screenings in 1983 were informal, with less than 10 people each time. The Fringe screening was different - it felt like my first public screening. The audience loved my films and I will never forget the encouragement I got from Michael Lee and Jane Nicholls. Fringe Network was as great a group as the Super-8 Group

currently, but it had its organizational problems in 1984. Open Screenings sometimes just did not happen. At the July one, no-one but me and some guy turned up. It was Chris Windmill - we went back to his place and screened a few films.

In late 1984 the big thrill was being part of two film festivals - the Fringe one and the Sydney Super-8 one. The Fringe one in September also initiated me into the painful experience of having my films laughed at. The same night I met Anne-Marie Crawford (now Marie Craven) at a tram stop. One of the special aspects (for me) of the last 10 years has been meeting new people, in most cases younger than myself, who have as much enthusiasm/passion for Super-8/cinema as I do. Anne-Marie was one of those back then, and it is something I still look forward to.

An offshoot of the Fringe festival was meeting Linda Baron and the rest of the informal group Melbourne Cineastes Association, comprising people like Andrew Preston, Rolando Caputo, Adrian Martin, Peter Lawrence. Again, I caught just the tail-end of this group. My film went down well at the Sydney festival (I did not attend) but I suspect they were seen primarily as novelty items. Still, one offshoot was Mark Titmarsh choosing one of my films, as part of a group of only three, to represent Australia at the (at the time) major international Super-8 festival in Montreal. That was a thrill for me. The first time always is - since then I have had many overseas screenings (of my S-8 films, not the 16mm. ones) and the thrill diminishes each time, exponentially. It is now near-zero. The same goes for Super-8 festivals in Australia.

1985 was a big year: I got my first review in the February *Filmnews*, Andrew Preston giving me prominence and praise; the Fringe Open Screenings were competently organized by Dirk de Bruyn; I got my first grant (I arrived 20 minutes late at the AFC with my application - they were carting them out in boxes at the front to go to Sydney); I voluntarily helped Dirk and Greg Miller with organizing that year's Fringe Festival, in the process curating my first program; I took over the running of the RMIT Super-8 Club (I was terribly shy but at the same time busting to have the Open Screenings properly organized), and, on from that, in November 1985, I organized the formation of the Melbourne Super-8 Film Group (one unsung heroine of this formation, the actual catalyst, was Janetta Green).

Even though this article is about my film-making and not my other film activities, it is hard to separate the two, especially in terms of the people involved. With the formation of the Super-8 Group (I remained its Administrator until April 1991), I met people such as Sarah Johnson, Matthew Rees, Barry Branchflower, John Calder. For a couple of years there, my passion for film administration actually exceeded my passion for film-making. 1986 was the consummation of that - the first Open Screening in February (very sweet for me), the first Yearbook, First Super-8 Festival, and all well-publicized and well-praised. The Super-8 Group had arrived. And so had I - that year I had 53 public screenings of my work (that averages to more than one a week).

1986 was indeed a fullish year: Adrian Martin wrote a seminal (for me) article on me for *Cantrills Filmnotes*; I made a number of films, mainly non-narrative ones (one of which provoked a Sydney audience to an almost riotous level); I made my first attempt at getting a 16mm. grant, failing miserably; I met Mark La Rosa in March (in the very first instant that I saw him, I realized we were very alike, and destined to work together); and I also met Darron Davies (someone with whom again the affinity with was very

strong - once Bresson is mentioned, the rest just falls into place).

The late 80's for me were happy, productive years. I continued living at my parents' house, and continued making films and meeting new people. This article could go forever, so I will sum up these years quickly.

1987: I made a half-hour drama on Super-8, with Mark La Rosa helping me; I got a grant to make my first 16mm. film, in the process meeting the extraordinary Mark C. Zenner (a person with whom even I had a falling-out with at one stage); I met a tentative 18-year-old, Richard Tuohy, the only person I know who has more passion for film-making than I do (speaking of which, there is one other person whom I also consider to not be my equal - Vikki Riley, who is "free-er" than I am).

1988: I made my first fully-funded 16mm. film, meaning my initiation into working with a crew (of 12 or so) and a cast (of more than one or two).

1989: The year of *Between Us*, a grant I did not expect to get. Making this film was a profound, deeply happy experience for me, something that has only been matched by certain love-relationships and certain football-games (oh, and seeing Bruce Springsteen live in 1985). Working with the cast and crew was wonderful, and one of them (Anna Kotanidis) became a friend afterwards. Also notable in 1989 was the flowering of film-makers such as Sandy Munro, Richard Tuohy, Mark Zenner, George Goularas. I also met Jennifer Pignataro in late 1989 - she was also to go on and enthusiastically make films.

The last few years - 1990, 1991, 1992 - have not been as purposeful and productive as the 80's were. In 1990 I followed *Between Us* around the country, as it picked up kudos, derision and awards. That was exciting, but something else had given way inside me. I will not go into it all here, because a lot of it is personal, but a big part of it is that the challenge goes out of things. I have made only 7 films in the last three years, all of them reasonably throwawayish. The challenge now is to make a feature. The material is now written - I have done three drafts of one script, 29 (formerly *Love Affairs*), and have two other scripts also written (if only at first draft stage) - *The Magician and Saint*. I will now soon attempt to fund one of them.

As for people, I must mention Michael Filippidis. He is another kindred spirit. I could have mentioned many more people in this article, of course. There have been those who have disappointed me, too, of course - those who I thought were passionate about film-making but who ended up not making films: Piero Colli, Maris Rocke, Anna Ziglinis.

And maybe time will add "Bill Mousoulis" to that list. There are reasons for this. In the past 18 months I have spent more time doing non-film things (like reading philosophy, literature, etc.) than film things. It is the old story: "There's a whole world out there!"

The other main reason is that it is difficult funding a feature film. I may never get the chance to make one (consider my subject-matter for a start) - Fate may just be against me, as she has been for me hitherto. And because there is no challenge or excitement in making short films any more, that means I may never make another film for the rest of my life!

Okay, even I think that is unlikely. But who knows what the next 10 years hold? The first 10 I know about. They were filled with ups and downs.

As you can see by the poster over the page, I am organizing a 10-Year Anniversary screening of some of my films. Everyone is welcome, especially newer S-8 Group members who would not have seen this work. Entry is free.

YOUR HEAD BONES help you hear sounds. You can demonstrate this by striking the tines of a dinner fork on the table and touching the handle firmly to the bone directly behind your ear. Repeat, touching other bones in the head. You will find that the relative loudness depends largely upon the amount of insulating flesh covering the bone. For the loudest result, separate your lips and clamp the handle in your teeth.



7th Melbourne Super 8 Film Festival

Now Calling for Entries

The festival will be held from **5th to 7th March 1993** at the State Film Theatre. The deadline for entries will be **1st February 1993**. Entry forms will go out in the December Newsletter. **So get those films going.**

As always input and assistance from group members is appreciated. If you are interested in helping out in any way or being part of the selection committee call Steven Ball on 417 3402.

FOR SALE...FOR SALE...FOR SALE

Kodachrome 40 Sound film
\$15 a roll

Phone Dave Thomas 428 7271

Nizo 6080 Super 8 Sound Camera
Complete original kit as new
\$1000 o.n.o.

Phone Russell Hurley 489 1605

FILMPLUS

- * 16mm PROCESSING
BLACK AND WHITE & EKTACHROME
BLACK AND WHITE NEGATIVE - PRINT
- * SUPER 8 PROCESSING
BLACK AND WHITE, EKTACHROME & AGFA
- * FILM TO VIDEO TRANSFERS
(Hi-band/lo-band U-Matic and VHS/SVHS video)
- * VIDEO TAPE TO FILM
- * NTSC ↔ PAL VIDEO TRANSFER
- * VIDEO EDIT SUITE FOR HIRE
VHS/SVHS

FAST TURNAROUND *** COST EFFECTIVE

40 PUNT ROAD WINDSOR 3181
(ST KILDA JUNCTION)

03 510 4640

FILM PLUS PTY LTD
A.C.N. 007 275 434

FILMPLUS



Super 8 Group Membership

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.

"You paint your wallpaper green
you want to make love to the scene" LOU REED

Last months films from Adelaide provided an opportunity to view some more work from interstate. Films gathered together this way as a consequence of geography (and some process of selection) evoke a much different contemplation unencumbered by a knowledge, association or history of the filmmaker's other work as happens on the local scene. I found these films to be mostly energetic and self-assured with a generally smart kind of narrative focus that only slipped over into self-conscious cleverness with *WOMAN IN BLACK*. I also liked the urgency of these films. *RESSURECTED ABORTIONS* looked as if it was reclaimed from the bottom of a school rubbish bin, but beneath the scratches and dirt was a film with bold concerns for issues of sexuality and a carefully controlled cinematic style that enhanced and beautified this low life plot. The menstruating bride, woman licking man, the passed out drunk in the back yard. I loved it. *HOLLYWOOD STAR FACTORY* was a brilliantly conceived DADA expose of the dream machine possessed by the ghost of Kenneth Anger as mother of all Hollywood babies. I wish more Melbourne 8mm filmmakers could have seen these films. Can we cross pollinate? Steven should tell us more about how our films looked to Sth Aust. audiences and less about what he ate for tea that night.

GULLY SLIDE by Steven Ball

After a long ponderous search through some beautiful coastal forest Steven comes upon a shallow pool and in the last few minutes of an overlong film treats us to a rare cinematic experience as each droplet (from where?) sends radiating circles/wavelets beyond our vision. Water, light, reflection and carefully chosen music produce a sequence as rivetting as anything I've seen all year. Other sections of the film contain a brooding energy (the slow movement through the forest, the long pan of the tidal pools, the blue ocean behind the sand dunes). They demand a response to a complex set of ideas, not least being Steven's isolation, yet this tension too easily dissipates as we sit through the less certain or confused sections waiting for the drama to resume.

LUNETTES by Norma Pearse & Pete Spence
These two obviously work very well together. Rapid-fire pixillation of some casual throw-away imagery (camera as out of control consumer) drawn animation, and meaningless hieroglyphs sends us into the lives of these two and their unquestioning free fall that such frenetic activity must rely on. Apart from the light bulb at the end nothing looked forced, contrived or predetermined. Therefore the result was truthful and authentic.

WALKING TO YEH PELU by Arthur & Corinne Cantrill

Thankfully the Cantrills have descended from the modern hotel we saw them filming from some months back. They are looking rather than searching, and like insects in some exotic orchard they are attracted by colour - they seem spellbound by Asia. Forget the tripod, I'm surprised they remember to eat or load the camera. They have volunteered to live as human cameras, occasionally swept into the vortex, forgetting that they must make decisions. They needn't go to Asia to make this film however. I wouldn't mind if I was taken instead on a walk to their local milk bar.

DISNEYLAND by Ian McIntosh

For me the best of the open screening and perhaps the most difficult to describe. Apart from being an issue film made around an issue song, a mix that usually spells disaster except for Ian's strong sense of the poetic. The ironic loner within the convoluted Hollywood style, Ian seems bewildered and intrigued by the masculine experience and to his credit he takes on some pretty uncool subject matter ie. masculine sexuality and violence. Perhaps he has yet to tell us something we don't already know but I like the small camera attack on the dream factory and Ian's smooth lack of sophistication.

FACES by Chuan Lim

Emergent from the darkness were faces held momentarily for our inspection like a police identification parade. These faces had a presence that defied the temporary, fragmented, endlessly reproduced nature of the image. And these faces were Chinese. Staring out at us like from an Andy Warhol calendar courtesy of the department of immigration.

NEXT OPEN SCREENING

At 7.30pm:

STANDARD 8 BRAKHAGE

Stan Brakhage is acknowledged as being one of the most influential American independent filmmakers. He has been a long time champion of personal filmmaking as an art practice, merging poetic imagery with experimentation and has produced over 200 films since 1952. Brakhage made many of his films on 8mm including his *Songs* series of twenty five personal visual poems. Brakhage also made prints of many of his films and we are pleased to be able to present this screening of these rare Standard 8 prints.

Programme includes:

MOTHLIGHT (1963)
WINDOW WATER BABY MOVING (1959)
SONGS (excerpt) (1965)

Prints courtesy of Jim Bridges

followed by:

OPEN SCREENING

BYO Super & STANDARD 8
films

In keeping with our Standard 8 theme, if you have any of your own Standard 8s bring them along. Of course Super 8 films are welcome as usual.

7.30pm, Tuesday 10th November
211 Johnston Street, Fitzroy.

Standard 8mm film was the fore-runner of Super 8. Standard 8 was actually a 25ft 16mm film run through an 8mm gate exposing half of the film and then turned over and run through to expose the other half of the film. The film was then split down the middle during processing and stuck together to produce a continuous 50ft length. Sounds clumsy? Well Kodak thought so too, hence the development of Super 8 in the mid-sixties. Standard 8 film was easy to obtain until about a year ago and Kodak will still process it.

Editorial & Layout By: Gary O'Keefe

Contact Number: 417 3402.

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

If undeliverable return to:

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

Chris Windmill
6/158 Chapel Street
BALACLAVA 3183

SURFACE
MAIL

POSTAGE
PAID

