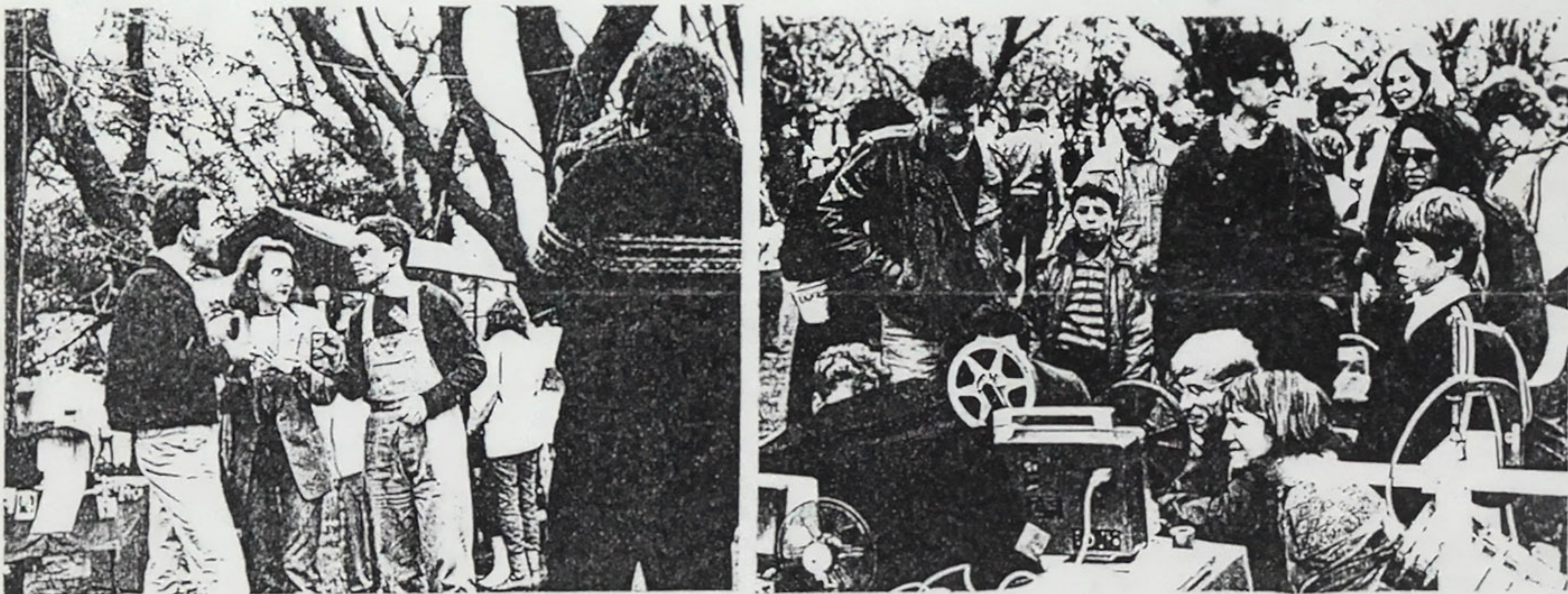


super eight

THE NEWSLETTER-MAGAZINE OF THE MELBOURNE SUPER-8 FILM GROUP

9 NOV 1986



*** Shots from the Spoleto Fringe Garden Party where the Super-8 Group set up a stall incorporating an animation bench for interested people and a small viewing screen for passers-by. Carlton Gardens, Sunday, September 14.

PRESIDENTS' REPORT

The year is rapidly drawing to a close, and the committee has begun to organise things for 1987. I will outline some of what we intend doing, it goes without saying though that help and contributions are very much needed (more about that later on).

* There will be a YEAR BOOK published ready for early February. It will be edited jointly by Anne Marie Crawford and myself so please direct any suggestions to either of us in particular. Contributions are vital to see an interesting and worthwhile result.

* The Melbourne Super 8mm Film Group will be having a FILM FESTIVAL early (ish) next year. The dates have yet to be finally resolved, so stay tuned!!

* The Group is keen on getting advertisements in the newsletters and especially the Year Book. So if any of you have any contacts or once again suggestions please let us know as soon as possible. We have decided on this rather to rely on funding for the time being.

We hope to start the new year off with a new LOGO so keep those ideas coming. 1987 will see us consolidate our efforts which will hopefully increase membership. This already stands at a terrific 67. I think that the committee is generally pleased with the success of the group, but there is always room for improvement. That brings me to my final point:-

* ANNUAL GENERAL MEETING 7:30pm, meeting room, Glasshouse RMIT. DECEMBER 9th
We are combining this with our end of year "DO". It will be your chance to become more directly involved with the running of the group as all positions on the committee will be up for nomination - forms available on the night.

More information will be available in the next newsletter. If you would like to see the Group develop in a certain style, have particular interests that you don't think are being fulfilled, it will be an opportunity to express those concerns. And if you have none come along for the "party" any way.

Sarah Johnson.

The 'T-H-E-N' & 'N-O-W'

October Screening by Barry Branchflower

The screening for October was an exercise in the 'T-H-E-N' and 'N-O-W'. As promised, the 'T-H-E-N' part was composed of a 1982-1983 retrospective compiled in Sydney (by Simon Cooper and Daniel Staten-Robinson. -Eds.) It would seem a little late to crit these films.

- Marathon by Aris Kartsonas - 'Rheumatic'.
- City of Women by Mark Titmarsh - 'Petrified'.
- Square Bashing by Stephen Harrop - 'Gone Straight.'
- Dreams Come True by Jane Stevenson - 'Wake Up.'

When I saw Square Bashing in 1983 I could not have predicted it would appear in a retrospective three years later. This film which echoes a previous time has, itself, found a niche in the timescale of film-making. If this retrospective says anything it is that the Super-8 scene was as incohesive then, as it is now. Then again three years is not very long ago.

The second half of the screening brought us up-to-date to what is happening 'N-O-W' on the Super-8 S-C-E-N-E:

- Only You by Nick Donkin
- Simon's Life by Peter Nathan
- Games by Bill Jordan
- Zog's New Job by Kym Sansovini
- Canvas by Matthew Rees

For a moment I imagined it is 1989 and I am sitting in on a 1986 retrospective with the above unlikely combination in the one program.

At least 2 made in one day - Simon's Life (Simon's Life edited in one day, shot in four - Eds.), Canvas, possibly Games. One an exercise in making a film using a single shot (Canvas - which is not easy when the film uses two rolls.) Another, sadly, out of focus, but yet to be edited. And what does this all say? That Super-8 is, then and now, quite insular and intensely personal to the film-maker and making little comment about the H-E-R-E and N-O-W.

What did you think? Address all contributions to Review Column P.O.Box 1150 Richmond North, Vic, 3121.

Square Bashing by Stephen Harrop

A good use of the repository of images that is Television, giving a portrait of the Hollywood representation of male/female (hetero) sexuality as chauvinistic, violent and cliched as it is. And one wonders if this criticism should merely be limited to the representation; does 'square' bashing equal 'straight' bashing?

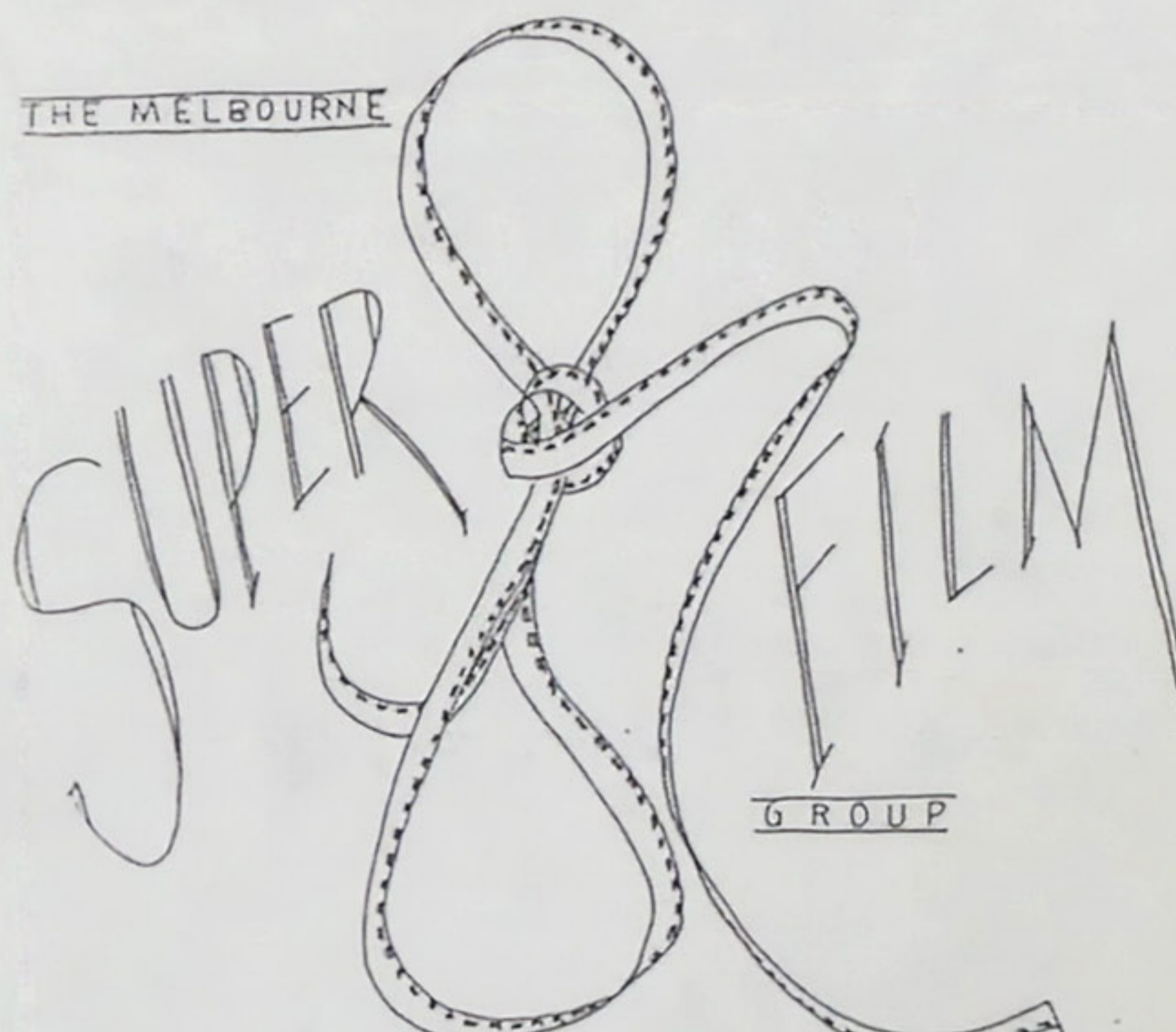
(Piero Colli)

Dreams Come True by Jane Stevenson

A model of beautiful cinema (a glimpse of something new), using three kinds of representational connection (to 'the movies'): anecdotal, narrative, and song. Stevenson's touch (one of deftness and tenderness) manages to make something of this - displacing her characters and, I wish all films were this good, dreaming them away.

(Bill Mousoulis)

THE MELBOURNE



★ Competition ★

- ★ As mentioned in the last newsletter, the M.S.8.F.G is running a competition for the design of a new logo for the group in 1987.
- ★ Anyone is eligible to enter.
- ★ The only requirement is the title, Melbourne Super 8 Film Group, be incorporated into the design.
- ★ Prize for the winner will include free membership to the group, a Staedtler tech. pen set, and more to be announced.
- ★ Entries close the 16 DEC.
- ★ Send them to the club c/o P.O. Box 1150 Richmond Nth. 3121

re: "Resisting the 35mm. Temptation"
(last newsletter)

No doubt the Melbourne Super-8 scene is quite different to the Sydney one, and no doubt it shows more of the sincere but failed narratives - not having established a solid identity might be a good thing - but I feel several points in this article are misinformed...

"Super-8, on the other hand, has no such constraints."

It does have many constraints though, and many of them derive from the economic or distributive side: Are there not certain genres favoured in Super-8 screenings? Questions of length? A preference for comedy? Pet theories of curators?

Super-8 film-makers are free to produce but the work might not get seen much. If you want to live or get grants, these constraints are a big factor.

"This admiration of Hollywood..."

Cinema has a language, and there's no denying Hollywood wrote it. Creating new language was a very Modernist idea taken up in the 20's - the cinema was only young then, but clearly the likes of Eisenstein lost out to Griffith or Murnau. Since then it's been a case of revision rather than change, the French New Wave using Hollywood language to create something apparently new being the obvious example. Super-8 leans in this direction as well, the loose adaptations of Hollywood codes or language, the self-reflexive touch - the whole point is to use well-known codes, it's no lack of creativity or a scrounging for ideas. Neither does it adopt Hollywood politics or morals. Or stories.

And what is the alternative? There's none suggested in this article. The self-conscious approach has been done to death too. And what of European cinema, which a lot of people imitate more closely than anyone does with Hollywood.

"A sign of the weakness of our culture..."

This is a bit of a giveaway, a sign of the search for the 'alternative' life, a rejection of popular culture, popular success, or the use of formulas (an unkind word for genre.) The ABC has the only good programs and "Miami Vice" is trivial and stupid. It

STILL IN PRODUCTION

The Melbourne Super 8 Film Group still is offering the invaluable service of 'Production Management' but, to date have only had one enquiry. Even if you have, what seems to be a insignificant idea, please let us know and give us the opportunity to do the ground work for you, supply technical, actor/ress type people and motivate you in to making movies.

The number again is...8501329 *Bullman*
The name.....Peter.

If any body is interested in the production of music clips, in any way, please contact the above number.

sounds a lot like the rhetoric from the late 60's, early 70's, and nothing like the concerns of the 1980's.

"...who secretly aspire to enter the industry"

Who are the "lost", "talented film-makers?" Apart from the intrusion of political guidelines/issues there is no governing industry in 16mm. Short films are still non-commercial. What is different are the formal properties of 16mm., the distribution possibilities - this can be a stepping stone to the industry, but it needn't. Just a broadening of the opportunities in film. For example there is little opportunity to show longer Super-8 films except in the 'art' circles, the world of A Song Of Ceylon and The West - Im Westen. The "First Take" series on TV bought only one episodes worth of Super-8 out of 15. No doubt people can now accept Super-8 as a valid medium but it still has many restrictions that 16mm. can override. If you can get the money for 16mm., why not? One can't begrudge people the opportunity to try bigger canvases.

And, finally, I'd like to raise a question - concerning the new genre of the 'funded work'. With the appearance of a \$1,000 film like Legion screening next to \$100 films (not to mention the \$12,000 Titmarsh is now applying for, as are Hutak & Crawford, and the \$6,000 the Marine Biologists received) at the traditional Super-8 festivals/forums etc., are we to see the appearance of the distinctions of the 35/16mm vs 8mm, the industry vs independents debates? The economic factor is never to be underestimated. Funded Super-8 vs the 'small movies'? (I'm applying for funding too.)

- Simon Cooper



The Seventh Sydney Super-8 Festival will be showcasing a wide variety of new and exciting films from around Australia as well as a selection of films from overseas. As you may be aware, the festival is annual event, travelling Australia wide, visiting exotic ports of call, Sydney, Melbourne, Brisbane, Adelaide and Fremantle.

After the premiere screenings at the Chauvel Cinema in Sydney over four nights, November 20 - 23, the Festival hits the rails, arriving in the garden state for three big gigs in Melbourne, from Friday November 28 through to Sunday November 30 from 7:30 p.m. nightly, at the Glasshouse Cinema, R.M.I.T., 360 Swanston St. Melbourne. Admission \$6 and \$4 concession. (We are unsure that the Sydney S.8 F.G. is our brother or sister - nevertheless we strongly suggest for you to take advantage of this opportunity to view a cross section of everything from straight narrative to experimental craziness. - Eds.)

8th Festival International du Film Super-8

Group members have entered 8 films (appropriate number!) in this festival, which is run by an arts school in Brussels, Belgium in mid-November. The entries are:

- "Miracles of Hilda" - Chris Windmill - fiction
- "Doppelganger" - Marcus Bergner - experimental
- "Experiment" - Chris Knowles - experimental
- "The Sopwith and the Soldier" - Brett Cameron and G Tuck - fiction
- "Death City" - Anne-Marie Crawford - fiction
- "Maladaptation no 3" - Peter Napier - fiction
- "Faust Ballet" - John Calder and others - animation
- "Big City Living" - John Calder - animation

The festival is a competitive event with a high standing amongst art festivals in Belgium, a country with a lot of Super-8 activity happening. Watch this space for further news of how we go at taking on the World!

- John Calder

Sunday Video Screening at Open Channel

On Sunday November 9 Open Channel will be screening many programmes produced by Open Channel over the last twelve months. Starting at 2:00 p.m. and going through till approx. 9:00 p.m., three programmes will be running concurrently and each programme will be shown twice. Free to Open Channel members, others \$2.50. Refreshments available.

For a programme, or further information phone Open Channel on 419 5111.

OPEN CHANNEL: 13 VICTORIA ST. FITZROY, 3065.

* GROUP MEETING - TUES 11th NOV *

* Meeting room next to Glasshouse Cinema *

* RMIT *

* WORKSHOP 7:30pm *

* Acting and Movement Improvisation *

* - practical session with audience involvement *

* John Calder puts you into the actor's place, and *

* demonstrates a workshop style of direction by *

* making a short experimental film with YOU as *

* actors, dancers and inanimate objects. *

* IF you are shy about participating, (even as an *

* inanimate object!) please STAY AWAY until 8:30 *

* OPEN SCREENING 8:30pm *

* If possible, please book your film into the *

* screening in advance with Bill 4196562. *

THE NAGGITY BOY returns for the last time in 1986. It's a milestone in Super-8!!

When: Thurs 20th November.
8.00PM start, 10.00PM finish.

Where: Glasshouse Cinema R.M.I.T.

Cost: Students/Unemployed: \$3.00
Single Adult: \$5.00
Family: \$12.00

There will also be a selection of superb animation from Melbourne's new breed of animators. DON'T MISS OUT!!!

Contact numbers for the group	Services (give and/or get)
Sarah Johnson 534 4344	Crew (call Bill)
Barry Branchflower 818 7442	Equipment (Bill)
Bill Mousoulis 419 6562	Cast (Matthew)
Matthew Rees 387 9292	Production (Peter)
John Calder 428 1072	General (Sarah)
Peter Nathan 850 1329	Musicians (Brett)
Brett Cameron 569 5142	

Newsletter layout and editorial: Brett Cameron and Peter Nathan

This newsletter is published monthly by The Melbourne Super-8 Film Group

Contributions are welcome (deadline is last Tuesday of each month)

Membership to the Super-8 Group is \$10 per twelve months

THE BERLIN APPARTMENTS

"The path of light and the pattern of life in the spaces of a Berlin Appartment"

A FILM BY AURTHUR & CORINNE CANTRILL

LA MAMMA
205 FARRADAY STRRET,
CARLTON.
NOVEMBER 26-30th.
8:30 PM

super eight

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