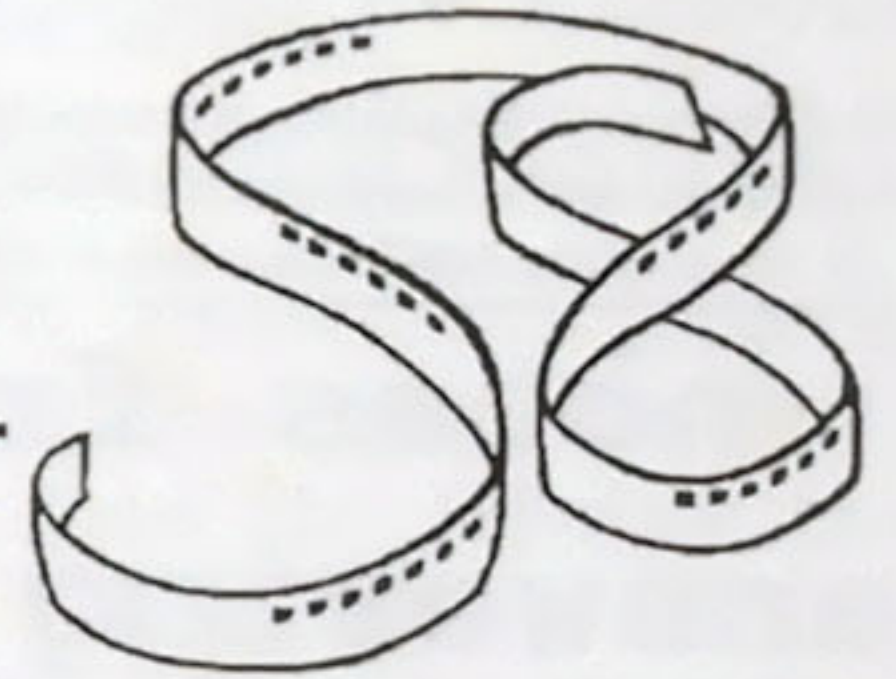


Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.



Issue 103 JUNE 1995

The Big Empty...

■ 1 ■ 9 ■ 9 ■ 4 ■

....THIS POST-MODERNIST STRATEGY. WHAT TO DO.....

WHEN EVERY 'SIGN' IS BLEACHED OF ALL MEANING. WHEN LANGUAGE IS OVER-EXPOSED.. SHOT THROUGH WITH OVER-RATED STOCK...PUSHED THEORY...PROCESSING BEYOND LIFE...AN OUTDATED EXPECTANCY.... WAITING FOR RUSHES....THE CONFIRMED IMAGE, MESHING WITH THE EMULSION. A SCREENING OF WHAT HAS ALREADY DISAPPEARED... THE END.

....AND THEN A CREDIT SEQUENCE...A PROJECTED BABYLON...EDITED SPECTACLE..... A GOLDEN SIMULACRA, MONUMENTAL.

...DESERTS WITHOUT END. A KUFIC LANDSCAPE. THE WEST.

WHAT TO DO WITH THIS ISOLATION. THIS OUT-POST OF PROGRESS.... THIS EMPTY CITY.

...FULL OF OMNISCIENT SURVEILLANCE. SEPARATED FROM THE DEAD HEART.

ON THE EDGE OF THE WORLD'S LARGEST ISLAND. "...DRINK BACARDI..."

THE EASY AMNESIA. AN 'UNSEEN' PASOLINI. ACADEMIC PROPOGANDA. A SOLICITED CREATIVITY. THE CELEBRATION OF CAPITAL VALUES... ENCLAVES.....OF THE UNCONSCIOUS...WASHED OUT...ON THE BEACH...SUNNY SAND...THE FADED MEMORY HALLUCINATING...APOLICED BODY...MADE SENSUAL...ALTERNATING...BETWEEN AN OVER-HEATED TUPOR AND THE TINGLING ECSTASY WHEN PLUNGED INTO THE BIG BLUE. SWIMMING TO AN IMAGINED HORIZON.

...LUCID...SUSPENDED...NEUTRAL...LIQUID.

SAYING 'YES', I AM ALIVE, I EXIST, I AM HERE AND EVERYTHING IS POSSIBLE...

AN - IDEA- OF PERFECTION. THE 'COOL' THEORY IN THE FRIDGE..... JUST ANOTHER DAY...JUST ANOTHER THOUGHT...JUST ANOTHER RAVE...REVIEW.

PLEASE, PLEASE CONTINUE!!!

IN THE WORDS OF THE PROPHET.

"OH LORD INCREASE OUR AMAZEMENT."

- IN THE MIDST OF LIFE....."

~~~~~  
APOCALYPTIC WALLPAPER.  
~~~~~

Written by Kelvin Sexton in response to an article on John Harrison's films.i



Image from ACHERONTO MOVEBO by John Harrison. Reproduced courtesy of A & C Cantrill.

The next Open Screening of the Melbourne Super 8 Film Group features the work of Perth filmmaker, John Harrison. The following comments are reproduced from Cantrills Filmnotes #75,76:

•BLINK (1993, colour, 10 mins Super 8)

Blink was my first completed film. I filmed spontaneously over a two month period, using out-dated kodachrome 40. Somewhere in this period I bought a second hand 50mm Yashica lens and wide angle adaptor. I shot a full roll of film not knowing that the aperture setting was faulty. I only discovered this later and held no hope of the processed film being any good. When it arrived five weeks later, I loved the halo effect that surrounded the images. The dream-like otherness defined the aesthetic of the film and this three minute sequence became the springboard for editing.

•MUDRASA (1993, B/W & colour, 27 mins Super 8)

'MUDRA' is the physical interpretation of gesture language, while 'RASA' has been described by Hindu philosophers as 'POETRY IS A SENTENCE, THE SOUL OF WHICH IS RASA.' It was this 'RASA' that became the focal point in the making of the film...The film integrated with dance was first performed in the Perth Fringe Arts Festival.

(cont'd page 2)

notes from the answering machine

(OUT-GOING MESSAGES:)

I will start for apologising for the erratic office hours over the past few weeks. Office hours are now back to normal, being:

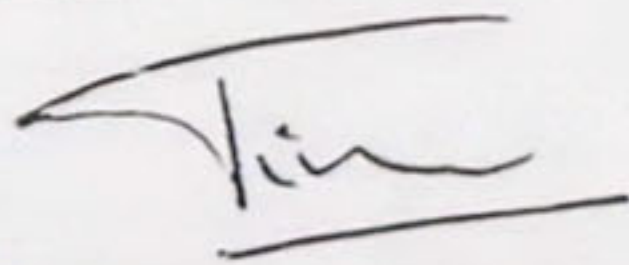
MON 12 - 4pm / TUES 2 - 6pm / FRI 12 - 4pm

At the last Open Screening on Tuesday May 9th, 12 films were shown, with 39 in attendance, a little bit disappointing considering the recent interest. Maybe the chilly winter nights are keeping people by the fires? Planning for the SUPER KIOSK 8 FESTIVAL on September 8th, 9th, 10th is well under way, with the AFC funding imminent and Bill Mousoulis taking on the responsibility of Festival Coordinator.

We are still calling on members with extra issues of Newsletter back-numbers to surrender them to the Group's archive.

At the recent Committee meeting, the following items were discussed:

- FUNDRAISING - Tickets for the raffle of an original painting, generously donated by Tony Woods, are being printed as we speak, and we will be asking members to sell them to raise money towards our new projector.
- FUNDRAISING II - A special screening of the Cantrill's *In This Life's Body* is scheduled for July 27th at the Erwin Rado Theatre. See article elsewhere in this issue.
- FUNDRAISING III - A special event concert is still planned for later on in the year, so anyone with a band, talent, etc. please contact the group. Planned projects (subject to funding/sponsorship) include a 10th Anniversary Book, CD ROM archive of the the Newsletters/film over the past 10 years, an address on the INTERNET...
- We still require a filing cabinet, so if anyone knows where we can get our hands on one?
- Remember, the JUNE Open Screening on June 13th is at CAFE BOHEMIO, **NOT** at the Erwin Rado.
- Remember II - only 14 weeks until the Super Kiosk 8 Festival, so if you want to shoot, send to the USA, get it back, edit, do the soundtrack, etc...GET A MOVE ON!



The Big Empty...

-films of John Harrison.

Continued from page 1...

ACHERONTO MOVEBO (1994, B/W & colour, Super 8)
Acheronto Movebo sprang directly out of the three volumes of *THE HISTORY OF SEXUALITY*; I had been reading the texts over a period of months and noting the escalation of censorship here in Western Australia. For me, the most astounding example of this state's application of censorship was the Attorney General's independent decision, sanctioned by the State Government, to ban any screening of *PIER PAOLO PASOLINI'S SALO*, the reason being that, "people of this state do not have to witness this type of filth." This met with minimal resistance from a small section of the W.A. film community - I

had expected an outrage. It was in this social environment that I began the film.

The film was an almost scientific exploration into my relationship with myself and a social body that has evolved out of a historical practice of shaping our sexual personae and the heirarchical ordering of power. I feel these sequences present quite difficult questions to the viewer/audience, especially as to the nature of images of the body and it's functions.

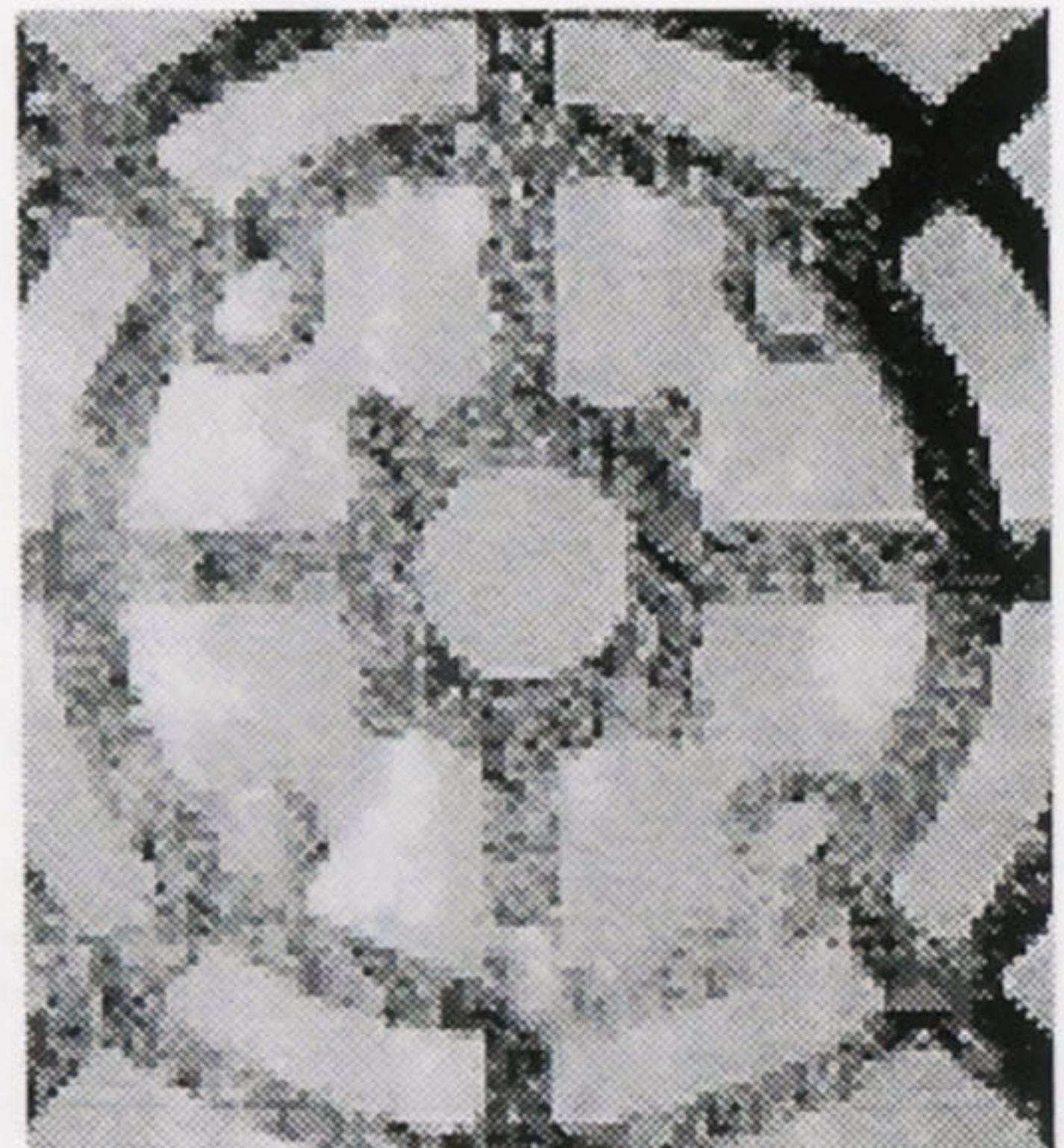
-John Harrison

[The film *ACHERONTO MOVEBO* contains graphic images of male masturbation, and advises viewers who plan to attend the June 13th Open Screening that some images may offend. A warning will be announced before the screening of *ACHERONTO MOVEBO*, to give those who may wish to leave the theatre, time to do so. - ED.]

AllGauge presents

amphibious

on land and water expanded ambient video film & music



featuring

Sprinkler Topiary

40 mins, video, 1992, UK

by **Michael Denton**

&

Gullyslide

22 mins, super 8, 1992, Australia

by **Steven Ball**

with live music accompaniment by

Melbourne Rock Improvisers

followed by an

Open Screening

BYO 16mm, Super 8 films, VHS video, etc...

7pm Tuesday 27th June

Erwin Rado Theatre 211 Johnston Street Fitzroy

Admission \$4

(Free for open screening contributors)

for all the lowdown telephone 03 9531 8145



18 days • 4 cinemas • 230 + films
Astor • Kino • State Film Centre • Valhalla

OBERHAUSEN RETROSPECTIVE

Over the years the Oberhausen festival has cemented its reputation as *the* festival for adventurous, experimental filmmaking. They have continued to support the Melbourne Super 8 Film Group. The MIFF recognises the 40th Anniversary of the Oberhausen Short Film Festival with a retrospective programme of some of the most important films of the past forty festivals, curated and introduced by Festival Director Angela Haardt, who will be this year attending as a guest of the MIFF.

PROGRAMME 1

International Prize-winners from the 60's, 70's & 80's (2pm Sat 10, STATE)

PROGRAMME 2

New Images For A World In Change (forum/screening 2pm Sun 11, STATE)

EXPERIMENTAL PROGRAMME

New Experimental Short Films from Australia and from around the world.

PROGRAMME 1 (5:30 pm Wed 14, STATE)

PROGRAMME 2 (4:30pm Sun 18, STATE)

SONIC OUTLAWS (USA)

Craig Baldwin (*Tribulation 99, O No Coronado!*) conjures a bold expose of contemporary controversies surrounding issues of sampling, copyright infringement, 'fair use', 'culture jamming' and artistic license in the pop arts, utilising his now trademark collage method.

VIDEO FOOL FOR LOVE (AUSTRALIA)

Since 1983, Australian filmmaker Robert Gibson has carried a camcorder with him at all times, becoming an extension of himself, one that he has used to record the most intimate moments of his life. A no-budget movie, made entirely by Gibson himself, turned into a 35mm doco.

Valentine's Day (CANADA)

Canadian Mike Hoolbloom, (recently in Australia for *Experimenta*) directs his first low budget feature - centering on two women, one HIV+, fighting to keep hope and humour alive against the odds. A deep, black experimental comedy.

Vacant Possession (AUSTRALIA)

A brooding and atmospheric piece of cinema laced with moments of unexpected humour, Margot Nash's first feature is a bold, ambitious drama that addresses hearth and place, remembrance and regret, culture and commitment.

ROY COHN / JACK SMITH (USA)

Low budget feature about two men, one a homophobic, right-wing fundamentalist, the other a notorious underground filmmaker. An inspired New York performance piece transformed into challenging cinema.

This Window is Yours (JAPAN)

Economical filmmaking about teenage romance. Sensual rather than sappy, the largely non-professional cast are effortlessly attractive, making this ultra-low budget

Tickets from \$10 for 3 films!

Advance Bookings Now Open

Festival Office at 211 Johnston Street, Fitzroy **OR**
Astor Theatre Box Office at 1 Chapel Street, St Kilda

BOOK AT THE CINEMAS FROM JUNE 9TH

Enquiries / Credit Card Phone Bookings

9417 2011 (after June 9 - 9529 8510)

SUPER 8 FILMMAKERS IN MELBOURNE INTERNATIONAL FILM FESTIVAL

By the time you read this the 44th Melbourne International Film Festival will be accelerating into its 18 day cruise through some 230+ films. Rubbing shoulders with the big girls and boys of international cinema you will find some local super 8 talent making a well-deserved appearance. *Tony Wood's* personal homage to that happy go lucky Irish Parisian **Samuel Beckett**, **Lens Spasm** a 16mm film by *Nick Ostrovskis* and two quite different interpretations of Barbara Baynton's *A Dreamer* from **The Bush Studies** project by *Melanie El Mir* and *Ooni Peh* can be all be found in the experimental programmes (The Bush Studies will be screened in its entirety at Cinematheque in August). Our intrepid administrator *Tim Patterson's* fascinating documentary on Japan **...In 20 Words or Less**, which was shot partly on super 8 and *Marie Craven's* big 35mm short **Maidenhead** will also be screening in the festival. Congratulations to all these filmmakers.

For details of programmes and booking phone 529 8510 or visit the festival on the internet at:

<http://www.swin.edu.au/ssb/media/miffhp.html>

(hip stuff huh?)

S.B.

STOP PRESS!!!

Those sessions mentioned above:

- **A Dreamer** (Bush Studies) by Melanie El Mir
Experimental Programme #1 [WED 14/6 5:30pm STATE]
- **A Dreamer** (Bush Studies) by Ooni Peh
Experimental Programme #2 [SUN 18/6 4:30pm STATE]
- **Samuel Beckett** by Tony Woods
Experimental Programme #2 [SUN 18/6 4:30pm STATE]
- **Lens Spasm** by Nick Ostrovskis
Experimental Programme #1 [WED 14/6 5:30pm STATE]
- **...In Twenty Words Or Less** by Tim Patterson
documentary short : MON 19/6 12:15pm STATE
- **Maidenhead** by Marie Craven
FRI 16/6 5:30pm STATE / SUN 18/6 7:30pm KINO

SUPER KIOSK 8

The 8th Melbourne Super 8 Film Festival
State Film Theatre - September 8th, 9th, 10th 1995.

The festival is now only three months away, so things will really be getting into gear very soon now. There are a number of things you should be aware of:

ENTRY DEADLINE:

Films must be entered by Tuesday, August 1 (see entry form in this issue), so get them ready!

POSTER DESIGN COMPETITION:

We are still looking for a design for the poster/flyer for the festival. The poster will be A2 size and have a maximum of two colors. If you have a good idea for the graphics/design of the poster, then do a rough sketch of it and send it in to us. We will then select one of these entries and pay the winning artist actual money to do the final design for printing. Please send entries (address on the back of the newsletter) to us quick smart. Deadline is mid-July.

SELECTION COMMITTEE:

Being on the selection committee is open to everyone. If you want to be on it, see Bill Mousoulis at upcoming Open Screening, or leave message at Super-8 Group office. It means viewing all the entries and discussing the programming, and so would require some commitment.

Selection screenings will be held Sundays 1-6p.m. on July 30, Aug 6, and Aug 13, and maybe one or two other sessions.

More news/info about the festival in next month's newsletter.

Stay tuned.

A note from the Co-Ordinator

After a four-year hiatus away from administrative duties of all kinds (with Super-8 Group and elsewhere), I have now returned to the administrative desk, to co-ordinate "Super Kiosk 8". That desk now has a computer a-top-of-it, but I'm sure I'll survive this post-modernity. And: even though I'm the "co-ordinator", the Super-8 festival is and will very much be a group effort. There is a separate publicist (Steven Ball), and also a festival committee (myself, Steven, Corinne Cantrill, Tony Woods, Barry Brown). And a "selection committee" will be formed soon, to view and select the program. Anyone is welcome to be on this committee. I'm looking forward to overseeing all these elements and having a successful festival ensue.

But all that's the running side of the event. The important thing is the films. Programming policy is open at the moment, and will be decided primarily by the selection committee, but I myself am pretty keen to limit each filmmaker to one film in the festival program, and to see a lot of new/inexperienced film-makers represented. Also: it would be nice to have lots of new films in the program, films premiering. There will be approximately 25% interstate/overseas stuff, but the rest will be provided by you. Get to it!

BILL MOUSOULIS

THE MELBOURNE SUPER 8 FILM GROUP

PRESENT

A Special Fundraising Screening of **IN THIS LIFE'S BODY** by Corinne Cantrill

IN THIS LIFE'S BODY (147 mins b&w 1984) is an autobiography of Corinne Cantrill, based on hundreds of photographs of her, her family and friends and some movie film from recent years.

IN THIS LIFE'S BODY provides the richest Australian autobiography revealed in recent times - Kris Hemensley.

ADMISSION \$8 (\$6 concession)



Thursday 27th July, 1995 at the ERWIN RADO THEATRE : 211 Johnston Street, Fitzroy.

Revenge of the Artists?

When people like John Calder and Ron Olthof had a "whinge about experimental films" in these pages in the late '80's, it was basically a case of revenge of the nerds. Maeve Woods' article "Noise Marvellous Noise", in the last issue, is a case of the revenge of the artists. This latter revenge is somewhat surprising, given artists' even-tempered self-concentration (whereas nerds are reactionary, easily intimidated, etc.), but it has now happened, and I, personally, cannot let it stand without comment, especially considering it constitutes not only an attack on the Super 8 Group, but an attack on me.

In her piece, Maeve either states or infers a number of things: that in the late '80's the Super 8 Group didn't encourage all types of artistic work (with the usual result being a narrow spectrum of work); that in the late '80's I (as administrator of the Group at the time) didn't encourage all types of work; that in the late '80's I wasn't appreciative of her type of artistic work; that, these days, the Super 8 Group is encouraging all types of artistic approaches/results, and that there is a corresponding variety, richness and experimentation to the resultant films.

I appreciate, of course, that these comments of Maeve's are only asides in her article, not the focus of it, but the way casual remarks work on readers is insidious: the very casualness of them grants them a halo of truth (i.e. a truth that has been taken for granted, justifying any lack of proofs). I do not wish to see any myths being created, or any histories rewritten, and thus I am speaking here now.

Listen, Maeve, the world does not revolve around you - your particular artistic conceptions, your particular technical requirements, your particular temper or psychology, etc. So maybe I and/or others back in 1987 (and/or even now) missed the point of your work. Maybe we loved it. And maybe we thought it a piece of shit. Big fucking deal! You're a big girl, now - you shouldn't let people's responses put you off. You should be mature and understand that everyone is different (in terms of what they're used to artistically / linguistically / psychologically / etc.). Not everyone will like, or even attend, your work. Do you ever hear me complaining (apart from at this very moment) that the numerous S-8 Group filmmakers (of which I'll name one for now - you) don't even turn up to

the screenings of my two Super 8 features, let alone appreciate them? I live with those kind of negative experiences, as do all people. Every filmmaker and every film is a story, with a set of such experiences. We've all left the womb...

But let me clarify why I value attendance of people's films. The reason revolves around the idea of "co-operation". We must always support one another as filmmakers, especially when the screening in question is filmmaker-organised. Living under a capitalist economical and philosophical system, however, means that a lot of filmmakers are selfish prats, going to screenings only if they can get something out of them. They never seem to reason: if a screening organised by a filmmaker costs \$200 to put on and only 30 people (at \$3 a ticket) attend, that organizer will then probably not repeat the venture.

Maeve, your comments about the Super 8 Group are bullshit. And I refuse to absolve you due to your having formed your opinion on the basis of attending only some of those late '80's Open Screenings. What was that word? Ah, "open". You've no idea, Maeve, how much of a mantra that word is to me. The Super 8 Group, i.e. as a body organizing film activity, has never discouraged certain artistic practices. Likewise for myself. Never discouraged, and never encouraged. Open. The space left open for others to work in. Open. I dare anyone to prove otherwise (bad reviews of films don't count - after all, we can be critical of each other, ie. as long as we let the other exist /have their space).

The Super 8 Group isn't better these days - it's always been sensational. All this talk (see 100th Issue of Newsletter, for example) of the Super 8 Group being better now, increasing membership, increased films produced, is all fucking bullshit. It's fucking myth-making. We better be careful it doesn't become a "myth-take". You see, if we continue to slap ourselves on the back, that means our hands won't be free to make films, write articles, etc. And if we slap too hard, we might take a tumble! If I read another line about how great the Super 8 Group is, I'm going to chuck. I realise these praises are for PR, for the funding bodies, but I also realise that force equals mass times acceleration. We should not be sluggish! Let's get into our metal and plastic and celluloid skins and leave everyone in our wake. Are you afraid?

•Bill Mousoulis

DECA...

>ANNOUNCING, THE DECA PROJECT,
ON 10/10/95, 7:30 P.M. AT THAT MONTH'S OPEN SCREENING

>IN JULY 1993, THE "P+ORS" PROJECT OCCURED: NINE DIFFERENT FILM-MAKERS CAME UP WITH A SHORT FILM BASED ON THE "P+ORS" HOMOPHONE (I.E. PAUSE, PORES, PAWS, POURS, ETC.). WE ARE NOW REPEATING THIS VENTURE, WITH THE "DECA" PROJECT, FOR THE OCTOBER 1995 OPEN SCREENING, AS PART OF OUR MOD-EST "10TH ANNIVERSARY" CELEBRATIONS (THERE WILL BE A RETROSPECTIVE SCREENING AT THE NOVEMBER OPEN SCREENING). AS YOU ARE NO DOUBT AWARE, "DECA" IS THE GREEK WORD FOR "TEN", AND THE PREFIX FOR A NUMBER OF DIFFERENT WORDS. WE INVITE YOU TO NOW MAKE A "DECA" FILM: A FILM WITH "DECA" (AS A WORD, OR THE PREFIX TO A WORD) AS THE FILM'S BASIS, CONCEPTUALLY, LINGUISTICALLY, STRUTURALLY, OR WHICHEVER WAY. THE FILM WILL BE SCREENED IN THE "DECA" SCREENING ON 10/10/95, BUT IT MUST BE ON SUPER-8 (CLR OR B/W, SILENT OR SOUND (ON FILM OR CASSETTE)), RUN AT 18FPS, AND BE NO LONGER THAN 3 MINUTES IN DURATION. EACH FILM-MAKER WILL BE GIVEN A COMPLIMENTARY ROLL OF KODAK 40 SILENT FILM FOR THEIR PARTICIPATION, BUT YOU MUST BE A MEMBER TO BE PART OF THIS PROJECT. WE HOPE TO - AS WE DID WITH THE "P+ORS" PROJECT - MAKE AN ACTUAL "PROGRAM" OF THIS SCREENING, GIVING IT TO OTHER ORGANIZATIONS TO SCREEN (SIN, MELB. CINEMATHEQUE, ETC.).

10

SUPER 8 FACILITIES AND RESOURCE GUIDE

This is a guide to resources and facilities for Super 8 filmmakers. The information is as accurate as possible at the time of writing. It consists mainly of retailers and facilities that are consistent and reliable in continuing to stock Super 8 goods and provide services. There are many other sources such as op-shops, photographic markets, overseas contacts etc. This list is confined to proven and reliable services, mainly within Melbourne but also some interstate and overseas specialists. It is advisable to contact individually regarding services currently offered and prices.

Compiled by Steven Ball with thanks to Rodney Bourke

Super 8 Stock

Currently available in Australia:

Kodachrome 40

40 ASA tungsten, 25 ASA daylight. Available in sound and silent. Process paid. Processed only by Kodak. Takes 3-4 weeks as it is sent to the USA for processing. Available from some photographic and chemist stores.

Kodak Ektachrome 160

Available in two types: Type A: 160 ASA tungsten, sound and silent. and Type G: 160 ASA daylight & tungsten, silent only. Not processed by Kodak. Processed by Filmplus and Film Processors. Available from Van Bar.

Kodak Tri-X

Black and White, 200 ASA daylight, 160 ASA tungsten. Silent only. Processed by Filmplus and Film Processors. Available from Van Bar, Filmplus and Film Processors.

Printing and Teleciné

Printing:

Film Processors

Super 8 to Super 8, Standard 8 to Super 8, Super 8 to 16mm & stretch printing. Phone for current situation regarding S8 to 16mm.

Dirk de Bruyn Super 8 to 16mm blow up. ph: 9532 5962

Interformat Super 8 to 16mm & 35mm

Teleciné:

Filmplus: Using CCD Projector to VHS, SVHS, Hi & Lo Band U-Matic

Apocalypse: Using Flying spot scanner to VHS, SVHS, U-Matic, Betacam & 1"

Laboratories and Teleciné Facilities

Filmplus 40 Punt Road, Windsor 3181. ph: 9510 4640

Film Processors PO Box 76, Walkerville, SA 5081. ph: 08 344 4242

Kodak via: 1-19 Hoddle Street, Collingwood 3066 ph: 008 33 9513 or through chemists & photographic shops that are Kodak agents. Still goes to Dallas, Texas for processing and takes 3-4 weeks.

Interformat 1000 Brannan Street, San Francisco, California 94103, USA. ph: 415 626 1100

Apocalypse 111 Shandos St. Crows Nest 2065, ph: 02 439 5044

Super 8 Retailers

Film Stock:

Van Bar 159 Cardigan Street, Carlton. ph: 9347 7788 4 Daly St., S. Yarra. ph: 827 0877 - Ektachrome, Tri-X, Kodachrome 40. Also good for general photographic & Super 8 accessories (globes, lens cloths, reels, Hama splices etc.)

Elizabeth Street Pharmacy cnr. Elizabeth & Lt. Collins Sts, Melbourne. ph: 9670 3815 - for discount price Kodachrome 40

Kodak Shop 1 - 19 Hoddle Street, Collingwood

Equipment:

The following outlets often have second hand cameras and projectors as well as the occasional oddity.

Camera Action 217 Elizabeth Street, Melbourne ph: 9670 6901

Michaels cnr Lonsdale & Elizabeth Streets, Melbourne ph: 9670 0241

Camera Exchange 364 Lonsdale Street, Melbourne ph: 9670 1929

Teds 239 Elizabeth Street, Melbourne ph: 9600 0711

Trading Post available at newsagents, published every Thursday

Home Talkie Co. 268 Cleveland Street, Surrey Hills 2010 ph: 9699 8777

The Widescreen Centre 48 Dorset Street, London W1H 3FH U.K. ph: 71 935 2580

Derran Film Services 99 High Street, Dudley, West Midlands DY1 1QP U.K.

Ace Edit PO Box 323 Bondi Junction 2022 ph: 02 398 9039

Good for editing equipment, they sell Wurker splicers and splicing tape.

Equipment Hire

Film & Video Smith ph: 9808 0395/ 018 054 188 Comprehensive selection of Super 8 equipment for hire at cheap rates

Open Channel 13 Victoria Street, Fitzroy 3065 ph: 9419 5111. Mainly video production and editing facilities but hire sound equipment, lighting kits etc that may be useful for Super 8 filmmakers.

Miscellaneous

Camera Repair: Precision Camera Service Hans Juergen Schmidt, Camera Technician, 53d Bourke Street, Melb. ph: 9654 2703

Projector Repair: Austatec 96 Wattle Valley Road, Canterbury 3126 ph: 9836 3196

Scratch Removal: Permafilm 10 Speets Road, Oakville 2765 ph: 045 73 6242

Can treat films to largely eliminate visible scratches from emulsion side only.

also 2.22 (Two twenty-two) is a solvent that does the same job and protects the film from further scratching. Available from:

Adelaide Movie & Hobby Centre 78 Flinders Street, Adelaide 5000. ph: 08 223 7530

AND ALSO...

Movie Film Alive publishes an extremely informative and comprehensive guide to "...all you needed to know about who knows about Standard 8, Single 8, Super 8, 9.5mm, 16mm & 35mm, but didn't know where to ask." - PO Box 122, Highett 3190 ph: 9532 5007

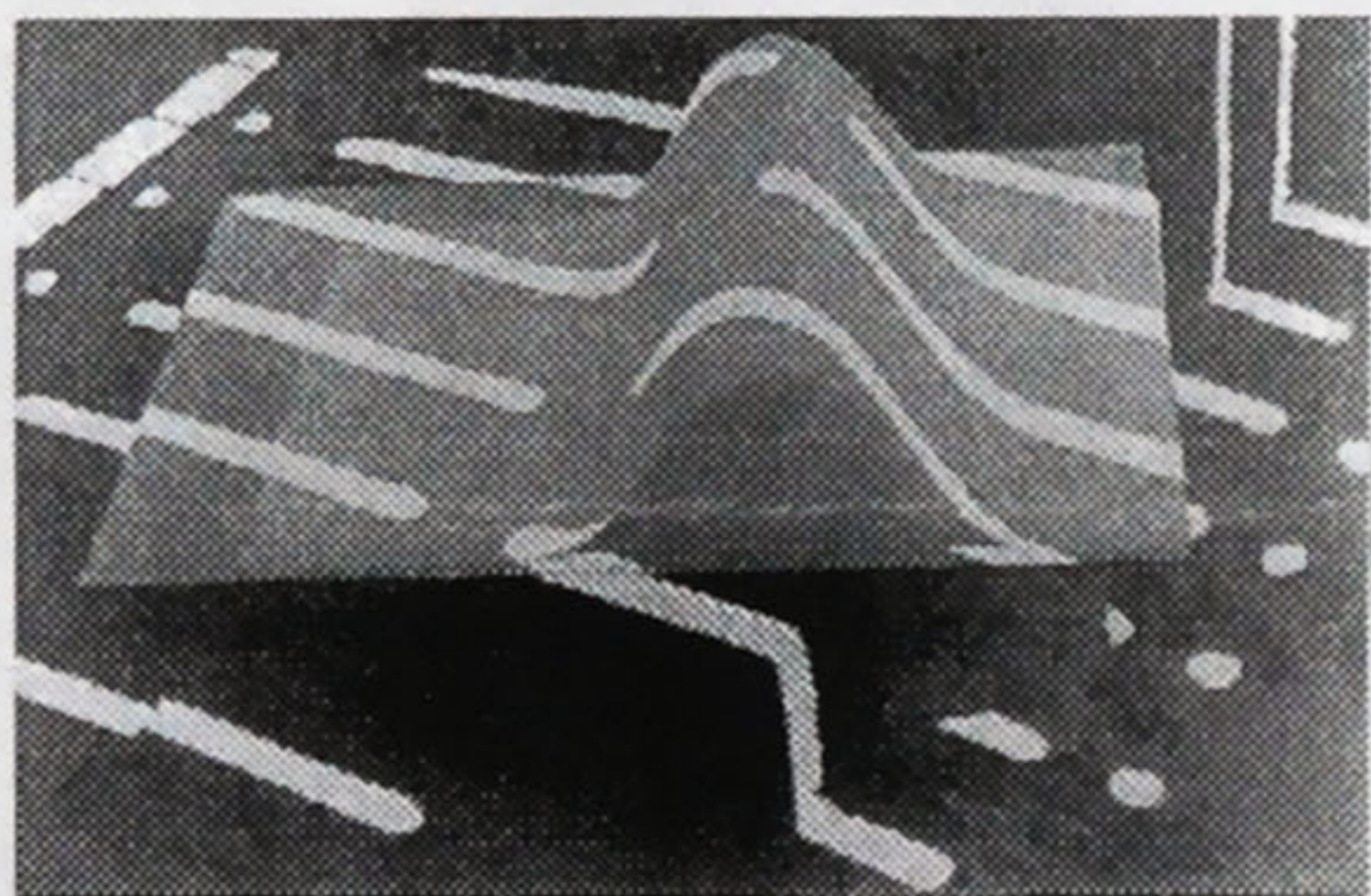
Melbourne Super 8 Film Group *Fundraising Raffle*

Prize: An Original painting

LIGHT OVER, AROUND, UNDER

by Tony Woods, 1985

Valued at \$1000



Size 20" X 30" oil on board, framed.

Members urged to sell tickets.

Collect books from the office, at the next
Open Screening, or order on
(03) 9417 3402.

*All proceeds going towards a new projector
for the group.*

Tickets only \$2 each!

BEAULIEU LIVES by I.Poppins

Further to reports from overseas that Beaulieu Industries have gone into liquidation, we now understand that they have been in fact bought out.

The announcement that says the new owners have given the company a new name, BEAULIEU SA, also states that the new owners are injecting additional capital in order to fund a large expansion program based upon the continuance of the famous Beaulieu marque.

Beaulieu are now in full production, with the current product range at the Romorantin factory. So this is good news for all Super 8 users as new Beaulieu cameras and projectors will be available to those who can afford them.

[That is if 'they' keep producing the film stock - ED]

Please Note:

In the May Newsletter (Issue 102), the films shown at the April Open Screening were not mentioned. They were:

Films by Ewan Cameron and Maj Green:

Monstrous Maniacs (1992)

Coal Fever (1993)

Lift-Off (1987)

Hot Bakery (1986)

WANTED TO BUY

Super 8 Camera with time-lapse function.

Phone John on: **BH 9813 1422 / AH 9529 4960**

aché

club axè fridays at

africa bar 99 smith st fitzroy 10pm-3am

*presenting the finest and the funkiest from the world
of latin, jazz, afro and brazillian soul on the dance
floor and silver screen...*

June 9th - Les Maitres Fous, black god, white devil

June 16th - black orpheus, copacabana

June 23rd - Cool World, James Brown Live

DECA IS COMING!

Notice:

The Group has recently been contacted by an outside party who wants to place a bulk order of **Ektachrome silent film**, thus reducing the price from \$26 to \$13 per roll, and has asked if the group or it's members wish to be in on the deal, joining him in his order, and getting film for half price.

Any members who are interested in ordering some please place orders with Tim Patterson at the Group.

Film must be paid for up-front. (minimum 5 rolls per person)

contact Tim Patterson on (03) 9417 3402.

Coming Open Screenings include:

•**July** - The films of Mike Brown. (confirmed)

•**October** - DECA

•**November** - 10th Anniversary Retrospective.

LAST OPEN SCREENING FILMS

(9th May 1995)

AT 7:30 - SONIC EIGHT - Films with Sound as a focus.

Quiet Passage - Steven Ball (9 mins) ▪ **War, fact, fiction** - Tony Woods (15 mins) ▪

What the peg saw! - Phil Jakubik (3 1/2 mins) ▪ **Notes on Berlin** - A & C Cantrill (30 mins) ▪

Normal Bias - Matthew Rees (8 mins)

OPEN SCREENING FILMS

Rich Woods '90 - '95 - Bill Mousoulis (7 mins) ▪ **Smither's Snow** - Dirkde Bruyn (20 mins) ▪

The End - Pete Spence (3mins 20) ▪ **Film vs Video** - Movie Film Alive (3 mins) ▪ **'SPEED' Trailer** - (2 mins) ▪

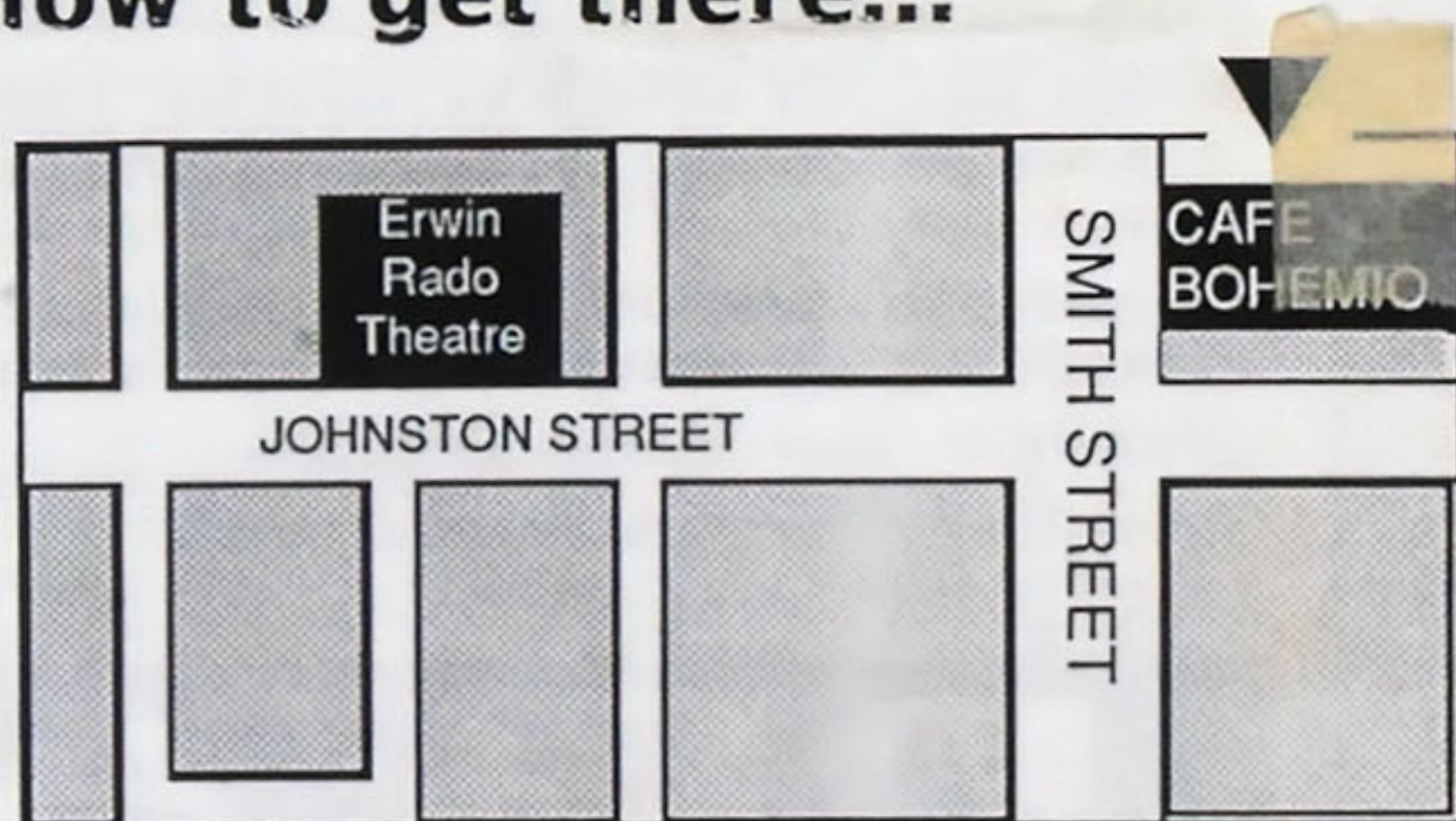
Wait - Rohan Zerna (7 mins) ▪ **Reminiscing** - David Kusznir (2.5 mins)

NEXT OPEN SCREENING

Films by John Harrison

7.30pm, Tuesday 13th June, CAFE BOHEMIO, 354 Smith Street Collingwood. (see article inside)

How to get there...



NOTICE

The June Open Screening will be held at the **CAFE BOHEMIO** 354 Smith Street, due to the Erwin Rado Theatre being used for the Melbourne Film Festival.

Please see map (left).
The screening will be taking place upstairs from the cafe at 7:30pm.

The July Open Screening will return to the Erwin Rado Theatre.



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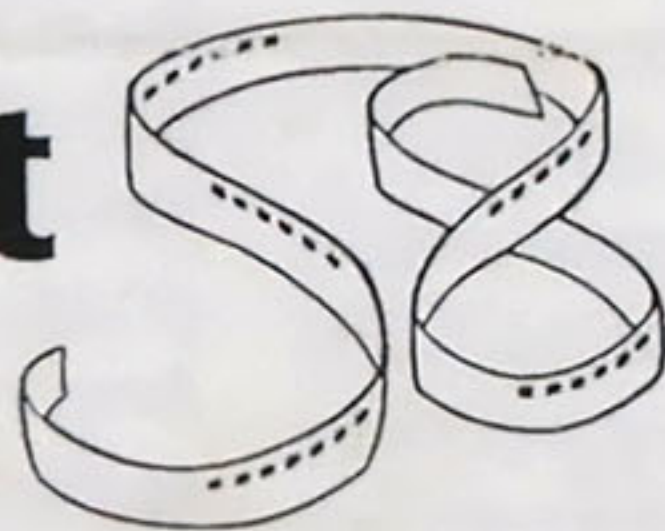
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The 8th Melbourne Super 8 Festival
September 8th, 9th, 10th 1995.

Chris Windmill

~~6/158 Chapel Street~~

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