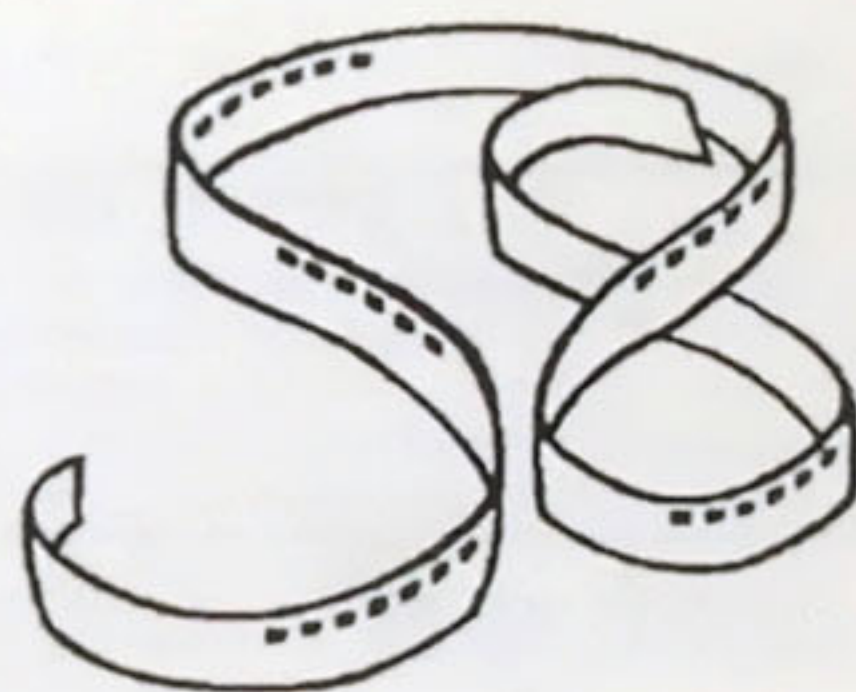


Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 106 SEPTEMBER 1995

THE FILMS OF...

VIRGINIA FRASER & DIANNE DUNCOMBE

Four collaborations engaged in by two people over three years in the 1980s using three cameras, six film stocks, two tape recorders, two splicers, one set of winding arms, many white walls, a tv set, three projectors, numerous photocopiers, some photo booths, coloured pencils, crayons and inks, scissors and glue, a Lenny Lipton book, a car and our several points of view.

Among the various technical and formal devices used in making these films are object animation, time lapse photography with both stationary and moving camera, animation from serial photographs, and animation using stop frame, zoom and tracking on stationary images.

There is in-camera editing using dissolve to black, cuts to colour fields, fades and superimposition (including superimpositions using two projectors and refilming the combined images). There are projected images refilmed from walls and off the surface of objects, filming from tv, and refilming to many generations, live-action filming, and filming



Photo: Virginia Fraser

from photographs, collages, colour photocopies, and reworked and hand-coloured black and white photocopies.

There are speed changes from motion so slow you can hardly see it move and so fast that hours flash by in seconds. Some parts of these films were scripted, storyboarded, and almost completely edited in the camera with few physical joins, others were collaged together after the event from short lengths taken from many rolls with splices every few seconds.

The soundtracks, like the visual images, have elements of bricolage, mixing original music, sound and noise recordings from the world around, with pastiches of popular music.

Besides whatever private meanings they have for their makers, these films celebrate the sophisticated abilities of most (even quite basic) super 8 equipment, its lightness, portability, relative cheapness, and unassuming presence. Despite diminishing numbers of stocks and facilities, super 8 remains, for most people who want to use moving film's particular physical qualities and relationship with light, the only way unmediated by major bureaucratic, academic or commercial negotiations. This was certainly true for us making these pictures.

Virginia Fraser and Dianne Duncombe,
August 1995

SUPER EIGHT

The Newsletter of the **MELBOURNE SUPER 8 FILM GROUP**
Issue 106 September 1995
ISSN 1039-5288

The opinions and views expressed in this publication are not necessarily those of The Melbourne Super 8 Film Group or its committee.

notes from the answering machine

THE ADMINISTRATOR SPEAKS

When I took on this job 12 months ago, I never thought things could get this hectic!

•The festival is shaping up to be another fantastic showcase of recent Super 8 film and shows quite a diversity among the members. •The Australian Film Commission is holding a 2 day summit in Sydney in October, and the Super 8 Film Group will be represented by myself, and possibly Matthew Rees. The summit is designed to discuss the AFC's cutting of the funding pie, so to speak. The Super 8 Film Group is planning expanded activities and representation from 1996, and we are therefore hoping for a bigger slice than has so far been received.

•On Thursday July 27th, Arthur and Corinne Cantrill presented their special fundraising screening of "In This Life's Body" at the Erwin Rado Theatre. It was a very successful night with a net profit of over \$250, which is going towards the group's acquisition of a new projector. Many thanks to Arthur and Corinne, and to Ross Campbell for donating his time as projectionist.

•Speaking of fundraising, it is a little disappointing to see the lack of effort on the whole of members selling raffle tickets. So far less than half the expected amount of books have gone out, and I think it is a poor effort. When Tony Woods has so generously donated a valuable painting to the group, the least we members can do is to sell a few tickets. In a membership of 130, only 20 members have taken raffle books. Those who have taken on the task of selling raffle tickets have been the same people who do all the other work for the group. How about showing a bit of effort, to help keep the group viable!

All raffle tickets must be returned to the group by 5pm on Friday 8th September! Raffle tickets will be sold at the State Film Theatre during the festival, where the painting in question will be on display. So any last minute tickets must be purchased from there. The raffle will be drawn at the end of the festival, immediately after the screening of the Cantrill's "Ivor Paints" which screens at 4pm on Sunday 10th September.

•Another thing I wanted to mention, was, and I know he probably doesn't want me to do this, but By the time you all read this, longtime member / past administrator / committee member, Steven Ball will be back in England where he has returned for a (in)definite period.

Sources have it that he plans to return to Australia mid-1996, but will play a more 'passive' role in the group. I would like to, on behalf of the committee, thank Steven for his long association and input to the Group, and personally for teaching me the 'ropes'. Good luck back home...AND STAY OUT!!!

•Other interesting figures to throw your way that I worked out after signing off the last financial year. Compared to last year's figures, the group's balance sheet has altered thus:

Expenditure:	+/- %
Wages	0%
General Admin.	-28%
Newsletter	+22%
Rent	+13%
Equipment	+59%
Telephone	+13%
Income	
Membership	+51%
Equipment Hire	+15%
Advertising	+540%

So, basically, expenses have risen an average of 10%, and income has risen 19%.

So there you have it...

Enjoy the festival.

Tim



Super Kiosk 8

THE 8TH MELBOURNE SUPER 8 FILM FESTIVAL
FRIDAY 8TH, SATURDAY 9TH, SUNDAY 10TH SEPTEMBER 1995
State Film Theatre, 1 Macarthur Street, East Melbourne
INFORMATION phone (03) 9417-3402

TICKET INFORMATION

The box office at the State Film Theatre will open 30 minutes prior to the session. All single tickets are for one session only.

Season passes for all 5 sessions are also available.

Single Session Tickets

\$7 full

\$5 concession/members

Season Passes

\$28 full

\$20 concession

\$18 members

Season tickets can be pre-purchased at the Group's office between 9:30am & 4:30pm on Tuesday 5th September.

SUPER KIOSK 8:

Films that you haven't seen before ... and many that you have.

a quick preview by Steven Ball

A Super 8 Festival is often a good opportunity to get an overview of recent Super 8 filmmaking. For this years **Super Kiosk 8** we have tried as much to encourage people to enter new films as to include films that have been screened at Open Screenings. A glance through the programme (which you will find enclosed in this issue of the newsletter) and one can trace a few interesting connections through and observations about this years selection. The first thing which occurs to me is a noticeable shift towards a 'documentary approach'. Although it would be true enough to observe that there is often an element of documentation in Super 8 filmmaking, this year there also seems to be a number of films which make a more deliberate attempt at documentation, the documentary form and variations of that genre.

The most obvious example of this would be **Under the Steel Wheels** (Saturday 7.30). The controversial (in these pages at least) Hector Hazard has crafted a 65 minute opus that follows the antics, aspirations and motivations of those freewheeling pavement cowboys Melbourne's bicycle couriers. While one does not always feel enormous sympathy for these individuals, their philosophising and rationalisation of their lifestyle ranges from dumb arrogance to born again idealism, it is clear that Hazard has emersed himself in this world (being an ex-courier himself) and the film pedals along with as much spirit and determination as its subject.

The Cantrills have clocked up the longest film in the festival and each of the 79 minutes of **Ivor Paints** (Sunday 4pm) is full of minute detail. The length of the film has allowed the Cantrills the time to explore the obsessive-ness of Ivor at work on his painting. Ivor's obsessions with time and detail, the changing light of the sun over the three months of painting time, the slow development of the painting, gradually draws the viewer into this macro world of the backyard studio.

Kuch Nai by the American group of Super 8 filmmakers Silt (Friday 7.30) is a documentary in the form of a personal journal. Christian Farrell collaborates with the other members of Silt, he in northern India, they back in San Francisco. Their re-working of his film and sound material produces a film effused with scraps of memory, feeling, sickness and doubt, collapsing and exploring time, distance and cultural difference. India culture, this time imported into contemporary Perth, is explored in **Kuch Nai's** predecessor in the opening programme **Vena Cava**. John Harrison's film both documents a dance work and weaves the powers of creation, preservation and destruction attributed to Kali, Hindu goddess of time, into his manipulation of the filmic material.

Heinz Boeck's new film **3 Short Passages** (Saturday at 9.30) journeys through lingering fragments of the broken

city of Berlin. This film is a kind of photo-journalism that strays into the less well known parts of the city, to where its resonance resides in the small deserted corners. Gary O'Keefe's **Hopetown** (Saturday 7.30) which you may have already seen at an Open Screening, plays with the idea of documentary, whereas his **Calling Mr Valentino** (Friday 7.30) is a fabulous reworking of found footage and sound. On the same evening Deborah Warr's film **Palm Lodge** moves back into a more documentary mode with a hesitating portrait of some women residents of a hostel for the elderly. While **Palm Lodge** takes the distant, observational gaze, Tony Woods' **Frames '95** documents the streets and lanes of Fitzroy, sampling and appropriating images of graffiti, shadows, window and door frames: 'found' images that become inevitably imbued with his own presence.

This is just a quick survey of a handful of the films that I found particularly remarkable during the process of being involved in the festival's selection and planning. It is interesting to see how this notion of documentation is common to most of them.

The overall selection of films is pretty broad in its scope with some other new films completed especially for the festival such as my own **Difficult Beauty**, Tim Patterson's **Nostalgia, Narcissism, Natsukashii Part 2: Japan, Eggbound** by Melanie El Mir among others. Other daggier films get a well-deserved look-in: **Puffing Billy** by Ian Poppins and **Swanston Street Compressed** by Rodney Bourke, and there are some fine moments of comedy from overseas in Canadian Robert Kennedy's **Fucking Bird** and **Goulzette** by Claude Bossoin from France. Hope you enjoy it, wish I could be there too.

SUPER EIGHT FILMMAKING COURSE

Are you a newly inspired aspirant optic as yet to realise the dream?

Are you a not-so-new Super Eighter whose zeal is subverted by logistical or technical constraints?

Then this is the course for you!

The student will be accompanied through the realms of basic photography, camera technique, lighting, sound, editing and capturing the idea. The course includes a three hour location shoot and guest seminar/screenings from three of Melbourne's most renowned Super 8 filmmakers.

CONTACT:

Marion Butt

Council of Adult Education Centre
256 Flinders Street, Melbourne phone: 652 0611

My Obsession?

-notes on Nostalgia, Narcissism, Natsukashii - Part 2 : Japan

(12 mins. 1995, 18fps, sound)

by Tim Patterson.

All of my films, over the last 4 years have dealt with some area of Japan. It has come to the point where some people ask me, **Don't You Have Anything Else To Say** (in my work.) Well, the simple answer is not really.

People generally make films about a subject matter that *means something* to the filmmaker. Whether it be what you see around you, what you feel inside, places you've been, people you've met, a strong impression, a strong opinion, whatever. Things that *matter*.

I grew up in Tasmania, in a middle class family hopscotching from town to town. Then suddenly, when I had just turned 17, I went to Japan on exchange for 12 months. There was a whole new world opening up to me. A new culture, a new language, a new people. Everything was so different. Over that 12 months, and on subsequent extended visits (totalling about 3 years living in Japan) I became accepted into a group. I made friends, had girlfriends, argued, split-up, I became engrained into the culture. My formative years, from 17 to 21 were mostly spent in Japan. And so, when it comes to making films about things that count, naturally I would choose Japan. In fact, during the 5 years from 1989-1994, I spent more time in Japan than I did in Australia. This is what matters to me.

I went to Japan in July 1994 to shoot my 20 minute documentary, **In Twenty Words Or Less**, and during that time I shot a wide mixture of stock. I shot 16mm black and white, and colour, in a number of different configurations; daylight stock, tungsten, high speed film, low speed. I also shot quite a lot of Super 8 footage for a specific purpose. I shot Tri-X, Ektachrome type G, and Kodachrome. This mixture of speeds, colours, grains and gauges helped to balance the fact that I took no lighting equipment with me. So basically I had this huge bag of 100' loads of 16mm, and 50' loads of Super 8. The length of the cartridges meant that I was limited to two or three minutes of shooting at any one time. But this was also advantageous, as it meant that I could light by stock. This meant that when I found something I wanted to shoot, I would get out the light meter, check the reading, and then choose the film stock to suit the lighting conditions. This worked very well. When it was bright I used Kodachrome Super 8 or Kodak 7240 16mm, and so on.

Out of that, I was left with a whole lot of unused footage, and being a 'no-budget' filmmaker, I decided not to let this footage go to waste. A lot of people get extremely precious about their footage, but after a conversation with a certain SB over a few beers one night, I realised that it doesn't really make that much sense to guard the footage of past films for archival in the future. So I butchered it. The whole idea for Nostalgia, Narcissism, Natsukashii (apart from wanting to have the longest title in the festival!) was to investigate the narcissistic qualities of nostalgia, and harking back to times past. Because the whole concept of nostalgia is totally warped. Everything becomes either 'rose-coloured-glassed-over' or a twisted painful version of what really occurred. All the normal, mundane details don't

stick. They get washed over in generalisations and the 'warm-fuzzy' treatment. This to me seems to be incredibly self indulgent and... narcissistic.

The soundtrack is a mixture of a telling of the story of **Narcissus & Echo**, reading from letters I sent home during my stay in Japan, sounds I recorded whilst shooting my doco., and music composed by Tatsuyoshi Kawabata, a Japanese colleague who lives in Melbourne.

The film is a sort of visual scrapbook for me, filled with familiar yet distant faces, objects of which themselves contain no real value except within my own memories, and some footage of myself looking down the lens of the camera.

For these are the things which matter to *me*. - Tim P.

IVOR PAINTS

- a film by Arthur and Corinne Cantrill

(1995, Super 8, colour, sound, 79 minutes)

For a long time I've had it in mind to make a film of our son, Ivor Cantrill, painting. We had made a short film of him colouring his computer-drawn card (**Ivor's Tiger Christmas Card**), and another of Ivor's 1994 painting exhibition at ROAR STUDIOS. But we wanted to take on the more substantial project of documenting Ivor doing an oil painting from beginning to end.

It became possible in February, 1995. We had it all organised - the Kodachrome film stock, Ivor about to start a new painting, good summer light.

Ivor does two types of paintings: landscapes, places or people painted from memory (this is the main part of his work); and every so often he does a painting directly from a subject - a vase of flowers, fruits, vegetables etc..

As Ivor had not done a painting from a subject for a while, we proposed this to him for his next painting - a vase of green banksias on a batik cloth. From a filmmaking perspective a painting and its subject offered an interesting interplay between the two - being able to move from the painting to the subject, and to have both in the wider shots.

This painting is done with a palette knife rather than with brushes. Ivor does some of his best work with the palette knife - he's very skilled at using it - perhaps it has qualities of drawing that painting with brushes does not have.

The film is also about Ivor's many routines, rituals, obsessions - setting up the painting in the garden in a precise sequence, and then at 4 o'clock sharp, packing up and putting his work away in the laundry. At times, in the film, the routines of setting up seem to overwhelm the actual act of painting. But this is Ivor. I marvel at how productive he is, in spite of the hold of these rituals.

We had filmed for 6 weeks - many rolls of film - before the first batch of film came back from America - and there was a technical disaster in front of us. All the tight close-ups of the painting were out of focus! It seems it was to do with the eye-piece adjustment of the camera. (I wasn't even aware that

cont'd over page

cond'd from previous page

there was an eye-piece adjustment in the camera!) The wider shots were fine, but all the really close shots of the painting were hopeless. I am interested in soft focus in film, but it doesn't work in documenting a painting! We lost a lot of good material from the first weeks of the painting, and the best of the summer light. We sorted out the focus problem, but now, in early April, the light was getting weaker.

A lot of the filming is done single frame, in the hope that this would put more light onto the film emulsion, but this doesn't seem to work with the Nizo camera. However, the alternation between filming at 18 fps and single frame is varied and pleasing, and with single frame the painting develops quickly as you watch it, while the 18 fps brings out the thoughtful qualities in Ivor's approach to his painting.

As well as filming Ivor painting, there are sequences of the painting set on the easel - this was to show the development of the painting when it wasn't possible to film its execution. (The painting took 82 days from the start to the end, and we may have filmed him on about 50 days.)

Filming the painting on the easel offered a lot of possibilities of arranging the light and shadow one wanted. I tried to film the painting in a context of moving foliage shadows - the foliage shadows relating in a rather beautiful and interesting way to the green banksia flowers and their leaves. I had become interested in filming a lot of moving shadow in an earlier 16mm work - **Projected Light**.

I've tried to use the garden where Ivor paints as a varied and changing setting - the changing light on the garden wall throughout the three months of filming, the summer flourishing of flowers, then their fading away as the cold weather comes, and our cat Nimnims who wanders through the scene, charmingly, throughout the film.

The sound-track for the film is basically a background of the ambient sound recorded in the garden - the ever-present sound of traffic, birds, wind, planes, Ivor talking to himself. Over this background sound there are short statements about the painting by Ivor, and others by me about the filming, and about Ivor and the painting. The sound is low-key.

Originally, we thought the film might be about 30 or 40 minutes. However, we wanted the filming of the painting to evolve slowly, as it actually did, and we wanted to keep the repetition of setting up and packing away as all this is so much a part of Ivor's ritualistic behaviour. Finally, it came out at 79 minutes. We've tried to hold to the sense of the painting being done as we watch.

There are wonderful shots of Ivor as thoughtful, joyous, comic, intent, obsessed about the time, practical, purposeful - and this gives us a lot of happiness to see these delightful aspects of Ivor. Normally Ivor likes to be quite alone when he paints, and we were not sure whether he would want us there filming at all - in which case we

would have had to abandon the film. However, Ivor loves to be filmed and recorded, so it was not a problem at all, and he was very co-operative throughout.

I like the idea of being able to film where one is, in a small space - in the garden, in the house, in a room - using the changing light and time. **Ivor Paints** is an exemplar of such a film.

I hope you will try to see it at SUPER KIOSK 8 on Sunday, 10th September at the 4 pm session of the Festival.

- Corinne Cantrill

Art is where you find it but would Hollywood? August Open Screening Jim Bridges

Tony Woods has been around the block enough times to know that art is where you find it. And if it's not there, it soon will be, you just have to wait, and wait he does for 2 days, he films a short stretch of electric wires outside his studio.

Single birds like single notes land on this musical landscape.

The wire seems to TING when a bird finally departs. Chopper (Steven Ball laughs) silver birds come and go, like in any police state.

Bottom and top wires are popular with G string sparrows. Animated droppings are edited in... and of course Tony is using a tripod for the first time... but later his hand held birds shiver.

The soundtrack has a siren going off, it works beautifully with the birds... electronic bird music.

Not a one note samba, but a well tempered display of an experienced artist using his hard won artistic disciplined skills.

Peter Lane films "one day of the year" confining himself to one roll and to Collins and Swanston Sts. His camera goes navel gazing, eating its way through the crowd and marches. His camera spits out few highlights as his camera seems tentative in what it records... out of respect?

But motorised Viet vets, the on the spot soundtrack and a Scotchie drummer belting on a Kerb side seat do linger with this writer.

David Kusznir was impressed with the film **Barracca** enough to have a go at one of the film's ongoing techniques, ie a mobile timelapse camera.

Somewhere in our rock strewn Victorian landscape, he sets up his apparatus and practices alchemy.

It makes one revolution (the title) slowly turning the horizon and our stomachs upside down. The disoriented audience gasps with childlike pleasure at the screen, but everyone's cosmic cinematic ying has been yanged by this hand mixed, shortcake film.

Hector Hazard, a filmmaker surfacing?

Slick imagery... blase soup soundtrack... filmic posturing?... with detail enough to form a surface? Half way through this film that's all I've gotten into...the surface! This guy knows how to fill a frame with enough emotion and mood to tell a decent narrative, and his films always have interesting images (and this one is chockers) but like a too eager to please juggler, has too many things in the air. And my old heart keeps asking the question, what's he doing with all of these obvious skills.

Nothing is explored, time after time a wonderful shot is exposed to us, and our eyes and mind want to explore something within the shot...a movement...a colour...a design direction, but everything is endlessly cut to the dictates of a fashion clip...

And then bugger me dead! but the film turns out to be a film of a fashion film being filmed...a hoot of a shoot of a shoot!

Corinne thinks that hector is a hazard to the MSBFG. and I suspect that soon he will tire of the group's politics and it's independent (read:solitary) filmmaking.

But I also suspect that he is obviously a filmmaker in search of others to make a film with. And as an old fart, I would prefer he looked into himself and utilised some of his very obvious skills and made a statement about what he really feels. I know I'd probably be impressed, but would Hollywood?

A Note:

In the last newsletter, something was neglected to be mentioned by the editor/Super 8 Group, and so I am mentioning it myself, now. In mid-May I was appointed "Co-Ordinator" of Super Kiosk 8, but on June 30, I resigned from this position, due to various differences between myself and the Super Kiosk 8 committee.

BILL MOUSOULIS

The omission of the above information was an oversight on the part of the editor(s) and they apologise. As Bill mentioned, he resigned from the position, and as a result the festival has been organised by Steven Ball and Tim Patterson. The Festival Committee and the Committee of the Melbourne Super 8 Film Group thanks Bill for his contribution. - Ed.

Classified

News Items

VCA Animation Student requires people to donate their precious time to work as camera assistants during September. Meals provided. Please phone Jeffrey on 646 2472

Calling all queer filmmakers

Bent TV is looking for queer and queer related films for broadcasting in October. For more information contact Nina Pasqua at Bent TV, 1st floor, 35 Cato Street, Prahan 3181, phone 9510 5699.

FOR SALE

Developing Tank, 16mm and 8mm. Good condition, full working order. \$35 Phone Paul Patterson on 9510 6272
(no relation to Tim!)

CALLING FOR ENTRIES

25th Australian International Widescreen Festival.
Closing Date (films, videos, slides and entry forms) Friday 6th October, 1995. Information contact:

Mr Brian Beatty (03) 9878 8804.

REEL LOUD screening in conjunction with the Melbourne Fringe Festival are seeking entries from filmmakers on Super 8, 16mm and VHS to show their films with a live musical accompaniment.

Deadline: Friday 22nd September. For Enquiries call:

Nicole Batiste (03)9329 1128

email: rich@ozemail.com.au

MUSIC FOR YOUR PROJECTS - Film - Video - Super 8
Musician-Composer with some instrumental and recording facilities seeking projects to work on. small/no budget projects volunteer. Phone Paul Hughan (03) 9 885 2281

Raffle Tickets

Win an original Oil Painting by renowned artist Tony Woods. Framed, and valued at over \$1000. Tickets only \$2. On Sale at Super Kiosk 8, Sept 8th-10th. All proceeds go toward a new projector for the Melbourne Super 8 Film Group. Enquiries phone Tim on (03) 9 417 3402

Coming Events

October 10th 1995

DECA...

A programme of films based around the formula DECA... as part of the Group's 10th Anniversary Celebrations. BYO DECA... films!

November 14th 1995

10th Anniversary Retrospective

A selection of significant films from members past and present representing a decade of the Melbourne Super 8 Film Group.

speak your mind
notes from the answering machine july 1995
got me hooked
in some ways i regret publishing
is judged by
why
making a statement july 1995
wha ts goin on 2names
somthig gastly-must belurkin
bad to have a lock
making a striat jacet
reveng of the artists june-95
noise marvselouse noise may 95
blaba bla bla blaba-blaba bal
inishiative is the golden ward
we start off docc stile feachg thebligitory emtonal billd
how the camera penetrats weak diffyug5 my bom
im cummn down help show mor truth about peoples lives
but i wanna breakopen the barn doors
goodenjawhish i could dance mypant s onfire
no need fergep-lhgysal low down in a western show down
truth remindeskokeka fffohis haert so the wods are open
mremittifire vanity orrevenge of the wankers july95
give me give me give you gotit
aself apffhlowenitrtormakoeiligentwdibcebetonal fire yougotit
scalpel blade or prevoking thought i belive
faze face-i feel dry and exuasted
give me some fresh air
y kick the dieig dog to be to try to hang grasp
ing atcon tempe rance
no non non non non non non non n

LAST OPEN SCREENING FILMS

(Tuesday 8th August, 1995 - Erwin Rado Theatre, 211 Johnston St. Fitzroy)

AT 7:30 - Films by Nick & Dan Flood

- Meddle (1986) Sound, 7 mins
- The Plate (1986) Sound, 6 mins
- Operatic (1986) Sound, 15 mins
- I Ski (1986) Sound, 3 mins
- The World Stops Spinning [Whiplash] (1987) Silent, 5 mins (Partly Animated)
- Event Horizon (1988) Sound, 5 mins
- Photocopy Man (1987) Silent, 5 mins
- Portrait Loop (1989) Sound, 10 mins

OPEN SCREENING FILMS

- ANZAC DAY '95 - Peter Lane (5.5mins)
- BIRDS ON A WIRE - Tony Woods (8 mins)
- REVOLUTION - David Kuszmit (1.5 mins)
- DARLING OF THE CITY - Hector Hazard (8 mins)

NEXT OPEN SCREENING

Films by Virginia Fraser & Dianne Duncombe

7.30pm, Tuesday 12th September,
ERWIN RADO THEATRE, 211 Johnston St,
Fitzroy. (see article front page)

- Collage 1982 (12 mins) A personal psychological drama
- Coloured Self-Portrait 1982 (10 mins) Reworked snapshots hit the screen in a car chase down memory lane
- What is Success? 1983 (6 mins) If two heads are better than one, how many heads are best?
- An Ordinary Day 1984 (12 mins) Muybridge's nineteenth century phase photographs of naked people doing extraordinary things reanimated to help tell a twentieth century story.

followed by an Open Screening
BYO films!

Free Entry (Donations Accepted)

DECA

HAVE YOU MADE YOUR DECA FILM YET?!

The 10th of the 10th, (Oct 10th 1995) is the DECA... night Open Screening, and we are calling on Super 8 filmmakers to make films with DECA... as a theme. All filmmakers who bring along a DECA... film to the October Open Screening, will receive a roll of Kodak K40 silent film to replace the one used in the programme. There is a maximum of 10 minutes, and it must run at 18fps. See last issue of the newsletter for further info, or call Tim at the Group.

10

Editorial and Layout by Barry Brown & Tim Patterson

Contact Number: 03 9417 3402

Fax: 03 9417 3804

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

Contributions are welcome (deadline 3rd Friday of each month).

© 1995 the individual authors & Melbourne Super 8 Film Group.

Membership of the group is \$20 (\$15 concession) annually.

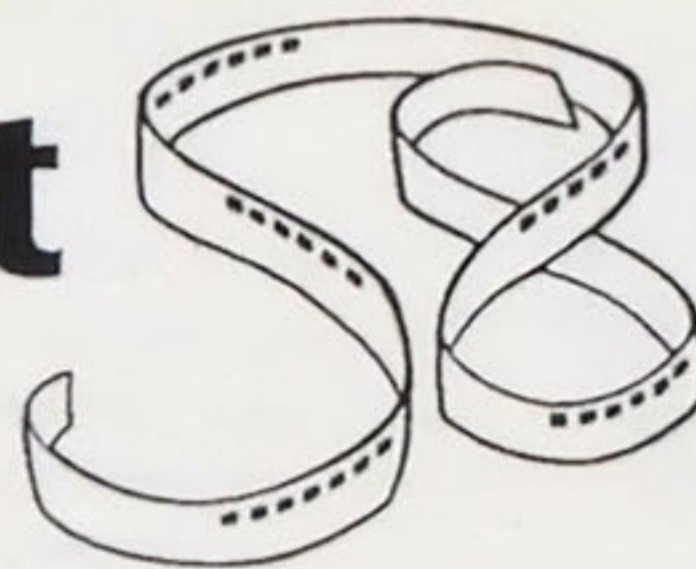
Library subscription to this newsletter is \$50 annually

The Melbourne Super 8 Film Group
is funded by



ISSN 1039-5288

Super Eight



If undeliverable return to:

Melbourne Super 8 Film Group

PO Box 2033

Fitzroy MDC

Victoria 3065

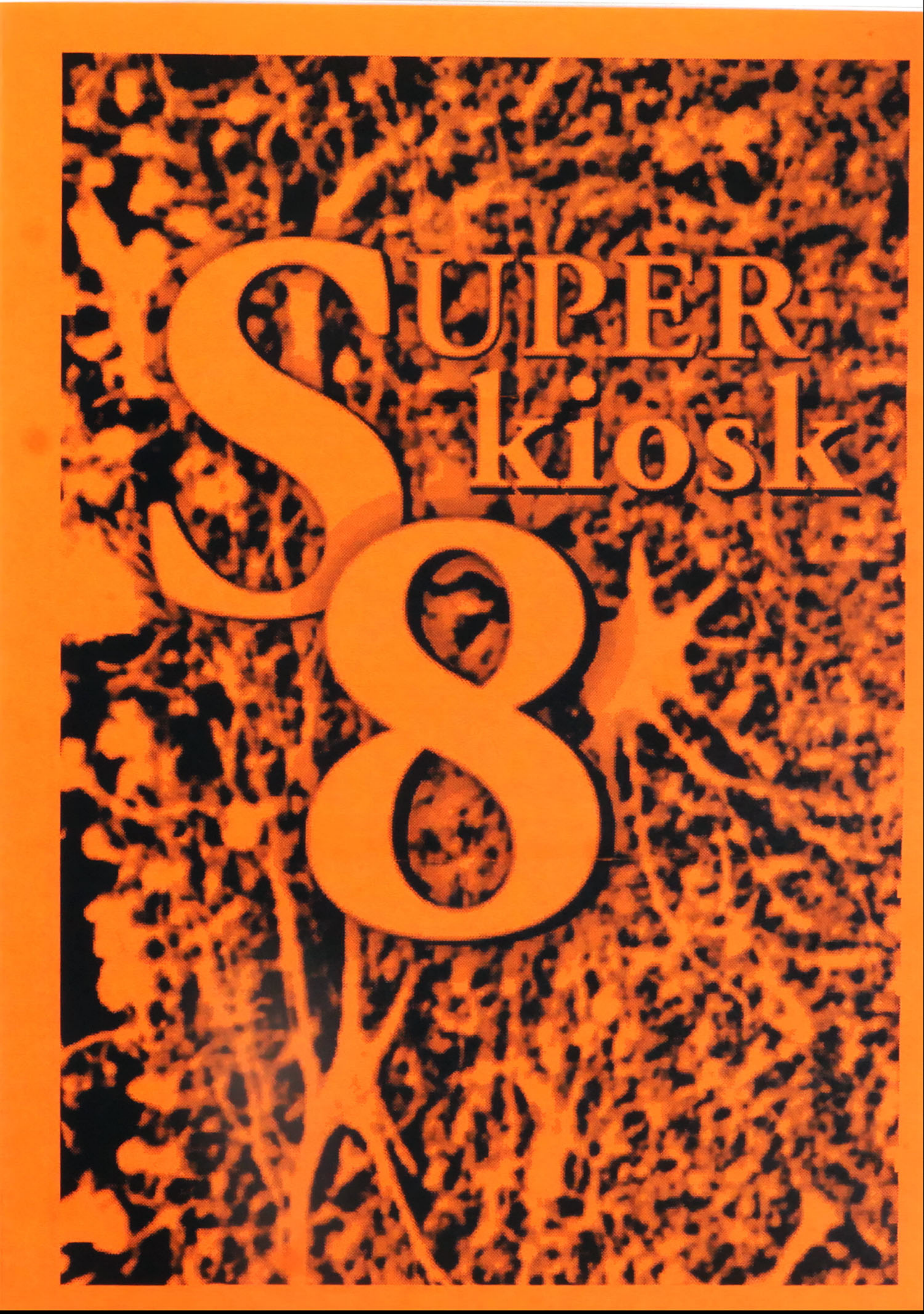
Chris Windmill
13 Temira Crescent
Larrakeyah 0820

SURFACE
MAIL

POSTAGE
PAID



Sept 8th-10th



SUPER
kiosk
8

The Melbourne CINÉMATHÈQUE

get your request list in for 1996

Docil Holmes Retrospective •
The Commonwealth Film Unit • Found
Object/Found Image • Bruce Baillie
Retrospective • Rancho Notorious
Ritz Long • Pursued Raoul Walsh •
Gentle Creature Lawrence Lau
The Yagabond Raj Kapoor •
The Unknown Tod Browning • Island of
Souls Charles Laughton/
Lagos • The Unholy Three Lon
Way • Way Down East/The White Rose
Griffiths • Animation: The First
Years • The Bed You Sleep In/
Moves Jon Jost • Moses and Aaron
Hub/Huillot • Murders in the
Morgue Robert Florey • The Devil's
Side/Horror of Dracula Terence Fisher
Pacific 231 Joan Mitry • Judex
Gorges Franju • Léon Morin, Prêtre
Jean-Pierre Melville • The Black Pirate
Douglas Fairbanks • Under the Red Robe
Sjöström • The Blue Bird
Maurice Tourneur • Kurt Kren
Compilation • Gold Diggers of 1933
Busby Berkeley • Born to Dance •

State Film Theatre
1 Macarthur Place
every Wednesday

for screening details call
9650 2562 or 9651 1515

READ

CANTRILLS FILMNOTES

the unique
review of film, video and
performance art

IN THE LATEST DOUBLE ISSUE #77/78 —

- * 'The Road to the Absolute': Andrew Frost's video art
- * Steve Sanguedolce's film, *Sweetblood*
- * The films of Melanie El Mir
- * Recent work of Maj Green and Ewan Cameron
- * Philip Hoffman's *Opening Series 1 & 2*
- * Five Films by Ooni Peh
- * Ooni Peh and Norma Pearse discuss their filmmaking
- * Mark La Rosa writes on his recent film, *Cafe Lobos*
- * Maeve Woods' film *Scrammy and the Blowflies*
- * Book Reviews

Subscription Rates:

Individuals: \$18.00 pa (2 double issues), \$35.00 2 years
Libraries, Institutions: \$25.00 pa, \$49.00 2 years

Send orders to: CANTRILLS FILMNOTES, Box 1295L, GPO,
Melbourne, Vic. 3001, Australia, indicating with which
issue the subscription should commence.

The Australian Film Institute
is an independent, non-profit,
membership-based organisation which
promotes and encourages a cultural
focus for film in Australia

AFI Distribution markets an extensive collection
of independently produced Australian feature
films, documentaries, short films and animations
throughout Australia and New Zealand. The
collection is marketed to cinemas, to home video
and to television. AFI Distribution is also a
specialist in the non-theatrical market and
promotes titles widely to schools, libraries,
community groups, and other organisations and
institutions.

AFI Distribution is proud to
distribute the films of independent
filmmakers and congratulates the
entries in Super Kiosk 8.



National Office:
49 Eastern Road
Sth Melbourne Vic 3205
Tel: (03) 9696 1844
Fax: (03) 9696 7972

Sydney Office:
PO Box 522
Paddington N.S.W. 2021
Tel: (02) 332 2299
Fax: (02) 331 7145

MELBOURNE SUPER 8 FILM GROUP

The **Melbourne Super 8 Film Group** was established in 1985. Since then it has encouraged and facilitated the production, distribution, exhibition and discussion of Super 8 films and, in doing this, promoted an awareness of Super 8 filmmaking as a cultural activity.

The group's membership consists of practising filmmakers as well as individuals with a more critical interest in the medium.

The filmmakers represented by the group come from a variety of backgrounds: from recreational filmmakers, to those using the gauge as a "training ground" from which to move on to other more conventional industrial or commercial film practices, to those committed to Super 8 film as an experimental film art practice. As such the group represents a broad range of genres and levels of interest which often results in the formation of innovative hybrids. The filmmakers are highly independent and vigorously self-determining making generalisations about what typifies a Melbourne Super 8 film difficult, if not impossible. As the group nurtures and supports filmmakers in the medium, those filmmakers in return determine the shape of the group.

The mainstay of the group's activities is the monthly screening. These are held on the second Tuesday of every month and always feature an open screening to which filmmakers are encouraged to bring their Super 8 films. This provides an opportunity for both first time filmmakers and more experienced practitioners to exhibit their work and engage in discussion and exchange of ideas. It is one of the most successful events of its kind in Australia.

The group also publishes **Super Eight - Newsletter of the Melbourne Super 8 Film Group** to which members are encouraged to submit material covering Super 8 filmmaking culture, practice and related areas including technical information, details of screenings, critical debate, film-notes, poetry, artwork and so forth. The newsletter has become a lively, entertaining and informative publication and is a widely read feature of the local independent filmmaking scene.

The group has been regularly represented by programmes in major Australian film events such as the **National Cinematheque**, **Sydney Intermedia Network**, the Perth **Jump Cut** festival and **Frames** in Adelaide and often acts as representative for local filmmakers to enter films in overseas festivals.

Membership is open to anybody with an interest in Super 8 film and costs \$20/\$15 (concession) per annum. Members receive the monthly newsletter, are eligible to hire equipment, can make contact with other filmmakers and can take advantage of the experience of long standing members.

For further information contact:

Tim Patterson
Administrator
Melbourne Super 8 Film Group
P.O. Box 2033, Fitzroy MDC, Victoria 3065
Telephone (03) 9417 3402 Fax (03) 9417 3804

Melbourne Super 8 Film Group is funded by the **Australian Film Commission**



Friday 8th September 7.30pm



Nostalgia, Narcissism, Natsukashii Part 2: Japan



Kuch Nai

The End

Pete Spence (3 minutes, 1995)

The End titles are found footage that I had lying around waiting for some reworking! This eventually!

Eleven Chords for Two Guitars

Barry Brown (5 minutes, 1995)

camera, e flat guitar + tapestock - Barry Brown
horizontal guitar - Chuan Lim

A restoration piece. All that remains from two earlier rolls of film, (**Jelly #1 + #2** (88 & 89)), is a shoddy telecine and a few film strips.

Initially I intended to refilm each roll in its entirety but became quickly sidetracked developing a series of accumulating extensions. Rearranging and reconfiguring various fragments, shuffling adjacent frames, elongating and compressing selected patterns to generate a variety of permutations. A detemporalised reconstruction.

Calling Mr. Valentino

Gary O'Keefe (3 minutes, 1995)

A found footage project that depicts the perils and pleasures of modern air travel.

Difficult Beauty

Steven Ball (10 minutes, 1995)

I have often speculated about the efficacy of the 'personal' film. How much is it insecure, egotistic self-indulgence? How much a cathartic experience for the filmmaker? How much has some kind of resonance with a viewer's experience? How much is a dramatisation of the filmmaker's own private crisis? This film may be all or none of the above, I am not keen on self- (psycho) analysis. This film draws on some inconclusive fragments of personal experience and emotions, it is born of, and immersed in the bitter difficult beauty of depression, and for that I make no apology. There are some fine performances by Jim Bridges, Quentin Turnour and Tony Woods and the music is by **Bunker** (myself and Perry Alexander). But I'm tired, so I'm going home.

Palm Lodge

Deborah Warr (3.5 minutes, 1995)

A short film about some women I came to know while working at an hostel for the elderly.

Nostalgia, Narcissism, Natsukashii

Part 2: Japan Tim Patterson (12 minutes, 1995)

How much is memory and reflections on past events merely narcissistic self-gratification? The camera, a self-indulgent mirror on our past. A personal exploration of my relation with Japan, using a mixture of Super 8 footage shot during the production of my 1994 documentary ...**In Twenty Words or Less**, and new footage shot this year. This film forms part 2 of an ongoing project based on a personal reflection of 3 areas of my life so far, the others being **Part 1: Tasmania**, and **Part 3: Melbourne**. A personal, introverted collage.

Vena Cava

John Harrison (18.5 minutes, 1995)

Vena Cava was made in collaboration with the Perth based dance company **Kalika Dance**. Kali, Hindu goddess of time, presides over the transformation mysteries of death. Her stomach is a void which can never be filled. Her womb gives birth to all things. Haunting and terrifying, she is the embodiment of creation, preservation and destruction.

Kuch Nai

Silt (38 minutes, 1992, USA)

Kuch Nai explores the space between documentary and personal film. As a three-way correspondence of letters and super 8 film sent between India and San Francisco the film is a document of three parallel and interconnected journeys. The images, shot by Christian Farrell in northern India, have been transformed through multiple superimpositions and generations into alternative landscapes of filmic memory. It is here that the film makes possible a topography of questions in and around the three narratives, in the form of taped journal entries, weaving their way between the personal and interpersonal.

Silt is a three-member, collaborative group (Keith Evans, Jeff Warrin and Christian Farrell) that has been working with super 8 film in San Francisco since 1990. Together they explore their own collaborative process, creating interpersonal documents. The super 8 material is transformed using hand processing and colouring, rephotography and exposure to environmental conditions (sun, rain, soil, etc.). across the United States, in Great Britain, Germany and the Netherlands.

Friday 8th September 9.30pm



Friendly Visitor from Space

Friendly Visitor from Space

Perry Alexander and Alex Newton (3 minutes, 1995)

Zsplotz esplug vnorksno; hoot müjik boon **Bunker** (S. Ball, Perry Alexander).

Dirt

Sunny Wilding (1 minute, 1995)

A dirty one minute story in which a compulsive obsessive cleaner's house is overrun by dirt.

The Parcel

Kylie Washington (3 minutes, 1995)

Social statement on the mutation of our bodies. A girl goes to the butcher and things begin to happen.

Letter

Rohan Zerna (4 minutes, 1995)

The letter is hers, hers to savour. What's in it? A gust of wind steals the prize, and the chase is on. But life we don't always know what the pursuit will lead to...

Fucking Bird

Robert Kennedy (5 minutes, 1992, Canada)

A portrait of a friend and her pet bird with special talents.

Gouizette

Claude Bossoin (3 minutes, 1994, France)

With **Gouizette** you can experience the daily delight of Gouizette the dog. A film of cheap entertainment and not very interesting and not very serious, but life is too short to be boring. From **No quality Films** by **Les Films sans qualité**, the French Film Club.

Unjustified

Milan Susa (3.5 minutes, 1994)

The title says it all.

Blog.

Jim Bridges (10 minutes, 1995)

An experiment in biography. Mental montage.

Carnivorous Glass

Jennifer Leggett (7 minutes, 1995)

Light Theatre - Part One



Guilt

Green to Green

Peter Lane (3 minutes, 1995)

Green to Green is an exercise in fun filmmaking; an experiment in the use of coloured text, painted on black and white film to create movement and a hint of rhythm that works in conjunction with the music soundtrack. It's a film that was hand-processed so creating the negative effect that generates a surreal atmosphere.

Eggbound

Melanie El Mir (8 minutes, 1995)

Portrayed as a developing chicken embryo, the character in this film makes ready to leave her egg home. She collects and packs her clothes, tidies up and waits for that special outside sound, that someone who will collect and transport her to her new life on the outside... soon, before she outgrows her surrounding shell.

Feathered

Maeve Woods (2 minutes, 1995)

Featherings flutter past fast... a very cheap thrill indeed! This short film is hand made with blade and stains onto found footage. Some home made rumbles are heard on the soundtrack. Fun for all!

Revolution

David Kuszniir (1.5 minutes, 1995)

Reggio has breakfast with Snow.

Guilt

Nicholas Nedelkopoulos (18 minutes, 1975)

In 1975 I assisted Michael Lee as he created his film **Mystical Rose**. Michael introduced me to montage filmmaking and pictination. **Guilt** was my response to Catholicism as I then understood it. I confess that **Guilt** contains scenes of indefensible taste. At its worst it's technically raw and its content is grossly immature. At its best it sublimely pours from one reality to another. In addition there is also archival footage of Michael Lee his North Melbourne studio.

Trance Mosaic

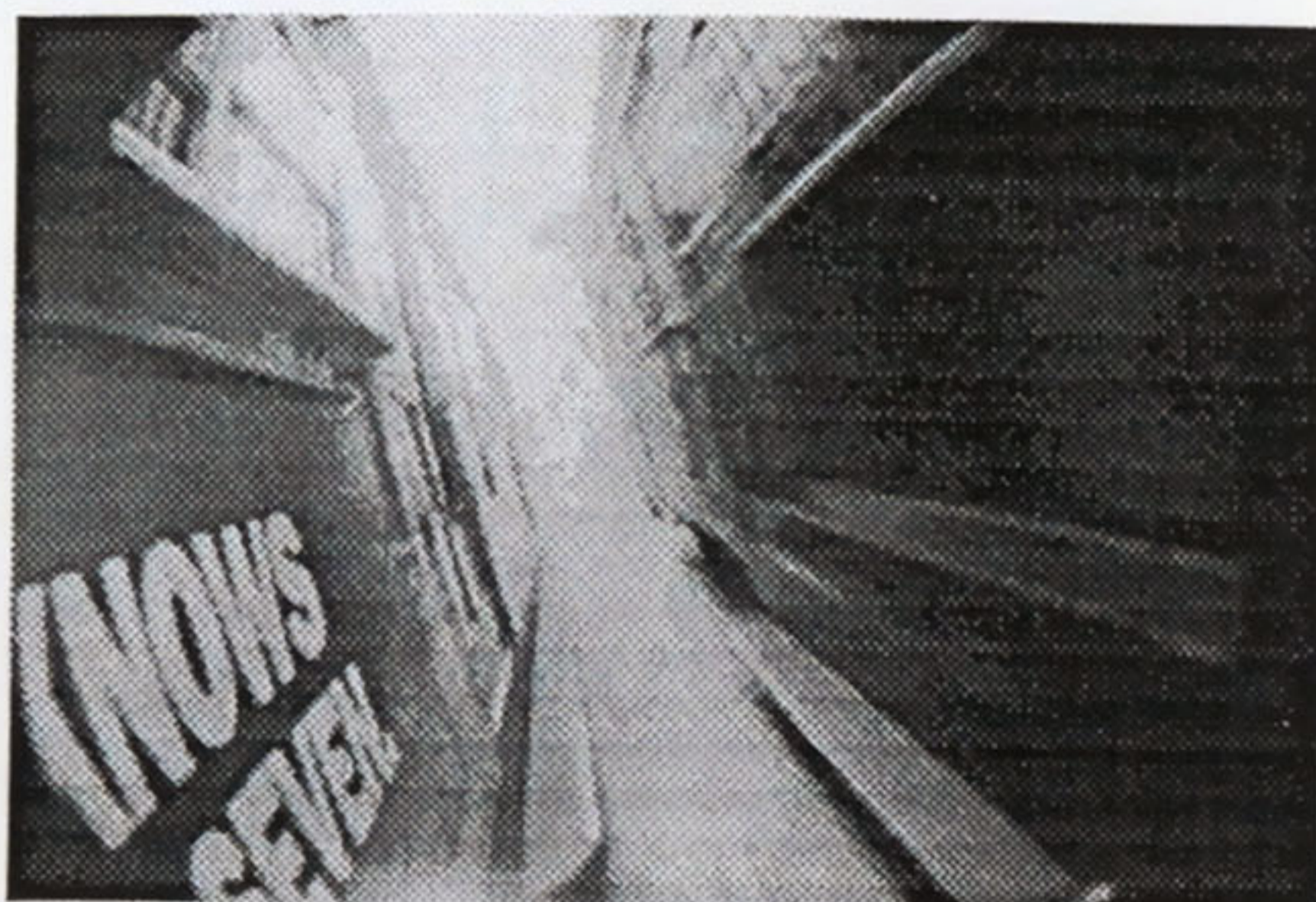
Nick Ostrovskis (8 minutes, 1995)

A rhythm is generated where a series of short shots appear and disappear in rapid sequence so that the mind blends these clusters of images together.

Saturday 9th September 7.30pm



Under the Steel Wheels



Under the Steel Wheels

News from West Virginia

Robert Kennedy (5 minutes, 1990, Canada)

A paranoid rant in a newsy format - blurring the lines between mainstream journalism, conspiracy theory and the yellow press.

poss (s) bathtub

Barry Brown (6 minutes, 1995)

Camera and tapestock - Barry Brown
Saxophone - George Contaxis

Tumbling in a Field of Dreams!

David Kuznir (6.5 minutes, 1994)

Dreams. What do they mean?

Hopetown

Gary O'Keefe (6 minutes, 1995)

A downbeat docufiction that looks at life on the weekend in a small Australian wheat town.

Newport Open Day

Irene Proebsting (3.5 minutes, 1995)

Follow the arrows on the tour of Newport Power Station's Open Day. Shiny metal, crates, numbers, pipes, grating, lights, people, sausage sizzle, whistles. Sound by *Swarfe*.

Under the Steel Wheels

Hector Hazard (65 minutes, 1995)

A complex study of the short term motivations and long term aspirations of Melbourne's bicycle courier elite. Ever split a tram or been run over by a 3 tonne truck?

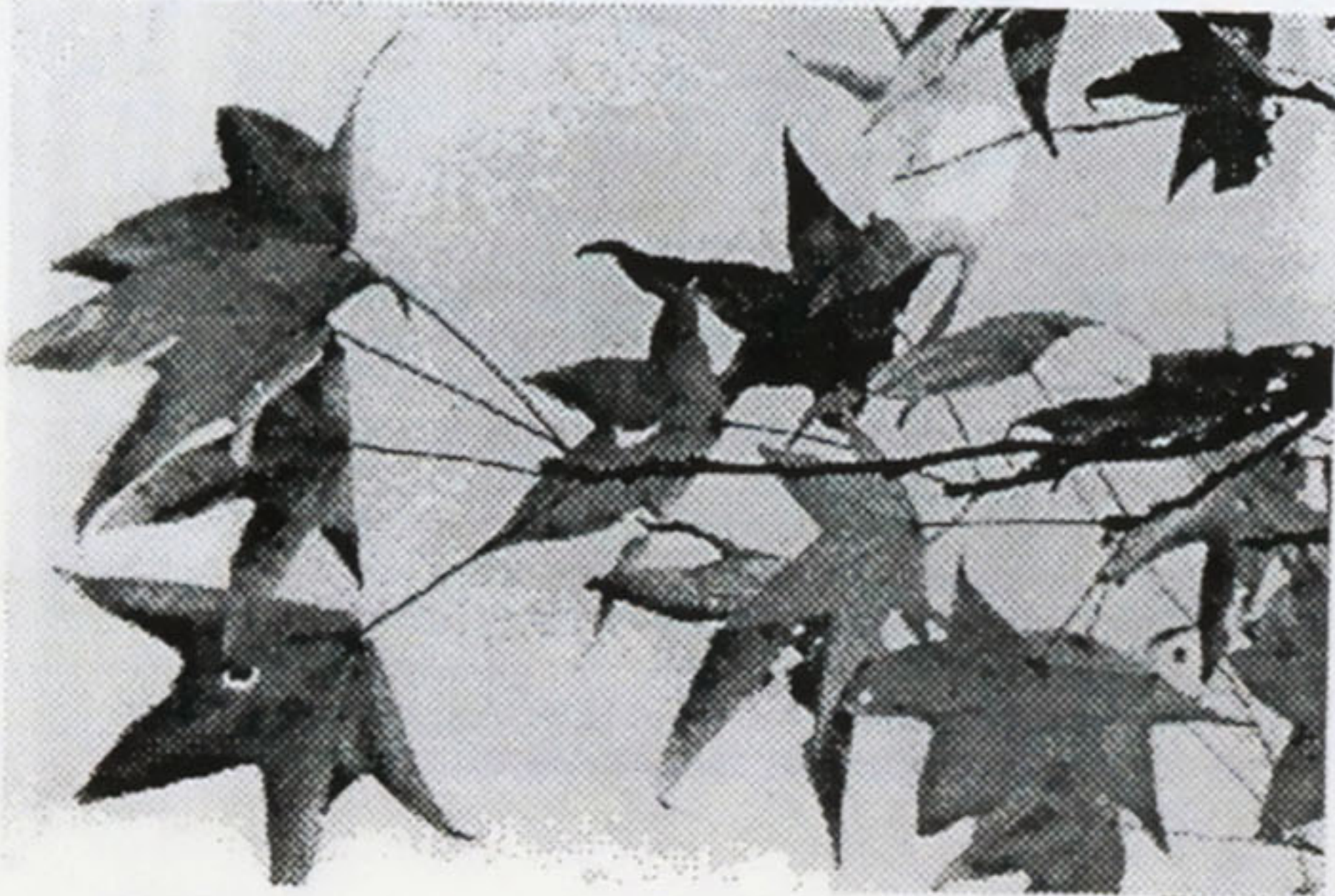


Department of Visual Communication

Undergraduate and post-graduate courses in Film, Sound,
Soundtrack, Video, Computer Animation, Multi-Media

[http:// www.rmit.edu.au](http://www.rmit.edu.au)

Saturday 9th September 9.30pm



The Fall

Frames '95

Tony Woods (26 minutes, 1995)

Sampled images encountered as I walk/map streets, lanes of Fitzroy, Bolex in hand. A film about seeing, in camera logic/editing and time compression.

Letters

Tony Figallo (3.5 minutes, 1994)

Experiment with language and communication.

RattleStack

Steven Ball (2 minutes, 1995)

evoke...the framed rising

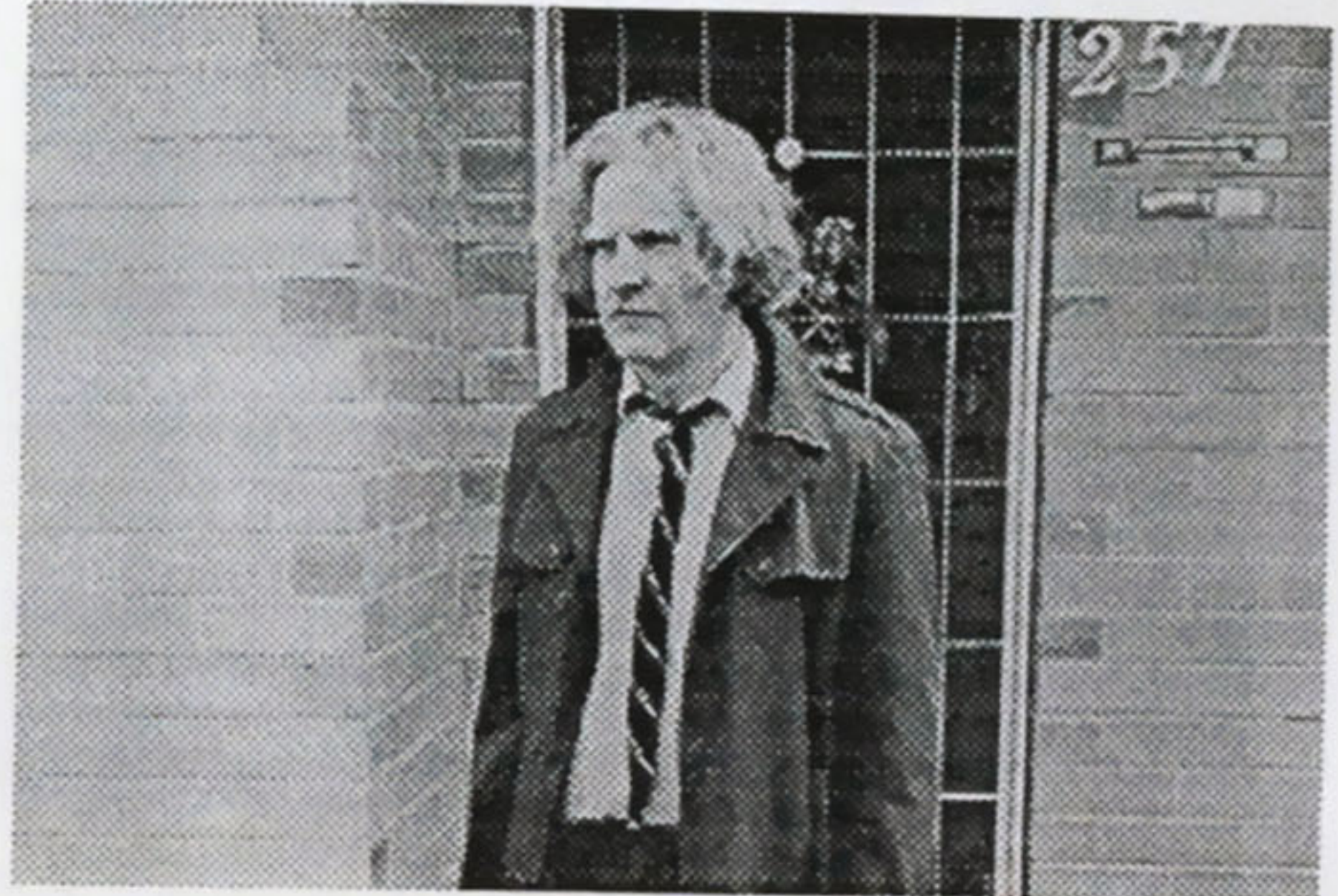
RattleStack started as a semi-random 'hyperpoem' using the HyperCard application. I had shot some of this piece off the computer screen onto super 8 but was dissatisfied with the idea of transforming a random poetic construction into a specific linear reading. Some months earlier Pete Spence had given me a 50ft roll of sound striped white super 8 leader. I had held this in reserve as possibly being an interesting piece of non-filmic film material (why would anyone want to record sound onto white leader?). I have always enjoyed the image produced when leader with handwriting on it is, usually unintentionally, projected (the dancing lines of magnified ink and, of course, references to the familiar practice of writing directly onto film). And so I wrote the text of **RattleStack** along the length of the white leader, on both sides. I then set up the computer and ran **RattleStack**, using it as the script for a reading with a tape loop of a drum pattern providing the tempo. A recording of this became the soundtrack, dubbed onto the white leader's sound stripe. Three readings of **RattleStack** converge in one film producing how many others?

erase...the earlier version

To Fukuma san...

Atsushi Sakurai (3 minutes, 1993, Japan)

This film that has been shot on sevenfold exposure and has never been edited is a message from a distance of 600km to an experimental filmmaker Mr Fukuma. A message paying respect to him and his filmworks through the super 8 film. It's also a film like a prayer for him and his works. In the latter part there is an incomplete phrase which says, "Mr Fukuma, I...." what I am wanting to tell him I leave to the imagination of the viewer.



Furious

3 Short Passages

Heinz Boeck (11 minutes, 1995)

Tales of intimacy and alienation- A journey film of exploration in 3 parts: A sinister and heavy burden/ Archaeology of a broken city/ An afternoon in winter.

Quotidian

Maeve Woods (3 minutes, 1995)

Reclaimed footage: a room with the television on. Dick Watkins and Tony Woods read an arbitrary text arbitrarily constructed from randomly selected everyday five letter words. The voices are layered, becoming a quartet and unexpected meaning and emphasis emerge.

The Fall

Tegan Mel (3 minutes, 1995)

Fall, Fall, Falling into a pile of leaves in Fall.

Mad Mouse

Moira Joseph (2 minutes, 1995)

Hang on for your life, we're going for a ride.

Puffing Billy

Ian Poppins (5 minutes, 1995)

A train ride on the Puffing Billy railway in Victoria.

Swanston Street "Compressed"

Rodney Bourke (5 minutes, 1994)

A walk down Swanston Street starting with RMIT down to Art Gallery, shot in 1:2.6 ratio with cinemascope lens. Shown normal everything looks compressed.

The Artist

Helen Mihajlovic (6 minutes, 1995)

An artist becomes obsessed with his model.

The Drifter

Raymond Gemmell (7 minutes, 1995)

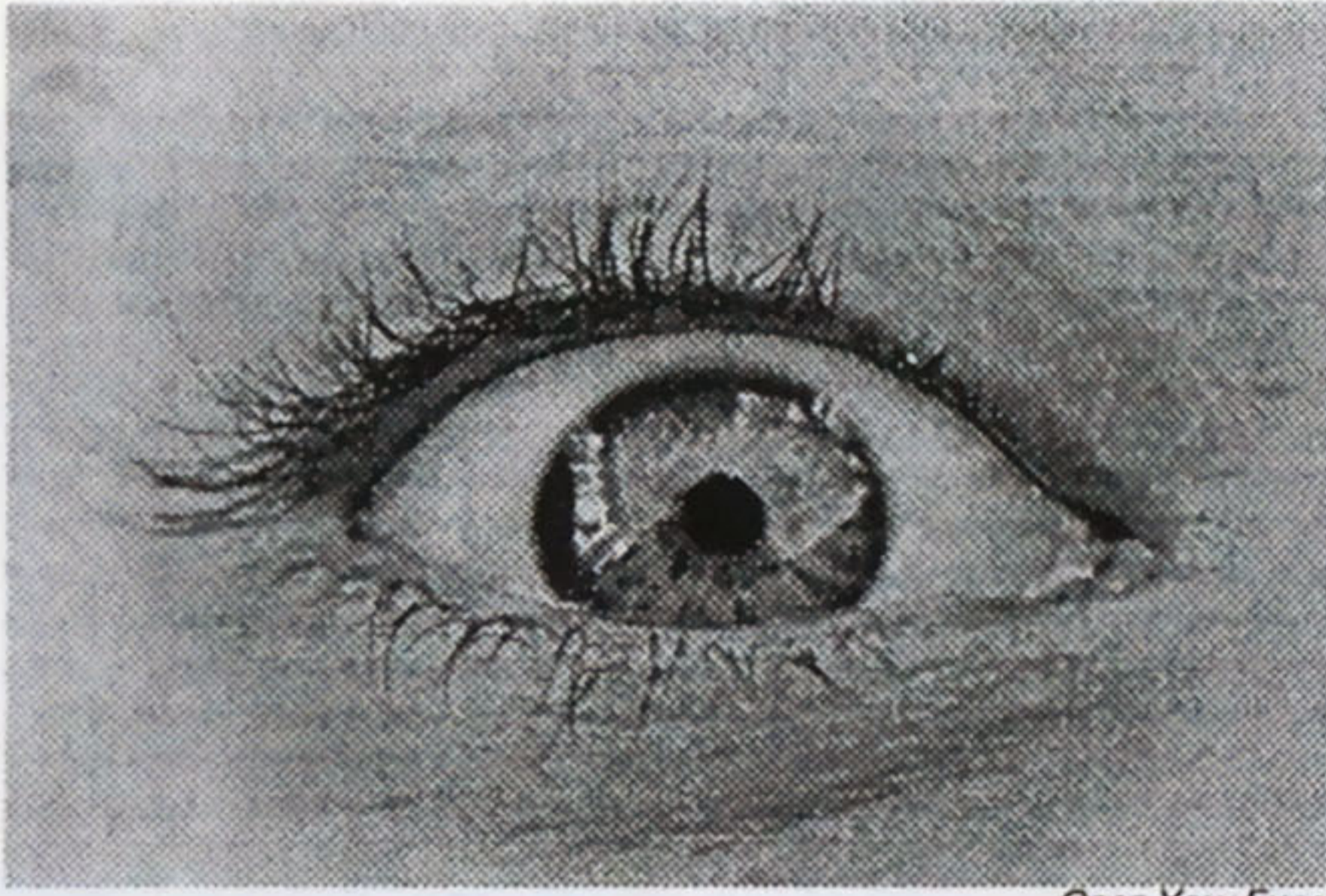
My intent was to experiment with the visual tension of the film noir genre. Grainy black and white footage coupled with a moody soundtrack helps to characterise the drifters state of mind.

Furious

Perry Alexander & Michael Adami (10 minutes, 1995)

Trash bush noir account of the bombing of The Rainbow Warrior.

Sunday 10th September 4.00pm



Open Your Eyes

Open Your Eyes

Moira Joseph (3 minutes, 1994)

A man has a wild dream, or is it just an illusion?

Zooday

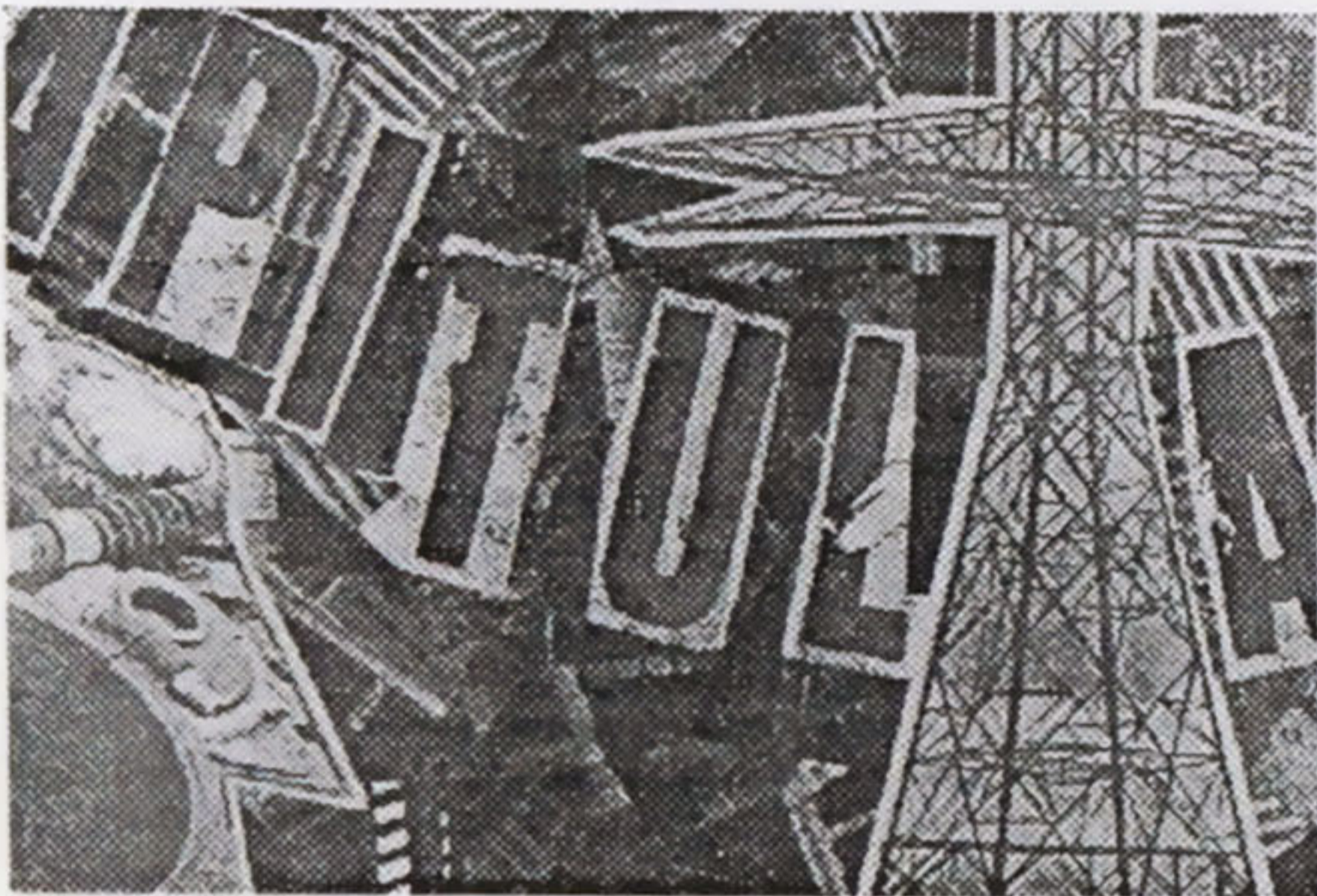
Max Richter (3 minutes, 1994)

Aboriginal buskers at Circular Quay -> ferry and zoo -> various animals and human observers at the zoo.

Garbage In, Garbage Out

Peter Lane (1.5 minutes, 1995)

It's about that square box in the corner of the living room with its glowing, flickering eye. It controls our lives and seems to control our minds, Its messages confuse, bewilder, enrage and mesmerise us.



6 Sequences for Jordan

6 Sequences for Jordan

Irene Proebsting (3 minutes, 1995)

An experimental animation using macro settings at varying distances and in different light conditions, from a series of heavily varnished photocopy collages.

Ethos

Paul Sandall (3 minutes, 1994)

The characteristic spirit of parallel cultures that confronts this nation today. The destructive and ordered, the creative and free. Where is the new wine? Dieing on the vine.



Ivor Paints

Ivor Paints

Arthur and Corinne Cantrill (79 minutes, 1995)

Ivor Paints... a documentation of Ivor Cantrill working on an oil painting - 'Green Banksias' - from its beginning in February, to its end in May, 82 days later. The film also documents Ivor's many routines and rituals which are part of his painting activity - the patterns of setting up the painting in the garden, of packing and cleaning up at 4 o'clock precisely, and his alarming preoccupation with time. (In making the film, I came to realise that Ivor actually looks at the clock in the window every few seconds!)

The film mixes standard 18fps work with single-frame filmed sequences. We had hoped that single frame filming might give an increased light exposure to the film, and we particularly used it on dull, dark days. With the 4 week wait on the film coming back from processing in USA, we were unsure about this, but it seems that single-frame does not give any extra light exposure! However, it enables us to see the painting developing more quickly in front of our eyes, and the mix of 'normal' filming and the single-frame is pleasing.

The painting was started in the heat of summer and completed in early winter. The film documents the changing light quality, the changing trajectory of the sun during this 3 month period and the changes in the garden.

Ivor likes to be alone when he paints. However, he loves being filmed and was very cooperative throughout the filming and he did not mind the presence of the camera/person at all.

The other character in the film is Nim Nims, our Calico cat.

The Melbourne Super 8 Film Group presents

Coming Attractions

September Open Screening

Films by Virginia Fraser

followed by an Open Screening, BYO Films!

Tuesday September 12th 1995, 7:30pm

October Open Screening

DECA...

A program of films based on the formula DECA..., screening as part of the tenth anniversary celebrations of the Group.

followed by an Open Screening, BYO Films!

Tuesday October 10th 1995, 7:30pm.

November Open Screening

10th Anniversary Retrospective

A look back at 10 years of the Melbourne Super 8 Film Group. A selection of prominent films representing a broad range of members, past and present.

followed by an Open Screening, BYO Films!

Tuesday November 14th 1995, 7:30pm.

All Open Screenings held at Erwin Rado Theatre, 211 Johnston Street, Fitzroy. Enquiries ph.(03) 9417 3402

OPEN CHANNEL

Supporting Independent Filmmakers

OPEN CHANNEL OFFERS BROADCAST QUALITY AT AFFORDABLE PRICES

- AVID 1000 \$50 per hour, \$400 per day or \$1,500 per week.
(plus machine time)
- On-Line \$800 per 8 hour day
- Studio with lights \$300 per 8 hour day
- DXC 3000 & BVU recorder with lights & mike \$150
- Betacam kit including lights, mike and playback adaptor \$250
- VHS, SVH & BVU editing



Contact Kevin Powell about special packages on SP & BVU cameras, studio and on-line.

Special discounts for Super 8 Group Members

Open Channel acknowledges the generous support of the Australian Film Commission and FilmVictoria

13 Victoria St, Fitzroy, 3065. Ph: 03 9419 5111 Fax: 03 9419 1404

Email address: openchannel@peg.apc.org



VIRTUALITIES

an interactive exhibition of contemporary computer, video and electronic experimental arts.

Featuring some of Australia's leading exponents

... in an exhibition of ...

CD-ROM based works, simulated WWW links
rave animations and video bytes.

23 September - 8 October, 1995

scienceworks

2 Booker Street, Spotswood

*... Fictions unfold within the virtual worlds of the computer
that inhabit a kind of interzone: a liminal field that lies
between the actuality of the world and a
phantasmagoria of the imaginable ...*

Scienceworks
opening hours
10am - 4.30pm
daily



Adults \$8
Children (5-15 yrs)
& concession card
\$4

Presented in association with

fringe

Screening

Erwin Rado Theatre, 211 Johnston Street, Fitzroy 3065.

19 September 1995 at 7.30pm

THE SERIOUS ART OF THE UNSERIOUS (NSW)

Curated by Janet Merewether and Greg Ferris,
this program is designed to investigate the ways in which
Australian and international filmmakers have explored
comedy in experimental film and video and will contain
a cross section of formal investigative work, satire and
absurdity to amuse even the most earnest viewer.

Tickets available at the door
Full \$7 - Concession \$6 - MIMA member \$5



P.O. Box 1102 St Kilda South 3182
Tel: 9525 5025 Fax: 9525 5105 email: mima@peg.apc.org



- A large selection of fresh flowers
- Creative floral arrangements for every occasion to reflect your individual taste
- Delivery to all suburbs
- Excellence in creative design

FLOWER REFLECTIONS

83 SYDNEY ROAD, BRUNSWICK 3056

Telephone 9388 1309, Fax 9380 6135

OPEN 7 DAYS

Elizabeth Pharmacy

SPECIAL PRICES ON SUPER 8 FILM

Kodachrome 40 (sound & silent)

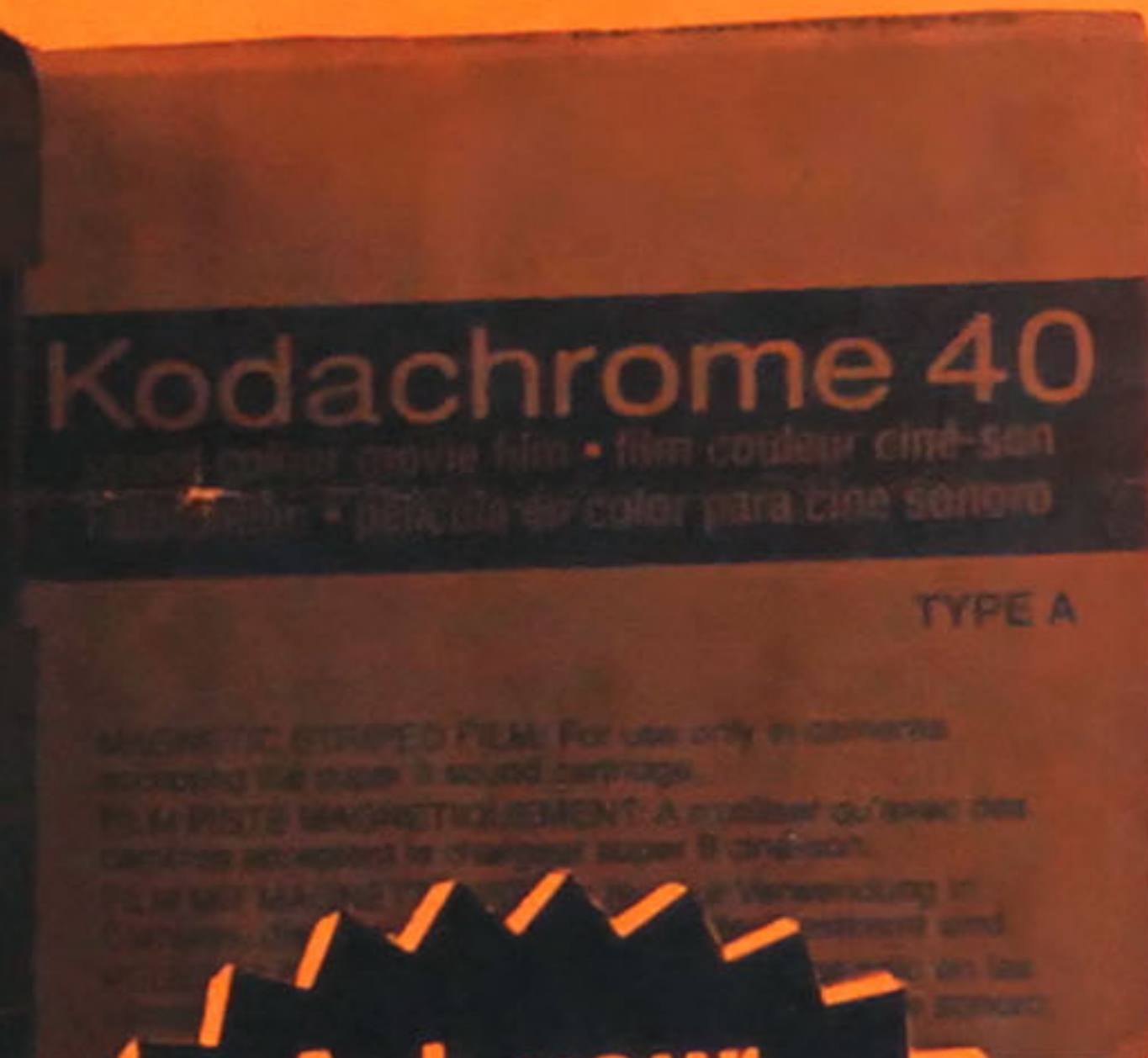
Black & White:

Kodak Plus-X (40 ASA) & Tri-X (200 ASA)

- film to video transfers
- quality photographic processing and printing
- passport or i.d. photos
- custom enlargements
- poster enlargements
- film discounts
- video tapes 8mm & VHSC

Elizabeth Pharmacy
Tom Schiller Chemist
Cnr. Elizabeth & Lt. Collins Sts
Melbourne 3000
telephone 03 9670 3815

Kodak super 8 movie films



Kodachrome 40 movie film

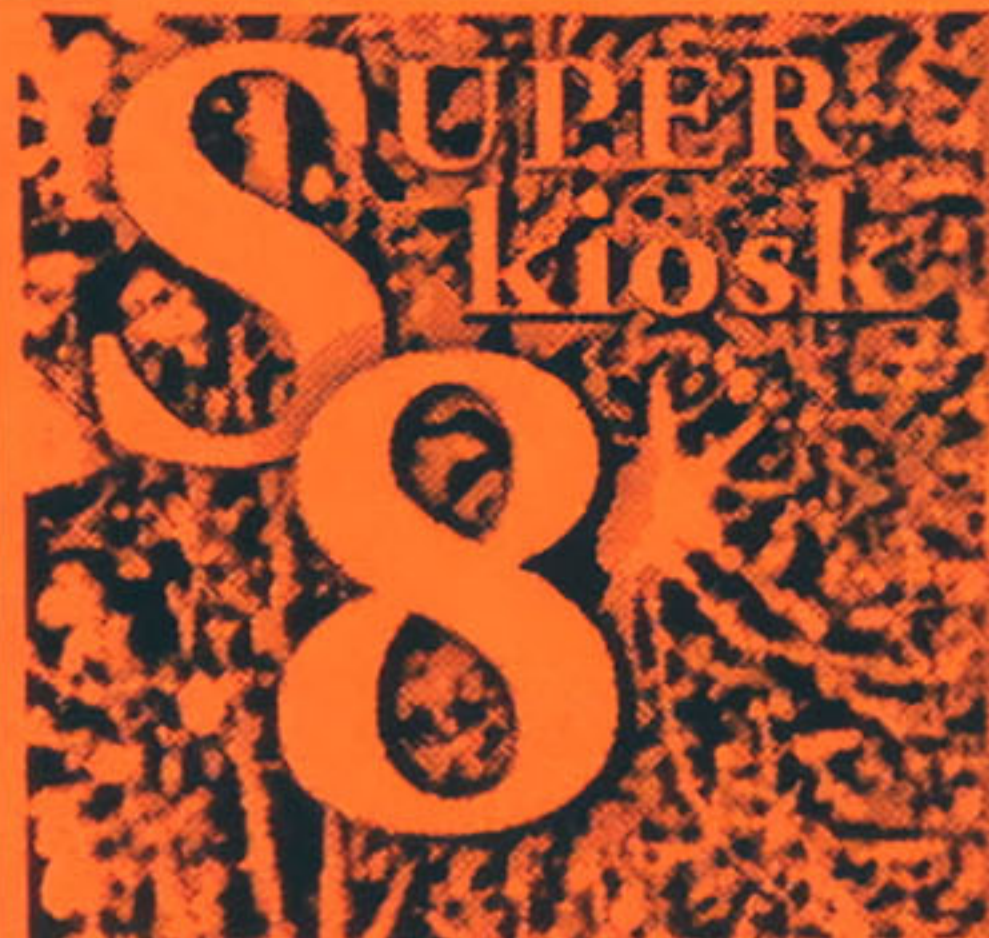
An excellent general-purpose movie film with fine grain and beautifully balanced colour. At its best outdoors, in daylight. A 'type A' film rated at ASA 40 (or ASA 25 with filter).

Kodachrome 40 sound movie film

A magnetic-striped sound version of the popular 40 film is available for super '8 sound' cameras.

Ask your
Photo Dealer
about the range
of Kodak sound
and silent
movie film





SUPER KIOSK 8

The 8th Melbourne Super 8 Film Festival
Friday 8th, Saturday 9th and Sunday 10th September 1995
State Film Theatre, 1 Macarthur Street, East Melbourne
presented by Melbourne Super 8 Film Group

Acknowledgements

Festival Co-Ordinators

STEVEN BALL & TIM PATTERSON

Selection Panel

STEVEN BALL, BARRY BROWN, CORINNE CANTRILL,
MOIRA JOSEPH, DANIEL KOTSANIS, DAVID KUSZNIR,
HELEN MIHAJLOVIC, GARY O'KEEFE,
TIM PATTERSON, IRENE PROEBSTING, TONY WOODS

Festival Committee

STEVEN BALL, BARRY BROWN, CORINNE CANTRILL,
GARY O'KEEFE, TIM PATTERSON, TONY WOODS

*Melbourne Super 8 Film
Group Committee*

STEVEN BALL, BARRY BROWN, CORINNE CANTRILL,
JENNIFER PIGNATARO, MATTHEW REES,
PETE SPENCE, TONY WOODS

Festival Artwork

IRENE PROEBSTING

Advertisement Slides

MATTHEW REES

Special Thanks to

MELBOURNE INTERNATIONAL FILM FESTIVAL
BILL MOUSOULIS

Advertising Sponsors

AUSTRALIAN FILM INSTITUTE • CANTRILL'S FILMNOTES
ELIZABETH PHARMACY • EVELYN FAYE NUTRITIONAL HEALTH AND BEAUTY
FLOWER REFLECTIONS • KODAK • MELBOURNE CINEMATHEQUE
MODERN IMAGE MAKERS ASSOCIATION • OPEN CHANNEL
READINGS BOOKSHOP • RMIT DEPARTMENT OF VISUAL COMMUNICATION

FUNDED BY THE AUSTRALIAN FILM COMMISSION



Readings Good books and music
Open 7 days

Carlton • Hawthorn • Malvern • South Yarra