

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.



ISSUE 121 February 1997

SUPER 8 AS ~~TOY~~ TROJAN HORSE

works by Dirk de Bruyn at February Open Screening

As an artist of the moving image I am attracted to super 8's flexibility, affordability and the potential this holds for subversions in the hands of the unanointed. This is probably true for all of us. Though there are what I would describe as colonising forces in the arts that see super 8 as increasingly irrelevant. So let it pop up along with an "attitude", with the values it nourishes, slap bang in the middle of those media that ignore it and/or are supposed to have supplanted the gauge. It interests me to show up and break such conservative ignorance cloaked in the surface of the "new", to show up and debunk a politics of exclusion.

Diary v1.0

(Interactive CD-Rom)

will be playing in the foyer from 7.00pm - come and play. It includes images re-used from super 8 films. There will also be displayed in the foyer three or four photocopy images from super 8 films.

In the Theatre at 7.30:

A X Canada

(Section only: 20 min from 85min)

which is a 16mm blow up of pixillated, time-lapse super 8 film shot on the run in Canada in early 90's (the alter ego to all that static time-lapse I keep showing in the open screenings) and then further edited on 16mm.

Thought/Action

(Section of work in progress 10 min)

a dérive of home processed 16 mm black and white that includes super 8 sequences re-integrated within the frame. This will have a performance component, a collaboration with U.Q.

Doubt

(3min)

Super 8 film finished on SVHS video.

Totems

(13 min)

super 8 as super 8 with a further dance/sound collaboration with U.Q.

FROM THE OFFICE

1997 Committee

Welcome to MS8FG 1997 Committee Members Steven Ball, Natasha Stellmach, Virginia Fraser, Matthew Rees, Corinne Cantrill, Heinz Boeck and Tony Woods. With all committee positions filled the group is poised for an exciting and active 1997

Festival Group Screening

The group has also received an invitation to screen a special 90 minute programme followed by a 30 minute introduction and discussion hosted by one of our members for the SURPRISE International Short Film Festival in Korea to be held late March early April this year. Tony Woods has been exploring funding options for a plane fare to the festival for a filmmaker/committee member.

AFC Grant

The first installment of the MS8FG 1997 grant has been received

Office Library

The office has a collection of film making books and magazines for loan. Borrowing rates for group members are \$5.00 per week. The March Newsletter will contain an article by Virginia Fraser which will expand on what the books have to offer the reader. Members are welcome to come and browse during office hours.

Equipment Buying and Selling

The office often receives calls and letters from people wanting to buy or sell super 8 equipment. If you have anything for sale or items you want to buy send details to "Super 8" Rates are \$5.00 for members and \$10.00 per notice for non members.

Correspondence

The group has received some interesting correspondence lately. From Japan, group member Tatsuya Suga writes "Thank you for sending a newsletter every month. I'm enjoying them. By the way, I saw your homepage on the internet. Why don't you create a page of committee members? I look forward to seeing it." Thanks Tatsuya for this suggestion which was be raised and received positively at the January planning meeting.

Clippings

Maira Joseph sent in a picture and article for our clippings file that appeared in the Prahran Leader in December last year of the Chadstone Park students who won the primary school category of the the National Panasonic Student Film and Video Awards. Chadstone Park showed these films at the MS8FG September 1996 Open Screening. If any members receive publicity for their work, please tell us about it.

CAE Super 8 Film Making

Starting on Tuesday 25th February from 5.30 to 7.30pm are 6 two hour sessions plus a Sunday 3 hour excursion that explores all aspects of 8mm production. The programs are tutored by group member Moira Joseph. Each program costs \$140, \$C115, \$SC102. For further details contact 9652 0665.

CAE Video Workshops

Tutor Peter Hornidge hosts 6 two hour sessions called "Make The Most of Your Video Camcorder" that start on Thursday March 6th from 5.30 to 7.30pm.

Information

"From the Office" wants topical information of all sorts for this column. Are you showing your film somewhere, do you work in multi-media or media arts, have you transfered your film to video, have you received funding, an award or received some publicity, or is there an interesting event coming up? Whatever? Please give me a call or drop me a line at the office.

January Planning Meeting

There was a good attendance at the January meeting and from all accounts many good ideas for 1997. If members have any ideas for Open Screening programs or information and articles for the newsletter don't hesitate to contact the office.

Dianne Duncombe
Administrator

ANNUAL GENERAL MEETING

10th December 1996

Committee Election

As a result of the election the following members will serve on the management committee of the Melbourne Super 8 Film Group during 1997: **Steven Ball, Heinz Boeck, Corinne Cantrill, Virginia Fraser, Matthew Rees, Natasha Stellmach** and **Tony Woods**. Members are reminded that any current member of the group may attend committee meetings. During 1997 these will be held at 5.45pm on the Thursday evening following the open screening.

Activities Report

First the good news. We have received the 1997 grant of \$10,000 from the AFC. Two provisos: 1. we continue to seek exhibition possibilities with other film groups, 2. we form an alliance with Open Channel. We have asked for more information/clarification from the AFC regarding Open Channel.

We have received notification of the MS8FG being given a 90 min. programme in "the Surprise Festival of Short Films" to be held over 4 days end March, early April '97 in Taiwan. They would also like a member to be there to give a 30 min talk. They and we will have to seek out funding for a member to travel to Taiwan to give the talk and maybe project the films. We will have to get going on selecting a curator or some other way of selecting a programme as early in '97 as possible.

The latest (Dec-Jan) "RealTime" has Steven Ball's review of Naked 8. For the first time "Cinema Papers" will carry (I think in the Jan issue) a review of Naked 8 by Heinz Boeck. Also "Cantrills Filmnotes" will carry a review of Naked 8 in the next issue. Heinz Boeck is also writing a composite review of the situation of super 8 production, etc., at present being undertaken throughout Australia, for Metro magazine.

The purchased new amplifier and speakers are providing improved sound for the open screenings at the Erwin Rado Theatre. I feel we need a new double cassette deck as well in '97.

The 7.30pm sound works section has been a success; fully booked for '96. If any member knows of a sound artist, or are interested themselves in providing a 30 minute cassette, please notify the office as soon as possible so we can plan the '97 programmes.

Also we have repeatedly invited members to write for the newsletter. In '96 new writers were Natasha Stellmach, Virginia Fraser and Dirk de Bruyn. Also we have asked members to offer to design a newsletter in '96; only Daniel Kotsanis (who has been doing a fine job as projectionist at the open screening) offered to design one. In order to grow all must contribute. The administrator has also voiced her disappointment at the lack of response to her many suggestions for improving the group that she has included in her newsletter column.

The year started with Steven Ball's curated programme of MS8FG films at the London Filmmakers Co-op "Viva 8" international super 8 festival in London. Also four short works from this programme were included in a curated touring programme that toured the UK and I think Europe. The filmmakers donated their minor exhibition fees to the MS8FG.

During the year Corinne and Arthur Cantrill, with the help of projectionist Ross Campbell, exhibited selected 16mm films from their private collection to a packed audience at the Erwin Rado Theatre. The programme celebrated a hundred years of cinema, the Cantrills donated the considerable proceeds to the MS8FG.

MS8FG also sent a curated/selected (by Tim Patterson) programme of films to Canberra and Darwin (reviewed in the newsletter by Chris Windmill).

"Horrorsfear 8", a programme of super 8 films, was shown at the State Film Theatre courtesy of Melbourne Cinematheque. This was well received as was "Compound Eye" curated by T. Woods during experienta Media Arts Festival in Melbourne: 2 hours of films by members of MS8FG.

That's it folks!

Tony Woods

Administrators Report to the 1996 AGM

Expenditure and Income for the period 1/12/95 - 30/11/96

EXPENDITURE		INCOME	
Wages	5,970.00	Bank Charges	79.30
Rent	2,703.90	Printing	796.92
Newsletter	1302.95	Returned Cheque	65.00
Theatre Hire	1,495.00	Petty Cash	225.70
Postage	1,056.00	Total	20,374.57
General Admin.	92.35		
Stationery	254.56	Membership	1,575.00
Photocopy/Fax	890.45	Subscriptions	160.00
Printing	796.92	Equipment Hire	782.00
Internet	225.00	AFC Grant	10,000.00
Phone	945.29	Advertising	1,430.00
Equipment	1,232.00	Bank Interest	85.14
Equipment Repair	115.00	Open Screenings	140.65
Filmmakers Fees	659.00	Other Screenings	1,245.00
Advertising	307.15	Naked 8 Box Office	1,569.00
Taxation Payments	455.00	Refunds	100.00
Fees	79.00	Total	17,086.79

PERRY'S HOT TIPS

- Ensure your films gain entry into festivals by doing lunch with the festival selection panel and getting them to act in your films.
- It has been said that we make the same film over and over. To achieve this, simply throw your best script into the air, bundle all the loose pages together and film that.
- Make sure you never use the same actors twice by filming in remote locations with no food or water, soaking them with fake blood and then tell them the film didn't come out.
- Be sure your group will never progress by employing a career mandarin who uses the group's time and phone to complete their uni course.
- Insult S8 filmmakers by offering their films for free to a profit making TV network.

Perry Alexander

NOTICE OF SPECIAL GENERAL MEETING

A Special General Meeting of the Melbourne Super 8 Film Group will be held at 7.15pm on Tuesday 11th March at the Erwin Rado Theatre, 211 Johnston Street, Fitzroy. The business to be conducted at the meeting will be to amend the following clause in the Articles of Association:

- to read:
- "4. (1) Annual subscription fee is \$20 per year and \$15 per year at the concession rate."
- "4. (1) Annual subscription fee is \$25 per year and \$20 per year at the concession rate."

The committee recently voted to increase the membership fees to help offset the ever rising cost of running the group. The increase is as minimal as possible and membership still offers extraordinary good value.

The Melbourne Super 8 Film Group in conjunction with the Cantrills, presents A Special Screening to mark the publication of Issue 83/84 of Cantrills Filmnotes, Thursday, 6th February, 7.30pm, at the Erwin Rado Theatre, 211 Johnston St. Fitzroy

At this screening Arthur and Corinne Cantrill will introduce a program of films which, in different ways, demonstrate the problems of film damage and loss, due to shrinkage, colour fading, 'vinegaring' – the material reasons. Other films are virtually unavailable for technical reasons: the withdrawal of laboratory processes, particular film stocks.

Then there are the social, economic and bureaucratic reasons for film loss: the lack of funds to reprint worn out prints in film libraries, and the implied assumption that when a film print is worn out, that marks the 'death' of that film.

Recently we learned that the National Film Lending Collection has 'culled' (destroyed) thousands of film prints because they had not been borrowed recently. Likewise, a Melbourne film library culled 150 film prints from its collection because . . . we don't know why! The discarded films are of considerable social interest – bristling with subtexts!

In this program we shall show Kodachrome films from 1952 which look as though they were just shot yesterday; colour prints made onto Eastmancolor print stock which have faded horribly, though much 'younger' than the Kodachrome; the excellence of a Technicolor print – an expensive, but now extinct process which offered a unique, subtle colour range. We shall look at film which has been shrunk and cannot be projected or printed in the usual way; the situation of many films which have been shot on 16mm colour reversal which can no longer be printed unless an expensive dupe negative, a new optical sound track and a new answer print are made. Who is going to pay for that? This is already a real issue for films made 25 years ago, while there are many more significant films waiting to be 're-discovered' – films from the 1950s and 1960s – which urgently need to be reprinted if the printing materials can still be located.

Black and white film stocks and processes have also disappeared. We shall show films shot on Ilford Pan F negative, an abandoned fine-grain material which gave a uniquely luminous image.

The new issue of *Cantrills Filmnotes* includes an account of the National Library film devastation, and we will show some examples of these films which now reside at the Canberra tip. Among these are the first films the Cantrills made in Brisbane in 1960 on child art, for the Children's Library and Crafts Movement.

Does anyone care? Or do we let the entire recent history of Australian film slide into oblivion in the same way that films from the first thirty years of Australian production have been lost, leaving a few fragments?

What has all this to do with Super 8? These problems beset all films, regardless of gauge. And a film that exists only as a camera original, the case with most Super 8, is obviously more vulnerable. Do we want to accept this vulnerability, exhibiting it until it is worn out, or do we make attempts to prolong its life? We are going to have to look after our own materials – we have learnt that we can't depend on the National Film and Sound Archive to preserve all Australian film output – they are being selective, and are unlikely to be interested in Super 8 experimental films.

These are issues which will concern us at this February 6th screening, at which the latest *Cantrills Filmnotes* (#83/84) will be available for contributors, subscribers and those who would like to buy a copy. It has major coverage of the Naked 8 Festival, and feature articles on several of the films shown. Hope to see you there!

Further enquiries: Corinne Cantrill, phone 9380 6416.

Corinne Cantrill

Us all at the Melbourne Cinematheque...

... would like to thank you all at the Super Group for all the nice, sometime gratuitous, but always grateful, plugs you gave us in promoting the 1996 Naked 8 festival. We were particularly pleased with the identity Heinz Boeck and Steven Ball gave us in their articles in Cinema Papers and Real Time-On Screen, respectively. Thank you.

Group members might be interested in some of the Cinematheque's forthcoming screenings and events. There will of course, be the smorgasbord board that we're famous for (to paraphrase an old late night TV commercial); the film buff's equivalent of milk-feed veal: classics such as *Meet John Doe*, *Days of Heaven*, *The Night the Hunter*, *Red River*, *The Night Porter*, *L'Eclisse*, *Bonnie and Clyde*, *If...*, *Andrei Rublev*, *The Diary of a Country Priest*, *The River*, *The Testament of Dr. Mabuse*, *The Flight of the Phoenix*, *The Life and Death of Colonel Blimp* - and by Capra, Malick, Laughton, Hawks, Cavani, Antonionni, Bresson, Renoir, Dorothy Azner, Lang, Aldrich, The Archers; plus films by Murnau, Mike Leigh's best film *Meantime* (with - almost unrecognisably - Tim Roth and Gary Oldman), Kubrick's *The Shining* and *Killer's Kiss*, Monte Hellman's cult *Two Lane Blacktop* and *Cockfighter*, Hitchcock's *Spellbound* and *Under Capricorn* (set in colonial Australia!); a whole night of Mario Bava and a whole season of John Ford and Ernest Lubitsch. As well as the milk-fed, there's corn-fed oddities such as Dwain Esper's manic proto-exploitation *Maniac*, Val Lewton's

Bedlam, Cameron Menzies' *Invaders from Mars* and the truly bizarre anti-communist shocker *Red Planet Mars* (God rings man up to warn him of the dangers of the red planet!). And silent rarities by Sternberg, Keaton, Dreyer, Ferdinand Zecca, Maurice Stiller and a selection of pre-1910 science fiction... I could go on, but I already have...

As usual, we've also tried to do something about the near utter lack (and the dereliction of duty by some funded organisations) of public experimental repertory cinema in Melbourne and most of Australia. Some of these may be of special interest to Group members.

10th September brings the Melbourne premiere of *Institute Benjamenta, or this dream people call human life*, the first (live action) feature by the Quay brothers. November 28th presents an evening on the state of video art, including the work of the British-based, former Yugoslavian video and performance artists Beban and Horvatic, as well as the (to this mind anyway) best work made yet on and for video, Bill Viola's metaphysically black and white *The Passing*. These screenings will be followed by a recent feature, *Squareworld*, by Kenji Onishi; one of the feature makers who came out of the Japanese Super 8 scene in the 80's whilst still bringing much of the medium's point, shoot and don't cut feel with them.

Open screening perennial, Tony Woods, will get a short retrospective of his film and video work on October 8th. They will also be selection of experimental classics by Germaine Dulac (*L'invitation au voyage*; June 25th) Charles and Ray Eames (May 28th), the Abigail Child trilogy (19th November); the gorgeous animation of Canadian Caroline Leaf (September 10th), and Cathy Cook's shit-stirring Queer essay film, *The Match that Started My Fire* (March 19th). Super 8'ers curious about the early history of their now 70 year old Kodachrome reversal film stock (and some of you have probably been keeping it in the back of freezer for that long, I know) might also be interested in a selection of Australian colour movie commercials from the National Film and Sound Archives, screening October 15th. This will include animated and live action theatrical ads. shot on 16mm Kodachrome as far back as 1930! (Still remarkable colour-stable; and virtually identical to the same stuff you still send off to the heart of Texas these days).

And Steven Ball would never let me forget September 17th, and a trio of recent works of feature-and featurette length film and videos he has selected from what he saw on his recent stay in the UK, by experimental heavyweights Daniel Reeves (*Obsessive Becoming*) Malcolm Le Grice (*Chronos Fragmented*) and Stephen Dwoskin (*Trying to Kiss the Moon*). The last of these is one of the great autumnal works of autobiographical film making, very different and yet very reflective of the themes of his career. Don't miss it - and everything else at the Cinematheque.

Because I've probably left something out, the best thing is to get a calendar - the fire-engine red, grey and white, glossy, toilet-door-sized fold out (with "Straight Shoot'in" John Ford on the cover) you'll find at most Art House cinemas, libraries, cafes and, of course, the **State Film Theatre, 1 Macarthur Place, East Melbourne** (same place as Naked Eight was held). Or give us a ring on **9650 2562**. Membership is either **\$56/\$46 for 12 months** of Wednesday night screenings (which includes 4 issues of *Metro* magazine, in which, this year, our program notes will be appearing as a supplement); or **\$16/\$11 for 6 weeks** of screenings. Not bad, hey?

Quentin Turnour

1996 - The Year in Review

1996 was an interesting year for the Super-8 Group, a year which saw it pull itself together a bit (but not totally) and see itself through certain crises with incredible determination and clarity.

It pulled itself together in the following ways: certain individuals refrained from publishing bigoted opinions in the newsletter (see '95 issues) and became coldly cordial to each other, for the betterment of the Group; after the administrator Tim Patterson resigned (a graceless departure - see Aug '96 issue of newsletter), the committee appointed Dianne Duncombe as administrator, a great move in that she was/is efficient and an outsider (to the Group's inner circle); and, when the Super-8 festival was quickly disintegrating as a reality mid-year due to lack of funding and lack of morale, the Group banded together and made it happen, much to the surprise of the AFC and EMA no doubt.

The festival (the Group's 9th) was dubbed "Naked 8" and it was staged at the usual State Film Theatre, with some support from the Melb. Cinematheque. The overall program was quite good, with the attendances bettering those of the previous year's (a festival funded by the AFC, unlike "Naked 8", which the AFC gave nothing to). Congrats to the festival committee for making it happen. A particular mention here to Mikael Brain's involvement - he thanklessly took on the role of festival co-ordinator in the early stages and then no more was heard of him. The committee then offered no acknowledgment of this or thank you to him either in the newsletter or in the festival program. This silence raises certain ethical questions regarding committee procedure.

And it points to the Group's one major flaw. All you have to do is read the newsletter to see how the inner sanctum of the Group (the committee mainly, but also others) continuously pat themselves on the back and make some people "their own" whilst shunning others. The Group is thus both warm and cold, whereas it should be cool. Coolness (aloofness, neutrality, the leaving of space) is the main prerequisite of openness. The Group professes to be open but reality shows otherwise.

Leaving aside this aspect of the Group, one must also say that - for the most part - the Group and its committee are incredibly dynamic and productive and revolutionary. This stuff outweighs the bad stuff easily. Compare: with no money - "Naked 8"; with a 6-figure amount - "Experimenta". Case closed. Sure, a piddling group of us put together the 1997 application for AFC funding with a lack of interest and optimism (thinking we weren't going to get it), but the job ("Naked 8") had been done. Congratulations to the AFC for recognising the Group's efforts - we now have our usual \$10,000 for general running costs for this year.

There is a renewed sense of optimism now, which is helped by the presence of several new people on the Group's committee. One of those newcomers is a golden oldie, Steven Ball, and at the Group's annual General Planning Meeting on January 11, he unveiled his plan to take over the world! Seriously, though, Steven's article "Exhibitionism" in Dirk de Bruyn's excellent **101 Nights** publication is a real delight - now here's someone who can open his mouth and then also get on with the business.

I look forward to the Group's 1997 - there is scope not only for consolidation but also expansion and improvement. Even in an era of funding cuts, certain groups can prosper. All you need is love, er ... enthusiasm. You know

what I mean.

As for 1996, the Group's activities rolled on as per normal, even if slightly dipping in quantity and intensity. For example, only several of the Open Screenings were reviewed in the newsletter, and the newsletter was only 8 pages long each time (two issues made it to 12). On the plus side, however, several new people got to edit it (the rotating editorship is one of the Group's revolutionary policies) and the presence of Dirk de Bruyn's writing ensured that at least some ideas were being kicked around.

As for the Open Screenings themselves, they could've been better. The 7:30 slots were great, as usual, and there is never any shortage of candidates for these retrospective/curated slots, but the 8:30 BYO sections were a bit muted and samey last year. Over 11 screenings, 62 films were shown, by 25 different film-makers. (These figures are down on other years - see March '96 newsletter.) On the surface these figures look okay, but two of those film-makers (Tony Woods and Peter Lane) accounted for 20 of those 62 films. Also, only 4 of those 25 film-makers were female, and only 4 of the 25 were newcomers (i.e. the first time they've been screened at an Open Screening). And so the Open Screenings had a very familiar feel to them (although: there were newcomers' films in a couple of the 7:30 slots, and also in "Naked 8", making for a varied and interesting festival).

The films themselves? No great surprises there. Tony Woods, Peter Lane, the Cantrills, Moira Joseph and others kept their work rate up, offering variations on their themes; Heinz Boeck and Maeve Woods treated us to something a bit different, getting their textas and razors out; Steven Ball offered an engaging comeback film; James Thompson offered an introductory serve or two; Perry Alexander kept being funny, savage and tender, all at once; and Daniel Kotsanis enlivened the whole pot-boiling scene with his anarchist/agit-prop pieces, which were either expanding, mutating or falling apart upon projection, but definitely leaving their mark.

My top ten films of the year were:

1. **When** by George Goularas.
2. **A Rest for my Eyes, A Rest for my Heart, and A Rest for my Head** by Daniel Kotsanis.
3. **Colour My World** by Peter Lane.
4. **The Sadness of Things** by Geoff Robinson.
5. **Tender Emulsion** by Gary O'Keefe.
6. **Receiver** by Steven Ball.
7. **Private Eye** by Tony Woods.
8. **Tell Me** by Kim Fraser.
9. **Knitted Brow Anthology** by Heinz Boeck.
10. **Donut or the Whole** by John Bartlett.

Bill Mousoulis

Some Things Recommended Not To Go Unheard, Unseen, Unread...

Arf Arf has recently produced *Clanguage*, a CD compilation of performances of twenty eight songs recorded in a variety of circumstances over the last few years. The four core members of the group (Marcus Bergner, Frank Lovece, Marisa Stirpe and Michael Buckley) are joined by a shifting cast of collaborators for what is probably the most definitive representation of their unique performance poetry work. Copies of the CD are available for purchase. For details contact Frank and Marisa on 9689 3372.

The **1997 St Kilda Writers Festival** will once again be presenting an International Visual Poetry Exhibition from 1st to 28th February at St Kilda Library. This will feature over 80 visual poets from 20 countries some of whom, it is rumoured, may also be members of the MS8FG. Pete Spence, who organised the show, also has a hand in the group **Axle** which, amongst organising visual poetry, performance and film events, regularly produces a newsletter that through its coverage of concrete, visual, action, photo and sound poetics often provides fascinating viewing and reading. Subscription is \$9 for six months, contact Pete or Tony Figallo at Paper Virus Press, PO Box 4180, Richmond East 3121 for more info.

101 Nights is a hefty compilation of writings, interviews, reviews, flyers, propaganda, images and more, relating to and celebrating the end of (for the time being at least) the Sunday evening **AllGauge** screenings at Cafe Bohemio. Dirk de Bruyn, who organised the Bohemio screenings, has done an impressive job of providing a comprehensive package documenting the **AllGauge** events and has generously donated several copies to MS8FG for sale at \$5 each, proceeds go to the group. Of course it must be pointed out that the opinions expressed in *101 Nights* are not endorsed by, or in any way those of the Melbourne Super 8 Film Group, especially the article by S. Ball (you have to be careful these days!).

Film Festivals Calling For Entries

The Forth **Anti Film Festival 1997**, Miami Beach, Florida. The Anti Film Festival is dedicated to the presentation of short films that are generally excluded from the festival circuit for various reasons: subversiveness, marginal subject matter, low budget, "in appropriate" formats; ie, the annoying exclusion of super-8 films from all but a few festivals world-wide. Entries by 15th July. See: <http://iypn.com/homepages/International-Hermetic-Celestial-S.html> for more info or contact Mark Boswell at The Alliance Film and Video Cooperative, 924 Lincoln Road, Miami Beach, FL USA, ph: 305-538-8242, fax: 305-532-9710. email: cinevortex@aol.com

Chicago Underground Film Festival ("offbeat, subversive, cutting edge"), entries by 15th May, entry fee \$US25, prizes awarded. More info at <http://www.deafear.com/cuff> or contact: C.U.F.F. 2501 North Lincoln Ave. Ste. 278 Chicago, IL 60614, USA, ph: 733 866-8660, email: danute13@aol.com

T-Shirt Designs

Melbourne Super 8 Film Group has acquired a number of white cotton T-shirts which are to be emblazoned with a suitable super 8 design. Any member with a bright ideas for designs for a group T-shirt send them in.

Newsletter Editor Apprenticeship Scheme

As always the group is interested in receiving contributions from members and would also like to hear from people

who would like to edit the newsletter. New editors are required to work on the production of one issue with an old hand at the job before doing it solo. If you are interested contact the office.

If you have a super 8 Würker splicer you'd like to sell to a nurturing home, or know of anyone who has, please call Natasha on 9639 2681. She'd love to buy and würk with it asap.

Wanted-Würker-Wanted-Würker

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CANTRILLS FILMNOTES

Issue 83/84 OUT NOW!

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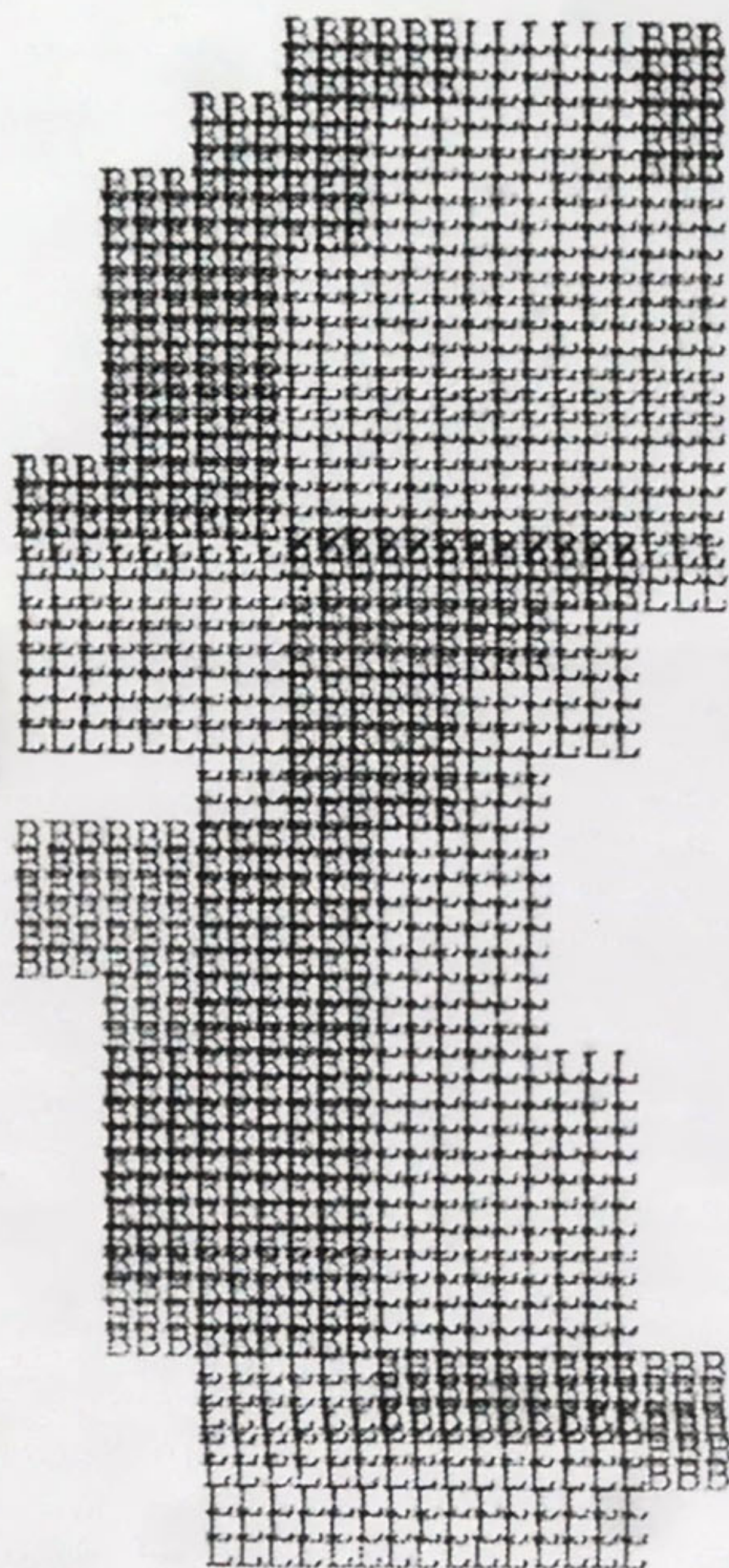
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Ball, de Bruyn & Woods, photo by Moucle Blackout

Last Screening

Tuesday 10th December 1996
Open Screening

Surface Agent (5 mins) Heinz Boeck
The Parade (4.5 mins) Peter Lane
Just Is (10 mins) Tony Woods
How to Use Your Camera (7 mins) Bill Mousoulis
EBIFANI (3.5 mins) Christos Linou
A Rest for My Eye, A Rest for My Heart and a Rest for My Head (4.5 mins) Daniel Kotsanis

Next Screening

Tuesday 11th February 1997
Erwin Rado Theatre, 211 Johnston St, Fitzroy

At 7.00pm: Sounds by Tatsuyoshi Kawabata

At 7.30pm: **Super 8 as ~~Toy~~ Trojan Horse**
programme of works by Dirk de Bruyn

followed by an **Open Screening**
BYO Films (and take-up reel please!)

visit the Melbourne Super 8 Film Group website

<http://www.cinemedia.net/super8/>

thanks to Cinemedia for its support

For those of you who are not currently members

JOIN NOW, and receive this newsletter, enjoy the benefits of cheap equipment hire and the Open Screenings, while contributing to the ongoing success and continuation of one of Australia's most prolific and energetic independent filmmaking groups!

contact the group at the address below

Membership

per annum

\$20.00/\$15.00 concession

Super Eight: Newsletter of the Melbourne Super 8 Film Group

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Telephone: 03 9417 3402 Fax: 03 9417 3804

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If undeliverable return to:
Melbourne Super 8 Film Group
PO Box 2033
Fitzroy MDC
Victoria 3065
Australia

Chris Windmill
GPO Box 1690
Darwin, Nt 0801