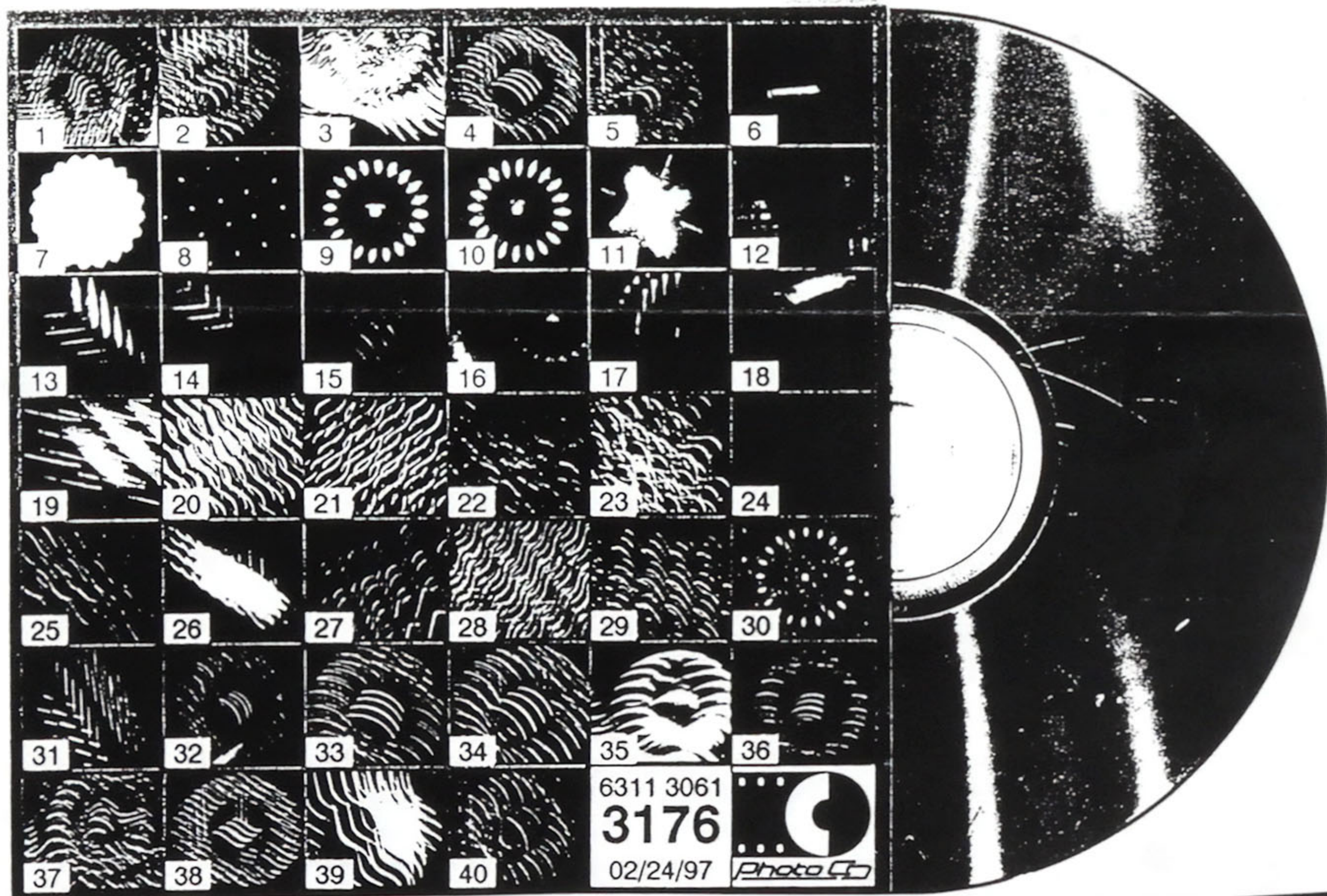


Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 127 AUGUST 1997



See inside forTony Woods my "interactive CD ROM"

NEXT OPEN SCREENING
Tuesday 12th August 1997
Erwin Rado Theatre
211 Johnston Street Fitzroy

7.30 pm
Films by: Nicholas Nedelkopoulos

"Gone Troppo" 1984 colour (35min)

"Gone Troppo" Was filmed during a four month residency at Brisbane College of Advanced Education (Kelvin Grove campus) where I was working on a series of etchings entitled "For Everythinking Person". I filmed the College, the class room I used as a studio, the flat I lived in and the walk I had to my studio. The purpose of the film was to bring a taste of my

Queensland Experience to show family and friends in Melbourne.

"Gone Troppo" shows the people, places and events that helped formulate the concepts in etchings like "The last Frontier" and "Spiritual Warfare". Appearances are made by photographers Glen O'Malley and Robert Mercer, film maker Robert Wyatt and painter Joe Furlonger (who later won the Moet Chandon Prize). There is also very rare footage of a young Spiderman. We go to the Brisbane Royal Agricultural Show, spend an afternoon at Eagle Farm, with its horse racing and the glamour of Ladies Day. We get to the opening of Australia's first hypermarket, sail across to Fraser Island, see some of the magnificent old homes of Maryborough and walk along the beaches of the Gold Coast. "Gone

Troppo" could be loosely described as an expanded travelogue and move it does with its use of single frame and tight camera editing that some viewers may find that they can't keep up with.

"Victoria's 150th" 1995 (9min) colour

Swanston Street was Melbourne's venue for Victoria's 150th public celebration, which took the form of a very large street party.

This nine-minute film not only serves as a record of the occasion but shows us a diverse cultural mix enjoying a family day together. Photographer Bill Henson is followed down the street where we also get a glimpse of Hardware owner Penhalluriciak's who is dressed as a jailbird. Note the city's street decorations.

From the Office

Many Thanks

The Last Open Screening was a great success and many thanks go to Open Channel for joining with the Melbourne Super 8 Group to present the event. and to Tim Patterson for arranging and transporting the projector. Congratulations to Tony Woods, Steven Ball, Virginia Fraser, Matthew Rees, and Heinz Boeck for the organisation and staging of the event. If I've inadvertently left anyone out, thanks to you also.

New Equipment for Hire

Thanks to Tony Woods for donating a 2 speed Superscope cassette recorder which is now for hire at \$6.00 per day. We have also acquired a fabulously portable battery operated Sony six channel mixer which costs \$12 per day to hire.

Price Rise

Non-members will be charged \$3 entrance fee to monthly Open Screenings from August. Members are of course admitted free of charge.

Melbourne International Film Festival

The festival is presenting a short film Experimental/Animation Programme on Tuesday 5th August at 9pm and a Documentary Programme on Sunday 3rd August at 7pm. Both programmes are at the State Film Theatre and tickets can be booked at the Capitol Theatre Box Office ph 9662 3722.

Women in Motion

The 7th annual Women in Motion film festival and careers forum is on from the 4 - 6th August. The event incorporates film screenings, guest speakers, discussions, filmmaking and multi-media demonstrations and will be located at the State Film Theatre and the VCA Grant Street Cinema. Tickets cost \$8 half day and \$12 full day. For programme details and bookings ph 9651 1340 or fax 9651 1502.

S/P/L/I/C/E/ Train

Splice train event happening August 9th, featuring Super 8, 16mm, VHS and Super VHS. For details phone Emma or Kelly on ph. 9383 7462. The events will be operating into 1998 and splicetrain is looking for further submissions, so call them.

For Sale

Super 8 Canon auto zoom camera, Hanimex movie editor and Fujica single 8 splicer. Make an offer! Ph Felix 9523 6840.

Wanted to Buy

Bailleau Super 8, 4008 or 6008 camera. Phone John on 9486 2031. Fair price paid for camera in good condition. Also any Beaulieu accessories e.g. C-mount, extension tubes etc.

Members Exhibition

"Searching for Melba" paintings, drawings and photographs by Nicholas Nedelkopoulos, 26 July - 14 August, opening Sat. 26 July 5pm, all welcome Exhibition at the Vivien Anderson Gallery, 470 Dandenong Rd Caulfield North 3161. Telefax 03 9509 3138. Viewing welcome by appointment.

Dianne Duncombe
Administrator

Last Super 8 Open Screening 8th July 1997 (at Open Channel)

The Blue Teapot (3min, 1994)	Verity Higgins
Distractions (3 min, 1991)	Erin McCuskey
Stepford Girl (3min, 1997)	Erin McCuskey
I Feel Lucky (3min, 1997)	Dot Hollow
Hairy Legs (3 min, 1997)	Belinda Coates
Ivor's Seasons Greetings (3 min)	Cantrills
BHATU (3min)	S Harrison
Aireys Inlet (6min)	Cantrills
BHATU (3min)	S Harrison
Swinging Babies (3 min)	Christos Linou
4 (13 min, 1997)	Tony Woods

a presentation
of film, video
and performance
by arf arf at
the erwin rado
theatre on the
28 th of august
at 7 pm , \$ 7 Or
\$5 con
211 johnston st
ph. 94173402

Arf Arf will be performing at
Hochschule für Bildende Kunst (Hamburg)
Kunstverein Blue Danube, (Vienna, Bratislava)
SubVoicive Poetry (London)
Locaal 01 (Breda)
Stitching Logos (Gent)
and other places throughout Europe (Nov/Dec)

Arf Arf's CD '*Clanguage*' is
material selected from
rehearsals, studio takes and live
performances in large theatres,
warehouse events, over the car
radio, and in the street.

*"...Pure sound etc language etc in pure materiality etc still has
meaning etc but non linguistic etc that is performative etc dramatic
etc contextual etc I am not the bread but the fever etc the door opens a
crack etc..."* Performance score

Travelling and sitting still 12 films from the MS8FG

at 24 Hour Art in Darwin

On Thursday 17 July, 24 Hour Art in Darwin screened a program of 12 films by members of the **Melbourne Super 8 Film Group**. Chris Windmill, who has now been living in Darwin for some years, was instrumental in organising with 24 Hour Art and saw to the practical requirements of the putting on the event in Darwin.

The program of films was curated by myself and Virginia Fraser, on the basis of exploring a dynamic relationship to the theme - *Travelling and sitting still*. ... "In a cinema, the film travels through the projector past a light, the illuminated images travel over the screen and the audience travels through their eyes and ears to other places, points of view and states of mind while sitting in a chair in the dark.

The films in this 90 minute program are all about travel, in large and small ways, literally or metaphorically - sometimes beyond a shadow of a doubt, sometimes only by stretching the point till it twangs."...

Our intention was to put together a program which featured both short films and some longer works instead of trying to include as many short films as possible in a 90 minute program. This is the program we selected : **Cow Samui** by Matthew Rees, **Difficult Beauty** by Steven Ball, **2D/ shad.ddw** by Christos Linou, **Tawdry Sass** by Maeve Woods, **Revolution** by David Kuszniir, **How to Use Your Camera** by Bill Mousoulis, **Umbel** by Ooni Peh, **An Ordinary Day** by Virginia Fraser and Dianne Duncombe, **The Wish** by Melannie El Mir, **Walking to Yeh Pulu** by Arthur and Corinne Cantrill, **From A to B and Back** by Peter Lane and **You/me/us/them** by Tony Woods.

24 Hour Art is paying a fee of \$280 to be divided amongst participating filmmakers in line with the MS8FG policy of paying filmmakers for screening their work.

Heinz Boeck, [committee member]

SOUND STRIPING IN NZ

Cec Cowan of Wellington offers super 8 sound-striping using a German-made Universal machine and Agfa stripe of which, he says, he bought so large an amount when production stopped "I'll never use it all."

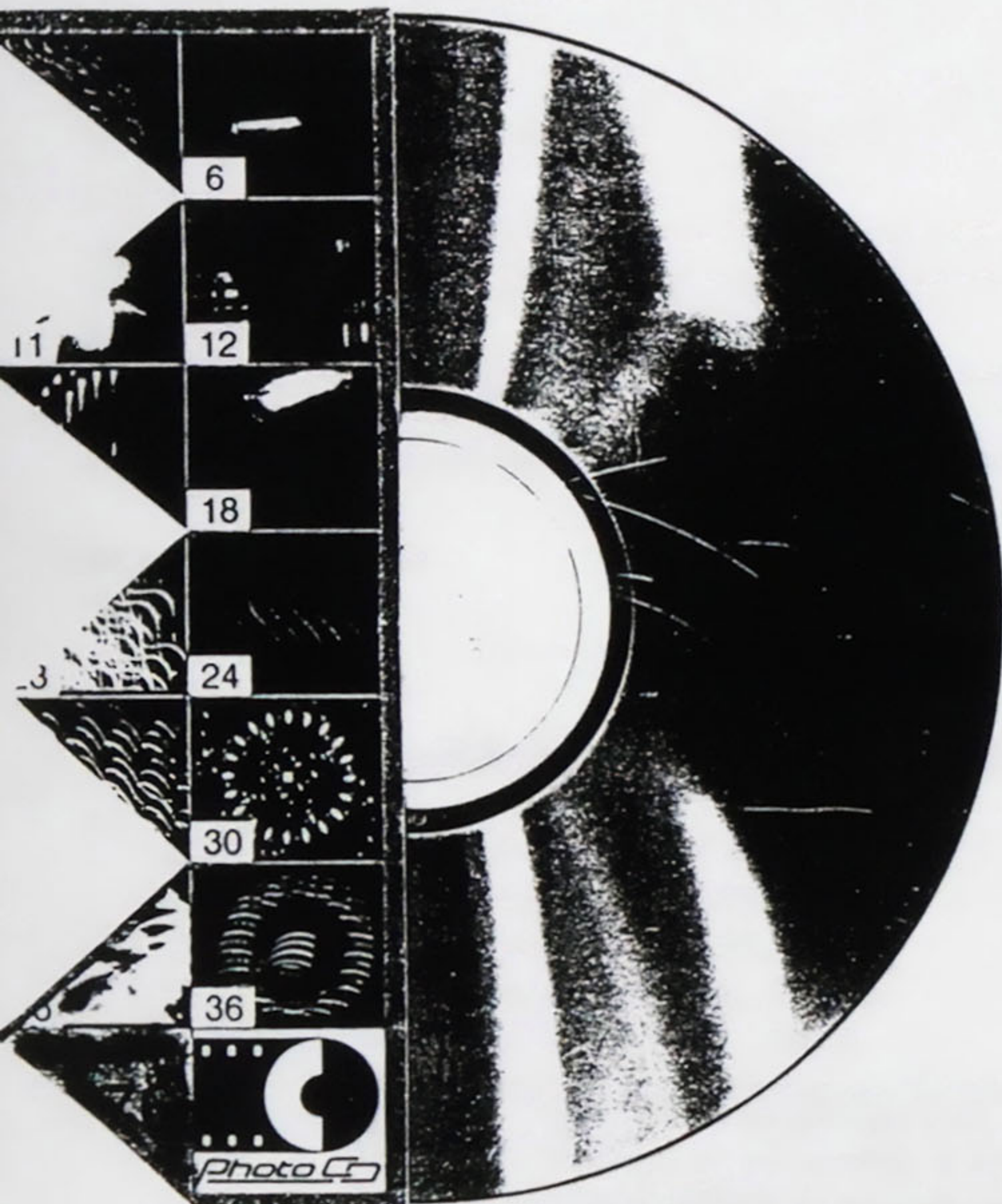
He charges NZ10c a foot (main and balance stripes) but won't sell the striping tape separately: "Those little home strippers, I've had no end of people want me to run some off one of those reels for them, but I won't do it . . . it's so fine it twists."

Cec also repairs projectors, fabricates some non-metal parts now otherwise unobtainable, sells film stock and has a small supply of 200ft camera-top super 8 cassettes. He also telecines super 8 and standard 8 and, while making the telecine, can adjust the running speed of film shot at 18fps so it screens smoothly on TV and video. He does telecines for the NZ Film Archive who put me in touch with him.

Cec Cowan can be contacted at: 9 Bell Rd, Lower Hutt, Wellington, NZ or by phone on 64 4 569 7526.

To see film of Cec and his striper at work come to the August open screening.

Virginia Fraser



'Travelling and sitting still'. A Yabbering about a screening at 24 Hr Art on July 17 1997.

About 40 persons turned up. There was the press agent of Yothu Yindi, the new editor from Film Corporate World, and Darwin's foremost original, cabaret folk singer. As well as tormented weirdos like me. They just kept arriving, we had to get more chairs. The Most Highly Pierced Spectator might write an article for the University paper. The acting Director turned out the lights then the audience were one, tuned into the collective vibe, the auditorium became a complete vibratorium, the thirst, the terror, of these sacred, mysterious missives in the dark.

So was it one film with a bit of interactive performance art provided by the intractable projector, a single event that happened to be some films, or discrete films standing alone telling the curator that they didn't appreciate their urge to impose an overarching sense of order? At times, it seemed like one entrancing and incoherent film. I don't know what would have aided differentiation. The promising start, 'Cow Samui' did some funny things, then played itself out as if accepting an encore reprising its own ideas, verse chorus verse chorus, a novelty pop song. And why not? The audience enjoyed the counter-tea acoustic, and the cows had charisma.

'Difficult Beauty' had a dark start, but then wasn't too difficult to experience, but maybe a bit of a test to fathom. Cryptic glimpses of an eyelid, Stephen's existential drone as much music as text. The space became someone else's interior. And in their head? A layered echo. I don't know where I was, an interesting trip into the dark, but the pleasure of the Ghost Train is getting back into the light.

Back in the light. '2D/shad.ddw' looked beautiful, had the sharpest laugh in the program, a surprising attack by a dog-hand shadow on an unwitting cat. In a program with a lot of exploration of shadow on textured surfaces, this was perhaps the most up-beat and luxuriant.

'Tawdry Sass' A scratch film is always an experiment, the same impulse seems to always cook up a subtly new experience coloured by something innate to the hand of the scratcher. I will probably chase up one of the congregation who has a Super 8 scratch film on video somewhere in Darwin. The visual richness was pure pleasure. The commentary on the process unpretentiously informative after going through the sieve of a cut-up dialogue encrypting device.

'Revolution' had in common with 'From A to B and Back' exceptional clarity in the images. The clarity of the execution was also something that made it very striking. In my mind I can see a camera glued to a wheel attached to an axle, the length of which bears a some magic relationship to the circumference of the wheel. There are ancient plans and calculations about

frame rates and wind-speed in the clouds written in Leonardo's back the front handwriting. This is the Super 8 film he had planned to make 400 years ago, after he finished the helicopter, but he got side-tracked painting some post-cards for the Louvre.

'From A to B and Back' just plain looked good. It had a lively rhythm, much of it edited in camera, augmented by that expression of the film-maker's art which Stan Brakhage values above all others: the cement splice.

The greatest parody of 'what the hell do the controls on a Super 8 camera do?' is in the opening scene of the Marine Biologists' lost masterpiece 'It's All True'. Once the joke passed, Bill's film¹ really entered the realm of Godard's recent 'Helas Pour Moi' and seemed to be this rather sober unceasing to-and-fro of what happens when you abandon the safe technical decisions, give the monkeys the typewriter, and observe what the machine is thinking with a drowsy human being lurking in the background feeding it film.

I've always been wary of people who try to assign an outlook to a city, and its inhabitants... 'Sydney is so brash. Melbourne is so dour'... I was confident I'd brought my own natural dourness up to the colourful drunken small tragic city of Darwin. But maybe there is a culture hidden in the terrain. I could feel a glimpse of recognition about how enjoyable a torment it might be to watch 'Umbel' in perfect darkness in the middle of a Melbourne Winter that promised to last forever. But in Darwin in heat and semidarkness in a white art gallery with walls of brick catching the odd miserly spill of light, why was I watching film of miserly light touching a white brick wall, each shot representing eternity inviolable to the blasphemy of editing? My spirits revived when we went out to the rail yard and investigated the wrath of the aperture. I really loved the long bright cold pan over the weeds in the railway tracks, but maybe there is a mental posture that belongs with every place on the Earth. This film was quite terrifying and threatening, in an alien way. Darwin is full of its own awful torments, but this was like importing spooks, really naughty spooks. I'm glad I saw it. The experience was embellished with some traumatic protests from the projector.

'The Anxiety of the Projectionist at the end of the Super 8 era, 2000 miles from civilisation'. At the end of 'Umbel' the projector started to ominously slow down, I turned off the lamp, gave the fly wheel a spin, and we were back in business. It happened a second time, my reactions were too slow, and the awful quintessential moment of Super 8, the melted frame. My apologies to Ooni. I tried to find the frame when I rewound the film, but I couldn't find it. The projector received some constructive criticism, and resumed its duties without protest. Then I tried a different

projector, I brought as a reserve. After 'An Ordinary Day' the lamp blew. I had a spare lamp, but this is Darwin, therefore the terminals were corroded. Back to the first projector which having cooled down took pity on the assembly and agreed to work. Not a lot of Super 8 technicians in the Territory.

The Muybridge photographs were very nicely animated and rich to watch. The mysteries of the ordinary always has an allure for me, machine washed sneakers hanging on the line. The wooden ducks were extremely personable and had a joy for life tempered by a wonderful community spiritedness that we seldom see in films, where so often the individual struggles alone in a "sea of limpid indifference"²

Lamp blows. Replace lamp. Doesn't work. Return to first projector. Fingers crossed. I'm the World's biggest Melanie El Mir fan but this one³ didn't do anything for me, except remind me of the visual and acoustic texture of her other work, which in turn reminded me of the films of Maj Green and Ewen Cameron, except they haven't got a mother who is a number one actress.

In the East and in the West, enduring styles of building seem to have originated with small clay bricks, like some primary bit of information, which seems to make memory tangible, and to create monuments more long-lived, impressive, and intrusive than the people who scurry around servicing them, while impersonating distant figures in a very rapid pixillation.⁴

Anyway, it was good to see the Cantrill's wandering through the overbearing fecundity and greenness of Bali, finding the extroverted red things, the terracotta bricks, and the old moss-covered Hindu memorabilia. It was really great Gamelan music, too.

'You/me/us/them' is an attractive pastiche, which like some of the other films engaged entrancingly with shadows. Tony Woods' shadows were pretty lively ones, people parading on a wall, foliage sadly painting a blind. Then we had the shadowy archive of negs of family snaps, daughters showing off their school hats, a very vivid cat, and the shadowy auditory presence of some sages discussing events in the Middle East.

Lights on. Thank you for bringing another world to the Far North. My thanks to Jackie at 24 Hr Art for backing the event. It could be formalised into an annual thing, the film-makers for entrusting their work to us, and to whoever provided the splendid programme notes, and especially to Heinz for getting the programme together with every detail to make things technically easy.

Regards to the parishioners,
cfhwindmill

1. 'How to Use Your Camera'

2. I always think foot-notes make even my dumbest writing look more erudite. Do you agree?

3. 'The Wish'

4. What nonsense am I yabbering on about now?

Part Two of Child's Play

Making do:

The Aussie Battler encapsulates the necessity of "making do" with what is available. This is the everyday history of Settlement. What interest me about this is the way marginalised and isolated places precipitate solutions, actions. I discern a parallel here with those marginalised and isolated places of experimental film.

I caught a sense of this possible connection at a presentation by Ross Gibson of his film "Wild" where, when he talked of the use of film texture and experimental technique in constructing his film, I was reminded of a Squatter coming back to the big smoke to outline the methods of construction of his homestead. It had a similar feel, a kind of echo of that earlier time. Even a discussion of Koorie interest in the film seemed along the lines of a Settler story of Aboriginal contact: Initial curiosity and a short dialogue after which he was left alone.

This tradition of constructing out of what is available in the immediate landscape, it must be said is also carried on in contemporary settings by the contemporary Migrant. The migrant experience is also about making the best of things and about overcoming hurdles and a myopia that is now more shaped by our own prejudices than the indifference of the landscape that the first settlers experienced.

Jo Law's video work offers a recent example of this but it also permeates those traces of an Independent Cinema in Australia in the 50's and 60's through the puppetry and animation of Dusan Marek (a roll of camera original which the Cantrill's showed on that same night of lost films) or the Hungarian film maker Gustav Kovaks. Kovaks, b.1895 arrived in Melbourne in 1950. Here he worked in film processing at Herschell Films, after having been, from 1917 on involved with Hungarian Cinema. Kovaks had been chief cameraman with the Korda brothers and producer of docos, also producing the first fully hand drawn animated film made in Europe: The Secret of Success.

Those that have arrived in this country earlier and of late have had to learn how to place the fantasy of a lucky country of milk and honey in their back pocket and on the back burner. Today it is almost as if the new arrival is cordoned off to undergo a series of debilitating initiations of displacement that compact the uncertainty, isolation and dislodgement experienced by those generations that came before. A mythology has developed through our anti-relationship with the land and the subversions we have placed in the gaps and interstices of the collage of identities that constitute Australia. It is a mythology that weighs us down and threatens our sense of well being. This is a legacy that threatens to consume us, yet its flipside remains that essential humanity of "making do" that focuses our attention on conquering such fears.

This attitude seems like the antithesis of consumerism where one is pampered and serviced in the simulation of a fantasised upper class Banquet. Consumerism is an attitude that has colonised all those things that don't really matter. It nourishes the Spectacle and ignores the Everyday. Such a mirrored existence enables a very real process of disempowerment.

Such ideas seem removed from any notion of talking about film. Yet it is a digression, I hope, that clarifies that Clayton's Tradition of "making do": that tradition that you have when you don't have a tradition. This has been inculcated within our national character from that moment of the proclamation of Terra Nullus two hundred years ago. Historically it has become our redeeming national quality. Our art should reflect this rather than the consumerist lore of style, surface and entertainment. The Cantrill's grounding in child's play was their decision to take this more difficult path, of a "making do" attitude with vision.

Light Shards

That was then. Now has been 3 recent Super 8 group viewings of short Super 8 films in which Corinne did the camera work. Quite short films but clear articulations of these grounding philosophies that had brought Arthur and Corinne together. The fact that the Nizo that Corinne was using could only be used in single frame mode as the motor was not working properly is a very straight forward example of this attitude of making a positive out of adversity, a creative attitude evident thru many layers in the film.

Light Shards is a kinetic pixilated response to the light and shadow mix on a plant at the Cantrill's home. It comes after two similarly short Super 8 botanical examinations: Petunias and Articulated Light. The changes of light had been seen many times from Corinne's favourite chair, a place for contemplation and relaxation: Corinne's own space. It is from such a rested centre, when one is in tune with one's own body, that she has a dialogue with the shifting light. The light (ie. not heavy) Super 8 camera allows for an easy dance. It is easy to stay seated and gesticulate with the hands. She incorporates her body into this conversation. I remember "At Eltham's" slow rise and fall being a trace of Corinne's breathing. I think of the plants being moved around "Berlin Apartment" as the biological cast and

theatre of this cinema of light and shade. What Murnane does with Marbles, my son Kees with cards and CD's, Corinne does with plants. And she places these elements in a mosaic that is a meaningful representation of the moment. It is an expression through action of Mary Matheson's cultural development work with children.

Herbert Read

emphasised that abstraction should unfold organically instead of it being imposed as a form from up above us. This is similar to a difference between: cottage and factory vision and religion Everyday-Spectacle godard and Godard

a village that grew & the planned parallel streets of Melb. use a telephone network and follow a chain of command the Viet Cong tunnels and Operation Desert Storm gathering of images, the following of a script writing a poem and filling in a tax form gaining insight / imposing control knowledge and information to inspire and conform Super 8 and 35mm man/machine ?/S

Light Shards is also about "nature contained" and "nature framed". It is about nature permitted to share the space of one's home, to share one's cage and/or fort. As a welcomed guest it is permitted to partake in conversation, in dialogue: and contribute. Pets are said to be soothing, releasing tension in the family home. Our cat has that job. These plants can do the same. They can set the tone of one's own space. Unlike little green men, they bring plant time, they bring calm. They are like altars, totems to this very idea. One can meditate in front of them. As well as filming the bush in bush time and screening it in your home (and all around the world), you can also place a plant there.

Like an epileptic fit, the light camera is waved around the place, extrusions of an internal dance. What is set up in such a kinetic gesticulation is ideas of pools of light and a dialogue with the plant itself, a trace of presence of something alive that passes between.

Such films exist in a very visual realm and are not prescribed by any voice over. This may be why Corinne and Arthur disconnected the sound from those 60's films when they presented them at the Erwin Rado, as explanatory voice overs are notorious for directing our attention and over defining what is happening to the image. Without the voices it is all left more to us, the viewer to build the images in Metal Collage. Our watching becomes immersed in the possibilities of connecting these metal wheels, grids, pipes etc. We enter with the children this space of creation.

The visuals in the Cantrills' work is primary (as in a lot of visually based experimental work emanating from Melbourne particularly). Images presented on their own are a different language, less linear, less of an ABCedness. The eye can rove.

Perhaps, also, the domain of the image and its movement is more likely to be uncharted territory and provides the best option in the erection of a more open, explorative, non-authoritative, language. This is the direction I see the Cantrills as having taken. Of course. It also provides more fertile possibilities of colonisation: A green field on the other side of the hill allows a Terra Nullus attitude to persist. Their direction sees a visual language as offering an improved ability to express the ephemeral, of ideas of contemplation and ideas of one's own personal space. It is also interesting that as a put down such work has been described as childish (ie. as in naive, unsophisticated, haphazard). Nothing could be further from the truth: because of our dependence on the written and spoken word, for many it is difficult to read. The apparent simplicity of the image beliefs the complexities and subtleties it can invoke, perhaps like Pidgin English or Signing 4 the deaf. Collectively we just need to develop our ability to converse in a visual language more fully.

I find Oliver Sachs book Seeing Voices of interest re what it has to say about the cohesiveness of a signing deaf community, after all, the deaf are one group who have had to develop their visual means of communicating. This way of communicating is understood by the members of this group as opening up a different and enriching life, not a second class alternative. The new technology of Cochlear Implants are understood as a threat to this community and the diversity it provides in the same way the cutting down forests erases habitats, cultures and ways of life. New members, young deaf children, are no longer being "initiated" into this community.

Dirk de Bruyn



I brought up this example to talk about affinities between such a community with a visually oriented film making practice. I suppose this sense of other that comes across as second class and of being under siege are part of that, as well as the aesthetic affinities. I am struck with the intensity and complexity that signing can communicate and how physically it is attached to the rhythms and movements of the body, much more than the spoken word and definitely more than the written word. I was also struck between how one can sign in Spanish; English or French for example and that each of these vocabularies have developed independently and that when such culturally different groups come together it takes 2 or 3 intense weeks to get the dialogue moving but that then what develops are unique hybrids and cast iron personal and emotional bonds.

It is within such a dynamic of connecting communities that I place the importance of San Franciscan Craig Baldwin's screening of Bay Area films at the Erwin Rado. The importance for me was the setting up of a dialogue between local film makers and these works, allowing them to discern for themselves a difference between these films and what we do here in Melbourne. One thing that was evident, I think, was indeed this greater emphasis on the visual here. This event itself was so co-incidental. The Exclusions and their hierarchies that operate in Melbourne even within the film community lengthen the odds drastically of it happening. You have to be prepared do it all yourself if you want it to happen, as those institutions erected to allow you to participate do not tell you what is going on as Steven suggested in the last newsletter. Sounds familiar doesn't it. We'll just have to make do.

To escape such authoritarianisms and their mirages you could find shelter in the innocence of child's play. But child's play tempered without a knowledge of the world must be an escape, a regression, rather than a solution to the further marginalisation of creative film making practices and its practitioners. We do not have to look at Light Shards that way. We can view its contemplative stance and its registering of one's personal space as self actualising, informed and unswerving rather than irrelevant and self indulgent or just a sheltering from adversity. Such a short, throw away, apparently insignificant gesture of a film is part of an independent circle (perhaps "rising spiral" is a better metaphor than circle) of work that connects back to the Cantrill's first collaborations in the 60's. Like the splinter from a hologram, Light Shards contains within it the history of a life's work and influences.

Dirk de Bruyn April 1997



PERRY & SACCHA'S MOVIE MINUTES

PRESENT.....

ALIEN SUPER 8 SEX REVELATION!

Super 8 film making circles were in turmoil last night following the shocking revelation that a film maker had actually had sex. Reports just to hand state that the film maker, Deevil Ick, had been watching telly, when cosmic rays were beamed to him from the Pan Festival at Byron Bay, prompting him to ask his partner for sex.

SEX

Ick's partner consented and witnesses peeping into their flat were aghast as Ick and sex poodle sweated their rays of raw cosmic flesh. Whilst some Super 8 members slammed Ick's randy romp as a "frivolous, fornicating, fly in the face of formality", letters have continued to pour in congratulating Ick and sex poodle on their lusty love in.

MORE SEX

In other news, Super 8 director Ted Spudley, was severely disappointed when the lead actor of his new film refused to give him a hand shandy at the wrap party. "He was shit faced- totally paraplegic" said the actor, Kate Smotherby-Hornbag-Tolstoy-Gold-Diggerhophenheimerstein, who has the sex appeal of a turnip. "I tried and tried to bring him off but I just couldn't."

GRATUITOUS SEX

Director Spudley, whose films have been known to allude to a bit of nocturnal naughtiness, was unavailable for comment, but our intrepid reporter, Saacha Harasymiw, observed Spudley later bashing the bishop backstage at the Super 8.5 Club.

SUPER 8 RESOURCES UPDATE

As local resources for super 8 equipment, stock and processing become more scarce, super 8 filmmakers may start to look overseas for supplies. In particular there are still a large number of companies in the states which provide a wide variety of services, many will accept overseas mail orders.

The following all claim to have the near extinct Ektachrome and Kodachrome Sound.

Chambless Cine Equipment Route 1 Box 1595 Highway 52W, Ellijay, Georgia 30540-9723 Tel: (706) 636-5210 24hr Fax: (706) 636-5211

Solar Cine Products 4247 South Kedzie Avenue, Chicago, Illinois 60632 Tel: (312)254-8310 (information) 1-800-621-8796 (ordering)

Focus Camera 4419-21 13th Avenue, New York, NY 11219 Tel: 1-800-221-0828

B&H Photo-Video 119 West 17th Street, New York, NY 10011 Tel: 1-800-947-7785

Cambridge Camera Exchange 7th Avenue & 13th Street, New York, NY 10011 Tel: 1-800-221-2253 (orders) Tel: (212) 675-8600 (information & orders)

Stock includes Kodachrome Sound 200ft Cartridge KMA 288

...and a special mention to **Plattsburgh Photographic Services** (whence this info came) Martin W. Baumgarten, 18 Elm Street, Plattsburgh, New York 12901-1827 Tel: (518) 561-6312 E-Mail: Super8mm@aol.com

PPS offers an impressive range of stocks and services including: • STOCK: Silent or Sound 8mm, Super 8mm, 9.5mm; • MOTION PICTURE LAB SERVICES: Super 8mm, Regular 8mm, 9.5mm, Double Super 8mm; Double Regular 8mm; Super 8mm processing (50ft Cartridges ONLY); • PUSH or PULL PROCESSING; • SPECIAL PROCESSING: reversal as negative; • SUPER 8mm FILM DUPLICATION: Optical Rephotography duplication is available for 50ft lengths ONLY; • COLOR SLIDES to SUPER 8mm; • Various 9.5mm NINE-POINT-FIVE Cine Services; • FUJI Single-8 Sound Film RELOADING SERVICE to the SUPER 8 Cartridge (for sound film as Kodak discontinuing); • PROCESSING of above FUJI Films; • FILM SLITTING of DOUBLE Regular 8mm Film; • PRINTS from Movie/Cine Frames; • Instruction Manuals for large range of 8mm and Super 8mm Movie Cameras.

Here are some resources based websites of interest to the Super 8 and 8mm filmmaker:

<http://home.earthlink.net/~guybodart/camera.html> ("...the largest camera store on the internet"), <http://www.MovieCameras.com/> (Movie Cameras), <http://members.aol.com/Movie5/movlecamusa.html> ('Movie Cameras USA' with pics), <http://users.aol.com/fmgp> ('The Film Group' - various products), <http://www.cameratraderinc.com> ('Camera Trader'), <http://www.dibbs.net/~brantley/s8lit.htm> ('S8 Filmmaking Literature'), <http://www.dibbs.net/~brantley/s8net.htm> ('S8 Filmmaking Internet Resources' - exhaustive links to other sites), <http://www.sci.fi/~animato/areas/areas.html> (film & video images areas), <http://www.capital.net/com/gordy/prod1.htm> (lights for sale), <http://www.city-net.com/~fodder/s8mm/stock.html> ('Small Movies' details on the latest S8 stock details, and how to protest to Kodak), <http://www.cyberfilmschool.com/> (a 'Cyber Film School'), <http://www.ritzcam.com/board/Index.html> ('Rotz Collectibles' (sic) bulletin board/chat service for sales, exchange, info, advice etc, especially relating to S8), <http://www.teleport.com/~pacrim/misc/center.htm> ('Pacific Rim' Cameras. Good links to camera sites), <http://www.teleport.com/~pacrim/pages/b12.htm> ('Pacific Rim' movie camera catalogue).

Links to the above sites and other resources will be available from the group's website (<http://www.cinemedi.net/super8>).

Steven Ball

MELBOURNE SUPER 8 FILM GROUP



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open and programmed screenings of super 8
and other screen media, sound and performance

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MS8FG - OPEN CHANNEL JOINT SCREENING - WHAT YOU MISSED IF YOU MISSED IT

Instead of the miniature cocoon-like Erwin Rado Theatre with its orange cinema seats, carpeted floors, and little artificial garden below a neatly delineated screen, we are in the Open Channel studio, a concrete room with a ceiling full of lighting bars and the images shown on a white-painted wall curving to the floor. Instead of coffee and tea in the Rado's foyer, DIY refreshments are in a big kitchen on the other side of an enclosed courtyard. Instead of entering straight off Johnston Street, we follow signs and arrows from Victoria Street, round corners, down corridors into the middle of the building.

Stephen Ball who devised the screening also projected it and Lisa Logan from the Australian Film Corporation who picked the films introduced them. She also advertised the X Fund which provides the only AFC money distributed as grants rather than investment. The X Fund and its predecessors funded the work we saw. The X Fund's objective "is to encourage production and post-production of short works by filmmakers and artists engaged in exploring the creative low-budget potentials of film, video and computer technologies, by offering grants, generally of up to \$50,000 for selected projects", say the AFC's Film Development Guidelines (October 1996), tellingly adding: "Projects which can be made for considerably less than \$50,000 will be viewed more favourably." The work we saw originated on super 8, was finished variously on video, 16mm or 35mm, and shown as video dubs of varying quality which the makers had lodged with the AFC as a condition of their grants.

Introductions over, we settle in. The lights go out. The picture jumps onto the wall -- Adaptor (Michael Hill). A sandcastle. A hand pokes a hole in it. The sound of waves. Suddenly, the huge amplified shadow of a latecomer advances down the room in the dark between the projector and the screen. When the picture is next revealed it shows a palpitating lung or tripe followed by images of dualness, two-ness - a twin-handled mug, two people exchanging objects across the screen including paper, a looped rope, a ring and a lighted candle. Wipes, like two curtains of nothing, reveal and conceal a landscape. Images revolve, whirling relentlessly, a person's head winding up string like a bobbin, a toothed metal mechanism, scissors on the point of one blade, a flower. Things erupt - a penis pokes through the pages of a book, a flame licks out of a hole, a fleshy forked tongue flicks out of a human mouth and wriggles away. Someone flings themselves against a wall, a door opens and shuts. Meanwhile the soundtrack which began with small light, birdlike sounds gets progressively harsher, becoming an agitating relentless noise like a train running over shim brass, a device so effective the person next to me sticks their fingers in their ears. The black and white grains of the image take on a bruised tinge - purple and green pixels among the black and white. Whether built into the image or an eccentricity of the dub or projector, it supported the mood. A closing voice over: "... born out of chaos ... no sooner than we look at it than order and pattern form under our eyes. Never mind let it pass."

The person on the other side of me, gets up to 'give my eyes a break' according to a stage whispered aside, and casts another shadow on the screen (this time retreating) as E.G.(Virginia Hillyard) begins with a long tracking shot over skin -- thick skin, the thickest, and not human -- a quilted, creased, crushed and pitted surface like a rocky landscape (again seething with red, blue, green pixels);

from the soundtrack, bird and nature sounds; a close-up of damp smooth-skinned arms with sand stuck to them resting on a rock; percussive sounds, little cymbals. Rock, arms, elephant hide (as it turns out to be) slip together as the constantly moving camera pans over one surface or the other till all seem one piece. Bubbly water noises, an aerial view of the words Elephant Girl written in chalk, the sound of a small plane engine.

Pale Black (Marie Craven) combines calm, restful images of ordinary things with a melodramatic voiceover relating a dream (it seems): "I am standing on the bank of a river, the sun is shining ... it is a beautiful place." The narrator has been brought here under duress. Someone is forcing her to retrace her steps. The first image shows the shadow cast from above of a woman leaning on a rail. The voice over continues "... there is a woman lying dead on the ground. She's killed herself by driving a knife into her forehead ... " This aural image is so unpleasantly vivid that now I want to stick fingers in my own ears. The narrator presses on with a tale of sibling or intraself rivalry taken to bizarre and murderous extremes while the camera looks through windows, picks up reflections, slides gently over everyday objects, peers over the shoulder of a woman writing (her dreams?) in an exercise book. I become aware during this piece of seeing the image as if through a flywire screen, the video equivalent of film's swarming grain. Perhaps this is a result of sitting too close, or perhaps a premonition of the narrator's last words urging us to "learn to live as a window".

Five Hundred Acres (Lucy Lehmann) This narrator is visiting her uncle's farm where she used to spend time at as child, then hating its parched comfortlessness, now seeing it with hungry nostalgia. The visuals are single frames as though taken from a car window or while walking -- full of jolting, blurring movement, and slightly abstracted forms. It's the sort of footage that most super 8 filmmakers with an intervalometer on their camera have made - capturing a bit of everything passed, enamoured of each image. But here the successive frames - like thousands of photographs each seen for a moment then whipped away -- are accompanied by story that's just as important as what's seen. Together they form a mnemonic for a particular somewhere, and a focus for thoughts about house and home "dream house, tree-house", "a big empty hole of a house", and about place: "Not a motherland to me but a husband country ... I love every inch of it, every inch crystallised in celluloid, and you might not know that this is what you're seeing but it's all there." (500 Acres is screening again at the Melbourne International Film Festival on July 25 and August 4.)

After interval, Olga announces an event showing silent films to improvised live music (ring 9383 7462 and ask for Emma or Kelly), three films from Ballarat brought up by a very friendly Ballarat contingent including Tim Block, two films from the Cantrill's, one from John Harris in Perth, and some riveting nature study from Tony Woods. Next screening is back at the Erwin Rado.

Virginia Fraser

Super 8 Equipment Hire 1997

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera 1 XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
Sankyo Sound Camera 2 XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
Sony audio mixer	portable 6 channel, battery operated	\$12.00	\$45.00
Superscope Tape Recorder	mono, 2 speed.	\$6.00	\$25.00
Canon Silent Camera 1014	10x Zoom, Lap Dissolve, slomo, 18 or 24 fps.	\$12.00	\$45.00
Editor / Viewer	Various.	\$3.00	\$15.00
Wurker Splicers	Good, reliable and easy to use.	\$3.00	\$15.00
Splices to suit above	Available for purchase by members. Cheapest price in town! Only covers 1 frame either side of the cut, leaves both sound stripes free.	\$10.00	per packet of 50.
Miller Tripod Junior	Fluid Head.	\$5.00	\$20.00
Eumig Mark S Projector	Super or Single 8. One track optical or magnetic sound.	\$12.00	\$45.00
Elmo ST-180 Projector	Sound, twin track.	\$12.00	\$45.00
Fujica Frame Enlarger	For taking still photos from Super 8 and 16 mm frames	\$3.00	\$15.00
Super 8 Backwinder	For back winding film to make double exposures.	\$3.00	\$15.00

NOTE: Prices shown are member prices. Prices for non-members and corporations/businesses are double the above rate. Non-members wishing to hire equipment must also show 2 acceptable forms of ID (eg. drivers license) with their current address apparent.

Tony Woods my "interactive CD ROM"

Visuals: Tony Woods
Audio: David Dangerfield

Complied: Chris Wilson
Conceptualized by: David & Chris

Early in 1997 I was approached by David and Chris who had the strong desire to create a CD ROM based on one of my Kinetic H₂O VHS videos and 100 of my diffraction slides and various slides of my paintings. As I am computer illiterate I suggested they take away with them two folders containing several hundred slides, plus my video and do what ever they liked.

In May this year the CD ROM was delivered to me in the studio, I had a flashback to when the post person delivered by first reel of Super 8 in 1992 - I wouldn't see it unlike all the other artwork I've done.

That night Chris inserted the CD ROM in a nearby available Mac and I saw and heard. The CD ROM features 5 minutes quick time of the video and 100 images plus various interactive modes plus David's sound. The slides were made into a photo CD. Chris the author of the CD ROM, agreed that the first version was as he called it a "hybrid for future machines". Hoping to interest Lazar Krum in purchasing one I took the ROM to Open

Channel, there the engineer could not get it moving. So he took it to their best machine - no luck. So they burnt a pirate copy on their gear and presto it worked and even I spent time with the mouse investigating the various modes etc available on the disk. The engineer said the ROM was well made full of information etc and that the problem was their ROM drive was too slow. On hearing this Chris Wilson decided to modify the CD ROM to make it user friendly. Later I took the second version on a visit to Irene Proebstine and Barry Brown - still problems - So Irene made up her own program eg. Stills over the quick time and later in conversation with Chris told him some of the things she had discovered. Chris again modified the ROM. So now we have the final version.

An interactive CD ROM for use on Mac or PC minimum resolution PC Pentium 90, Mac 601/66 monitor res. 640 x 480 4 speed. Published May 1997 is available from me in a limited edition phone 9419 6504. I've got so overheated I've had another photo CD made You too could create a CD ROM.

SUPER 8 SURVEY

The Melbourne Super 8 film Group is currently putting together a plan for the group for the next 2 – 3 years. As an important part of this we want to get feed back from you, the members. We are trying to determine the current makeup of the membership, as well as get some insight into what your future screen and related activities will be.

To assist us in this could you please take a few minutes to fill out the survey inserted in this newsletter. The summarised outcomes will be published in a future newsletter. Please note that the information you give will remain confidential and will not be published identifying you personally.

Our Friend Ian in the Moreland Sentinel, Monday July 14 1997

brunswick

connoisseur

IAN Poppins is a long way from *Jurassic Park* and *Twister*, but he still gets a kick out of putting his own movies on the big screen. Mr Poppins, of Brunswick, starting using a Standard 8 camera in 1960 to film holidays and family gatherings.

"I have still got those films from 1960 and, in fact, some of them look as though they have just come from the laboratory," he said.

"I am quite proud that I have done it and kept a record on both sides of the family."

In 1975, he bought a Super 8 film camera, which he took to family gatherings at every opportunity. After joining the Melbourne Super 8 Film Group in 1986, he began to

develop film projects with other amateur filmmakers.

In 1993 he shot a black and white seven-minute film, *Leaving*, about a man who visited his girlfriend after being released from Pentridge. He said the film was shown to members of the film group, but was not entered in any film festivals.

"I'm more interested in filming what I do in my life and trying to make a little film about the things that I see."

He said he fell in love with movies when his parents bought him a toy projector called a "magic lantern" when he was eight years old.

"It gives me a hobby and an interest which stops me from being bored... it's a passion that's gone on throughout my life," he said.



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NEXT OPEN SCREENING
Tuesday 12th August 1997
Erwin Rado Theatre

211 Johnston Street Fitzroy

7.00 pm Soundscape by: **Tim Catlin**
7.30 pm Films by: **Nicholas Nedelkopoulos**
8.30 pm Open Screening (**BYO films**)

Tim Catlin's soundscape.

All three pieces use acoustic sounds as their inspiration and source. My aim was to create pieces that suggest imaginary spaces and events - music for internal films. These days the "imaginary soundtrack" is a common theme in instrumental music but hopefully these pieces also stand alone, purely as explorations in sound.

ISSUE 127 AUGUST 1997

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

Become a Member!

For those of you who are not currently members, **JOIN NOW**, and receive to your doorstep, hot off the press, the monthly newsletter, plus enjoy the benefits of cheap equipment hire, and the Open Screenings, with feeling that you are contributing to the ongoing success and continuation of one of Australia's most prolific and energetic independent filmmaking groups!

1 year's membership: full \$20.00 / concession \$15.00

contact the group at the address below

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Super Eight



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