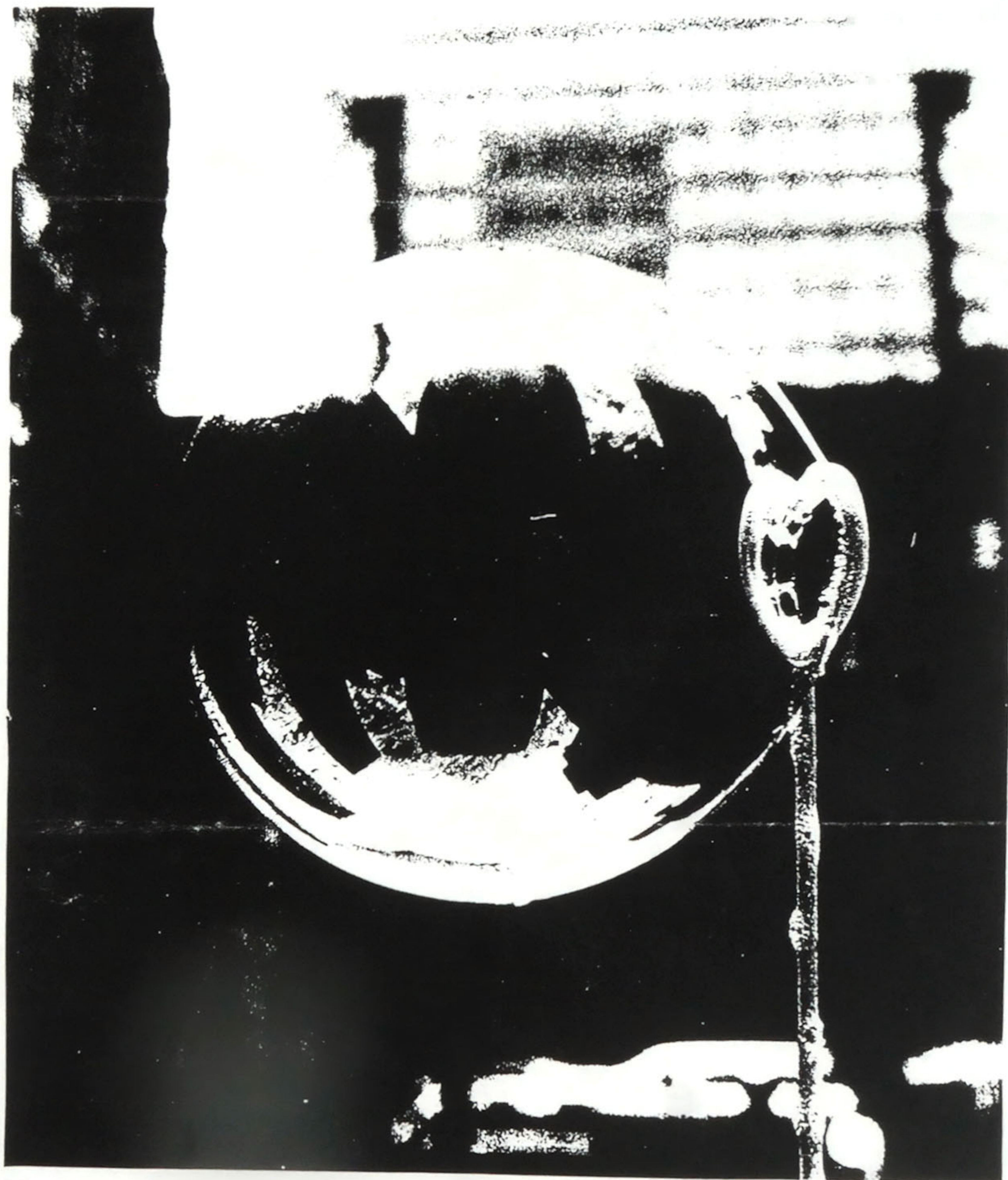
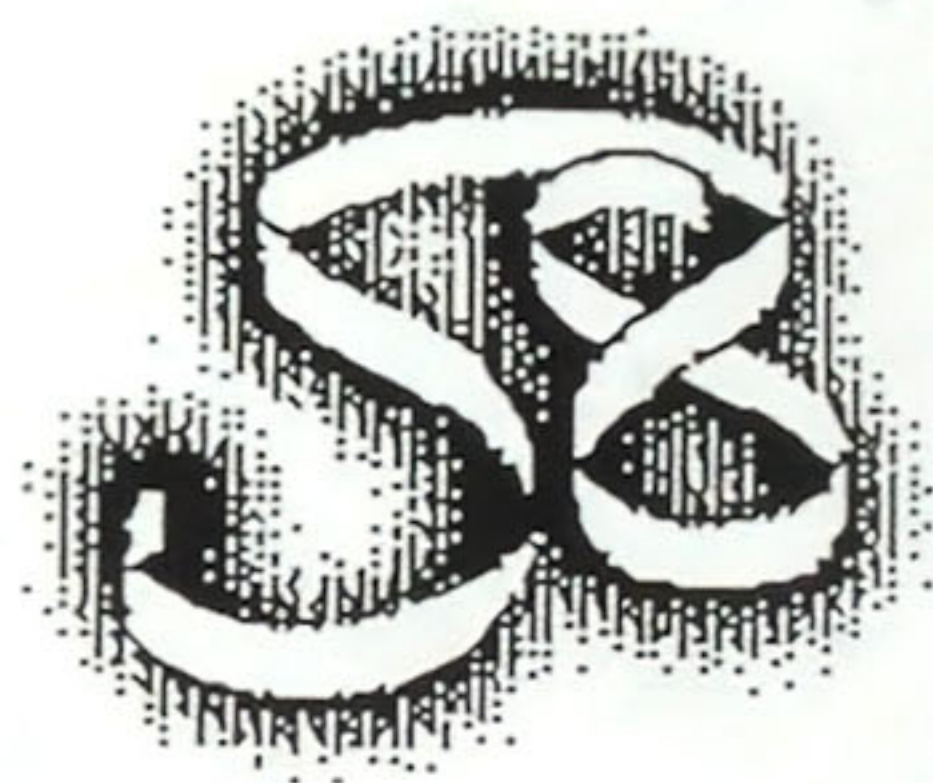


Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 130 NOVEMBER 1997



**nominations now open
for MS8FG committee
see page 7 for details**

From the Office

Last Open Screening

Thanks to Chris Knowles and Arthur Cantrill from the VCA for organising and publicising the October Open Screening Programme that featured work by VCA 1st Year students. From all accounts the programme was both well received and attended.

Splices Price Rise

Wurker Splices due to a large price rise from the manufacturer will cost members \$15.00 for a pack of 50. These are still the cheapest wurker splices in Melbourne as the distributor says the retail price is now around \$25.00 per pack.

Website

A new AFC website has been launched that contains over 1000 pages of information. You can access it via <http://www.afc.gov.au>

Film Festival

41st San Francisco International Film Festival. Featuring the Golden gate Awards for documentaries, shorts, animation, experimental works and television production. Deadline for entries: Friday December 12, 1997. Details from Programming Department, San Francisco International Film Festival, 1521 Eddy St, San Francisco, CA 941115. Tel 415-929-5016, fax 415-921-5032, e-mail rsrosen@stiff.org, and entry forms can be downloaded from their website at www.stiff.org

Script Writing Courses

Australian Film Television & Radio School Basic script wrting courses are available in November and December. Details Kathy Mueller, Phone 9690 7111, Fax 9690 1283

Documentary Conference

The 5th International Documentary Conference is being held in Brisbane From the 20th to the 23rd November. Details from PO Box 3736, Sth Brisbane, Qld, 4101. Ph. 07 - 3846 4567, Fax 07 - 3846 4629, email qdox@peg.apc.org, website at <http://www.peg.apc.org/~qdox>

Open Channel

The Open Channel members production group meets at 6.30pm the first Monday of the month to discuss new ideas and new or ongoing projects. An open invitation is extended to film and video makers to attend these meetings 13 Victoria St Fitzroy, ph 94195111.

Dianne Duncombe
Administrator

FRONT COVER IMAGE
bubble reflections
photograph by natasha stellmach



Toucan Glass Studio Pty Ltd
A.C.N. 006 775 275
686 Glenhurst Road
Caulfield Vic 3162
Phone (03) 9532 9822
Fax (03) 9523 0620

James Thompson

CREATIVE GLASS SOLUTIONS

THE BEMUSED TOURIST

A Film-performance by
Arthur and Corinne Cantrill
at La Mama Theatre, 205 Faraday St., Carlton
Wednesday 26 November to Sunday 30 November,
at 8 pm (except Sunday: 6 pm)

Bookings: 9347 6142.

Enquiries to the Cantrills, 9380 6416

SINCE 1991 we have been showing Super 8 films we shot in Indonesia – Bali and Java – at the Melbourne Super 8 Film Group and its various Festivals.

On four visits to Bali and Java between 1990 and 1994, we shot about 150 rolls of Kodachrome, much of this on a personal saga in Yogyakarta which has not yet been shown – maybe next year! So far we have completed thirteen films from this material.

For the La Mama show we have combined several of these films in a 3-screen theatrical presentation combining the original soundtracks with live commentary to show our response to traditional cultures coping with change. The films will be shown in a 'set' composed of the batiks, paintings, carvings, puppets, ceramics which we bought – most of which are produced for the tourist market. The films will be projected so that they overlap in time and inform each other, on one large screen and two smaller 'oblique' screens. The shorter films may be used to amplify or parallel the main films, or as short bridges between the longer main films. There will only be two films shown parallel at any one time – but moving across the screens in different combinations. Our stories and impressions of Indonesia at the time of the visits will be interspersed.

It is a problem to describe ourselves as 'tourists', as we worked so hard on the filming and sound recording there! Perhaps we could be described as 'witnesses', recording



Corinne meets a Javanese Scout group

images, sounds and impressions as a basis for our personal reflection on these very different cultures so near to Australia. In Java we can see the layers of animism, Hinduism, Buddhism, Islam; the Dutch colonial period and Christianity, the influence of ethnic groups such as Arabs and Chinese. In Bali, a form of Hinduism in a sea of Islam.

Bali especially is struggling with tourism, which threatens to overwhelm the small island, at the same time stimulating traditional arts and crafts and performance – many people are earning significant income from cultural activities. Our most recent film *Jalan Raya, Ubud* (1995) shows a small, quiet cultural centre devastated by an endless stream of traffic.

The extensive filming we did in Indonesia helped moved us away from 16mm to Super 8. Until 1990 we had filmed a few things in Super 8 (*Notes on Berlin – The Divided City*, and *The Walking Track*) but we were still working mainly in 16mm. As it was quite out of the question to take 16mm to Indonesia – we would never have got through Customs with such professional equipment – we took the more touristic Super 8 gear, with the idea of blowing the film up to 16mm where appropriate. Actually, we have only blown up one of the 13 films: *Ramayana/Legong*.

At first we were worried about being intrusive, and hesitant about filming people. The first film, *Bali Film*, is mainly of temples, landscape, monuments, but there is an emptiness in the film because of this. It is mainly a 'long shot' film, and the absence of people seems curious, given that Bali teems with people. The film comes alive in scenes where we see people at temples and going about their daily life in the streets and rice fields. Gradually we came to the view that as these societies are looking to tourism for income, they accept being filmed and photographed as part of the price to be paid. (We suggested to the organisers of night dance performances in Ubud that they might ban the tourists' intrusive camera flashes, but they seemed resigned to it.)

We recently visited another tourist mecca – Cairns – and filming the people on Cairns Esplanade was no more problematical, finally, than filming at the Ubud market. However, the damage being caused by excessive tourism in Bali is bound to create resentments and bitterness. After our last trip in November 1994 we felt we would not go again – the damage was too great and didn't need us to contribute to it.

We think of the suite of films in *The Bemused Tourist* as a personal remembrance on film of marvellous experiences.

This production helps celebrate the 30th anniversary of La Mama Theatre. We have presented nine performance works (including *The Bemused Tourist*) and several film screenings there since 1977, and we are grateful to La Mama for their vision in including film, music and poetry in their programming policy.



Super 8 Equipment Hire 1997

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera XL-620 Supertronic 1	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
Sankyo Sound Camera XL-620 Supertronic 2	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.	\$15.00	per packet of 50 - members \$25.00 others
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
Bauer T610 Projector	Stereo, high quality record and playback	\$15.00	\$52.00
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.

Persistence of Vision

Every Friday night at about 10.30 pm the Lounge at 243 Swanston Walk Melbourne transforms from a Café to a Nightclub. The transition is like dusk descending. The mood changes as the upstairs space darkens up. The crowd changes, it is no longer so important to talk, more important to look and pose as the sound slowly takes over. Coloured cloth is slowly draped through the space and Nick Ostrovskis is there in the background setting up his four Super 8 projectors. With a light strapped to his head he looks a bit like a miner inspecting a coalface. The projectors are placed on pedestals in corners, near the roof, in much the same kind of places you would expect to find surveillance cameras in a high security prison or at the casino. The Super 8 projectors are small and unobtrusive. It takes a while to set them up, people have to be moved, the ladder has to be put in the right position, the loops checked, focus just has to be right and at just the right angle, with the right speed and rhythm.

The images start to flicker as the projectors are lined up and focused during this period of transitory atmos. The first two loops of a butterfly and a frog with other scratched shapes are projected onto a maroon wall. The frog is split, projected onto a corner, kind of zoomed in and out of like in Ostrovskis' film "Brain Surge" (16mm 16 minutes 1992-4).

The frog and butterfly are slightly radical avatars to animate and weave into the nightclub space. They suggest something, not fully formed, incomplete. Traditionally the symbol of the butterfly has been used to represent the psyche itself, to suggest an inward flight of the mind. Its two pairs of wings represent four parts of the mind, two highly developed, the other two not. The amphibious mobility and cycle of the frog is like an eternally returning to an embryonic state. Nick's frog resembles an embryo, and because it is placed in a loop, an embryo in an eternal freefall. Taking a Jungian tack, the frog as embryo symbolises the new born self, suggests a creativity turned inward, the sexual drive so sublimated.

Inside the eroticised and celebratory cave these animated symbols are ephemeral graffiti, light splashed across the walls of a cloistered public space. The loops are short visual haikus, mantras, they are like words or phrases continually stuttered out. It is interesting how perception works with the repetition of imagery. With every cycle the imagination seemingly adding something new or changing it. Next week it actually will be something new. Next week it will be abstract patterns. The mood will be slightly different. There is also a series of Roller Blade images planned- stiletto heels and thongs on roller blades and a Karate night and some African based imagery is being developed as well. It has got to the stage of producing images specifically for this site.

Nick has been doing this every week for a year now, taking over the film loop show from Hector Hazard when he went back to England. It had started because the Manager, Michael Kelly, had seen a screening Hector's in a take Away Coffee Lounge on the other side of Swanston Walk and invited him to do something at the Lounge. Now it is part of the furniture, regular as clockwork, real grass roots stuff, a great workshop / crucible to try out ideas, images, check out the reaction and to see how things are moulded by the beat (which at times is almost physical).

Of the other two projectors one is set up to screen onto a blue cloth and the other onto a composite red and yellow. These coloured sheets are hung down from the roof. This last projector includes an anamorphic lens that breaks the one image into many. These images are also loops of butterflies and frogs, in squares, zooming in and out. These loops run at different speeds, slower than the other two at 6 frames per second. Varying the rhythms in this way allows a syncing, a melding with the music, in fact the music kind of drives the loops' rhythms. Nick says that presently he is using black and white images, some offcuts from "Brain Surge" and other films. The contrast of the black and white projects clearly onto the coloured sheets and walls and also over the artwork that is placed around the walls. Initially white sheets were used with more coloured images but that

became too predictable. The Super 8 projectors and the film loops are quite resilient. Once they are running, that's it for the night. The 20 second loops run 5 hours non stop and can last up to 5 sessions if he wants to re-use them that many times. That's quite a few thousand passes through the gate and seems a lot better than the life of 16mm film. Cement splices work the best, cause less broken sprockets. Which projectors were the most resilient and kindest to the films also had to be worked out. It turned out that the most appropriate were not the most expensive ones.

The centre of attention is not these loops, of course, but the music and the evolving mass on the dance floor. There is also one of those rotating mirror globes helping out. The artist's brief is to provide a backdrop. It is like set design. It's a business. Most punters in there would not be conscious of his contribution. Nor would they know that he is a unique and accomplished film artist, fiercely independent, self made, who has developed some astounding techniques, bits and pieces of which have filtered their way through the show during the year. In 1996 it worked the other way too with the creating of his Super 8 film "Lounge Loops" (3 minutes with sound by Chris Knowles).

Nick was introduced to film making in 1982 via a course on Super 8 film making run through RMIT Union Arts by Chris Knowles while Chris was Artist in Residence. He promptly went out and bought 10 rolls of Super 8 film and shot his first film, "Backyard", where he put his camera through its paces with single frames, zooms, pans etc. Involvement in the early Fringe Network screenings followed and a further introduction to "artist made films" through a program of local experimental work put together by Corinne Cantrill at the Glasshouse Cinema again under the auspices of RMIT Union Arts then run by John Smithies.

Apart from the rephotographing techniques and abstractions quite a bit of time lapse has also been produced when working in jobs that had panoramic views worth recording. That strand dried up in 1989. A change of surroundings will eventually change that. Some of it has shown up at The Lounge; bits of the sun moving across a building, ships moving through port. The output of filmwork has remained prolific, innovative, searching and experimental. The most recent films include "Lens Spasm" (16mm 3 min 1995), Rough Geometry (Super 8, 5 minutes 1993), Architectural Symbols (Super 8, 8 minutes 1993) and Stain Glass Landscape (Super 8, Silent 8 minutes 1993).

Nick gets paid for the film presentation at the lounge (like I said, it's a business). Most options make the artists pay for the dubious honour of having their work included. The Lounge presentation falls and rises on the artist's ingenuity and intuition. This activity is not subsidised by any Cultural or Arts funding grant. It is out there in the marketplace. He is unperturbed and completely unfazed about a recent funding rejection for a grant to make a film: no-body owes him a living. He will do it anyway. There are 5 films waiting to be made, 45 minutes worth of material waiting to be sharpened up in this ongoing obsession. Part of this upcoming work is a 16mm film "Figure Drawings" that reworks and re-animates images created while attending figure drawing classes. Some of these images, again, have found their way onto the walls of the Lounge. Ostrovskis is also philosophical about the submergence of the kind of work he is involved in creating and the seeming corresponding emergence of Digital Media. He finds a lot of the computer visuals cold and bland, lacking the sensual and illuminating texture of film, and feels that these things go in cycles. Therefore it is only a matter of time before filmic visual art is re-emphasised, before interest in it is re-ignited. Certainly the animated visuals at the lounge could not be done as effectively (both economically and visually) any other way. This is an artistic practice of self sufficiency, making the most of things, taking on opportunities as they arise coupled to an unswerving belief in one's path. What is priceless is the depth of experience and commitment that comes with it.

Dirk de Bruyn
October 1997

FOUND FOOTAGE at the Next Open Screening

Bring some found footage to the next *Open Screening* on Tuesday, 11 November, 7:00pm at the Erwin Rado Theatre. The found footage screening is at 7:30 - 8:30pm followed by a short interval and the open screening - bring your own films!

Have you got some found footage lying around? This can include found footage incorporated into some other film. Films can be either on Super 8 or Standard 8 and should be no more than about 5 minutes in length. No more than one film per person will be screened. Please bring a take up reel to facilitate 'no fuss' projection.

Your interest in having your found footage screened must be registered by telephoning the office on tel: 9417 3402 no later than Monday, 10 November (ie the day before the screening) and leaving details such as your name, telephone number, whether the film you wish to show is on Super or Standard 8 and the film's duration.



Occasionally, one comes to discover some odd roll of processed film discarded or lost. It was in the box of your second hand projector when you bought it; you found it in a pile of junk at a second hand shop or whatever...

There is often a strong sense of voyeurism associated with looking at found footage. Our gaze is accompanied by the realisation that those who participated in producing this film are unaware that this visual trace of their past is now out of their control - to be viewed and appropriated just as the new possessor sees fit.

The making of home movies often entails a close personal complicity between those being filmed and the filmmaker - a kind of trust that this act of being captured on film is 'between us', to be exhibited judiciously 'among our kind of people'. In the same way speciality films such as industrial films, training films, scientific films etc. are couched in the terms of their specialised discourse, directed at the appropriate esoteric audience. For someone to now take these films and show them out of context is a kind of violation of these considerations.

For those of us who have found or are looking at found footage, there is an air of anticipation, of surprise and exoticism about being taken into another, perhaps unexpected sphere of existence and sensibility.

Heinz Boeck

FRINGE FILMS: BACKGROUND

Fringe invited the MS8FG to stage a film event during its 1997 Festival. After discussion, the committee decided to try repeat screenings at the Erwin Rado, our "home" theatre, rather than several screenings once each at an outside venue such as the State Film Centre. The ideas behind these choices were:

- * to make it easier for people to see a particular set of films by giving them a choice of dates
- * to increase the chance of word of mouth advertising by repeating the programme
- * to draw attention to our usual venue
- * to limit costs & financial risk to the group
- * & to keep it simple: not attempt a festival programme at relatively short notice & instead test a few of the variables around special event screenings like this

The dates of the screenings really selected themselves, being the only consecutive nights including a Saturday for which the Erwin Rado was free during Fringe, & were settled well in advance of the event so they could go into the Fringe programme.

Due to unexpected circumstances, a three-person programming group turned into a group of one (myself), though augmented with opinions from various willing & unwilling consultants (including Maeve Woods, Steven Ball & Heinz Boeck). In the end, however, what went into the three programmes consisted of:

- * what I knew about
- * what seemed interesting
- * had not been seen widely
- * could be tracked down in the limited time before the first publicity run went out
- * & for the shorts programme, fitted into a theme that suggested itself, when developing the first flyer, of going to extremes in some way (formally, technically, in subject matter, or treatment)

The event made enough to pay direct expenses, including reimbursing filmmakers for the costs of sending us their films & videos. Many thanks to all who lent work, to Nigel Buesst for making his double head projector available for showing Bill Mousoulis's feature, to Stuart Koop & the CCP for the use of their front window, & to everyone else who helped get the show on the road including Heinz, Dianne Duncombe, David Thomas, & Bill for his work on publicity.

Virginia Fraser

NB: Lisa Reihana's work *Ivan's Pulse* (NZ, shot on S8, presented on VHS) substituted for *Wog Features*, the listed work by her in programme notes published last issue.

**MEMBERS ARE INVITED TO NOMINATE
FOR THE MELBOURNE SUPER 8 FILM GROUP COMMITTEE**

If you are interested in:

**film screenings
film festivals
newsletter production
writing about film
film forums
film workshops
projecting
internet web site
office work
general organising**

you should consider nominating for the Committee

DUTIES OF COMMITTEE MEMBERS

**attend 11 meetings (the 2nd Thursday of the month at 6pm)
help produce the monthly newsletter
help program open screenings
help set-up open screenings
attend open screenings
discuss film and related issues with group members at open screenings
help co-ordinate special events such as film festivals, forums and
workshops**

**THE GROUP NEEDS ACTIVE PEOPLE
WHO ARE PREPARED TO HAVE A GO**

**THE GROUP ADMINISTRATOR WILL GIVE EVERY ASSISTANCE
TO NEW COMMITTEE MEMBERS**

SO

**DON'T HESITATE
NOMINATE NOW**

**application forms in November newsletter or available from the office
all enquiries to**

**Dianne Duncombe group administrator ph. 9417 3402 Wed. or 018 173 491 a/h
All nominees are encouraged to submit a 100 word statement detailing why they
would like to be a committee member - Nominations to be delivered to the office of
the Melbourne Super 8 Film Group by 2nd December 1997**

**Be a part of the Melbourne Super 8 Film Group team in
1998**

FILMPLUS

**• 16mm & Super 8 Processing
• Film to Video
• NTSC <> PAL Video Transfers**

FAST TURNAROUND • COST EFFECTIVE

**40 PUNT ROAD WINDSOR 3181
(near St Kilda Junction)**

phone 03 9510 4640

**S U P P O R T
MELBOURNE SUPER 8 FILM GROUP**

PLACE YOUR AD HERE

**phone 03 9417 3402
for rates and details**

Last Open Screening:

Tuesday October 14, 1997

7.30 Films by VCA students

OPEN SCREENING

Illuminations of the Mundane

Arthur & Corinne Cantrill 1997 21mins

18fps silent

Rock and Roll Performers D Kusnir parts

2 to 8 20mins 18fps soundd

"BTR" Peter Lane 1997 3mins 18fps

Sound

The Brokenhearted Ian Handasyde 1997

4mins 24fps sound

Lost Moira Joseph 5.3mins 18fps

cassette

Next Open Screening:

TUESDAY 11th NOVEMBER 7.30pm

ERWIN RADO THEATRE

Members are invited to show

Found Objects

**film not made by you but in
your possession**

BYO Take-up reels

Details Inside

ISSUE 130 November 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 \$25.00 / concession \$20.00

contact the group at the address below

Editorial and Layout by : Natasha Stellmach

Phone: 03 9417 3402 Fax: 03 9417 3804

Office Address: 207 Johnston Street Fitzroy

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

Contributions are welcome. © 1997 the individual authors & Melbourne Super 8 Film Group.

Disclaimer: The opinions expressed are those of the individual authors and are not necessarily those of the Melbourne Super 8 Film Group.

Library subscription to this newsletter is \$50 annually/\$60 overseas; other organisations \$35

**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

Australia

**SURFACE
MAIL**



Chris Windmill
GPO Box 1690
Darwin, Nt 0801