

# Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 138 AUGUST 1998

# POSTCODES

At the next 7.30 screening, the Super 8 Group will be presenting the Postcode films.

Postcodes is a group project initiated by Tony Woods several months back. The idea was for film makers to make a portrait of the postcode area they live in, with a maximum running time of two rolls at 18fps (6min 40 sec) and with the films title to be the Postcode number.

At this stage, it looks like there will be films by, Steven Ball, Nick Ostrovskis, Bill Mousoulis, Michael Smith and Tony Woods in the program. A full list of films will be published in the next newsletter.

Film makers please note: contact Bill Mousoulis 94175538 to guarantee a spot in the screening, and to arrange delivering of the film to either Bill or the office prior to the screening: (By Tuesday 4pm, as the films will be collated together on the one reel).



By Dianne Duncombe  
Administrator

#### IS YOUR MEMBERSHIP UP TO DATE?

Can members please check that they are paid up members. A current members list will be available at the August Open Screening for all present and past members to check their status.

#### NEXT SOUNDWORK AT OPEN SCREENING

The work of Heinz Boeck will be heard at the August Open Screening.

#### POSTCODES - AUGUST

Films for the Postcodes screening should be placed in the box in the office by Friday the 7th of August.

#### CHEAP FILMSTOCK!

Mario has 35 black & white filmstock for sale for \$20 each. I'm not sure if he will sell individually. Ph 0411 39317 for details.

#### SUN THEATRE SHORT FILM SCREENING

Ben Ryan, Virginia Fraser, Bill Mousoulis and Steven Ball have expressed interest to the MS8FG screening at the Sun Theatre. I understand that the first meeting will be held on Tuesday the 28th of July. You can still join this committee, by contacting me in the office on 9417 3402 or leave a message

## WEB UPDATE - MEMBERS PAGE

Going by the amount of Email the we receive each week the Melbourne Super 8 Film Groups Web Page gets a great deal of hits from all over the world.

As a part of the Melbourne Super 8 Film Groups Web site we are initiating a project where we will provide a Members Page. The intention is that members of the Group provide us with a short Biog, filmography, link to their own homepage and perhaps an image. This will then be added to our site.

If you are interested in being involved in this project please provide us with the details described above. Preferably deliver in an electronic format on disk or email in either Mac or PC MS Word. If you have an image that you wish to include we are able to scan the image into an electronic format.

The page will be launched in September 1998.

Email: [super8@netspace.com.au](mailto:super8@netspace.com.au)

#### SEPTEMBER OPEN SCREENING

Craig Lindley will show his work at the September Open Screening.

#### NEWSLETTER ARTICLES ON DISK PLEASE!

When-ever possible can newsletter articles be submitted on disk and as hard copy. Only articles on disk can be placed on the group's website (because it takes too much time to retype the article). It is also easier to resize and layout newsletters from disk. The office computer can translate Mac or PC files, and I will return your disks

#### CAMERA AND PROJECTOR REPAIRS

Do any members know anyone who is good at repairing cameras and/or projectors? Please contact me on 9417 3402 with details.

#### THE 8 X 8 FESTIVAL

The Victorian Movie Makers 8 X 8 Film Festival will screen on 8/8/98. For details phone 03 9532 5266.

#### PROJECTORS WANTED

Video Transfer Productions are interested in buying any good condition elmo or Eumig S & R8 projectors. Contact Frans Kempf on (08) 8447 7334.

#### AFTRS SHORT COURSES

Dates are now available for workshops until December. Ph 03 9690 7111 Or fax 03 9690 1283.

## FILMPLUS

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## SUPER 8 WORKSHOPS

### ANIMATION

with *Christos Linou*

How to make cut-out animation using simple techniques and materials. Developing themes through movement planning to establish the narrative, creating improvised characters and backgrounds and working with in-camera editing, scene making, quick story-boarding and cost-saving studio set-up.

2 x 3 hour sessions 26-27 September (Sat/Sun) 2-5 pm

### HOME PROCESSING

Details to be announced next newsletter.

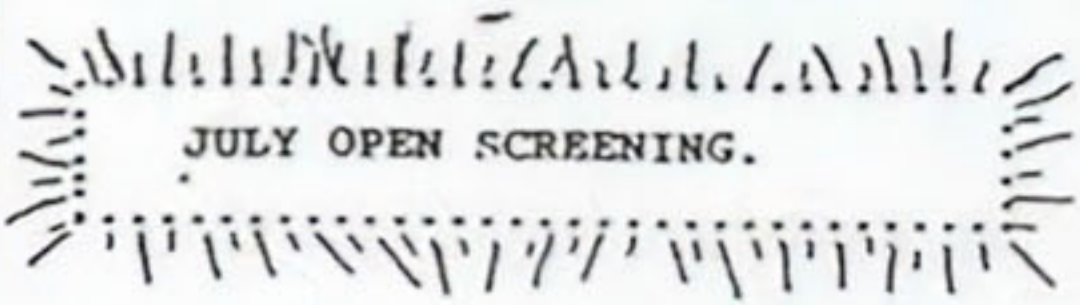
### CAMERALESS FILMMAKING

with *Moira Joseph*

Drawing, writing, and scratching on the film surface using sharp instruments, abrasives and colour including hobby knives, scalpels, pen nibs, pins, sand paper, pens, inks, dyes and bleach. Covers the particular qualities of different filmstocks -- unexposed and already processed.

Dates and times to be announced next newsletter.

To book, and for further details, including locations and prices, ring the MS8FG office on 9417 3402. (Discounts for MS8FG members.)



JULY OPEN SCREENING.

.....SUBMISSION.....Graig Lindley

This film at first sent us all off on a wild goose chase, searching out the 9 types of submission mentioned in the films intro.....sometimes I think titles do more harm than good!

A female nude is rythmatically explored with lots of short arcing shots, with feet jumping(camera doing the jumping)then more footage,feetage,legage and finally bumage!.....Film follows form by a linear path.

Are we looking at a photograph? fingers move,shatter ing the photo-fit.

Pubic hair becomes a light source! and other reversals make this negative film in parts breathtakingly beautiful. (why does beauty take your breath away?)

Some of the shots seem to be having a chemical effect on me,and in some slow moving C.U's,the mood of the film has the same effect on me as in major chord changes in great music.....reminding me that another universe is just a negative film stock away.

.....CURBSIDE.....Heinz Boez

Hits the streets running with all the panache of a born and bred New Yorker!.....quick snap shots are taken of N.Y. streets.

Fire hydrants take the lion share of fast imagery, and some hydrants seem to be slowly being swallowed up by the concrete footpaths.....Fast shots are spliced together with white leader and other material, i.e. cut up paper lying on a light box.

It's snappy editing,delighted the bulk of the audience as we experienced the place through Mr.Boez sophisticated N.Y. eyes.

.....WHAT'S INSIDE IS NOW OUTSIDE.....Tony Woods

Tony tends to use film like paper, doing hundreds of sketches,building up his observations,capturing bits he fancies of his beloved fitzroy.

Tony like all zen super8ter's, just does!..... His commitment to his Art and his pursuence of it, seperates him from most of us, in the sheer bulk of exposed film, he screens every month.

Tony's studio films seem more cerebal and the windows his/our eyes.....this is the more personal Tony where he can explore unseen and therefore unheeded in his visual pursuits. His out on the streets footage hasn't the sustained tension of his indoor stuff, and comes across more as artist as photo journalist.

But I wonder about all these sketches he's build- ing up, and like the brain processing supposedly random information, we tend to try to put meaning and narrative on things when apparently? there is none!?!.....don't most sketches eventually end up in bigger and grander works, if not smaller and intense works!

Tony does intresting things with soundtracks and the sound of metal hitting dirt digging a hole inter- plays well with soft fine flower fillegree.....and the occasional metal hitting concrete helps dig the film deeper.....cacti needles turn into spiders, cracks become drawing and bogon? moths do their wing wavering dances past bullet holes on tony's window.

But after countless beautiful and sometimes daz- zling imagery,why do I feel as if it doesn't translate into something that transcends me?

I sometimes think that Tony tends to use S8 as a pair of new fangled glasses, sometimes I,m convinced he uses S8 as a form of artistic russian roulette, just to see what happens!.....but how long is a piece of string?.....supposed to be??

Or is it simply...raw vision from an artist can't do for an audience, what it does to an artist!

I like Tony's films mostly and admire his tenacity as he captures the stuff of life...with his birds on wires, cats in lanes, insects on glass or bee's rooting around in gigantic flowers. But like the japanese, I suspect less is more, and I am left with the sketch analogy I started with...how many sketches does an audience want to flick through to get to the Artists vision of the world???

Gary O Keefe turns up, like a blast from the past with a new film called  
.....THE PRIVATE SWIMMING POOL.....

It's initial industrial setting seems shot in rusty colour, but normal domestic colours are soon introduced...his kids are getting older, as the subject of tonguing? is tentatively explored. C.U.'s of doorways come accross like commercial pop music intro's.....reflective organic like imagery makes statues kiss each other...flowers unfold out with the help of a mirrored steamroller.

His thrown together style? of soundtracks with large evocative hunks from songs spliced with his sound sync kids always works, as his humour is always lurking and darting around tickling our respective fancies...but keeping us also at a distance with his "how did he do that?" shots.

This is superb visual and aural leg pulling betwixt life, laughter and death! Gary's films always have large chunks of sensuous footage in them but this time around he balances the mystery of life with terrific footage of rotten fruit with it's life out of death maggots...time is passing us all by, but Gary comes back with touching imagery of his youngest son following his? dog down a lane, and squats to see what the dog is barking at... pats the dog's back simultaneously. Ah! for a minute, all's right with the world.

I ask the question, is Gary a piece of rotten fruit being eaten alive by his children? yeah, well probably! but fatherhood and filmmaking have more irons in the fire than can be shown in any one film.

Gary O Keefe is a humane trickster and this film brings to an end his series of domestic/technical devices/ musical/mysteries that take his fancy. But life moves on and I await this intresting filmmakers next outing into the world that lies beyond fatherhood, marriage and the whole dammed Super 8 thing.

.....Bill Mousoulis  
"this film is flawed" (I should talk!)  
... "it's important to make flawed films than no films at all".....I agree Bill! but you don't have to say it during your film's intro!!! to quote another non verbal filmmaker, "films like lovemaking shoudn't include verbal foreplay!"

This pop song of a film has no human characters (unusual for bill) just wintery Melbourne Gardens filled with B&W roses, water fowl and formal garden lines, with built in Eisenstein theory.  
Bill's camera cuts through the chill of winter and warms us with guitar chords. Film ends.....still no people??? then Bill dedicates film to Fiona?.....  
.....is Bill in love? or is this film "just a funny stage I'm going through"  
jimbridges

**Last Open Screening:**  
**Tuesday 14th July 1998**

**Submission, Craig Lindley,**  
**1998, 18fps, 3mins 30secs, silent**  
**Kerbside, Heinz Boeck, 1998, 24fps,**  
**3mins, silent**  
**Was inside now outside, Tony Woods,**  
**1997, 18fps, 10mins, stereo cassette**  
**A Private Swimming Pool, Gary**  
**O'Keefe, 1998, 18fps, 12mins, stereo**  
**soundstripe**  
**Thirteen, Bill Mousoulis, 1998, 18fps,**  
**3mins, stereo cassette**

**Next Open Screening:**  
**Tuesday 11th August 1998**  
**ERWIN RADO THEATRE**  
**211 Johnston St Fitzroy**  
**7.00pm Sounds by Heinz Boeck**  
**7.30pm Postcodes**

**Followed by The Open Screening**  
**Byo take-up reels please**

**Coming 7.30 Screening**  
**September - Films by Craig Lindley**

ISSUE 138

website: <http://www.cinemia.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/ overseas \$35.00**  
**contact the group at the address below**

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