

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 141 NOVEMBER 1998



THIS MONTH

**A & C CANTRILL'S
SUPER 8 FEATURE**

**MOIRA JOSEPH'S
LOCATION SHOOT**

ANIMATION

**MARGIN OF ERROR
PROGRAMME**

Office

By Dianne Duncombe
Administrator

IDEAS FOR MSSFG FILM FESTIVAL IN 1999

Members are invited to submit ideas for a Film Festival in 1999 at the Sun theatre in Yarraville. What would you like to see? Who would you like to meet? What do you want to learn more about? How should the festival be structured? Can you volunteer some time to work on the festival? The Festival Committee is forming now and needs member input. Once there is a festival structure the committee can prepare a submission for funding.

SUN SCREENING

Thanks to the group members and the Sun Theatre who put a lot of effort into the 8 at the Sun event in September. The night was a very successful promotion of the group and its various activities, super 8 filmmaking and the Sun Theatre with 92 non-members and 25 members attending. The group needs events of this ilk to keep attracting new members and to generally promote super 8 filmmaking.

OVERSEAS FILM FESTIVALS

The 6th Annual New York Underground Film Festival March 10-14th 1999, is calling for entries by Jan 1st 1999. Entries do include Super 8. For information call 212 925 3440, fax 212 925 3430 or email festival@nyuff.com

The San Francisco International Film Festival(April 22 - May 6 1999), is calling for entries by December 4, 1998. All entries must be on preview cassette (NTSC, PAL or Secam). For details ph 415 929 5016, fax 415 921 5032, email rsrosen@stiff.org or you can download entry forms from their website www.stiff.org

CANTRILL'S FILM-PERFORMANCE

The Becak Driver - A story from Yogyakarta can be seen at La Mama, 205 Faraday St Carlton from Wed 4th to Sun 8th November. Wed-Sat 8pm. Sun 6pm. Bookings 9347 6142 or enquiries to the Cantrill's on 9380 6416, email: A.Cantrill@vca.unimelb.edu.au

ANIMATION AND FILM PROCESSING WORKSHOPS

Last call for animation and film processing workshop participants for this year. If you would like to participate in the final Animation or the Film Processing workshops for the year call the office on 9417 3402 and leave your name address and contact phone numbers. We can set dates once there are a minimum of three participants.

The Animation Workshop is 2 x 3 hour sessions Saturday/Sunday and costs \$40 for members and \$60 for non-members. The workshop teaches you to make cut-out animation using simple techniques and materials. Developing themes through movement, cost-saving studio set-up, planning to establish the narrative, creating improvised characters and backgrounds, working with in-camera editing, scene making, and quick story-boarding.

The Home Film Processing Workshop teaches you to make a home processing set-up using photo processing trays, a dark room, photo chemicals and some home made equipment. \$40 members, \$60 non-members.

CAMERA AND CAMERALESS WORKSHOPS

As Moira Joseph is booked up for the rest of the year the next camera and cameraless workshops will start in February 1999. You can learn the functions of your own and other Super 8 cameras and how to use them: single frame shooting, zooming, filters, auto and manual exposure, low-light shooting, depth of field, focus, diopters, film speed, over and under exposure, and (on some cameras) slow motion, intervalometers, fades, super-imposition, self-timer, electronic and cable releases, remote switch and fade effects phone the office now! \$30 members, \$60 non-members

Cameraless Filmmaking teaches you to draw, write and scratch on the film surface using sharp instruments, abrasives and colours including hobby knives, scalpels, pen nibs, sandpaper, pens, inks, dyes and bleaches. Looks at particular qualities of filmstocks - exposed and unexposed. \$40 members, \$60 non-members.

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of

MARGIN

ERROR

Foraging in the margins skipping around the edges, experimental art practices often embrace unorthodox methods accepting error as hidden intention. In filmmaking unpredicted audiovisual effects in colour, focus, movement, grain, material, repetition and extrusion can be mixed and matched as converging shifting fields.

Margin of Error is an evening of such film works and performance here before the public for the very first time, forging lateral connections producing self-organising resonances realised as works rich with enigmatic meaning, underdetermined narrative and oblique reflection.



I N C L U D I N G

Chromacode 3011 Steven Ball (6 mins, super 8, 1998) Temporally compressed train-spotting, post-techno-micro-dub driven from pillar to post and station to station, parsing into digital materialism on a Footscray afternoon. **City of Chromatic Dissolution Arthur and Corinne Cantrill (22 mins, 16mm, 1998)** In three-colour separation studies of the CBD of Melbourne shot in 1986 on very outdated rolls of Ilford Pan F black and white negative, evidence of chemical dissolution appears as cyan, magenta and yellow spots on the colour prints. The other 'dissolution' - the 3-colour separation and re-constitution of the colour of the image - shows in the pedestrian and motor traffic activity, and also in the mirror-facaded 'invisible' office buildings in St Kilda Road. The film is accompanied by layers of city sounds and electronically altered bowed glass effects. **Gxozoxc Lee Smith (8 mins, 16mm, 1998)** Collage of hand drawn and stencilled text re-coloured and dispersed with ink flickered calligraphy. Includes fragments of recently screened 'Alphabet Street'. **The Death of Place Dirk de Bruyn (12 mins, 16mm, 1998)** Memories, change, fragmented bits are dredged up, bits are lost. After a while there's a swell and things arise and fall apart. Then they come together again into something new, layered underneath it all, maybe not. **Dividing Link Christos Linou (6 Min, super 8, 1998)** This film investigates form and structure, fitting the body into a yet to be completed urban landscape. The dramatic use of building sites as backdrops to the dance gives a collaborative effect of inanimate and animate forms. **Forgotten... Lost in Thought Heinz Boeck (10 mins, super 8, 1998)** Sharply outlined sequences are cast within a nebulous fabric. Protracted reverie interrupted - dialogic conceits float in the harbour. **A Holy Cleansing Pt 1 Christos Linou (3 Min, super 8, 1998)** A parody of violence, racism, possession and supremacy told through furry felt cut out characters: Rap Slager, Hip Stick Killers, False Mother and The Innocent Bystanders. **Jdeb Lee Smith (8 mins, 16mm, 1998)** A Sufi-inspired whirling journey of flowing and staccato scrolls that form and reform through a rush and release of swirling vibrant colour. Entirely hand scratched and re-coloured. **Personal Electronics Steven Ball (12 mins, super 8, 1998)** Anonymous sex, granular synthesis, Johann Sebastian, hypermodernism... against nature, against architecture, against interpretation... Moog synthesiser, urban folklore, rural myths... Baroque, Short Wave radio, post cold war espionage, avant-garde nostalgia and cultural inauthenticity... **Personal Electronics (don't let me hear you say life's taking you nowhere...)**. **Zoe (Life, Lived, Living) Christos Linou (6 Min, super 8, 1998)** A Super 8 home movie of our baby daughter Zoe, the macro photography tantalises the viewer with the joys of fresh life, focusing on auto-kinetic actions of a three-month-old baby.

the programme also includes a new 16mm/super 8 work by Marcus Bergner and a new life performance by Art Art

for the latest details:

<http://www.starnet.com.au/sball/error.html>

admission \$8.50/\$6.00 concession
refreshments available
telephone 03 9380 6416 or 03 9689 3608

THE BECAK DRIVER

A story from Yogyakarta

Arthur and Corinne Cantrill write on their feature-length Super 8 film, which has been several years in the making

In 1990, during a visit to Yogyakarta, in Central Java, we became friendly with a becak (pedicab) driver – one of the thousands lining the city streets. He took us to meet his family. We were moved by the contrast between the beautiful surroundings of the kampong (village) and the struggle to maintain day-to-day existence. We realised that they have the barest minimum of material goods. There's no social security, no free hospitals, even the state schools are not free. Wages are pitifully low. An accident or an illness can be financially devastating to a family. But on the other hand, there is a high level of mutual sup-



Becaks in their thousands line the streets

port between the people in the kampong.

To help our friend break free from the dead-end and badly-paid becak work, and after much discussion and advice from Indonesian and Australian friends familiar with local customs, we offered to help him set up a small business.

We returned several times in the following years (1991-1994) and recorded the outcome on Super 8 film. (We would never have got into Indonesia with 16mm gear!)

For someone from a village background to set up a small business turned out to be more difficult than everyone thought – what had seemed at first a simple, positive idea, became a tangle of complications, of perplexing contradictions, crises, failures, and new projects. However, a warm relationship between people of very different cultural backgrounds survived the difficulties.

The Becak Driver shows some of the problems of Javanese village people caught between the pressures of the traditional life and the modern world. This took place during an expansionary period

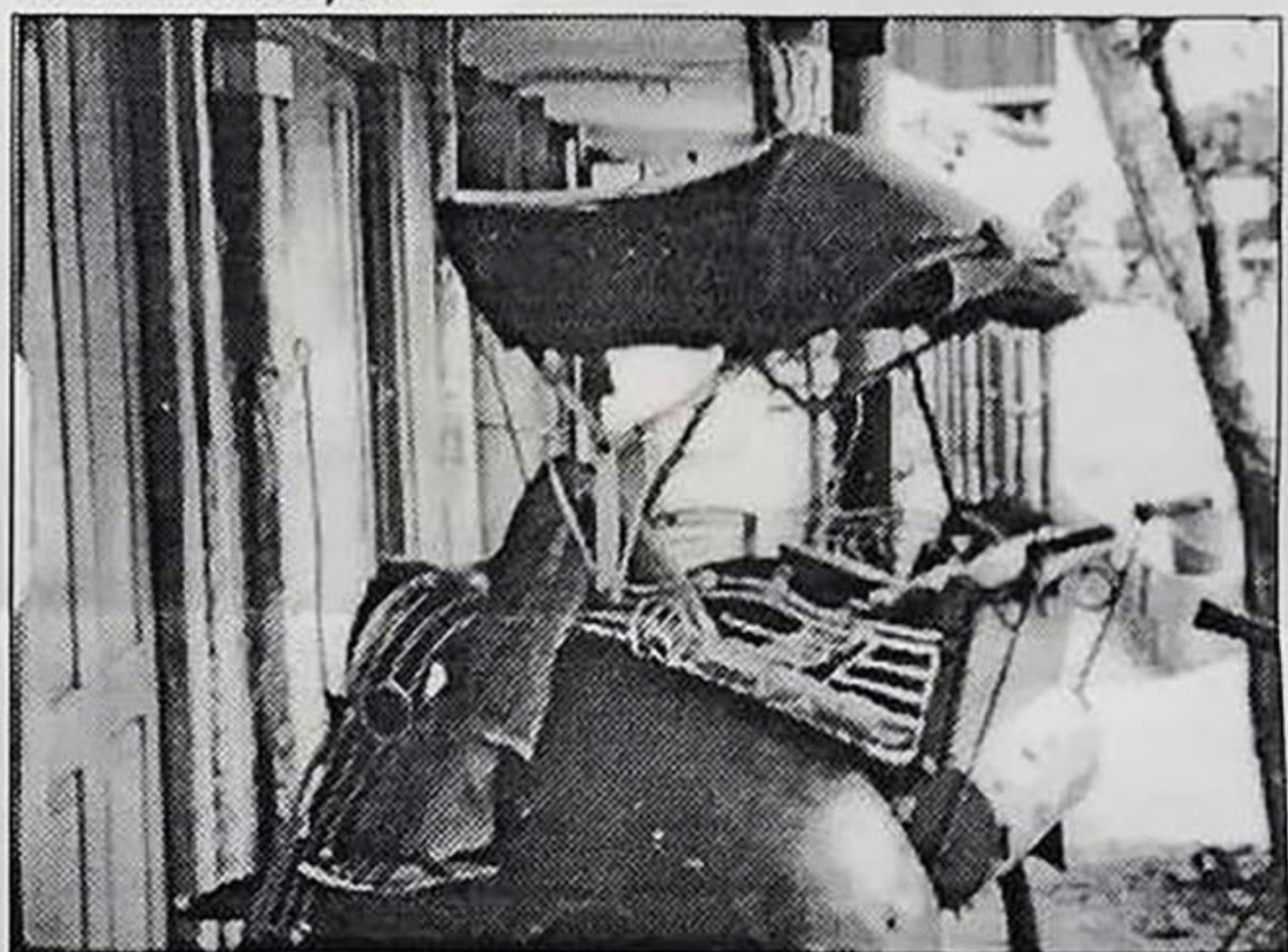


A becak driver in Yogyakarta waits for a passenger

in Indonesia, when it seemed possible to move up in the world a little. The disastrous drought of 1997 followed by the ongoing economic crisis has dashed many plans and lives.

The story is told with film, slides, sound effects and music, with live commentary by Corinne Cantrill, the two film screens set in an installation evoking Yogyakarta.

This production is a sequel to **The Bemused Tourist – Finding the Marvellous and the Mundane in Java and Bali**, which we presented at La Mama last year.



Becak drivers from distant villages are obliged to sleep in their vehicles overnight as they can't afford to travel home every day

You can see **The Becak Driver** at La Mama Theatre, 205 Faraday St., Carlton, for one week only: Wed 4 Nov to Sun 8 Nov, 1998 (Wed - Sat 8 pm; Sun: 6 pm.)

Bookings: 9347 6142

Enquiries to the Cantrills: 9380 6416

This show co-incides with Corinne's 70th birthday. Come and celebrate it at La Mama!

Burning Fog or Ignis - fatuus

I am writing in appreciation of Steven Ball's programme of films screened on 13 October. I have not written to this newsletter before but I must say this collection of films inspired me to do so. The four films Steven screened balanced each other perfectly in the scheme of things. First **RattleStack**, sort of short introductory to be sure the audience was paying attention. After that there was no time to confront the next film - it seduced me. **Harmonic Three Three (Maheno)**. Within a context of decaying ships the images investigated themselves and the fluency narrated itself. The sound or noises poignantly punctuating or perforating silence. They gave meaning prior to language. My favourite, **Periscope 180°**, was like Steven had opened up his mind like an infinite map. To regard this film is to sit liminal in the epipolism. Like exploring or navigating Stevens unconscious, the images exuding images, there was no turning back. The beauty of the images subverting the transience of themselves to the haunting sound track. Poised, hovering "and every day after that, I went to the beachhh." Melancholy, forlorn, still lingers in my mind. Washed ashore on my consciousness. Still haunts me. After that I woke up. Apperception brought more evanescence in **Magnetic Field Resonance**. Another field trip with Steven in orienteering? The fluency of his crafting almost makes him appear a master in *his* field. Maybe he is. Dare I say he puts some heart into his art?

Kaaren Manley

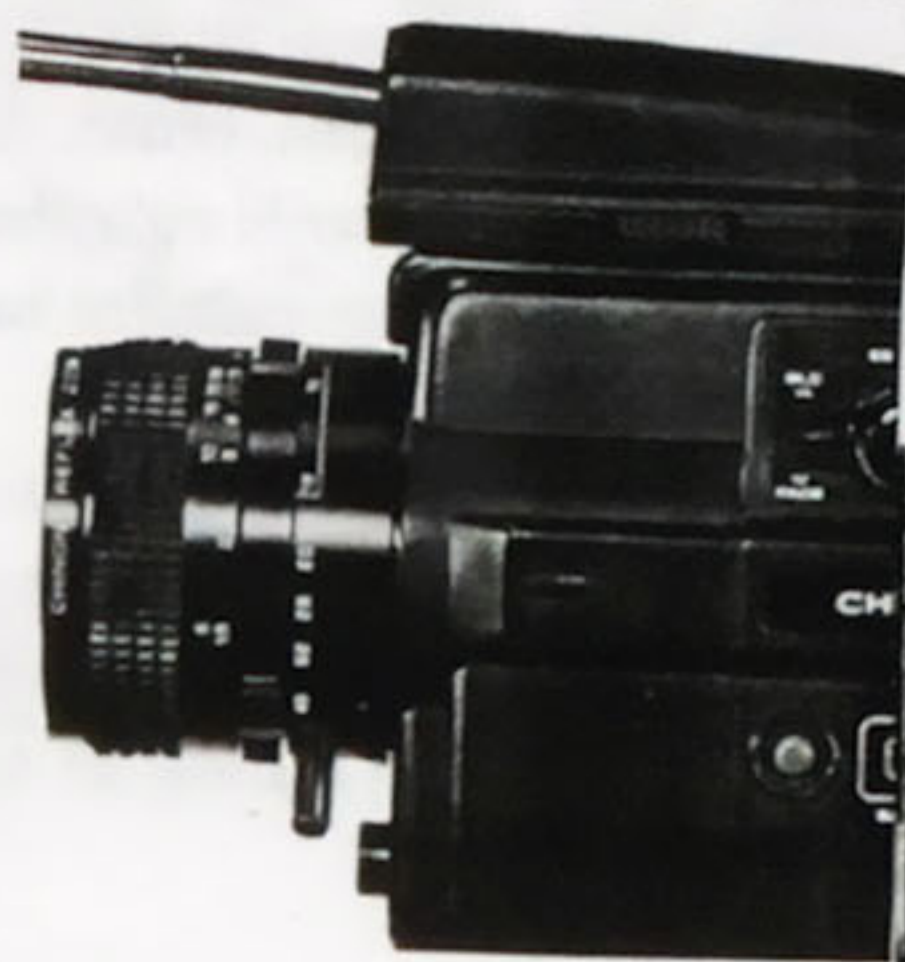
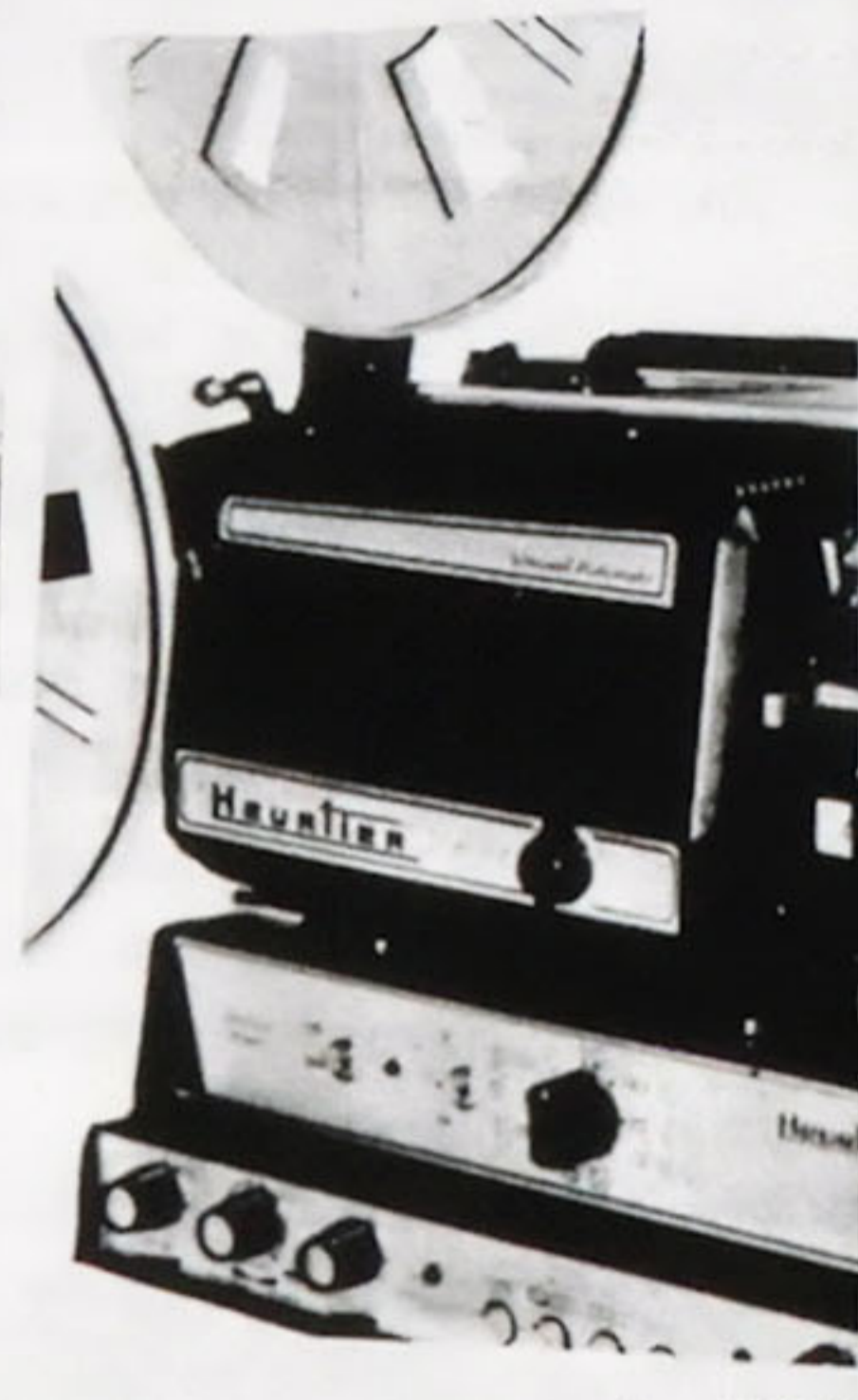
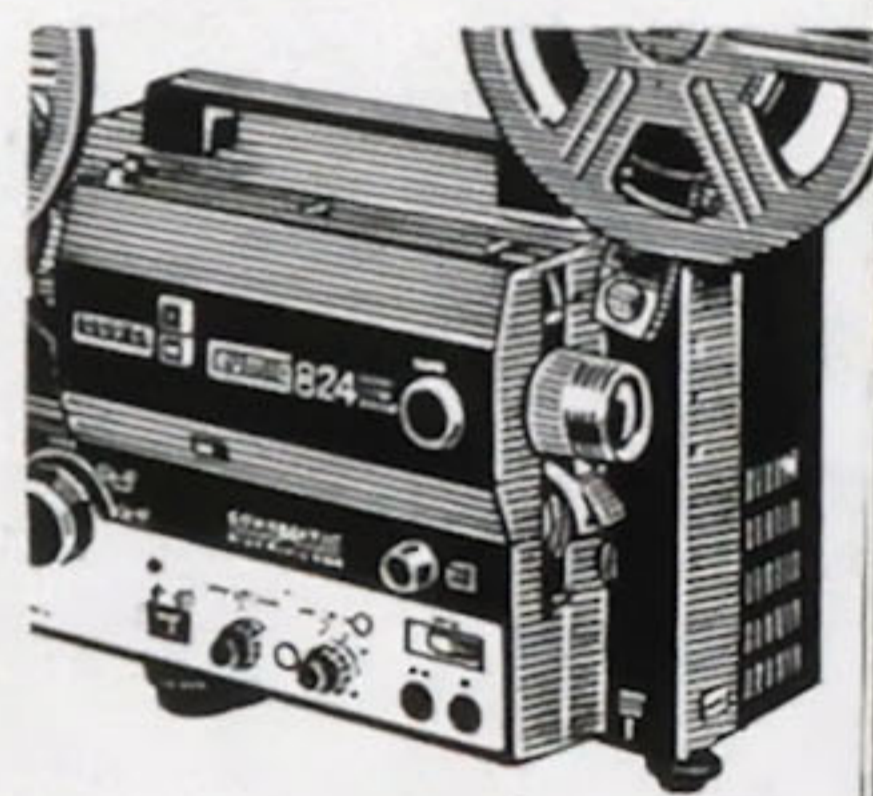
58 SUN THEATRE SCREENING

The idea for a MS8FG screening at the Sun Theatre in Yarraville arose in conversations between committee member Ben Ryan and Sun proprietor Michael Smith. Ben, Virginia Fraser, Steven Ball and Bill Mousoulis formed the programming subcommittee, and Ben, Virginia, Steven and our administrator, Dianne Duncombe, worked on getting the screening up. The aims of the event were several -- as a rehearsal for something large, perhaps a festival, at the Sun next year, as a way of taking our screenings to the western suburb (where quite a few of our members live), and as part of a campaign to cultivate new audiences for super 8, and attract new members to the group. For these reasons, and since The Sun generously offered use of the theatre for nothing, it was decided to charge a low admission (free for members, \$3 for others).

When the idea and opportunity arose to briefly employ Alison Morland who, as the publicist for this year's Melbourne International Film Festival, was working on the other side of a partition to us in the MIFF offices, it seemed timely and a good chance to promote the group's workshop program beyond our membership at the same time. As a result of Alison's work and that of Christos Linou, Moira Joseph, Nick Ostrovskis, Stephen and Ben who made themselves available for media interviews, both the screening and workshops were publicised widely and variously in places including the Age's EG, Hitz in the Herald-Sun, Andrew Urban's Rushes column in the Sunday Age, the Footscray Courier, SBS's Movie Show, 3RRR's Film Buffs, and 3CR's Not Another Koori Show with good results. We wanted to fill the theatre and we did -- the audience primed with chocolates, popcorn and lollies from the Sun's candy bar -- an of the approximately 130 people in the theatre, about a quarter were MS8FG members, and three-quarters non-members.

Thanks to Steven for projecting, Ben and Dianne for doing door, handing out publicity material, membership forms and copies of the newsletter with tickets and programs (the latter produced by Ben), and to everyone at The Sun -- Michael Smith, the Sun's projectionist who kindly lent his bio-box, and Pina Virtuoso who liased with us to develop the screening, and acted as theatre manager and ran the candy bar on the night, and the filmmakers who lent their films --

Virginia Fraser



Location Shoot with Moira Joseph

In June and September of this year, 2 location shoots were conducted by Moira Joseph. The sessions were held outdoor in central Melbourne and involved practical and theoretical "know how" and use of a variety of Super 8 cameras and accessories. Students, whose ages ranged from 20s to 40s, worked through a range of camera functions testing their own cameras' capabilities and gaining a better understanding of the various possibilities and limitations. Those without their own cameras were still able to participate using either borrowed or hired equipment.

Some weeks later, when films had been processed, the two groups united for a screening / get together. Not only did students bring their location films, but some also brought other works for appraisal, along with plenty of food and drinks which made for a great evening had by all.

"I learnt in an afternoon what would have taken me weeks. It was a lot of fun, too. Moira has a good approach with people and the group was friendly" EVAN

"Made me feel inspired, filmmaking was accessible to complete beginners" RAHNEE

"The best part I liked was that different types of cameras and their capabilities and idiosyncrasies were discussed: Knowing which camera was most suitable for your purpose" SIMONE

"Enjoyable, informative and relaxing day in the sun. Gained good insight into a range of cameras and equipment available. Went through features and functions in a practical and logical manner. Made me feel that I could put together a short film with the camera skills demonstrated" GLEN



Last Open Screening:

Tuesday 13th October 1998

*The Fence, Ian Poppins, 1998, 2mins
13secs, 18fps, mono soundstripe
Integrated, Tony Woods, 1998,
11mins, 18fps, stereo cassette
Winter, Bill Mousoulis, 1998, 8mins,
24fps, stereo soundstripe
Underground Sky, Bill Mousoulis,
1998, 16mins, 24fps, stereo cassette
Xterminator, David Cox, 1997, 3mins,
18fps, stereo cassette
X, Gary O'Keefe, 1998, 4mins, 18fps,
silent*

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Next Open Screening:

ERWIN RADO THEATRE
211 Johnston St Fitzroy

TUESDAY 10TH NOVEMBER
7.30PM

Films by Mark La Rosa

Followed by Open Screening
BYO take-up reels please

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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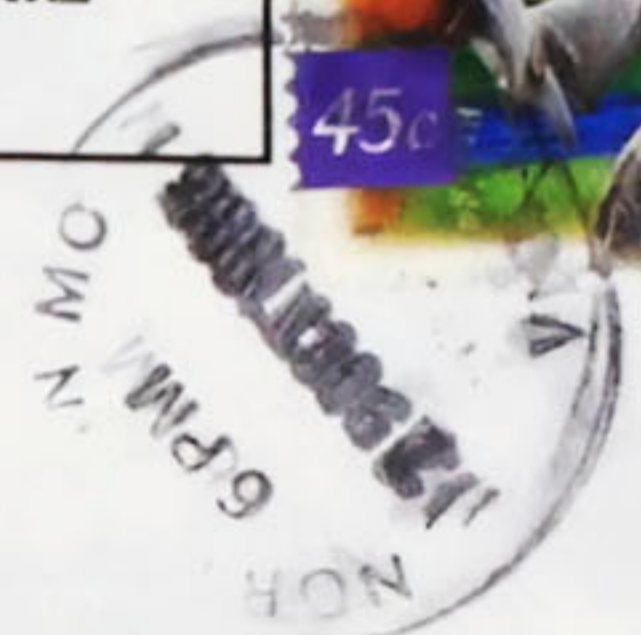
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November 10th 7.30 Screening:
Three films by Mark La Rosa

Mark was a member of the Melbourne Super 8 Film Group from the mid eighties to the early nineties. During that time he made several short films on his own and in collaboration with other members. His small body of work includes both narrative and experimental ventures and covers topics ranging from adolescents and consumerism to his own introspective responses to life's textures.

In recent years Mark has been realising his films on 16mm. He is currently completing his most ambitious project to date, a short feature starring, among others, John Flaus and Radha Mitchell (of *Love and Other Catastrophes* fame). He hopes to screen this film, entitled *Black Trade*, early next year.



On the night the following films will be shown:

Ride 1989 7 mins.

A boy wags school to ride his skateboard.

Darling for a Day 1989 34 mins.

Three teenagers steal a car and drive to Sydney.

Untitled 1993 5 mins.

Impressions of the filmmaker's family home.

These films demonstrate a range of approaches to using the small gauge. *Darling for a Day*, for instance, adopts some of the conventions of scripted narrative cinema, while *Ride* and *Untitled* utilise a looser, more spontaneous approach to capture the minutiae of daily life.

