

# Super Eight

*Newsletter of the Melbourne Super 8 Film Group Inc.*

**ISSUE 153 October 1999**

# S8

## **FESTIVAL 99 IN REVIEW**

**Ben Ryan**

For something that took the better part of the year to percolate, it all dissolved into something of a blur on the last weekend of November. For me there was an overwhelming sense of relief that the event that seemed eternally jinxed had actually seen the light of day (not that I really got to see a great deal from the projection room).

With hindsight—that enlightening though largely useless wisdom—we should've really anticipated the dramas to follow when the first two components of the festival disintegrated on us in October. Opening Night and the live broadcast of Film Buff's Forecast disappeared within a few days of each other. Our initial reaction was to postpone and regroup for another try in March 2000, in the hope that we'd be better placed in terms of funding and availability, plus at that point we had very few entries. At that point the festival committee was essentially down to just two people, and the prospect of limping on for another four or five months and running the risk of ending up in the same predicament just wasn't an attractive option.

Some quick thinking brought together what was probably a more interesting

Opening Night, smaller in scale (and cost) and no doubt more in tune with what the gauge and the group are about—that is showing real films by real people. It also seemed a more pragmatic use of the time we'd allocated for the Opening Night, in that it actually demonstrated the versatility of the gauge and the range of Super 8 films there are out there.

The curse of the festival continued to plague us not only up to the event, but during it as well. Even as we thought we'd finalised the program, we were hit by yet another hurdle, being the loss of Gerasimos Grammenos, who uses Super 8 in the music clips he produces for the independent music scene. Problems with projection, focus and sound levels continued at various stages, not to mention the video player being confused by the difference between PAL and NTSC in session 2. The problems on the day were undeniably caused by the lack of a rehearsal in the preceding week, which although scheduled was ditched for some unknown reason. All of these elements are something future screenings outside the Erwin Rado need to be very aware of.

## *in this issue*

***Festival '99—the  
finale***

***Rad Rudd's amazing  
dehydration adventure***

***New funding  
opportunities***





Such a rehearsal would've also eliminated the problem of some soundtracks fading out before the film was anywhere near finishing, not to mention that unfortunate incident in one session where a film had been incorrectly transferred to VHS that turned what was by most accounts a pretentious (or irritating?) work into a farcical comedy. We'd also overlooked the complications caused by scheduling NTSC with PAL video, 16mm and Super 8 into one session.

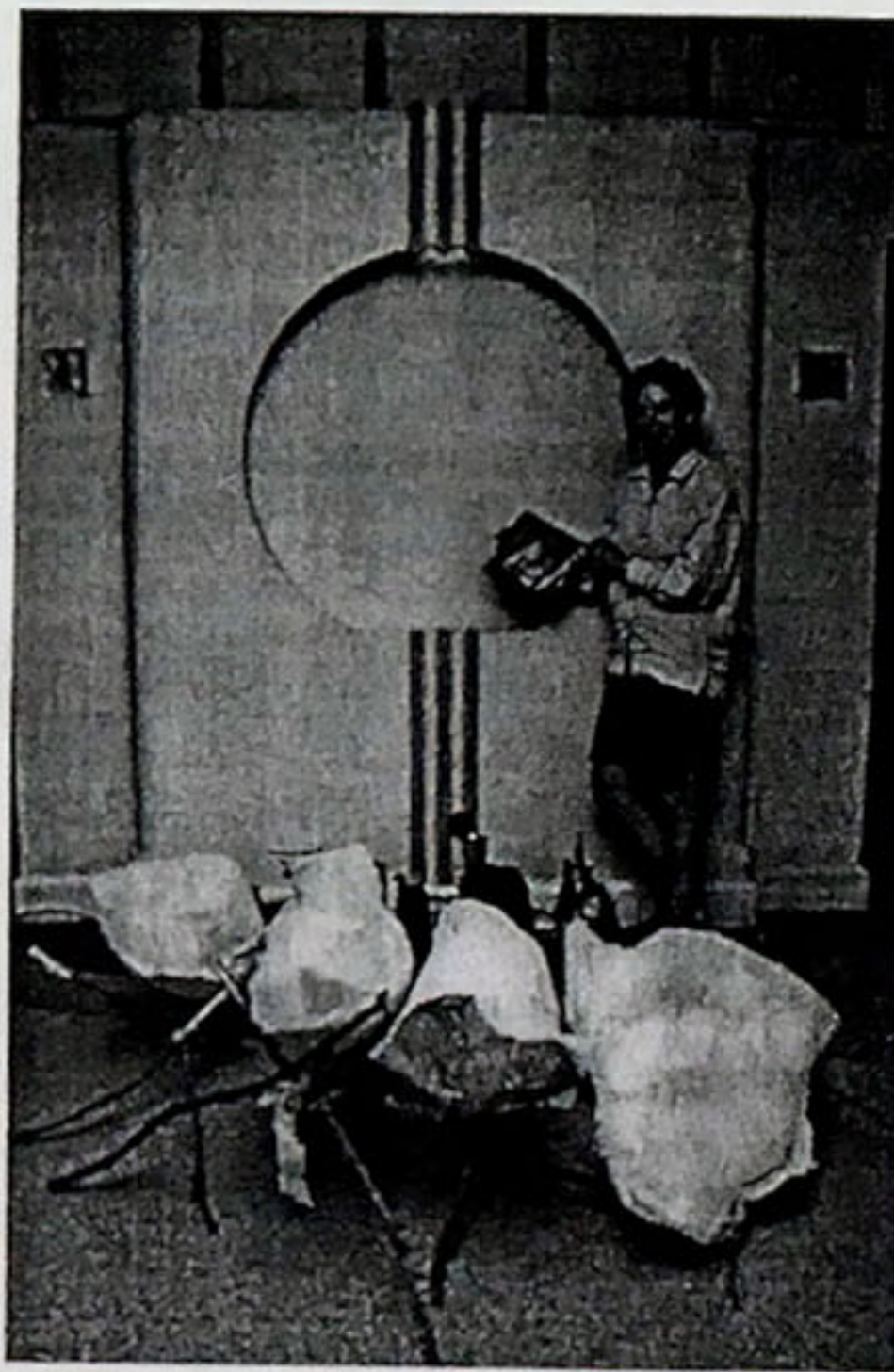
We anticipated a lot of things, such as the hassles involved in trying to play back cassette sound tracks, but got drowned by others. When we set the date for the festival way back at the start of the year, November was the only month that didn't have a major event running. By the time it came around that weekend ended up being perhaps the busiest of the year with festivals, performances and yet another re-run of that Bond thing.

While the festival won't show a profit, last minute involvement from Cinemedia has undoubtedly salvaged the group finances, which now means that we've been able to break even, yet still reap the rewards of staging a festival. These benefits take the form of new collaborations between filmmakers, and exposure of new work by new and established filmmakers to an audience consisting of both current, past and possibly future members of the group.

There were undoubtedly elements of this festival that didn't work, but there were probably just as many that did. Louise Curham's Super 8 instillation in the foyer demonstrated yet another use of the gauge, and provided a focal point for people heading towards the theatre. The live performance of *The Brass Bed* prior to the competition screening also illuminated further possibilities for the soundscapes at the Open Screening, which after two years have become a part of the furniture and a little too familiar. The competition program also proved something of a life saver, not only through the entry fees for this component, but also the resulting ticket sales for the screening—it was the only session that came close to selling out. The market also holds distinct possibilities, though a Sunday is obviously the better day to schedule such an event.

Maribyrnong City Council are very interested in providing funding for an 11th Festival, as well as funding other ventures by the group to be held at The Sun, and eatcarpet are also keen to pursue the new relationship we've established with them this year.

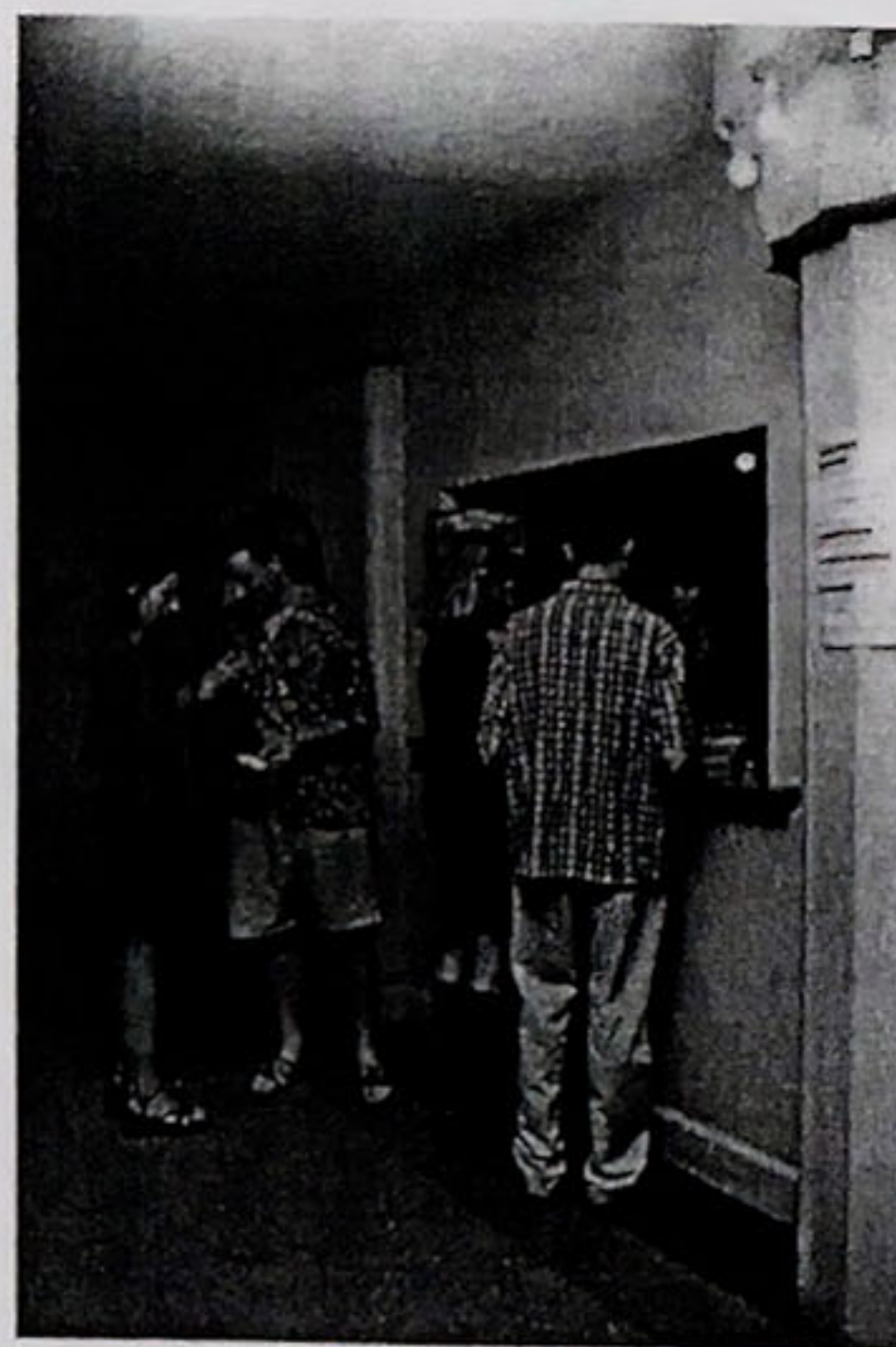
We've been receiving a lot of correspondence in the past few weeks from interstate and overseas. Emails and letters from people who have Super 8 films in the pipeline and want to be notified as soon as we are ready to begin putting together the



Louise Curham and her Super 8 instillation



Perry Ness (left) and Heinz Boeck (right)



next one—given the level of interest you could say we're almost obligated to run an 11th festival. From the lessons we've learned in pulling together this year's, the foundations are there for putting together something far better in 2000—I'm keen if others are (at least nine others...that is).

Special thanks to Moira Joseph for lugging around the camera all weekend and providing us with a number of good photos from the weekend. Thanks also to Jessica Friedman for not giving up on the publicity even when all seemed lost, and also for getting eatcarpet interested.

Most of all though, I'd like to thank Tony Woods and Rad Rudd for volunteering to do the running around in those closing weeks when a white padded cell was looking like a good option.

## the films

Martin Rumsby came across from New Zealand armed with a collection of Super 8's that were similar fare to what we largely see at the Open Screenings—films shot, edited and finished on Super 8. John Porter's seemed to create the best impression, the first film to open the evening—*Amusement Park*—a dazzling time lapse sequences of an amusement park...well with a title like that would you expect anything different? Giant machines lit head to toe stutter to life, the time lapse rendering them a bright, pulsing blur, spasmodic and rhythmical. The closing shots providing the biggest impact, illustrating the park as a living, breathing being. From a tower in the park, the time lapse continues, showing ferris wheels, gravitrons, hydraulic swings and just about every ride guaranteed to dislodge a persons lunch pulsing through their cycles. Amid these giant machines, or organs, thousands of people press through the throngs, pulsing along the major thoroughfares of the park as though they were blood cells, hurtling along at great speed, deflecting and rebounding off each other as they course through the arteries.

A number of the other films were vaguely interesting to me, though they tended to drift so far into abstraction they were largely inaccessible, something demonstrated by the reduced audience after the intermission.

Sheridan Green's works were more conventional and entertaining as films. Sheridan's work illustrates the adaptability of the gauge. Just as many were beginning to think the gauge was being left behind by the advent of digital technology, it has crossed over into the digital arena, with numerous filmmakers such as Sheridan abandoning the traditional Super 8 methods once the camera



stops rolling. Sheridan's films looked at the high quality footage and variety of editing options open to a filmmaker when they use digital editing. By transferring her raw, unprojected footage to SP, and editing everything on computer, Sheridan has opened editing opportunities either lost from traditional methods (sound synch, grading) or previously unavailable—or at best uncontrollable (layering, tinting). Her films to date seem predominantly dance oriented, *Traversing Sense* and *Elevator* showing the markedly different looks one can achieve with different stocks and lighting options. Departures were *Pineapple Princess*, a camp, almost cheesy sequence of jump cuts. *Dress* was different again, a mix of raw Tri-X and sepia tone, it's very much a screwball comedy which at times resonates with Preston Sturges' *Sullivan's Travels*. It plays with unsynchronised sound for comic effect, and again incorporates moments of camp farce—the humour in this seems more British...perhaps that's why they loved it at the Portobello Film Festival.

As to the other films, I missed most of them, as I was out back helping Walter—who by the way handled running the projection room for ten hours with hardly a break quite well. Of those that I did catch, there are certainly some worth mentioning. Christos Linou's *Solvent* was certainly a must see, striking images, well timed, and his knack for generating haunting soundtracks all combine in this film—to pity he wasn't able to attend to watch it himself.

Also worth mentioning were: Martin Rumsby's *Judgement Day*, a combination of reworked and reworked Super 8 and video; Victoria Armytage's *12 Sep 1998—21 Jan 1999* (good to see some of the newer members putting up some original and interesting work); Gregg Brown's *Chasin' the Fat* (which won the eatcarpet award), and of course Moira Joseph's unique combination of live footage, refilmed black and white photography and cameraless filmmaking in *Black Thursday*.

I know there were a number of other great films put in, but I'll leave it to someone else to write about them.



Bill Mousoulis (left), Dunkan Grant (centre), and Rad Rudd (right)



Sheridan Green (right), \*\*\*\*\*, and Victoria Armytage (far left)



Market day—group member Leigh Fergusson checks out the wares on offer at Rodney Bourke's tables



The Brass Bed play film music, a live accompaniment to brass player Stuart Thomas' film *Resonance*.



Gregg Brown accepts the SBS eatcarpet award for *Chasin' the Fat*



Moira Joseph at the festival market.



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# in BRIEF

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## New Members:

MS8FG welcomes new members Anthony Allardyce, Pasha Lukovic, Joseph Bisig and Helen McGrath, who joined the group during October/November.

## Returning Members:

Tatsuya Suga from Japan, Maurie Nugent, David Bell, Rad Rudd, Zihni Chirali and Jake Wilson renewed their memberships in this time.

Footscray City Secondary College and The Australian Film Institute renewed their organisational subscriptions.

## Open Channel:

Full details of the joint course will be available soon via a mailout to all MS8FG and OC members, as well as on the group website.

## Internet:

At this stage, all membership types will be available for purchase online using Mastercard, Visa, Diners Club or American Express credit cards. This facility will be available for new and renewing members and should be available early in the new year.

A number of links to online resources are being submitted to the group from non-members, if there are any MEMBERS out there who have located sources for buying/selling equipment and/or supplies, tips and techniques sites etc., please email the address for these sites into the group.

## Funding:

As a result of the festival, Maribyrnong City Council have informed us that the group may be eligible for up to \$2000 in funding per year if we stage a third or more of our Open Screenings at The Sun. This would be a continuation of the idea begun this year by Tony Woods to explore the work of MS8FG members in other gauges.

Inclusion of live performance as a key component of these screenings would also open up funding options through Arts Victoria and the Australia Council—this will be something for the 2000 committee to explore.

## Committee Election:

Nominations have been received by Tony Woods, Rad Rudd, Ben Ryan, and Victoria Armytage.

Members wishing to nominate for the committee can do so from the floor at the AGM this Tuesday, 14th December, 7:30pm at the Erwin Rado Theatre, 211 Johnston Street Fitzroy. The only requirement is that you have been a financial member of the group for the last six months.

This is the last Open Screening for this year/century/millennium, so everyone is asked to show up. Entry is free.

# PLANNING MEETING:

**To be held in the MIFF offices (Level 1, 207 Johnston Street Fitzroy), from 11:00am on Sunday, January 16th, 2000. Full details will be mailed out once an agenda has been set.**

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**All members are asked to attend to ensure the group doesn't just survive in 2000...**

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# FOR SALE

## Film Equipment:

### Bolex

580 Sound Camera, GWO, \$150.

Fades, BLC, ND, dissolves, remote control, battery powered. 18fps only. f1.7—f22 w/macro.

Contact: Lisa Little

Ph: 9415 8518.

### Canon 814

Super 8 Camera with Zoom, remote switch, lens hood, chest tripod.

Bolex Super 8 Projector 18-5L with auto load.

Minette Super 8 DF splicer.

Telephone: 9857 6526

### Canon 518

silent, 1, 18, 24 fps plus slo-mo. Case and manual. Unomatic 1000W Halogen light - hand held w/adaptor for camera mains. Make an offer. Telephone 9366 0446 (except Saturday)



# THE MIS-ADVENTURES

## OF PHIL KERR ? Rad Rudd

The production team that brought you *The Adventures Of Phil Kerr* has fallen ill due to some sun induced dehydration & a bout of infectious gastro. Imagine that. I DARE YOU.

From bedside, however, this, possibly a last work (therefore assume it has far greater meaning),

was penned.

OF ALL AUSTRALIA'S RICH MULTICULTURAL RESOURCES I DRAW ON THE POWER OF THE LIMERICK.

There was a film maker Phil Kerr,  
Who, as film makers would concur,  
cur cur,cur,cur,cur cur, ca, ca, ca,  
kar ma chameleon..

...apologies - suppressed abuse suffered as a young teen surfacing.

..once again;-

The young film maker Phil Kerr  
Who, as film makers would concur  
+ At school was described as a Ner-  
d. He would get his revenge

When they found that Stonehenge  
Rhymes with 'revenge' & 'Kerr' with  
'Sun Theatre'.

..the point?..

Phil Kerr had one Philmic Phallic  
Phucken Filmic idea

'twould make jealous each film making  
peer.

When asked what it were

Proud Aussie Phil Kerr

said, "Roart. Orwl uh yerhrz I wonchuz  
orwlduh fucken lissinninnia.

(pause)

Roart ?!

(2x pause)

All eyes and ears to attention (at the  
Erwin Rado)

Phil forgot what he wanted to mention.

He tried & fought

But babbled, we thought,

A speech from a Bogan convention;-

"Ungunna av Bronn Brairn un explosions  
un shit un sword forts..un..lork a..lork  
a..good'n evoov fing appenen..lork Darf  
Vaideh meets Powp Fikshen but Aussie."

Silence - the idea was defeated

But for chubby bearded chap nearby  
seated.

He said, "I'll use that idea!

I'm shooting II & III here.

And so Phil & G. Lucas then metted.

Phil, of course, awoke from this dream  
in a position 'twould take much t'redeem.

Basically, & stuff the rhyming, he had  
fallen asleep at his desk & therefore  
missed the s8 newsletter deadline - know  
the feeling? Guilt trip? I'm Catholic &  
can't help it.

He would have mentioned in his article  
the success of the Festival, it's tense  
moments, the new Super 8 camera - the  
"Bill Elliot Night Eyes M1" - \$49.95 +  
p/h\*, the Tony woods controversy, & of  
course the December AGM &  
committee nominations. Merry  
Christmas all and happy Armageddon.

Disclaimer: All persons represented in  
this limerick are fictitious & bear no  
resemblance ..yadda, yadda, yadda...

\*only 1 in stock. Not for sale.

## handy

## tip

*Exposure Indexes when using  
black and white films in  
Manual and Automatic Super  
8 movie cameras:*

Because of their built in conversion filters  
and the ANSI standard cartridge  
notching system, many manual and  
automatic Super 8 movie cameras will, in  
effect, make a slight reduction to the  
stated film speed of black and white  
films.

In practice, because black and white  
reversal films have a much wider  
exposure latitude than colour reversal  
films, this apparent film speed loss will  
have no discernable effect on the  
projected screen image.

## PROPOSAL

...to restart Super 8 optical printing  
services in Australia:

Phillip Grace at The George CINemas has  
got his hands on an optical printer and is  
calling for expressions of interest in  
setting up a Super 8 printing service in  
Australia.

He is approaching the venture purely  
from a commercial perspective, and is  
currently looking at pricing of around  
\$1.50 per foot.

Before he commits to undertaking this  
service however, he needs an indication as  
to what sort of market might exist. If you're  
interested in having your films duplicated  
for entry into overseas film festivals, please  
contact Phillip on 9534 3909



### **Last Screening:**

Festival 1999

### **This Open Screening:**

Tuesday 14th December

7.30pm-AGM

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

### **Next Open Screening:**

Tuesday 8th  
February 2000

7.30pm-  
Films by David Thomas

Followed by  
The Open Screening

Byo take-up reels  
please.

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**website:**<http://www.cinemia.net/super8>  
**email:** [super8@netspace.net.au](mailto:super8@netspace.net.au)

## **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 \$45.00 / concession \$30.00/ overseas \$35.00 (Aus)**  
**contact the group at the address below**

**Layout by: Ben Ryan ...again!**

**Phone: 03 9417 3402 Fax: 03 9417 3804**

**Office Address: 207 Johnston Street Fitzroy**

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# **Super Eight**



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If undeliverable return to:

**Melbourne Super 8 Film Group**

**PO Box 2033**

**Fitzroy MDC**

**Victoria 3065**

**Australia**

Bill Mousoulis  
PO Box 1150  
Richmond North 3121