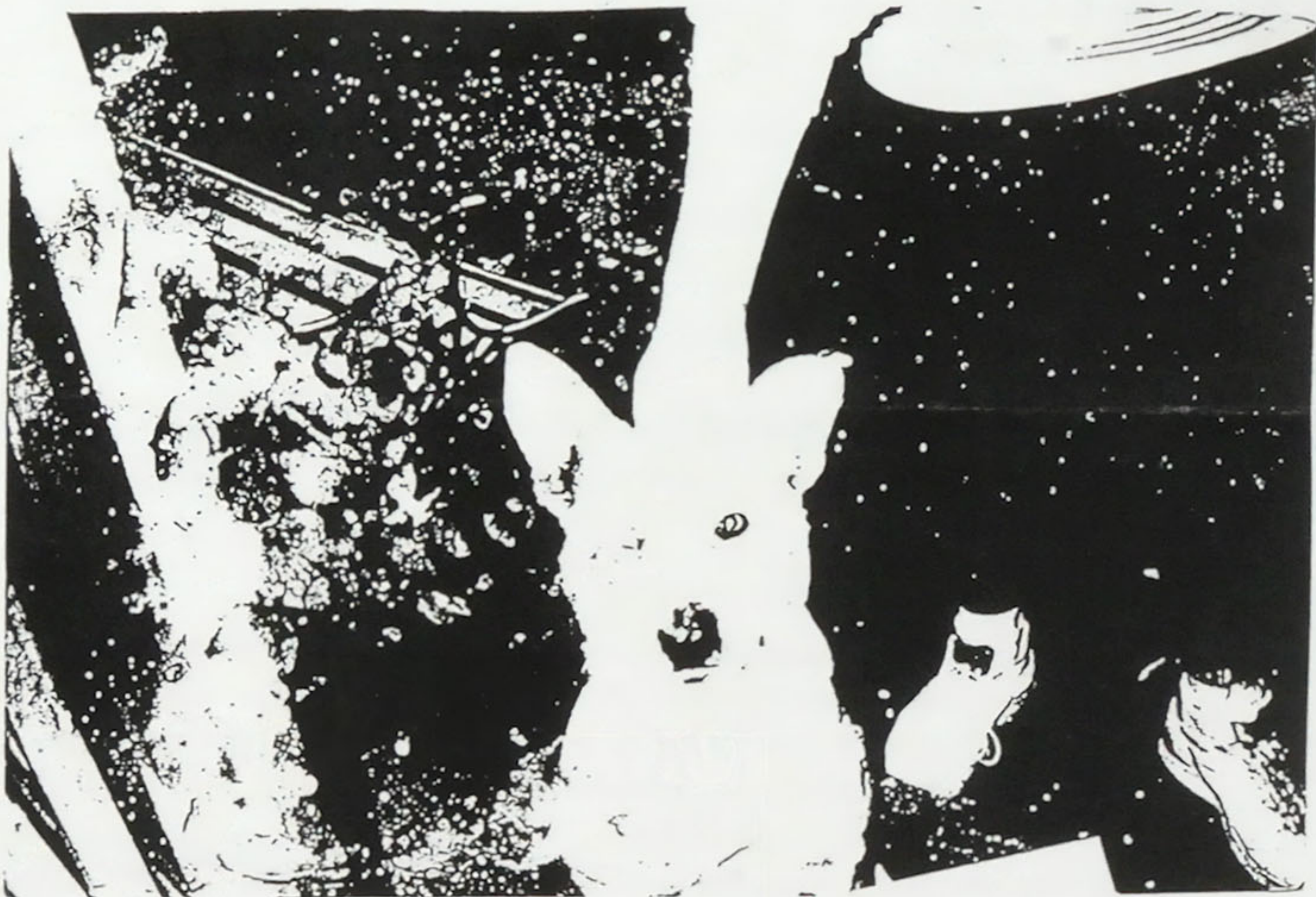


# Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.  
ISSUE 155 MARCH 2000



Radio Theatre

March 14

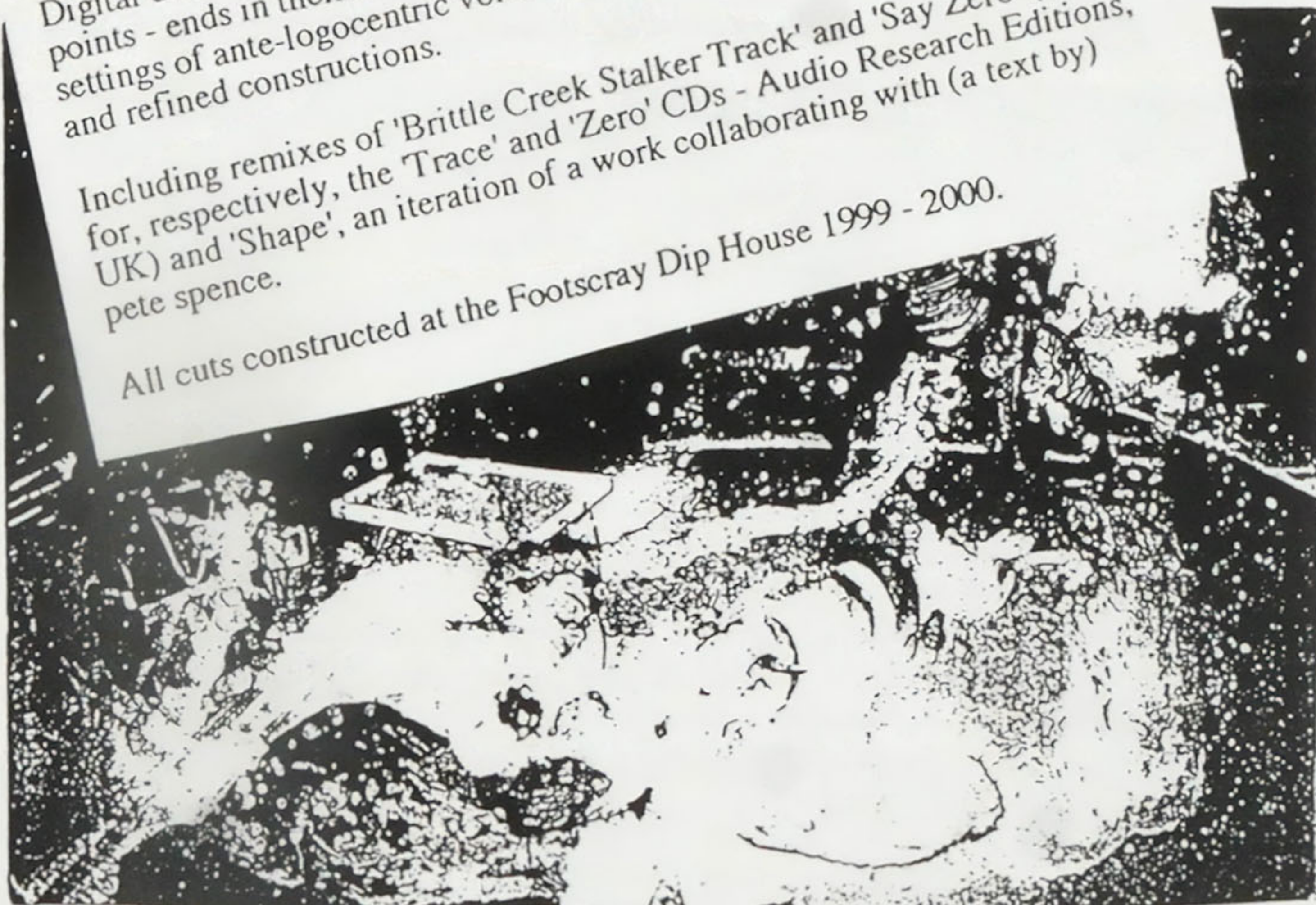
7.00 Soundscape

contra diction: recent musics by Steven Ball

Digital dub stammers, loping fractures and repeated returns to zero points - ends in themselves. Micro and macro mixes of projected settings of ante-logocentric voice fragments and various other refound and refined constructions.

Including remixes of 'Brittle Creek Stalker Track' and 'Say Zero' (made for, respectively, the 'Trace' and 'Zero' CDs - Audio Research Editions, UK) and 'Shape', an iteration of a work collaborating with (a text by) Pete Spence.

All cuts constructed at the Footscray Dip House 1999 - 2000.





## **AND ACTION - SEPTEMBER OPEN SCREENING**

As Gregg Brown is now advertising his animation night at the May open screening, I, Rad Rudd, your humble servant, am advertising my night of **ACTION** films at the September open screening. In addition to super 8, I will accept the VHS format.

### **ACTION FILMS ?**

Movement of subjects – actors, animals, machines, planets, miscellaneous objects.

Movement of camera – anyone got a crane, dolly or steadicam ? Otherwise;- bicycle, car, foot, skateboard, public transport.

I am not referring to home videos with naked people. Not that sort of action. Leave those for another open screening.

**IF ANY MEMBERS CAN SUPPLY A VIDEO PROJECTOR AT A LOW RATE PLEASE CALL THE GROUP**

A VHS compilation of telecines by A Mullins, M Bristow, S Bird, G Brown T Woods, G Stehle, M Joseph, T Baricervic, B O'Connor, and G. O'Keefe from the Festival competition program plus works by V Armytage, and C Linou accompanied Hernan Palacio and family to Buenos Aires for screenings in April.

## **))) AMPLIFIER ???????**

If any member of the group has, or knows someone who has a small **AMP or LOUDSPEAKER** that they could donate or sell to the group please contact us as we hope to give the people addressing the audience at our open screenings a microphone & loudspeaker. (Next move:-the karaoke machine. Ha, ha)

## **A N I M A T I O N**

The group would also like to add a **ONE-FRAME CABLE RELEASE** for animation purposes to our equipment list. If you know of one available please inform us.

### **NEW Members;**

**MS8FG WELCOMES NEW MEMBERS Paul Cox, Zac Shapiro, Anna Hirsh, Morgan Matta, Catherine McInerney, and Christopher Gray.**

STARTING SOON, EXPERIMENTAL SUPER 8, CAE

Course covers various practical techniques

Including hand processing, toneing, solarizing,

Bleaching, drawing on film etc.

STARTING TUES. 28<sup>th</sup> MARCH(4 Sessions)

5.30---7.30 PM

All enquiries SUSAN - 9652 0668

***E-mailer Anthony Longhurst writes,***

Hi there

I'm doing a regular film night here in **Canberra** where we usually project a feature. We do it at a local inner city pub and it is very popular. I'm looking for some shorts to show and am myself **into super 8**. We want to do our bit to promote short film. If you want to let your members know and/or put up a post on you site I'd appreciate it.

Enquiries to **Anthony Longhurst**

**Position22@ozemail. Com.au**

**02 6262 8788**



'MY FIRST SUPER 8 FILM' filmmakers' comments,

## GET YOUR MATCHES READY

*The first film by David Kuszniir.*

Commenced : sometime in 1988

Completed : August 1993

First Public Screening : the Melbourne Super 8 Group, Open Screening, September, 1993.

After some significant re-editing, the film had its second and final public appearance at the Melbourne Super 8 Group Open Screening on the 14<sup>th</sup> December, 1993.

In 1994 it was entered into the, MEMC run, Moomba International Amateur Film and Video Festival, where it finished in 55<sup>th</sup> position. As a side note, the three films to finish at the bottom of the list were;

67<sup>th</sup> Reel Light 92 by Tony Woods.

68<sup>th</sup> Ukraine (Autumn of 92) by David Kuszniir.

69<sup>th</sup> Puors by Rodney Bourke.

## MY FIRST S8 FILM

My first Super-8 film was made way back in 1982. I did a basic S8 film short workshop at RMIT. I was able to use a number of S8 cameras at RMIT. I borrowed a Sankyo ES-44 camera loaded up with a cartridge of Focal-40 S8 film. My first film was an impressionistic study of my backyard. Shot mainly in slow shutter 9fps and projected in very slow motion. This captured all the fast camera movement, zooms and 360 degree swirls almost like a time frozen procession of stills. At times the film was semi abstract.

Nick O

# Super Eight

*Melbourne Super 8 Film Group Inc.*



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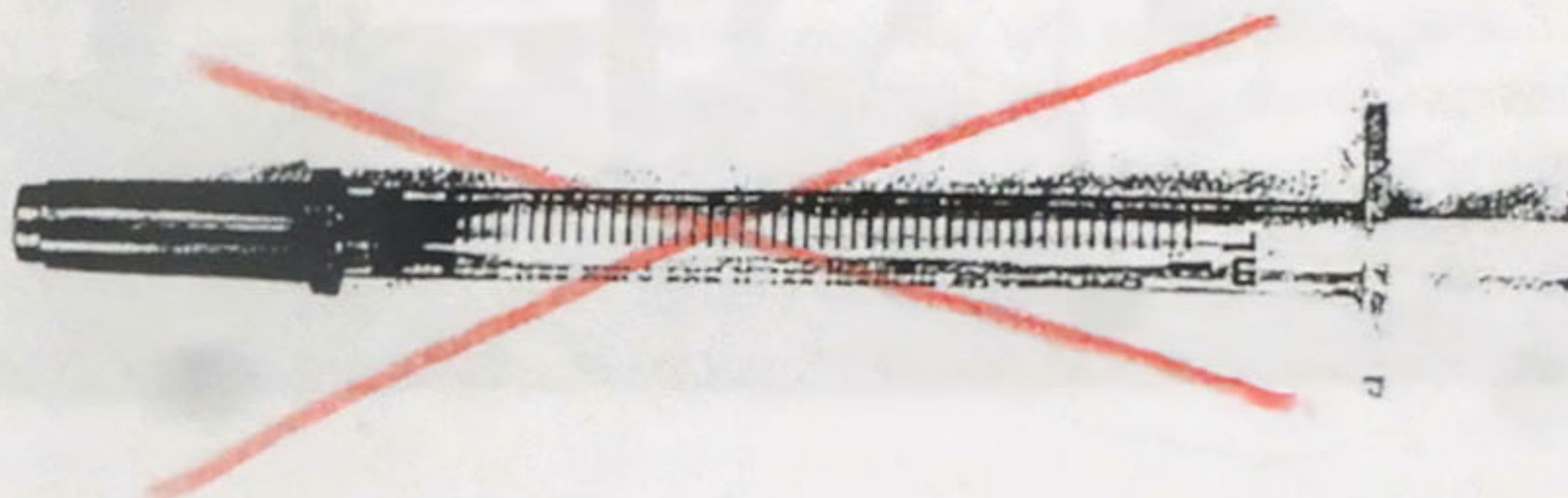
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*The above b/c design by Irene Proebsting will soon be printed and a number of cards will be issued to group members. The M.S.8.F.G. committee thank Irene for swift work on the Business Card and the new Group letterhead.*





'MY FIRST SUPER 8 FILM' filmmakers' comments,

Dear Irene

Greetings from Tyers! Thought I'd write a note to outline the saga of Yallourn Power Station. Enclosed is a recent article of the outcome of the hearing. A sad outcome for the power station, but no surprise I guess.



I had a phone call from Charlie Vale (dickhead) yesterday. He said that our request has been denied, along with the "other photographer" (Brett) and school groups. He said "reasons were unclear" (bullshit) + "SEC would need to provide someone to accompany us with a torch" - A load of crap!

However, if we want to take external photographs, SEC would be prepared to let us walk around the outside with a SEC rep (eg security or someone) to ensure our safety, for a "reasonable" amount of time (not a whole day). So I said we would like to go around the cooling tower area + external parts of the building. He is going to call me back by this Friday to see if it's o.k. I'm guessing the others will also be allowed to do the same.

But there is some good news. While I was in 'Safeway' last night, I ran into Gary Black! He has only been back at work for the last 2 weeks, as he's been overseas. This explains why we haven't been able to contact him. I explained what's been going on, + he also seems to think Charlie Vale + Co are dickheads! Gary did not hesitate in offering to let us inside, as long as



no-one knows about it. He still works in the old Main Office. He said to call him to arrange a suitable time (not an SDO). His response was terrific + I must say a relief!! The good part of course is that this means Brett can't get inside the power station - Ha ha ha!

So if you want to organise a suitable day, let me know. The question now is - do we want to go through the outside through the SEC, + the inside through Gary Black - or just do both via Gary. (He has keys etc.) If we pull out of SEC organised photography, it could look sus, + word could get back that two red-headed women were seen there. We could do half an authorised day with SEC, then sneak back in the same afternoon with Gary's keys. I think this last option may be the best one. What do you think of that!!

Regards Delwyn

**T H E A N I M A T I O N C R E A T I O N**  
INVITING ALL FILM MAKER'S TO SUBMIT NEW AND OLD SHORT ANIMATION'S.  
NOW'S THE CHANCE. BRING LIFE TO A DREAM, ONLY BY HAMMERING THAT  
CABLE RELEASE TRIGGER ON YOUR SEXY SUPER 8. HAVE THE THRILL  
OF VIEWING YOUR BABY ON THE SILVER SCREEN.  
SHOWING AT MAY OPEN SCREENING  
SUBMIT FILMS BY 3<sup>rd</sup> APRIL  
ENQUIRIES - GREGG BROWN 9527 2450





## 'MY FIRST SUPER 8 FILM' filmmakers' comments continued,

So, the first time you shot some Super 8? That's going back, getting into creating history, nostalgia at its worst, film as it's most basic stuff in the realm of the personal. Can I get excited about this? Being articulate about the mane. Sort of like the first time you walked, rode a bike, masturbated etc pretty funny stuff eh? Looking at baby photos and trying to guess who is who. Going back to the gauge's raw beginnings. Its always the gauge, the gauge, the gauge. And that's where it should stay in the raw innocence, some would say. Or has it never really got out of this black hole, falling back to the basics because of a stunted inability grow out of that simple stupidity, cos it is such an inarticulate lot shooting this super 8 stuff. Some would say. Is that Super 8's lot? Is that the territory it claims? Good luck to it. Good luck to the small and inconsequential club mentality. How mundane. How boring. It is so small mindedly Australian isn't it? Its like a reunion of innocent myopia. What about the big bang. Getting some money, making some money, looking after your interests jostling for the big boys and girls, not this primary school stuff.

Super 8 wasn't the first thing I shot. It was 16mm, in 1973, Black and White in Sydney, edited with some old ads at the Sydney Uni Film Club, on a viewer of some sort. Didn't know anything about exposures so a lot of it was too dark or too light. Don't have that problem with Super 8 cameras. But that overexposed stuff was OK because you could draw extra things on it and the black stuff could be bleached and scratched on, with colours too. And it was all as cheap as Super 8 was 10 years ago. I can't afford to shoot Super 8 even these days, so I resort shooting old out of date 16mm black and white and processing it myself. I love a lot about that situation in many ways. Its so out of step with being a gauge or new media junkie. I think of it as practicing what is good about the "idea of Super 8", the artisanal idea of super 8. Very anal really.

The first Standard 8 I shot in 1974 5 in a 16mm camera. I shot it outside the Art Gallery on St Kilda Road. It was of some black Limo arriving near the waterwall. In Kodachrome colour, lush colour still. It survives well, much better than me. I edited it into some 16mm film that I cannot bear to watch, because I did not get it split in two and I spliced it together so that the frameline is in the middle of the shot. I could do that because Standard 8 has the same type of sprocket holes as 16mm, but twice as many. So this has been a sham, I have not talked about Super 8 at all. I'm a goose amongst swansongs. That's what happens when you're an old fart of a migrant kid. You do not really belong. Just like a lot of other fuckers around here. Things are never what they seem and when it is people tend to cream their pants, so to speak. And so on.

Anyway all this stuff is gathering rust in some metal can in a garage full of leaves from a gum tree, with other boxes and film stuff. And so it should because that pretentious shit doesn't belong in a world of Spectacular money making strutting newness with a half-life less than hair's breadth or a hare's breathing.

Dirk de Bruyn Feb. 2000



### MOIRA JOSEPH'S FIRST FILMS

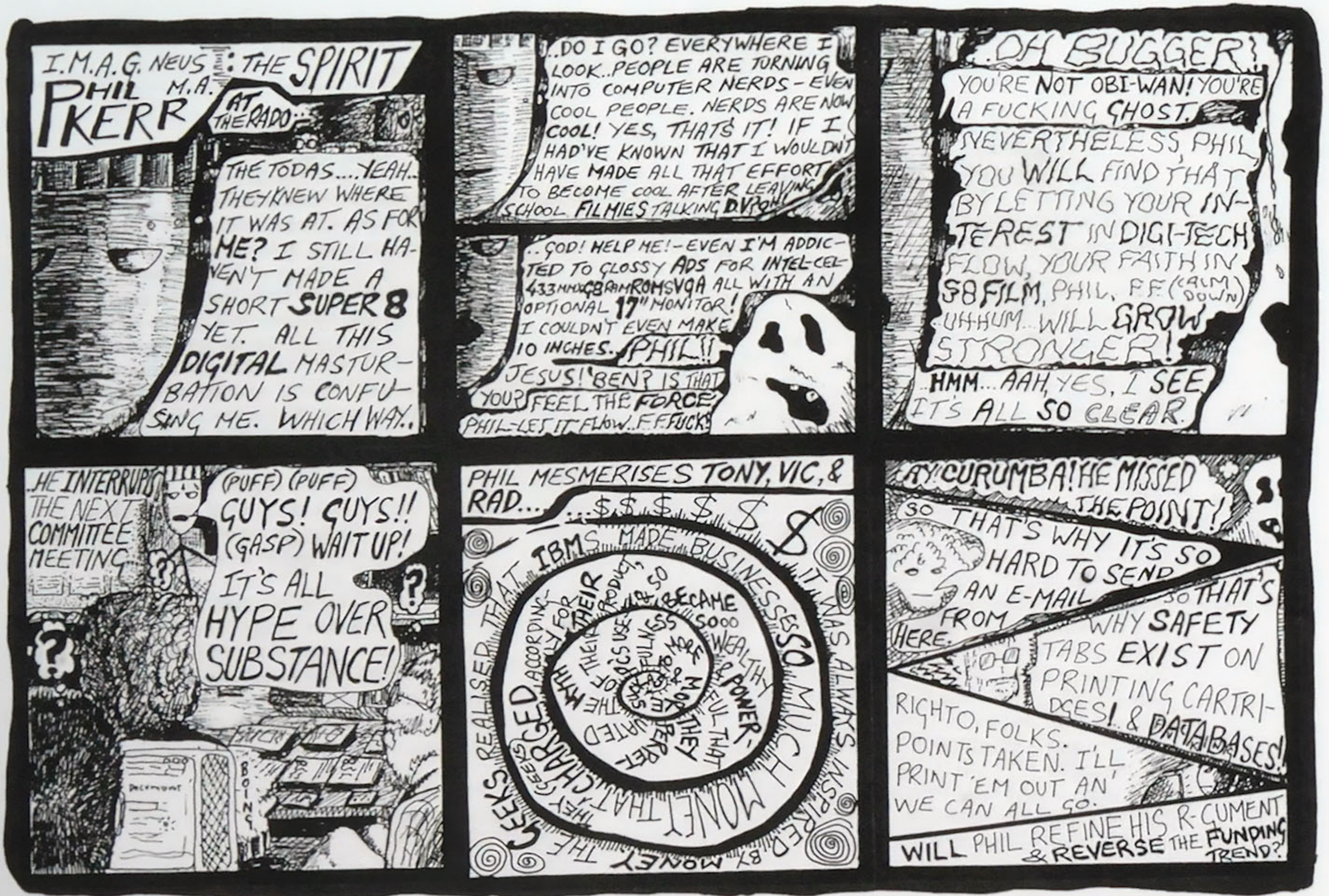
*FACES 1980 20 sec 18fps (silent)*

This film was made as part of a project for my Graduate Diploma of Art Education. I had never handled a Super 8 Camera before and was briefly shown by my Tutor how to set things up for animation but was basically left to my own devices. Having a photographic background I photographed, processed and printed the face image and then during the animation process altered the pictures using inks on acetate. The slow and tedious process took days to achieve yet the finished film only flickers on the screen for 20 seconds!

*PIER WALK 1991 2 mins 18fps (sound on cassette)*

After 11 years absence I was persuaded by a friend to once again re-kindle the magic of film. This was my first film made with meaning and purpose and took 3 months to make. The film was made as a personal celebration and was intended to express the simple joy of walking after recovering from an illness. Black and white photographs were taken and individually hand coloured. These were then stuck onto a wall and filmed under very basic conditions with a simple camera and K40 film.





**PLEASE BRING YOUR**  
**1ST FILMS**  
**TO MARCH THE**  
**SCREENING.**





## FORWARD NOTICE

The April 11th OPEN SCREENING at the Irwin Rado Theatre will present at 7:00pm – Soundscape by **Christos Linou**, & at 7:30pm – Super 8 films by **Gerasimos Grammenos**.

## NEW ANIMATION INITIATIVE: HOME MOVIES

The AFC, SBS INDEPENDENT, FILM VICTORIA, & the FTO are launching HOME MOVIES – the next step up from swimming between the flags & is aimed at supporting distinctive work from animators working at an advanced level in Australia.

Twelve 6-minute animated shorts for adult audiences will be commissioned. The aim of the series is to support experienced animators with substantial completed credits. Emphasis is on narrative, & collaborative teams are encouraged.

Applications close on 3 April 2000 – Contact the AFC on 9279 3400.

## DID YOU MAKE A POSTCODE FILM??

### HAVE YOU GOT A ZIPPY HALF HOUR TV DOC IDEA?

FILM VICTORIA & SBS INDEPENDENT are calling for submissions for this year's DOX DIRECT – an opportunity for "emerging film-makers" to make a half hour doco "which explores people and place with insight and imagination" – under the rubric of a Victorian postcode. Deadline for submissions is 5pm Monday March 13. For more info contact Steve Warne at Cinemedia – by email: [swarne@cinemedia.net](mailto:swarne@cinemedia.net) or call 9651 0600.



**Last Open Screening:  
Tuesday 8th February 2000**

Cruising the Yarra - Ian Poppins - 7:45, 18 fps,  
s/stripe, 2000

Neg. Super 8, Experimental - Rodney Bourke  
- 2:00, 24fps, sil.

Footage - Christos Linou - 10:00, 18fps, silent,  
1999

The Spider That Got Away - Tony Woods -  
7:00, 18fps, cass., Dec 1999

Negdex 1:film - Steven Ball - 8:30, 8fps, M.D.,  
2000

ISSUE 155 MARCH

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

**Next Open Screening:**

ERWIN RADO THEATRE  
211 Johnston St Fitzroy  
TUES 14th MARCH  
7.00pm **CONTRADICTION**  
Soundscape by Steven Ball

7.30pm **MY FIRST SUPER 8 FILM**  
First films by members & non-  
members. brought along on the night.

Followed by The Open Screening  
Byo take-up reels please  
Coming 7.30 Screenings  
April - Gerasimos Grammenos

## 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**  
**contact the group at the address below**

Editorial & Layout by : Rad Rudd & Tony Woods. The Melbourne Super 8 Film Group is entirely self-funded. Donations and contributions are most welcome.

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