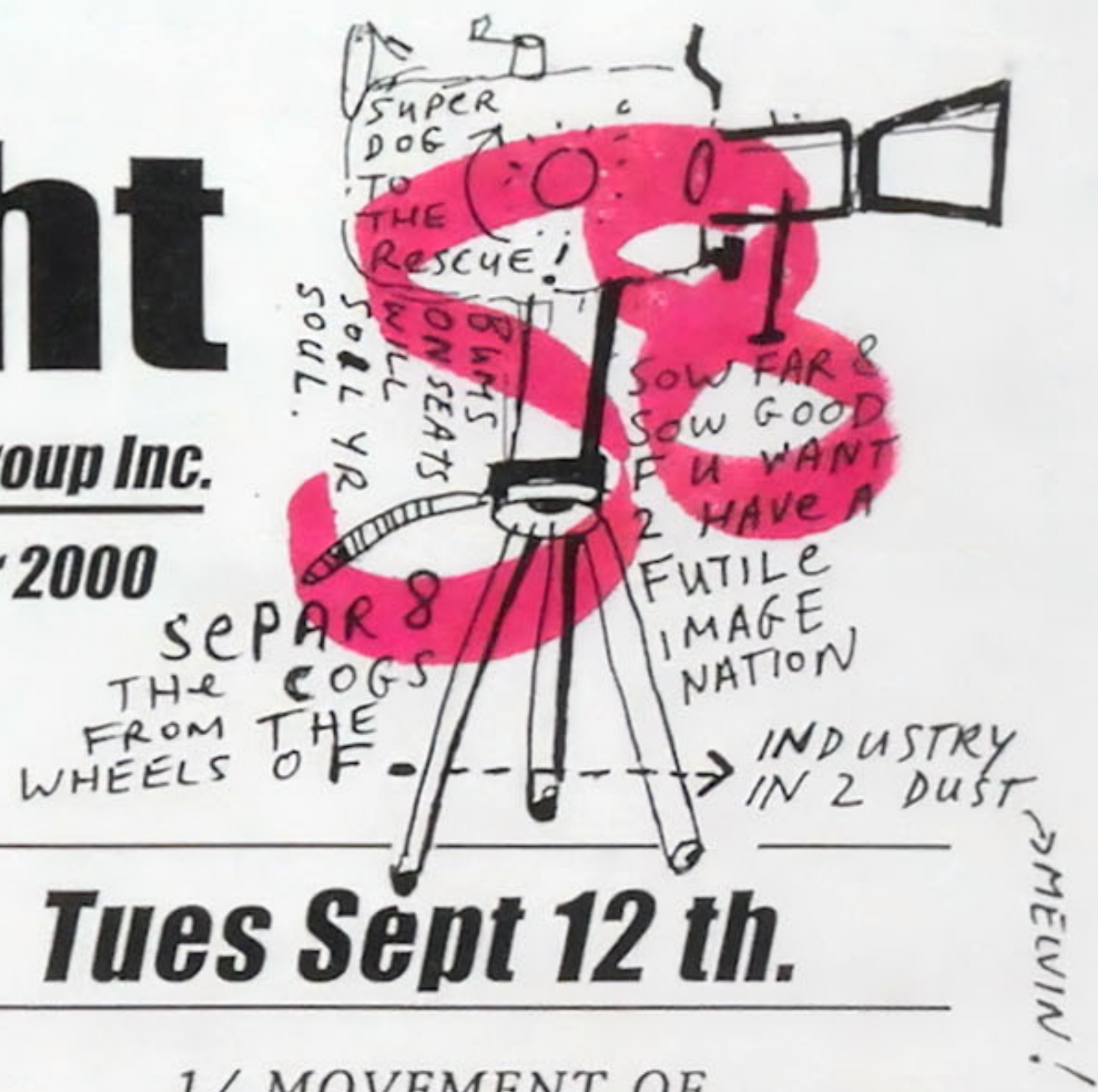


# Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 161 September 2000



## ACTION Open Screening. Tues Sept 12 th.

"Wholly diabolical triabolicals, Batman", "I'll be back", "Don't fink - feew", "Squeal like a pig". yes, members, the hillbillies & their cousin/brother/mothers the red-necks have invaded the Super 8 Group & they don't want talk, they want ACTION. Yes, it is time for car chases, explosions, fist-fights, gun-fights, bad plots, good sex (how did that get in there? - no pun intended), Mel Gibson wannabes, Bruce Lee wannabes, Chan, McQueen, Woo, yeah, kick-ass, chop-sockey, women's hockey, ??....Woah....slow down there Ruddy boy.

The theme for the September Screening is ACTION films. Action genre films are most welcome. The 'confirmed' genre films for the night are 'Fuego' by that master of quadabolical SUPER-trash, Perry Laird. His film is a special effects blockbuster about the detective we all know and love, Joe Public, rampaging through Jabiluka uranium mine. Screened recently in Darwin & ironically panned by the very people the film wishes to help. "Don't come crying to me when the barramundi you catch is radio active!" adds producer/director & star Laird.

"Huntsman 5.1" - the trailer, is a pentabolical smash hit from local action aficionados Brent Houghton & David No @ FuriousFilms. This promo for their pending feature will see eyes pop, & snap, & crackle. With reportedly the largest pyrotechnic stunt in Straya, this, & its 'making of', will have 'em screaming, "F\*\*\* Yeah! Cou man!"

### Huntsman 5.1

The phenominal follow up piece, based upon the feature screenplay. A woman escapes from a secret project to computer enhance government operatives. She comes to the aid of a university student who is unaware that he too is computer enhanced and a participant in a rival project. A trail of destruction ensues as the two companies conducting the secret research stop at nothing to capture or kill the super-skilled fugitives.

### The Making of Huntsman 5.1

This is a facinating insite into just what it took to make the HS.1 trailer. You'll laugh, you'll cry, you'll watch in awe...

### Furious Films

Since Brent Houghton & David No made The Huntsman, they have continued to polish their brand of action filmmaking. Attracting the attentions of Jackie Chan, John Woo, Jet Li, Peter Jackson and Sammo Hung, they have quickly created a cult following around the world. Now lookout for their upcoming feature Huntsman 5.1. <http://www.furiousfilms.com.au>

"Scott Locke, P.I." is an early trash effort from self-proclaimed master of mish-mash, Rad Rudd. With a copyright breach of a sound track this film will make you feel proud to have worn a tight white T, stretch denim & high-top basketball boots. In the 80's, of course, & sadly, only then. I can't wait for the retro...Hold on there Ruddy!

With the thinking cap on, I digress.

The idea of an action screening is somewhat an oxymoron. Consequent to explaining to interested parties my 'action - based on movement of subject or camera' theme for the screening, & hoping for consequent lateral thinking on the idea, I found myself to be not an oxymoron but, yes, a plain ol' moron. While the breadth of interest & ideas in the screening was pleasing, the fact that motion picture is wholly based on movement of either subject or camera makes the theme redundant. With this knowledge why did I not call my screening a 'screening' screening? - Because I threw the words 'vigorous' & 'distinctive' betwixt 'on' & 'movement'. It all started to make sense again. Below was my descriptive indicator for the type of films requested.

*Narrative drive is welcomed but not necessary. These two components can be used as an indication of the 'action' theme:*

### 1/ MOVEMENT OF SUBJECTS

*Distinctive movement of actors/stuntfolk, animals, machines, miscellaneous objects, other.*

### 2/ MOVEMENT OF CAMERA

*Haven't got that crane, dolly, or steadicam yet? Try bicycle, car, wheelchair, foot, skateboard, automobiles, other.*

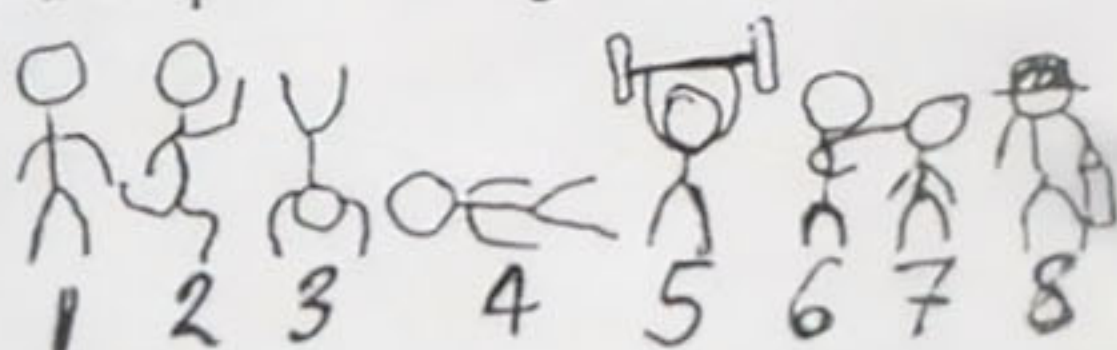
The best lateral idea is Moira Joseph's 'Red Friday'. A form of taking action. Matthew Rees' idea of world-wide movement sounds laterally correct too. Other crackers lined up for the night include: Christos Linou's 'I Awkwardly' (I couldn't go wrong for movement of subject with Mr Linou), David Kusznr's 'Revolution' (A revolutionary idea, surely. I dare those who haven't yet seen it to figure out how 'twas done. I double dare ya.), Bill Mousoulis' 'Crazy Motherf\*\*\*er' (This reportedly inspired the camera technique used in the TV series "NYPD Blue", well that's what I like to think!) or perhaps his more recent film of similar ilk.

Other films that will hopefully stroll through the door on the night are Nick Ostrovskis' 'Demolition Derby' (sic. The fastest Council workers in the electorate), Matthew Rees' 'Twister' (The vision & the sound combine to create a classic 80's sun-drenched innocence), Victoria Armytage will twirl fire, Bill Elliott will see in the night, & The Footscray Community Arts Centre do Kung-Fu Comedy.

I'm also bringing in a new short-short film about a guy running. If you think you've got what it takes to fit into the night's theme then bring it on!! Yeah! Yeah!!! YEAH!!! (sounds like action of another sort, right?) (count the brackets used in this article and win a jar of brackets on the night).

Rad Rudd.

PS I'm also accepting VHS (mono only - sorry) & mini DV.





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# in BRIEF

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## Thanks to:

Pina Virtuoso and Michael Smith at the Sun Theatre for having us out there once again. Thanks also go to Gill Savage at Maribyrnong City Council for providing us with funding for this and the November Screening.

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## Group Stationery:

The group have taken delivery of new letterhead, business cards and application forms. These were professionally printed at cost price by one of our Queensland members, Rob Sharkey. Our thanks go to Rob for such a fine job!

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## Federation Square:

The committee are currently working on a proposal to be presented to Cinemedia, in the hope that we can establish a regular screening event at Federation Square when the complex opens next year. The preliminary proposal has been included in this newsletter for members to provide feedback. Any comments can be posted/phoned/e-mailed to the group, but should be returned by Friday 15th September.

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## Committee:

The group is still in need of AT LEAST one more committee member. Any member who has been financial for the past six months is eligible to nominate for the committee. The committee meets at 6:30pm on the second Thursday of each month, at the group office in Fitzroy. Anyone interested in nominating should contact the office.

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## Finance:

The group has posted an operating loss of \$484.08 for the 2nd quarter of the year. This should be offset in the third quarter to some degree by the Maribyrnong City Council grant for the two screenings being held at The Sun Theatre.

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## Internet:

The errors reported on the group website have been corrected. These were due to a missing configuration on the Cinemedia server that couldn't handle some of the programming in the site.

Some changes are being implemented on the site that will enable us to gather more information from site visitors. It will also allow people to at least submit their membership details via the site, though online payments are still off in the distance.

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## Manual Archives:

We have currently archived manuals for the Canon 514, 814, and 1014; the Chinon Chinon 200/12XL, Bolex 581, Fujica Single 8, Sankyo es-44xl/25xl, and the Sankyo XL-60s. If you have a Super 8 camera manual and would like to help us archive them before they disappear completely, please contact the group.

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## Forthcoming

### Screenings:

#### October:

Neo-Narratives. A program of Super 8 films which utilise narrative elements (characters, plot, themes) in new and unusual ways, through such methods as abstraction, ellipsis, fragmentation etc. Curated by Bill Mousoulis.

#### November:

World Movies. Curated by Ben Ryan. Overseas films and films by ex-pats, exploring the theme of globalisation and the local environment. Members are invited to submit films for this screening—either the program or the Open Screening.

Films have arrived from Emerald Reels, Seattle, as well as Lea Rekow in New York. More films are on their way from the Rutgers University Film Festival, as well as works coming from New Zealand and Europe.

This screening will be presented at The Sun Theatre, Yarraville.

#### December

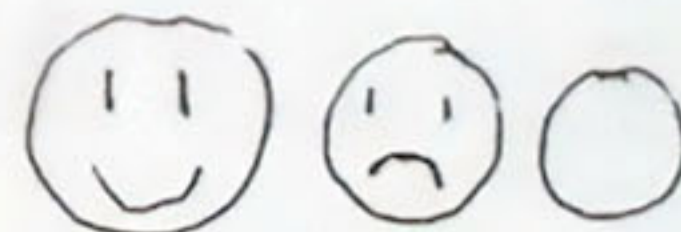
Hand Processed. Curated by Moira Joseph.

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# I CAN D

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## Ben Ryan



Despite the bucketing that swept across the city less than an hour before the show, a small crowd managed to gather at The Sun for the August Open Screening. They were the better for it. Dirk de Bruyn and Warren Burt essentially took over the landing in the theatre with their trestles loaded with an array of computer equipment, mixers, samplers and projectors, and you could see and hear everyone of them on the screen.

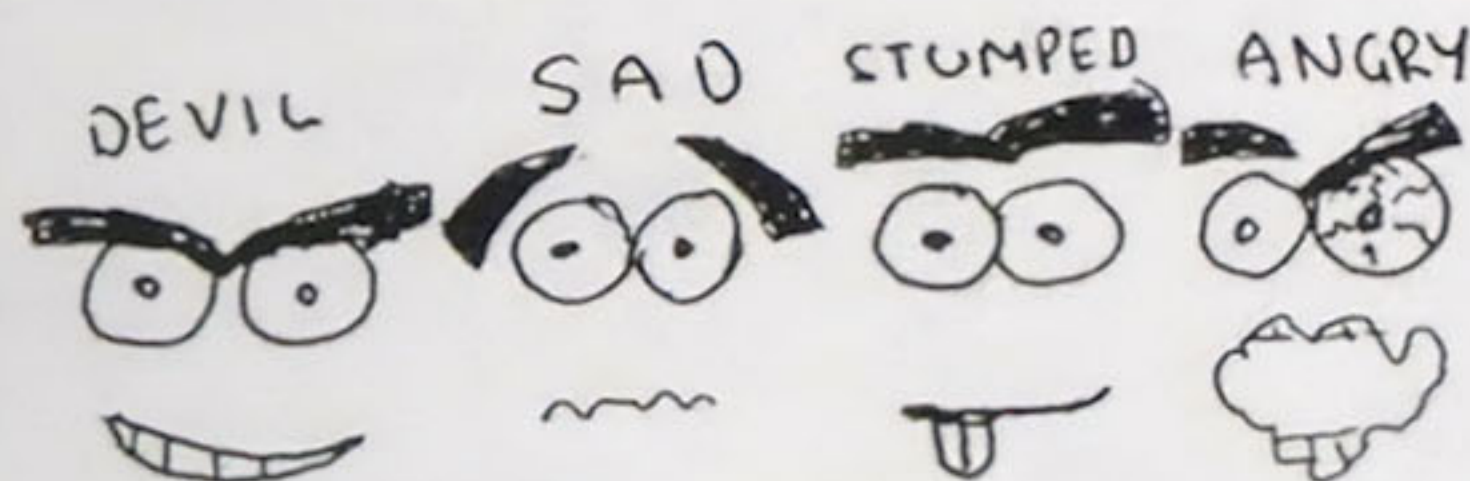
Dirk treated us to a couple of rarities to begin with, in *Fear of Cancer*, and *Daybreak*. *Fear of Cancer* used repeating loops of fifties television ala *Bandstand*, the repetitive loops toying with the arch-conservatism of the era and the luminous, neatly trimmed stylings that were to become the contemporary mass media. It served as an obscure introduction to the real program on a number of levels.

The most readily connectible of these lies in the multi-projections, at times overlapping or masking areas of one another, with Dirk himself serving as the mask of the movies by moving between the image streams and holding up cardboard, or on numerous occasions merely using his hands and body as silhouettes in the fray. It had a news room quality for me, where banks of monitors are stacked aside each other, each displaying endless sequences that are largely unrelated in the topical sense, but linked in the physical.

The multiple arrays of images moved, courtesy of Dirk's Projector removals, about the screen and on numerous occasions crossing beams and overlapping. Added to this were layers of obscure text sequences, on occasion matching in with the words but largely being a words on play.

An array of slides took over the bulk of the screen, a faded backdrop to the chaotic blend in the fore. All the while, Warren Burt tinkered on a large spread of gadgetry, sending pulses and techno beats rumbling around the theatre. Small sounds swelled to make a large space small and confined, and the on-the-fly, cut and paste nature of the sound and vision lent a dynamism that would be impossible at the Rado. The only screening that has come close was Daniel Kotsanis' organic melting pot of a few years ago, which perhaps would've been better suited to the Sun itself.

Another element I found of interest was the demand this placed on the viewer. One would have to have been diagnosed with attention deficit disorder to be able to keep up with the rapid changes of pace and image. Ultimately, it operated primarily on the level of eye candy.





## "Visual and Aural Abeyances"

Warren Burt and Dirk de Bruyn film and sound collaboration, Sun Theatre, Yarraville, MS&F's August 8 Open Screening, was experienced by 16 people including the above. Thanks to David Kusznik, Rad Rudd and I were able to transport all needed S&S O/S gear to the Sun as the sky above grew darker and threatening. Dirk and Warren arrived and we set to getting our respective equipment set up on the landing 3/4 up the stairs. The clouds burst, the noise on the Sun's roof was excluded conversation and a steady leak in the roof was observed. After setting up the S&S gear Rad was able to force the locks on our cash box (5 foot of the Keys) and we were ready for the crowd to come in out of the rain. I had to use Warren's CD set up for the CD soundscape (Warren agreed to hold a soundscape workshop for the group members when he returns from USA in July 2001) Dirk had a S&S projector and 3 16mm projectors set up and his son was in the area near the screen with a slide projector (the slides were scratched collapsed etc made up) The collaboration began with the Australian premiere of a very early Stan Brakhage 16mm then all projectors were activated with Dirk physically shifting the 16mm images all over the large screen with the larger slides superimposed on all, he also walked in front and in various ways interfered with the light from the projectors - meanwhile Warrens mix of sound filled the theatre intriguingly. (a mix of laptop, mixer, CD, and contact mic the utilizing various sound potential objects and toys.) Virginia Fraser filmed the proceedings on Hi 8 video.

The shifting of the rectangular projectors plus the human ~~interfere~~ intervention all over the large screen made me wish to join in and shift the S&S image etc. Anyway I do remember projecting my scratched slides while sitting in the audience with the projector on my lap. The slides covered Perry Lind in Dreams, Steven Ball on guitar and Dirk's 16mm film at an evening at Cafe Bohemia organized by Dirk. So thank you ever so much Dirk, Warren for a memorable event. I wish I could see ~~the~~ your event at Borchanes Powerhouse Sep 21-22 entitled "Winter Solstice Mix". Along with all the wonderful work by the Carrolls, Steven Ball and Marcus Bergner Dirk has for as long as I've known him tried to advance screenings + festivals and respect for local filmmakers. After a short break, Rad took over and projected a rather scary josh eye S&S sound film "Light Work" by an evil looking Peter Lane with his watch repairs eye lens. The old stock S&S had an overall green tinge - quite surreal. Then a film by me "Close up." closed the evening. I know it was a horrible night weather wise and in Yarraville but members missed a grand evening of physical, aural theatre. In any other State the event would have been covered by Realtime - not the Super 8 group sadly. - what a pity.

O/S.

Tony Woods

## Saloni M artists from the Mediterranean

A performance night of spoken word, music, dance and film to accompany an exhibition of visual art.

Performers include Angela Costi, Gaby Bila-Gunther, Ian McBryde and many others.

Includes Super 8 films by Bill Mousoulis

(films presented by Melbourne Super 8 Film Group)

**Tuesday, September 26, 2000 at 8:00 p.m.**

At Roar Gallery, off Brunswick St. Fitzroy.

Info: 9480 4558 or 9486 7101

## Ladykiller (1994, 80 mins, Super 8)

a serial killer study by Bill Mousoulis

*"Is it necessary to make more and more films using violence against women?"*

- Jim Bridges, Super Eight newsletter

*"This is American Psycho in Melbourne."*

- Frames Film Festival program notes.

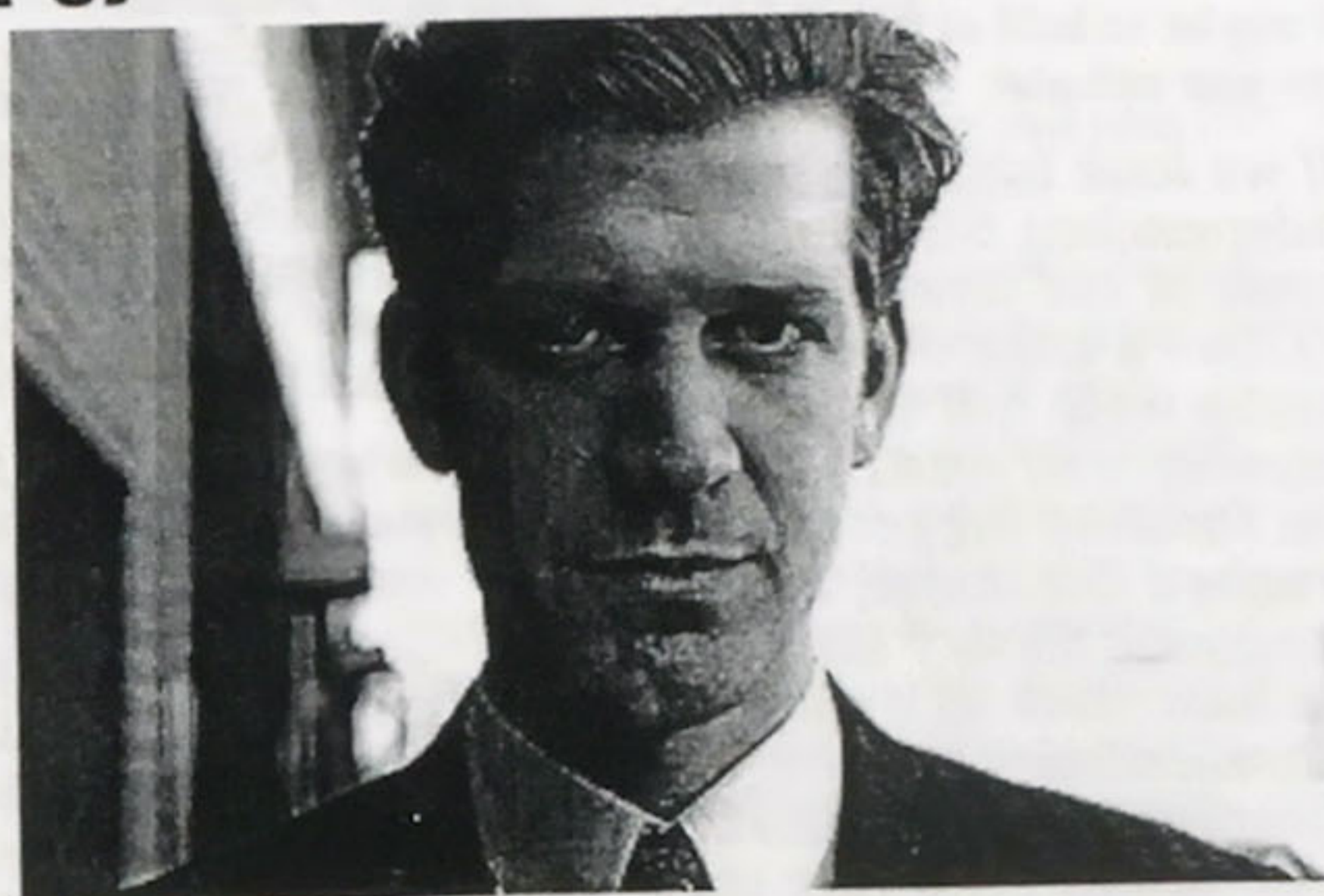
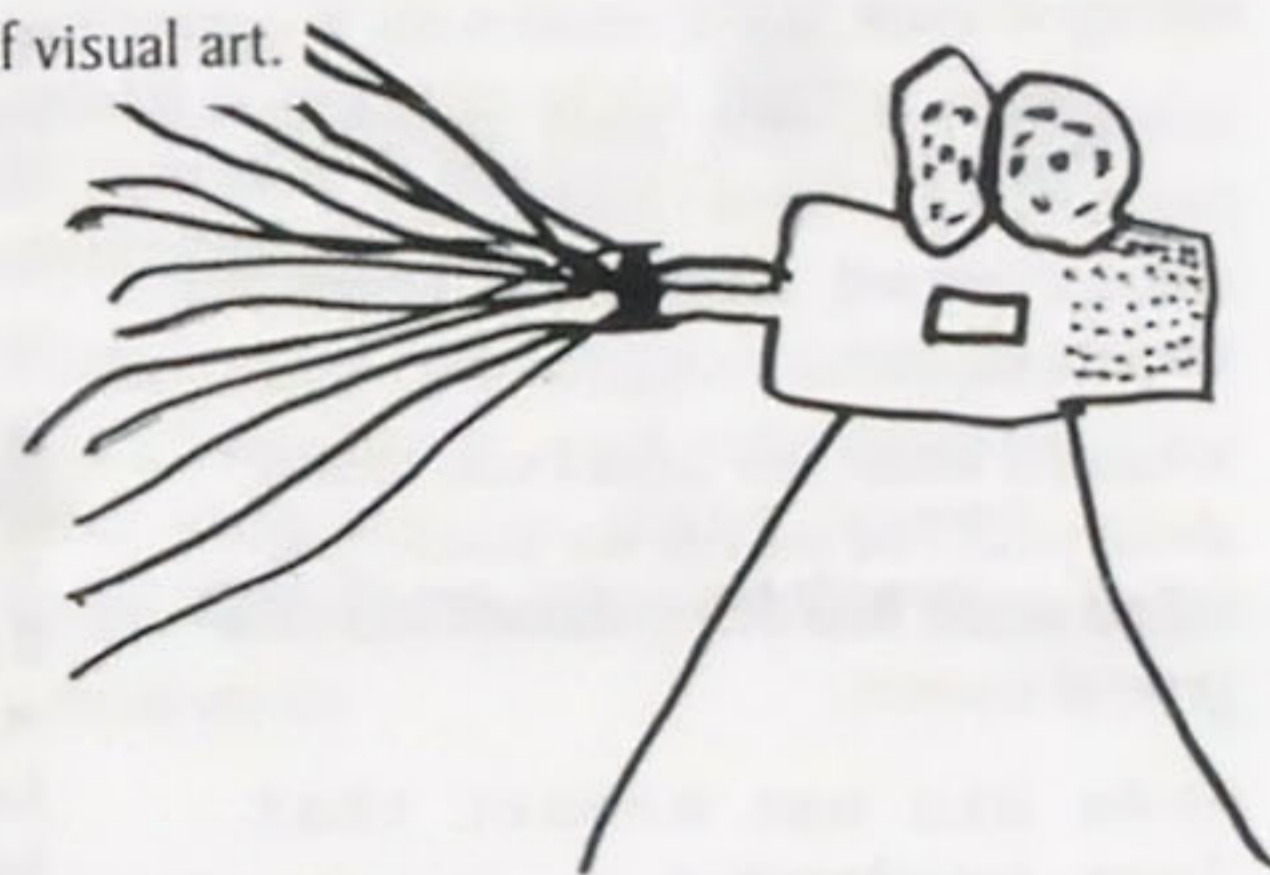
**Erwin Rado Theatre**

**211 Johnston St. Fitzroy**

**Friday, September 22, at 8:00 p.m.**

Admission: \$4 full, \$2.50 concession.

9417 5538 info@innersense.com.au



Rhys Muldoon as the "ladykiller"



# RE-FOCUS

By Ben Ryan (in case there's any doubt this time around)

Now that the knee jerking has been dispensed with, let's revisit what my article covered, and address the responses. I had to address the responses in this way so that my comments this time around will hopefully not be misinterpreted or misrepresented in future issues—I did say hopefully. I have of course, been selective in what I have focussed on, but that is the point of a debate, is it not, in that each opposing argument bounces opposing ideas and you the reader, get sandwiched in between. At the end of this quoting and re-quoting I'll explain the reasons for the original article.

I'll cover the Cantrill's response first, being that their letter accused me of making several incorrect assumptions, and in their rebuttal, drew several long bows of their own.

## The Cantrill's wrote:

>>We can't let the editorial in the last Newsletter, #159, July 2000 (presumably written by Ben Ryan) go without a response

This is nitpicking, but it was not an editorial. Have a glance at the back page of the issue, rather than skimming, and you will see I had nothing to do with the editing of issue #159.

>>We (Corinne and Arthur Cantrill) are not embittered about a loss of reputation.

Whatever made you think I was talking about you? The part of my article that talked about loss of reputation was in a general context.

>>We did not assert that 'art is dead'!

If I may be so bold as to quote a passage from your editorial:

*"If we look back to the independent film/cultural scene of the late 1960s early 1970s - a time when film/media were not taught anywhere in Australia, before the funding juggernaut crushed the scene, before academic theory shaped work, we look back to a time of extraordinary vibrancy and diversity - so many strong individuals following their own*

*lines of investigation. Thirty years later, there is a handful of such people still working (see Cantrills Filmnotes issues) but overwhelmingly we have people who cannot imagine undertaking any work without institutional funding, trying to devise work which can be seen as fitting the arts bureaucracy conceptions of what is 'safe' to fund; people for whom every activity is CV material and whose work is cycled and recycled from one funded event to another - people who spend more and more of their time composing funding applications! In such a cultural environment ART IS DEAD."*

So, what were you saying in this passage? The way I read it was that you stated how the current film scene is today, and then made a rather brash statement about art being dead. That was thrust of my piece. If you think art isn't dead, does that mean the preamble was off the mark?

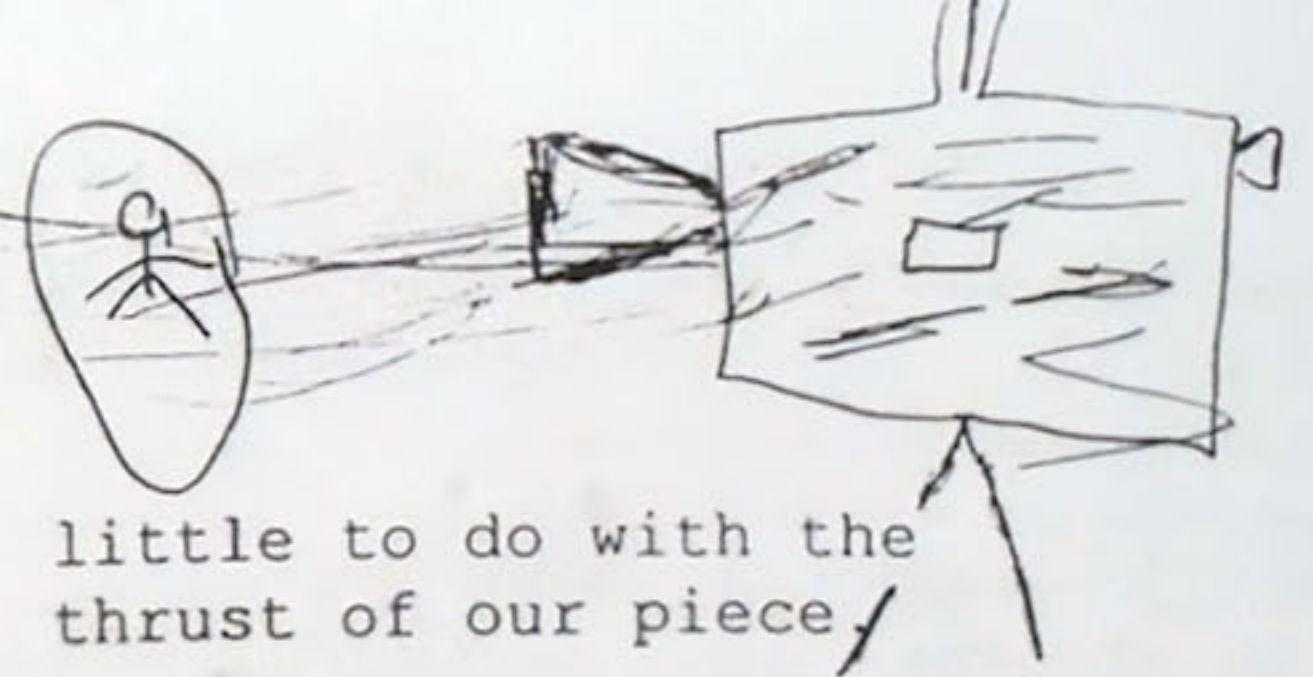
>>We didn't put Filmnotes on the web because we believe in the pleasure and quality of print, and the pleasure of reading.

Well, that's your decision, but to me it's a question of HOW MUCH you wanted to keep the journal running. If you'd really wanted it to keep going, there should've been room for compromise. I won't argue the qualities of print (nor did I in my original article). I've worked in the industry for several years and am totally sold on the appeal of full colour printing. If the passion to keep the journal alive had still been there however, even when the funds were not, moving it online could've been a reasonable option to shutting it down altogether.

>>The magazine is reference documentation on Australian independent screen art for decades to come - not transitory stuff on a web site.

Virtually every online magazine and journal maintains an archive (usually a complete one) of previous issues.

>>The writer in the Super 8 newsletter is using our editorial as a launching pad for their preoccupations which have



little to do with the thrust of our piece.

I don't need a 'launching pad', and would certainly have picked a less obscure option if I did, but if that's what you'd like to think then fine, and what's wrong with that?

>>It is surprising to find such opinions foregrounded in the newsletter of an organisation dedicated to photo-chemical moving image making...

Really? How is it surprising? I have discussed development of the group website at length in past issues and we've published drawings and sketches and a whole range of work of a non-photo-chemical origin, yet you didn't have anything to say about it then. The group membership is composed of people who work in a variety of artistic fields. This alone makes it entirely relevant to the newsletter, in that it discusses an issue that affects and possibly even interests at least some members of the group. A considerable number of people based in new media also hold a fascination with mechanical film technology, the article was about acknowledging that fact, and hoping the interest and enthusiasm would be reciprocated. What goes into the newsletter is the discretion of the editors, and I think we've covered the topic of how I didn't edit the issue in question.

>>...by implication it attacks the work of the entire membership who continue in film...

If indeed it were an attack on the membership (which it wasn't), it would mean that Filmnotes represented all members of the group. I know that this is not the case.

## Christos Linou wrote:

>>Now they are in the firing line because Filmnotes is not on-line. That misses the point of my article entirely. See the deconstruct for details.

>>The article came across as a personal attack on the Cantrills and an insult to those in experimental film who are not hooked to the web.

See the deconstruct for details.

>>It is far preferable to have a library of



information bound with quality paper. Many other artists prefer good quality art journals and magazines, rather than online, on disk, or printout.

Many 'other' artists also like to read something they don't have to pay money for upfront without seeing what's in it. The above statement also seems to suggest a mode of thinking that online publishing is not of a high quality - on what grounds is such an argument based?

>>The Cantrills are our elders in experimental filmmaking, who are celebrated worldwide and who constantly break new territory in film theory and film art.

Just because they are film elders does not mean they are beyond reproach. How can we genuinely come to a true and informed understanding of their work (or any work for that matter), their ideas, their 'teachings', if we do not question the grounds on which they base their opinions? If someone (regardless of their status) makes a sweeping statement as they have (depending on your interpretation), then they had better be prepared to defend that statement with reasoned, and informed debate, rather than engaging in divide and conquer tactics.

>>We should have been subscribing to Filmnotes to keep them in printing.

Um, most people subscribe to something only if it interests them. In general people are only involved in things that interest them. If subscriptions didn't cover the cost of printing, that tells me that the journal was living beyond its means. No argument with the rest of that paragraph.

>>Activity on the web, unless presented in performance or exhibition format, seems to be a isolated and the response from others does not create a gathering or sub-social ritual.

Actually it does, but in a completely different context. It's true there can't be the physical gathering (usually) that exists in the offline world, but it does still conform to the notion of community. A community (again, as I see it) is in a broad definition, the gathering of a number of diverse individuals around a central idea or focus. Online communities are built around that concept in the same manner in which real world communities are. The

online art community is one example, as indeed are offline art communities. It is isolated in the physical sense, and that's a point against, but then who's keeping score, this is a critical debate.

>>Not enough ram. Constant technological shifts and upgrades are daunting enough, let alone having the funding to match.

So...I take it then that film as we know it has existed since the year dot? That the cameras of today existed centuries ago? What was that marvellous invention in 1965? Oh yes, it was Super 8. But if that wasn't an upgrade, what was there before, and why isn't it's predecessor the stock of choice now?

By the way, web software upgrades are FREE. Shall I rant some more?

>>Computerised art has trappings of being elitist Ahhh, the great 'e' word. Occasionally it is used appropriately, more often though to elicit a particular emotional response from an audience in favour of one side of the debate. The web is without doubt the most democratic medium there is (again, my opinion). In many ways, it is as unrestrained as experimental art in conventional mediums, and it actually bears more similarities to experimental/independent art than most people would care to admit. You do not have to be part of the 'in' crowd, you do not need to know any dealers or gallery owners, you do not need to be producing any particular type or style of work, nor do you need to be on good terms with the editors of a journal, in order to be noticed and proclaimed to the world. Sure, an artist, dancer, filmmaker or photographer (or any other type of creative) can produce their work purely for the love of it, but how will their efforts be acknowledged (if that is indeed their heart's desire) if they don't get out there and show it to someone.

On the web, artists can publish their work without any barriers to people finding them (apart from the 1 billion other web pages out there), and eventually people do find them, and from that, they begin to build networks, or communities, around singular ideas and common goals and tastes. It is a case of the audience finding the artist, rather than the other way around.

>>Digital technology is often only available for those able to afford constant upgrading of equipment necessary to develop work. A digital video camera, can be an important tool, but out of

the reach of many artists.

The software needed to produce artwork for the web can be expensive if you go for the top of the line products, but there are almost always free versions or at the very least substitutes that are free or inexpensive. In many cases the free software is actually better, because the developers are focussed on the product, not the profit.

Digital video cameras are for the offline world. That's not a valid argument about the web, because it's talking about equipment that is a luxury, not an essential item for creative online activity. That's like saying that for a Super 8 filmmaker to truly make Super 8 films, they absolutely must have the Beaulieu 9008. There are tools and there are tools. A decent second hand computer, modem and internet account aren't that much, even for someone on a low income. More than a Super 8 outfit for sure, but once you have those tools, it'll be quite a while before you need to spend anything more on them, if you feel you need to, you're buying into the marketing hype.

>>Traditional screen technology...

The rest of this particular paragraph is absolutely true.

>>The Super 8 film group newsletter is about super 8 filmmaking not the current trends in digital technology.

It wasn't about the current trends in technology. It used those in a broader context as examples of the fact that art is far from dead in this country, but let's not revisit that again.

>>We need to support super 8 filmmakers and challenge and develop current super 8 filmmaking techniques.

Indeed we do.

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## Deconstruct

As this has already gone way past what I'd intended, I will be brief, maybe.

My article in #159 was not a personal attack on the Cantrills nor anyone in the group, though I can't predict the way in which people will react. There is no doubt that it was an aggressive article and that it had at its core, a distinct objective of giving people a jolt and hoping for a response. I am not concerned that people disagree with what I have said, what would've concerned me, is if there had been no response at all.



What my original article was, was an attack on the mode of thinking that Cantrill's Filmnotes seems to encourage (my interpretation of course). That mode of thinking, as I see it, is one of looking backwards to the days before the AFC and before film or media were taught in any way, and essentially saying that nothing of substance has been produced since, at least not to the degree that it used to be. On one level I agree—the fluff that percolates through commercial cinema seems to indicate a lack of understanding of what it means to make contentious, serious films about worthwhile subjects. The wave of Australian films from the seventies puts our contemporary industry to shame, with only a handful of worthwhile films obtaining a cinema release in the last decade or more. It seemed to me though that only works that didn't undermine the Filmnotes theorems about what is substantial and what is not got any coverage. Anything that threatened that little filmic utopia seemed to be often ignored.

In some ways, this mode of thinking is just as guilty of stagnating and destroying the independent film community as any funding body or indeed Kodak Australia's unspoken desire to see the Super 8 gauge into a digital grave. That attitude entrenches a mindset that you must have some sort of tacit approval from people of influence, people from that forgone era who have credentials, in order to be considered worthy of respect and praise. Why should that be the case? If someone in a position of influence says something positive about an artist's work, then that's wonderful, but should it be the key to success or acceptance?

The Cantrill's have made a point about criticising the lack of support shown to them by the AFC et al., and they certainly have my sympathies. The journal no doubt filled a particular need in the film community and in many ways it is a sign of a stagnated (but not dead), culture when first our own group, then Filmnotes are discarded in this way. But, in saying that, the Cantrills have not been members of the group for more than a year now. Decrying the lack of support for their own efforts whilst failing to provide tangible support to other screen culture organisations smacks of hypocrisy to me—just my opinion. I'm sure there are reasons for them not supporting the group, and we can only hope that perhaps they will again see the group as worthy of their support.

I suppose I could've written another piece talking about how the group is still struggling to keep its head above water, both financially and culturally, that it is and has been for some time, at a crossroads, and that it may not emerge from the other side. People may have read it and said "that's a pity", or not. The pity is that I had to write an inflammatory piece to get people's attention.

I personally believe that the Super 8 gauge and the Super 8 Group are good things, and are worth fighting for. I won't go into the lengths I have gone to for the group and the gauge, but in the three years I've been with the group, it's a lot.

A few months ago I started a discussion list through the group website. Its membership already rivals that of the 'group', and with the exception of myself, only two members of the MS8FG have joined the list. Those members are from interstate/overseas. The people involved with this list are freely exchanging practical information about suppliers and service providers, as well as tips for equipment maintenance, testing and repairs. In the past, we've published these queries in the newsletter, asking for a response from the group membership, and all we heard were crickets. As time goes on and it develops, the discussion list may even move into 'higher level' discussions about filmmaking as an art form, and guess what, there'll be an archive as well.

I am not saying that the future is the web and that everyone who thinks differently is wrong, because that's not the case. But we do need to acknowledge that the internet is now a very real part of the current social and cultural scene, and it offers us, as a small localised community, the opportunity to build connections with like minded people and communities around the world, without those connections being channelled through the high brow discussion filters of one small select group. I would suggest that those who felt the original article was an attack on filmmakers and film making, should read the title (and perhaps the article) again. It is a play on computer programming code, which if you look at it for awhile, clearly indicates the focus of the text to follow. So, that's my last rant for awhile, possibly until issue #163, depending on who the bottle stops spinning at next. Was it good for you too, little rabbit?

**Date: Saturday, October 7, 2000**

**Time: 2:00pm**

Plenty of Parking at Alamein Station

# Auction

Bring/view from 12:30

Australian  
**WIDESCREEN**  
Association

**The 1st Australian  
Widescreen Association Auc-  
tion.**

**Cameras, Projectors, Movie  
Equipment, Films, Books,  
Posters, Memorabilia and col-  
lectables.**

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# Cinemedial/Melbourne Super 8 Film Group

Ongoing projects proposal for Federation Square

To follow is the proposal we are hoping to put to Cinemedial. Tony Woods and Ben Ryan have been working on developing the proposal, but would like feedback from the membership before we make any final submissions. In particular, we'd appreciate responses in regards to firstly the proposal itself, as well as to the notion of frequency of these events. We have been unable to decide at this point as to whether monthly, or quarterly screenings would be best suited to a project that will hopefully enjoy some longevity.

## Introduction:

The concept behind this proposal is to establish a Super 8 based exhibition event, on a regular basis, to be staged at Federation Square. It will essentially revolve around the staging of retrospective and curated screenings of a range of Super 8 film, covering a broad selection of styles from historical to contemporary works.

These exhibitions may also include a forum with the exhibiting filmmaker should they be available to attend the event.

One screening which may well be a definite is the SBS eatcarpet award. SBS eatcarpet sponsored the competition component of our festival in 1999, selecting one film for broadcast on the program later this year. We are currently negotiating with SBS eatcarpet to make the award a yearly event, and should have confirmed these details within the next month. The idea of the award is that approximately twenty films will be shortlisted from our Open Screening programs in the twelve months preceding the award. From these, eatcarpet will select a film to receive the award. The shortlisted films will then be screened at the presentation ceremony. We think Federation Square would be an ideal venue for such an award.

The group is frequently invited to compile programs for exhibition both outside Victoria and Australia. In the last twelve months we have sent a program of films to 24 Hour Art in Darwin, and the Small Gauge Film Festival and Buenos Aires University in Argentina. We are presently preparing a program to go to the Week of Australian Film and Culture in Yugoslavia, as well as developing a program in conjunction with Experimenta.

It is also likely that through our small contingent of members in Sydney, that we will soon be curating programs to travel there.

Our members have also been represented at a number of international film festivals including the Ann Arbor Film festival and

the US Super 8 film and Video festival in New York. Renowned experimental filmmaker Ken Paul Rosenthal is coming to Australia for our December screening (Hand Processed film), and to present an intensive workshop on hand processing.

This indicates that there is still a strong demand for alternative film exhibition.

## Proposal:

That screenings be held at Federation Square on a regular basis, and continue as long as there is sufficient public interest. The screenings would combine a number of the successful elements of our Open Screening Program, as well as that of our last festival, held in 1999.

The first component would be based around our festival, for which one of the entrants, Stuart Thomas, performed a live accompaniment to his film with his Jazz fusion band, The Brass Bed. This proved extremely popular with the audience at this screening and was a unique introduction to program of films to follow. The first component of the proposal is to have a live acoustic performance by local musicians at the head of each screening. The intention is that these performances will be accompanied by ambient footage.

The second component will be the screening itself, which will essentially be a retrospective screening based around the work of a single

filmmaker. These programs will ideally be of a duration of approximately ninety minutes. The focus of these screenings will be on the gauge, and its wide range of applications, rather than any particular style or film form. Be they historical/archival, home movies, contemporary narrative, documentary or experimental, we'll be looking to provide the broadest possible range.

Other screenings may include group initiatives such as the Postcodes projects of 1998/1999, or the suburban spotlights, which have begun recently.

## Conclusion:

Testimony to the high level of interest in the gauge and the potential success of this proposal comes from the US, where the Museum of Modern Art in New York staged what was an initially short program of Super 8 films. The response was so overwhelming that they extended the exhibition into 2000, and it now looks as though the exhibition will be extended into 2001. Other successful Super 8 screening events overseas include the Emerald Reels Screenings in Seattle, which consistently draw crowds of up to 600 people to their quarterly screening events. There is also the long running and highly successful Flicker.

Admittedly, the US has a significantly larger audience base to draw from, but we believe a combination of live entertainment, the curiosity value of the Federation Square facility, and the fact that many people still hold a strong interest in the Super 8 gauge will see these programs drawing a large audience from the Melbourne population.

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## Last Open Screening:

Tuesday 8th August 2000

### Light Work—Peter Lane

1998, 18fps, soundstripe, mono 3½ min

### Close Up—Tony Woods

2000, 18fps, stereo cassette 15 min



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## Next Open Screening:

7:00pm

Soundscape by Iain Wilson

7:30pm

Action!

Curated by Rad Rudd

See inside for details.

Followed by the Open Screening. BYO Take-up Reels please.



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

email: [super8@netspace.net.au](mailto:super8@netspace.net.au)

## Become a Member!

For those who are not currently members, joining the Melbourne Super 8 Film Group can provide you with so much more than just a newsletter. As members you will receive discounts on equipment hire, entry to screenings, and the chance to participate in Australia's only film organisation dedicated to the Super 8 gauge. As a recipient of the newsletter you'll receive tips on where to get cheap stock and processing, telecine, forthcoming festivals and Super 8 events from around the world, as well as technical information on equipment use and maintenance.

**Membership is \$45.00 full/\$30 concession. Contact the group at the address below for an application form or download one from the website.**

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# Super Eight

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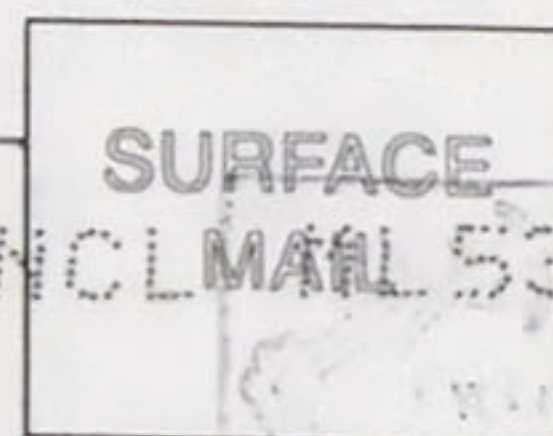
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