

Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE #166 April/May 2001

APRIL OPEN SCREENING, SUNDAY 8TH, 2.00PM
A SUPER 8 FILM AND A PROGRAM FROM VIDEO

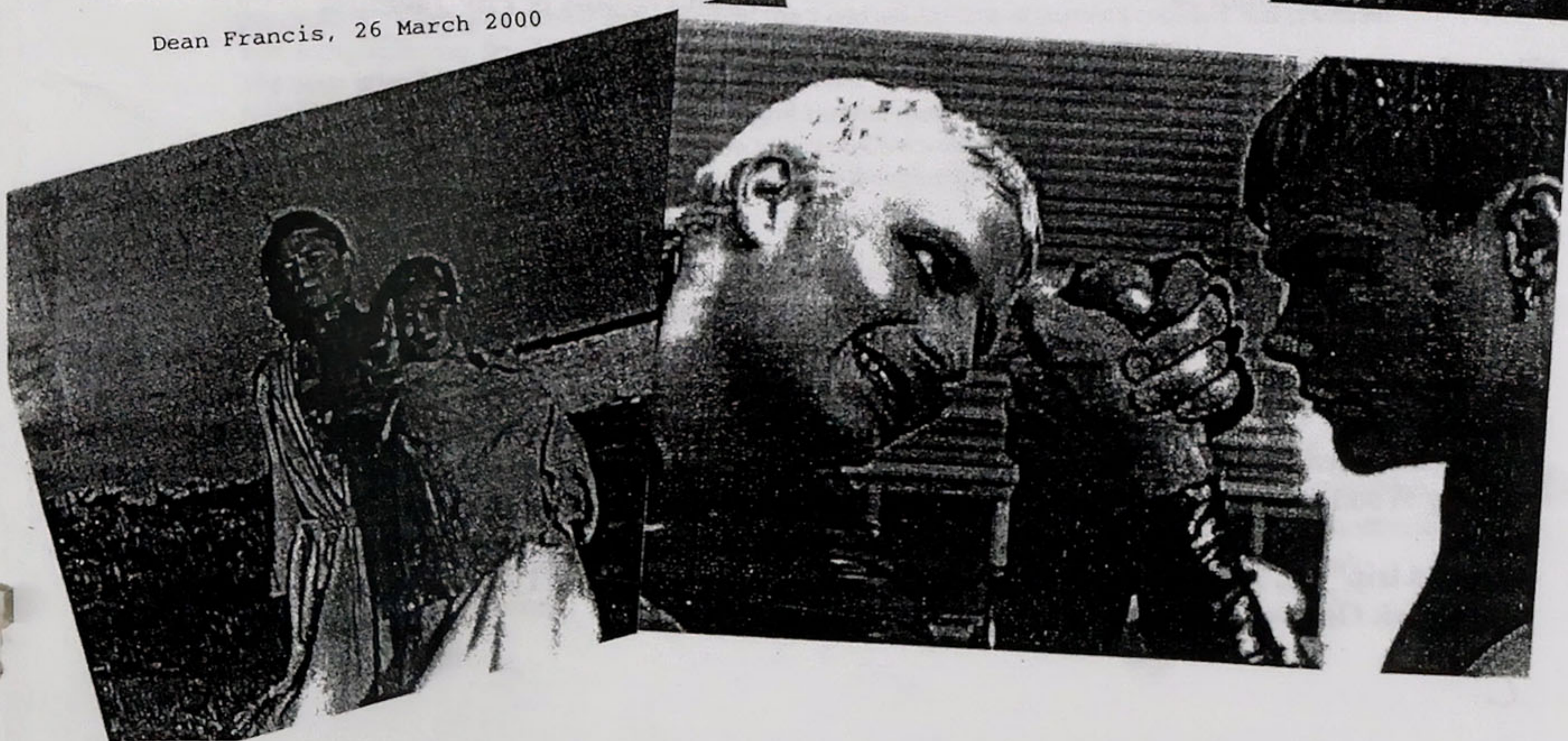
by DEAN FRANCIS (JJ SPLICE independent media)

It's weird looking back at your first film and trying to remember what it was that you were trying to achieve in the first place. *Cult of Beauty* is set in a surreal industrial world where heterosexuality is forbidden and the only inhabitants are latex-clad men seeking casual sex from strangers. The world is filthy and depraved, the characters two-dimensional archetypes with a hatred of difference. The outcome when a heterosexual couple enters the city limits is a forgone conclusion as the players act on their in-bred prejudices with a robot-like predictability. "The Controller", an omnipresent personification of prejudice watches over each scene, taking delight in the resulting carnage. Looking back, it was one of those "fresh out of high-school" kind of ideas where the film world becomes a metaphor for your own repressed state of mind.

More importantly, as a first film, the project presented significant technical challenges which marked the beginning of the endless journey of discovery of the wondrous craft of filmmaking. Using gorgeous Tri-X super 8 film made it easy to create the high-contrast look from which the "visually confrontational" style grew. Grappling with issues of lighting set-ups, caused the over-exposure which shaped the feel of the interiors and the line-crossing shot structure (commended as "brave" after a cinematography award) was completely accidental.

The joys of post-producing on super 8 were endless: measuring out the shots by counting the frames, constructing a sound-scape on an analogue 4-track tape player and then trying to synch it with the camera original (which was, of course, by this point crumbling from all the re-splicing). Looking back from the comfort of a non-linear edit suit it all seems a little surreal. *Cult of Beauty* is a modest film with a simple message, made by a complete beginner. None the less, you have to begin somewhere and this is where I began.

Dean Francis, 26 March 2000



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warning; the white leader separated from the film on 3 recent kodachromes . on 2nd or 3rd time through the projector. Maybe after processing the film they are using a weaker glue or the person splicing doesn't know how etc! From now on I am going to loose a frame and Hama it! T.W.



Experimenta is also proud to launch *Observatory*, a new work commissioned for the Experimenta website. Dirk de Bruyn translates his practice of experimental filmmaking into the digital realm with a glorious homage to celluloid. Mesh and Observatory can be found at:

www.experimenta.org

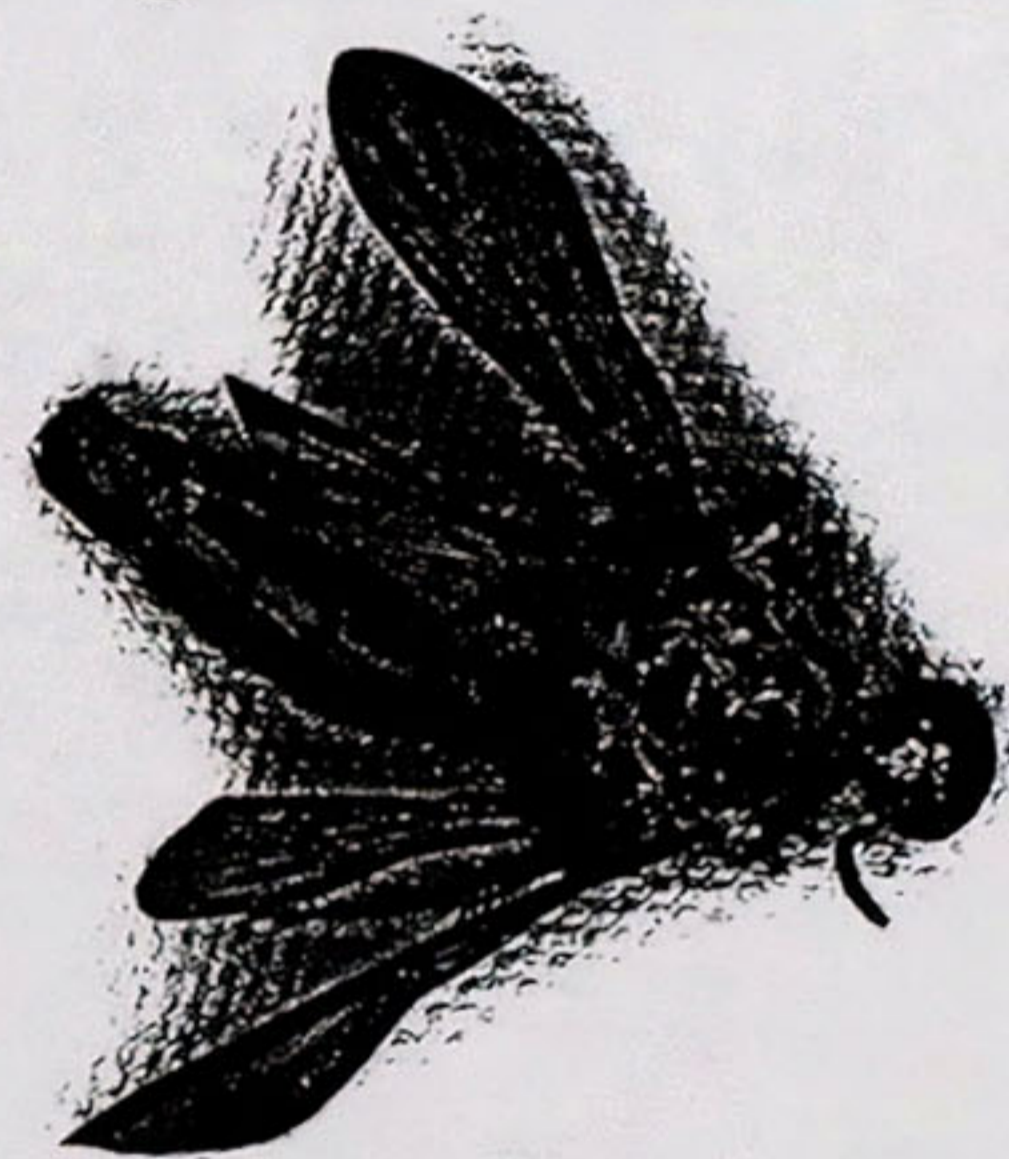
Dear MS8FG Committee,

I would like to express concern and reservations at the new projector arrangements for the open screening. Such a situation may lead to damage of equipment. Committee members may need to be reminded that in the past damage has occurred to equipment as a result of inexperienced and/or reckless operators.

Such a policy really is asking for a disaster.

An alternative could be to train a few committee members/regular attendees and they could rotate on a roster basis.

Keep up the good work,
Past concerned committee member,
Barry Brown



February 11TH Open Screening

"Saving Private Ryan" '98 /01
Shane Lyons 7min 30

"Name is my nobody"(excerpt)
Shane Lyons '01, 3min 30

"The everchanging Zoo"
Ian Poppins '87 / 01, 13min.37

"9999" part 2
Peter Lane'99, 2min

"Indented Head"
Tony Woods, '01, 15min

"Bus trip"'01, 16min.
Nick Ostrovskis



March 11TH Open Screening

"Experimental Film", '93, 5min.
Ian Poppins & Phil Jakubrik

"night / day"'01, 10min
Nick Ostrovskis

"memories are made of this"
Tony Woods '01, 20min.

"soft magenta", '01, 3min
Nick Ostrovskis

"1100", '00, 2min.40
Peter Lane

untitled, '01, 5min.
Andres Caycedo

FEBRUARY 11TH SCREENING: Reviewed by Rad Rudd.

Sadly our first film of the year, a standard 8 probably 17yrs old, didn't make it past a couple of minutes before the splices let go. The remainder of the film refused to thread & we were left with an accordingly cryptic fleet of eerily over-exposed shots of a polo match, or was it equestrian? Haunting shots, I felt. And elusive.

A great film to start the new year off with, Joe Robinson's **EUROPEAN VACATION** (for lack of an actual title). Capturing the much sought after 'sense of adventure' with pans, zooms and tilts to his many European characters, activities, & locations, Joe has fashioned a memorable film for his audience, as much as for he & his travelling companions. Choice music, blues/rock, perfectly complementing, included 'One Bourbon, One Scotch, One Beer' to let us know that he surely was having a good time.

After his hour long film, Joe asked me if I thought it could have been refined or more succinct, but I'm sure most would agree that its raw cutting & narrative only added to its greatness.

The open screening began with experiments by new committee member Shane Lyons. **SAVING PRIVATE RYAN** was a name chosen at random for this perfect experiment. Splice together 7.5-mins of randomly selected 3 to 10-second portions of unrelated film. Accompany this with a score of classical instruments playing 'avante garde'?. The result is something that, like the big bang theory, is anarchical for the most part (and enjoyably so). But, as the aforementioned theory goes, occasionally creatures of some symmetry are produced (humans). And thus, moments in Shane's film bore striking timbres from other planes, pods of life only to be contacted otherwise by the SETI satellite dish. A word of warning - Don't try this at home! Have you noticed how strange Shane has been acting lately?

Back to earth now, complete with alien implants & cavity searches, and the next test subject was My Name Is Nobody, or more appropriately, **NAME IS MY NOBODY**. Shane has cut into 3-second portions a 3.5-minute excerpt from a super 8 version of a Spaghetti Western starring Henry Fonda & Terence Hill. Spliced together, they take this order; - the last piece goes first, the first piece goes second, the second-last piece goes third, the second piece goes fourth. Are you with me, kids? Having seen many Terence Hill films I found the result to be hilarious. Waiting for the moment in the middle of the film, where the forward & reverse time-lines crossed was a joy. Displays of six gun prowess have never been such chronological fun.

What next? A trip to the zoo, of course, courtesy of Ian Poppins. **THE EVERCHANGING ZOO** is a 13.5-min documentary on the zoo and its myriad of creatures. Dr Ian Poppins documents the birds, the amphibians, the proud lions, & our closest living animal relatives (if you're into evolution). As always, a contrast in style to the majority of films screened, Poppins' well-researched mini-documentary entertains & informs. How many sound-stripped rolls has Ian left, I wonder?

The soundstripe channel remained 'on' for Peter Lane's **9999 PART 2**. Part 1 screened at the Sun Theatre last year (with some unintentionally dodgy projector focus). A 2-minute micro-documentary on the events of the 9th of September, 1999, Lane mixes radio news broadcast with S8 motion pictures of the City's trams & people at dawn & dusk to secure as a filmic time capsule some record of this chronological anomaly. Part 2 combines images of the sunlit hours of that day with complementing television audio. A sci-fi moodiness akin to Orson Welles' **WAR OF THE WORLDS** surfaced from my emotional logbook. Tickets anyone, for the next viewing in 98 years time? What will cost of entry be on 9th September 2099?

INDENTED HEAD by Tony Woods is a 15-minute collection of Woodsian observations, the most prominent being a timelapse of Woods at his sound-mixing desk. My God! The composition, the perspective! This was a perfect shot. Each of the 5 odd millimetres of exposed celluloid was crammed with complementing detail. It looked like a projection of 16mm film. An epiphany!

The most brutal of the afternoon's films was Ostrovskis' **BUS TRIP**, which screened at last year's Veg-In. Nick's notes, eloquently communicated by Ingrid Horton, spoke of a Vietnam War veteran who has flashbacks while on a bus trip. A tough film to watch, Ostrovskis has fashioned a film that is descriptive of the war experience; - appropriately grey, a mesh of thoughts & emotions. A unique & unpleasant film, **BUS TRIP** is, appropriately, no picnic.

A wonderful collection of films. God dammit - I'm excited!

Quote, Unquote.

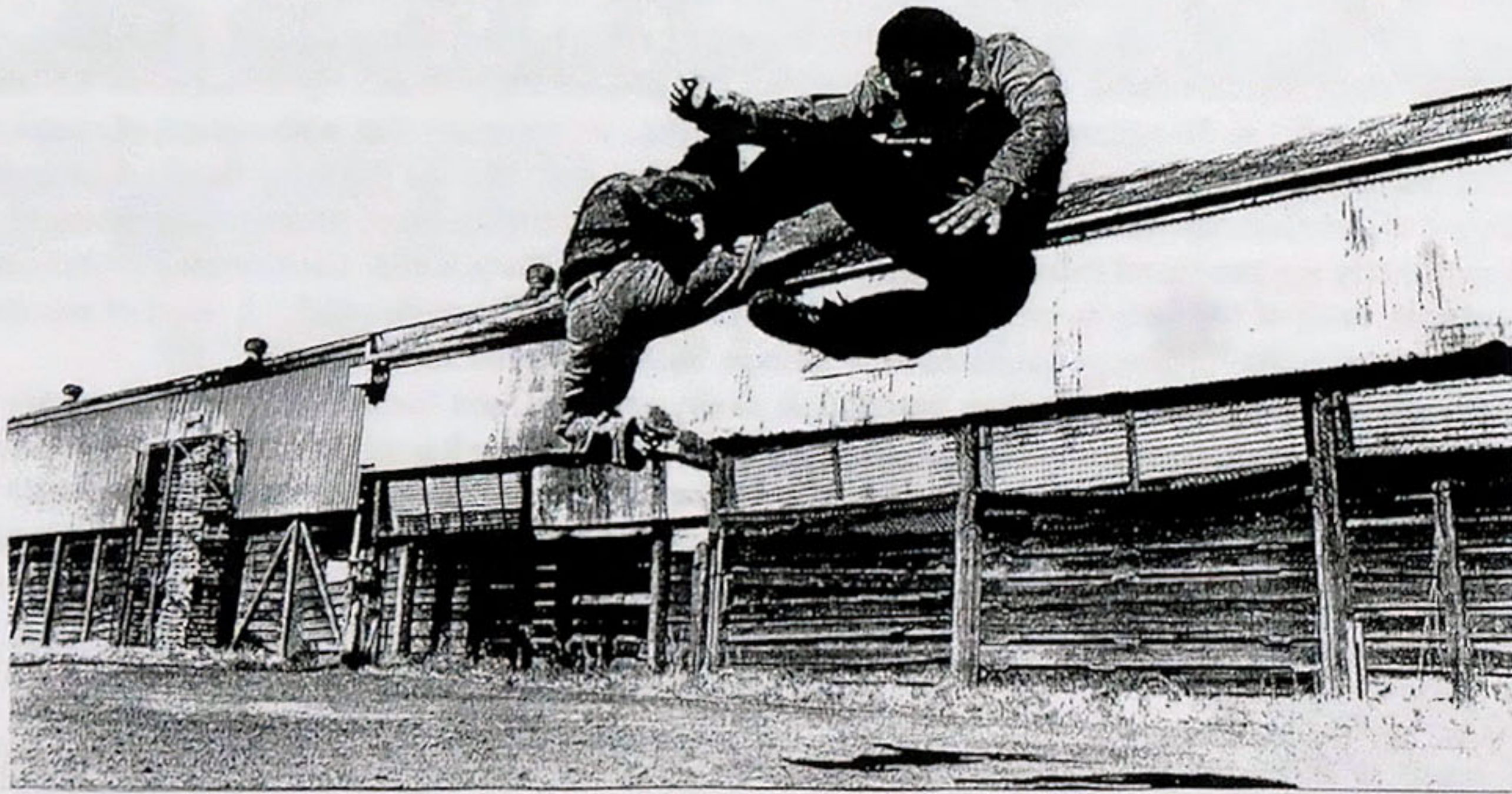
A quote I think worth repeating, "Have you ever seen an inch worm crawl up a leaf or twig, and then clinging to the very end, revolve in the air, feeling for something to reach something? That's like me. I am trying to find something out there beyond the place on which I have a footing." (Albert Pinkham Ryder (1847-1917.....American Romantic painter. Almost his entire production (about 150 canvases) has already cracked, yellowed, or blackened, but are wonderful works to behold and admire. T.W.

THE ART OF ACTION

ACTION IN THE MAKING

By M. H. LY and RADRUDD.

ON Action Film-making.



“Action is not about violence, though it may portray it. We have a preconceived notion that action films promote violence, but in actual fact it is a style of art in motion, making an action film involves artistic choreography and specialised techniques by a creative individual.”

By M. H. LY.



The need for REEL ACTION;

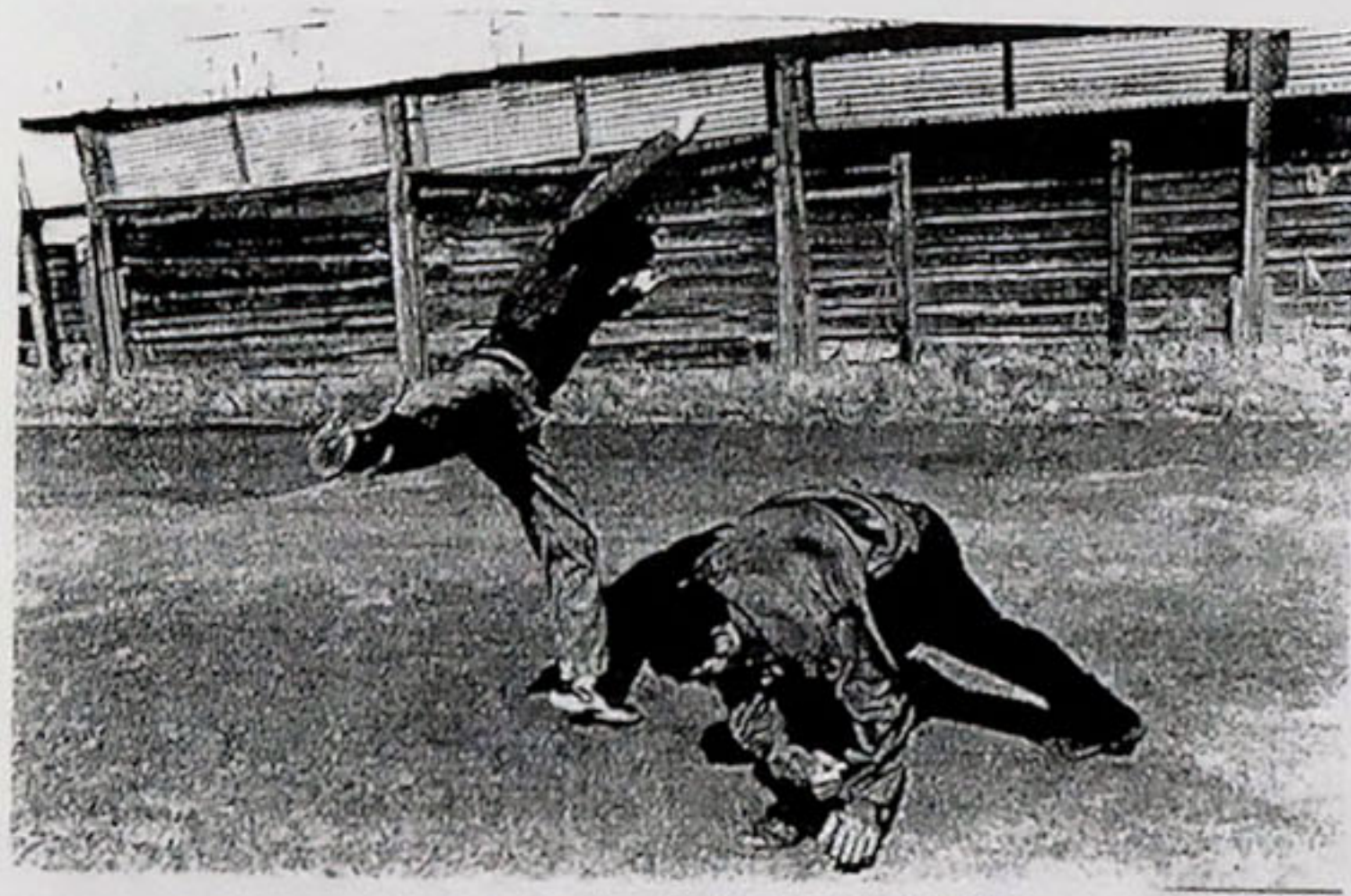
● Lights, Camera, ACTION!

For a long time, the Super 8 filmmakers had always enjoyed making art films, it was only recently that another art form have emerged; the art of action filmmaking. Now filmmakers and audiences alike can have and enjoy the best of both worlds, combining art with action. I personally believe that the action side to film(s) brings out another dimension, it's like adding spice to your food; I think fast paced action is what grabs people's attention. For instance, in real life, a police officer's chasing someone down a street, for me that'll immediately take my full attention and it's the same in film. Action - a change, something different, something exciting and something fun.

There are always two sides to a coin, I also believe that in anything we do should have balance, and it brings about equilibrium. This style of filmmaking is not about violence on the screen, that is not the point; it is the sheer creativity of it all that interests me.

I'd always enjoyed mainstream action films, people using their physical abilities to battle it out with one another on the screen, flying fists and spinning kicks.

For me personally, at the end of the day, my goal is to just let my audience enjoy the moment, and take them away from the everyday world for a slight time. My belief is that we don't always have to appreciate film as art, instead, something fun for everyone.



Spinning fly - back kick.



Leg swiping and soaring for action.



Surrender or face the bullet.



Bad guy (Kim) is taking flight.

VIDEOS SCREENED ON 16th FEB
@ the ERWIN RADO

1. **SUBURBAN HERO** by Matthew Rees

You can relax knowing that this guy is out there patrolling the streets.

2. **ROUGH GEOMETRY** by Nick Ostrovskis

Scratched black emulsion. Geometric shapes zooming forwards.

Accelerating. Japanese Shinto calligraphic shinto style patterns conclude.

3. **THE EXCHANGE** by Victoria Armytage

A man and a rabbit exchange their burdens.

4. **UNTITLED** by Miles Bennett

Tony Woods in his studio captured on miniDV & randomly cut together on computer.

5. **LIGHT DURATION "A" & LIGHT DURATION "B"** by Tony Woods

An observation of light streaming through a studio window.

6. **DR FINKELSTEIN HAS AN IDEA** by Dee Hannan - Pimple Productions

Short animation. Thoughtful.

7. **BOWLING** by Dee Hannan - Pimple Productions

Short animation. Like WOW!

8. **DESERT** by Pimple Productions

Vignettes & a Western accompany a Spudcake song.

9. **HAMBURGER** by Victoria Armytage

A couple rob a hamburger shop, with singular success.

10. **BATTY IDEA** by Ingrid Horton

Surreal trip into the literary cave of one's mind.

11. **LOVE STORY** by Huu Tran Productions

A young lady hires some help to 're-align' her partner's priorities.

12. **I AM TAD McCracken** by Farce Films

A man walks, reflects chronologically upon the events that brought him to this point in time, & consequently alters his career path.

13. **RAD RUDD INTERVIEWS TAD McCracken** by Matthew Rees

Short interview captured after the filming of 'I Am Tad McCracken'. Altered due to current legal proceedings.

I would like to advertise a couple of items for sale:

~~Manfrotto Tripod 144 \$300 one~~
Grundig reel to reel tape player/recorder plus sound reels - any offers?
Fujica Standard 8 camera in leather case - any offers?
In Melbourne, call 9495 1816 or email: ote64@bluep.com.au

The Influence of Anxiety

KEN JACOBS'S PRIMAL DREAMS

BY PAUL ARTHUR

Ken Jacobs was not born yesterday. For over 40 years he has been jump-starting rebellious energies at the cinematic fringes as a filmmaker, teacher, administrator, programmer, and, since 1975, the inventor and jazzlike soloist of spectacular "Nervous System" performances. Working the controls of a two-headed analytical projection device, Jacobs executes stuttering frame-by-frame excavations-cum-reanimations of short pieces of "forgotten" movies, often dredged up from the era of cinema's birth. Believing that our culture already has far too many extant images, he leisurely revisits an assortment of "primal" scenes in order to unleash little shards of beauty, terror, sexuality, and other desiderata concealed by the full-speed tyrannies of movie camera, commercial projection, and generic convention. Although the range of imagery and subjective experiences available in this para-cinema is incredibly varied, the films share a common fascination with the metaphysics of fusion and eternity. Or to put it less grandly, Jacobs is a master of visionary mindfuck, a combination of Dr.

Frankenstein ("It's alive, it's alive!") and Dr. Freud ("Yes, and what else do you see?") in the guise of a Jewish immigrant dealer in dusty remnants.

On the occasion of the theatrical premieres of *Ontic Antics Starring Laurel and Hardy* and *Un Petit Train de Plaisir* (Anthology Film Archives, December 14 through 22), Jacobs, rarely at a loss for words, reflected on the deeper motives behind his idiosyncratic method. For starters, the materials he chooses are in no sense the product of a conscious, academic rewriting of film history: "I never look for things: Things say to me, 'Do it,' and that's it." Discovering the classic 1929 L&H *Berth Marks* as much needed comic relief while recuperating from a serious heart attack, he only later realized that the film was made within a couple of years of his own birth, "the real time of my coming into the world." Thus the wacky-horrific birth imagery teased out of a passage in which Ollie emerges from a tangle of upper-berth bed linen, assisted by Stan's slapstick midwifery and eerie female screams from the original soundtrack, is just the sort of psychic "accident" cherished by a devout believer in chance. As is frequently the case in the Nervous System universe, the effect produced is of a grossly overdetermined rebirth—encompassing the original footage, its mechanical "delivery," and uncanny on-screen events. Fittingly, it is preceded by a metaphoric death as L&H appear to pummel the "corpse" of a bass violin case before boarding their train.

Jacobs is forever forging ontological marriages that lurk behind his image-sources:

birth/death, mechanical/organic (he reminded me that film stock is composed of "animal guts"), landscape/human, male/female, and, not least, performance in cinema versus performance of cinema. In this light, it is possible to connect recent Nervous System pieces—including a suggestively titled *The Marriage of Heaven and Hell (A Flicker of Life)* (1995)—with Jacobs's earliest adventures in film performance, starring the brilliant but notoriously recalcitrant Jack Smith. Just as Jacobs, in avant-garde landmarks such as *Blonde Cobra* (1958-63), parlayed Smith's manic resistance to order and directorial control into eruptions of unconscious shtick, he now collaborates with long-dead comics to reveal inchoate elements in their art. This process is especially obvious when the bodies of Stan and Ollie are transformed into a gyrating, self-copulating two-headed beast.

For Jacobs, the now antiquated technology of railroading collides with the now antiquated technology of cinema in a series of "train works" that includes *Un Petit Train de Plaisir*, adapted from an 1896 Lumière Brothers trek along a Paris street, as well as *Loco Motion* (1996) and *Georgetown Loop* (1997). Representing the flip side, as it were, of his handling of the human figure, excursions into ancient locomotive movement tend to unseat the stable contours of landscape and architecture in a frenzy of shape-shifting metaphoric fusions, during which the viewer is likely to see everything from giant wombs to A-bomb explosions to hideous monsters. ▣

AN INTERVIEW WITH.....BILL MOUSOULIS -

THE SHORT ANSWER IS....

Rad Rudd asks Bill Mousoulis, Melbourne filmmaker & co-founder of the MS8FG, 10 almighty questions. *Is there an unknown fact about starting the group that current members might be unaware of?*

Where are your parents from?

My parents are from the mountains and the seas – my father from Mt Olympus in Northern Central Greece, and my mother from the island of Icaria (which was the base Icarus flew from – more metaphors). They are currently in Abbotsford.

Favourite film from Greece?

VOYAGE TO CYTHERA, by Theo Angelopoulos, 1983, a poetic, lyrical film about an old man returning to his village in Greece after 30 years in Russia.

3 favourite films seen at the MS8FG?

This is surely an impossible question, practically asking me to nominate my three favourite Super 8 films ever! (for most of them would have played at the Open Screenings at some stage). I'll cheat a bit by nominating three films that were REVELATIONS to me at the screenings, film I wasn't expecting.

CINE ANGST CINCH by Jim Bridges, around 1992 I think. An acutely personal, beautiful and moving home-movie narrative epic. In one hit I was introduced to Jim's life, and the music of Loudon Wainwright III. Amazing.

UNTITLED by Matthew Rooke, around late 80s? Sorry if details are sketchy here, but I remember this as a free-flowing film with some great use of abrasive punk music on the soundtrack. For me, typical of the best of student work – fuck the rules, let's just film.

A REST FOR MY HEAD, A REST FOR MY EYES (or some title like that) by Daniel Kotsanis, around 1996. When Daniel screened this film, he did all kinds of things with the projector – have the image out of focus, throw the image around the side walls, roll the film backwards. A sublime anarchist.

Why did you start the MS8FG?

For me, films are made to be shown. At the time (1985) there seemed to be a few Super 8 film-makers around, but no regular venue for them to show their films. I wanted to unite the film-makers.

I was the main person driving the formation and administration of the Group, but there was a committee to help me, and the contributions of Sarah Johnson and Matthew Rees in particular were considerable. Still, even as late as August 1986, the committee didn't want to stage the 1st Melbourne Super 8 Film Festival, believing that the time wasn't right. I staged the event myself, with \$800 of my own funds, and broke even with some good attendances (if you look at the program for the festival, it says "Organised by Bill Mousoulis").

Between spending your time with the senseofcinema website & organising the MUFF S8 screenings with Shane Lyons, have you any personal film production(s) on the boil?

Computers have sidetracked me a bit the last two years now. I'm planning a return to film-making though. I'm writing a feature script in May, and then making a no-budget feature from September.

What do you think are resulting changes to narrative structure of films due to recent screen technology changes?

At the mainstream level, there have been substantial changes to both the narrative and feel of recent films. Computer games and computer graphics have altered, respectively, the emotional density of narratives and the nature of time-space co-ordinates. Look at THE MATRIX or RUN LOLA RUN. Characters are now "types" more than ever, and they defy not only gravity but reality.

Are there changes in narrative structure occurring regardless of technology?

yes. In art (house) films, which don't rely on technology, there has been some bold experimentation going on. Iranian cinema is at the forefront here (Kiarostami especially, but also Mehrjui, Panahi, the Makhmalbafs). And then there's the Hong Kong master Won Kar-wai. I urge everyone to go see his current release IN THE MOOD FOR LOVE, which has the most fascinating

Can you describe on of both the joyous & the not-so-joyous moments in filmmaking?

The joys of film-making are plenty. one of them – to edit a scene and then play it back to yourself. This is the only time a film-maker gets to experience that scene for the first time.

Not-so-joyous moments? There's a few of those also. One of them – to slave away for months on a project only to be turned down when going for some funding for it.

Which do you spend more time looking at:- a computer screen, television, cinema screen, or real life?

Real life, but not by much – I look at the computer screen for about 5 hours each day (on average).

Thankyou for your time Mr Mousoulis. We'll keep an eye out for your Novadose screening of DESIRE in the coming months.

To which Bill replies, "WED, MAY 16 @ 7:00 pm at the NOVA. SEE YOU THERE!!"

In the next issue of the newsletter Rad will interview Bill's co-founder of the MS8FG, Matthew Rees., who has experience with the digital format, acting, & old Moon face, Burt Newton, and the BURTWAYS.

Ken Paul Rosenthal's Tips on the filming of photographs from the Telephoto discussion list (telephoto@listbot.com)

- 1) Don't shoot on the macro setting as it may cause vignetting. This affect is most likely due to the lens hood being picked up at the corners of the frame. Better to identify the shortest focal distance on your lens barrel, then set the camera back a few inches FURTHER from the photo. This way, you'll have a bit of leeway to rack the lens barrel back and forth to achieve the most critical focus.
- 2) Attach the photo to a surface which is perfectly perpendicular to the camera lens. Make sure the photo is 100% flat against whatever surface it is attached, NO TAPE LOOPS BEHIND IT! The photo should be on a matte black backround to absorb light, and NOT be printed on glossy paper (so as not to reflect light). If the photo has a white border, it will be easier to crop it in order to fill the frame, or you can leave a little white around if you'd like as an aethetic choice.
- 3) THIS PART IS IMPORTANT: Take a 3" long piece of 3/8" wide white PAPER tape (NOT masking or gaffer tape!!!), and use a sharpie to blacken half of it lengthwise. AFTER the ink dries, position the tape in the center of the photo at an angle which is perpendicular to the split screen line in your viewfinder. Focus on the edge of the tape--either the black or white side, whichever is most visible. You'll be in perfect focus when the two halves of the tape image as seen in the split screen align. Don't forget to remove the tape before you shoot!

(This same focusing method can be used when rephotographing a TV monitor, whose image may be difficult to focus on due to the screen's fuzziness.)
- 4) Clamp your two scoop lamps from the hardware store with 100 watt bulbs onto tripods or chairs, and set them at 45 degree angles to the photo. They should be at the same height as the photo and camera. Adjust the angle to accomodate for glare and intensity to get proper exposure on your light meter. You can adjust the distance of the lamps to the photo, or change the wattage of the bulbs. Don't forget to set the filter switch to tunsten on your camera.

Have fun, and good luck!

B

THE LIVING ROOM

Directed by Michael Snow

Anthology Film Archives December 3

If Michael Snow's 1967 landmark avant-garde film *Wavelength* is like a Hitchcock movie with the narrative pared away so that only the suspense remains, then Snow's latest work, *The Living Room*, bears comparison to Cameron's *Terminator 2* and Cronenberg's *Existenz*, commercial films that deal seriously with the anxiety produced by the transition from the industrial to the digital age. It's doubtful that this association will appeal to Snow, a Canadian visual artist and jazz musician who claims to have no interest in Hollywood.

The Living Room is a 20-minute excerpt from the still incomplete *Corpus Callosum*, a film that Snow has been working on for the past five years. The basic material was shot on 16mm film and then digitally transformed frame by frame, a slow and costly process. If the rest of *Corpus Callosum* (the title refers to the band of fibers uniting the two hemispheres of the brain) is on a par with this single section, then the film, like *Wavelength*, will be one for the history books. (Another fragment of *Corpus Callosum* is included in a show of Snow's recent visual-art work at the White Box Gallery in Chelsea, opening November 30.)

Opening on a close-up of a TV screen, the image quickly widens to include the eponymous living room, decorated in blocks of color—a green wall, an orange floor, a mustard sofa—that would make most art directors puke. The room is occupied initially by three beings, each with its own ambiguities. On the floor next to the TV is a stuffed fox, which, though unmistakably dead, has a more lively visage than any of the humans in the film. Only the fox will remain unaffected by the digital storms that soon overtake the room's human inhabitants and decorative objects, causing them to appear and disappear in the blink of an eye, or morph in shape and size, or dissolve into blobs of electronic protoplasm.

Seated on the couch, and totally absorbed by the image of drifting clouds on the TV screen, is a person of maybe 12 or 13 whose sex, like that of many preadolescents, is not immediately discernible to the outside observer. (He is, in fact, the filmmaker's son, Aleck Snow.) Standing motionless to the left of the couch is a naked, very pregnant woman whose body evokes the ontological question: Is she one person or two? Not actually inside the room, but reflected in a mirror on the back wall, is the filmmaker, who issues occasional directions—most having to do with the re-arrangement of the many objects hanging on the wall. Like everyone else, the filmmaker seems unaware of the chaos around him.

The first digital storm is set off by the appearance of a man—the third term in the nuclear family—who is almost immediately subjected to the indignity of being gradually whited out from the tip of his shoes to the top of his head. I won't give away the climax of the film, except to note that it involves a new person on the scene, who embodies the collapse of sexual difference and the fixed identities on which this nuclear family bases its existence. Like much of Snow's work, *The Living Room* is strewn with sight gags. Provoking nervous laughter, they are a flimsy defense against an anxiety about the instability of meaning itself—an anxiety exacerbated by the infinitely mutable images of the electronic age.

BY AMY TAUBIN

138 VILLAGE VOICE DECEMBER 5, 2000

STARTING SOON
TUES. MAY 15TH5.30...7.30PM
EXPERIMENTAL/HANDPROCESSING COURSE
C.A.E....TUTOR...MOIRA JOSEPH
ENQUIRIES KATE...9652 0669

The Sydney scout speaks out!

Wide slow streets
Edwardian cottages
Sleepy snaking trams.

I walked up the slight rise of Collins Street to the city centre, pausing in the maul to catch my breath. I had arrived in Melbourne to meet the folks of the Super 8 Group. I had been the invisible Sydney scout for 3 years. Yes, I too was a cult member, one of those secret handlers of non-reversible, chanceless Super 8 film. To Melbourne I had smuggled down 3 of my short subversive flicks. Ingrid Horton was my host. She and her partner David generously put me up for three days in their Ivanhoe retreat. I wandered for two days, searching for inspiration in the art galleries and cafes. The days were long and enjoyable. Sunday arrived and my anxiety peaked. I was going to meet the Group! David pulled the car to the side of a nondescript industrial road. Where was the Group! thought? Across the road he pointed-nirvana- The Irwin Rado Theatre, I enter through onto the red carpet of a celluloid paradise. The heavenly white screen burnished with flourishing pot plants beckoned the followers. The chief priest Tony Woods met and blessed me with mythic stories of Whiteley and I was inducted onto the door, in this way I meet the warm and friendly characters of the Group. When the congregation was seated the projector fired up. The ceremony of Super 8 began in a celestial flickering of light! What followed I cannot describe. The experience of a Super 8 screening is a sacred thing and cannot be spoken of. All I can say is that I returned to Sydney cleansed of all impure technological thoughts, my commitment to Super 8 renewed.

Gordon Snow.

DESPERATELY WANTED
BATTLESTAR GALACTICA
on Super 8 or 16mm film will pay 100-150 for
full movie on Super 8 or up to 200-250 for
full movie on 16mm. good condition only call
9774 3672 and leave message.

To The M.S.8.F.G.

Sorry I couldn't make it to the planning meeting on the 21st Believe me I wanted to, anyway hope it all went well and that the group will only get bigger and better in 2001.

In reply to some comments Tony Woods made (Issue 164 December 2001) I do read the newsletters and keep them in a file, I would also like to put in a article or two. If I had anything of interest to the group, right now all I could give you is the reason I use Super 8, not really that interesting to other members.

As to not attending the meetings or open screenings I'm just too far away. I'm only a few stops from Frankston and trains and I do not mix well. Same reason applies to being on the committee, well that and the fact my brain don't work that well. So T Woods don't take my lack of appearance as a lack of support. if that were the case I would not have renewed my membership. I will however do some sniffing around my local councils to see if there is any interest in maybe hosting an open screening out here and let you know the results.

I recieved the new newsletter the day after wrighting the above thought I'd add a few comments. Unfortunately I have to agree with what Shane Lyons said in his last paragraph.

Idon't think the M.S.8.F.G can continue with Super 8 as it's main base of support as a lot of people still see Super 8 as just a "Home movie thing". I've seen the looks on peoples faces when I mention I use Super 8 film and just know they've put me in the same basket as train spoters. (SHUDDER) I think Shane is right to suggest combining media. Std 8, S8, 16mm and even Video. Personally I use S8 because it's totally hands on. When you make a film, you MAKE a film. Not this electronic inside a computer, and the monkey flips the switch Video shit. (OK I've had my bitch for today.) Better brains than mine are needed to run this group and they need the support of every member to keep it running. So to those who don't take this group seriously I say either get your thumbs out of your asses and help or get the ---- out and stop wasteing the groups time. This includes me as well. As soon as I can I'll be in with my films of the air show at Avalon plus a film from inside a helicopter that I took at the Moorabbin air show in 99. To all those people who have kept the group going over the last 15 years. FANTASTIC JOB people and THANKYOU ALL.

Dave

Pipe Dolly 4 hire

pipe track length: 2mt to 15mt

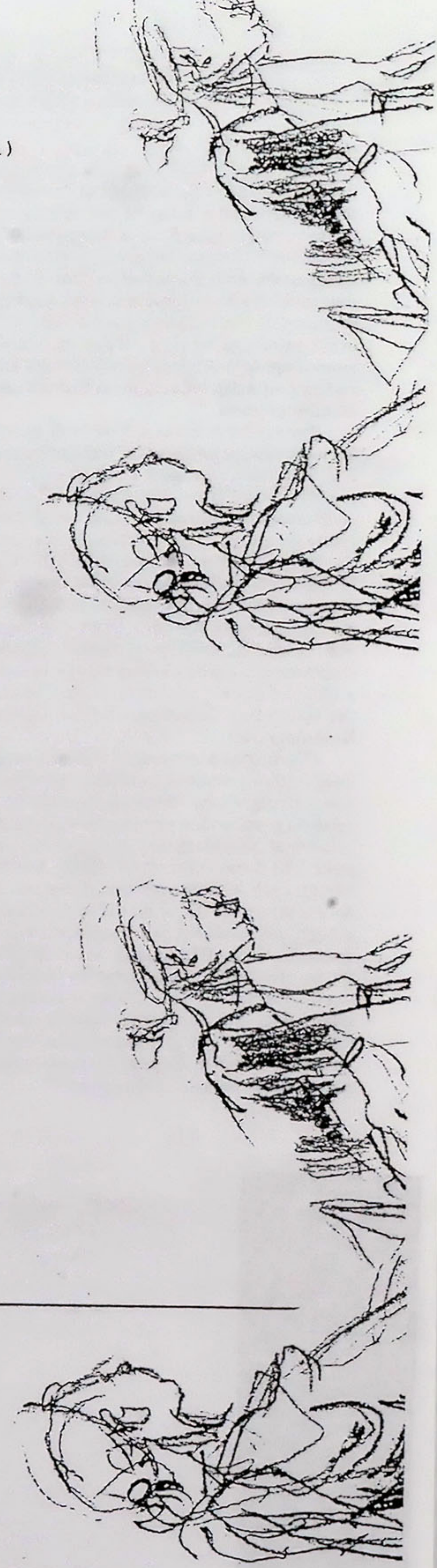
platform dimensions: 1100mm x 1100mm


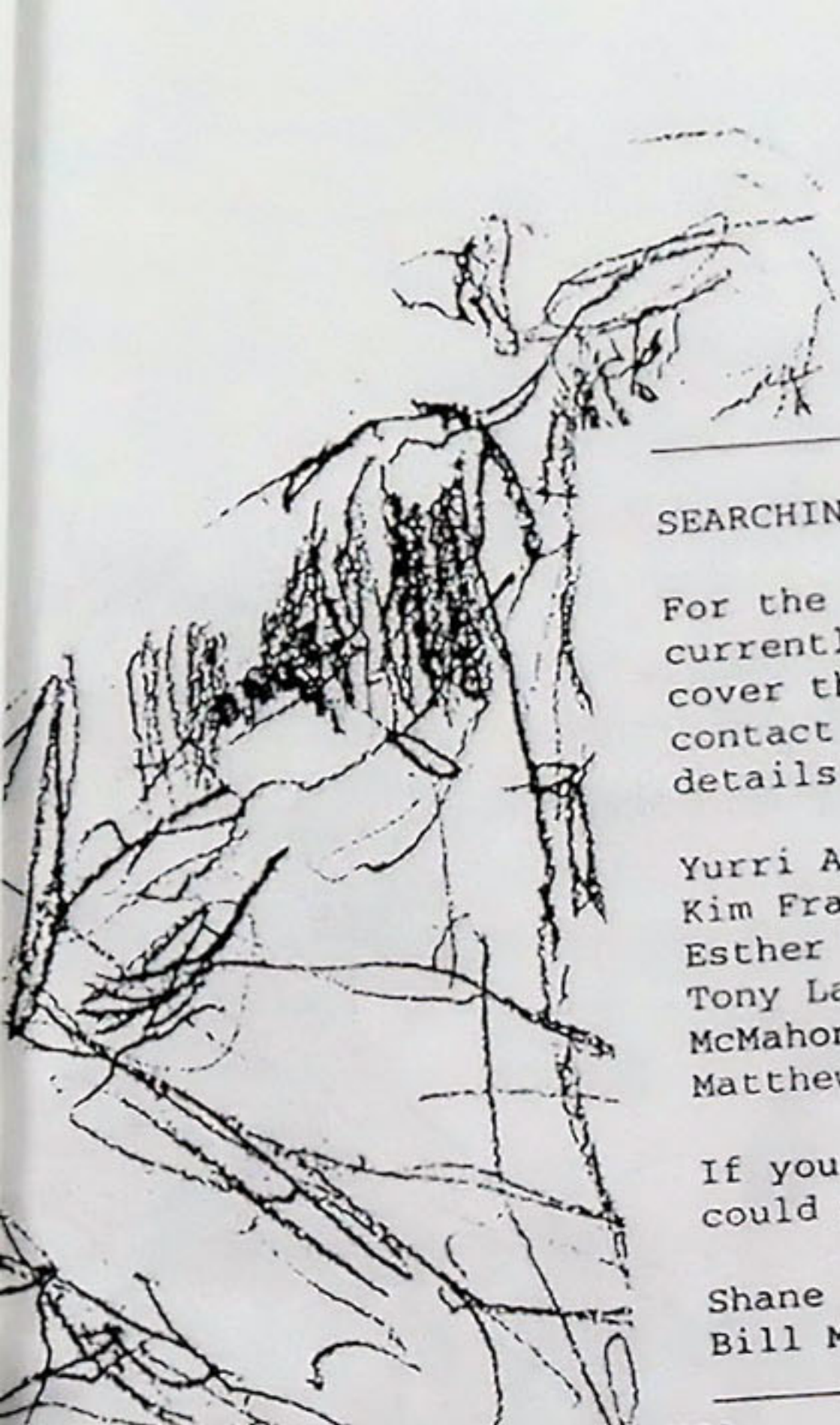
daily rate:

MS8FG members \$ 40

other \$ 50

contact Travis: 9376 9168 or 9388 8303





SEARCHING FOR MISSING PERSONS, AKA SUPER 8 FILM-MAKERS

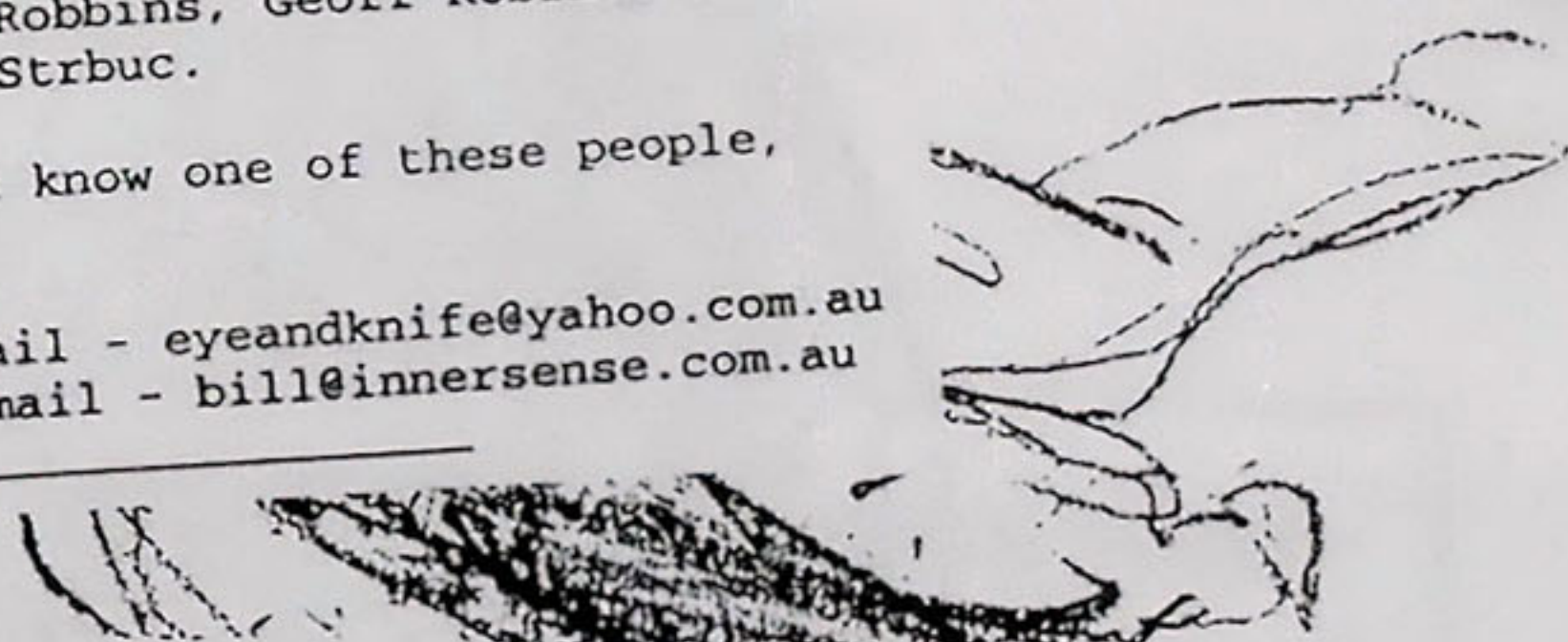
For the 2nd Melbourne Underground Film Festival in July, we are currently curating an extensive Melbourne Super 8 retrospective, to cover the last 20 years of this glorious cinema. We would like to contact the following film-makers, for whom we don't have any contact details:

Yurri Azic, Lucian Chaffey, Julian Dahl, Nick Donkin, Andrew Fitzroy, Kim Fraser, Mark Freeman, Tanja George, John Graham, David Haberfeld, Esther Haskell, Les Hillis, Cathy Hoare, John Jolley, Daniel Kotsanis, Tony Lawrence, Jennifer Leggett, Ian Macintosh, Craig McGee, Anthony McMahon, Mehmet Raif, Walter Repich, Ian Robbins, Geoff Robinson, Matthew Rooke, Natasha Stellmach, Jordan Strbuc.

If you are one of these people, or if you know one of these people, could you please contact either -

Shane Lyons phone - 9481 6051
Bill Mousoulis phone - 9417 5538

email - eyeandknife@yahoo.com.au
email - bill@innersense.com.au



MARCH 11TH SCREENING: Reviewed by Rad Rudd.

We opened with the **Double Helix** films shot by Tony, Vic, Rad & the Double Helix science club crew. They were essentially first films, hence they were rough but they had the enthusiasm you'd expect when first-timers get their hands on the Super 8 camera. A couple of the members & their parents were in the audience awaiting their starring roles or works. One family stayed on for the whole night.

This was great, but it did concern this OFLC-fearing reviewer because there is subject matter that can crop up in previously unseen material that may upset some people. Of course this didn't occur, & I know that most filmmakers can judge what will & won't upset folks, young & old. However, if the stuff hit the fan, the buns of the group would be in a sling, big time. The same occurs now that we have a young member in the group. Everything in the newsletter must be responsibly written, or at least carry a 15+ tag. Enough whingeing from this doomsayer, right?!. Andres Caycedo's **untitled film** was a well-shot visual documentary of South Australian landscapes, roads, & coastline. It is great to have new filmmakers display their works at our screening & Caycedo's film is a welcome addition. City-bound folk like myself, find these outdoors films a great release for that yearning to ride the white line - I can afford neither a car nor powdered mind-altering substances.

Gordon Snow's **three animations** reflect his development in the field. Each was thoroughly interesting & enjoyable, displaying a touch for the tender & surreal. His animated layers of painted design on a canvas were one of the highlights of his varied techniques.

Experimental Film by Ian Poppins & Phil Jakubrik is a classic, offensive-if-you-take-it-the-wrong-way, laugh. One must admit that Ian shoots fine examples of the 'arty' films that he so casually mocks. I can imagine that first timers to the screenings who didn't know Ian may have been offended (or highly entertained, as it seemed on the night).

Night/Day by Nick Ostrovskis is another fine work by a master of time-laxatives. Hang on, it's a bloody classic. See the city at play throughout the day, and throughout the night, through the eyes of Nick, in black, in white, high atop the high-risers. Engaging.

In Memories Are Made Of This Tony Woods takes a look at his family history through multiple projections of super 8 & slides. Tony says his films reflect the days of radio, when one listened continuously to a single voice & plucked from it each & everything valuable, unlike today where there are more tempting channels of multi-media available than things to present on them. One must exercise that old-fashioned skill of patience when watching Woods' work. The combining textures & narratives are the rewards that come from his work - slowly they come, but they are undeniably there.

Soft Magenta & 1100 were short works by Nick Ostrovskis & Peter Lane, respectively. Nick's experiment with focus & colour, & Lane's micro-chronicle concluded the afternoon's screening on the resounding notes of exploration & documentation.

I'm still excited!



SOME COMPETITION FOR THE MS8FG?

GREENFILM presents a social night designed to offer a support system to budding filmmakers. It launches on **Tuesday 3rd April 7pm at DE BIERS (279 Flinder's Lane, Melbourne CBD)**. It aims to provide a social network & the opportunity for participants to develop partnerships, crew their films, sell or buy second-hand equipment and so on. Guest speakers will provide a short insight into issues & topics affecting those present, however, the emphasis will be on **creating an atmosphere that encourages the exchange of ideas over a few drinks**. It is open to all involved or wanting to be involved in the film industry – from hair & make-up artists to writers to animators to documentary makers – or simply those wanting to discuss the merits of the last film they saw. It will continue at the same time & place on the first Tuesday of every month.

PEACE

FILM GIVEAWAY IS SPONSORED BY THE MOVIE REEL VIDEO LIBRARY. Each audience member for the next three screenings will go in the draw to win a roll of Kodachrome 40 super 8 film. The winner will be drawn before the screening starts. **GOOD LUCK TO EVERYONE !!**

MOVIE REEL!

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MAY13TH OPEN SCREENING
SUNDAY

Next Open Screening:

2.00PM ERWIN RADO theatre
members/non members
are invited to

bring along a super 8
time lapse film
or
an
animation film

SUNDAY, 8th April
ERWIN RADO Theatre,
211 Johnston St, Fitzroy.

2:00pm

a super 8 film
plus video

Dean Francis

followed by

the Open Screening

BYO take-up reels please

ISSUE 166

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

email: 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.

**Layout by: Mostly Tony Woods and a little Victoria
Armytage. rock an roll**

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Super Eight

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SURFACE
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