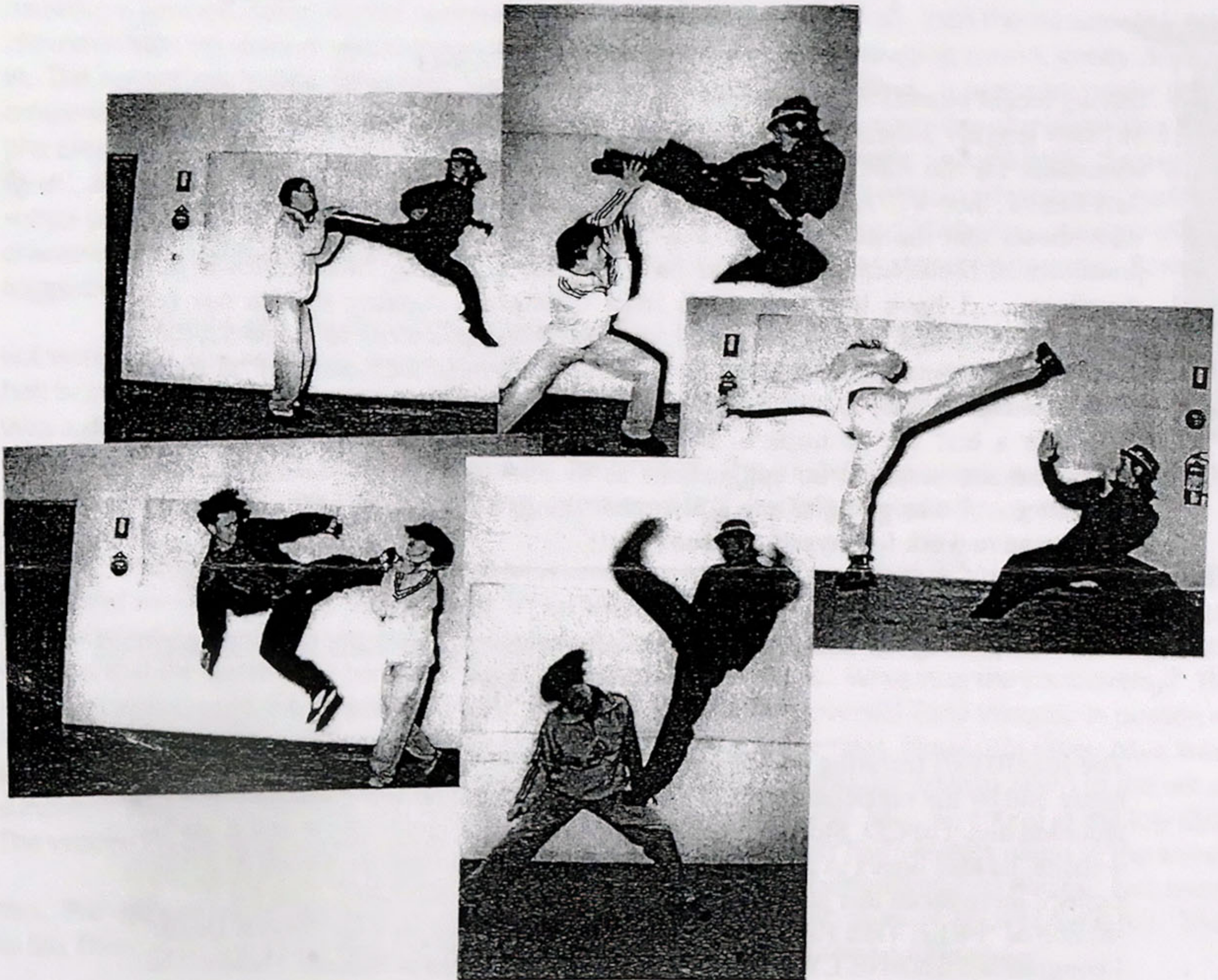


Super Eight



— Bi-monthly *Newsletter of the Melbourne Super 8 Film Group Inc.* ○

ISSUE # 168 August / September 2001



A C T I O N

FROM THE OFFICE

AS IN PAST YEARS THE ERWIN RADO THEATRE IS NOT AVAILABLE FOR OUR OPEN SCREENING DUE TO THE MELBOURNE INTERNATIONAL FILM FESTIVAL. THE COMMITTEE DID TRY TO FIND ANOTHER VENUE, NO LUCK. SO WE DECIDED TO NOT HAVE A AUGUST O/S, UNLESS RAD COULD GET HIS PROJECT UP AND RUNNING..... WELL IT IS NOW ON. SEE ELSEWHERE IN NEWSLETTER FOR DETAILS. IN SEPTEMBER THE O/S WILL FEATURE 16MM FILMS BY NEW MEMBER EMMA SLEATH AND THOMAS LANE. MEMBERS WHOSE FILMS WERE SCREENED AS PART OF MUFF YOUR FILMS ARE READY TO BE PICKED UP FROM THE OFFICE.... THIS IS SAVE US A BIT OF MONEY, SOMETHING WE HAVE LITTLE OF ...HOPE TO SEE MORE OF YOU AT AUGUST SCREENING

**FILMPLUS HAVE MOVED TO 80 PUNT ROAD
WINDSOR
PHONE 039510 4640 FAX 039510 2582**

SUPER 8 ALIVE AND KICKING

During recent months Flying Carpet Films (Fitzroy), have hired our Nikon S8 camera on two lengthy shoots for Open Channel and the ABC.....Michelle Mahre ballet filmmaker for the ABC, hired our Canon 1014, to film the Australian Ballet, at the Arts Centre, then VIVA Productions (St. Kilda) hired our Eumig S8 projector. This shows that the use of Super 8 is a practical choice for more and more film producers in Melbourne, and shows how valuable our Group hire service is to non members.....I have just had a call from Cinemedia wishing to hire our frame enlarger!! Now to a few other topics.....our membership is down to a low 52, the last two, new con members. I hope the recent "free the framed melbourne 8!" at Kaleide, will encourage people to join our Group. As usual our involvement in this event cost us quite a bit! we do hope to be compensated by MUFF. like past years, the committee has received no suggestions as to screenings or the bi-monthly Group newsletter.....I was going to say a few other things but will end here and go and do some creative work for myself, the sun's out!!

This NEWSLETTER issue no 168 has been partially FINANCED BY COMMITTEE MEMBER Minh Ly

The June 10 O/S featuring **Stu Thomas & Brass Bed** was much appreciated by a full house and by the musicians. The live GIG was captured on video and the sound was recorded direct to CD. Stu was very happy with the CD, and hopes to sell it via his website, he also hopes to involve 16 Super 8 filmmakers from the Group in a future project, more about this later. The July 8 O/S was also a full house with the 4TH session of "FREE THE FRAMED 8!", featuring a new super 8 by **Travis Dean**. I congratulate SHANE LYONS for the Super 8 screenings at Kaleide Theatre. The films looked superb even from the bio box, small audiences but appreciative. Also there should have been applause for our projectionist RAD RUDD whose work was exemplary, and who had to stand up project and see the three screenings from the bio box the entire time. Thank you Rad!!

T.W.

Ray 2

STU THOMAS AND THE BRASS BED PLAY THE ERWIN RADO

Review by Rad Rudd*.

How lucky we were to have Stu Thomas & The Brass Bed perform in the Erwin Rado for the June Open Screening. Live music to film - we need more of it! Dust off those high school recorders members, and get a blowin'. In hindsight The Brass Bed and Stu's bass, vocals, effects, and sound samples prove such a unique ensemble in themselves that placing them in the E.R., awash with the images from Stu's own films, was asking for something unusual & special. Having witnessed the band at the Empress in North Fitzroy the night before I was well aware of their cinematic qualities or, more precisely now, how successful their sound's marriage with visual observations of life is. I was also aware that arriving at the E.R. at 11-30am the next morning seemed dangerously easier and easier per ale. Thankfully all arrived at the E.R. the next morning on time or thereabouts, spurred on by caffeine and the excitement of the event.

It was a trick to balance light low enough so as to not overpower the GS 1200 projector's bulb (oh, but for a Xenon) but strong enough so that the musicians could communicate and see their finger or drumstick placements. The result sufficed and any hitches are easily avoided with this experience under the belt. When the correct film (sorry) was running through the projector the event hit its straps.

An idea behind something experimental and improvised might be that some sort of thread of narrative is formed, some sort of connection between start and end. If so, then the introduction this afternoon was via passive visual observations and a relaxing and encouraging sound, gently drawing us in. The senses are 'subtly' assaulted, excited, and then importantly, willing. A next step might be that crescendos of audio mood are employed and when mixed with unimaginably complementing imagery (the creature with nine lives) the experiment meets its high point. As with Shane Lyons' 'Saving Private Ryan', an experiment works when unexpected images and sound combine to some considerable, yet sub(or para)conscious effect. What did that music have to do with the cat? We did not know the cat's character, or what the music was saying about the cat, if anything. But something works. Something is triggered.

The light and the decrescendo drew us to a close. A short set by the band's regular standards but wisely so. The conductor knew that we were, like after a great meal, happily full and that our minds had been slightly creaked open to his ideas. A strong red filter over the projector's bare bulb to conclude was a deft idea by Woods.

The audience exited the theatre for the interval. The musicians packed up their gear and left and we, left behind for the Open Screening, were now both knowing & unknowing fans of their experiment.

A chance to get another hit arrived weeks later at the Czech Club in North Melbourne. (This exhausted man's mind was willing to be an audience member, but his weary body unfortunately wasn't.) The backdrop to the band stage is apparently suitable at this venue for image projection. The word from Stu was that the event was controversial but nonetheless a success. What was the controversy? The video projected onto the screen belonged to the sometimes-controversial Tony Woods. A portion of his film - that of a suffering cat - was temporarily to the taste of only the few. How could they have known that the sequence would end with the written dialogue explaining that the cat was taken to the vet and survived? Perhaps Tony used this reaction to his advantage in his next film, screened in the July O/S. The written dialogue provided about the seemingly inanimate subject had viewers glued to the screen.

Importantly, I'm on the lookout for the Brass Bed's next performance to visuals. Live music to film. We will see more of it next year, with interested parties on both sides of the creative fields. Thanks to Stu Thomas & The Brass Bed for making its debut at the Erwin Rado so impressive.

*disclaimer: Rad has been working full-time in a physically demanding job (moving heavy boxes) for the last two months. Consequently his intellectual capabilities have taken a back seat & his skills as a [talented wordsmith] are diminished, more so than usual. Additionally, [= an apostrophe, but the Group's computer doesn't understand.

Stage Art,

Another side to things than meets the eye...

A.B.O (Aussie Bia Om) is a theatre play created by the people at *V.Y.M.*, two of the Super 8 committee members are also involved in this project, learning new styles of filmmaking. The filmmakers at *V.Y.M.* have a unique style and attitude towards filmmaking, mixing artistic cinematography with dazzling action sequences. Not to mention a storyline of substance, cross-culturing, combining Asian and Australian cultures.

It is directed by young, talented and stylish filmmaker / artist, Huu Tran, *Love Story*, *Wake up* (shot on B/W 16mm film) and many more.

A.B.O will be shown at the Trades Hall during September, commencing from the 19th, Wednesday - 29th, Saturday at 8:00pm.

A.B.O is a controversial drama about the Vietnamese way of thinking and how it affects the Australian society; it is similar to the Japanese Geishas. A place of entertainment, where men or women can go to relax, unwind and be entertained by hostesses, who are masters of certain fine arts. This play defies the common way of thinking, taking an extra step forward, it's bold and in your face.

Tony LeNguyen, the founder of *V.Y.M.*, which stands for *Vietnamese Youth Media*. He is assisting in the co-ordination of this play and is also the co-writer. The purpose of this establishment is to build a place for young people to have a chance to develop and refine their skills and talents in the arts.

The whole idea of *V.Y.M.* to express people's ideas and it is aimed at the youths, encouraging them to be involved in the arts, whether it'll be filmmaking, music or photography and the list can go on. Giving opportunities to young artists to display their works to the public, assisting Vietnamese Australians starting from the western region of Victoria. Allowing these young and emerging artists to utilize the Art Centre as their facility, using the resources, such as the equipment and especially the support and expertise of the more experienced artists. During this process, they will develop high quality and innovative new work with professional artists and young Vietnamese Australians; this has always been their dream, so later on they can

move on to do other works in the professional stream or maybe just to simply pass onto the younger generation with what they've learnt.

Young and emerging artists are venturing into different types of art making, daring to go out of the boundaries. These guys are always endeavoring and stretching themselves, their abilities to improve. At *V.Y.M.*, many opportunities to being able to fine-tuning the potential they can be brought out of an idea and becoming reality. Learning the means of fine artistry and applying the tools of an artist, whether is in performing, creating or even making an idea work. Also this is where I, personally can learn to lay a hold of the values of commitment, team work and relationship investment (development).

About the characters in *A.B.O*, the lead role is played by lovely, *Dee Duong*, now known as *Dee Tran*, a young and enthusiastic actress. She has previous work alongside with Tony Le Nguyen a several years back and now she is coming back for the second round. She will take on the character of Kieu, a gentle natured and warm person who is loved by everyone, young and old, she is radiant, bright, beautiful and gifted in many areas of art, poetry, music and much more. Though having all these things, she is still lacking in something, almost an empty feeling, many adore and admire her, while others want to be like her.

Bob Williams (*John Jacobs*), the owner of the *A.B.O* complex and he is coming to his end of the road. Son Williams (*Dom Golding*), adopted son of Bob Williams, who detests everything his father has ever stood for and having a deep crush towards Kieu. Vanessa (*Nhu Lam*), a game contestant, as well as playing an Interpreter for Bob Williams. Ham Ho (*Bao Khanh*), the mayor, who loses her daughter to gambling, also a distant relative of Madam Rosie. Madam Rosie (*Nguyet Pham*), a conniving woman; she wants to takeover *A.B.O* when Bob is gone. The Minister of Employment (*Christie Walton*), perfect example of having absolute power, but also being corrupted absolutely, also having perverted sexual appetites. Franco Cozo Fields (*Steve Puopolo*), Centrelink Manager, a snake in the bush kind of guy, loves pleasure, loves *A.B.O*. Leanne (*Tania Jorquera*), the wife of Tim Tam, just wants a good family, caring towards her husband. Tim Tam (*Minh Ly*), an ambitious person, lusting after success, able to sacrifice anything for total power, full of outwardly good intentions, but his motives is far

more deceptive, devious and sinister. Rev. Costello Tran (*Khanh / Kiks*), he is in love with Celina Ho, the daughter of Ham Ho, who is sold to *A.B.O* to pay for her mother's gambling debts. Celina Ho (*Thi Dinh*), the only daughter of Mayor Ham Ho. She was sold into *A.B.O* to pay off debt; she didn't have much choice in the matter. Phat Long (*Gavin La*), one of the winners of the *A.B.O* contest and fight challengers. The M.C (*Rad Rudd*), the host of all the contests, who seems to be on steroids and can flip out and snap at any given and unexpected moment. T.V journalist (*Suzanna Velevska*), going around for the big scoop, snooping a story. Jackie. J (*Kha Tran*), expert in the art of fighting, the winner of all the previous fight tournaments until Hamlet (*Phong Nguyen*), arrives on the scene, who just loves fighting. Kylie (*Tien Dinh*) is one of Bert N's beautiful assistant and Shayla (*Mai Lam*), who is another game contestant.

From a filmmaking's point of view, theatre is not all it seems to be. Theatre's more intense in terms of performing, when the play is on and the show is commencing, you only remember one thought in your mind. You only have one chance and one chance only to make it work. Your once off performance will determine how well and successful the entire play is going to be. Whereas in making film, you can retake after retake until you get it right. On the stage, you cannot afford to drop your energy level, not even a notch and not even for a second. I personally think theatre in some ways are more challenging than filmmaking, only having a limited amount of space to work in, for me, I find that a little restricting. Performing live also gives a different feel; acting in front of a live audience is far more intimidating than being in front of the camera.

Action and Culture Combined

In this issue, I will take you into and talk about filmmaking influenced by cult Asian films, cross-referencing Australian filmmaking with a mixture of an approach to the Asian style.

The style of action filmmaking incorporating the physical aspects of martial arts, the traditional style verses the free style or what we know it as the contemporary style. Then taking that action

and placing it in a more of an Australian backdrop, combining the two cultures.

Also I will be taking a look into the types of film art styles with the *V.Y.M.* (Vietnamese Youth Media) group, on why and how they make the films they make.

In the last issue, in the action interviews, I was asking Huu Tran, the Associate Director of *V.Y.M.* and the film director of *A Love Story* on his ideas.

The vision of Huu Tran, not only as director, also as a creator of ideas for the arts. His inspirations are drawn from the youths who hang about in the streets, especially in the streets and outdoors of the Western suburbs. He is intrigued and fascinated by their behaviours and has the desire to explore the life-style they choose to live, wanting to expand and learn more about why they are who they are. Bringing a or rather his message across, emphasising the acceptance of the different and the indecent in the society that we live in today.

Huu's motive in *A.B.O*; to bring people of diverse backgrounds together to make theatre, to learn about and respect one another's cultures. Experiencing the joys when people grow and gain valuable lessons, experiences and above all, understanding. The challenges that this director faces are: lack of resources, difficult holding people to their commitments, working with inexperience performing artists. Another point is having the means to put out the flames of internal dispute between production team and handling personality clashes. Sometimes trying to control over circumstances, selecting roles and developing them to reach the character's opium level of the actor's performance. Stepping out of his comfort zone to take on the new and unknown, working on unfamiliar territories and taking risks. Worst directing experiences, one of the events was working with another director, having creative and vision conflicts. Another incident was an actor he was directing suddenly breaks down and starts to cry, saying she 'could not handle it anymore'. On the other spectrum, his best directing achievements were, being able to totally use what was available, when improvising with the space and environment and mood setting.

Tony Le Nguyen who was the founder of *V.Y.M.*, a number of years ago will share some insights into his ideas and works with us in this issue.

Tony who is best known for his role, Tiger (the gang leader) in the feature film, *Romper Stomper*, Tony has directed various plays and

T.V dramas before. He has directed "Worlds Apart", a doco-drama for S.B.S, above all, his play; Chay Vong Vong (translated - Running in Circles) was one of his most prolific and interesting directions.

The reason why and the drive behind forming V.Y.M, what was he thinking at that time and what makes him tick. His original intention was to form friendships, and out of that desire sparked a whole new outlook on art making. From one little decision became a step forward towards Asian art making and redefining.

We will continue with Tony's journey in the arts in the next issue.

19 to 29 September
Wednesday to Saturday at 8pm
Venue/Dia Diem
Trades Hall
 (corner of Victoria and Lygon Streets, Carlton)
 Discount parking available at Premier Parking
 9-41 Mackenzie St, Melbourne
Tickets/Club V6
\$14.99 Full
\$9.99 Concession & Group
Bookings 9326 6738



EDITING Part 2:

Continuing from the previous issue on non-linear editing, in this issue, I will be looking into other means of editing techniques on how to assist in enhancing the action scenes. The secret key to a successful action/fight scene, heavily relying on three aspects, they are: speed (fast and continuous movements), adding slow motion - when it is appropriate and multi-angle (size)

shots. In some cases, repetitive shots can also enhance visual excitement.

We've just deeply ventured into the *Digital* world of editing; let us now look further into the traditional side of it – film editing. Film editing has always been regarded as the most affected method of movie editing, though it can sometimes get messy, but fun. Not until recent times, we now have the ability at hand to combine these two styles and methods, the wall of restrictions have now been pushed apart further outwards.

why films inspire me

The reason behind why all my films are based around crime, gangsters related and violence, simply because I was brought up in that very same environment, I grew up in a rough suburb of N.S.W, Sydney called Cabramatta; hence moving to the western suburbs of Victoria. I grew up playing with friends of diverse nationalities and background, growing up in dominated Asian communities time and time again.

I grew up watching these kinds of movies either on television at home or on the big silver screen at the cinemas. My parents even used to take me to the video library on the weekends after doing the shopping; my father used to hire ten or more movies at a time and watched them throughout the whole week. It was usually the action or comedy genres that I've always used to watch; the Bruce Lee, Jackie Chan films, as well as the Clint Eastwood and the war time movies, my dad have always took an interest in the war stories.

more than just good fun

By Minh Ly

Filmmaking is far more than just good fun; it's a passion, a form of expression, it allows one's creativity to be released. Each individual person has ideas, and each of these ideas is unique and it is worthy to be expressed. Personally to myself, I just absolutely and simply love filmmaking, being able to have the opportunity to share my ideas and themes to other people.

My aims in making a film is to be able to visually excite my audience and causing them to

appreciate the quality of effort that was put into the film; I think that will always be my goal, something that can never be enough to achieve for me.

I really get a buzz out of making a short movie; it gives me even greater pleasure when someone actually enjoys what I have made. I suppose it's just personally gratification and it also becomes a worthwhile venture, just like reading an interesting book or hearing an exciting story or a watching an artistic cartoon or even listening to a beautiful song. Filmmaking is truly a fulfilling hobby, always a challenge to create more, new and fresh ideas for my films, something that just keeps getting better; when this is accomplished, it is a rewarding bonus.

Making the right connection

Communication, this is probably the thread in holding the production together. Let's take this outside of filmmaking; life in general, in order to be successful or in making a successful product, communication would be the key. A key that is able to unlock almost any door, when the cast and crew lack in this area, then the film will be a sure failure. A Chinese proverb once had "One hand cannot make a clapping noise", in other words it takes two to tango. In this case it takes a bunch of people to make a film work, not only that, but to make it a success.

Same goes in the realm of the physical side of the production, this means if the actors who are shooting the fighting scenes can serious be hurt and injured if the director or the actors fail to communicate with each other. Scenes may not work out properly or the fights are out of synch or even the segment is looking out of wack.

In the next issue: I will talk more on various style of action shooting and give an insight expository on one of my own personal films.

Also I will hold an interview with Dominic Golding, the Assistant Director and supporting actor of A.B.O, sharing his insights on his work, visions and writings on his future projects.

Not to mention, I'll be talking to Kha Tran, the martial arts choreographer and actor for A.B.O, his experiences and the incredible energy that he exerts when he is on stage and in character. Giving an overview of his martial arts style, Vo-dim Nam as an instructor, even tips on working out how to increase your energy level to opiumise your actors' performance.

Rad Rudd interviews **Matthew Rees**

Tuesday, 26 June 2001

1. What was your inspiration for creating the Melbourne Super 8 Film Group & what role did you play in its initial stages?

Well I didn't so much create the group, I just showed up. I remember meeting Bill Mousoulis for the first time at the Fringe office. That was really the beginning of it all for me. I pretty much started on the committee from this point as I recall. The office was run out of Bill's bedroom, this continued on for a number of years until we got an office.

Like other committee members at the time, my role related to the organising of open screenings, and the printing of the monthly newsletter, two key functions of the group.

Since leaving the committee, after over 10 years, I have continued to help out with open screenings.

2. Who would you describe as being one of the 'characters' that you have met through the Group?

There have been many characters that have been through the Super 8 ranks. Some of them are still around. Some of them I would love to mention, however due to legal reasons and/or the threat of finding a horse head in my bed I will resist. One I probably can safely mention Pete Spence, once met never forgotten.

5. Regarding your Gerry Gee Jr films, what was it in your personality that drew you to a ventriloquist doll?

I suppose vent dolls, as they are apparently called in the buis, represent two things areas in which I am interested. One, I think these dolls are extremely kitch and secondly they represent old fashion show business. An additional practical reason I like working with dolls is they are a lot less temperamental than actors, they don't keep asking what's my motivation?

6. S8 film will play a smaller part in the whole film spectrum due to the ubiquitous digital-revolution. What can shooting with S8 teach you that shooting with video cannot?

Quite a few things like focus, aperture, (most of this is an auto function in video) but probably most importantly you have to be more economical in what you do. Film stock costs a lot per foot. Video, well you can just shoot the shit out of it, and people do. It's always good to work with limitations.

7. Film projectors are basically constructed of a directional bulb throwing light through film, then a lens, and finally onto a screen. How are video projectors different in their construction?

Is this a serious question? No difference really, except video projectors don't tend to chew up your film.

8. Video projectors have greater luminance than S8 projectors. Will it eventually have equal or greater contrast?

I would imagine eventually you won't be able to see the difference. I heard recently that some cinemas are converting their film projectors to these hybrid digital projectors, who knows?

9. But seriously, you have a significant relationship with Bert Newton's shoe. Please explain.

A friend and I stalked Bert in the early 80's (before staking was in vogue) in an attempt to advertise a play we were in at the time. We came up with an idea of a street directory called the Bertways. As a result Bert sent us a pair of his shoes. It's a long story.

10. Was Noah Taylor always 'gawky' or is that a manufactured screen persona?

When I knew him he was a very cool teenager, like a mini Nick Cave. Having acted with Noah really helps me in the three degrees of separation game.

11. If you received an academy award as an actor, for what role would this have been (stage or screen), & why did you excel in this role?

As far as I know you can only get an Oscar for film, in the US it's a Tony for stage work. I suppose my best acting work would have been on stage playing a woman name Cassandra. Why did I excel, good script, direction and hard work, the usual stuff. However I think I would much prefer to win a Logie presented by Bert himself. Logies have so much more cred.

12. 'Film is a directors medium.' - What is your take on this statement & could film directors benefit themselves & their actors by working in theatre?

Yes I do think film is the directors medium however like stage, a good film is based on a good script. I would say that it helps to have some acting experience as a director. Even if it means just going to a few drama classes.

13. Rumour has it that you are creating a project about a maestro of the fine art of rear projection films. What footage have you assembled so far, & what in your view is the best rear projection cinema moment or technique?

Yes I have been pondering a film around the notion of rear projection, and no Rad it does not have anything to do with Super 8 films being projected onto bottoms, however come to think of it... I digress. Yes I have shot some video footage recently, hope to finish the film later this year.

14. The obvious question - have you a favourite film?

I have many favourite films, the one that comes to mind today is 'The King of Comedy', you gotta love Jerry, Rupert and Martin, (Scorsese not Dean).

15. Thanks for your time and efforts, particularly at the MS8FG video screenings, Matthew. Finally, have you a favourite film from the Group Screenings?

Given that I have seen literally thousand of films at all the open screenings I have attended, to choose one or two is extremely difficult. I would say in the last few years however I always look forward to Peter Lane's films.



SEPTEMBER 9TH OPEN SCREENING 2.00 PM SUNDAY, ERWIN RADO THEATRE

1998 16MM "RISE" 7.00 MIN 25FPS V.C.A. graduation film
by new member **Emma Sleath**

A 16MM RETROSPECTIVE
50 YEAR OLD FILMS PROJECTED 16FPS BY
THOMAS LANE

(MEMBER PETER LANE'S FATHER)

JUNE 10 OPEN SCREENING

THROUGH THE FRAME '01
Tony Woods 13min

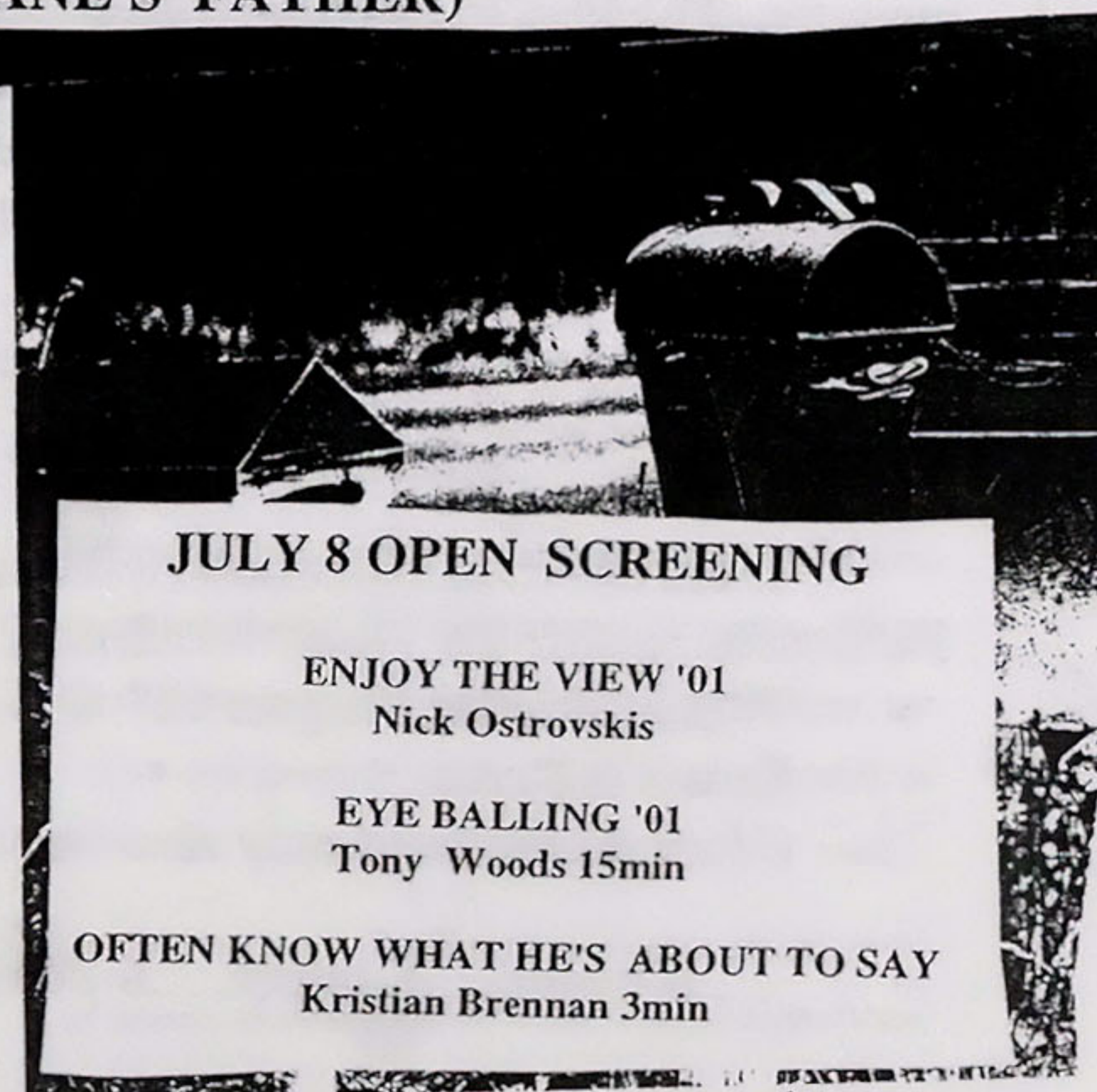
BY THE SEA '01
Moira Joseph 2min

YOU DON'T KNOW ANYTHING ABOUT HIM
Kristian Brennan 3min

UNTITLED
Andres Caycedo '01 3min

LOOPING FRIDAY '01
Nick Ostrovskis 4min

BLUE DOG '01
Nick Ostrovskis 3min



JULY 8 OPEN SCREENING

ENJOY THE VIEW '01
Nick Ostrovskis

EYE BALLING '01
Tony Woods 15min

OFTEN KNOW WHAT HE'S ABOUT TO SAY
Kristian Brennan 3min

AUSTRALIA & VIETNAM

The Melbourne Super 8 Film Group Inc. are screening films by Vietnamese-Australian filmmakers and films by Australian filmmakers with a Vietnamese theme. The works look at social issues & at life in general employing martial arts, comedy, and some special effects.

Vietnamese Youth Media(VYM), based in Footscray, are the creators of 'Face the Arts' - a video compilation from which several of the evening's works are drawn. Having premiered at the Footscray Community Arts Centre, the mini-Digital Video works will be for the first time screened in the Melbourne's eastern suburbs.

One of the films, 'Love Story'(screened at the Erwin Rado earlier this year), is an honest and engaging short narrative work about a young Vietnamese couple's search for identity in Australia. Mr Huu Tran, the film's director, effectively uses sets, costumes, special effects, & martial arts to engage his audience. Huu is currently rehearsing a play 'Aussie Bia Om' which he co-wrote with VYM director and the play's producer, Mr Tony Le Nguyen.

One of the stars of both the aforementioned play & the video works, Phong Nguyen, is the subject of a Super 8 film by Tony Woods & Rad Rudd. Phong was captured on both black & white and colour film as he performed various martial arts moves - some **extremely** difficult. Tony & Rad are planning a multiple projection of film for the night with the assistance of Nick Ostrovskis and, if the heavy 'Aussie Bia Om' rehearsal schedule allows, will include a live performance from Phong & possibly some of the play's cast members.

The Melbourne Super 8 Film Group will also screen a film from Nick Ostrovskis. It will be great to screen one of his films to a new audience and gauge their reaction.

If members are interested in screening a film on the night, please give the Group a ring. The event is aimed at a general, including family, audience and the Health Centre want to preview work before it is screened. I know that this is a bummer and really pulls the rug out from under any idea of an 'Open Screening', but I'm going with it anyway. The idea is to screen films to a new audience, ie, not only an audience that hasn't seen these films before, but an audience that probably hasn't seen any locally made low-budget film/video works at all. For fifteen years the Melbourne Super 8 Film Group monthly Open Screenings have been an avenue for the screening of new works from all kinds of emerging filmmakers. If the evening's screening helps to inspire the making of a first film by a new audience member, Vietnamese or otherwise, the Group will surely consider it a raging success.

Where: North Richmond Community Health Centre, 23 Lennox St North Richmond (under the North Richmond high rise public housing estate).

When: Sunday August 12th @ 6-00pm.

Entry is Free.

(Veitnamese food may also be available - I'm working on it!)

....6-00pm....6-00pm....6-00pm....6-00pm....6-00pm....6-00pm....6-00pm....

ON THE SCENE :

Let's journey into the *production* world; this is one of three stages of a making a film, the middle/mid-way process. This is when the real fun begins, when all the preparation which is put in, now can be transfer to something that is tangible, when the actual idea becomes reality.

Backtracking a little, before the shooting, the action preparation and how the action would be incorporated into the film.

Action choreography &

Stunt co-ordination:

Before I'd do anything, weather it be conjuring up fight scenes in my head or thinking of camera angles, I would take time out to watch action movies and study them, even to point of investigating the movements. I sometime ask, "How did they do that?" and after asking the question, I go away and train, or get inspired. I don't do a lot of training, I only practice when I can, and I don't do martial art classes or any fighting sessions.

Real dilemmas at hand:

Hunting for locations for the backdrop and scenes of the film is sometime a frustration. Trying to see if this location will suit the scene or if it'll have enough space to shoot it, not to mention how is everyone going to get there. Even if there are any restrictions on the premises, as well as if there is any outside distraction.

Then assembling the team, this is often difficult and extremely time consuming, due to the fact you have to call around and try to organise the cast and crew. Considering the very low budget factor, people can sometime be reluctant to commit or just have the time for the ongoing production, or people just simply lose the motivation to go on.

So how do we overcome these various problems? There is no real answer or solution, I guess we all have to put our heads down and get serious about what we are doing.

Small ideas, big outcomes:

Small things can make big differences, this quote we have heard time and time again, but does it really mean anything? Maybe to some, maybe not to some, the real issue here is we either do it and go all the way or not to even attempt it in the very first place.

It all stems from a group of people having a vision and being goal oriented, then focused, committed and things will start to happen from this point on. For me personally seeing other people at work gives me the little inspiration that I need and then take that little piece of the inspiration to produce something of my own. I think ideas and being inspired is important, it allows us to absorb the experience of others, thus letting us form our own ideas and concepts.

This is the exact truth when it comes to action filmmaking, ideas must spring from somewhere in order for the choreographer (the artist) to have something to work from, I call this extracting from the basics.

Making the right connection:

Communication, this is probably the thread in holding the production together. Let's take this outside of filmmaking; life in general, in order to be successful or in making a successful product, communication would be the key. A key that is able to unlock any door, when the cast and crew lack in this area, then the film will be a sure failure. A Chinese proverb "One hand can not make a clapping noise", in other words it takes two to tangle. In this case it takes a bunch of people to make a film work, not only that, but to make it a success.

Same goes in the realm of the physical side of the production. this means if the actors who are shooting the fighting scenes can serious be hurt and injured if the director or the actors fail to communicate with each other. Scenes may not work out properly or the fight is out of synch or even the whole segment is looking out of wack.

In the next issue: I will talk more on various style of action shooting and give an insight expository on one of my films.

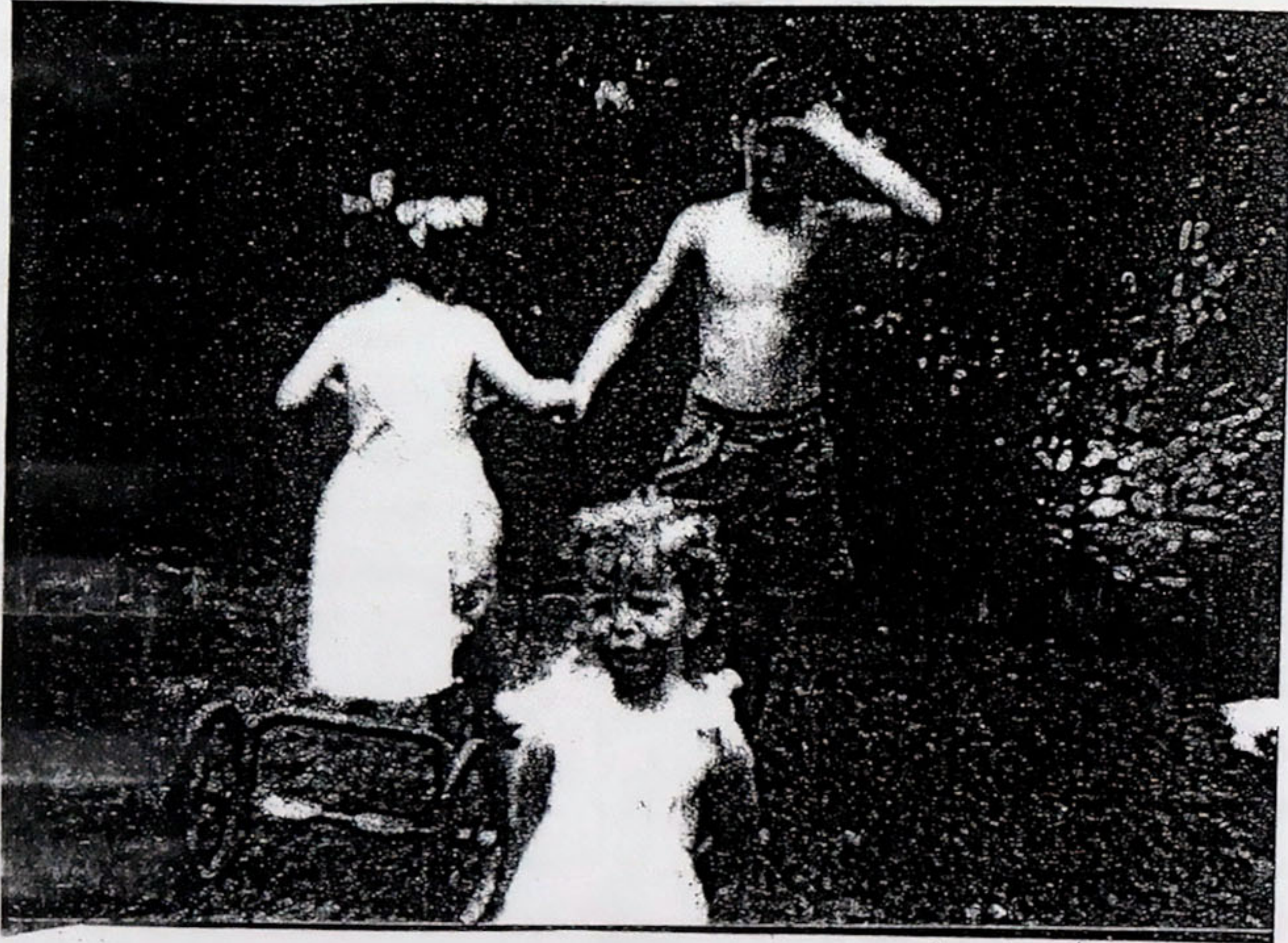
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TWO STILLS FROM A 16MM FILM BY THOMAS LANE



INFO FOR OUR SYDNEY MEMBERS
THE SOUND AND VISION STOCK SHOP AT 34 ALBANY ST., ST.
LEONARDS ph , 02 9906 2141, stocks full range of super 8 film types
Paxton's a bit expensive, I guess it depends on where you live

Minh Ly interviews **Huu Tran**, creator of 'Love Story'.

('Love Story' was screened in January at the MS8FG's video night. It will also screen in the special August screening.)

What was your idea behind 'Love Story'?

It was inspired by a theatre project with Melbourne Worker's Theatre. The group told me their own love story. They told me their interests - what they want in a film version of the idea, eg, action, storyline.

Why was it spoken in Vietnamese?

When we made the story it wasn't audience specific. I also encouraged the Vietnamese to speak their own language - they are more comfortable with it.

Are you a romantic kind of guy?

The group like the idea of a love story. Everybody wants to hear a love story.

How long was pre-to-post production?

Starting from scratch, with the group's idea, I went home and looked at the stronger points. I combined the unusual, the sad themes, & action ideas.

The second stage was working on pre-production with the group. We mucked around with martial arts & fighting. Then we moved onto production. It was quite a long shoot...it took us three weeks to shoot and edit, and distribute.

That was quick.

Did you come across any difficulties in making this film?

Yes. The guys tried many things. A lot of scenes were very violent and involved drug use. I said 'No.'. It is for a PG audience. I wanted it clean.

The fight scene was created one night in the rehearsal room at the Footscray Community Arts Centre. We couldn't finish it in one night so we wanted to shoot it the next night. There was a workshop scheduled for the next day so we took down all the props, curtains and everything else. But guess what? They didn't turn up to the workshop! All day we waited. We had to redo it again, we had to reset. It was hard for us because we forgot to note where everything was. We looked at the footage which we shot on mDV to give us an idea of where the black curtains went, where the white curtains went, etc.

What's your advice for people who want to make that sort of film?

The whole project was experimenting and not a normal narrative. I respected the ideas of everyone in the group so I have to include everyone's ideas in order to keep them happy & finish production. You could say that I was a yes man. I said 'Yes' all the time instead of saying 'No'.

My advice is to...um...do it. Whenever you have a passion, whether you are short of money, short of time, short of people...just do it. Do what you can, do the best with what you've got within the group. I don't believe that money is a solution. It gives you flexibility but it is not the problem. It is about ideas, and about the group dynamic.

When you are working with a large group, just provide food and shelter.

Would you make another similar film?

Yes, but with more drama and less action. But it depends on what the group wants. If they also want martial arts, action, and gun fights it keeps the story unpredictable, and that way engages the audience. I never thought about making a sequel but I have thought about exploring similar themes of the 'Love Story'. It is more of a theme than a title.

What do you think of action films?

Action films are challenging films to make. You need people with a lot of experience. It is hard work. It is risky, especially during the fight scenes, and can become quite dangerous. Also you have to get people who have a passion for action, and knowledge of the films. Some people believe that for action films you don't need any performance skills but I believe that you do, particularly for martial arts. Even gun fights - you need the skill to know how to hold a gun so that it looks aesthetic. You need experience in martial arts choreography because you don't want to hurt the people that are helping you because they won't come back to help you again.

Are you going to make a 'full on' action film?

That is my 20 year plan. So far I have spent four years already. I want a full-on, weird...um..fantasy...not really flying around like 'Crouching Tiger Hidden Dragon'. I like real fighting like a ballet dance - graceful & with rhythm. You've got to see human skills rather than camera tricks. People will be inspired by that performance more than by camera tricks. Such performers should really know how to fight.

Thankyou Huu, and good luck with your film.

Thankyou.

SEPTEMBER 9TH O/SCREENING

16mm Films
by Emma Sleath
& Thomas Lane
(Peter Lane's father).

2-00 pm, Erwin Rado Theatre,
211 Johnston St Fitzroy.

followed by the
Open Screening

Please BYO take up reels.

There are few things more beautiful than
projected Super8 film- projected 16mm film
is one of them, so **DON'T MISS IT!**

ISSUE 168

Next Open Screening:

SUNDAY, 12th August
North Richmond Community Health
Centre,
23 Lennox St, North Richmond
6:00pm

mDV & Super 8 films by
Vietnamese-Australian & Australian filmmakers

**If you would like to screen a film please
call the Group.**

**Check the article inside for further
details.**

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.**

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Super Eight

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