

Super Eight

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

169 OCTOBER/NOVEMBER 2001



STOP PRESS: IN PERSON, FROM ATHENS, GEORGIA USA: IRENE MOON,
OPEN SCREENING OCTOBER 7th, 2pm, ERWIN RADO THEATRE, 211
JOHNSTON STREET, FITZROY, VICTORIA 3065

Scientifically Speaking with Irene Moon

Biographical Data:

Twenty-eight

Virgo

Likes: small exotic pets, spy cameras, pink marabou fones, and the smell of trouble.

Dislikes: weather, and poor manners.

Motto: Charm -(minus) C for calm = Harm

Every feminine voice only becomes lovelier with an increase in volume.

Secret Laboratory Location: Athens, Georgia USA .

SUPER8 INFORMATION

For your sighs only-the collection of the Late Howell Bend-begun in 1995, and dedicated to the late, great insect physiologist Howell Bend-he approved of much of the collection himself before his demise.



THE SEPTEMBER 9th, O/S ATTRACTED 8 MEMBERS, 4 NON MEMBERS,
WITH 4 NON MEMBERS ARRIVING LATE,...FINANCIAL RESULT \$37.00.

SOME VIEWS FROM OUR OFFICE; AS OF WRITINGsic THIS, 4/9/2001, 12
MEMBERS ARE OVERDUE IN PAYING THEIR MEMBERSHIP
DUES,.....OUR NIKON CAMERA IS DOWN, SO IS OUR EUMIG
PROJECTOR. I KNOW THAT WE AT THIS TIME CANNOT AFFORD TO
HAVE BOTH ITEMS REPAIRED; THIS ALSO MEANS WE LOOSE ON
EQUIPMENT HIRE.....I HAVE MADE A FINANCE LIST BELOW
MONEY OUT \$4,373.47 MONEY IN \$3,000.00

OUR BANK BALANCE, AS AT 31/8/2001 \$3,087.05
AS AT 31/9/2001 \$2,727.25

** members overdue in paying membership fee, as at 17/9/2001.....20
THE AUGUST OPEN SCREENING, AUG. 12th, north richmond community health
centre... ..7 MEMBERS PRESENT....8 VIETNAMESE FROM
FOOTSCRAY....1 FROM RICHMOND...SPEAKS FOR ITSELF...DESPITE SO
MUCH EFFORT FROM RAD...MATTHEW PROVIDED A VIDEO PROJECTOR,,
THANKS BOTH OF YOU, I WAS GLAD TO BE THERE.!

ON OCTOBER 6th 4 GROUP MEMBERS..MOIRA, NICK, RAD AND TONY,
WILL SCREEN 90min OF SUPER 8, TO A MEMBER OF THE FEDERATION OF
VICTORIAN FILM SOCIETIES...WHITEHORSE FILM SOCIETY,
NUNAWADING,.THIS IS A FIRST FOR THE GROUP, AND IF SUCCESSFUL
THE GROUP COULD BE INVITED TO SHOW SUPER 8, TO OTHER
AFFILIATED FILM SOCIETIES IN VICTORIA...EACH FILMMAKER WILL
RECEIVE \$30.00,AS WITH 24HOUR ART, DARWIN ETC...ANOTHER GROUP
OF MEMBERS WILL BE INVITED NEXT TIME, TRANSPORT IS THE BIG
PROBLEM...I BELIEVE THIS IS AN IMPORTANT STEP TO GET OUR FILMS
SEEN BY A LARGE NUMBER OF VICTORIAN FILM LOVERS
ETC...TRAVELLING WITH US ON THE 6th, WILL BE AMERICAN IRENE
MOON, WHO IS THE OPEN SCREENING STAR, ON THE NEXT ARVO AT 2pm
IN THE RADO THEATRE, 211 JOHNSTON ST, FITZROY....MORE ABOUT
IRENE ,ELSEWHERE IN NEWSLETTER.

THE OFFICE HAS BEEN TOLD THAT FILMPLUS ARE NO LONGER ABLE TO
OBTAIN EMPTY 50ft REELS, TO PUT PROCESSED SUPER 8 FILM ON.
IF MEMBERS HAVE SPARE 50ft REELS, WHY NOT BRING THEM TO THE
NEXT O/S, AND WE WILL GET THEM TO FILMPLUS.

IT SEEMS TO ME THAT QUITE A FEW MEMBERS ONLY COME TO
SCREENINGS IF THEY ARE TO SHOW A FILM, INVITING FRIENDS ALONG
TO SEE IT..THEN LEAVING. WHERE IS THE GENEROSITY OF SPIRIT?????

Melbourne International Film Festival publication "A PLACE TO CALL HOME"
celebrating 50 years
celebrating 50 years of the M.I.F.F., If super 8 members would like a copy,please
contact office, as
we can order/purchase in bulk.....#6.00/copy for orders of 10---30
copies.....\$5.00/copy for orders of 30-----50 copies.

OUR OFFICE RENT (INC ELECTRICITY) IS \$216.00, HIRE OF RADO IS \$50.00.
THE BASIC COSTS TO JANUARY 1st, WILL BE; \$1,024.00, NOT INCLUDING
TELSTRA, POSTAL BOX, NEWSLETTERS, OFFICE ETC, .PERHAPS
MEMBERS WOULD CARE TO WRITE TO ME CARE OFFICE, AND SUGGEST
HOW WE CAN CONTINUE TO FUNCTION/EXIST, IN 2002. TONY WOODS

Scientifically Speaking with Irene Moon:

\$ \$ \$ \$ \$

Irene Moon, the laboratories public persona, was created as a synthesis of a prescription addicted high school algebra teacher and one of the Lennon sisters in the early days of the Lawrence Welk Show. She is quite strict, verbose, well articulated—and always dressed to perfection. Under the name Irene Moon we have proceeded in creating multi-media environments, faux organizations, happenings, and music. "For your pleasure or perhaps only just for mine", as Irene always stresses at the beginning of a lecture. The activities are broken up into parts based around two "Organizations" that present "Opportunities" to the public. The organizations are the I.M. Laboratories and the Northeast Georgia Begonia Society. The primary purpose of both of the organizations is to educate. The educational goals are science and the Moon esthetic. History has often given us the mimic, or the fool to show our own folly.

Thanks for your interest:

Ms. Rosa Sealy

Scientifically Speaking with Irene Moon

The natural sciences are an imperfect art, idealized and often misinterpreted by the public. My installations, happenings, and films, presented under a scientific pretext, introduces chaos and decadence into this assumed sterile realm, revealing an underlying dependence in society on progress and the images symbolizing the advancement of humankind. Recent work with the I.M. Laboratories continuing Lectography explores communication of scientific thought, idiosyncrasies and stereotypes of scientist/lecturers and the assimilation of scientific advancement into our daily experience. This is primarily expressed through a series of factual lectures with slides, handouts, demonstrations and live specimens. Pop quizzes and original music accompanies Irene Moon.

Recordings with the Northeast Georgia Begonia Society (NEGBS)

The Irene Moon Laboratories is home of the Northeast Georgia Begonia Society, where recordings for the Lectography are produced on vinyl and CD. "Excerpts from Field Station" is a 10" record of Entomology lectures set to organ music, and "Floralaldehyde" are laboratory field recordings, and the Suplico take-home lecture series. The NEGBS recordings are internationally distributed and all the artwork is individually created.

BACK AT THE LAB: we are so proud-

Just released! Lovely Moth CD! With many of the big hits from past Educational Opportunities including:

Pleasantly Planarian, Lovely Larva, and My Darling-My Centrifuge. And Naturally the Moonmusic-sounds from Scientifically Speaking- the continuing Lectography of the I>M> Laboratories--to give you that Lab Coat Feeling in the Privacy of your Own Living Room.

Acquired exclusively from the Northeast Georgia Begonia Society-

PO box 732

Athens, GA 30603

MOON'S ENTOMOLOGY
LECTURE A BUGGY BIT OF
PERFORMANCE ART

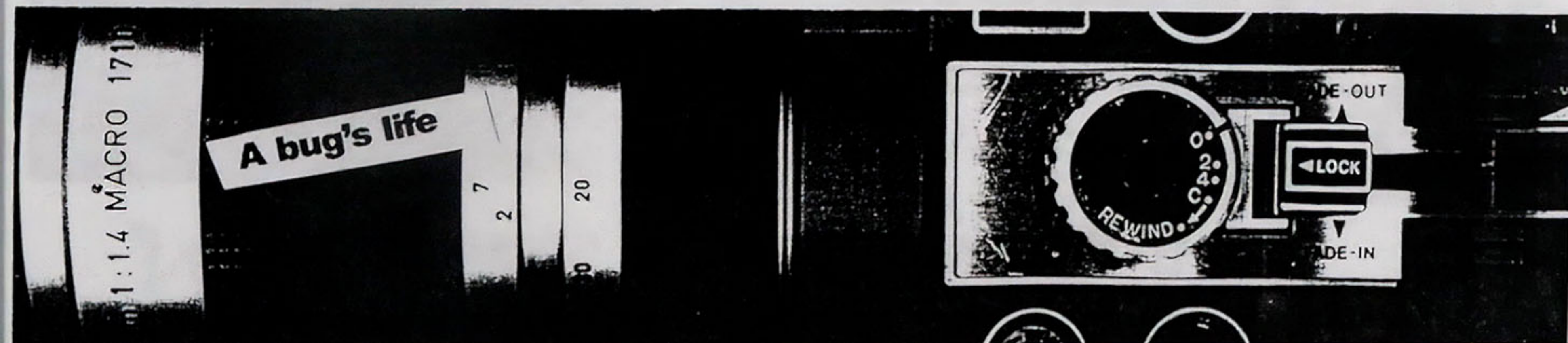
Moon Muzak with the Northeast Georgia Begonia Society

A large part of the Continuation of the Laboratory experience is through music—and the Moon Muzak---the playing of a variety of lab equipment, chosen for their stage presence. Just to give you that warm lab coat feeling with associative experimental noise bands—"Suddenly Affordable" and the "Noisettes".

Very Nice

Publicly the spokeswoman for the N.E. Georgia Begonia Society, aside from lecturing on Entomological topics, is part of the DJ/Cabaret, known as "Very Nice". Aspects of popular experience are amplified with the use of cardboard props and a strong sense of the absurd. Eight Califonie old record players from elementary schools is the sound source.

3



INTERVIEW : CHRIS JOLLY(USA)

>From: Super 8 <super8@netspace.net.au>
>Reply-To: super8@netspace.net.au
>To: chrisjollyusa@hotmail.com
>Subject: tony woods to chris.....re.....irene moon
>Date: Wed, 05 Sep 2001 12:46:23 +1100

>
>hi chris,
>irene said i could contact you re`your super 8's,.....ask a few
>questions for our newsletter, to introduce our members to your works
>some they will see after irene's open screen performance on 7th october.
> you can check our website
> <http://www.cinemedia.net/super8> if you care to send me
>your postal details i will send the next newsletter.
we are in our 16th
>year, present 10monthly open screenings a year,also several special
>multi media events a year.i am an artist/filmmaker.....here
>are a few basic questions;

>some bio details please;

Chris Jolly

Born: 6/29/1977 in Sheboygan Wisconsin USA

Relocated to Atlanta GA 1986

1995 Moved to Athens, GA to attend The University of Georgia

>did your filmmaking develop out of your involvement with other arts
>practice?

I've always had an interest in filmmaking since I can remember, watched way too much television as a kid and worked as a projectionist in a commercial theater in High School.

When I came to the University I was involved in a film club that programmed films for the Tate Student Center Theater, sadly too much pressure arose to program mainstream movies so I dropped out.

I majored in Photography at UGA in order to have a solid technical background for filmmaking.

>how did you get interested in super 8 film.

My dad had an old Super8 camera that struck my curiosity. When I was in high school I asked around at Kmart and Walmart about where I could get film and they falsely told me it was unavailable. This was before the internet so I had no resources to tell me otherwise, until I visited Athens and found a photo store that carried the film.

>what sort of camera do you use?

I own a NIKON thats very good. But I've used a lot of different kinds borrowed from friends etc. "Horror in the Swimmin' Hole" was shot with an underwater camera, and "Suburbialand" was shot with a Yashica that had automatic crossfades.

>can you get prints of your films? (we cannot)

I can't afford to make prints of my films, but I've made video copies of most of them. The prints I'm sending with Irene are the originals, but I'm not worried because I trust her and she is a dear friend.

>do you associate with other super 8ers, in a group scene, eg screenings,

After I dropped out of the University film club, I joined Angie Grass who was running the local Flicker, and together we developed local super8 screenings and then decided to expand it to a more Microcinema type venue. We together opened up the Flicker Theater and Bar and showed Avant-Garde classics, Silent Films (with accompaniment from the Flicker Orchestra, a ragtag group of local musicians; I played organ, trombone, slide whistle, and coronet), touring film fests, and relevant classic hollywood films. It was great, but unfortunately financial pressures, and lack of attendance forced us to cut back the number of screenings. I am currently not involved with Flicker because I am planning to spend all my time traveling and making films.

I'm sure you've heard of Flicker before, did you know that it was started here in Athens?

Also on an employment note I work at The University of Georgia Library Media Archives doing film and video preservation, but I will soon be leaving due to the above mentioned reasons.

>do you hand process etc your in camera editing?

No, I generally send it off. I used to send it to Yale Film and Video but then heard that they have a terrible censorship policy, so now I use PAC LAB in New York and find that they do a good job.

I always try to plan out my films in advance so that I won't have to do any splicing. Those tiny KODAK presstapes drive me nuts.

>are you involved in other film gauges eg 16mm, video, computer art etc.?

I made a 16mm feature "Curse of the Seven Jackals" using an auricon sound-on-film camera, which records optical sound, simultaneously with the image onto single-perf. 16mm film.

I toured the East Coast with Irene showing it, I have been fairly successful with the film, winning "Best Feature" at the NY Underground Film Festival and the Chicago Underground Film Festival.

I've dabbled a bit in video, and currently have a short film touring



with the Short Attention Span Film and Video Festival "Sledding Accident 1986", and I have a film on their website "Psychic Visions" which I shot on non-spilt double-8mm film.

I've also recently started doing FLASH computer animation, of which I plan to do alot of.

>web activity, newsletters etc.?

My film "Psychic Visions" can be seen at http://www.dreamspan.com/shortspan/100s_of_movies/theater/genre/index_search.cfm?mediaID=450

A review for "Curse of the Seven Jackals" can be found at <http://www.badlit.com/nyuff2001-3.html>

I'm also half of a rap duo called "BoomBox2000". Kenneth Law is the notorious other half. We plan to go on tour sometime in November. On his website you can find a FLASH animation we did together "Unified Theory", click on the monkey. <http://www.arches.uga.edu/~kennylaw/>

Here's the Homepage for the Flicker Theater and Bar, owned and operated by Angie Grass. (The page wasn't working last I tried it, it might be gone or just some technical glitch) <http://www.flickertheatre.com/>

If your really curious, here's the homepage of where I work. <http://www.libs.uga.edu/media/mediacol.html>

>hope you don't find these questions purile, or stupid.maybe we can talk
>later about us sending a programme of m.s.8.f.g. films to you to
>present.....we usually are loath to send original films overseas,
>loss/damage etc....but we sent a program to london "viva", and to
>taiwan,.....look forward to viewing your films chris.....tony
Yes, send me a video and I'll see what I can do. I'll make sure and tell you when I show it.
Chris Jolly
250A Dubose Ave.
Athens, GA, USA 30601

Thanks a lot Tony for your interest and enthusiasm,
chris



Moira, Tony, Nick and Rad from the Melbourne Super8 Film Group will present their work on 6 October.

SATURDAY OCT. 6th, 7.45--10.45pm, WILLIS ROOM,
NUNAWADING CIVIC CENTRE, WHITEHORSE
ROAD



Whitehorse Film Society inc.

August Open Screening.

Reviewed by Rad Rudd.

A very interesting occasion for Rad Rudd was this screening. Great films, great video equipment (thanks again to Matthew Rees), but sadly only a very small audience. The films shown were *Love Story*, *Frenzy Rumble Circus*, *Morning Exercise*, *The Twin Twin*, *The Outlaws*, & concluding was a new work by Nick Ostrovskis. The audience consisted of Tony Woods, Matthew Rees, Bill Mousoulis, Bill Elliot, Minh Ly, myself, Rosalie Hastwell from the North Richmond Community Health Centre, & half a dozen fellow cast members from a play that currently engages my time. And, I say, a deserved special mention to the lone elderly Vietnamese lady who braved the night & cold to sit in on the first session. Obviously a 'known' venue and more publicity would have boosted numbers. Oh well, next time.

There was some understandable apprehension about the evening because of the 'restrictions' that the venue had placed on the material shown. They wanted two sessions - the first to have a 'G' rating, and the second session was to include a warning that it may contain...well...disturbing stuff. This was to synchronise the evening with the conservative PR approach of the NRCHC. An approach it must take to ensure that it doesn't offend anyone in the local community. The local community happens to be largely Vietnamese, and they happen to be quite conservative so....

Nevertheless, some visual highlights were the character establishing drama and subsequent action sequence in the mDV shot drama *Love Story*, the cool SFX and fun and nerdy 80's story line of *The Twin Twin*, effective Tri-X and colour slo-mo of martial arts moves in *Morning Exercise*, comical & yet nightmarish action sequences in *Frenzy Rumble Circus*, non-stop action & Charlie Chaplin-styled humour in *The Outlaws*, & the mesmerising pulsating images from Nick Ostrovskis' untitled work. It sounds like a good evening was had. And it was. But only by dedicated few.

An additional thanks goes to Tony Woods for setting up the venue, and I'll see you all at the next Open Screening with special guest Irene Moon. I'm excited!

refer to newsletter issue # 168

Politics with verve in multicultural melee

Theatre

Aussie Bia Om by Huu Tran and Tony Le Nguyen
Trades Hall until September 29

Review **Helen Thomson**

AUSSIE BIA OM is a Vietnamese-Australian play that is a welcome expression of youthful, good fun: a bilingual, multicultural celebration of what the young have in common regardless of their racial origins.

Most of all, the young seem to worry about unemployment, and this is the play's originating idea.

Yet, surprisingly, what emerges is an ironic, lively, jokey send-up of political attempts to solve the problem. Aussie Bia Om is the name of a fictional "work-for-the-dole" scheme set up by the Federal Government to help young people. But, in this case, it is a front for a corrupt employer. The youth are exploited in a variety of ways, including participation in the "comfort" industry associated with the entertainment store they staff.

In his program notes, producer and co-writer Tony Le Nguyen says the community theatre spent 20 weeks in workshopping and rehearsal. He says the process was as important as the outcome.

While this is one of the defining characteristics of community theatre, the result has the look of something devised by a committee. The plot is hard to follow, being almost replaced by a series of acts — dance, martial arts, music and song.

The martial arts scenes were particularly impressive, and enjoyed by the audience. So, too was the haunting singing of Bao Khanh.

The show has a cartoon quality to it, in that the words are simple and mainly declamatory, the action is fast and sometimes violent, and the characters mainly stereotyped.

A crude political point was made, but it seemed less important than



Cartoon-like action: John Jacobs and Dee Tran.

the good-natured multicultural melee. Youth was the common currency; corrupt, adult officialdom the common enemy. It certainly gave notice that young Vietnamese-Australians, some with broad Aussie accents, are no fools.

That they can send up their situation with such comic verve, seems a healthy and hopeful sign. ■

NOVEMBER 11th OPEN SCREENING
LOUISE CURHAM (N.Z.-N.S.W.)
2pm ERWIN RADO theatre
211 Johnston Street, Fitzroy

Subject: Curham for newsletter SORRY IT'S TAKEN SO LONG hope you're well
Date: Mon, 17 Sep 2001 10:25:41
From: "louise curham" <lcurham@hotmail.com>
To: super8@netspace.net.au

Why S8?

I have been gravitating toward the smallest gauge since my first encounter with it in 1993. I used it then to shoot a flashback sequence for a student film. That decision was about the accessibility of the gauge and a certain quality that the S8 image conveys.

In my film making, I've tried several gauges - predominantly S8 and 16mm with one S8 made to a 35mm film. Currently all my work originates in S8 and most stays on S8.

There are two key aspects to S8 for me. The first is the S8 'look'. A kind of 3D effect is how I think of it, as though the film grain is layered - a certain materiality the larger gauges don't offer.

The second aspect is access. A value statement for me about making films would have to be about the readily available medium, important so that I have no excuse about taking action and important because price and skill are not barriers to the medium - Trading Post \$2.70, S8 camera \$50, Kodachrome \$20.50, Post to Kodak \$2.50. So loosely, it's S8 for aesthetics and it's S8 for democracy.

I went to film school in the early 90s but I have gravitated towards the fine arts. I did part of a painting diploma at TAFE in 1999 and this opened me to process oriented studio-based work, a concept not up for discussion in your standard film training course. My experience of larger gauge film making is that, for the most part, it's a cerebral process - a huge amount of planning and a small amount of doing, hopeless for those who think through action. S8 enables me to make my films as I go, to add, restructure et al.

My current working methods focus on re-filming multiple S8 projection into one single image. A second technique is the cut-up. This involves retaining the sprockets but inserting any vaguely translucent material into the picture area. I have been hand processing old Agfa stock this week, a result of Moira Joseph's hand processing course last December. Much of what I do on S8 involves an element of direct film making - marking the film directly with paint, pen, scratch, glue et al.

I spend a lot of time making very short S8 loops for a film projection installation that is a permanent work-in-progress. The installation aims to fracture the picture plane and works at relating a series of projections together on one surface (surface made from plastic milk bottles cut up and sewn together to create a 3D projection screen designed for rear projection). The installation involves a group of projectors running loops, so a fair amount of my S8 output is chewed up literally by those machines.

For the November screening, I intend to show several S8 dance films, a section of a 16mm film made from several layers of S8 along with a selection of my hand made films, cut ups, hand process, scratch et al. Some of these are intended for multiple projection. Also, I will endeavour to bring my installation.

I am currently a part time student at the College of Fine Arts in Sydney and there is a budding interest in S8 at the college (which did have a vibrant S8 area at one point in time). A couple of fellow students are aiming to have work to show for the November screening. I am on the look out for anyone interested in S8 in Sydney and would be more than keen to hear from any Sydney-based enthusiasts.

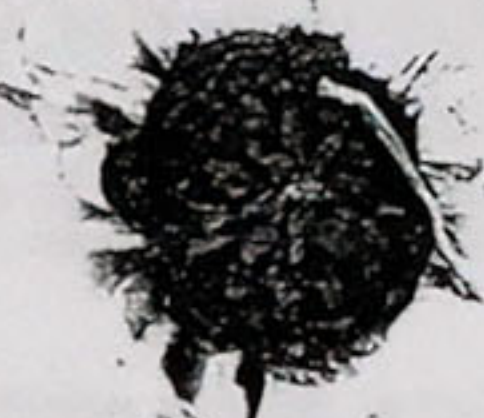
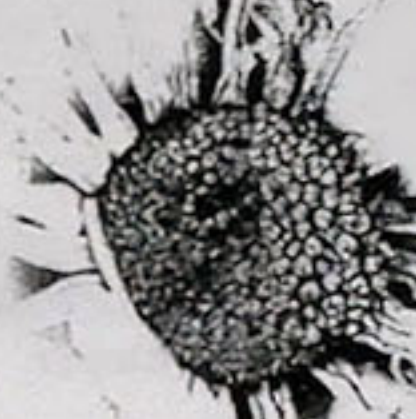
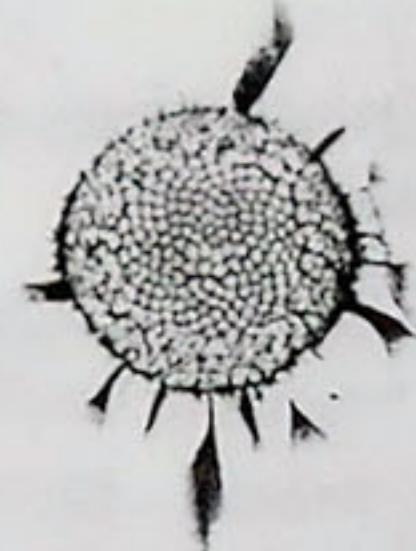
ALSO
SIMON HAXTON (N.Z.)

Tony,

I'm all booked now to come over as planned. (Gotta get in early to get the cheap seats!) I'm flying in on Fri 09 Nov. Out on the Tues 20th Nov. Looking forward to it.

A brief bio: A Wellingtonian, I have been working as a full time photographer for the last 10 years. My day job is with newspaper work, though I have also worked in fashion, documentary and like most togs, conducted the odd wedding shoot. I discovered super8 when a friend lent me his old camera to use and I immediately fell in love with the medium. That was several years ago, and I've since been using it largely as an extension of photography. Often frustrated with the fixed frame a photograph dictates, super8 enables me to explore the subject more. My footage therefore is not narrative driven, but rather a series of images collected in a photographic vein.

See you soon SIMON HAXTON



THE LATE HOWELL BEND SUPER 8 COLLECTION (USA)

Part of the collection shown during "Parasitoid and Our Best Behavior" from Irene Moon and the Northeast Georgia Begonia Society:

- P. Dish by I. Moon -Difficult to understand how such a travesty could happen--- The monster returns for its molt and needs a good toothbrush.
- Terroristic Entomology- Documentation of an "Experiment" performed unknowingly on the Public by the Laboratory.
- The Insectivore-the first film collected by Howell Bend-a monster movie to the center and naturally Insexxxual in nature, with a particularly southern Santeria element.
- A perfectly Pleasant Decomposition-How Lovely in the late afternoon, early evening the prospect of the miniscule---b/w magnification of the music it was made for.

HI Tony--here is my flight infomation from Canberra--
QF 1907 2.00PM -
Arrive Melbourne 3.30PM

AND:
Here are the film/performance info: you can get in touch with Chris at
chrisjollyusa@hotmail.com if you want to ask him any questions.

A collection of Super8 films by Chris Jolly

Chris Jolly is a filmmaker who's work lacks adequate description.
Alternately humorous, boring, innovative, and strange, this collection of
films dates back to his early days as a filmmaker; a time of exploration and
development.
All films done on Super8 and edited in camera.

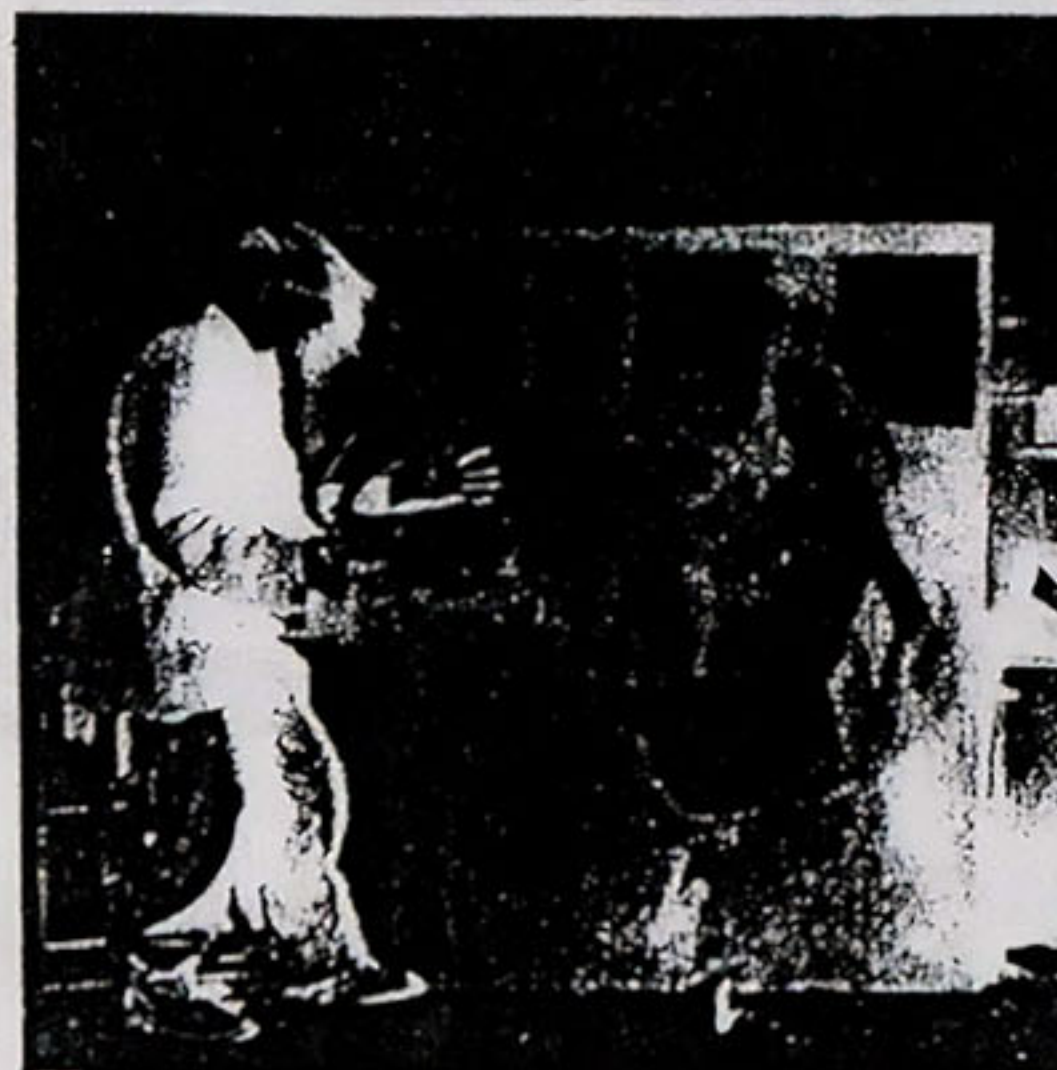
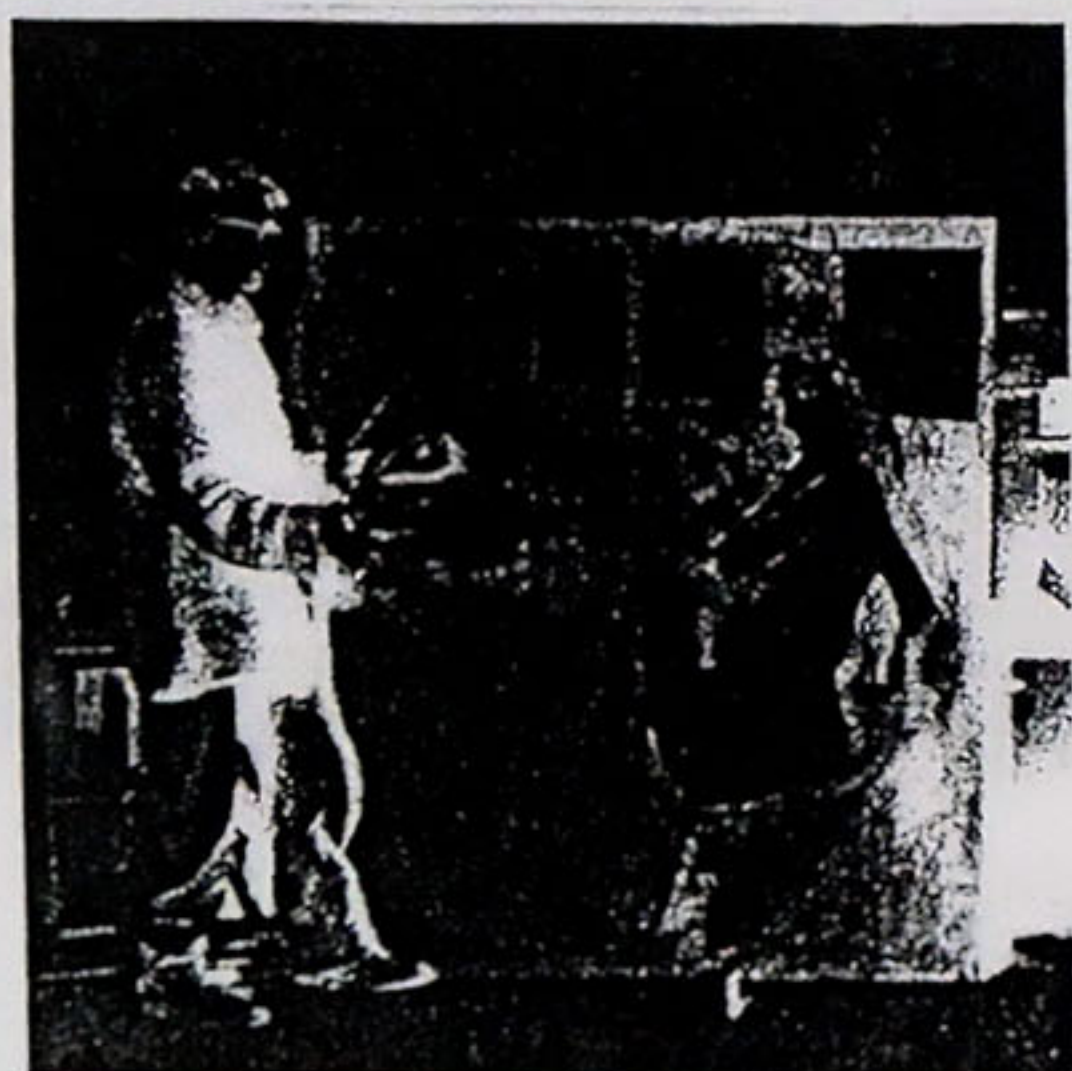
Horror in the Swimmin' Hole
B&W 6mins
2 girls discover horror at their local swimmin' hole.

K
Kodachrome 3mins.
Inspired by a fetishistic smoking film.

Suburbialand
B&W 3mins
A portrait of the typical American suburban landscape.

ONLY
B&W 3mins
An abstract explosion of street symbols.

Hi Tony--
just wanted to drop a line--in the light of the worlds conflicts---Im
leaving monday for australia as planned and as long as planes are flying
this is not to change.
looking so forward
IM



Saturday 6 October 2001 7.45pm

Front of House – Ruth Hobdell

Supper supervisor - Pat Kawalevski, Ruth Hobdell & June Polglaze

Projectionists – Michael Kawalevski and Brett Powell

RED SEASON

No Interval – Supper will be after the films

Tonight's screening is a special occasion. We have arranged for four Super8 filmmakers from the Melbourne Super8 film club to present their work to us. Here are some brief words about them and the films they intend to screen.



Tony Woods

Born 1940 in Hobart, Tasmania. Works with Super8, video and cassette sound.

"i always use kodachrome 40, silent colour film, i do not pretend to use sound film..... sometimes i film what i can't hear.....other times i record what i can hear but can't film, hence no attempt to sync sound, sound is independent and to my mind suitable."

HANDHELD - 2000, 18min, colour, cassette sound.

Several visits to Napier st. Fitzroy housing commission playing field, to film games people play, Home, football, cricket and general social activity, then back to my studio to film inside and looking out, use of colour filters...back to Napier st. Film then into the CBD to film a contrasting 3min.

MACROSOFT - 2000, 4min, colour, cassette sound.

An unexpected visitor to my studio is caught, filmed, and set free.....what?/who?wait and see.....



Nick Ostrovskis

Nick has had 19 years experience in film animation and has made over 60 short films on super-8 and 16mm. His work is all very visual in nature - a mixed bag of animation, strobe effects, kaleidoscopic effects, time-lapse, lith film, photography, drawing and painting. The films vary in pace - some are fast and frenetic others are relaxed and sometimes even in slow motion where images seem to melt into each other.

ENJOY THE VIEW - 2001, 14 min, silent

Time-lapse of Melbourne. Shot in the 1980's from the 16th floor of a city building. Pre-Crown casino skyline!!! Includes footage of workers around Williamstown.

THE SAXOPHONIST - 2000, 30 sec, silent

A loud and brassy 30 second flick. A super-cool black sax player entertains some dancers.



Scene from enjoy the view

UNDERNEATH MELBOURNE - 2001, 6 min, silent

Melbourne from a different disorientating view. Get that anti-gravity feeling!!! Strange angles. Time-lapsed confusion.



Rad Rudd

"As one of many, many western youngsters who studied martial arts in the 80's ('The Karate Kid' capitalised on the craze) I am one of the relative few who still haven't been able to shake the obsession with martial arts, or more accurately, 'movie-fu' - dramatized martial arts combat. It should be noted that this film is not an edited action sequence for I did not have the time to produce such a complex piece of film work. It is more a meditative observation of superior physical skills"

MORNING EXERCISE - Super 8, 15 mins, sound on cassette.

Shot by Rad Rudd & Tony Woods, and edited by Rad Rudd, it documents Phong Nguyen - a Vietnamese martial artist as he displays various moves from the Vietnamese martial art of 'Viet Vo Dao' (or 'Vo Vi Nam').

Comprising both black & white & colour film, & involving slo-mo & timelapse, the film captures in an unusual fashion the various formal & sometimes spectacular moves involved in the physical art.



Moira Joseph

Moira is a Melbourne based filmmaker and professional photographer. She has been teaching children and adults filmmaking and photography since 1980 and has worked as Artist in Residence at various institutions. Her films have been screened at numerous local and international film festivals as well as SBS and Channel 31 TV. Moira has also had a couple of films funded by the AFC. She is currently teaching at the CAE Melbourne and at the Glen Eira Arts Complex.

Moira's experimental films selected for this screening include animation, hand colouring and hand processing techniques.

THE THINGS I CAN DO WITH MY TOES - 3 mins

CITY WALK - 3 mins

OPEN YOUR EYES - 3 mins

BLACK MONDAY - 10 mins

MOTORCYCLE RIDE - 3 mins

BY THE SEA - 2 mins

> PUBLIC FORUM
 > Cinemedia's Australian Centre for the Moving Image (ACMI)
 > and Museums Australia (Victoria) present
 >
 > STRANGE ATTRACTORS: CHARM BETWEEN ART AND SCIENCE
 >
 > 6.30pm Monday 17 September 2001
 > Treasury Theatre, Lower Plaza, 1 Macarthur Street, East Melbourne
 > free admission
 > information: alessio@cinemedia.net
 >

Throughout history, the alchemy of art and science has often produced beguiling results. Both disciplines, each deeply transformative, are now more than ever drawn to and transforming of the other. This forum will engage with topical issues and fascinating interplays (and occasional creative tensions) between contemporary visual arts and science.

> welcome / introduction
 > Ross Gibson
 > Creative Director, Australian Centre for the Moving Image
 >
 > panel

> Louise Adler, Chair
 > Deputy Director, Studies, Victorian College of the Arts
 > formerly Presenter, Arts Today, ABC Radio National
 >
 > Siân Ede
 > Arts Director, UK Branch Calouste Gulbenkian Foundation
 > editor, Strange and Charmed: science and the contemporary visual arts
 >
 > Kevin Murray
 > Artistic Director, Craft Victoria
 >
 > Lynette Wallworth
 > Artistic Directorate 2002 ñ Artist in Residence, Adelaide Festival of Arts
 >
 > currently exhibiting in Space Odysseys, AGNSW Sydney
 >

Subject: Video Transfer?
 Date: Fri, 6 Jul 2001 09:11:24 +1000
 From: les_cassidy@screensound.gov.au
 To: super8@netspace.net.au

Hi Super 8'ers,

Make the projected image as small as possible (to maximise the light output that the camera's CCD can use to form the video image) and do the transfer in as dark a room as possible. To minimise keystoneing (distortion caused by slight differences in angle between the camera and projector) it might be worth building a simple wooden frame to hold the camera and projector with both lenses at as near to a flat angle as possible whilst still photographing the entire picture. Make sure that the projector's film path is spotlessly clean before lacing up - remember, there is only one film and if you scratch it, it's scratched for good. Finally, if any of these films has a magnetic soundtrack, buy a patch lead to connect the projector's line level output to the camcorder's input (if it has one), which any electronics shop (e.g. Radio Shack) would be able to sell you.

But let's be clear about one thing - copying from film to video, whether it is done using the jerrybuilt arrangement described above or a Rank Cintel Mk. III costing a five-figure sum, is only a form of preservation in that it reduces the amount of times that the original film element is accessed. It is NOT a means of ensuring the long-term conservation of the original material.

A PUBLIC EXHIBITION WITH YOUR SUPER 8 HOME MOVIES TO BE ON PERMANENT DISPLAY AT THE NEW FEDERATION SQUARE ARTS COMPLEX IN THE CITY.

WE ARE TWO FILM MAKERS LOOKING FOR ANY PERSONAL HOME MOVIES SHOT ON STANDARD OR SUPER 8 FILM. WE ARE INTERESTED IN ANY FOOTAGE, REGARDLESS OF AGE OR CONTENT AND ASSURE YOU THAT EVERY CARE WILL BE TAKEN WITH YOUR FILMS. THEY WILL BE RETURNED TO YOU IN PRISTINE CONDITION.

CONTACT NAOMI OR RICHARD WITH ANY QUESTIONS 0414 338 585 or 9531 5888 Email: cakeofsoap@ozemail.com.au

AUGUST 12 OPEN SCREENING

FACE THE ARTS
 mDV, various, VYM

MORNING EXERCISE '01
 Rad Rudd & Tony Woods
 Super 8, 15 min

Nick Ostrovskis
 Super 8, 20min

SEP 9 OPEN SCREENING

AFTER SCHOOL '88
 Bill Mousoulis 16mm 20min

FAINT ECHO OF GHOSTS '00
 Darron Davies 3min

TASMANIA '01
 Nick Ostrovskis 15min

MUSIC NOTES '98
 Nick Ostrovskis 3min

A BAR CALLED BARRY
 A Bar Called Barry,
 64 Smith St,
 Collingwood
 THE LAST WEDNESDAY OF THE MONTH
 T: 03) 9822 2619
 E: lonelytoes@ozemail.com.au
 A Bar Called Barry in Melbourne will be hosting a fortnightly film forum for new, independent and established filmmakers seeking a comfortable atmosphere in which to screen their work. This is a completely open event with no application fee, welcoming all types of short films, docs and experimental media. After the screening, the film-makers will be invited to talk and answer questions in regards their work, though participation in the forum is not mandatory. We are looking for super 8 or 16mm silent film loops to screen continuously throughout the bar.

Subject: Regarus from Spain
Date: Thu, 20 Sep 2001 21:23:32 +0200
From: JL <jlgomezp@sego.es>
To: super8@netspace.net.au

I'm an spanish Super8 filmmaker.
In Spain there are no many festival.
Can you tell me when would be the next one? I mean, the Chicago Underground
film festival. And othrrers...
What do I offer?
Would you like to visit Spain?
Best regards, from Spain...
José Luis Gómez Palomares



A bug's life

Prior to SATAN, I saw CURSE OF THE SEVEN JACKALS, a film I admit to not thinking I was particularly enjoying as I watched it, but I now believe was a sublime, beautiful film that digs more into the unconscious than plays naturally on the conscious mind. I may have to call this the "James Fotopoulos Syndrome" (more on him later).

Directed by Chris Jolly, JACKALS is ostensibly about a young man, Bernard, who wants to travel to Egypt and who's undergoing "synthetic blood" transfusions to earn money for the trip. According to the program notes, Jolly insists that synthetic blood is a reality and should be available in the marketplace within the next couple years. I don't know if Jolly's fuckin' around or what.

His film certainly fucks with your head. Most of the "action" takes place in the motel room Bernard is living in and where he befriends a simple-minded, middle-aged maid named Helen. Helen reminded me much of a tamer Edith Massey, the late star of many John Waters films. Helen invites Bernard to bingo and karaoke. Going mad from the transfusions, or I would assume from the transfusions as they are never shown on camera, Bernard also takes up wrapping himself in toilet paper and running around a field pretending to be a mummy.

That's about it for the plot of JACKALS, but worth mentioning in this review is the film's radical cinematography which gives every shot a nauseatingly green tint to scenes that are either drastically over or underexposed. This, combine with a sparse, minimalist framing style and tragically slow camera motion, JACKALS gives a nightmarish intensity to a somewhat bland plot, which is why the movie has stuck with me long after it has been over.

(Slight update: When I originally wrote this, I really didn't know if director Jolly was "full of shit" about synthetic blood. But apparently he isn't and he provided with the following link to prove it: <http://www.sybd.com/Synthetic.html>. Ick!)

NOVEMBER OPEN SCREENING
SUNDAY NOV. 11th
2pm Erwin Rado Theatre
211 Johnston st. fitzroy

LOUISE CURHAM(NSW)

followed by PLUS

SIMON HAXTON (N.Z.)

Please BYO take up reels.

Followed by the Open Screening.
check the article inside for further details.

ISSUE 169

Next Open Screening:

SUNDAY 7th October

2-00pm Erwin Rado Theatre.

From Athens, Georgia, Usa;-

IRENE MOON presents

PARASITIOD & OUR BEST BEHAVIOUR.

Scientifically Speaking

plus

4 SUPER8 films by CHRIS JOLLEY USA

website: <http://www.cinemediamedia.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.

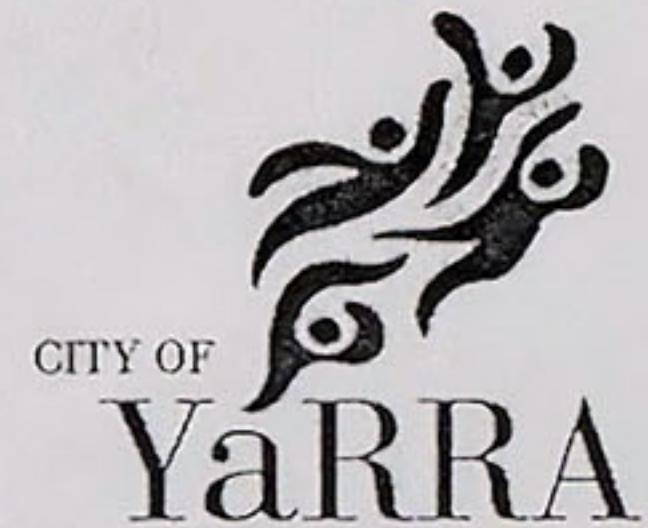
Membership is \$45.00 full/\$30 concession. Contact the group at the address below for an application form or download one from the website.

Layout by: Tony Woods

Phone: +61 3 9417 3402 Fax: +61 3 9417 3804

Office Address: Level 1, 207 Johnston Street, Fitzroy

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