# Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.

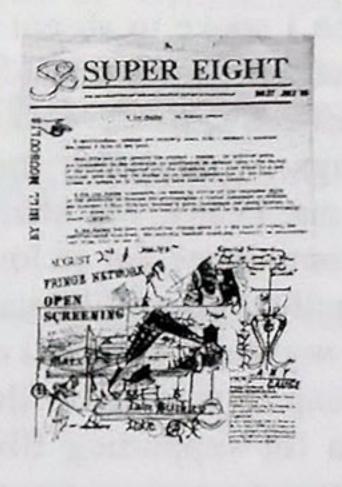
# FINAL ISSUE,170 DECEMBER 2001

The Melbourne Super 8 Film Group

1985-2001

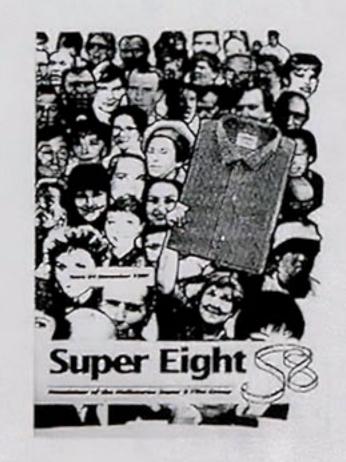


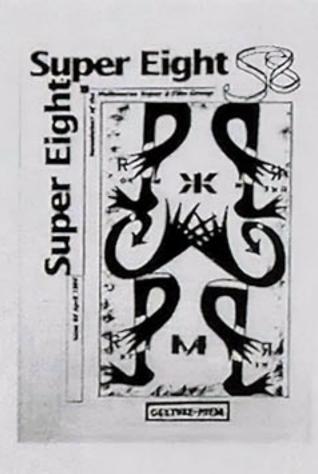






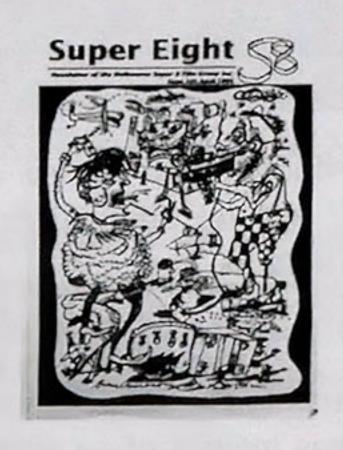












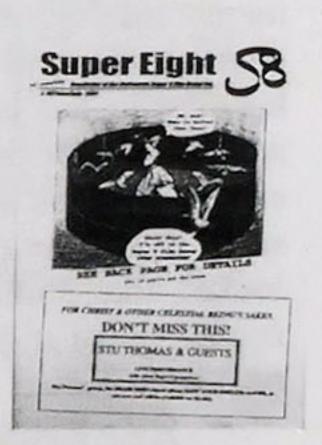












THIS IS THE LAST NEWSLETTER OF THE M.S.8.F.G.inc. From February 2002 we will continue as a much more informal collective of image makers... specialising in Super 8. As some of us also make VHS and miniDV, 16mm, and photography, we will encourage screenings of these as well. After the auction of group equipment on Sunday 13<sup>TH</sup> January at 2.00 pm, for financial members only, we will inform members of all details of new collective .... . more details in other N/L pages. After the AGM, Rad and I will be busy finalising all closure details during rest of Dec. &Jan. As a group we have been most active for 16 years, I have been a member for 9. When we lost AFC funding, we lost our administrator, keeping the Group going has been harder each year.....some members say that the change to a Sunday O/S, is the reason for our 2001 demise, I do not agree, I FELT THE TUESDAY NIGHT SCREENINGS were down on numbers too.....we also had a lot of competition on the Tuesday nights, when I spoke to absent members then most said their absence was due to work stress, etc.....these last 5 months we have on average say 9 members present at the splendid O/S's, we have 20 or so non financial members who are absent from the screenings.....and 20 members or so who can't be bothered attending.....work it out, I can't.. one afternoon 3 hour screening a month? I have been on the committees, for so long because Super 8 has extended my artistic activities so dramatically, Super 8 filmmaking has led me to cassette soundscapes, to video and to making my own CD's.....I owe it! Also I have met quite a few very fine minds, and seen a heap of wonderful films. I feel we are going out with our heads high, we are known for supporting filmmakers Super 8 and 16mm also visiting filmmakers from overseas contact our group if they wish to screen their films in Melbourne.....the October, November and December screenings will see us go out proud... also remember the Brass Bed gig!! When we do arrange screenings in 2002 I/we hope to meet again, and see what films have been shot/edited by each one of us, who are committed...... keep in touch......keep reeling.....tony woods

## ANY MEMBER HAVE A SUGGESTION FOR A NAME TO OUR NEW 2002 IDENTITY ?

THINK ABOUT IT AND BRING IT UP AT THE A.G.M.
(SOME SO FAR: SUPER 8 FILM GROUP.....SUPER 8ers....MELBOURNE FILM COLLECTIVE......MELBOURNE SUPER 8)

the open screening on Sunday 11<sup>TH</sup> november attracted 8 members, 14 non members, mostly local friends of sydney based louise curham, .....with several latecomers...it was a splendid/ memorable afternoon of super 8 filmmaking......louise curham is

I think unique in her concentration with aspects of projection, in this case 2 small

loops, projecting closer to the screen, with a longer film on the elmo back of theatre, resulting in 3 images superimposed, mainly the loops were collarged with bits of super 8 etc. the super imposed projection was mainly of an abstract character, with memorable figurative images now and then , with a highly emotional choeographed dance section, as most if not all the refilmed celluloid , included images of frames burning in the gate (because of the slow speed used as the original footage was refilmed... rear projection) louise handled the 2 loops changing the speeds etc, also changing loops at one stage, thank you louise......simon haxton's 20 or so min. super 8 was divided into sections by white leader, was a knockout, it was so crisp it looked like 35mm, as a photographer he instinctively knows how to compose a frame. great stuff simon!....the audience were most appreciative......more please next year louise, simon......tony woods

Dear Tony,

I FEEL QUITE SADDENED TO THINK THAT BECAUSE OF FINANCIAL CONSTRAINTS, THE M.S.8.F.G. AS WE KNOW IT, CAN NO LONGER AFFORD TO KEEP RUNNING ON THE SAME REGULAR BASIS. THE GROUP HAS BEEN A WONDERFUL PLACE TO MEET LIKE-MINDED INDIVIDUALS AND TO ALSO SCREEN WORK THAT POSSIBLY WOULD NOT BE SEEN. IT HAS ALSO BEEN A MAJOR SOURCE OF ENCOURAGEMENT AND INSPIRATION FOR THOSE NEW TO THE ART OF FILMMAKING. RATHER THAN SHUT DOWN THE GROUP COMPLETELY, I WOULD MUCH RATHER SEE US GET TOGETHER AS A FRIENDSHIP GROUP, PERHAPS EVERY 2 OR 3 MONTHS, POSSIBLY HIRING OUT THE IRWIN RADO THEATRE OR ANOTHER VENUE. EVEN AS A MORE CASUAL FRIENDSHIP GROUP IT WOULD BE IMPORTANT TO KEEP IN TOUCH WITH ONE ANOTHER AND TRY AND SUPPORT EACH OTHER'S ARTISTIC AND FILMIC ENDEAVOURS. WE SHOULD NOT JUST RESTRICT OURSELVES TO SUPER 8, BUT ENCOURAGE THE VIEWING OF OTHER MEDIUMS AND FORMATS WHENEVER POSSIBLE.

I HOPE AT THE VERY LEAST WE ARE ABLE TO CONTACT AND BE INFORMED OF EACH OTHER'S FILMIC PATHS AND HOPEFULLY RE-UNITE OCCASIONALLY.....

FILMICALLY YOURS,

MOIRA JOSEPH

Hi Tony

Put me down to help with the newsletter later this month. I will make sure I come in early this time. I saw note you put out re: the groups future. I think its time to disband. Not enough people interested.

cheers nick



#### WHAT WILL BECOME OF THE MS8FG?

THAT I do not know, but some suggestions gathered from some friends and myself is going to be put forward here. Everyone is busy and finding time to do stuff is hard, maybe the S8 grp could be a bit slacker, so to speak. A newsletter 4 times a year or less, or just on the website, and what is going to happen to the website?

Meetings could be more informal, screenings at pubs and other such venues (the empress, the pony, revolver), or even in people's backyards, strike up a deal with moonlight cinema? Where people could watch films and socialise, *talk about film*.

Another idea was to extend to other mediums and not be so exclusively S8.

Once again, all this still depends on how much effort people are prepared to put in.

Victoria Armytage.

## OCTOBER SCREENING BEVIEW

#### Parasitoid and Our Best Behaviour

scientifically speaking with Irene Moon

#### 4 short films

by Chris Jolly

In recent decades many of the Ol' Cotton Fields of Georgia have been turned over to commercial timber plantations - presumably to satisfy America's insatiable appetite for fast food packaging and toilet paper - and as with previous transformations of the South this one has attracted its share of Yankee vermin, specifically the Nantucket Pine Tip Moth.

Irene Moon, entomology laboratrix, performance/plunderphonic artist and president of the Northwest Georgia Begonia Society, provided a dramatic insight into the problem with her lecture and slide show at the October conference of the Melbourne Super 8 Film Group.

Perhaps too unconventional, or just plain bewildering, for your run-of-the-mill bug scientist get-together Ms. Moon has been touring this fascinating exposition on biological pest control around various arts festivals in Europe and North America for the past three years.

Adorned with shower cap and op-shop floral dress Irene filled us in on the nature of the Pine Tip Moths' only natural predators - the pinhead sized parasitoid (rather than parasitic) wasps which inject their eggs directly into the bodies of the moths and caterpillars, the grubs which then hatch devouring the host from the inside, killing it in the process - while at the same time mixing together the lively accompanying cacophony of music samples and lab equipment sounds.

Combined with the colourful slides, intriguing questionnaire handout and the occasional digression into song, Ms Moon's presentation was both entertaining and educational and therefore a big hit with the kids. I hope that in its new, more informal, incarnation the Super 8 Group can continue to bring us such tremendous speakers from interstate and overseas.

The only drawbacks of the show were some poorly timed and executed slide changes as this reviewer wrestled with a last-minute replacement projector. When apologising to her later Irene said it was the sort of thing that kept her on her toes after doing the show for so long. Glad my incompetence could be of help.

Also presented by Irene were some early super 8 short films by fellow Athenian Chris Jolly. As a close friend of Irene's Chris was able to entrust her with the actual original films, a rare treat in these days of the video mudpox.

All of the films were excellent but most impressive for me was the final film (sorry, but the title eludes me), an abstract survey of painted road markings - numbers, letters, lines and arrows - filmed in a sort of double exposure by alternating single frame shots of two different images. This created a fluttering, strobe-like effect which made the film very vibrant and energetic. All the shooting appeared to be done in-camera and the sense of a film meticulously planned but executed with great freedom added enormously to its impact.

Chris's first feature *Curse of the 7 Jackals* (see review in previous newsletter) will hopefully be making it out for a screening somewhere, somehow in Melbourne next year after its success in New York and Chicago. If it does I hope Chris can come with it and bring back these shorts so we can take a second look.

SHANE LYONS

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Hi Tony,

That's sad to hear - but not altogether surprising.

I'll wait until after the A.G.M. when I have full details of what is going to happen before talking to Cinemedia. If a new, Super 8 collective springs up in place of the M.S.8.F.G. they may still be willing to provide the space - it's not like it really costs them anything to do it. But anyway we'll see.............Cheers, Ben Ryan.

#### 

In response to Tony Woods article in the October/November 2001 Newsletter and the subsequent Important Message at the October Open Screening, my first response is to say yes, we must continue on. Perhaps the screenings should change back to Tuesday nights as the decline seems to have coincided with the change to Sunday Screenings.

How do you attract more members? I don't know. We have just about tried everything. To continue to exist we need more money, more members

and more people helping out.

But the above comes from the heart. However, looking at the figures Tony has given us, my head takes over from my heart and suggests that we cannot financially continue as we are now, and more people actively involved.

It will be very hard to gain new finance and new people to help run the Group. Already, other Groups, Clubs etc are finding they cannot get new members, and attendences at meetings are going down. They cannot get people to serve on committees and devote time to their organizations.

Many bars and nightclubs are now holding short film nights, inviting people to screen their films in direct competition to our group.

Disposable income is being spent on drugs, gambling, mobile phones, internet, etc., thus making people less inclined to spend money and time with us.

I thank Tony and Rad who have terrific in trying to the Group going, but they are probably feeling tired and jaded and without help will eventually retire from the Group.

Summing up, whilst we have the money to pay our debts, my head says we should close down whilst we are still ahead.

As to how do we close, I think the answer is to be found in the Constitution or Articles of Association of the Group.

I hope some member has some brilliant ideas on how to continue, but if anyone votes yes to continue, they have to be prepared to help financially and to work their butts off for the Group, instead as many do, vote yes to continue and then diappear never to be seen again.

Ian Poppins

# SUPER 8 EQUIPMENT TO BE AUCTIONED SUNDAY JANUARY 13th 2.00pm erwin rado theatre 211 Johnston Street Fitzroy MEMBERS ONLY

CANON 1014XL camera++++++++NIKON R10/R8 camera++++++++SANKYO

EM-60XL camera++++++++++ELMO ST-180 projector+++++++EUMIG

MARK-S projector+++++++++++WURKER splicer++++++BONUM & AGFA

splicer++++++

EDITOR/VIEWERS+++++++++++HILLER Junior

tripod++++++SCREEN++++++++++PROJECTOR STAND++++++++

SONY AUDIO MIXER++++++++SUPER 8 backwinder+++++++FUJICA

FRAME ENLARGER+++++++++++STOPWATCH+++++++LETTERING

sets+++++++HAND STRIPING machine+++++++REELS

.FILING CABINET+++++++OFFICE SAFE+++++++VARIOUS ITEMS

CASH OR CHEQUE ONLY: ITEMS TO BE TAKEN AWAY THAT DAY; FINANCIAL MEMBERS ONLY MAY BID & PURCHASE

#### AS OF NOVEMBER 1<sup>51</sup> WE HAVE 32 FINANCIAL MEMBERS, AND 19 NON FINANCIALMEMBERS

## SOME IDEAS FOR THE DISSOLVING OF THE M.S.8.F.G. inc., AND THE CREATION OF A MORE LOOSER GROUP "SUPER 8 FILM GROUP" OR MY FAVOURITE "THE SUPER 8 ERS"......TONY WOODS

- 1. December o/s AGM a summing up and closure, vote for a new name/ form of group. vote for a special january meeting and auction of office contents Group equipment etc. what date in january? etc.no more newsletters
- 2. Auction of equipment etc open to 2001 financial members only. cash &cheque only.
- 3. We get eumig and nicon repaired before January auction.
- 4. Find out costs of final bills, po box, telstra, office, to end of January.
- 5. Give all members notice of any new contact details etc, for contact in 2002, take in any member suggestions info on members contact details, etc.
- 6. Save elmo 1200- and sound gear(maybe auction the sound gear?)the group computer etc.
- 7. Office of fair trading/taxation/accountant re closure.
- 8. No new members...cease to hire out film gear end of January.close bank acc. start new savings acc. Rad &Tony as signees.
- 9. Free admission to members to o/s, nov./dec.
- 10. Close down website /cinemedia, seek how we can start up a new website, new hotmail email no. and listing
- 11. MIFF/closure. check on cost to hire Rado 2002
- 12. Federation/group office cleared etc./affiliation/insurance end, notify
- 13. MUFF films returned.
- 14. Put this and list of equipment to be auctioned to members. in December newsletter ......send january letter to members outlining AGM results / auction etc
- 15. Make sure enough money to pay bills....eg office clean out.
- 16. Archive material/save/rubbish. any one interested in saving the group archives
- 17. Press release re closure, to all subscribers, and via e mail, also mention our continuation as "super 8 group" detail etc.
- 18. Buy kodachrome/tri ex to give to members free. so as to keep under the group closure rules.
- 19. In January if our future has been decided on start working on new name etc group letter head etc.contact phone numbers and email address/financial situation etc.

20.our new ph. no could be Rad &Tony's homes, each to keep written account of out going S8 calls(deduct from bills).one of these numbers to be the free listing in the white pages, with the new name.

One of the main reasons for the group situation, in 2001, is that we have lost more than 20 members over the past years, who all regularly showed films at the open screenings, some are now living in London, some have disapeared off the radar screen, some may have stopped making super 8 films, some are still in Melbourne but do not come to screenings(some of these are still members), any way this vacuum of members who showed films, leaves very few members who regularly make and show their films at the open screenings, (look at the past 2 years n/l's). A few years back we had 100 members now 50, and no outside funding. Some members feel that changing to a Sunday o/s is the problem, maybe but I feel the o/s were not well attended, some saying they were too tired from work to travel to the screening at night etc too much traffic etc,. One of the benefits of Sunday screenings was that for the first time in yonks Moira Joseph could see a full o/s program and join the committee. The reasons members gave for not turning up for o/s were various, from sport, public holiday, forgot, too busy, the weekend is the only time I have to do any filmmaking etc.etc.I do believe that the group should survive in a looser form less office costs/work, in a simpler form, no committee, no hire equipment ,those who are committed to making super 8 film, showing it in a creative situation among friends of like mind, 3 to 4 times a year, we can also join up with Stu Thomas/"Brass Bed" and others for music/super 8 events and put on the occasional multi media event at a time of our choosing, keeping in touch, and there as a screening organisation here in Melbourne, let us go for it.....

#### ENDENDENDENDENDENDENDEND

\*

STOP PRESS; 16 M.S.8.F.G. FILMMAKERS ARE AT PRESENT HARD AT WORK MAKING/EDITING THEIR INDIVIDUAL SUPER 8 FILM TO GO ON A "BRASS BED" VIDEO/DVD, EACH FILM WILL ACCOMPANY A CERTAIN TRACK OFF

THE LAST "BRASS BED " 16 TRACK CD.....THE VIDEO AND GIG/ SCREENING PREMIER WILL BE AN EARLY 2002 EVENT FOR OUR NEW COLLECTIVE. MORE INFO LATER

#### KEN PAUL ROSENTHAL

kaypeear@hotmail.com (65) 460-8277

#### **Filmography**

I My Bike - Super 8 to 16mm, color, sound, 5 minutes. (2001)

From a child's compulsion to stare into the sun to an adult's obsession with dying and moving towards the light, 'I My Bike' addresses the conflict between urban space and the body.

5<sup>th</sup> Splice This! Super 8 Film Festival, Toronto, Canada Berkeley Bike Coalition Film Festival - *Audience Choice Award* (Performance Version, 1997)

Blackbirds - Super 8 to 16mm, color, sound, 9 minutes. (1998)

The Rodney King/Reginald Denny beatings are re-presented as a commentary on the media's gratuitous reportage of violent news events.

29<sup>th</sup> Rotterdam International Film Festival, Rotterdam, Netherlands 38<sup>th</sup> Ann Arbor Film Festival, Ann Arbor, Michigan 1<sup>st</sup> Telluride International Experimental Cinema Exposition 6<sup>th</sup> Rio de Janeiro International Short Film Festival VIDEO EX Festival, Zurich, Switzerland 2<sup>nd</sup> Super Super 8 World Tour, USA, Europe, Japan 14<sup>th</sup> Singapore International Film Festival Neuer Kino, Basel, Switzerland - Global 8 Day Squeaky Wheel, Buffalo, New York - A Night of Films Handmade

Near Windows - Super 8 to 16mm, color, silent, 12 minutes. (1997)

Nearby windows frame and illuminate four years of voyeuristic observations lyrically woven into a time-lapsed tapestry of light, unsuspecting neighbors, and street drama.

New York City MOMA - Big As Life: An American History of 8mm Films
Academy Audio-Visual Arts, Kathmandu, Nepal - Alternative Documentary Series
33<sup>rd</sup> Humboldt International Film Festival, Humboldt, CA
1<sup>st</sup> Splice This! Super 8 Film Festival, Toronto, Canada

Spring Flavor - Super 8 to 16mm, color, silent, 3 minutes. (1996)

The alchemy and texture of film is celebrated with images of sun-splintered reeds that have been re-photographed, hand processed, buried beside a pond, and soaked in cooked wild berries.

36<sup>th</sup> Ann Arbor Film Festival - *Jury Award Experimental Process*1<sup>st</sup> Super Super 8 World Tour, USA, Europe, Japan
2<sup>nd</sup> Splice This! Super 8 Film Festival, Toronto, Canada
Squeaky Wheel, Buffalo, New York - *A Night of Films Handmade*Yerba Buena Center for the Arts - *Hand Crafting Mystery* 



exciting news! i'm getting a Reverse Polarity print of my film 'Spring Flavor'. that means all the colors will be reversed. should be way cool, but won't be seeing it until i arrive in Melbourne. my lab back in san francisco is fed ex-ing it to me. hopefully, it will turn out.

see you soon...kpr

#### KEN PAUL ROSENTHAL

kaypeear@hotmail.com (65) 460-8277

#### **BIOGRAPHY**

Ken Paul Rosenthal was born in New York City, raised in New Jersey, and has lived in San Francisco for the past 14 years. He has a BA in Radio/TV/Film from Rowan State University, studied Fine Art Filmmaking at the San Francisco Art Institute, and earned an MA in Creative and Interdisciplinary Arts from San Francisco State University.

Rosenthal's films explore the mundane and ephemeral connections between nature, technology and human consciousness. These complimentary yet corrosive relationships are transformed into beautiful compositions as the film itself is manipulated through various alchemical and sculptural methodologies such as: etching, collaging, and dying image surfaces; exposing film to organic elements such as sun, soil, and seaweed; alternative developing processes; and multiple projection performance.

Rosenthal's work has screened nationally at major venues on both coasts of the USA including the New York City Museum of Modern Art, the Anthology Film Archives, the San Francisco Cinematheque, and the Yerba Buena Center for the Arts. International exhibitions include the Rotterdam Film Festival in the Netherlands, Global 8 Day in Basel, Switzerland, the Alternative Documentary Series at the Academy of Audio-Visual Arts and Sciences in Katmandu, Nepal, the Rio de Janeiro Short Film Festival, the Splice This Super 8 Festival in Toronto, Canada, the VIDEOEX Festival in Zurich, Switzerland, the Singapore International Film Festival, and the Super Super 8 World Tour.

Solo shows include the Robert Beck Memorial Theatre in New York City and the Blinding Light Cinema in Vancouver, Canada. He frequently screens and performs for Craig Baldwin's New Experimental Works series in San Francisco, and was awarded Best Experimental Process at the Ann Arbor Film Festival.

Rosenthal curates an annual program of hand processed film called *Texture of the Gesture*. After three years, the series continues to showcase the world's best hand processed cinema for capacity audiences. He is currently a Visiting Lecturer in the Center for Film and Media Studies at the Ngee Ann Polytechnic in Singapore. His films are distributed by Canyon Cinema in San Francisco.



## M.U.F.F. DIVING FOR BEGINNERS

For those of you who might be planning to start up your own film festival here are a few tips on how best to lose respect, breed mistrust and alienate potential supporters and collaborators. These handy hints are derived from my own observations of Richard Wolstencroft (RW), director of the Melbourne Underground Film Festival (MUFF), between February and July 2001 during my time as curator of the super 8 retrospective section of MUFF, Free the Framed Melbourne 8! (FTFM8!)

1. Tell a section curator not to come to the meetings any more, and imply that he's spying on you.

I had been working independently on FTFM8! for a couple of months with only occasional email contact with the MUFF people. In May I contacted Wolstencroft by phone, about getting his own films from him to preview, and he said they had started having weekly meetings and invited me along. After attending two - at which there were only RW, myself and three other people including their lawyer - RW cornered me at the Nova after one of the Jack Sargeant "Cinema of Transgression" screenings and said the meetings were only for the "Core Group" and I shouldn't come any more. He had already left the same message on my answering machine (which I heard when I got home) so he was clearly pretty keen to let me know.

If the festival was well established and the "Core Group" was more than a few people this wouldn't have bothered me. However, I feel that if the festival was small and struggling and one of the section curators - i.e. someone who has proven that they're committed to the festival - displayed a bit of extra interest this might be seen as a positive. Not for RW. I can only put it down to personal dislike, a divergence of social, political and artistic attitudes and/or that I made fun of Hitler at one of the meetings.

I attended the occasional meeting after this - uninvited - because of the lack of response to some email enquiries and because, for 3 weeks in a row, the printed program was supposed to be ready for me to look at and give them feedback on. At these meetings RW insisted that the super-8 business be gotten out of the way first and then told me to leave because he didn't want me to know what they were discussing. No-one else in the "Core Group" seemed to have a problem with me coming and in fact it was clear in some emails that they expected me to come.

2. Don't show up for a radio interview then be evasive when one of the curators asks you why.

3RRR Breakfasters, about 2 weeks out from the festival.

Change the title of a section of the festival without bothering to mention it to that section's curator.

Just the subtitle, but same principle. Originally I'd subtitled FTFM8! "A bit of some of the history of Melbourne super 8 filmmaking: 1982-2001", which at the time I thought was witty and self-effacing. Within a few days I'd seen reason, dropped the "...some of...", and emailed this correction to MUFF along with some changes to film synopses, well before the printed program was set in stone.

I thought no more of it until, at one of the last meetings I attended, I brought up the issue of when the program would be ready, and only then did RW bother to mention that he had changed the subtitle himself. I didn't see until all the programs had been printed and distributed that it was now "The historicity of Melbourne film making: Super 8 1982-2001".

The Collins English Dictionary defines historicity as "historical authenticity". So this was non-sensical, ungrammatical and I'm pretty sure RW defines it as "Big word for to make me sound lots clever". Oddly, the synopsis changes had been put in the program.

4. Don't bother to mention an entire section of the festival on the posters, in general press releases, or in any interviews.

After I gave him a serve via email for once again not mentioning FTFM8! and being preoccupied with the censorship beat-up (this time in a PBS radio interview) he didn't appear
on any more radio film shows that I heard, other organisers taking his place and finally
making mention of FTFM8! I'm not sure if I had anything to do with this. Press interviews
with RW that appeared around the start of the festival made no mention of FTFM8!

5. Delay sessions so that you can use the cinema as a private screening room.

On Tuesday 10<sup>th</sup> of July, the second night of FTFM8! I arrived at the Kaleide Theatre at 6pm to prepare for a 7pm start. The previous session wasn't due to finish until about 6.30 so we sat around chatting for a while. When the previous session hadn't come out by 6.35 I went to the box office and asked how much longer it would be. I was informed me that no-one had shown up and so RW and a few others were watching Salo. I went in and RW assured me that it was almost finished. It was being screened off a DVD so we were able to at least get into the projection booth and get things ready. And we waited.

Salo finished at 7.05pm, five minutes into our session time, and with setting up and

checking the sound levels the FTFM8! session didn't start until 7.20 pm.

RW said that they were showing Salo to "someone from the press who might be doing a write up about it (the planned Banned Film section)". This was apparently a complete lie. I found out later there was apparently only him, assistant director Rebecca Sutherland and the director and star of one of the new features in the festival, Das Zimmer, who had come from Germany as festival guests. In addition to delaying the FTFM8! session RW was illegally screening a film banned by the OFLC, which on principle didn't bother me except that he was doing it without the knowledge or permission of RMIT, the RMIT student union or the staff of the Kaleide Theatre who could have all been heavily fined.

6. Don't show any interest in films being screened except your own.

As far as I know *none* of the MUFF organisers watched any of the FTFM8! sessions. RW didn't show up at all on the Monday in spite of FTFM8! being the only thing on, and on the Tuesday, after the aforementioned *Salo* screening, he said he hadn't had a chance to eat all day but would be back in time to see his own film towards the end. A few times during the screening I saw him and a group of mates waiting around in the foyer (his friend Mark Savage's feature *Marauders* was on after FTFM8!) and - as reported to me by Tony Woods - when RW's super-8 short came on this group swarmed into the theatre to watch it and went back out again as soon as it was over.

So, if you're planning to start up your own alternative film festival I hope these tips come in handy.

I don't have a particular problem with most of the people involved with MUFF. They are certainly inexperienced and disorganised, and there is a lack of interest there in the experimental, non-narrative and anti-commercial aspects of the "Underground" - which I was trying to redress a bit with this super-8 retrospective. But they are sincere and enthusiastic film lovers and MUFF has the potential to become an outstanding, wide-ranging and inclusive festival. However, I believe Wolstencroft is mainly concerned with indulging in a fantasy of himself as the leader of some vaguely defined libertarian cultural revolution, a concern that you can see for yourself in some of his turgid, pseudo-intellectual ramblings by visiting: www.muff.au.com. (as well as by watching his extraordinarily bad feature film Pearls Before Swine - not recommended unless you're a fan of Ed Wood style unintentional comedy).

SHANE LYONS.

# The Incredible Shrinking Gauge!

At 16 years old the Melbourne Super 8 Film Group can proudly claim, as far as I can tell, to have been one of the longest culture film grassroots running organisations in Australia. It also appears to be just about the only group of Super 8 filmmakers in the world to have persisted as long as it did with regular monthly screenings in the face of declining, then vanishing, public funding. In other parts of the world screenings, let alone open screenings, only occur irregularly if at all. Given the sharply declining interest in super 8 as a format for producing finished films in the last few years (it's still popular for shooting on), mainly because of digital video and the loss of sound striped stock, I think the move to a looser, more

informal, trimmed back, Super 8 Group is the best of all possible options. It would be a shame to see it just vanish altogether after such a long run and with a number of excellent filmmakers still interested in the gauge.

Tony Woods and Rad Rudd in particular have worked hard for the last couple of years to keep the group operating and they deserve the chance to take a more relaxed approach to the job. An idea I had for reorganising the group to have quarterly all-gauge open screenings and programmed screenings every other month or two was quite rightly rejected as still being too much of the same hard work. I haven't been through it like they have though, so I still might be foolish enough to give it a go myself. Keep an eye out next year for The Id Monster Film Society and I'll see you all at a super 8 screening somewhere, sometime...

Shane Lyons



#### OCTOBER 7 OPEN SCREENING

LUST IN ME 99/01 Shane Lyons 10min

COLOUR MY WORLD '01 Tony Woods 7min

MORNING EXERCISE '01 Rad Rudd & Tony Woods 6min

> MELBOURNE 2001 '01 Ian Poppins 9min7sec

FORMER '99 Peter Lane 2min 45sec

SPACE TRIPS, SOMERSAULTS, BLUE DOGS & BLOW FLIES '01 Nick Ostrovskis 3 min



#### NOVEMBER 11 OPEN SCREENING

W.A. '01 Andres Caycedo 3min

REEL DEVELOPMENTS '01 Tony Woods 18min

QUEEN VICTORIA MARKET '01 Ian Poppins 3min 28sec

> Y&J'S 00/01 Matt Pirrie 7min

MT. BUFFALO '01 Nick Ostrovskis 8min

BIKE RIDES '01 Nick Ostrovskis 5min

#### ALL GOOD THINGS SPLICED.....

by Rad Rudd.

I arrived in Melbourne in June '97 knowing nothing about Super 8 Film. Four years later and I know more than most about the small gauge. This is a testament to the nature of the Melbourne Super 8 Film Group. Committed to the screening of Super 8 Films by anyone in their any-style, supported by a fountain of knowledge springing from the many and varied super 8 film artists who congregate at the monthly Open Screenings. Fresh, new artworks, visual & aural, springing from the hearts and minds of Melbourne and surround's independent film artists were splashed up on the big screenette. Each artist's work reflecting a unique life, a different past, present, & vision of the future to his or her peers'. The halcyon days of the MS8FG have, through their own qualities and merits, secured a place in the history of Melbourne and Australia's filmmaking scenes.

But, all good things....

It was said by the Group's founder, Bill Mousoulis, that the need for these MS8FG monthly screenings has been displace by a myriad of short film festivals - Tropfest, St Kilda's - to name a few of at least the prominent ones. Also, the weekly pub screening is a ubiquitous event that may have more permanence than first thought. Generally speaking, these festivals & local screenings cater for the funded &/or conservative films. They are entertaining.

Our 'collective' will also cater for the ultra-low & no-budget films, experimental works, & absolutely any undefined marvels of filmmaking that are headed our way

next year.

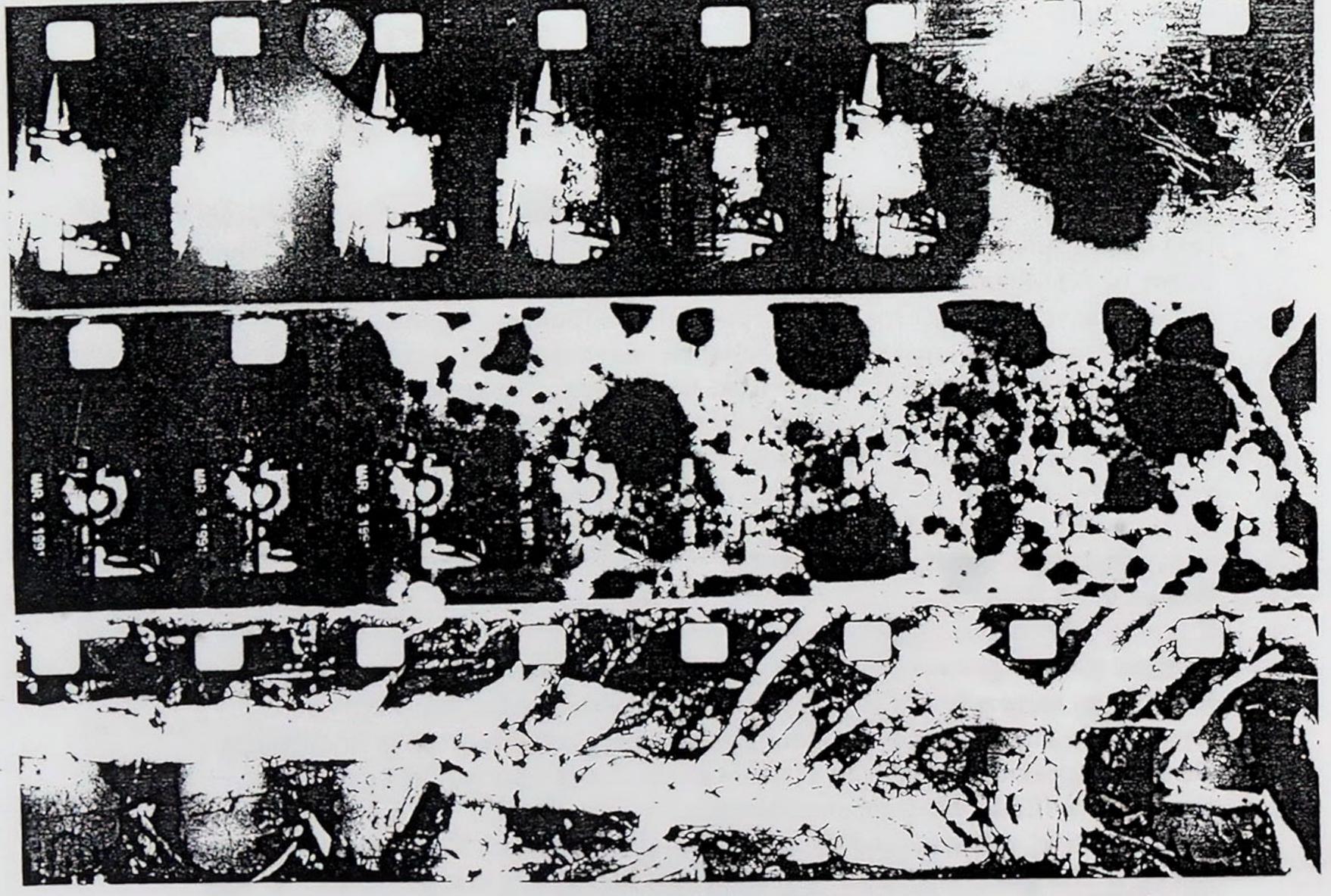
The Super 8 gauge has itself been trampled under the large foot of mini-DV. S8's unique, invaluable qualities will be represented by us until it's dying day\* but it is not a main player. It will suffer from the neglect that is afforded to the 'bench' (soccer analogies cease), making a public appearance, outside of this 'collective' as a flashback in a TV docu-drama. Only those *in the know* will know how to yield the maximum results from the gauge. The rest will think of it as quaint. Personal achievements have been the gathering of an understanding of various motion picture film stocks, cameras, and an appreciation of a species in danger of extinction -

the projectionist. Putting up with calls for 'focus!' and never being able to sit back, relax, and enjoy the films, this takes some stamina, even if I do say so myself. It should be noted that this role does not compare to the energy that is consumed in running the day-to-day activities of the office. That is too much for one person for too long. Good on you Tony.

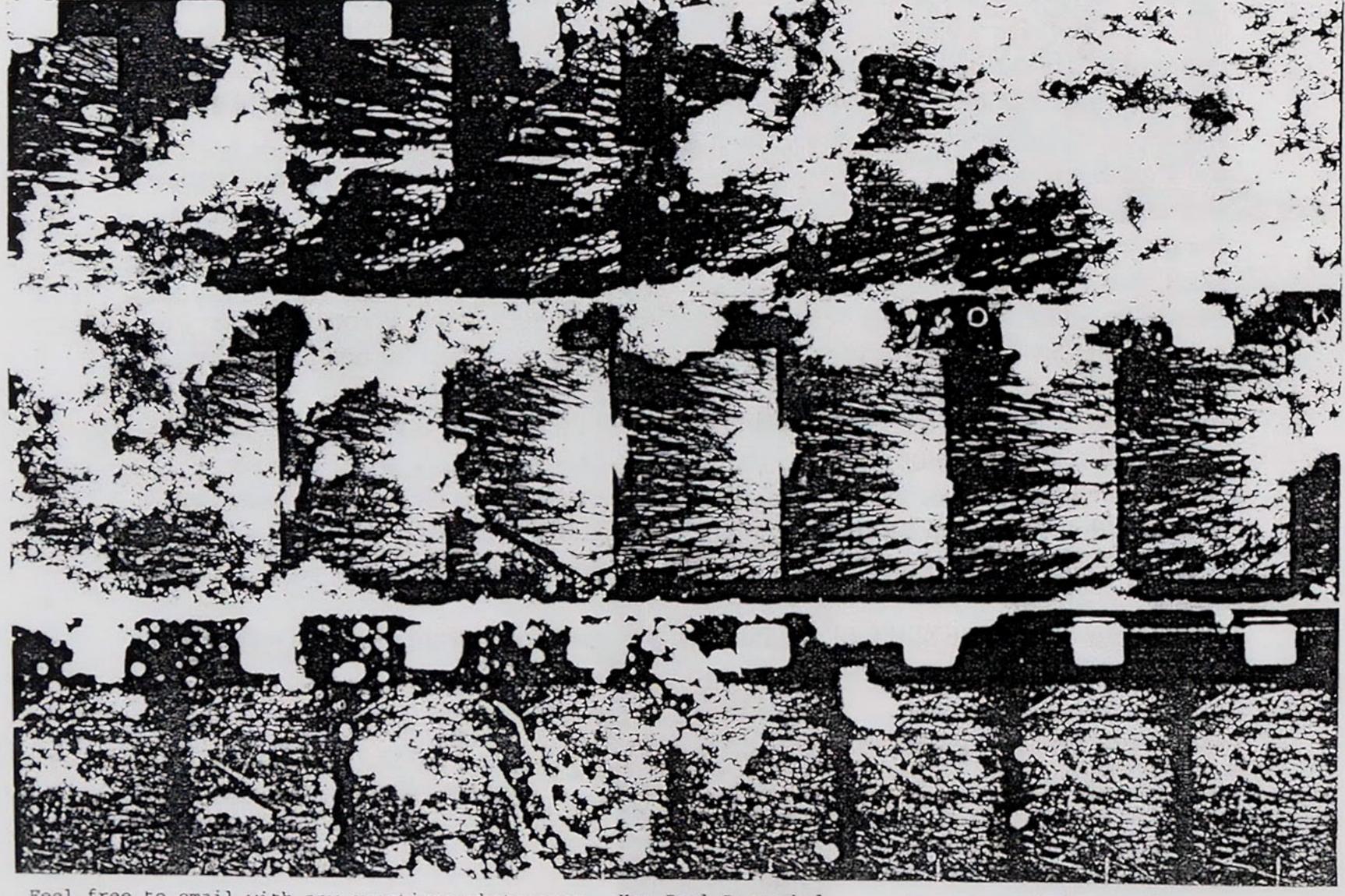
Finally, we know why the Group's numbers have fallen & why it must consequently close - members are committing to other major projects, catching up on video & computer technology, or working too hard for the man. It has all been elaborated on before. I'll not dwell on the whys and wherefores but will take a break, relax, make some films, and hope to see you all at the next screening sometime next year.

NB A four-eyed male bird told me that financial members would receive a roll of S8 film at the December screening.

<sup>\*</sup>My prediction is Tuesday May 14th 2054.

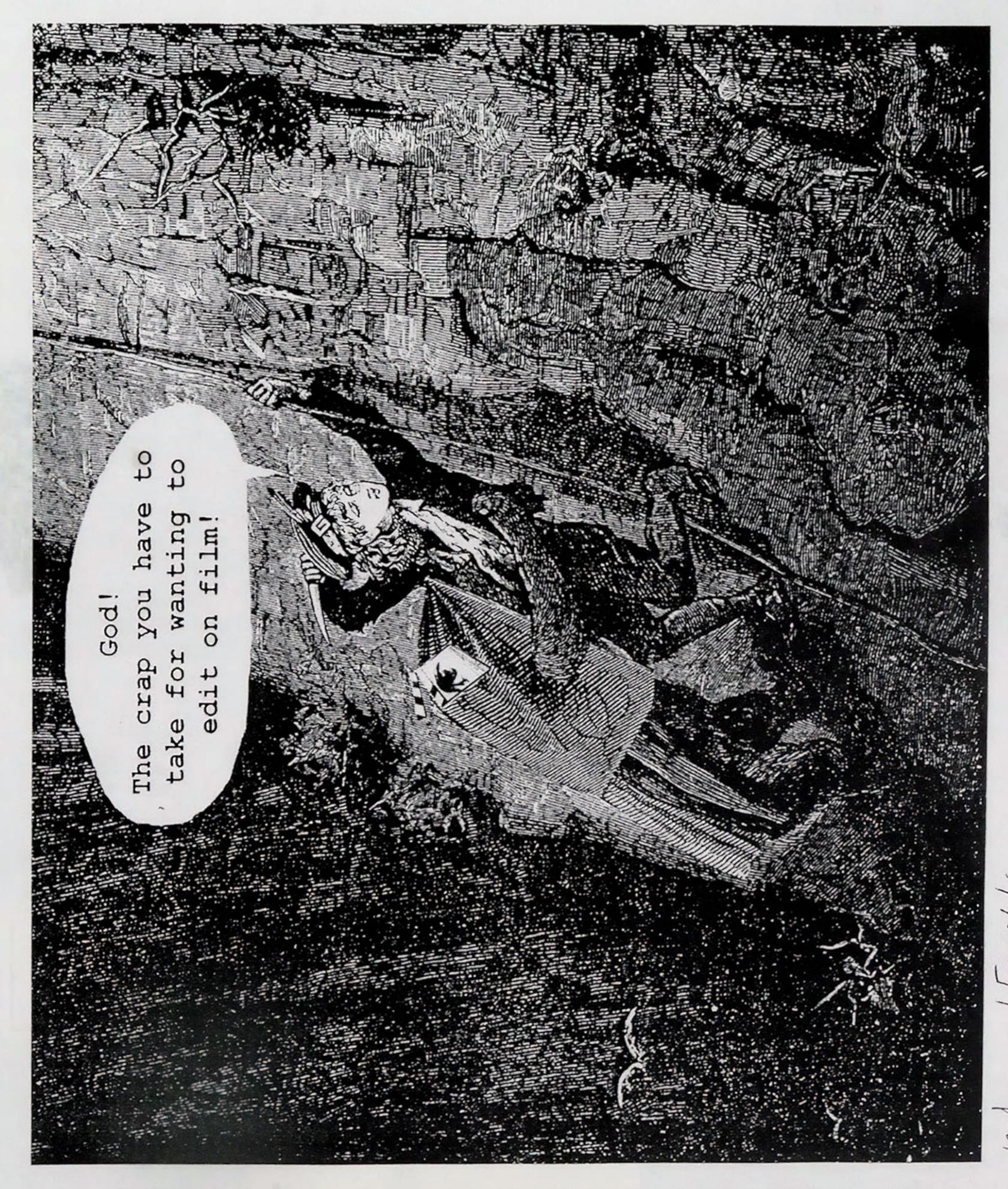


Frames from Ken Paul Rosenthal's (U.S.A) hand processed Super 8 films. Ken will be present to introduce his films.



Feel free to email with any questions whatsoever... Ken Paul Rosenthal

kaypeear @ hotmail.com



MEMBERSHIP RENEWALS & NEW MEMBERSHIP ACCEPTANCES CEASED NOVEMBER 11<sup>TH</sup>, 2001

#### **JAUNARY 13TH 2002 AUCTION**

2-00PM ERWIN RADO THEATRE FOYER

**FINANCIAL MEMBERS ONLY** 

SEE INSIDE ARTICLE FOR DETAILS

"Do ya wanna be startin' something?"

"I said do ya wanna be startin' something?"

thing?"
"Yeah! Yeah!"

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### Next Open Screening:

SUNDAY 9th December

2-00pm Erwin Rado Theatre.

A short A.G.M. followed by
Four Super 8 to 16mm films presented by
KEN PAUL ROSENTHAL
(U.S.A)

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

Website: http://www.cinemedia.net/super8 email: super8@netspace.net ?"

## Become a Member of the COLLECTIVE.

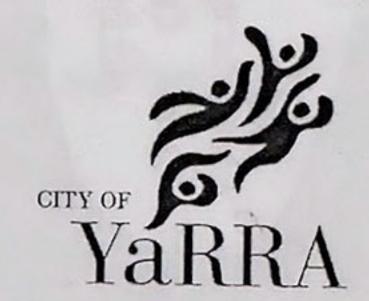
who would like to be informed of future Super 8 Group activities contact the group before January 31st 2002 at addresses.

Contact the group at the address below .

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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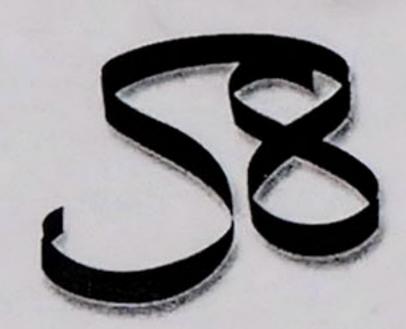


## Super Eight

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If undeliverable return to:

Melbourne Super 8 Film Group PO Box 2033 Fitzroy MDC Victoria 3065 Australia



SURFACE



Bill Mousoulis PO Box 1150 Richmond North 3121