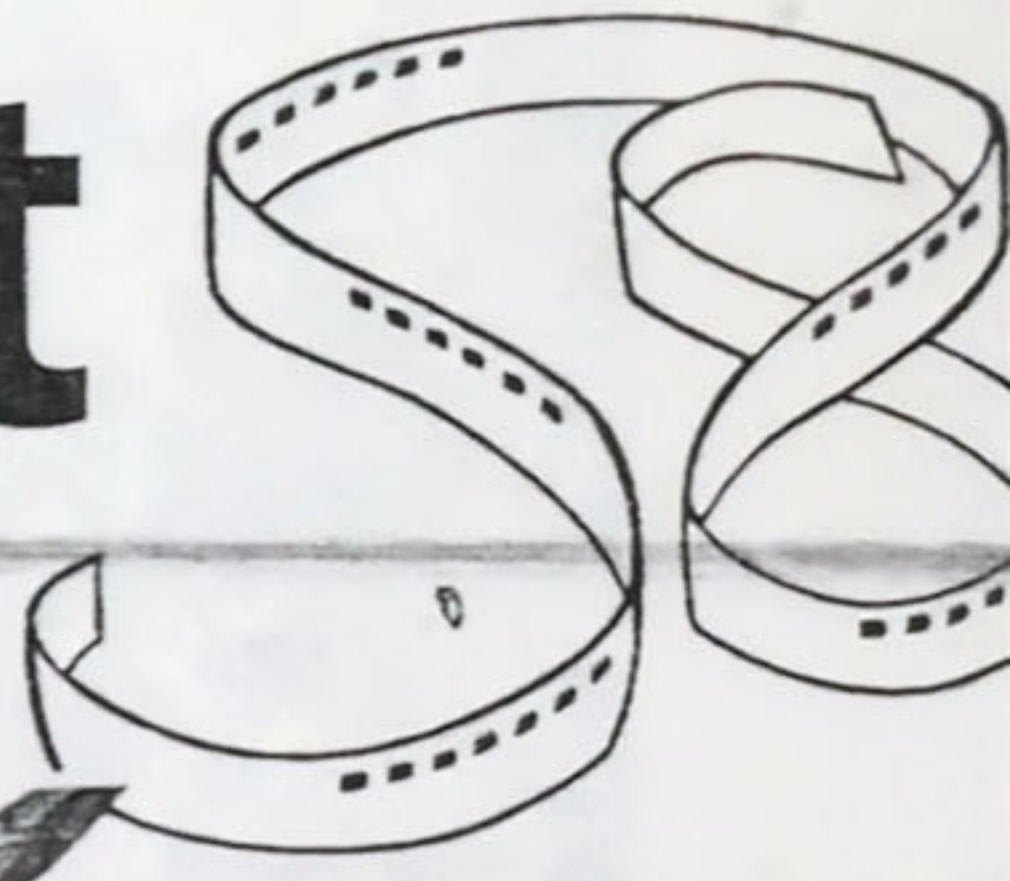
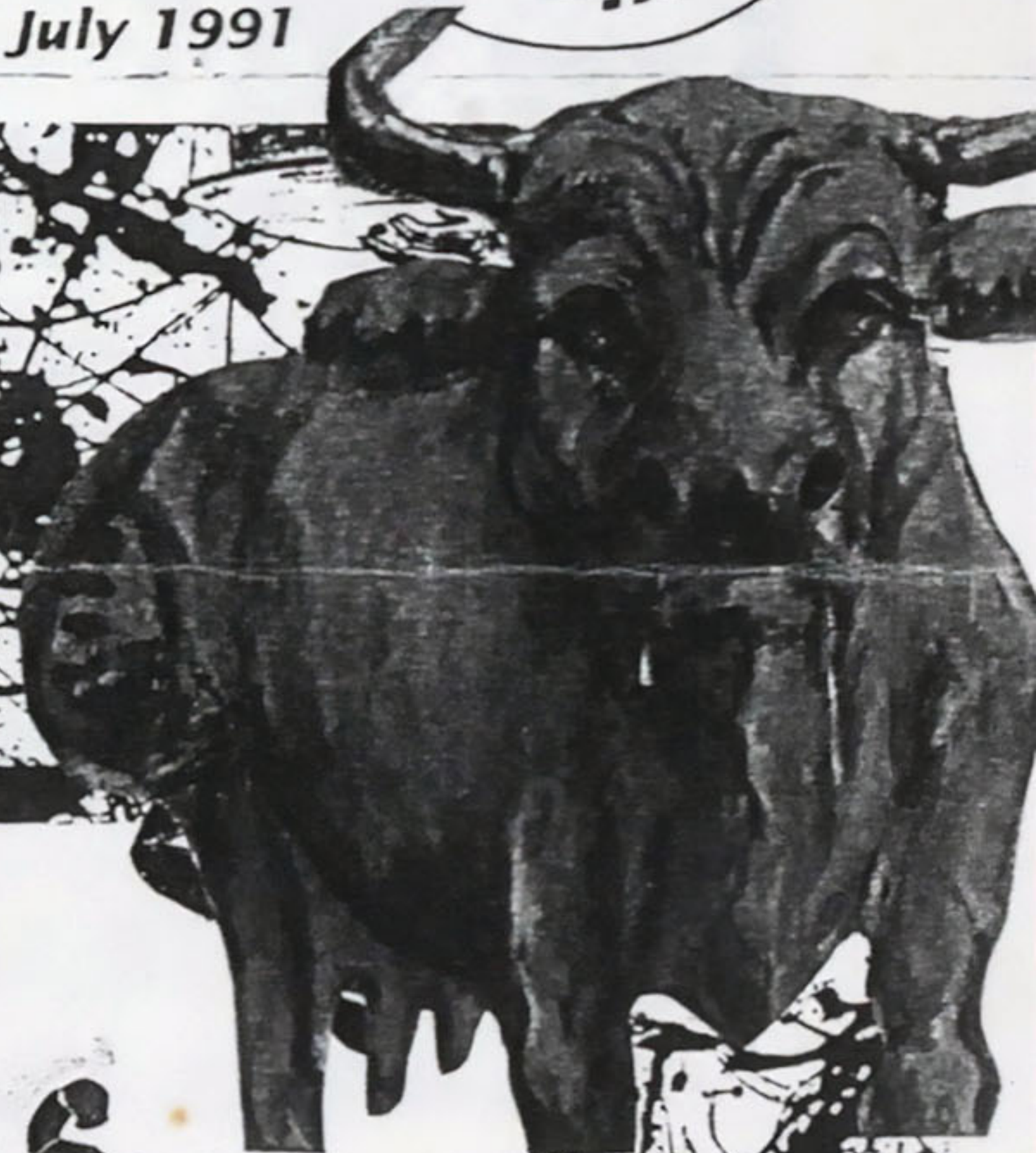


Super Eight

Newsletter of the Melbourne Super 8 Film Group
Issue 60 July 1991



REVIEWS
FESTIVALS
SCREENINGS



ARTISTS IMPRESSION OF THE LAST OPEN SCREENING
ARTIST - ALAN TRASK - POLLOCK - STEEN



Passion will not be commanded. It is no genie to grant us three wishes when we let it loose. It commands us, and very rarely in the way we would choose.

The literary reading of the city as a palimpsest has provided me with a strongly evocative portraiture of a city. The city which I am representing exists somewhere between my own 'musee imaginaire' and a shared mythology

The woman within the city.

For her the city is multilayered and rich with information. She is able to grasp the notion of time overlapping without defining it in terms of a past, present and future. For her they exist simultaneously.

She is able to reconcile the medieval city with the contemporary city by recognising the symbolic references which proliferate across all levels of consciousness. She is intrigued by the myth of Venice and finds herself seduced by the city. It is the city which disguises and protects her. This relationship engages her in a process of enlightenment.

The myth of Venice - the city of disguises. Elaborate construction of this notion is incorporated into every facet of Venetian life. The film explores the possibility of a mythology within the modern city, in this instance Melbourne. Venice becomes a metaphor, or signifier of symbolic meaning. The location becomes immaterial, it is possible to uncover these meanings anywhere, if you look hard enough.

There are two themes which run simultaneously through the film. The first is a pictorial biography of a city, that city is intentionally ambiguous. The other is a narrative about passion and love. The story elucidates these sites of mythology. "The Passion" is about both a love affair between two people, an one womans' romantic interlude with a city.

"She has the potential to understand the universe. She is identical with the universe."

"This is the city of mazes. You may set off from the same place every day, and never go by the same route." The modern city is more fragile. The references are often subliminal. She finds herself drawn to places which are richly embroidered with memory.

"I was drawn to this door... and found a closet racked with dresses of every kind, smelling of musk and incense- Around the sides of the room were ebony boxes monogrammed- I opened one and found it packed with little glass phials - Inside were the aromas of pleasure and danger.... I found a silk shift wrapped around an indigo jar...the jar was throbbing... I did not dare to check this valuable fabulous thing.

The notion of the city as analagous to layers of different wallpaper is especially resonant. Each layer reveals a textured interpretation of an individual's lived experience within a city instead of the linear/nodal analysis which is defined by patriarchal values.

"An urban planner suggests that a city is a palimpsest, a text that is built up layer after layer, each preserved partially or wholly underneath the others." The myth of Venice - the city of disguises. Elaborate construction of this notion is incorporated into every facet of Venetian life. The film was exploring the possibility of a mythology within the modern city, in this instance Melbourne. Venice becomes a metaphor, or signifier of symbolic meaning. The actual location becomes immaterial, it is possible to uncover these meanings anywhere, if you look hard enough.

"Love is either the mode of becoming which appropriates the other to itself by consuming it, introjecting it into the self until the self disappears. Or love is that moment of becoming that allows one and the other to grow. For such love to exist, each one must keep its body autonomous. One must not be the source of the other...Two lives must embrace each other with no preconceived goal or end for either."

Imagine an old woman's face, her skin is soft and almost translucent, lines upon lines, soft.

Like skin the surface of a painting as it ages becomes transparent.

Gradually, the original lines are revealed, as the earliest fragments of life emerge.

In painting this is called Pentimento.

MONEY MAKES THE SPROCKETS GO AROUND.

Due to the financial difficulties that the Super 8 Group is now facing, that is, we don't have any money. We have to place a small charge on our open screening. This means that as of the next open screening it would be much appreciated if people could bring along \$2 to help cover costs. The only alternative is that we cancel the open screenings.

We are also going to have to finish the screenings at 10:00 PM to save money.

The good news however is that this charge will only exist until we receive funding in August!



OPEN SCREENING REVIEW

by Bill Mousoulis

A healthy Open Screening, which is good to see, but when have they been particularly unhealthy? The \$2 donation entry charge is bad, bad news, but a necessary evil for the moment until funding comes through again. Support the Super-8 Group! (\$2 per month is nothing in the context of paying your rent, buying food, etc., etc. - it's just 7 cents per day.)

The first film of the night was from Melissa Rymer, a newcomer to the Group. It's good to see the Super-8 Group advertising the Open Screening more publically (in E.G., on 3RRR) - it has always been open but openness has to be generated of course, otherwise closure, cliqueness, etc. can make themselves at home without anyone noticing. Long live the Super-8 Group's marvellous attitude!

Anyway, Melissa's film, *Pentimento*, has its problems. The first of which is purely technical - the voice-over narration either buried in the mix or not projected (sound playback) properly. The confusion over running speeds didn't help. Can we be expected to care for a film-maker's film if the film-maker him or her self does not? (She should have accepted Matthew's offer to start it again.) Is this bravery?

The film has more serious problems, however. It is about the deep-seated, always-influential nature of form, but it is executed with the theoretician's (or archi student, which Melissa undoubtedly is) lack of cinematic sensitivity. No matter how beautiful the message of unification, interaction, etc. is, it remains thoroughly - i.e. only - intellectualized, conceptualized. I get none of the mystical buzz or wonderment in the air when the girl in the film wanders through various sculptures, stairways, etc. The shots are far too planned for that (they are too short basically.) Prediction: this film-maker will either take the next, short step into post-modernist affectation or become an embodiment herself of the *pentimento* effect, i.e. quickly leaving film-making behind.

Steven Ball's *Harmonic 33* suffers from similar problems: a voice-over that's not clear, and a highly-conceptualized nature. His work is elusive (for me anyway) but he definitely knows what he is doing - he is a true auteur. The sheer materiality of the wrecked ship in this film is something new for him, and helps to bring the narrative story to the fore, almost inflaming the ghost-like log reports. (It remains cold and 'intellectual' however.) There are also intra-textual contradictions - can things be both in "flux" and in "decay"? It may be true that "nothing can be relied upon", but then we're relying on the truth of that particular thought. I think that not only nothing, but everything, can be relied upon (or not relied upon.)

Steven said his film is a "work in progress", which is somewhat worrying. Nick Ostrovskis said the same about his *Untitled* piece. It's almost like an invitation to not treat the films seriously, properly. I wish they would use the word "version", the way it's used in pop music for example ("acoustic version".) Anyway, Nick continues to bedazzle the viewer with his images. They are silent, as always. This makes me think Nick is more interested in the viewer's act of seeing as opposed to his or her act of feeling (there is little emotional effect built up.) David Thomson has called Godard the first great film-maker who didn't appear to be human. Maybe Nick is the second.

Les Hillis' *253M* is a mixture of allegory, metaphor and reality. He remains the consummate maker of broad social critique, which tends to, of course, limit his characters to sociological cases. That limit has been passed with this film, because the people somehow come to life. 'Somehow' because Les strictly maintains the allegorical form. What he does do, however, is "stretch" his canvas, allowing emotional richness and even a touch of mystery to come in. Quite original. The film has the quality of epic to it, and it even embraces the Christian humilitas-sublimitas conjugation. The last scene is simply a miracle - the pick-up line which became (led to) a bonding commitment now becomes (indicates) a mature and resilient faith or love.

Unbelievably, another film during the screening managed to top Les' film (for me anyway) - Sandy Munro's *Sides of Sea*. This is like the opening few minutes of her *On Track* - shots from a distance: general, vague. Which is unlike her other work, which tends towards the Ian Poppins-like capturing of subject, i.e. figure and ground separated. *Sides of Sea* is painterly - the whole frame is employed. Witness the striking compositions of the first part of the film - the *The Searchers*-like "door-framing." But Sandy, fortunately, has none of the stubborn purity of a formalist - her camera strays and jumps, adding variation and richness to her vision.

The second part is different again - leisurely, mellow. It recalls the ending of *L'Eclisse* in the way we see darkness approaching (most film-makers terminate these kind of sequences at sunset), but Munro is maturer than Antonioni because his effect is gloom-laden/music-filled (so much for his so-called "openness".) *Sides of Sea* is more expressive because it is less directly expressive - magic, mystery, love, etc. arise "naturally" from the sights and sounds of sea. In cinema, as in life generally, if meaning is forced then it is not true.

Tuesday, June 11: most cinephiles were at the Melbourne Film Festival watching Todd Haynes' undoubtedly slick and empty *Poison*. The action was elsewhere.



Inspiration



Expiration

REVIEW OF SUPER 8 AT THE CINEMATHEQUE, RMIT, JUNE 26.

LOST IN SPACE
- David Chesworth

SUGGESTIONS
- David Chesworth & Kay Morton (?)

DREAMS COME TRUE
- Jane Stevenson

THEY SHOOT WEREWOLVES DON'T THEY?
- Paul Fletcher

'Werewolves' is the funniest darn thing I've seen in years...

There's this Elvis-fan on a Harley cruising a lonely moonlit highway.

Meanwhile up ahead we see two innocents in a car on the very same stretch of road, but going in the other direction, heading towards the biker!

Before you can say "Ian Poppins for President," the biker turns into a reptile! And then this huge airliner prangs into a pile of fluffy mossy kinda stuff nearby. First on the scene is the yellow-and-green reptile biker, who picks out a child survivor for his takeaway dinner.

Then the two innocents turn up, and being pretty smart, realise that this is no ordinary hungry reptilian Elvis fan. No siree, this is a werewolf!

The male of the pair just happens to have a gun. He shoots the werewolf in the chest and saves the day. His companion then questions the moralness of this action, and the use of force to destroy a werewolf which was about to eat a child.

The 'hero' says something about shooting horses being okay...so therefore a werewolf just isn't a problem

And what's even funnier is that this film was made on a tabletop using kids toys. (Did Tod Haynes see this one for Karen Carpenter Story ideas?) The 'highway rolling by' was a flailing drum painted with road markings. Those flapping trees really cracked me up though!

'Dreams Come True' is an endearing little doco where the subjects get to talk about and then "sing" (were they miming or what? And how did you do the lip-synch editing, Jane?) a song from a favourite movie.

'Suggestions' examined the popular "What do I say to him/her" relationship theme by looking mostly at the couple's legs. The soundtrack was a throbbing 70's synth stew. The film was too long and turgid for my taste.

'Lost in Space' evoked feelings of an alien illusion world of displaced time. A microphone bounces across a shiny surface, the sound it picks up wobbles - contorted. A rooftop with pictures on a white brick wall, a Van Gogh sky backdrop...curious

images that thankfully throw the logical brain right off course for six minutes. These films were made in the '70s, and yet are not of any time. A diverse inspiration for the Super 8 fraternity.
- Charles Jameson

BOOK REVIEW

FEATURE FILMMAKING AT USED-CAR PRICES

(How to write, produce, direct, edit, and promote a feature-length film for less than \$10,000)

- By Rick Schmidt
Published by Penguin books.

"I read recently that Americans are buying used cars for an average of \$6000 and I thought, why don't they take the bus to work and make a feature film instead?" - Rick Schmidt.

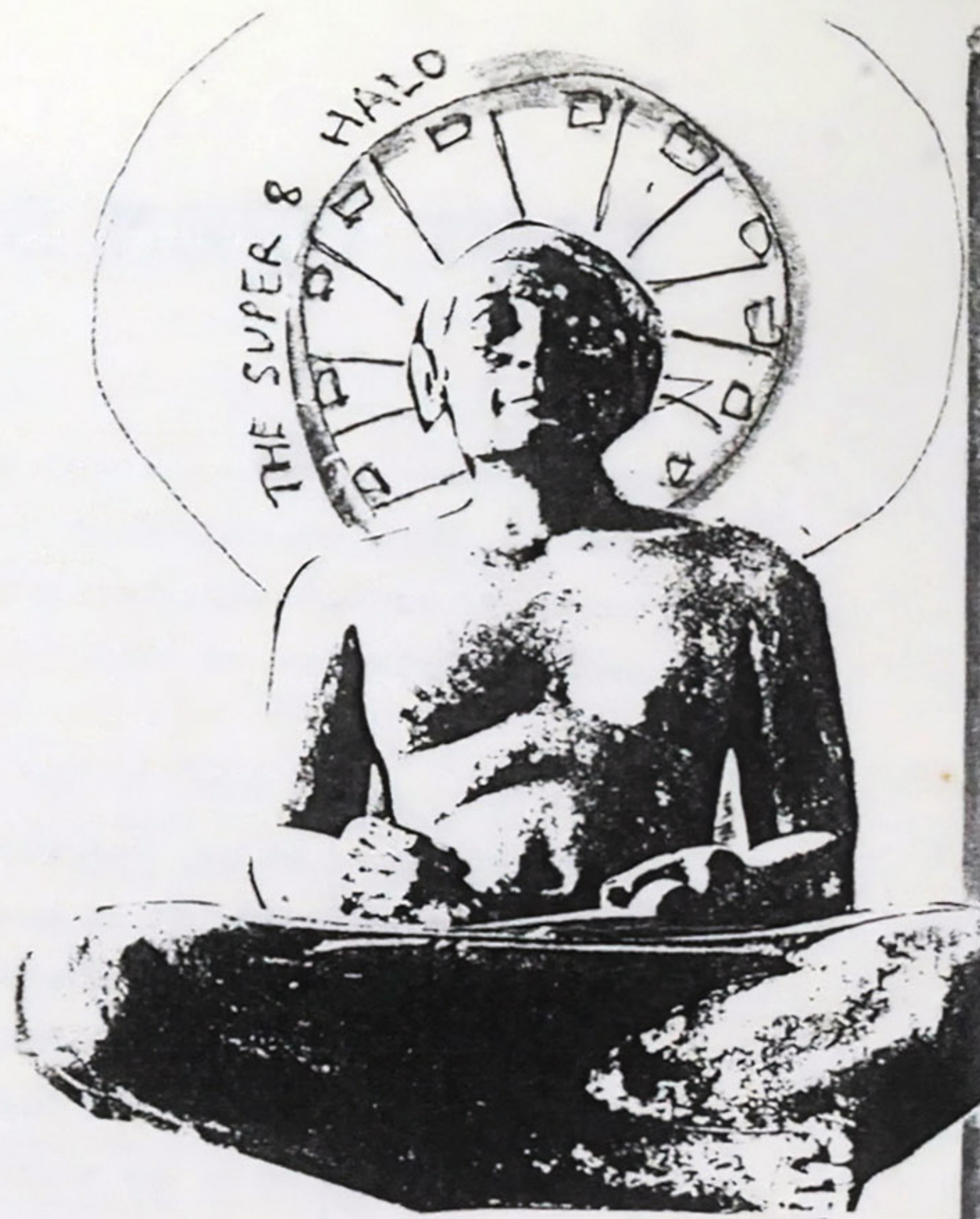
I bought this book about a year ago cos I liked the title.

I often buy books for this reason (Joe Bob Goes To The Drive-In, How To Write A Movie In 21 Days...etc)

I also liked its "can do" attitude. While it's mostly about 16mm, much of the philosophy applies to filmmakers of any gauge. It's about doing everything yourself with maximum commitment and minimum cost. It's about doing it. Making that film. - DOING IT!

And it may take you five or six years, and you may have to sell this, borrow that and steal the rest (to make that feature)! So making an 8mm short should seem a philosophical breeze after reading this, right?

- Charles Jameson

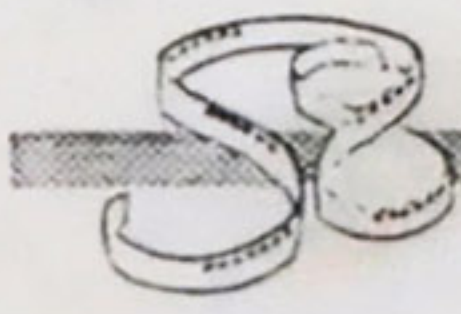


The Scribe sends his scribbles to Melbourne Super 8 Film Group PO BOX 12502 Albert Park Melbourne Victoria 3000

SUPER 8 EQUIPMENT HIRE

| Equipment | Per Day | Per Week (7 days) |
|--|---------|-------------------|
| Braun Nizo Sound Camera with wide angle lens, matt box & batteries | \$ 15 | \$ 75 |
| Sankyo Sound Camera | \$ 5 | \$ 30 |
| Silent Cameras Various | \$ 2 | \$ 10 |
| Editor Viewers | \$ 1 | \$ 5 |
| Wurker Splicers | \$ 1 | \$ 5 |
| Miller Tripod Junior | \$ 2 | \$ 10 |
| Elmo St-180 Projector sound, twin track | \$ 5 | \$ 30 |

All equipment to be booked with Richard 528 1536



LAST OPEN SCREENING

Despite the absence of a 7:30 opening feature program this month's open screening was well attended and included a variety of works. There were some new faces (with films), some familiar faces (who produced interesting new films) and a number of regular people who come along to support the group .

Sandy Munro showed SIDES OF SEA. It's a vigorous experimental film accompanied by the ambiguous white sounds and/or sea sounds from the sound camera. It is as if we were viewing the bay along a series of narrow channels which are the parallel boards on the sides of beach boxes. Minimal but intense sightings of the sand with its glare, the sea with its straight lines are for a long time held in by the narrow passageways to the beach. We glimps slow walking figures passing (or trying to pass) in front of the openings, far away, burnt out, tantalising.

In contrast to Sandy's raw and spontaneous style, Melissa Rymer showed a film which was clearly put together with great attention to details of camera angles and lighting. There was deliberate use of a disc or sphere motif carried mostly in a recurring shape of gold earrings but also in 'manhole' covers, eighteenth century spherical architectural forms by Ledoux and Boulée and perhaps more interestingly in the woman's spiraling in space as she ascended a helical staircase.

Les Hills came up with a quirky film which I enjoyed very much. "253 M" included several daring experiments, yet the film held together well. There were a number of abrupt transitions such as that from the initial colour segment to the b/w that continued thereafter, to the sudden emergence of very stark dead-pan frames

of dialogue. These stark and uncompromising verbal exchanges greatly amused the audience who laughed loudly. I'm not sure if the humour was entirely in what was said or if people laughed also because of the starkness of the juxtaposition of the black frames !....There were other stylish starknesses such as the severe angles used in filming the empty station seat, the platform with the waiting woman, the two people suddenly seen from an unnatural situation high above the railway tracks, and in the first colour shots as the camera pulled back in leaps from train ventilator to train roof with ventilator explained to field of grass and out-of-context red train abandoned there....But having said all this I should not like to leave the impression that 253 M was a film dependent upon tricks and techniques because as well as the jokes (or in part because of them) there were a number of serious themes, about changes in personal life, shifts in direction, questions of control and authority (the tracks, the timetable, the burning of the document) and moving towards goals that had disappeared (the ruined train in the field of grass and later as a burnt heap discovered by the two people who had arrived there by walking along the deserted rail track).

M.W.



The far West Coast of Ireland



"Are we together? Are we the same? What is to be done?"

- Alex to Johnny and Manny in Dead to the World.

Huzzah Productions' Dead to the World had its world premiere screening recently at the 40th Melbourne International Film Festival. In a film-makers forum held the following day, a member of the audience asked the Huzzah team whether the high degree of stylization (i.e. the expressionistic usage of sound, colour, etc.) made the film somewhat "soulless." This is as good an entry as any into an examination and evaluation of Dead to the World (directed by Ross Gibson) as well as some of the other new Australian features screened at the festival - Proof (Jocelyn Moorhouse), Holidays on the River Yarra (Leo Berkeley), and Stan and George's New Life (Brian McKenzie.)

To Huzzah's credit, they answered that yes, perhaps the film is slightly soulless, with editor Andrew Plain saying that it contains "maybe one too many experiments." I say 'credit' because, alongside the Welles-Toland-like bravado of the film's production, Huzzah display a tremendous humility and (more words from the forum) "sincere responsibility." A responsibility, a crucial, politically-informed one, to Australian cinema as a whole. Dead to the World is thus, in its difference from most Australian releases, the most necessary of films.

Ross Gibson and his team have fashioned a film that, basically, looks and sounds different. Whilst that alone is enough to make the film immediately significant and worthy, the effects of that difference, within the film itself, need to be assessed.

The stylization in Dead to the World simultaneously heightens and dissipates its exposition on morality and integrity. The multiplicity of characters foregrounds the overall struggle between good and evil (to label crudely), each character being an embodiment of one of these forces. Thus, audience identification is with the theme, not the people. This Brechtian approach finds its sharpest moment at the end, in a triumph of messy sublimity: the battle is over, but the struggle continues. The last shot is profoundly nightmarish and a vindication of the film's extreme visual and aural style.

Where the film tends to fall down is not necessarily in the excessive style per se, but in its implicit underlying philosophy. The strangely not-quite post-modern usage of genre elements inevitably creates a gap between serious intent and mere 'playing,' making the film practically 'untouchable' (the shots and sounds are 'right' a priori) and somewhat insincere (hiding behind genre devices.) The danger of this kind of assimilation, where one thing can soon turn into another, is within the film's story also: is Alex's action an action of "survival", or is it the result of an insidious homogenisation of good and evil? That there is only a flippant causal justification for the film's overall style (i.e. a modern/knowing language for a modern/knowing subject) is also part of this general problem.



DEAD TO THE WORLD.

Whilst Dead to the World seems to resemble Do the Right Thing in many respects, Jocelyn Moorhouse's Proof seems to take its cue from sex, lies and videotape: a love-impotent protagonist with a perverse 'hobby' purges the past and is now ready to live properly. The crucial difference is that, in the earlier film, the narrative and psychological movement is also towards the love connection of Graham and Ann. That is played with in Proof, but abandoned, producing a surprising and unsatisfying ending. There being no pay off or change for Celia is mystifying because the film had built her up as a relevant, rather than minor, character.

Compared to the vitality of Dead to the World, Proof is very much a safe, user-friendly film. The overall style is classical: the fluidity of the camera matches the (perceived) continuity of the world. Within this stable context, the psychological portraits drawn are clear and explainable - there is no mystery or complexity here. It's not surprising that the film is and will be popular - it is completely transparent. Indeed, the sequences of sex, violence and comedy in it smack of the chase for a mass audience. They are well-done but for the most part gratuitous (the giveaway is the shot of Celia seen from above as she mounts Martin.) In the acting department, Hugo Weaving and Russell Crowe give uninspired, superficial performances - only Genevieve Picot rises above the tepidity of it all.

One of the striking elements of the characterizations in Proof is the movement towards a neutrality, a common sense, away from immature psychological games and illformed perceptions of characters and vital concerns. But Leo Berkeley's Holidays on the River Yarra is very much in line with it, in the portrayal of the central character Eddie (idiosyncratically played by unknown Craig Adams), although an allowance can be made because of Eddie's age.

Holidays on the River Yarra has numerous problems, both structurally and fundamentally. The richness and imaginativeness of the last third of the film - on all levels - is negated by the preceding hour or so. To begin with, just as there is in Proof there is an imbalance of characters and their importance: the loudness of Mick overshadows the passivity of Eddie to a detrimental degree. Compare it to the effectiveness of Robert Bresson's Mouchette, which has a similar storyline. The character played by Claudia Karvan is also neglected, not only by Leo Berkeley, but by Eddie. Eddie seems to intuit and understand the existence of friendship, love, etc., making his fatalistic adherence to the "lone wolf" syndrome unlikely and contradictory. Mouchette never had the chances offered to Eddie. That perhaps makes the characterization of Eddie by Berkeley quite brave, suggesting as it does the co-existence of redemption and resignation. As in Bresson's film Berkeley unmercifully journeys us to the depths of a living, feeling soul; to the point where that soul feels itself irreconcilably estranged from the world.

The overall style of the film is problematic because it strangely alternates between, on the one hand, conventionally up-front and music-filled dramatic representation, and on the other hand, Bresson or Rohmer-like 'impressionism.' The end result is that the film is either too slow or too fast, depending on which of these two modes the viewer is in. This schism is also reflected by the film not quite being a genre piece and not quite a social realist piece. The dose of reality that hits Eddie towards the end is diluted because his initial vision of adventure was not socially-driven. Holidays on the River Yarra is certainly a strange mix of a film.



BLIND PHOTOGRAPHER, AND CELIA (GENEVIEVE PICOT) IN JOCELYN MOORHOUSE'S PROOF.

The struggle to marry the elements of style, theme, character and narrative structure has best been won by Brian McKenzie with his new film *Stan and George's New Life*. Look at the music: overdone in *Dead*, streamlined in *Proof* and *Holidays*, it is distinctive and expressive in *Stan and George*. The cinematography and production design work in the same clean and simple way, creating an Akerman-like formal insistence which intensifies the everyday material. It is by no coincidence that *Dead to the World's* stylization works best when the camera is away from its overdrawn characters and on cars, the moon, a plane. McKenzie is of course noted for his portraits of "ordinary people", but one should not forget the sharply delicate style - the opening sequence in *Stan and George* is breathtaking.

There are many things to admire in the film: the intelligence and strength of *Stan and George*; the integration of personal and social themes; the organic plot development and resultant thematic riches. *Stan and George's* great story - great because it is about battling the forces of despiritualization - is marred only by a last half-hour which is too episodic and an overall tone which tends slightly towards whimsy (which inevitably lessens the impact of the film, the comedy cushioning the subversive message, as in Blake Edwards' *Micki and Maude*.)

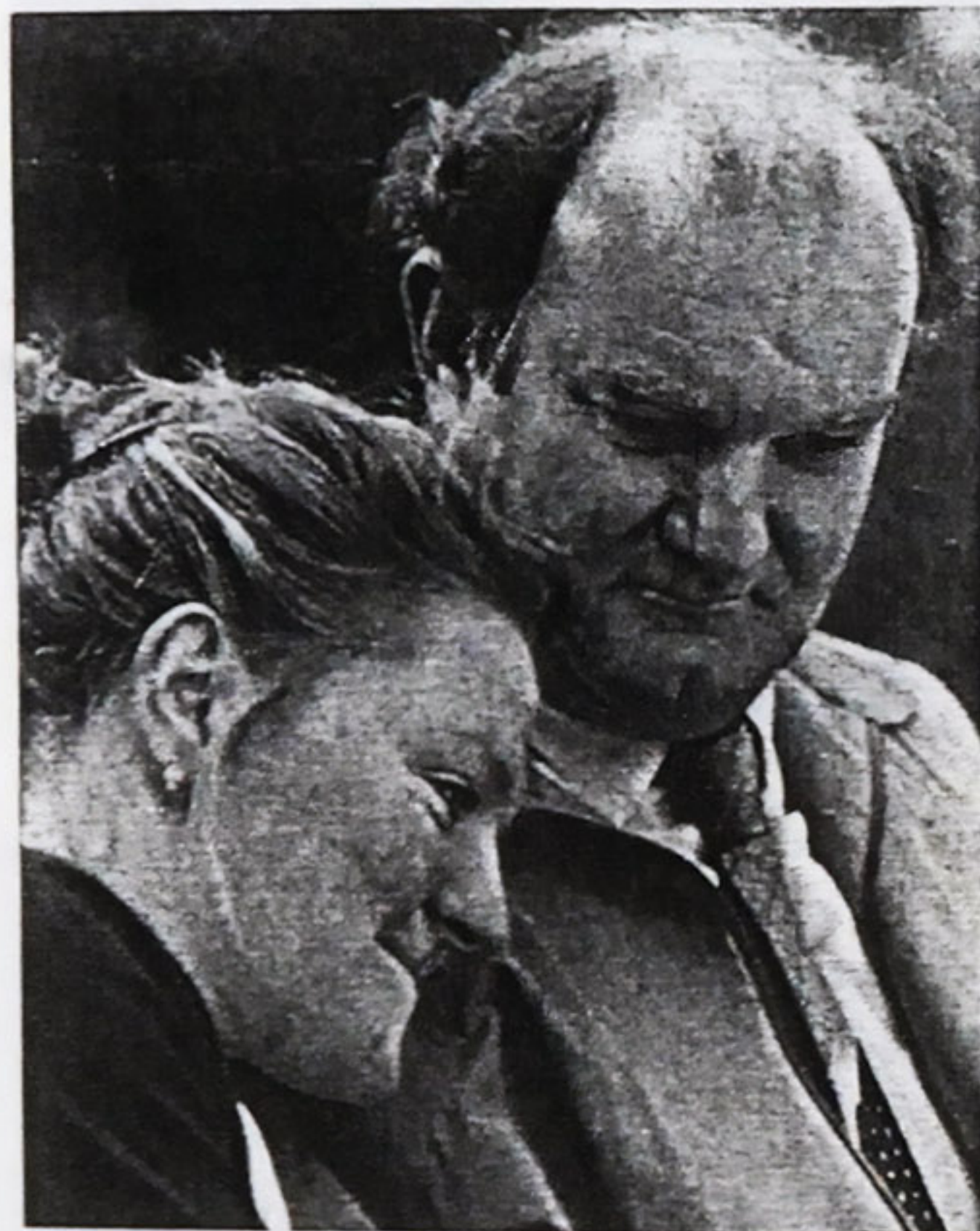
All four of the films examined here are low-budget ones (each having a budget of \$1.2m or less) and three of them are directorial debuts. The government funding bodies responsible should be commended, but not uncritically. For example, in a forum on funding held during the festival, Peter Sainsbury of the A.F.C. suggested that the current escalation of film budgets could mean that films budgeted at the A.F.C. ceiling of \$1.2m might have to be shot on 16mm. The formal beauty of a film like *Stan and George's New Life* (or the stylistic bravery of a *Dead to the World*) would then disappear of course.

But that is only one small issue in the perpetual overall problem of the commerce and art equation. The main concern currently is that there is a feebleness of attitude apparent. This manifests itself in the prevailing strategy of bringing films to audiences, rather than vice versa. And this is all strictly a moral problem: the moral necessity of making good films and getting them shown and analyzed.

The struggle continues ...



HOLIDAYS ON THE RIVER YARRA

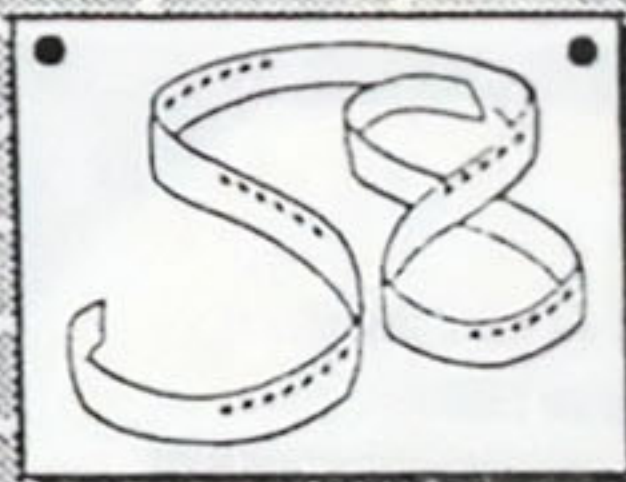


STAN AND GEORGE'S NEW LIFE

MARK FREEMAN'S FILMS (c) 91 Sandy Munro.

The Super-8's Mark screened at our 7:30 session last May furthered my claim that he is a talented film-maker. He shot 'Newbury' all by himself, thus revealing his poetic, artistic and musical capabilities to their fullest. Mark's films are full of imagination, humour and energy. Please, another screening as soon as possible. Incidentally, Mark screened to hotel audiences long before it became more of a fashion.

VACANCIES



Super 8 Administrator



Portrait of a Censorious Person

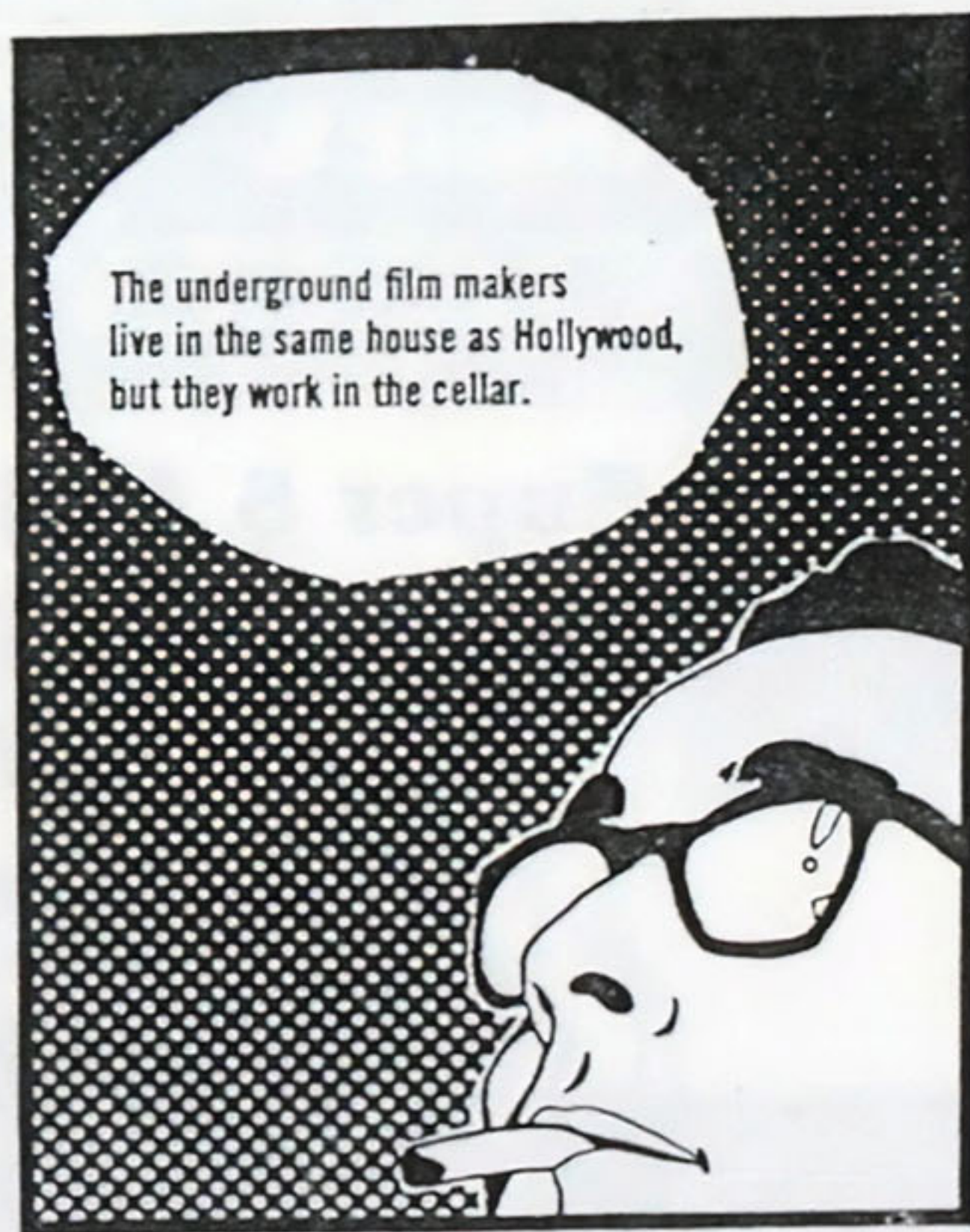
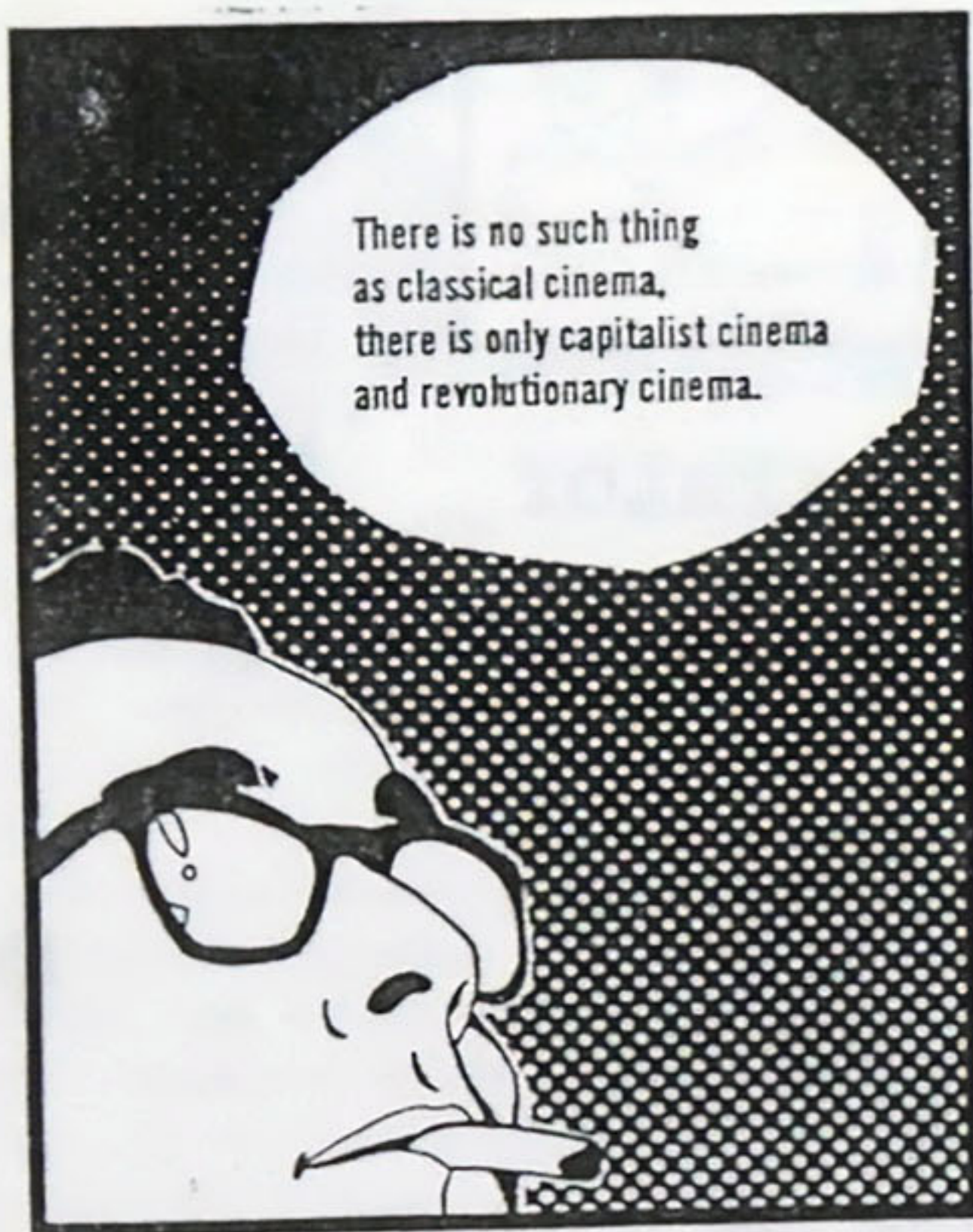
All expressions of interest can be sent to:

PO Box 12502
A'Beckett Street
MELBOURNE 3000

Attention: Jenny Pignataro

This position will attract a weekly salary pending funding.





BRAIN SURGE

NICK OSTROVSKIS

The film I showed at the last open screening is a work in progress. I haven't decided on a title for it yet, but I have a few ideas - Brain Surge is a tentative title.

Brain Surge is part of a series of animation films I am doing at the moment. The animation source material for this series of films is all new, so there won't be any repetition from previous films I have made. So far I have done 2,500 pieces of source material, I plan to do about 7,000. Source material consists of slides, negatives, photographs and drawings.

Some of the drawings are quite large and are rephotographed onto slide film and then rephotographed onto Super-8, however most are drawn directly onto small pieces of clear acetate, tracing paper or chinese painting paper and then mounted into slide mounts and rephotographed onto Super-8. The materials I use are graphite, ink, food dyes, paint, textas and lettraset products. Sometimes I go to a life drawing group to improve my drawing skills.

The slides/photographs are shot around where I live and also in country areas when I go for a spin on my bike. I have a darkroom at home where I do printing.

The film is silent. I feel comfortable about making films without sound. The film has no narrative thread to it, its all about a mood/emotion I want to express through images.



VISUALS FROM
BRAIN SURGE

NEWS FROM THE FESTIVAL FRONT

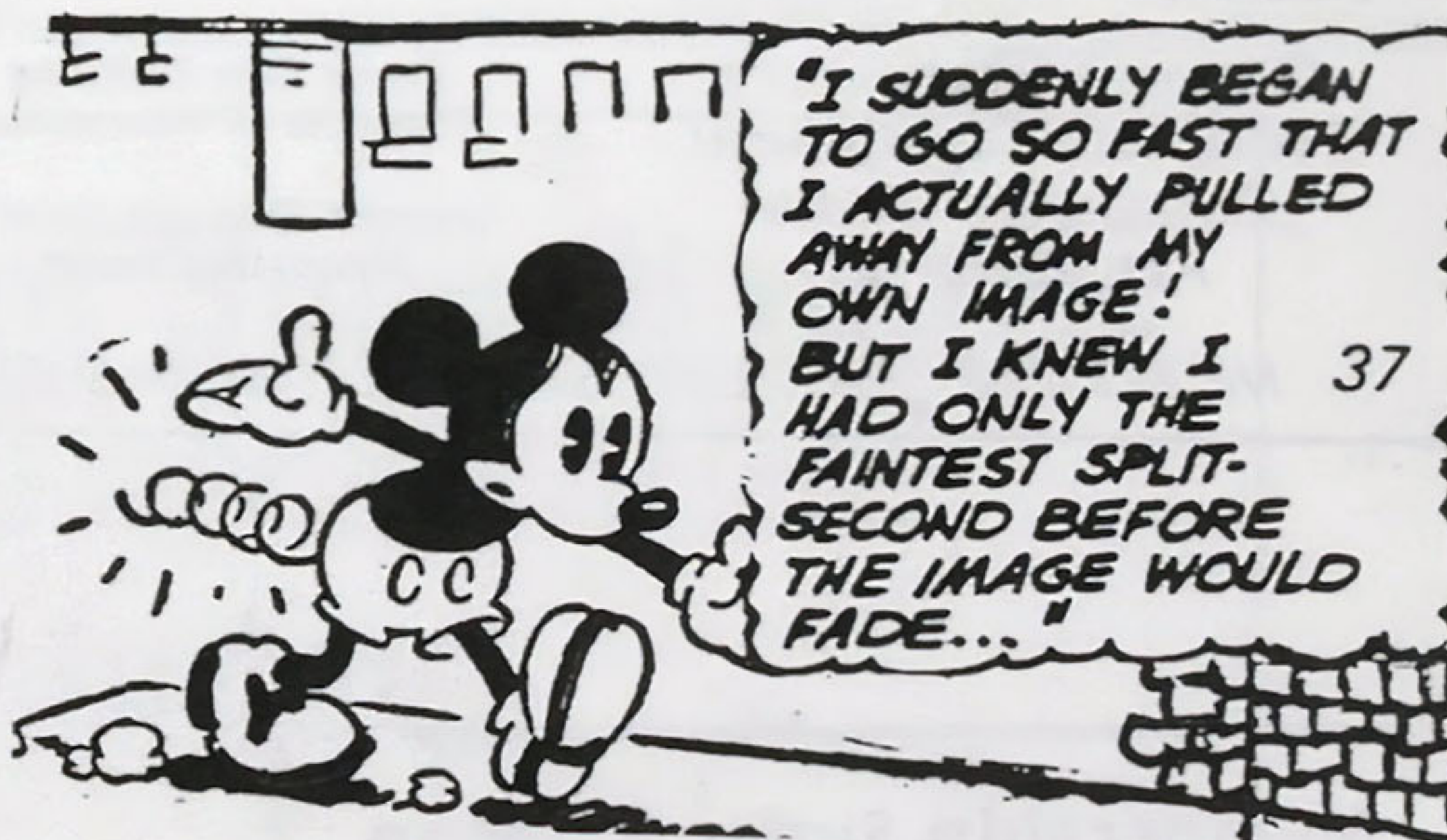
The application for funding for the Super 8 Festival is now in the hands of the AFC. With fingers firmly crossed we await their decision. The wheels of bureaucracy are in motion.

It's been heartening to see a few new faces and films emerging recently. All strong contenders as selections for the festival. Although I anticipate a healthy response from overseas and interstate, the festival remains that of the Super 8 Group so I'll be expecting those entries to flood in. Of course there is always the possibility that the coffers won't be opened and we will have to find alternative ways of running the event. Here at festival control resourcefulness is our motto and it will happen one way or another, even on a reduced scale. Still let's hope it doesn't come to that. Watch these pages for the latest.

Other news...The Super 8 programme at the Melbourne Film Festival went without a hitch although attendance was somewhat disappointing. Those who weren't there are advised to come along to the next open screening where we will be presenting the Sydney films from the programme. A good opportunity to see what our northern cousins have been up to over the past few years. Don't Miss.

Coming up... In September the Fringe Film and Video Festival. We will be presenting a programme of recent films from our midsts as part of the festival. Details to be announced.

STEVEN BALL



We want your thoughts. Where are they? If you have any, send them to PO BOX 12502 A'Beckett Street Melbourne Victoria 3000



ARE YOU A MEMBER?

If your name is not on the list below and you received this newsletter in the mail then this will be your last! That is unless we receive your membership by next month. Due to lack of funding we need the membership money to keep a float.

- | | | |
|-------------------|------------------------|------------------------|
| A & C Cantrill | Alex McCallum | Alissa Gul |
| Andrea Buck | Anna Ziginis | Bill Mousoulis |
| Brendan T. Murray | Brett Magee | Cadi Mc Inerney |
| Chris Windmill | Chris Leahy | Cleo Constantinou |
| Damien Grant | David Bongiorno | David Johns |
| David Cox | Demetra Giannokopoulos | Doug Mason |
| Elena Callipari | Ellen MacLennan | Emily Nixon |
| Fiona Trigg | Flora Georgiou | Francois Bernard |
| Gary O'Keefe | Gaylene Wright | Gregory Pakis |
| Harry Starverkos | Ian Poppins | Jack Ragh |
| James Lee | Janetta Green | Jennifer Pignataro |
| Jenny Brown | Joanne Carmichael | Johanna Hauser |
| Josse Ford | Leesa Spencer | Les Hillis |
| Lisa Horler | Lisa Comerford | Lyndsay Christopherson |
| Maeve Woods | Mark Freeman | Mark Donegan |
| Matthew Rees | Media Resource Centre | Mellisa Ryner |
| Mezz O' Brien | Michael Koller | Michael Filippidis |
| Michelle Ryan | MIMA | Murray Cadan |
| Neil Wagstaff | Nic Maclean | Nick Ostrovskis |
| Nick Fletcher | Nicola Eveleigh | Nicola Abel |
| Noel Lloyd | Paul Dowie | Perry Laird |
| Peter Schuller | Peter McLennan | Rachel Mylis |
| Richard Tuohy | Robert Jankov | Robert Spalding |
| Rohan Forster | Ross Ferguson | Russell Morris |
| S.I.N. | Sabrina Schmid | Sandra Munro |
| Sarah Johnson | Sarah Stephens | Sonia Leber |
| Steven Ball | Student Film Makers | Tatsuya Suga |
| Tim Danko | Tim Joy | Tina Kaufman |



BULLWINKLE'S

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MELBOURNE UNIVERSITY STUDENT UNION SHOP



Membership Super 8 Group

Cost only \$15, \$10 Concession annually, which includes a copy of **Super Eight** each month, opens doors to open screenings, a wide selection of equipment hire, the invaluable experience of our long standing members as well as contact with other film makers.

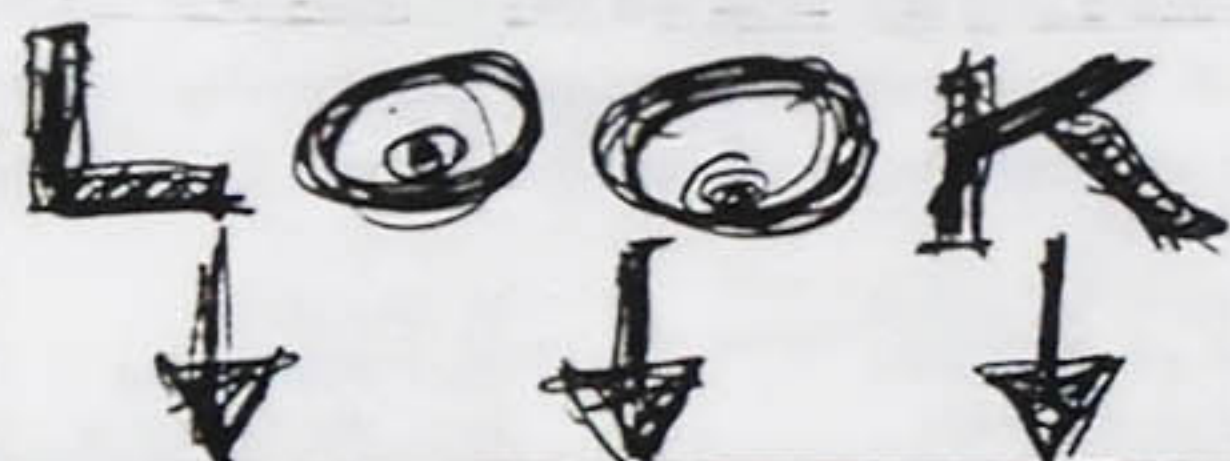
FILMPLUS

- * 16mm AND SUPER 8 PROCESSING
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- * FILM TO VIDEO TRANSFERS
- * VIDEO TAPE TO FILM
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- * SYNCHRONOUS WORKPRINTS

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03 510 4640



BROADCAST NEWS

RMITV will be broadcasting from 1st to the 10th of August and are looking for some Super 8 films. A chance for you to turn celluloid into cathode and be seen by a larger audience. They promise to broadcast as much as we can give them so contact Steven Ball now for details. Hit that glass screen.



Inspiration



Expiration

VAN BAR

PHOTOGRAPHIC SUPPLIES

HEAD OFFICE/SALES
159 CARDIGAN ST., CARLTON 3053
VICTORIA, AUSTRALIA
PH: (03) 347 7788 (5 lines)
FAX: (03) 347 0407

DISTRIBUTION/SALES
19 CHAPEL ST., RICHMOND 3121
VICTORIA, AUSTRALIA
PH: (03) 427 7877
FAX: (03) 427 7797

Full range of Super 8 movie
film and accessories,
including:

- **Kodak, Ektachrome
Kodachrome and
Tri-X.**
- **Agfa Moviechrome.**
- **Filters, Tripods etc.**

*A deal 6907911 178 Backhouse St
Agfa splices Island St. on Melbourne 3205*

VAN BAR

PHOTOGRAPHIC SUPPLIES



LAST OPEN SCREENING

NEXT OPEN SCREENING

PENITIMENTO
- Melissa Rymer

WORK IN PROGRESS
- Nick Ostrovskis

253M
- Les Hillis

HARMONIC 33 (W.I.P)
- Steven Ball

LUNAR LANDING
MARTIAN ALIEN
- Jenny Pignataro

SIDES OF SEA
- Sandy Munro

HEALSVILLE, CALLUM GOES
TO HEALSVILLE
- Ian Poppins

SYDNEY '76, MELBOURNE '76
- Tom Vitale

Tuesday 9th July

Glasshouse Meeting Room
RMIT 360 Swanston St.

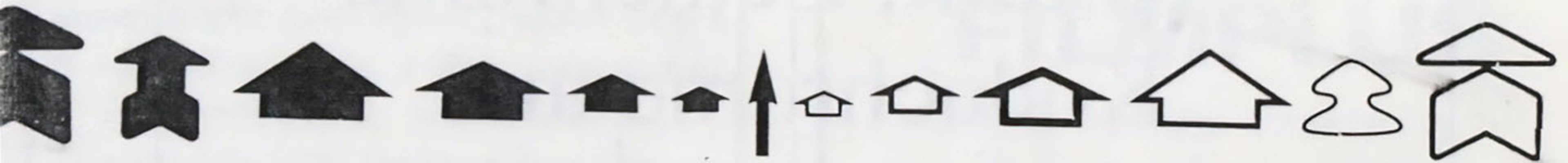
at 7.30pm...

A second chance to see a selection of films from Sydney as featured in this years Melbourne Film Festival. Selected by Virginia Hilyard (Sydney Intermedia Network)

RIFF (REMIX).....Various Artists
BANNER.....Barbara Campbell
THREE WIDE ANGLES....Anthony Foot
SAVING DAYLIGHT.....Virginia Hilyard
A SLICE OF LIFE OR THE CRUMBS OF EXISTENCE..
.....Janet Merewether

followed by an OPEN SCREENING until 10pm

BYO films, all welcomed, don't be shy!



Editorial & Layout By: Michelle Ryan & Matthew Rees

Contact Number: Jenny Pignataro 531 4783

This newsletter is published monthly by the Melbourne Super 8 Film Group. Contributions are welcome (deadline 4th Monday of each month). Membership of the group \$15 (\$10 concession) annually.

Super Eight

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