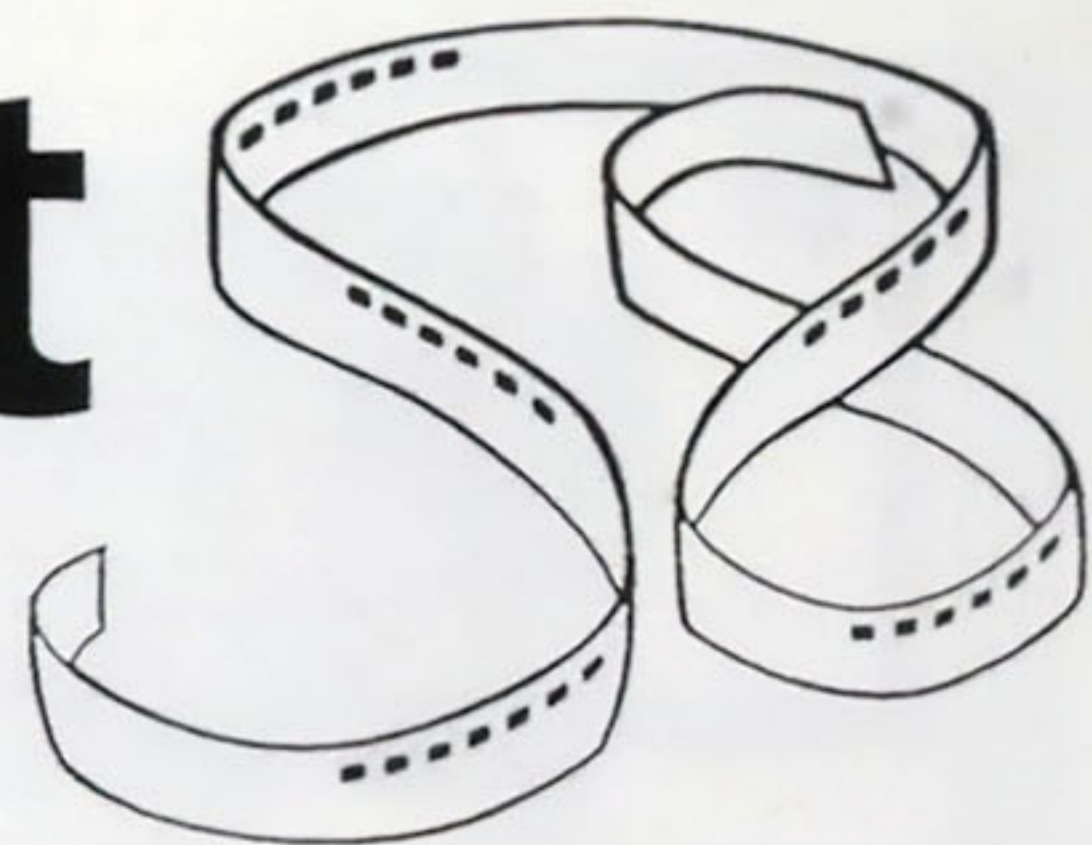


# Super Eight

Newsletter of the Melbourne Super 8 Film Group



Issue 67 March 1992

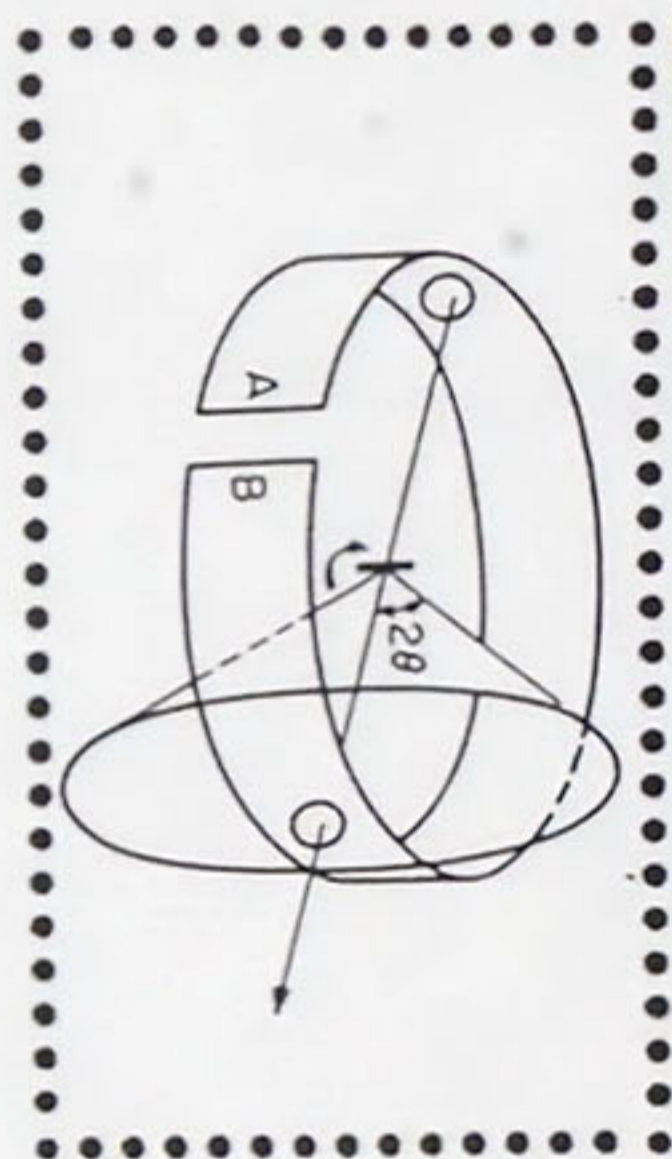
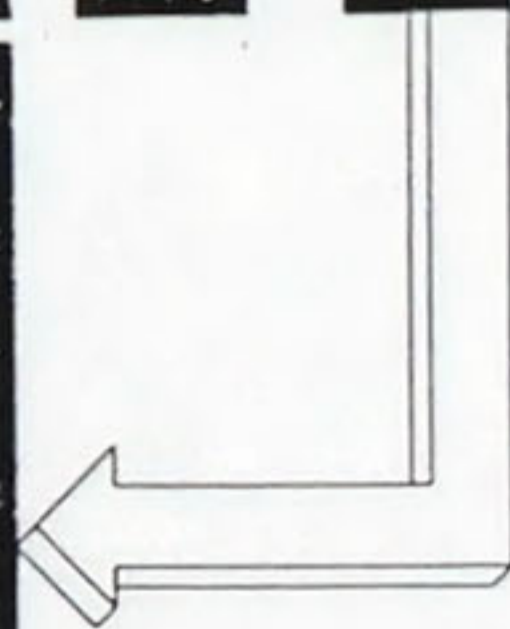






# КРИНО

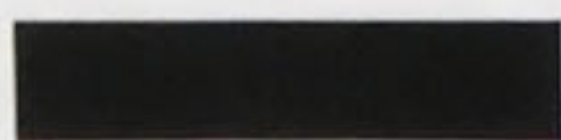
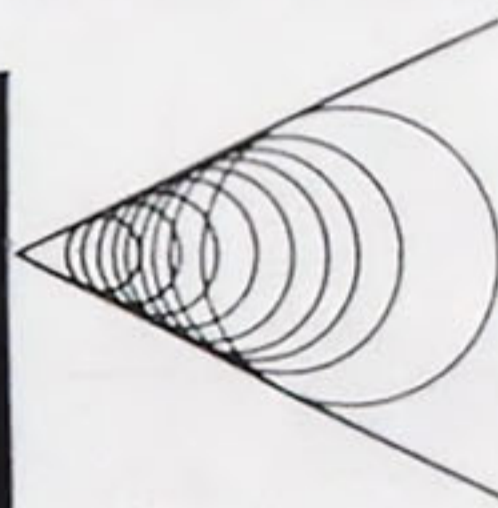
# ОНИЯ



### 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.

# С



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# WS...NEWS...NEWS.. .NEWS...NEWS...NE

## New address

As promised in last month's newsletter we have moved. The Melbourne Super 8 Film Group is now located at:

**1st Floor  
207 Johnston Street  
Fitzroy 3065**

our new phone number is:  
**417 3402**

our postal address will remain:

**PO Box 12502  
A'Beckett Street  
Melbourne 3000**



This will be the central contact point for all things to do with the group and members are welcome to pop in although **please** phone first.

## Open Screenings

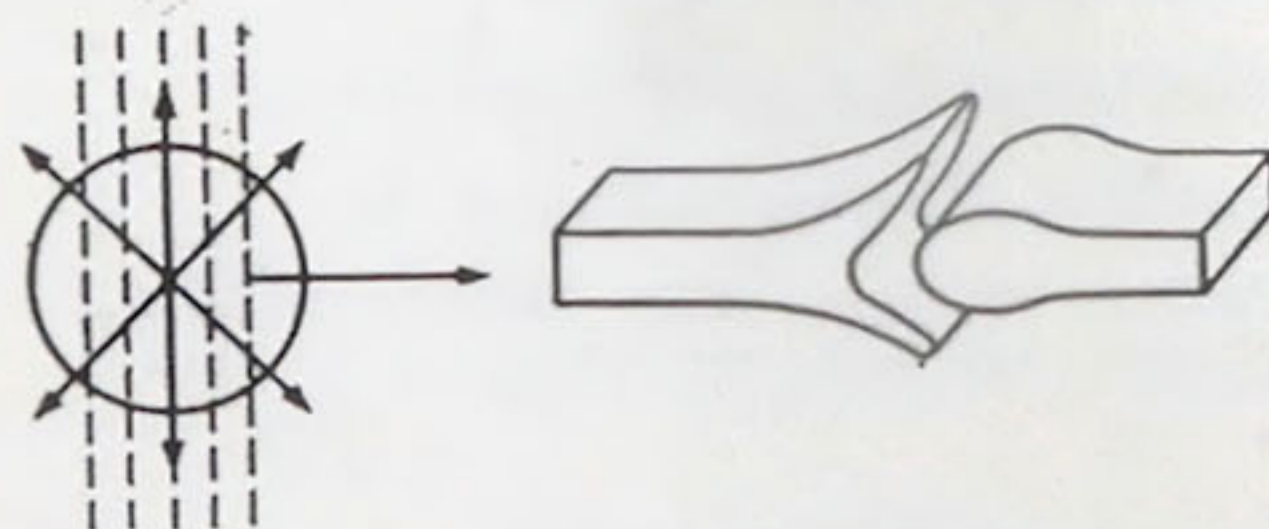
In the coming months the theatrette at 207 Johnston Street will become the regular venue for our meetings. This month we will still be at the Glasshouse Meeting Room (full details elsewhere in this newsletter).

## Equipment Hire

Equipment will not be hired out for a time whilst we undertake a review of what is available, what needs repair and hopefully acquire some new equipment. This is long overdue and we will try to keep this as brief and as painless as possible. Ultimately we hope to be able to hire out a full range of Super 8 gear in good working order.

## Directory

Due to an oversight the *Directory of Melbourne Super 8 films* form was missing from the last issue of the newsletter. It is in this one (I hope). In order for the directory to function as a register/archive/information base for future screenings and so forth, it needs input from you the filmmaker, so please copy, fill out and return.



## Newsletter

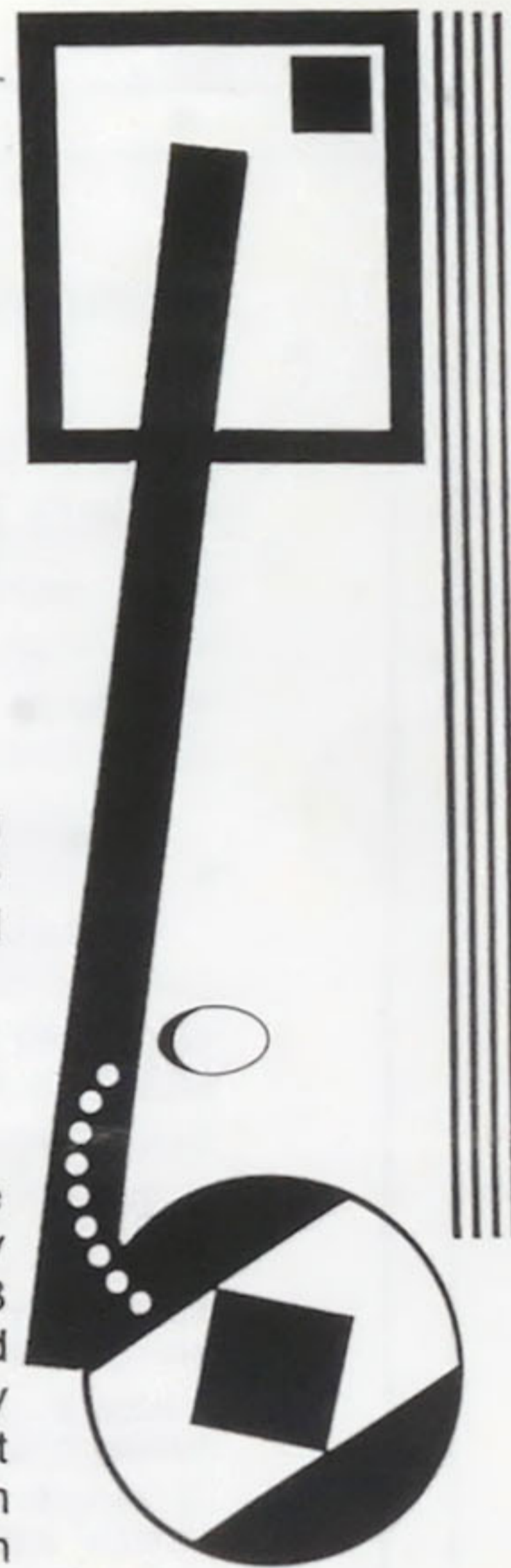
The newsletter will be edited by Pete Spence for the next few issues. The editorial policy is **openness**. Articles, reviews, filmnotes, interviews, artwork, poetry, photographs etc are all welcomed. Send 'em in. They should preferably be photo-ready, in other words what Pete gets is what you see, spelling mistakes and syntax errors are presumed intentional.

## Yearbook

Plans are afoot (and hopefully going ahead) for a Super 8 Group Yearbook to be published in 1992. All members are invited to contribute ideas, articles, artwork etc etc.

## Oberhausen

Rosemarie Schatter from the Oberhausen Film Festival was here recently and saw a number of films by Super 8 Group members. She has pre-selected 'Diction' by Pete Spence and 'Colors' by Nick Ostrovskis. This does not mean that they are in the festival as yet but have been recommended for viewing by the selection panel. We wish them luck.



JÖRG SEIFERT. GERMANY.



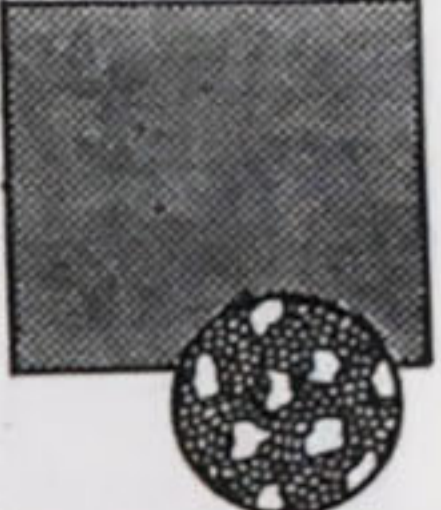


On first viewing this film at State Theatre, Fringe 1991, I reacted as I did on my second viewing, at home..... My only reservation as I watched was that the tree section near the start was visually too long (app. 11mins.) and that Maeve's own personalized music/sound was here too harsh ('out of place') and should have been piano chord like the start of the film rather than drum-like abrasions.

Apart from this criticism of mine, for me, the rest of the film is a delight. Let's hope people cease being 'out of place' with Nature.

This film MUST be viewed with Maeve's sounds, because when muted, it just becomes a series of flower and plant camera shots where Maeve purposely shakes the camera to 'shake up' the flowers to instil them with an energy of their own. With her SOUNDS allied with these movements, the subjects take on an original Woods' (Maeve) genre of their own.

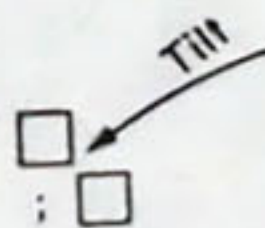
There are some superb nature shots, such as the reptilean turtle's head at the start; the fern/bridge pattern; the water person-dripping to under that bridge. P.11:Duck; voices reading out roses description to faces to running feet to misty trees with here great Running water sounds. P. 111: Climbing rose shot with reed instrument quietly in background--very nice match here pic/sound gentle; white, yellow, blue flowers with a surprising 'silhouette' shot here for CONTRAST--Piano music comes in, but is suited as not jarring, but is fluid like the smooth movement of the camera here; Close-ups of dew and nectar shots are nicely sensual; at last NATURAL sounds of birds and moments of what I love--SILENCE, so that Nature's poetry can intrude. Flower shots continue during this with a bird warble/trill; bee feeding then an ominous 'snorting'/sound. Watcher/reader/audience thinks 'Is some animal going to trample everything down in some feeding binge-?'..... Some nice tension is built up here. There is totally black screen to separate the 8 parts of the film. P1V: Accented voices; flower shots; discusses pollution..Zylophone type music taps don't intrude. PV: Side-walk chalk artistshot to girl's face to duck to blue water to yabbies to surfers to water on statue to keep up the unity of persons appearing at intervals in this film. PV1: Hatchlings in nest; bugs; piano music in backing to person sawing top off a tree to well-timed shot of a cocky screeching/reacting-to a voice commenting on how SOUND interference with modern technology creates disoriented communication; dogs barking --very effective..as children run, bounce to human voices..coo-ee.. to blackbirds in trees. P.V11: That snorting/ominous/hunter sound again to TENSION to YES..We see a FIRE start. Great stuff..smoke and flames in the undergrowth to smoke smoke smoke as PUFFING noise continues to white crescent to full white moon in black sky as camera jerks these images for tension. PV11: Daylight again-daisies; flowers; voice of concert in back, clapping; to discussion on spiders' movements/web (male voice) to flowers and female voice-overs about nature, flowers; to poem (m) to T.V. shot of tarzan vine-swingingto flower shots (non-jarring zylophone like tapping at back) to close-up wasp, butterfly ..voice 'Often like the leaves we tremble.....waiting, waiting for the calm..'to feeding butterfly to human heads and ethnic languages as see inside a water vase holding differing shapes/nature pieces/colours to flower and face to plants again in NATURAL HABITAT with weeds. MOUTH ORGAN. RELAXATION. If people HARMONIZE, they should not be out of place, I say.





POEM

fodder  
flimsy oddness  
attire of shins



loops  
drain the interior  
untoo  
the rids  
direct rictus

even air  
an last



lofts *aslant* glance lag

trowel  $\longleftrightarrow$  trail  
VA  $\longleftrightarrow$  static  $\longleftrightarrow$  CY

m a k i n g a f a  
c e i s n o i s e

contorts  
or  
continues

meets a va **CAN**cy

pete spence

Old Webs

What was once useful is now beautified.  
Realized with its shadow  
It claims nothing,  
Remembers the forgotten place  
Denies this, and moves on  
Soundless formations.  
Time has no wife  
and the moon lies on a small stone  
upon the ground.  
The prowling bicycles have come from town  
Arguing with the hills  
and calling to attention  
tattered silks at the window.

JAN ORR. AUSTRALIA.

According to Norbert Herrmann, the principals of Agfa-Gevert have advised him that Agfa Super 8 film will cease production early in 1992 and stocks will still be available for a considerable time. Mr Herrmann has indicated by phone that Agfa will continue to import Super 8 as long as it is available.

In a letter to me He states that this is purely a business decision as obviously the small sales do not warrant the expensive production and upkeep of processing laboratories.

Now for the good news. Darran Film Services in England have just released in Super 8 Stereo sound (mono compatible) the film "The Silence of the Lambs" with Anthony Hopkins. It is on 4 x 600' reels. The cost is £294.99 + PSP.

A new Super 8 projector has become available overseas. It is the Silma Memory 90 stereo. It has a reel capacity of 600', but is also available in combination with 2200 ft reel extenders. It has 10 watts per channel for use in small halls. Projection speeds are 18 and 24. Lamp is Quartz/halogen 12 volt/100watts

Lens F/1.2 15-28mm. Price £495 without extender arms. It is available from Tony Shapps, The Widescreen Centre, 48 Dorset st., London, England.

Next comes the news that after months of experimentation and field testing, engineers at Super 8 Sound in Burbank have succeeded in adapting the Steadicam Jr for use with the Beaulieu 7008 Super 8 film camera.

The Steadicam Jr is an affordable hand-held camera stabilisation device. The cost is only \$US2995.00. The Beaulieu 7008 super 8 film camera body is sold separately for \$US2495.00.

Unfortunately, the article in Australian Film and Video Feb 1992, does not give the address of Super 8 sound. However, if anyone is interested in Steadicam Jr., the editor Gary Peterson may be able to help perhaps. His address is PO Box 5265, Newcastle West NSW 2302.

Ian Poppine

PAINTINGS AND LIFE DRAWINGS

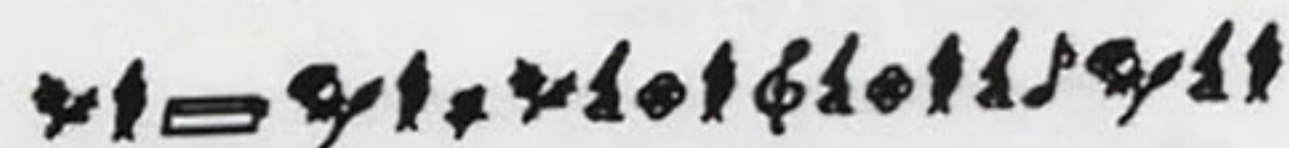
BY

NICK OSTROVSKIS

AT

36 THE BROADWAY  
ALTONA NORTH

Ring on 391-8438 to make sure that the drawbridge is lowered for you.



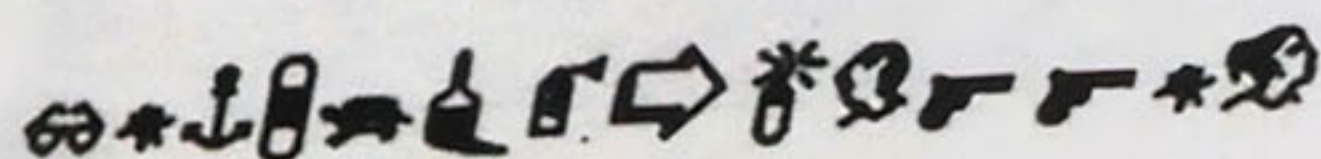
FOR SALE...FOR SALE...FOR SALE...

CHEAP SUPER 8 FILM

Kodachrome 40 Sound

\$15 a cartridge

call Dave Thomas on 417 2011







# PUPPY LOVE

A film by Julian Dahl

reviewed by Ivor Bowen

What is Puppy Love? The title of Dahl's film is already a pun. The first thought of puppy love is as first love - the sort you had when you were a kid and got a kiss behind the school sheds or at the back of the garden, or you took your love to the Show or the pictures and worried about your spots.

But puppy love could mean a love of puppies. Or a love by puppies - for their bitch/dog Mum and Dad, or for their stand-in human counterpart - the 'owner'.

Dahl's film doesn't start with any or either of these premises. Its first images are designed to - and do - shock. Soundless, the first shots show a bewigged head partly revealed in a mirror. Hands remove the wig to reveal that the head is, in fact, a water melon. Slicing sounds stab in as two close-up hands and a mean looking knife scalp the water melon. One of the hands delves in to squeeze out, and squech, the fruit. The brains?

Suddenly we are taken to another mood, scene, could be a different film. What was that guy thinking up? Must have got the wrong leader. There is now playful, gentle piano on the track. Goody, it reminds me of the music beginning Tati's "Jour de Fete" - it's holiday music, and it has holiday images to accompany it. That is, home-movie images. Puppies romping in good ol' Super-8. The sort you or I would take, and have. The sort we'd take even nowadays if we had a puppy and could afford a home video camera.

This benevolent mood continues over the opening title sequence, as does the music. A woman's hands - single candle-lit, in black and white - open a (Valentine's?) card and write inside it the title "Puppy Love", and add three XXX kisses. But, is the writer wearing lace gloves, or are those some sort of Tantric symbols drawn/tattooed on the backs of her hands? Confusing, but doesn't matter, we're back on safe ground with the next scene - another home movie - as a 'Man', obviously the owner, plays with his pups. Then, there's another disturbance. The same bloke is seen (back to B & W) in some sort of embrace with a woman. A clever, sort of triple-framed vignette mirror overhead shot that again confuses. Was that/is that his puppy love? His first love? What about the puppies? Where are we going?

The desperate search for some sort of linkage, grounding, continues throughout the film and its careful and considered montages. Now, the film is about the puppies, now, about the couple - their falling in love, their loving, the (violent) ending (?) of their affair, the restrictions of love, self-denial, shyness, bitterness, parting and travelling. The abstract shots are mingled with concrete words - "Butch's Burgers", "Cut", "Hard", "Candy". A water fountain features spasmodically. A wealth of imagery opens to a multitude of possibilities of meaning.

The 'Man' is in love. We can tell. He walks hand in hand with his lover, and exercises his puppies. The neon sign says 'Butch's Burgers - Fine Foods', so there's no doubt about his virility. In confirmation we have the spouting water-fountain. Energy? Classic ejaculation? (What price water melons?). The only thing that makes us doubt is the murky shot of some closed, shuttered windows, and the 'Girl' observing the 'House' like a spy, or voyeur. Now, an abstract sort of piece of obsolete industrial equipment, like one of those big jaw things that bite pieces out of iron ore mountains, but here becoming the fossilised jaws of an extinct mastodon - a piece of found sculpture. Cut to one of the puppies using its own jaws to tug, with playful viciousness, the sleeve of its teasing owner. Intercut, the Man on the Foreshore (more water) - what's he thinking about, his love? His puppies? Are they one and the same? Probably his lover though; (there is a most tender moment when the Man caresses the B & W stills of himself and 'Girl' - his forefinger stroking her imaged breast). Intersperse more neon signs, more train wheels, more sounds, movements.

## TODAYS DUTIES

place a tourniquet on your lunch

dissolve your lunch in a quart of acid-rain

then bind the fluid that has stolen your lunch with yellow string this will allow an astringent odour to release the air that has succumbed in the room you have set aside as a LunchRoom



now you can almost relax!

but first take your improved first-aid kit turn it on to the news

wince a lot as if a quince had dropped on you from a third-floor balcony which wasn't there yesterday!

do you feel as though you have been invaded by a star?

if so then my only advice is for you to enrage a mirror

if not then you are ready to make laughter the turning point of history

PETE SPENCE





Then, a horrid somnambulistic reality. Some carpenter's nails take their own form of magnetic life (energy) and leap from a tin to impale themselves into a face mask of...whom? Well, it's only a mask, we realise, or maybe a character who has already been established. We didn't realise that we'd seen it before, but it had always been there. Is the mask the Man's face? His withdrawn persona? His hiding from the expression of love?

And still the home movie plays, and the puppies frolic. And there's another water spout, and another 'Cut' sign, and more playing with pups and then...an abattoir? Certainly, carcasses. The death of love, of innocence, romance. The death of puppy love, really.

A little boy on the foreshore stuffs some rocks into a hessian sack, and then the puppies, and swings the sack out into the bay. The Man watches as a grown-up dog tries to retrieve the bag. The Man is seen with his face tightly bound, like a pornographic bondage movie. More water. The nailed mask burns. The brains come out of the water melon again. Extra close up of mouth as a man (the Man?) spits water melon seeds on to a mirror. Closing credits over. Blood and guts, and all that.

Julian Dahl is a poet, and I won't try to interpret Puppy Love shot by shot, because I might as well try to do that as to set down in writing and then try to interpret one of his, or any one else's, poems.

In the late 1920's the Surrealists played a "Question and Answer" game. The answer was given before the question - or the other way round, it didn't matter. So, "What is a cannibal?", was answered by, "It's a fly in a bowl of milk." By the early '40's, they (the Surrealists) had put together their "Data Towards the Irrational Enlargement of a Film". This time, questions like, "How might the film be symbolised?" were answered, "By a salamander, the one Benvenuto Cellini saw", "By a giant nettle in flower", "By a steel blade protruding slightly from a window", "By premature baldness", "By a snail", "By a town inhabited exclusively by hands".

For what it's worth, I did interpret Dahl's film as a piece of cinema in the grand tradition of Surrealism, and, as Julien Levy wrote in his book "Surrealism", "It is never the plot of such a film that should receive attention, but rather the wealth of innuendo which accompanies each action and which forms the emotional pattern far richer than that of the usual straight story to which our logical mind is accustomed".

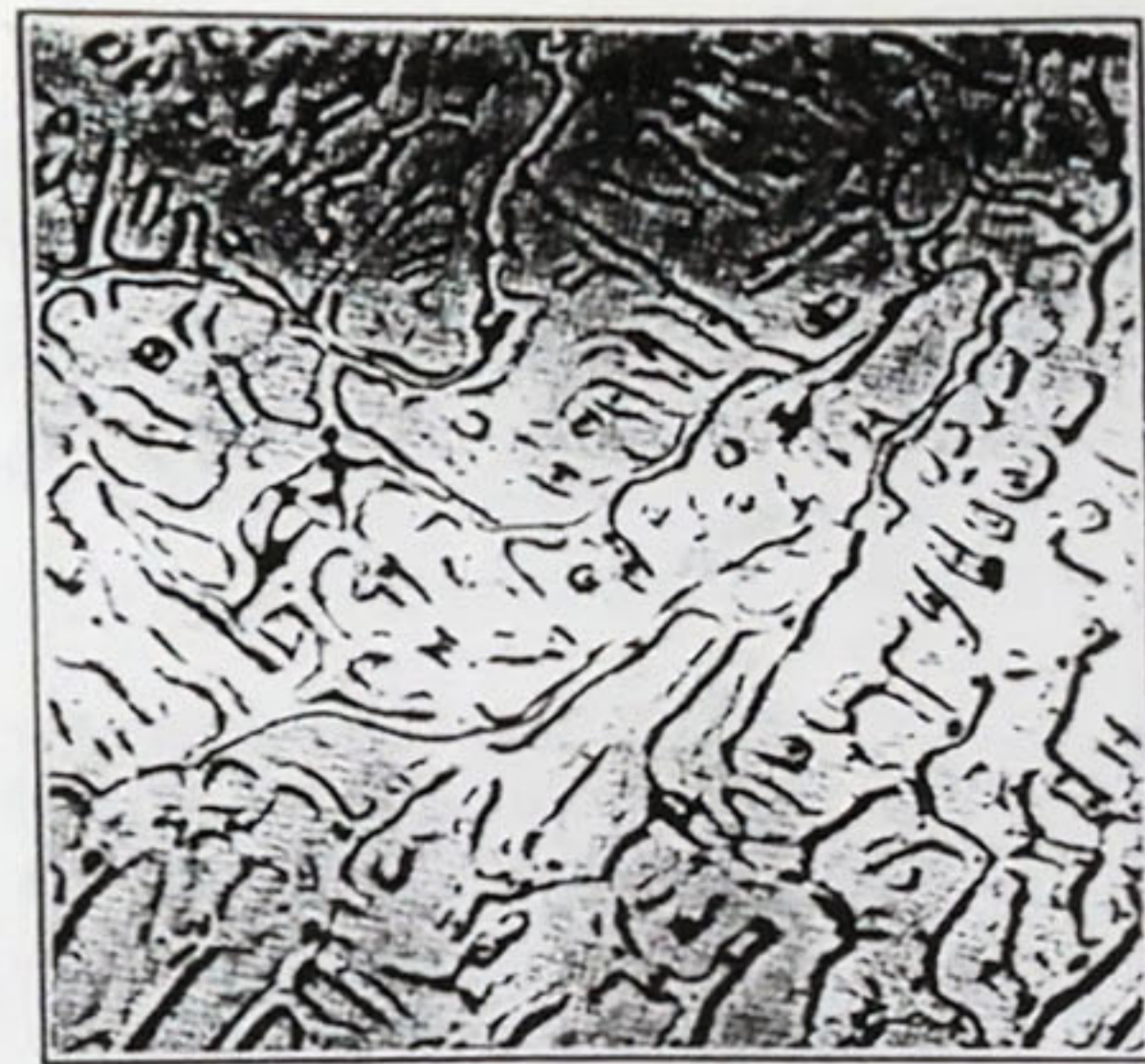
The 18th century German poet-philosopher, Novalis, had precluded by more than 100 years the Surrealistic movement of the cinema when he wrote:-

*Dark memories hovering below the transparent screen of the present will project images of reality in sharp silhouette, to create the pleasurable effect of a double world.*

*Plots without any coherence, and yet with associations, as in dreams.*

The more we enter and absorb the imagery, sound and textuality of Dahl's film, the more dreamlike is the state we encounter. A dreamer does not know that he is dreaming, he exists at the time of the dream. As in a dream, this film has layer upon layer of plot, sub-plot, and sub-sub-plot. Interpretation is open to mood. The film's ingredients are not only dichotomies of mood, but physical juxtapositions (and contradictions) of film stock and texture.

There are elements of passion in this film. There is a real sense of love, with all its joy and pain, its coming togetherness and its ending. There is also, for me, a true feeling of poetic intent in the film's making, and the demonstration of a budding important talent in Julian Dahl's work. He has a feeling for drama, for pace, and for timing that will be exciting to watch developing.



MONOTONE/MOONTONE

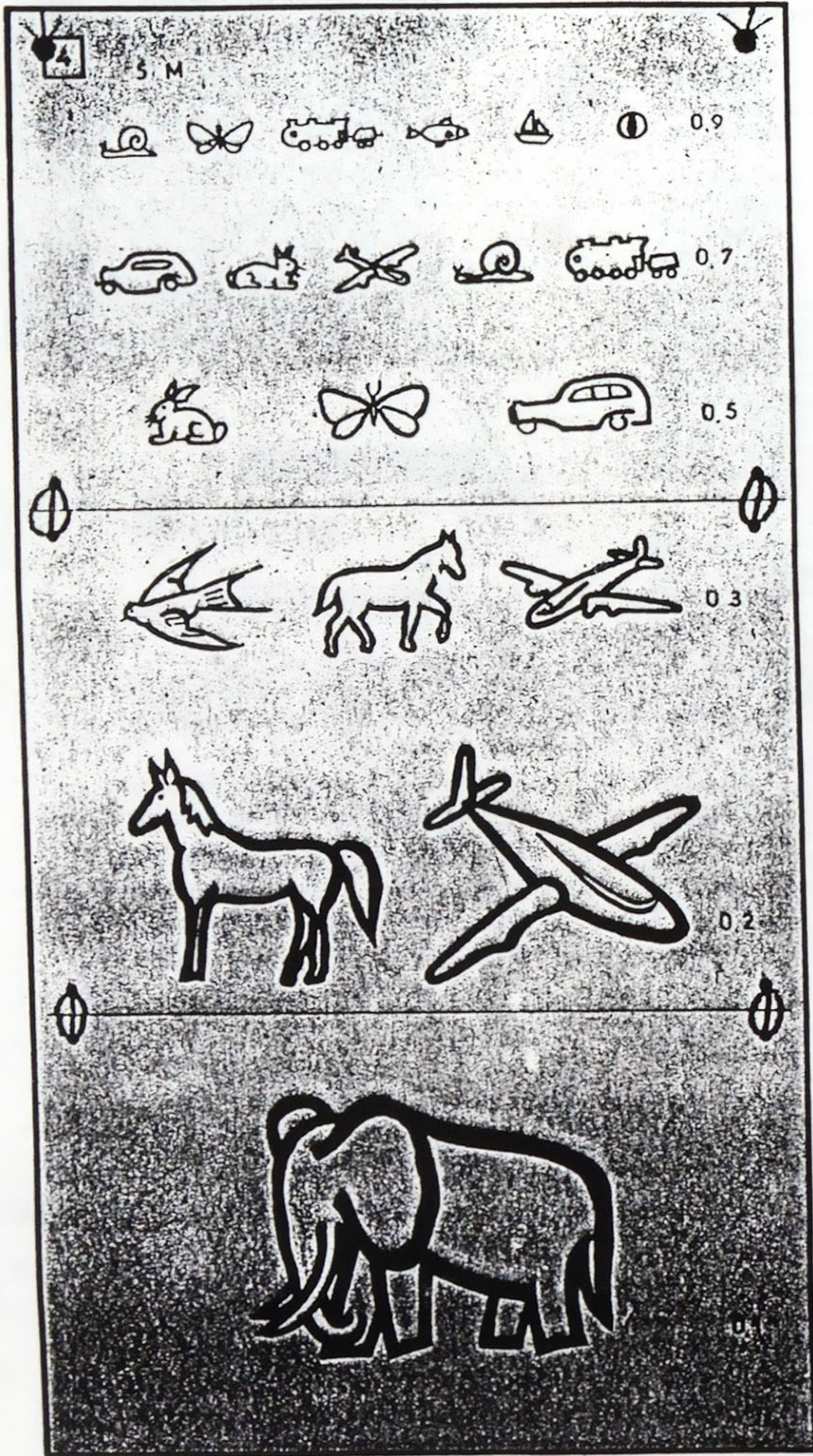
But she was lovely so  
I filled in the mysterious  
Long bones white enough  
To seem heady new  
A theme and variations  
Piece peace unto  
Sisterly void wings  
Releasing their intentions to be  
Blood awhile singing the grayest  
Of blue melodies all framed  
And formed and silhouetted by  
The bracketed clear tea

Sheila E. Murphy. (USA)

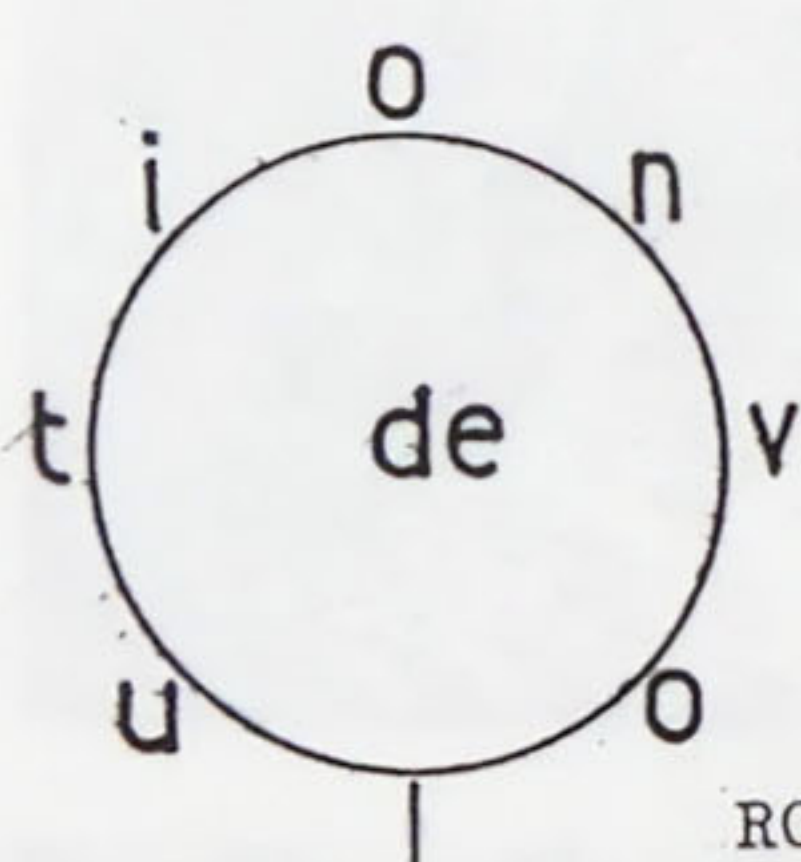
**SUPER 8 FILMS URGENTLY REQUIRED  
FOR T.V.U. BROADCAST.  
BROADCASTING TO THE WESTERN  
SUBURBS ON 13 MARCH.  
VIDEO COPIES PREFERRED.  
CONTACT DIGBY ON 663 6680.**



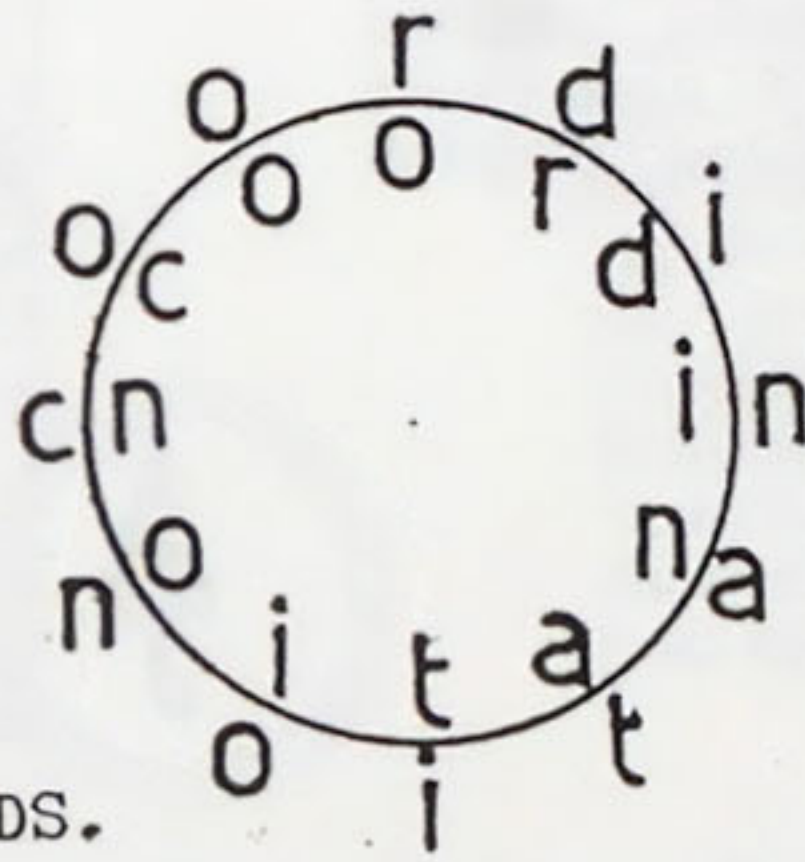




SONNET. ALEX HAMBURGER. BRASIL.

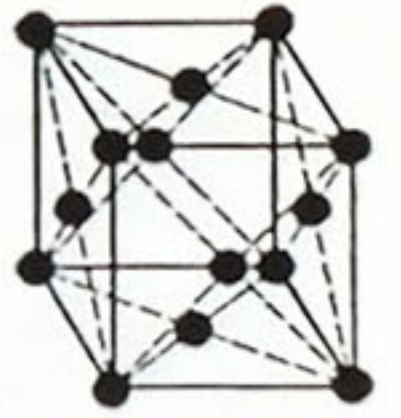


ROSEMARY EDWARDS. AUSTRALIA.



Led By The Nose

by Julian Dahl



There is a smell of gas  
 in my head  
 remembered wisps of  
 faintly tasted moments fled  
 like smelling a stranger's breath Up Close  
 when it was, now it is  
 still  
 there is a smell of gas  
 becoming slowly more indistinct  
 like straining a sewer for microbes  
 and finding only shit

There it is again  
 that shred of threaded remembrance  
 now entrained and leaving  
 and how quickly forgotten  
 When things were a single light  
 of clear refraction undiffused  
 When the only time was now  
 as through a perfect crystal orb  
 or droplet hanging  
 in eternal hiatus before the fall

The shy secret whisper still nibbles the edge  
 of diabolical megaphones and  
 string bags full of assuaged fear  
 With fetid pallour and blackened portals  
 the disingenuous collage of thieves  
 trick their tricks  
 play their play  
 as if the world ends at the edge of the board

The gentle waft of miniature hands  
 a stranger now  
 indulged briefly in times of weakness  
 drifting freely, fogged reminiscences  
 soon remind us of the loss of shape  
 and funnel phantasms in lurid halls  
 Turn an open vessel, sealed opaque.



REA NIKONOVA. RUSSIA.



Richard Tuohy's Ordinary Flux by Ooni Peh.

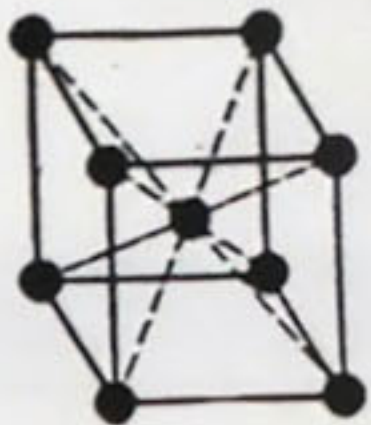
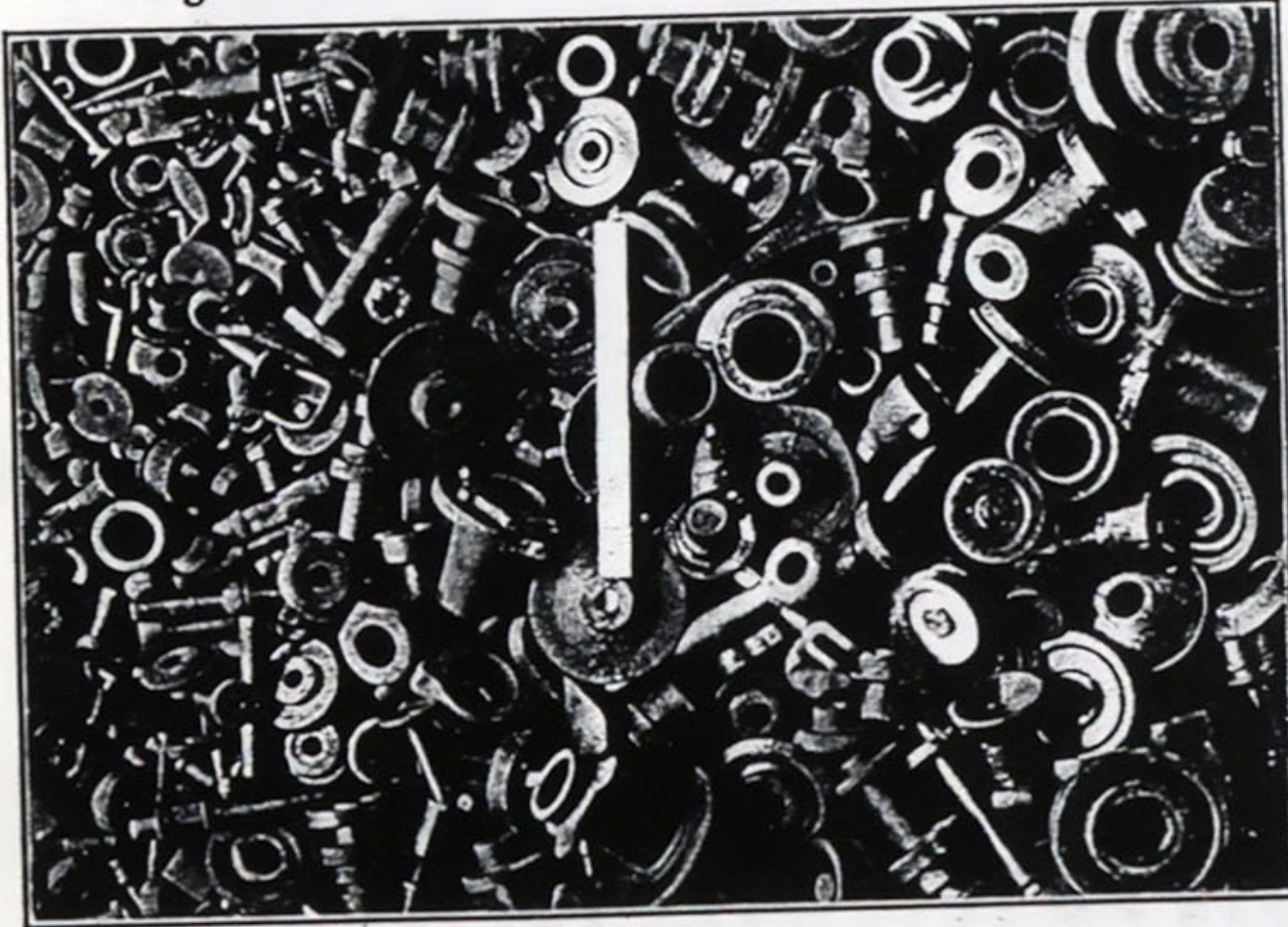
Sublime storytelling, evolving around a young man at work, rest and play. Restrained and banal, nevertheless, he is enigmatic because he seeks to realise his own paths.

Choice. Banal versus dull. There is something weirdly wondrous when he actually chooses to stay home on a Saturday night, reading a book on Art, instead of partying.

Farce. Laughing at oneself. Work involved switching on the computer at the start, and turning it off at the end of the day. Conversation is reduced to a monotone minimum, irrespective of whether the topic was the weekend, or how the company was doing. The dourness of office workers and perhaps people in general, is exaggerated, monstrously. However, perhaps such critical depictions point not so much to how people speak, act or look, but more often towards their thoughts. The protagonist is often thinking, reflecting.

Feeling. People seem detached. The young woman who is rejected, simply finds another. The friend who is lonely, sets out to pursue his ex-girlfriend. In remaining single because he was not ready for a relationship, the protagonist confronts himself with honesty.

Life. The end of another day at work, but the protagonist declares with sweet defiance, that he was not going straight home. He boards a tram, that proceeds to turn a corner. One's gaze is diverted.



# FILMPLUS

• 16mm AND SUPER 8 PROCESSING  
BLACK & WHITE AND EKTACHROME

• FILM TO VIDEO TRANSFERS

(Hi-band/Lo-band U-Matic,  
and VHS video)

• VIDEO TAPE TO FILM

• NTSC TO PAL VIDEO TRANSFER

FAST TURNAROUND \*\*\* COST EFFECTIVE

40 PUNT ROAD WINDSOR 3181

03 510 4640

## For Sale

Agfa Movexoom Super 8 camera. Seller is unsure whether the camera is a 6:1 or 10:1 zoom ratio. It has single frame, 18, 9, 24 and 54 frames per second.

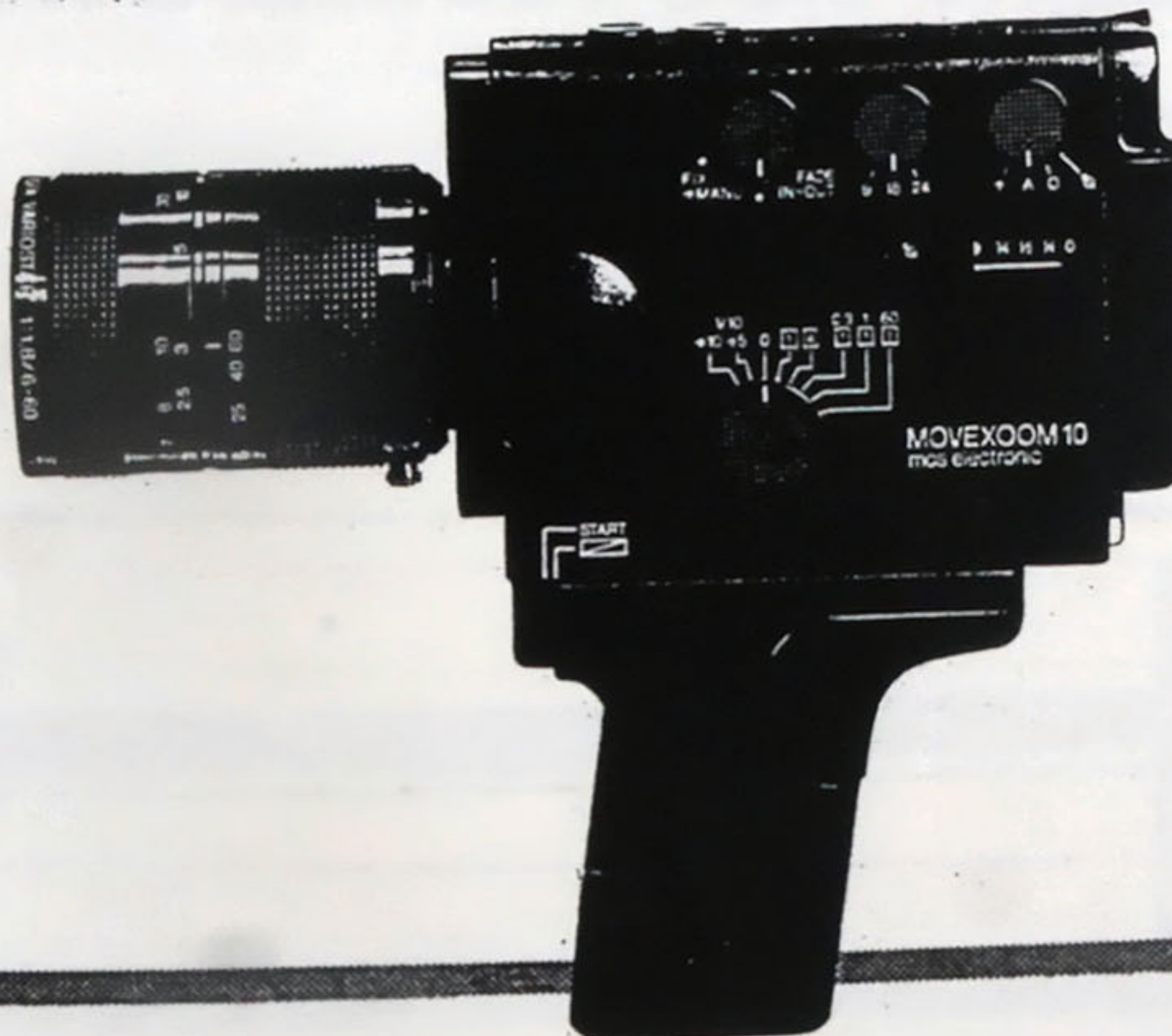
Fade in and fade out control, and lap dissolve.

It also has a selftimer.

If you are interested, the price is subject to negotiation.

Please telephone Norbert Herrmann, National Marketing Manager, Agfa- Gevaert.

His telephone number during business hours is 8750222.



**MOVEXOOM**  
mos electronic



**VAN BAR**

**PHOTOGRAPHIC SUPPLIES**

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VICTORIA, AUSTRALIA  
PH: (03) 347 7788 (5 lines)  
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19 CHAPEL ST., RICHMOND 3121  
VICTORIA, AUSTRALIA  
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Full range of Super 8 movie  
film and accessories,  
including:

- **Kodak, Ektachrome  
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Tri-X.**

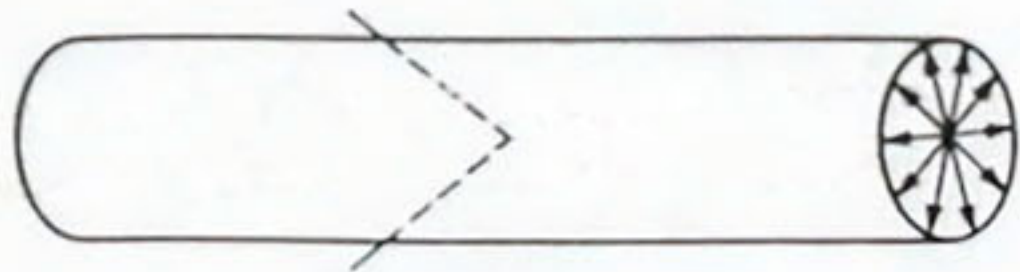
- **Agfa Moviechrome.**

- **Filters, Tripods etc.**

**VAN BAR**

**PHOTOGRAPHIC SUPPLIES**





I THOUGHT I'D MARRY THE DALAI LAMA OFF!



PETE SPENCE

**TAX EXEMPTION TAX EXEMPTION TAX EXEMPTION**

To the Commissioner of Taxation Commonwealth of Australia

I hereby certify that \_\_\_\_\_ purchased from  
\_\_\_\_\_ on \_\_\_\_\_ is for use in the production  
of motion pictures (other than films for private, domestic or personal use by or for  
whom they are produced) and exemption is accordingly claimed under item 107  
of the first schedule of the Sales Tax Exemption and Classifications Act.

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\_\_\_\_\_

Date: \_\_\_\_\_





## Last Open Screening

PROGRAM BY RICK RANDALL.

DREAMS ALWAYS END. 3 MIN.  
ANTHONY MCMAHON.  
SHOOTING EXPERIMENTS. 3 MIN.  
CHRIS LEAHY.  
THE CAT AND THE SPOT OF LIGHT.  
2.36MIN. NORMA PEARSE AND PETE  
SPENCE.

## Next Meeting

TUESDAY MARCH 10TH. AT THE  
GLASSHOUSE MEETING ROOM RMIT 360  
SWANSTON ST. MELBOURNE.

At 7.30 pm

PROGRAM BY MARK LA ROSA.

BRUNG A FILM

## Open Screening

PERRY LAIRD'S "STANGER STREET".

ALF THE PAINTER IS STRANDED IN THE  
WICKED STRANGER STREET HOSTEL. A  
STRANGLER PROWLs THE STREETS - A  
CITY CRINGES IN FEAR. ALF IS ACCUSED  
OF MURDER. HE MUST PROVE HIS  
INNOCENCE OTHERWISE HE WILL  
NEVER LEAVE STRANGER STREET ALIVE!

COVER BY AARON FLORES (MEXICO).

**Editorial & Layout By:** PETE SPENCE. 534 2456

FEATURING; JACK PRINGLE, LINDSAY  
SADDINGTON, YURRI AZIC  
MICHELLE RYAN.

**Contact Number:** STEVEN BALL. 417 3402

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



If undeliverable return to:

**Melbourne Super 8 Film Group**  
PO Box 12502  
A'Beckett Street  
Melbourne  
Victoria 3000

SURFACE  
MAIL

POSTAGE  
PAID

Chris Windmill  
6/158 Chapel Street  
BALACLAVA 3183





## DIRECTORY OF MELBOURNE SUPER 8 FILMS

Name..... Phone no.....

Address.....

Title of Film.....

Duration..... Year.....

sound/silent\*                      colour/b&w/both\*                      Stills available? yes/no\*

Copies available: only original/print/video\*                      (\*delete where applicable)

Programme Notes (for possible publication)

Description of subject/themes/concerns/approach etc (not for publication)

Genre(s) of film (if applicable).....

Screening History (if any):

Date	Event	Venue	Programme
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Please list any published articles/reviews referring to the film:

Date	Publication	Article and writer
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What sorts of programmes do you think the film could fit into?

Please continue on another sheet if there is not enough room on this one.

Please return completed form to Steven Ball at PO Box 12502 A'Beckett St 3000