

Super Eight

Issue 69

May

1992

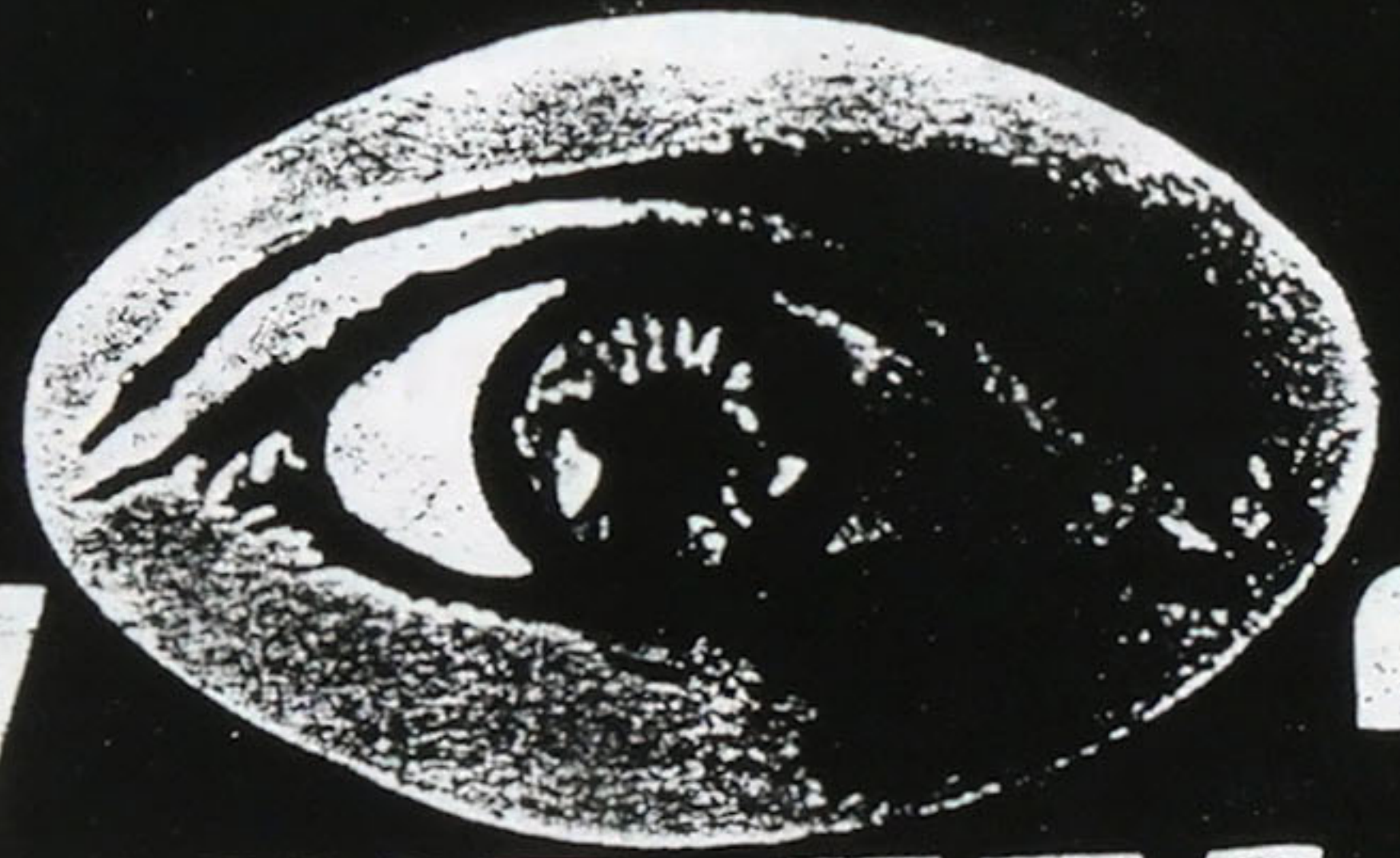


Newsletter of the Melbourne Super 8 Film Group



Super Eight





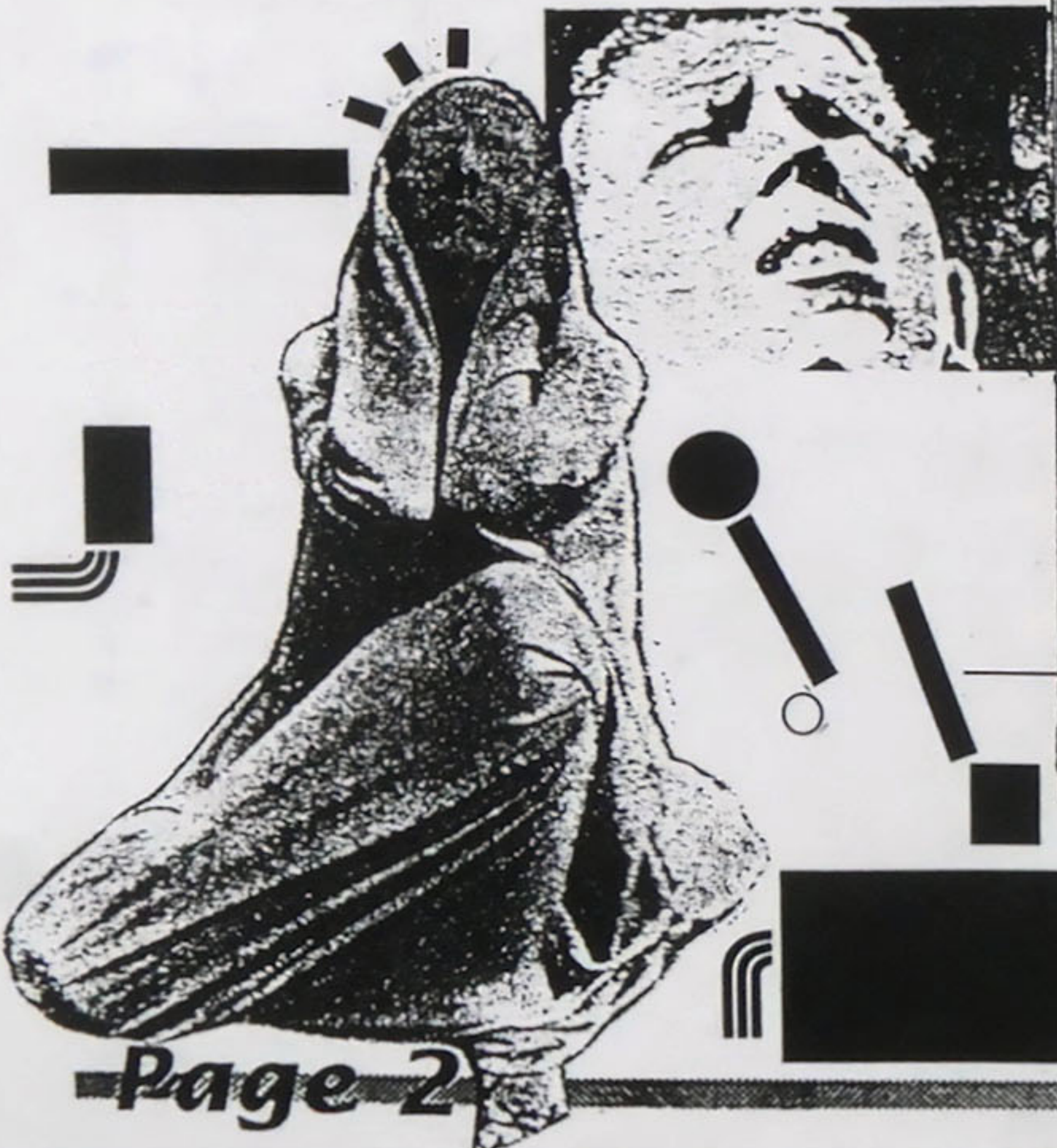
КИНО ГЛАЗ

WANTED!!! 10 "KINOKI" (abbreviation in the Russian for Cinema((Kino)) and Eye ((Око)) a bold and reckless lot who documented the moment from any angle necessary-> each "Kinoki" will be given ONE roll of TRI-X and on a particular day and within ONE mile radius of the G.P.O. will chronicle on film a history of this square of place, the film will then be cut and spliced together into a 35-plus minute film (projected at 18 fps) and shown at an OPEN SCREENING, all 10 "Kinoki's" names will appear under CAMERAS: in the titles, the title of the film will be: "THE SUPER 8 KINO EYE", the only rules will be-> no actors-> no plots-> no fictions-> any in-camera film speed can be used, anyone interested or wanting more information should contact pete spence on 534 2456.



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.



LA ROSA, AT LAST

If the recent screening at the Glasshouse Function Room on March 10 of four of Mark La Rosa's films proved anything it is that La Rosa is a true believer when it comes to the cinema. The screening of March 10 illustrated beyond a shadow of a doubt that for La Rosa the eternal subject of cinema is cinema itself. In La Rosa's cinema classical narrative rubs shoulders with avant-garde experimentalism and documentary with fiction. Such is the range of La Rosa's interests that with only a few films to his name he is capable of producing substantial contributions to each genre. In this respect he resembles Godard the formalist as much as he does Godard the classicist (if such an appellation is possible for Godard).

The first film, *Private Island*, is a series of three, at most four, images taken from Hitchcock's *Psycho* in which passages of dialogue from the film are incorporated as a counterpoint to the changing combination of images; the effect of this is startlingly alive with reverberations as the combination of frozen image and dialogue produces a defamiliarization effect which makes us attend to both La Rosa's experiment and to Hitchcock's original as though we were encountering it anew. There is a paradox here, for insofar as La Rosa's film, *Private Island*, is a new film never before encountered, its images and sounds are not. Both the sounds and images of La Rosa's experimental film are so well known, so classic, that there is a sense in which *Private Island* exists at two levels: a). as a completely new film work never seen before, b). as a classic of Hollywood cinema. The result, as I have said, is to produce a new encounter with *Psycho* but one which I would stress is not a disinterested one for it is imbued with La Rosa's own approach to *Psycho*. The title *Private Island* is derived from a moment of dialogue between Janet Leigh and Anthony Perkins in which Leigh philosophizes about the universal need for a place of one's own: "a private island" to which one may escape to. The choice of dialogue as well as juxtaposition of images is thus determined by a theme: the notion of a private island as a haven or hell. In all of this the film remains playful in its choice of combinations making for some amusing moments which reverberate with formalist significance as they illustrate the power of sound over sight.

It is this fascination with sound which one could say characterizes the films at the March 10 screening. This is perhaps most easily seen in *Bridget Among the Ten Thousand Things* where an excruciatingly slow pace yields an answer to a mystery: namely, the source of the sound we hear throughout most of the film's black visuals. These black visual images and mystery sounds are interrupted at ever decreasing intervals of time by shots of backyard scenes which are accompanied by a portentous sounding voice singing what sounds like a religious piece; this portentous accompaniment is subverted at the end when it turns



Balaninus nucum



Rhizotrogus aequinoctialis



Melasoma populi



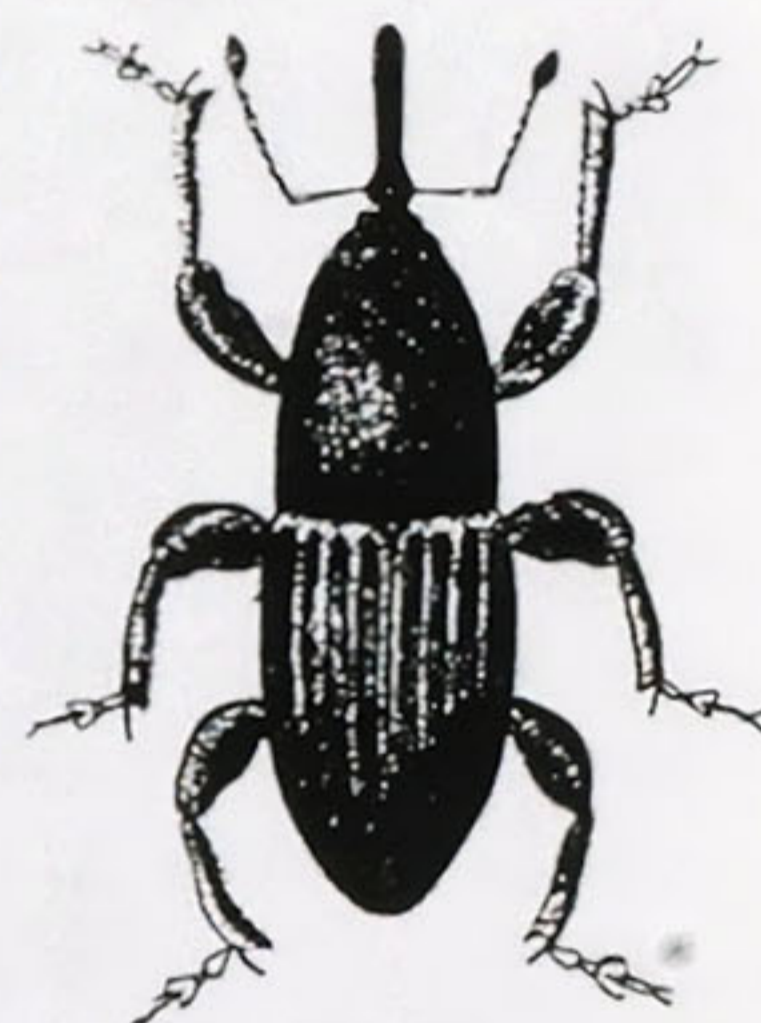
out that the song breaks out into a jovial celebratory mode at precisely the moment when all is revealed to us. A formalist joke but a good one nonetheless, *BATT* is an exquisitely judged work, which is why the first few minutes are so bewilderingly slow, painful even, as the narrative (or what narrative there is) needs all that time of frustrated curiosity to build up the mystery and, as it turns, the joke.

Small Blue Thing was, by La Rosa's own admission, the least satisfying work on the programme. As an attempt to document the sixteenth birthday of a girl in the suburbs it suffers from what La Rosa himself has rightly called an unfocussed quality due largely to the film's inability to enter the world of its subject at a deeper level than it does. Originally, La Rosa had hoped that the girl involved in the project, and who also appears in La Rosa's *Working Week*, would contribute more to the script and thus establish a closer rapport with the audience. Without this personal rapport between the subject and the audience *Small Blue Thing* becomes a film in which popular music and fashion images are juxtaposed with scenes of the girl shopping for a party outfit; the theme of the film has become the tyranny of images over our notions of ourself as well as on our expectations. All of this is very admirable though hardly original but the point to be remembered here is that La Rosa is a filmmaker who, like Godard before him, reminds us of the need to break free from the tyranny of the image. This is a theme which all four films deal with either explicitly, as in the *Bonnie and Clyde* image which haunts *Working Week* or implicitly by way of a formalist exercise in visual and sound juxtaposition such as in *Private Island* and *Bridget Among the Ten Thousand Things*.

Next comes *Working Week*. La Rosa's *Breathless* only now set in Broadmeadows with a touch of *Bonnie and Clyde* go to Burke Street thrown in. As a sidenote one recalls that it was Godard and not Penn who was originally going to direct *Bonnie and Clyde* when the film was still on the drawing board. All of these post-classical Hollywood allusions are not to suggest that *Working Week* is a newer than New Wave film, at least, no more than the restrictions of Super-8 non-professional filmmaking require it to be. What it is though, is La Rosa's first attempt at a sustained narrative. *Working Week* takes as its starting point *Bonnie and Clyde* but it manages to avoid the trap of slavishly following the model by having a quiet ending as opposed to the big bang-up ending of the original *Bonnie and Clyde*. In La Rosa's film the act of betrayal happens so easily and so quietly that for a viewer trying to predict the ending of the film and who remembers the Penn original it may seem that the film takes a potentially anticlimactic turn. Not so! For the film, after all, is about Broadmeadows teenagers and not the Barrow gang: this being the case one cannot help but comment that two out of the four films screened were about adolescents --a reflection on La Rosa's own



Melophagus ovinus



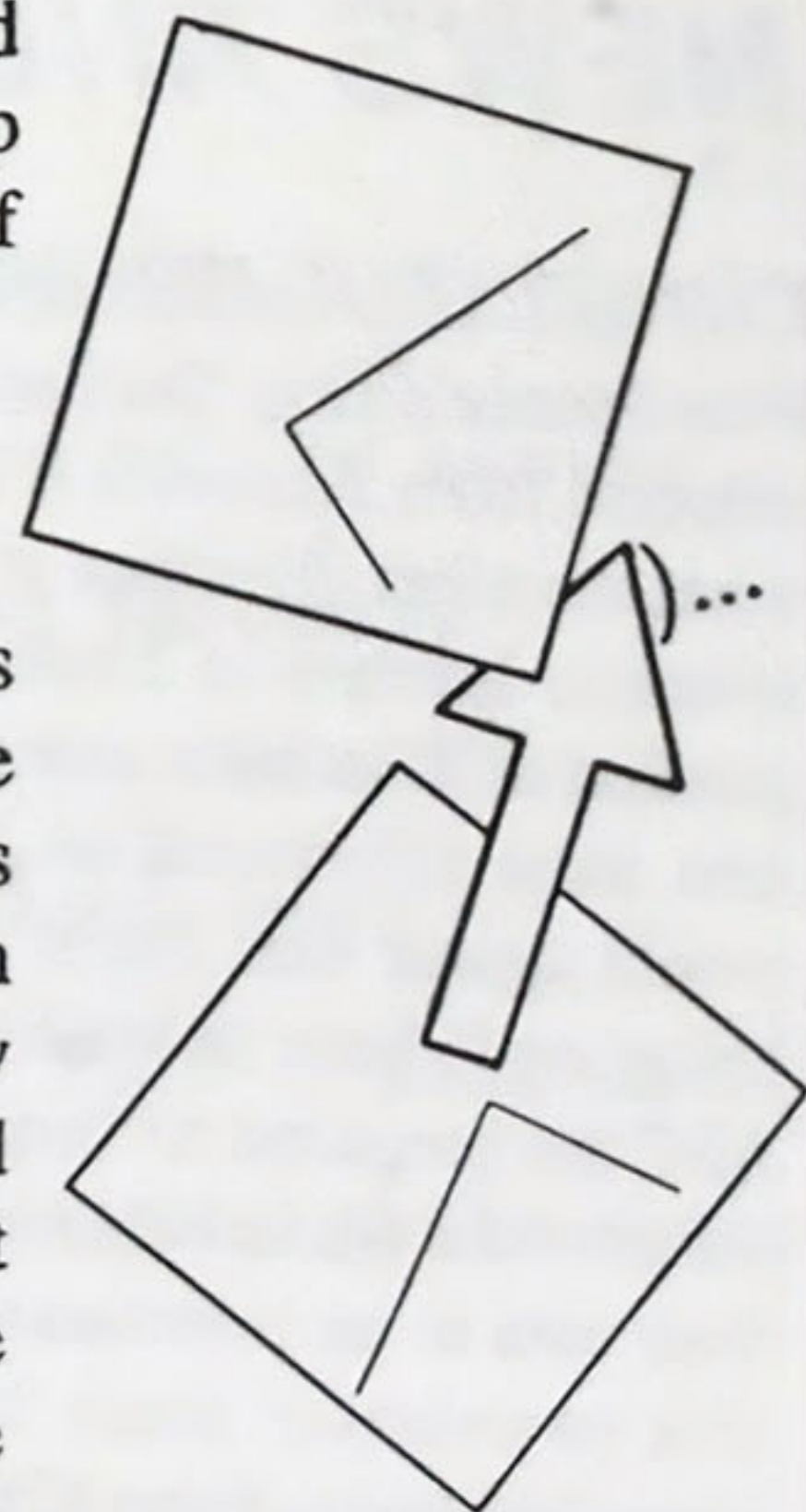
Calandra granaria.



Capnodis tenebrionis

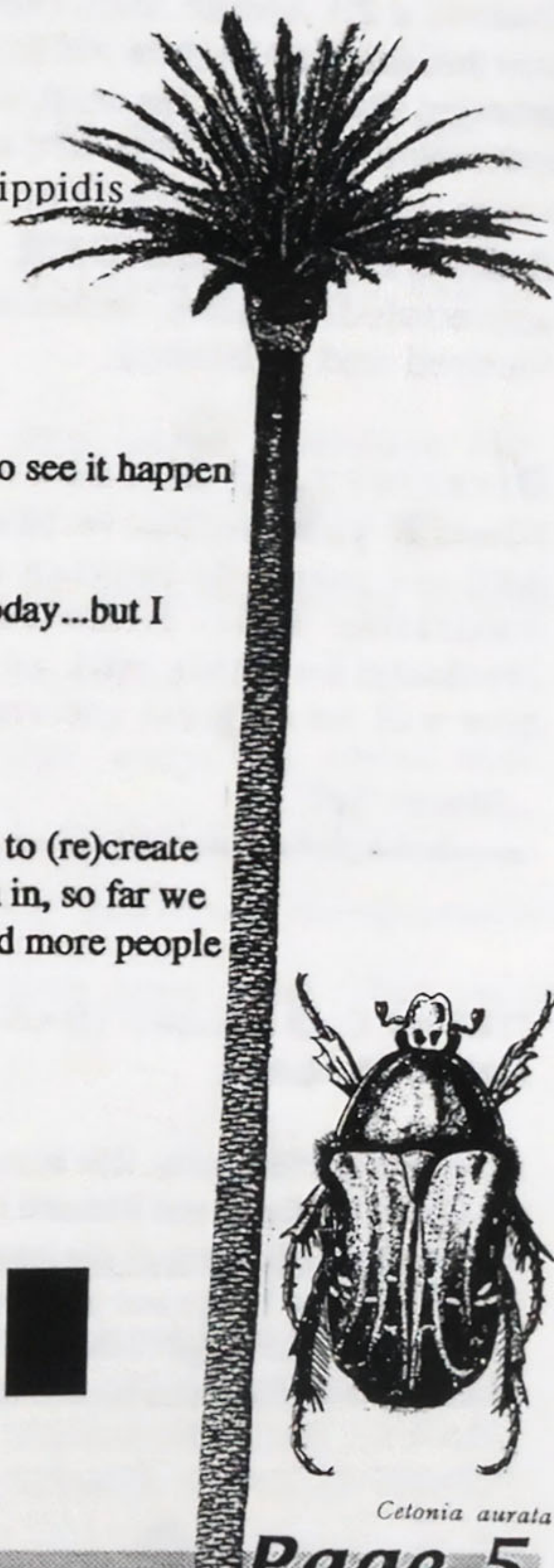
sympathy for adolescents-- and that in each case he bestows upon his teenage protagonists the dignity that their desires and desperation demand. In any case, *Working Week* bears the stamp of a filmmaker who is not a moralist as such but an observer of life's little victories and defeats.

The use of colour in scenes where the boy and girl are in shops is perhaps a bit too obvious but in a film which examines the relationship between images and expectations such a move is legitimate when one considers the role of black and white in *Bonnie and Clyde*; in that film it is the frozen images of the Barrow gang posed as The Barrow Gang which are in monochrome and which present for posterity a hyper-criminal pose which the rest of the film shows to be far from the truth. A particularly effective sequence in *Working Week* is the one in which the girl waits while the boy walks into a store to steal a portable TV; the use of music as a complement to the tension of the scene is outstanding. In all, *Working Week* is an achievement not to be ignored and certainly not to be dismissed. One looks forward with eagerness to La Rosa's next film.



Dear Steven

Michael Filippidis



Cetonia aurata

Thanks for all the great information. And for getting our films back in good condition. I enjoyed the newsletters. What a warm/cool blend of (self)criticism, generosity, historical and experimental perspectives. I am working towards this kind of collective honesty in print, so it's inspiring to see it happen in your Zine. Wish I had been in the Melbourne heat to meet the enthusiasm. It sounds like Melbourne and Toronto have more than just prolific filmmakers in common. I am sending a package of stuff today...but I thought I would get this to you as soon as possible. Yes I would love to show Toronto Super 8 in Melbourne, maybe Sydney too, though I don't know what's happening there. Other things: we are having our first S8 open screening on April 18. This kind of activity hasn't happened in a while. Also Pleasure Dome is coordinating a show of body parts, to (re)create The Exquisite Corpse. It would be fabulous if some Melbourne types could join in, so far we have about 40 filmmakers from all over the the western world promising work and more people contact us every day. Even though the deadline is May 15, the reality is that the show is happening in June, so if we receive it in time (June 15) it will get in. Send to the Artists Film Exhibition Group, 67A Portland St. Toronto, Canada, M5V 2M9. In fact this applies to all film and video coming over the border (we have an ugly customs scenario). I have been photocopying parts of the S8 newsletters and disseminating, so you never know where they will turn up. Look forward to hearing from you, take care...

KIKA THORNE.

(this is an edited/cut transcript of a recent fax from Kika Thorne)



NEWS AND MISCELLANEOUS ETCETERAS

CONGRATULATIONS PETE Just making it into the end of the last newsletter was the news that Pete Spence's film 'Diction' has been selected for the Oberhausen Film Festival. Out of the sixteen films pre-selected from Australia it was one of two that made it into the festival. We don't have any information as to what the other film was at this stage. This is obviously good news for Pete and is an indication of potential overseas interest in Melbourne Super 8 film generally. A number of pertinent issues have been raised in relation to 'Diction's success to do with the position of Super 8 films in the eyes of the AFC. Initially there was some reluctance on the part of the AFC to freight the film to Germany when it was pre-selected. It would appear that Super 8 is not taken particularly seriously as a finished medium, and yet there are films being made here in Melbourne on Super 8 that, like 'Diction', fully deserve attention and recognition. If the AFC are prepared to fund the Melbourne Super 8 Film Group then they surely must recognise the cultural value of the films being made. I have often asserted my belief that many of the films made here would hold their own in an international context. Super 8 filmmaking is as international a practice as any. Elsewhere in this newsletter there is information about overseas festivals that accept Super 8 films, there is correspondence from Kika Thorne in Toronto. We are part of an international network of filmmakers, local but not parochial. Think Global.

TUESDAY 12th MAY is the date of the next screening held in our new regular venue, the Melbourne Film Festival Theatre at 211 Johnston Street, Fitzroy. If you were one of the fifty or so people who turned up last month you will know that, apart from problems with acoustics, it is an ideal venue, with the space and time for people to relax and talk before and after the films. This month at 7.30pm there will be a programme of films by Jennifer Pignataro followed by an open screening. So come along, bring a friend, bring a film.

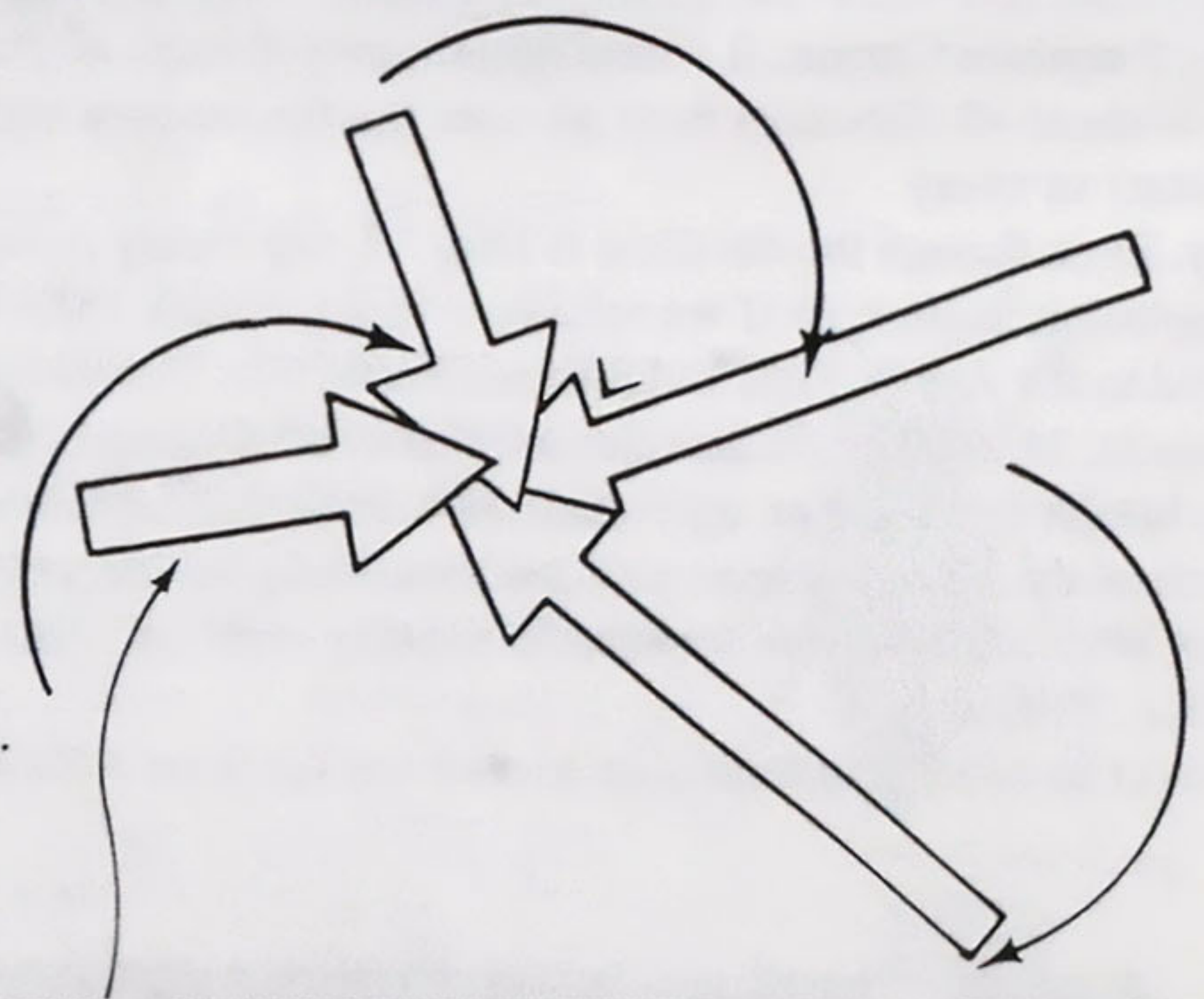
A GENTLE REMINDER that this is your newsletter and your contributions are appreciated. Articles, reviews, filmnotes, artwork, rantings and ravings always gratefully received and published.

Directory of Melbourne Super 8 Films Another reminder. Register your films. If you don't have the forms from previous newsletters contact the office. The AFC are currently looking at putting together a database and possibly a catalogue of Australian short films and have contacted me for information about Super 8. Precisely how this will go is not finalised as yet but the information that you can give will be of great assistance.

...Steven Ball...

"THE A.F.C. IS COLDER THAN DEATH" 10 mins.
Anthony McMahon.

Apologies to Fassbinder, Bill Mousoulis, the Cohen Brothers, and Richard Loenstein but in Greece, they cut off the head of the messenger who brings bad news, with John Flaus and Richard "Le Sarge" Dickens.
(Anthony will show this film at the next open screening).





REPETITION
 REPTAITION
 ARVTAITION
 VARITATION
 VARIATION



(The Illusion of Meaning)

The April open screening set me a thinking. There were six films in all, and all were of a high standard. During the screening, however, I found my self engaged to markedly varying degrees by each of the films- that is, I found some films considerably more 'compelling' than others - even though, at least on the surface, some of the films had strong formal similarities.

Two films in particular come to mind. Moira's film Motorcycle Ride, and Pete Spence's Spatia. Both films can be described as being formally quite pure or focused, in that they comprise, and stick strictly to, a very limited set of structural/compositional elements. However the two films differed dramatically for me in relation to this compelling feeling. There was something about Motorcycle Ride that made me more engaged - made me want to look for some elusive meaning.

Disregarding the sequence for a moment, Motorcycle Ride consists of a series of black and white still photographs of a rider on a motorbike. The photographs are all taken from the same position. The framing remains constant. The space is limited to foreground only, the bike being in front of a hedge or bushes which otherwise fill the frame. The photographs are each on screen for the same length of time, and are intercut in a strictly regular rhythm with black spacing.

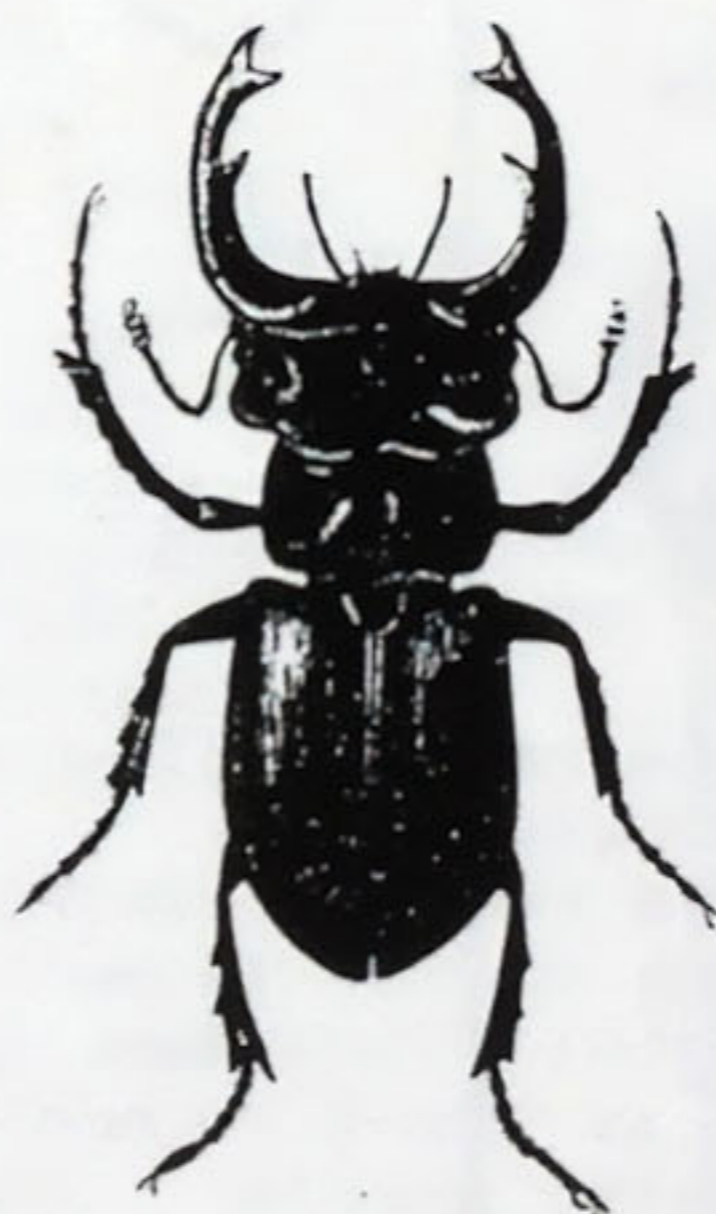
Spatia consists of a black frame, with soft circular patches of different colours, drifting across in different directions. On occasion, some of the patches were intermittently flashing. The patches moved at different speeds, sometimes slowing down or speeding up within the frame.

Both films set up a small and specific set of devices and elements within their forms. Both films are unified by their repetition of these elements. But, and this might seem an obvious text-booky thing to say, in order to have development there must be variation as well as repetition. Motorcycle Ride has this, Spatia does not.

In Motorcycle Ride, each new photograph varies slightly from the last. The framing is the same, the rider is in the same part of the frame, but the rider always changes position slightly, putting on his scarf, lighting his cigarette, starting the bike, etc..

Repetition gives order, variation within that order gives development, and in development we expect to find meaning - be it there or not. There seems to be something tremendously compelling in form itself. That when we are confronted by something that has obviously been strictly controlled and arranged, and we notice in that arrangement that there is change and development of some description, we feel compelled to ask why. There may actually have been no reason in an a priori sense, but the form's suggestion for us to look for one is very strong. This, I call, the illusion of meaning.

●●●●●●●● "Median Meditation",



Lucanus cervus

Basking bread basket
 Quivers to its master
 Cradled in ochre
 Splays stumble flat
 Grid Stock Grid
 As the land's slow advance
 Does the heat hula dance



Plagionotus detritus

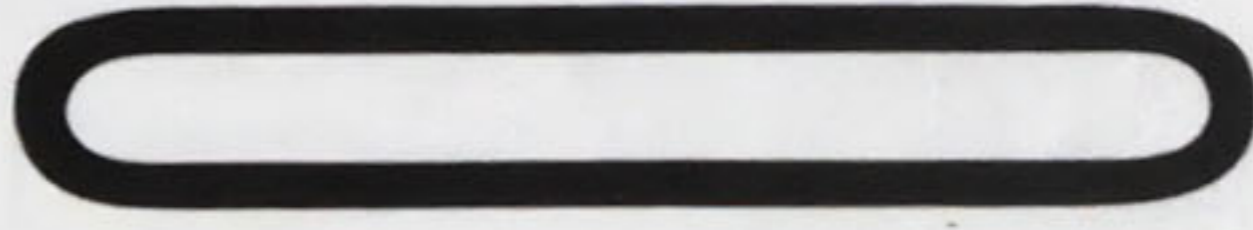
The blind innocents
 Lie strewn in pieces
 Grid Stock Grid
 The one stone path
 The one still place
 Stretching to the space
 Between sky and dearth



Anthonomus

The water stations fly
 Grid Stock Grid
 As steel-skinned pioneers
 Passing interstices
 The steering wheel sign
 A nostalgic embrace
 Of saltbush Conquistadors
 Now gone from this space.

by Julian Dahl



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Open Screening Review



by Bill Mousoulis

This is just a very quick review of last month's Open Screening, the inaugural one at the Group's new venue, which is part of the Group's own (well, rented) premises (it's taken 6 years, but we've finally got there.) The turnout was quite excellent, membership of the Group seemingly flourishing.

The newsletter, however, seems to be full of ads, poems and drawings currently. The Open Screening films barely get a mention, and so I offer this piece as feedback to the film-makers. Two points before I begin: this is not considered criticism, as it is based on first impressions, and this is also purely subjective, being my particular response to the films.

For me, the films fall into two distinct groups: Group A - **Slaughter of the Strawberry** (director: Julian Dahl), **Portrait** (Norma Pierce), **Reel Light (to be continued)** (Tony Woods), **Spatia** (Pete Spence). And Group B - **The Motorcycle Ride** (Moirra Joseph), **Arnold West** (Gary O'Keefe and Deborah Warr).

I am not critic enough to describe - let alone do justice to - this demarcation, but I can smell the difference between these two groups. Clumsily, and very vaguely, I can offer the following critical thoughts. Taking into account the generality of this exercise (neglecting grey areas, crossover, etc.), here is a table:

Motorcycle Ride is the major crossover film here - it could easily fit into Group A. A few things sway me though: the regularity of the images (retaining sequential human movement), the non-dominance of the colorisation, the "unity of time and place" (magically retaining the palpable reality of the situation), and the transcendental quality of the ending (the bike going through a beautiful estuary-like passage out of the frame.)

I won't discuss here any of the films in Group A simply because I feel a deep affinity with the Group B films and therefore am not suited to the Group A ones, i.e. even as I experience them. To attempt criticism of them (more than what I've done in the table) would be a chore to me and a disservice to the film-makers. But with what pleasure I can rave about the remaining Group B film!

I can't say I really liked Gary O'Keefe's early work (**The Pier**, **The Polka**), but the latest series of films (**Ormond**, **Rosstown Road**) I find truly enchanting. **Arnold West** is a continuation of (and improvement on) this series. The progression is due no doubt to Gary's own maturing as a film-maker, but it must also be due to the collaboration with Deborah Warr.

The differences to the previous work are distinctive, and very much enrich this current film. I lament the loss of the direct-to-camera immediacy the people had in the earlier films, but this more subtle approach hits a deeper tone on the human piano-scale.

Group A

Film-maker as "artist":
egotistic, omniscient -
distance from the material

Formalism as end

Dispersal of human form -
(20th Century) modernism

Structurally and textually
complex, overflowing,
superficial, prosaic.

Viewer's intellect
is employed
(images go to the eye)

Group B

Film-maker as "explorer":
self-abnegating, inquisitive -
closeness to the material

Formalism as means

Concentration on human form -
(eternal) humanism

Structurally and textually
simple, meditative,
resonant, sublime.

Viewer's emotions
are stirred
(images go to the heart)

The silence, for example, in **Arnold West**, is quite extraordinary - such a level of intimacy in an Australian film is very rare. The effect is akin to the mythic resonance in paintings or photographs: that stillness that penetrates the very depths. And so there is a point spoken this time - this isn't cinema-verite any longer from Gary. We are given "The Cycle" - life-and-death, day-and-night, etc. I prefer the quieter embodiments of this human cycle (the kids standing around, the overhead shot of the empty lounge), but the more "artistic" scenes are quite exciting too. The juxtaposition of certain elements (lively music with everyday shots, sheep bleating with carcasses) could have backfired, with the irony overriding the poignancy, but it is sensitively handled. No such risks are taken towards the end though, when the classical music clearly takes everything up-and-away. That's conventional, of course, but still a delight. But, to harp on it, it's the quiet moments of this film that make it extraordinary.

Oh well, enough of me. Other people should write for the newsletter! Let's support filmmakers and give them feedback, even if it's negative. As the man said: "Do unto others as you would have them do unto you." Baby!

CORRECTION: Norma Pearse not Peirce.

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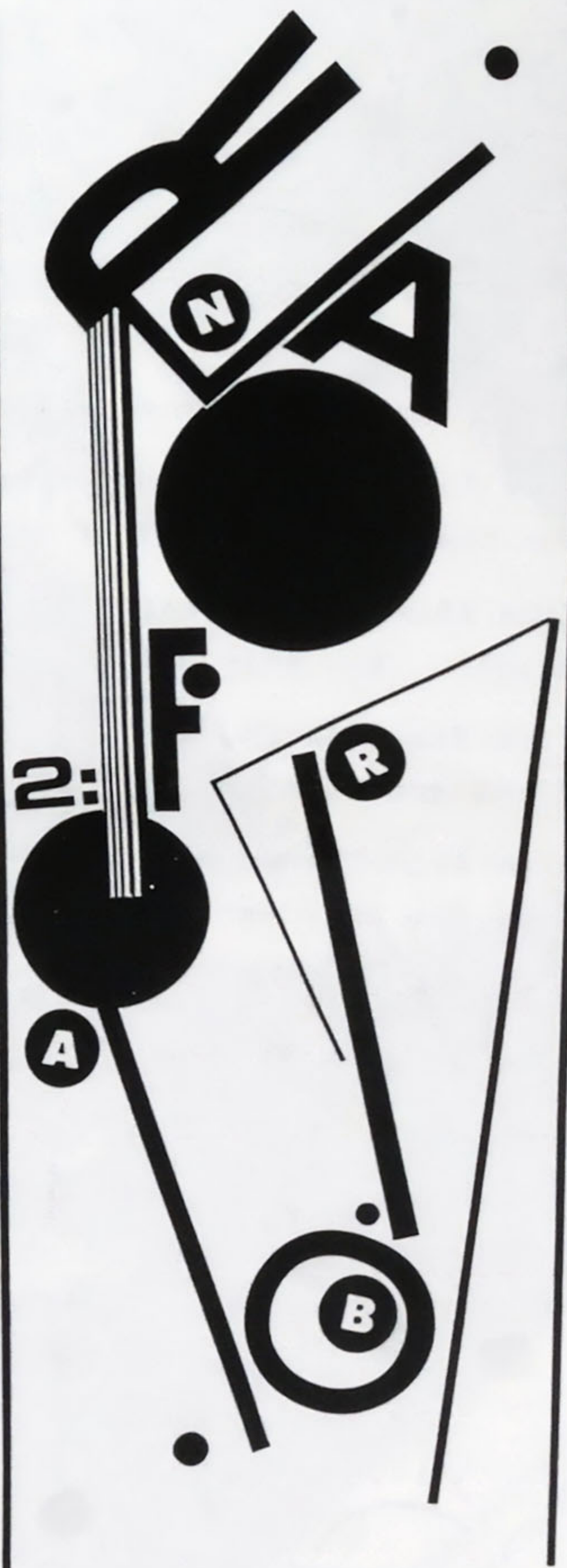
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pete spence.

FALLING THROUGH
MY FOOTSTEPS
I LOOK OUT
OF MY WINDOW
WITH THE EYES
OF A BORROWED SAVAGE,
I SEE AN ARROW PIERCING
THE NEON STREET LIGHT
THAT I LOVE.

pete spence.



TRUE FILM-MAKERS
by The Oracular Moosehead Sage



True film-makers have babies for breakfast, friends for lunch, snack on a parent or two, and then dine on lovers. ("You used me", she cried.) And yet they love the world.

True film-makers penetrate the secret of "Super" in "Super-8".

True film-makers find a pinpoint, and extrapolate. And they reckon the world a grain of sand.

True film-makers step into the river, and exclaim thus: "Behold!" But only once.

True film-makers sleep little. (The phrase "the sleep of the just" is henceforth banished.)

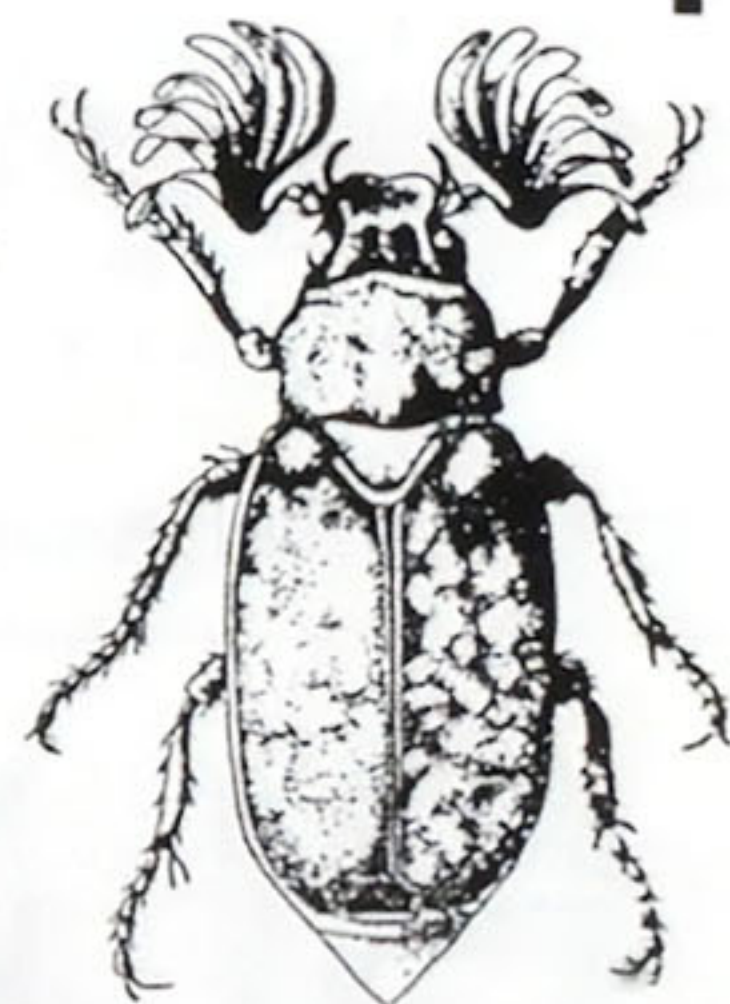
True film-makers are "fools". But The Moose says: "The greater the millimetres, the greater the folly."

True film-makers see vertically. (Deep calls to deep.)

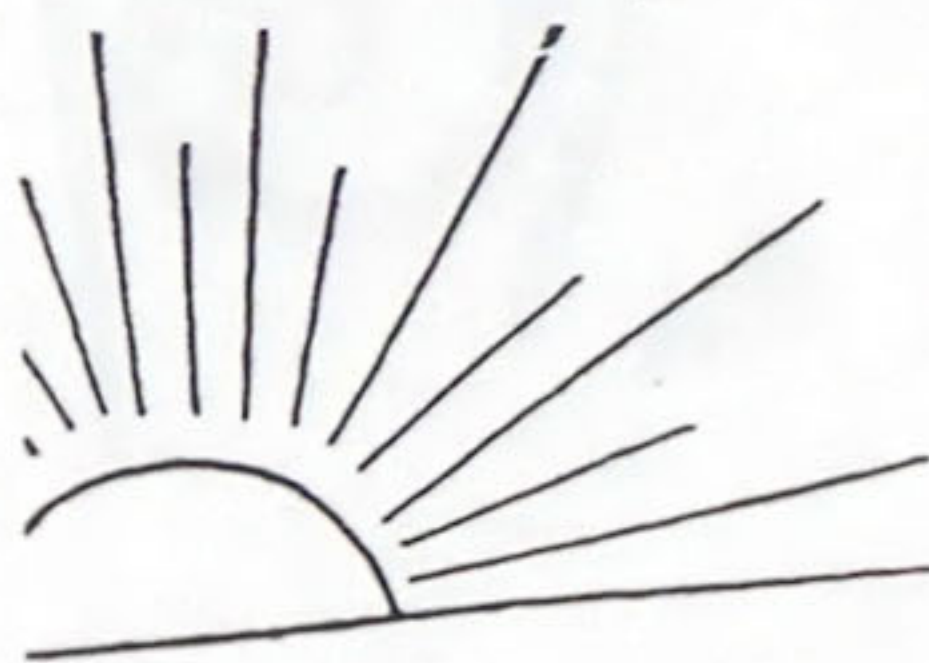
True film-makers cry.

True film-makers lose their hair.

True film-makers understand when the odds are against them. But they are never "accepting" or "resigned". They battle on.



Polyphylla fulvo



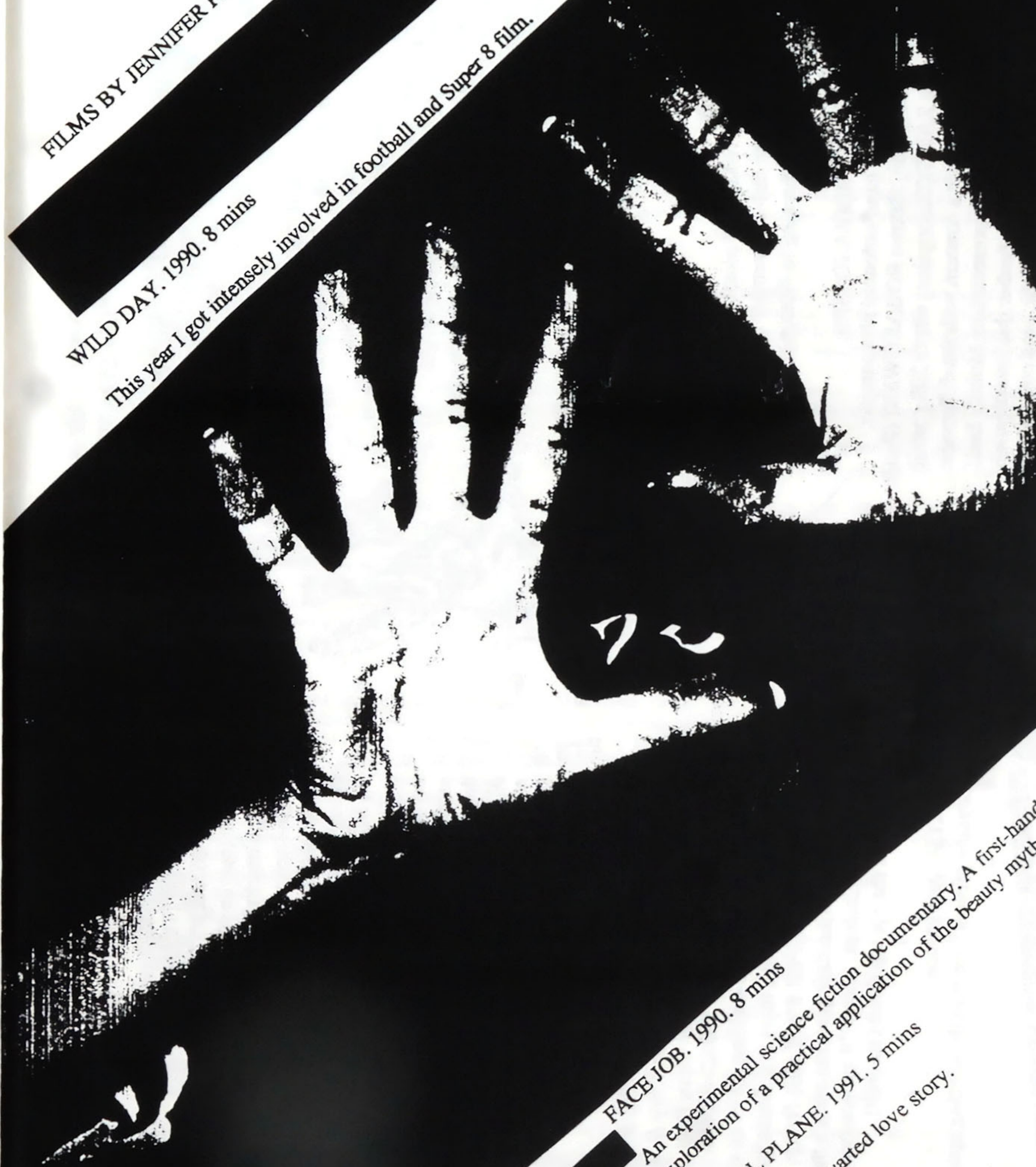
pete spence



FILMS BY JENNIFER PIGNATARO

WILD DAY. 1990. 8 mins

This year I got intensely involved in football and Super 8 film.



FACE JOB. 1990. 8 mins

An experimental science fiction documentary. A first-hand exploration of a practical application of the beauty myth.

ASTRAL PLANE. 1991. 5 mins

An esoteric thwarted love story.

SOFT. 1991. 5 mins

A refined esoteric love story



LAST OPEN SCREENING AS OTHER THINGS or A PAGE
OF IDIOM-SYNCHRONIC-CURIO-SENTENCIVES by pete spence.

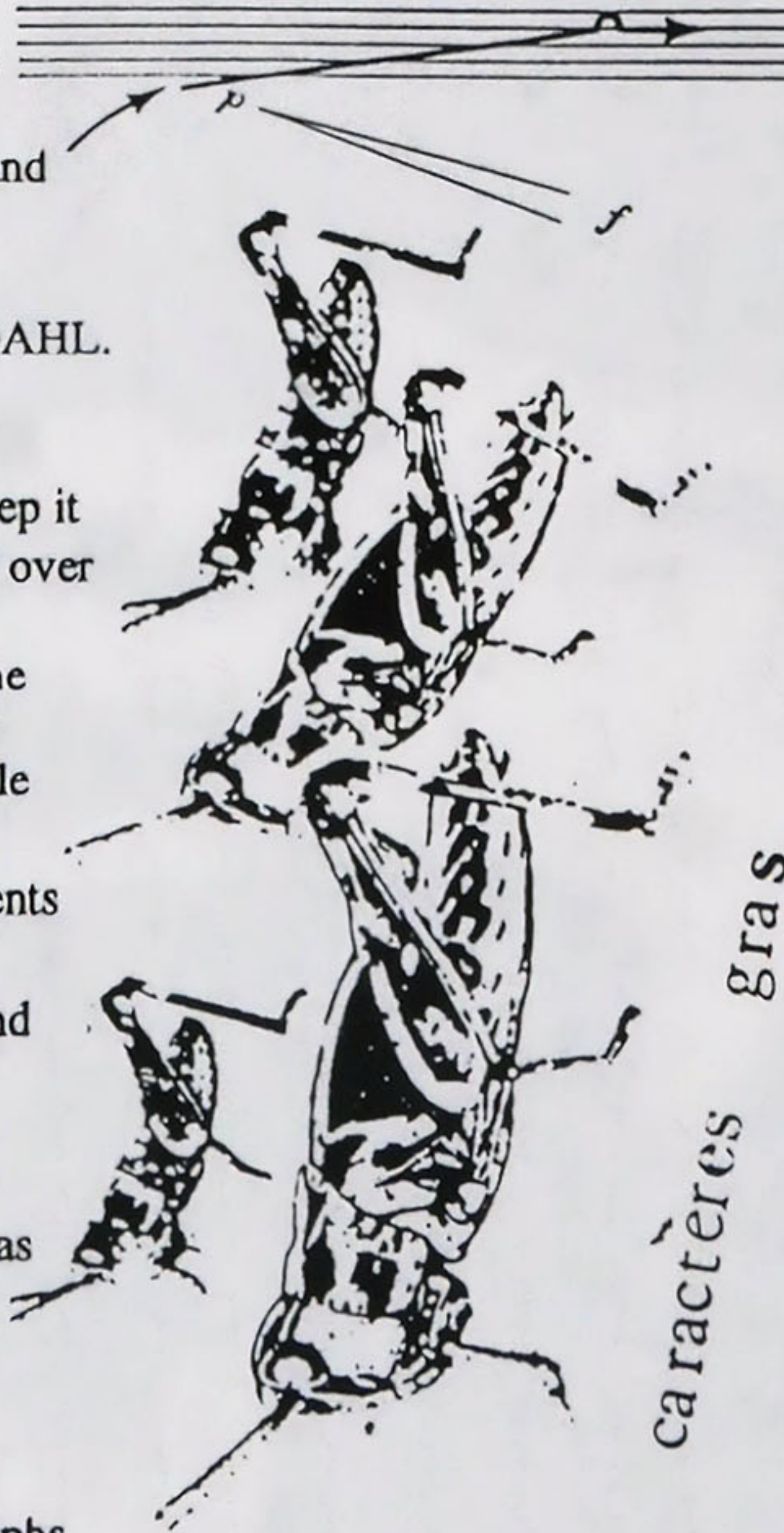


The first meeting held at the new venue 14/4/92 was a warm success, it was the chattiest night i'd attended ever! A full-on night with an impressive programme and open screening, adventures in SUPER 8.

SLAUGHTER OF THE STRAWBERRY. JULIAN DAHL.
i've never really taken to the overall of a Julian Dahl film-> i've always liked parts of his films-> but as FRANK O'HARA said about poetry "I'm trying to keep it from mess and message" mess and message fly out all over the kitchen from Julian's films-> the message is half-baked and the mess like the TITANIC will sink into the carpet! Ivor Bowen's experience and skills as an actor and reader impressed me, Ivor brought the best possible out of a poem of Julian's slotted into the script and is an impressive reader, there are some interesting moments in this film and i look forward to Julian's next film tho i hope it is less self-aggraannddiisseemmeenntt and more about FILM.

PORTRAIT. NORMA PEARSE.
i've always enjoyed this ZAUMIST'S plot, s'pose i was the best actor available on the day-> if i rember aright it was filmed all in one hectic morning in Geelong!

THE MOTORCYCLE RIDE. MOIRA JOSEPH.
i was interested in this film of hand-coloured photographs, worthy of further investigation, follows ROBAKOWSKI (Polish Filmmaker) and the film ZAPIS (Description) where 200 portrait photographs are the film, here is a concern with the difference between filmic and photographic representation, Moira's hand-colouring of the photographs extends further this investigation, although in THE MOTORCYCLE RIDE the hand colouring was static, subtle colour changes here would animate the question.



gras

caractères

REEL LIGHT. TONY WOODS.
i first looked at a Tony Woods painting sometime in 1978/9 (maybe earlier?) it studied light streaming through cracks in a barn door, i met Tony about 4 months ago and found among other things he still explored this elusive light in his paintings (mainly through high summer), he recently became a member of the MELBOURNE SUPER 8 GROUP, bought a \$20 SUPER 8 camera in an O-P-shop and made his first film (not the only ARTIST/FILMAKER in the GROUP!!!) REEL LIGHT catching the fading metaphores of our recent summer, the film is to be continued next summer at the onset of the delicacy of its light, it is an exploration whyche widens mediums at hand to mark this particular insight, hope to see more additions to this film next highlight.

ARNOLD WEST. GARY O'KEEFE & DEBORAH WARR.
Some people reveal themselves. Gary & Deborah have freed up their options making their films, from the Family Nucleus in ROSSTOWN ROAD to the Extended Family in ARNOLD WEST (these texts are building for us an objective picture of their first concerns), there is a similarity here to Graeme Cutts' SUPER 8's of daily livings from Home-Birth films through ritualistic placenta burials through Events and Eventualarities. i hope i'll get another view of ARNOLD WEST in the not too distant future!!!

SPATIA. pete spence.
Coyness prevents me scintilulationing upon this event!



GO GLOBAL!

The following is a list of annual international film festivals that will accept Super 8 films. If you are interested in entering a film to any of these it is advisable to write to the individual festival to check entry details, deadlines and so forth. (from the British Council's 'Directory of International Film and Video Festivals'). To be continued in subsequent newsletters.

Austria:

Film Festival of Nations, Ebensee, June. Entry deadline May. Various awards, no entry fee. Filmfestival der Nationen, Gaumbergstrasse 82, A-4060 Linz, Austria. ph: (732) 673 693.
International Mountain Film Festival, Graz, November. Entry deadline September. Awards, no entry fee. Internationales Grazer Bergfilmfestival, Mooskirchnerstrasse 46, A-8502 Lannach, Austria. ph: (316) 2925

Belgium:

International Festival of Films on the Work of the Engineer, Brussels, February. Entry deadline November. Various prizes, no fees. Centre Universitaire du Film Scientific et Technique, Festival International du Film Consacre au Metier d'Ingenieur, Universite Libre de Bruxelles CP 165, 50 avenue FD Roosevelt, B-1050 Brussels, Belgium. ph: (2) 649 00 30 ext3648

International Festival of Scientific and Technical Films, Brussels, March. Entry deadline December. Various prizes, no entry fees. same address as above (Universite Libre du Bruxelles...) ph: (2) 642 31 10

International Festival of Economics and Training Films, Brussels, November. Entry deadline May. Prizes, no entry fees. c/o Cercle Solvay, 48 avenue FD Roosevelt, 1050 Brussels, Belgium. ph: (2) 649 25 28

World Festival of Short Films, Huy, October. Entry deadline September. Various prizes, Entry fees US\$15 per entry. World Festival of Short Films, 90 Bois des Rois, B-5202 Ben-Ahin (Huy), Belgium. ph: (85) 23 10 77

International Amateur Festival of Sound and Image, Liege, November (odd years only). Entry deadline September. Prizes, no fees. Palais de Congres, Liege, Belgium. ph: (41) 33 51 03

Mons International Festival of Amateur Films, Mons, March. Entry deadline February. Various awards, entry fee BF 400. Festival International du Cinema a Mons, 106 rue des Arbalestriers, 7000 Mons, Belgium. ph: (65) 31 81 75

Canada:

International Student Film Festival, Edmonton, July. Entry deadline April. Various awards, entry fee \$30. Universal Film Festival Committee, c/o National Film Theatre, Citadel Theatre, 9828-101A Avenue, Edmonton, Alberta T5J 2L6, Canada. ph: (403) 422 1983

International Festival of New Cinema and Video, Montreal, October. Entry deadline August. No awards, entry fees: \$50 per film, \$20 per tape. Festival International du Nouveau Cinema et de la Video de Montreal, 3724 boulevard St-Laurent, Montreal, Quebec H2X 2V8, Canada. ph: (514) 843 4725/843 4711

Canadian International Amateur Film Festival, Peripatetic (in Ontario, Ottawa, Toronto etc.), September. Entry deadline July. Awards, entry fee \$5 per entry. Canadian International Amateur Film Festival, PO Box 1001 Islington, Islington, Ontario M9A 4X5, Canada.

Toronto Super 8 Film Festival, Toronto, June. Entry deadline May. Various prizes, fees \$10 per entry + \$3 per additional entry. Toronto Super 8 Film Festival, Box 7109, Postal Station A, Toronto, Ontario M5W 1X8, Canada. ph: (416) 691 0630

France:

Short Film Festival, Aix-en-Provence, December. Entry deadline February. Awards, no fees. Festival Tours Courts, 37 boulevard A Briand, 13100 Aix-en-Provence, France. ph: 42 21 66 21

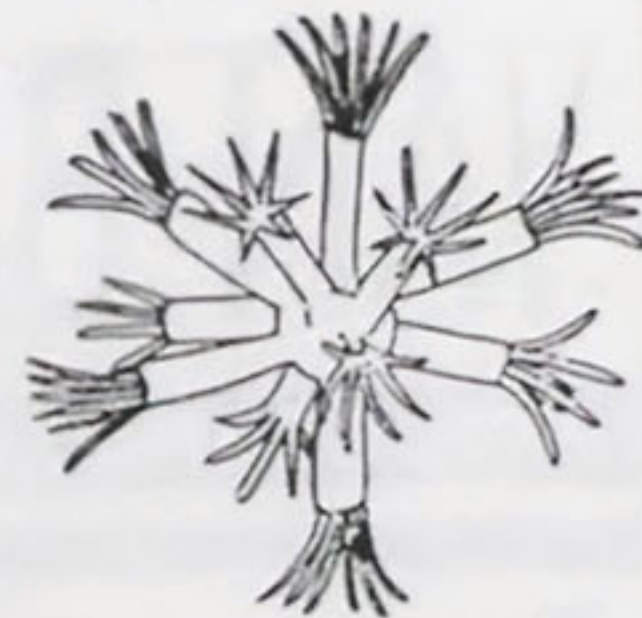
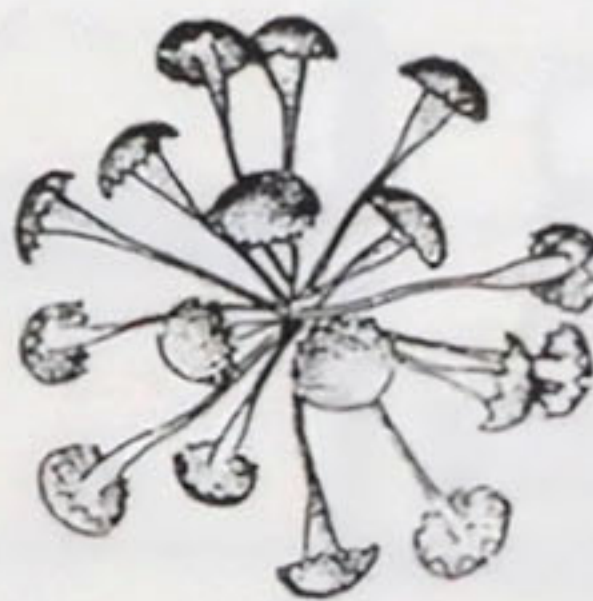
World Festival of Mountain Pictures, Antibes, October. Entry deadline September. Prizes, Fee 100 frs per entry. World Festival of Mountain Pictures, 62 avenue des Pins du Cap, 06600 Antibes, France. ph: (93) 61 45 45

World Festival of Underwater Pictures, Antibes, same details and address as above.

TECHNICAL/PRODUCTION ADVICE PAGE.

Thought there might be a few people out there with questions or problems of a technical or production nature in need of advice. If so, please write to the group at our usual address and I shall try and make up some sort of response. All correspondence will be published in the Newsletter, and must be addressed to Dear Dorothy. (Non Sexual).

Richard Tuohy.



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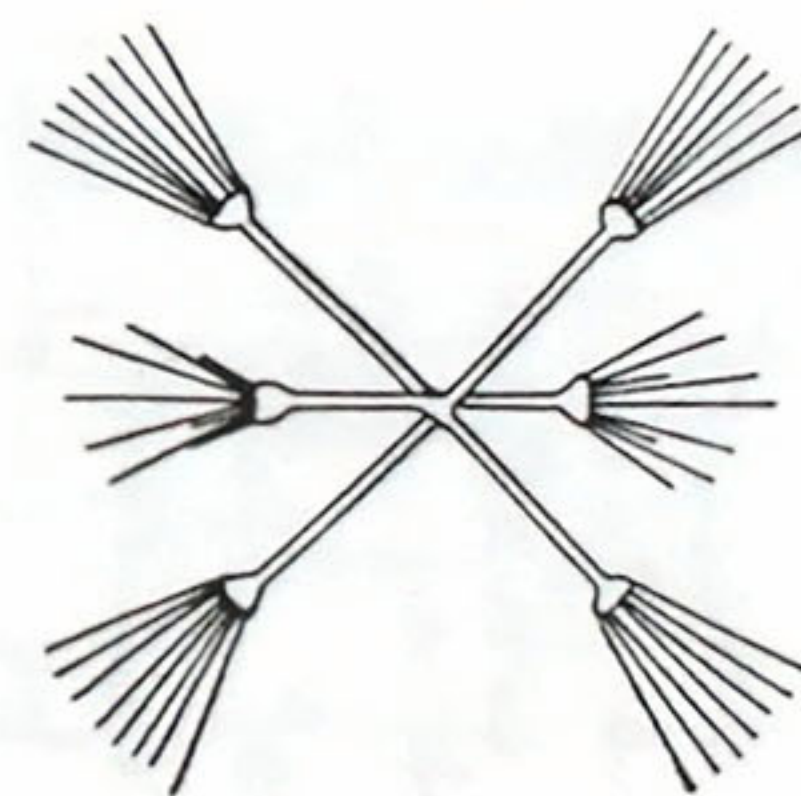
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Last Open Screening

Programme by Julian Dahl.

PORTRAIT. NORMA PEARSE. 3.25Mins.
THE MOTORCYCLE RIDE. MOIRA JOSEPH. 3Mins.
REEL LIGHT. TONY WOODS. 3.25Mins.
ARNOLD WEST. GARY O'KEEFE & DEBORAH WARR. 18Mins.
SPATIA. pete spence. 12Mins.



Next Meeting

12/5/92 at 211 Johnston St Fitzroy.

At 7.30 pm

PROGRAMME BY JENNIFER PIGNATARO

At 8.30 pm

Open Screening

Open Screening

COVER BY: STEVEN BALL.

Editorial & Layout By: pete spence 534 2456.

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.



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