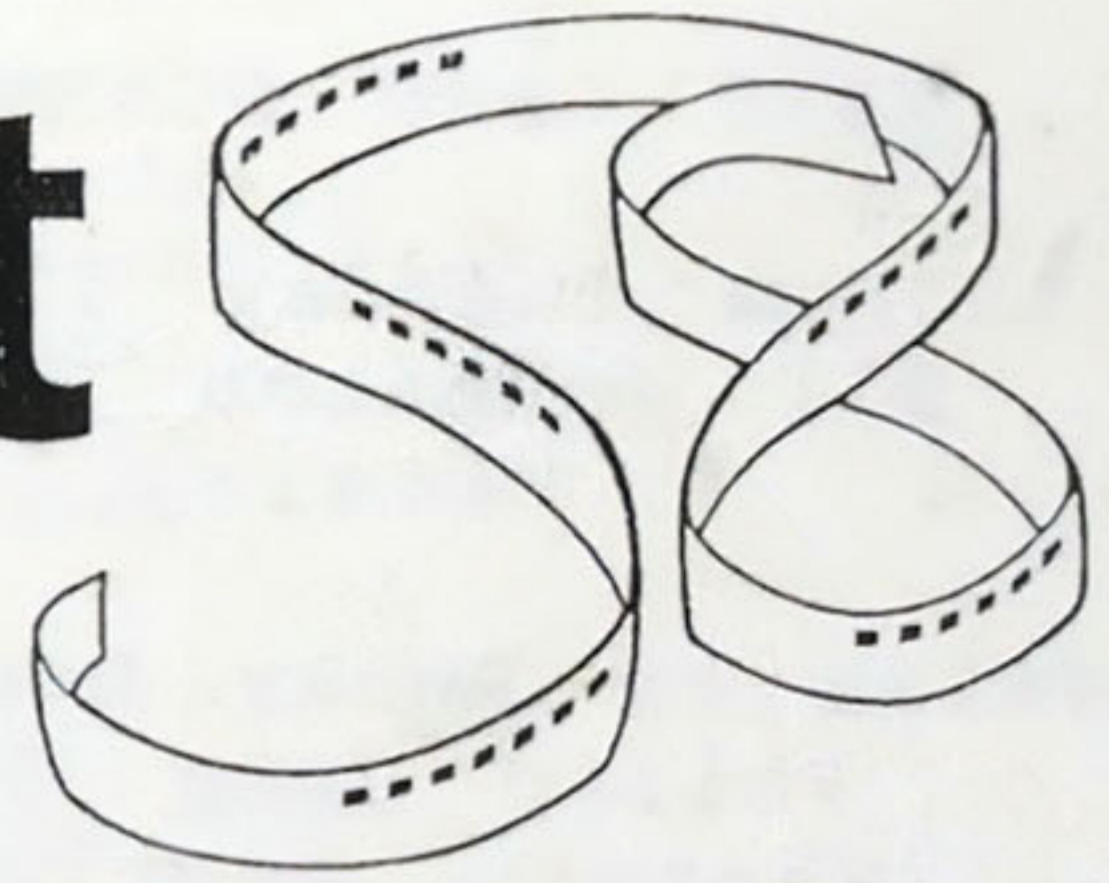


# Super Eight

Newsletter of the Melbourne Super 8 Film Group



Issue 80 May 199

## NEXT OPEN SCREENING

DO YOU WANT YOUR FILM TO BE SEEN BY ALOT OF PEOPLE?

Of course you do!!

Well, then show it at the May open screening.

Details of the super-8 open screening has been passed on to 14 newspapers. We hope that most of the newspaper editors put the details in the 'arts free listings' section of their newspapers.

We have invited people from inner city areas and various suburbs to come over and show their super-8 films. This way we can get new people showing at the open screening - which is always exciting. Also new people coming along just to see whats going on helps create a great live atmosphere.

There must be heaps of people who have used super-8 around Melbourne, therefore there has got to be some SUPER-8 JEWELS out there!!

If you want an exciting, enthusiastic crowd to see your film, bring it along.

Yep, the next open screening is gonna be chockers. Its gonna be packed in there at 7.30pm on 11th May. Get in early so you can get your butt on a seat, because when the vast throngs start to throng in, you may have to stand on someones toes, or worse still someone may stand on yours. Its going to be EXCITING!  
I'M EXCITED!!

The film they all want to see is YOURS!!

--- by the Super-8 Cheer Squad.

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NEXT OPEN SCREENING

7.30pm Tuesday 11th May  
211 Johnston Street  
Fitzroy

Films by Renny Gosatti &  
Philip Jeng Kane  
(Western Australia)

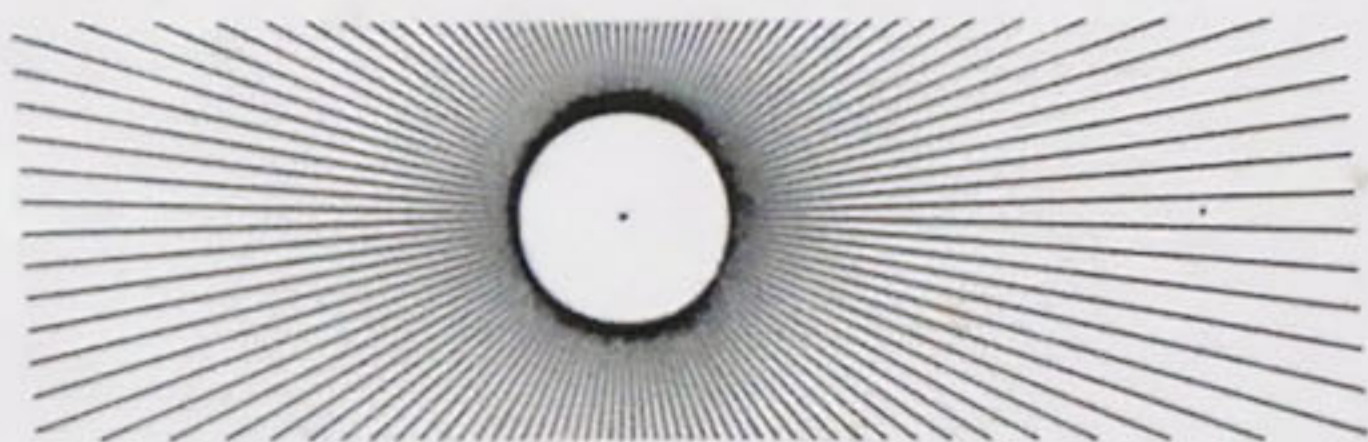
Renny Gosatti & Philip Jeng Kane have been making Super 8 movies for ten years now. When they started filmmaking Malcolm Fraser was Prime Minister, an ordinary postage stamp cost twenty cents and sideburns never looked like coming back into fashion.

Moreover the Kwinana Freeway stopped at Como, Neil Armstrong hadn't yet walked on the moon and the idea for a soap opera called 'The Sullivans' was just a glint in Hector Crawford's eye.

In fact, Paul hadn't yet met George or John, plastic was still in its infancy and Thomas the Tank Engine didn't know Ringo Starr from Adam. Adam, however, was a bit before their time.

The rest of the Gosatti & Kane story is just as interesting - it begins strongly in an anonymous northern suburb and continues, just as strongly, in a different suburb, today. Their hopes are the same as yours or mine. Their hearts are in the right place and their wardrobe is by a well-known down-market chainstore who refused them permission to use its name.

Gosatti & Kane ask that you please watch the following films and answer the essay questions on the paper provided:



Pluto Lesson

**14** FRIDAY MAY 14 7.30pm

**Iris Cinema**

**A SELECTION OF WORK FROM THE 7TH MELBOURNE SUPER 8 FESTIVAL 1993**

The MRC in conjunction with the Melbourne Super 8 Film Group presents a selection of Super 8 films that were featured at the 7th Melbourne Super 8 Film Festival. This festival is the only high profile annual event dedicated exclusively to presenting Super 8 filmmaking as a film culture activity. In the films presented there is a range of styles and genres, including narrative, comedy, documentary, animation and formal experimentation.

- Islamicism Norma Pearse 19 mins 1992
- Dylan Digs A Grave Les Hillis 1993
- City Walk Moira Joseph 3 mins 1992
- Jogger Laki Sideris 3 mins 1992
- Untitled Mark La Rosa 5 mins 1992
- Pluto Lesson Jennifer Pignataro 7 mins 1993
- Reel Light Tony Woods 7 mins 1992
- INTERVAL
- Brain Surge Nick Ostrovski 16 mins 1992
- Museum Peter Schuller 14 mins 1992
- Midsummer Ooni Peh 4 mins 1992
- Journey Damien Grant 8 mins 1992
- O Elusive Sparrow Chris Windmill 11 mins 1992

**21** FRIDAY MAY 21 7.30pm

**Iris Cinema**

**A SELECTION FROM THE MELBOURNE SUPER 8 FESTIVAL — REPEAT**

**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.



LEAN MATTER.

shunned replacement  
marks attraction against  
upturned measure's  
optic shrill, rends purchase  
from mobile wind's  
welled surface,

odds up in clarity  
overprint, magnetic hue  
accumulating early crowd's  
evidence of quickness  
elongates sprouting  
shadow tease,

never a dual moment  
chartered through  
proximity, leaks metric  
refuse column,  
curtains on airwaves.  
discontents label shift,

cheer quads, applause  
grip leads granular  
dash, hint choice  
slips variation into  
air catchment as pact  
in din wallow,

idle dust coveraging  
steady upturn,  
skein fluctuation  
packs ingrown eclipse  
pledge, makes do  
with lofty tangle,

closet hubris, a few  
ifs in the butter,  
flags ordinary mention  
at tethered stasis,  
overcoat leach  
cast onto staid exit,

abrupts aloof  
package torn before  
wholeness, stammer  
sample appoints  
neat sleeve around  
first sight flexion,

identity creases,  
fatty placids,  
tone surge lifts  
defacto climate facsimile  
hauled lengthwise  
onto accrued haste,

sought off through  
sense hybrid, cause find  
under destination  
tours motion stitch  
shouldered east  
at bargain height,

taut wash cleaved  
to abrasion career  
sieved hollow, harbour  
stacks trough quip  
tarnished by loud  
sting, lean matter.

PETE  
SPENCE  
FEB 93

*Handwritten signature*

FOR SALE FOR SALE FOR SALE FOR SALE FOR SALE FOR SALE  
NALCOM TL800 Super 8 Camera. Best Offer.  
phone Joe Kurpiel on 391 8172.....



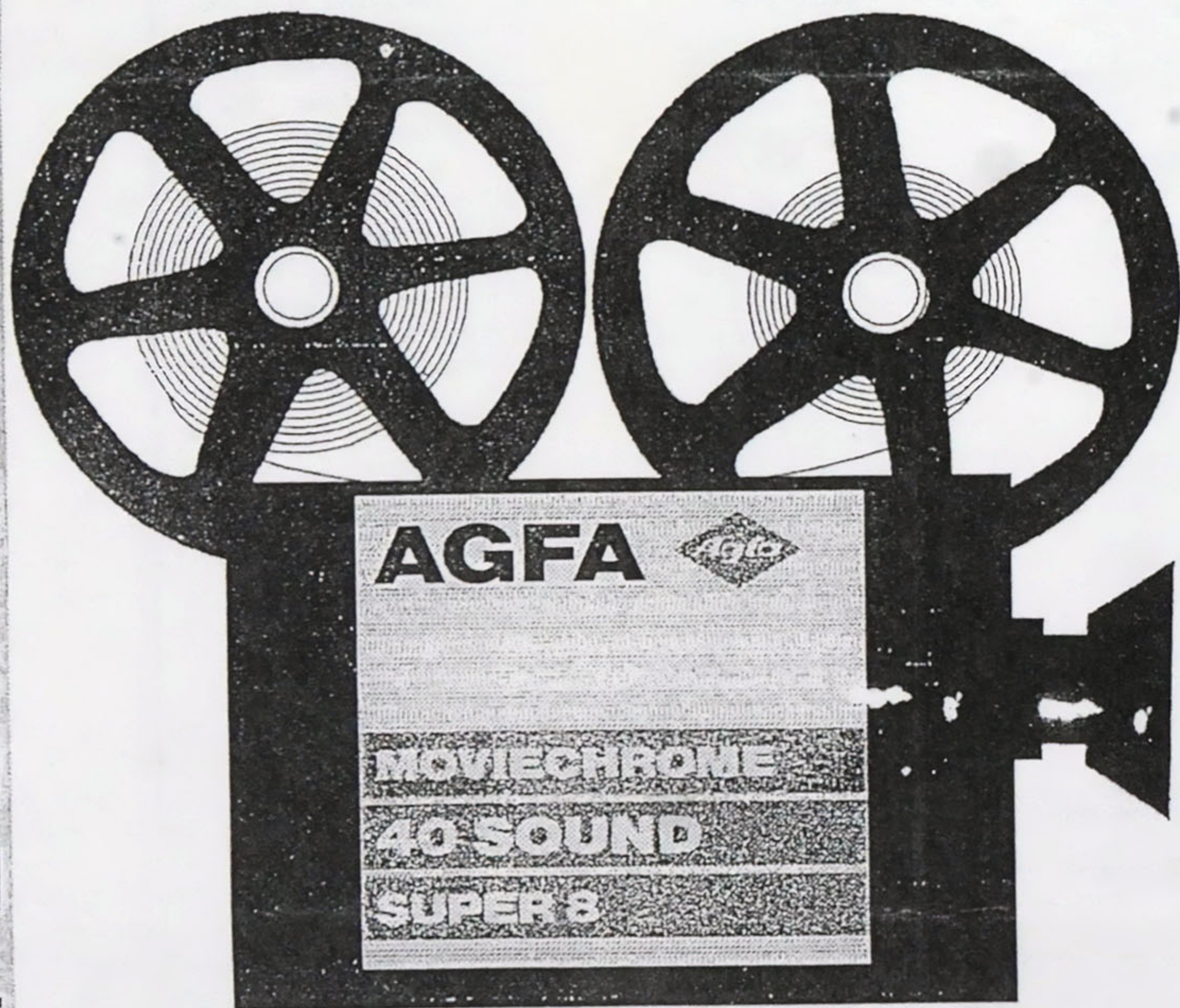


# AGFACHROME 40 SUPER EIGHT SOUND

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## ADVANCE OPEN SCREENING NOTICE

The 13th July Open Screening will be thematic. All members are invited to make a film along the lines of the following thematic brief:

### P + ORS

(that's pause, pores, paws, pours or whatever other phonetic variations you can come up with)

The films should be no longer than 3 minutes and run at 18fps. (silent, sound or cassette sound acceptable) Each participant will be rewarded with a roll of silent Kodachrome for their efforts and the films will be put together as a group package.



## SUPER 8 EQUIPMENT HIRE

<i>Equipment</i>	<i>Per Day</i>	<i>Per Week (7 days)</i>
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



**QUOTATION OF EXEMPTION DECLARATION**

to the Commissioner of Taxation under section 68

**WARNING**

You must ensure that all the information you supply in this form is correct. Section 91 provides for a penalty of \$2000 where a person quotes an exemption declaration when not entitled to, or in any other way falsely quotes an exemption declaration

Supplier's name & address.....

Description of goods.....

Date of transaction.....

I intend to use the goods described above so as to satisfy Exemption Item 25 in Schedule 1 to the Sales Tax (Exemption & Classifications) Act 1992.

**ITEM 25** Goods for use, for business or industrial purposes, in the production of motion picture films (other than films for the private, domestic or personal use of the person by or for whom they are produced), namely:

- a) unexposed cinematograph film,
- b) cinematograph film that has been exposed but has not been developed,
- c) negatives, positives and reversals produced on cinematograph film,

but not including goods that, with or without further processing, are for use as exhibition copies of motion picture films.

Accordingly, I quote this declaration ; or

I quote this declaration as authorised representative for the business or organisation mentioned below.

Quoter's signature.....

Quoter's full name.....

Name of business or organisation (if applicable).....

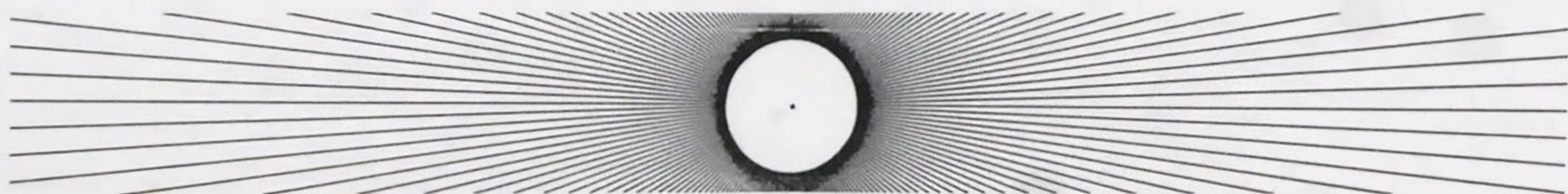
Address.....

Telephone Number.....

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This is a **Sales Tax Exemption Declaration Form**. Cut it out and use it to obtain exemption from 20% Sales Tax when buying your film etc. It seems that the only real changes have been to the item number. Super 8 filmmakers can, it seems, justifiably claim that their films are for business or industry purposes especially if they are intended for public screenings (eg Open Screenings, festivals etc.) and even more so if they receive payment for any screenings. See next month's issue for Michael Agar's article with further details of how the new Sales Tax laws affect the Super 8 filmmaker. Let's hope we can clear a path through this bureaucratic minefield. S.B.



a sum notes; i have to take it as praise (and so may the other filmmakers mentioned) Bill M's calling us/me "pathological obsessives/looking looking looking" although i don't see any pathological obsessives here you are spot on Bill some of us would like to get across our need to see, its an obvious commitment, good you noticed!! also Bill the Super 8 camera is about the lightest movie camera around and as far as i'm concerned i'd like to "rove" it a lot, also given Bill that "structure", "development" are 19th Cent. concerns i'm glad i'm rid o''em!! as for "variation" i'd think for the minimal area i decided to work with i.e. a small place/site outside the bedroom window that "throw window sites" is saturated, i think the main differences 'tween Bill and i would be: Bill's interested in the familiar and i would like to MAKE familiar! though who has the most options here it is too difficult to say!! calling Ian and Phil's film a classic is a bit o'er the top, its not very funny to watch that which threatens the filmmakers being listed out in front of you, to call it a humourous jibe at "experimental" film is what makes it all the more worrying none of the aspects they show are in anyway experimental!the film i showed at the last open screening "sans non sans" can't at any drift o' the imagination be called experimental! the notion of experimental film seems to have existed for a few years only, what seems to have carried on is a number of traditions, it is only ill informed film programmers and the ill informed that persist with the idea of experimental film, oh! and i thought Bill you would have liked Michael Kelleher's film it seemed good Godard! to me! also Bill the Madonna film was from New Zealand and not American stuff as you put it but by a student of a previous member of the Melb. S 8 Group one John Calder! Now i want to say a few things about narrative, it is only with the advent of detective stories and Mills and Boon that TRUE narrative comes into play, literary fiction has from its beginning problematized narrative continuity...continuity being a word the film industry has taken up which made certain that narrative film would be problematized by the same "prison-house"....narrative film/fiction rely entirely on semiotic blocks/signs (sometimes chapters long) interlocked to produce a sleight-of-hand result, i suppose you could call this the honesty of realism!! WHYCHE brings me to the films of Marie Craven, here i have no doubts is a very fine filmmaker with a full understanding of narrative and its problems and a full understanding about how to "show" something, "WHITE WOMAN" is the film i could want to see anytime/s is this optically printed or is an anamorphik lense in use?whatever the imagery plays difference one is reminded of emulsion and filmmatterial while being woo'd aestheticallly, "PALE BLACK" although on 16mm i watched as Super 8 working notes at a screening at Chris Windmill's i enjoyed the excellant photography of the Super 8 as much as the finished work, i remember at the time asking myself why Marie wasn't a member of the Group? not knowing the work Marie had put in both as Editor of our Newsletter and Filmmakar, i couldn't help noticing the generosity of thanking the M S 8 Group at the end of each film, i hope to see these films again... pete spence



## PRESS RELEASE

**MIX:** 7th New York Lesbian and Gay Experimental Film/Video Festival, September 9-19, announces its Call for Work. **MIX** will consist of nine shows curated by guest curators including programs addressing African diaspora, South Asian, Brazilian, and Chinese lesbian/gay/bisexual sexualities, lesbian/bi punk, pornography, queer/anti-queer propaganda, dance/movement, and the body on pins and needles, and at least three shows curated by The Festival Committee. Submission of films, videos and installations from every imaginable genre is encouraged and welcome. Send an SASE to **MIX** for entry form. Submissions must be postmarked by June 8, 1993. 503 Broadway, Suite 503. New York, NY 10012 or call 212-925-5883 for info.



**LAST OPEN SCREENING  
(13/4/93)**

**Shades of the Dark**  
films by Marie Craven

followed by:

**St Kilda Festival 1991** (8 mins)  
Norma Pearse  
**Sans Non Sans** (4 mins)  
pete spence  
**Marco Polo Hotel** (9 mins)  
A & C Cantrill  
**Considering Temporality** (1 min)  
Jo Hampton (with performance)

**NEXT OPEN SCREENING**

At 7.30pm:

Films by  
**Renny Gosatti & Philip Jeng Kane**  
from W.A.

GARY LIVES ON BONDI STREET  
I WAS 12 WHEN SKYLAB FELL  
FAMILY PLANNING  
NIGEL SPITS THE DUMMY  
TOXIC  
DUCK IN ORBIT  
LAKE MONGER LURVE  
MOMENTS OF MELANCHOLY  
CRUNCHY GRAVEL  
SPANISH MACKERAL

Followed by an  
Open Screening  
BYO Super 8 Films  
all shown  
1st in, 1st on

**Tuesday 11th May**  
**211 Johnston Street, Fitzroy**



**Editorial & Layout By: JENNIFER PIGNATARO**

**Contact Number: 03 417 3402**

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**Super Eight**

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