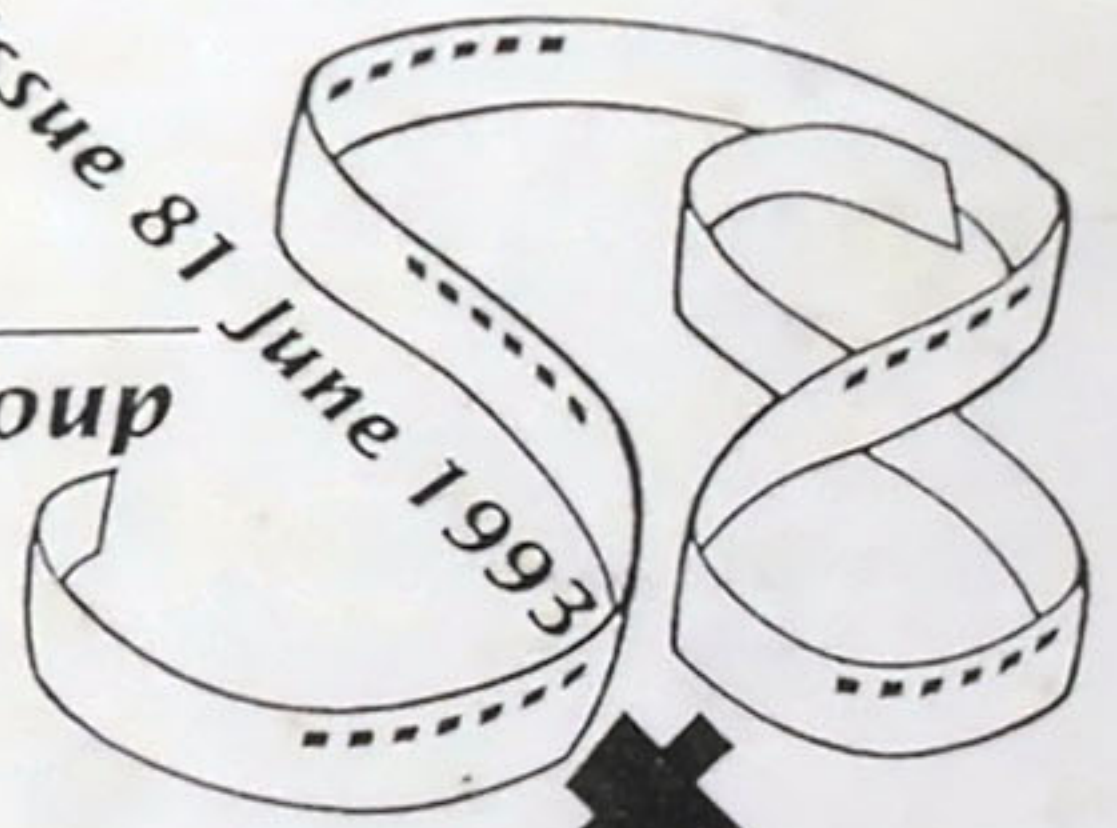


Newsletter of the Melbourne Super 8 Film Group

Issue 81 June 1993



SUPER EIGHT



NEXT OPEN SCREENING

DER YIDDISHER COWBOY

by Ronald Al Robboy & Warren Burt
2 hours 10 mins/1979

"This is a long rambling film which investigates the many aspects of the phrase Yiddish (or Jewish) Cowboys. It started out as a comic opera. There are two sung lines in the entire work. Very early on, we realized this was a serious work with some very funny parts, leaning more closely to cultural history and musicology than to opera per se. The film is almost a narrative, socio-historical documentary. Music, in this film, is more of a character, or subject, than a medium of expression. In making the film, we were only following that supreme composer's dictum of following the material where it takes you. For us it took us out of performance into film production. We learned film production techniques from the ground up for this flick."

-Warren Burt 1981

This is a rarely screened Super 8 epic: it last saw the light of day in 1980 at the Clifton Hill Community Music Centre and is long overdue for a revival. Those who stay the course of its 2 hours and 10 minutes will find it a richly rewarding journey through a peculiar cultural phenomenon.

Owing to its length the screening will commence at 6 pm with the open screening starting at 8.30 pm. As always BYO Super 8 films. First in the box, first on.

Tuesday 8th June
at 211 Johnston Street, Fitzroy.

WURKER SPLICES NOW AVAILABLE

\$8.50 per packet of 50

Available at the Open Screening or
by contacting the office.

Wurker splices are compatible with the group's Wurker splicers and are just about the best tape splices around. They only cover two frames (one each side of the splice) and leave the main and balance stripe on sound film exposed for uninterrupted sound.

CANTRILLS FILMNOTES nos 69/70

now available. Includes articles on Laki Sideris, David Perry and the "V.I.E.W." filmmakers from Japan (including Atsushi Sakurai whose films were featured in the Super 8 Festival).

A brief meditation following Der Yiddisher Cowboy

In Der Yiddisher Cowboy, Ron Robboy comes to terms with his own Jewish heritage. So do I. But, you see, I'm not Jewish. I'm just a nice middle class goyisher C of E boy from the suburbs. So why was the dealing with these problems so meaningful to me? Consider the following:

1) When I was 13 (13, mind you, bar mitzvah time, roughly) I bought a silly beanie at some tourist trap. It looked like a yarmulke, though I didn't know it at the time. I immediately fell in love with it and wore it until a mean girl (one of the bad kids) stole it from me in an adolescent torment episode. I then replaced it with a real yarmulke, which I knew by then was a "Jewish hat" (still no knowledge of its real significance, a fact which now greatly embarrasses me). I wore it till it fell apart.

2) When I discovered Jewish comedy, as in Allan Sherman, I instantly fell in love with it. I can truthfully say that Allan Sherman was the single biggest influence on me in my adolescence.

3) My two closest collaborators in art, Ron Robboy and Chris Mann are both yids for whom Jewishness forms a big part of their art. Their concerns have always seemed completely natural and urgent to me, although racially, I share no common heritage with them.

4) Everyone says to me — "You mean you're not Jewish? You sure look Jewish and act Jewish!" My reply is usually some wisecrack about growing up in New York, the world is Jewish; or else, "Vat do you mean, I look joosh? Vy you say such tinks?" etc.

Now all this may be rife materials for borscht belt jokes, but the serious question remains. Why me? Why Jewish? What is it that draws me into working with these concerns until they are as vitally mine as they are of my collaborators? I can't answer this, but I feel that like the Jewish cowboy joke started Ron on his journey of self-exploration in 1973, perhaps with these questions I'm starting on mine.

May 6, 1981
Warren Burt

this afternote to
DER YIDDISHER COWBOY
by Warren Burt is
(with thanks) from
Issue 35/36 1981
of CANTRILLS FILMNOTES.

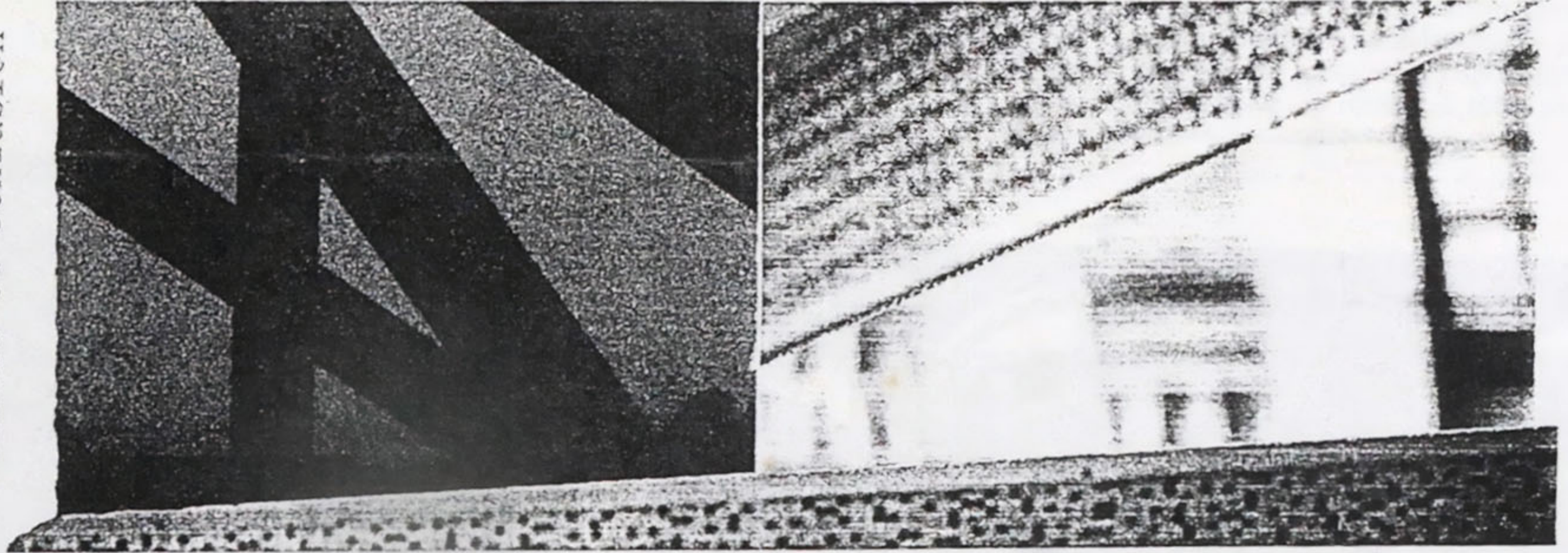
LONDON FILM FESTIVAL (4th-21st November 1993)

is calling for entries for Art & Experiment (Experimental Film Section). If you wish to have a film considered send it (or preferably a video preview copy) with a synopsis and/or press kit with full technical details as soon as possible. Deadline is 1st August 1993.

Send insured by air mail to:

The London Film Festival
Art & Experiment
South Bank
LONDON SE1 8XT
United Kingdom

circle of confusion



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FOR SALE FOR SALE cast recording and editing. PRICE \$3,000 NEG. CONTACT:
FOR SALE FOR SALE GREG SMITH W.607 0216 H.534 6399.

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.

the latest **CANTRILLS FILMNOTES** (69/70) is out and again the support for S.8 throughout pages full of contemporary filmMaking is apparent, one hopes members who like to be informed would have a copy and are inspired to collect back issues.

SUPER 8 EQUIPMENT HIRE

| Equipment | Per Day | Per Week (7 days) |
|--|---------|----------------------|
| 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, twln track | \$ 5 | \$ 30 |



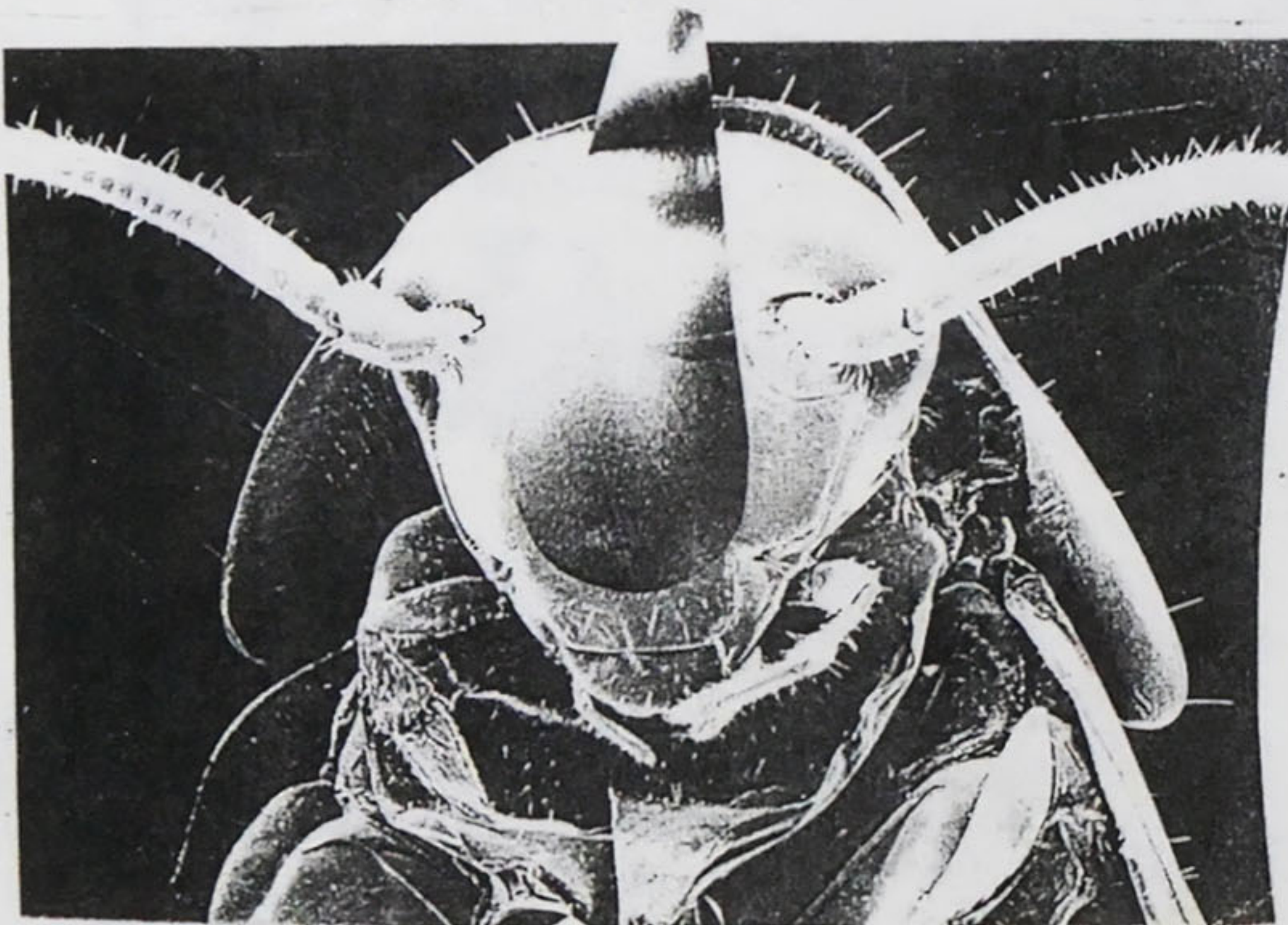
Between Film and Transitoriness

I came into contact with found footage in 1984 through the film *Stadt in Flammen*. At the time I was working with the Schmelzdahin group. Out of curiosity and cinematic interest we collected all sorts of super8-films. From grandfather's home movies to adult movies and action movies to classics you could literally get everything. Furthermore these movies were even less expensive than unexposed film material. I saw *Stadt in Flammen* only once - in fact it was complete junk. At that time we analyzed bacterial processes and the process of weathering on film material. So I dumped the copy in a damp corner of my garden after having treated it on the sewing machine. Half a year later, when I already had forgotten about the film, I found it again by chance. The colour layers had burst open and had been eaten away by bacteria so that the colours had mixed which I liked a lot. I made a selection of the material and copied it on the optical printer. But the projector's lamp happened to be so hot that some of the frames got burnt. So I made four copies of each frame. None of them were alike. On the copy it looks as if the film was pulsating.

In 1985 I threw a film copy into my garden pond, I think it was *Ali Baba und die 40 Räuber*. About a year later I "harvested". This process is documented in *Aus den Algen*. The only thing that was left from the original copy was the celluloid. Algae had spread on the bias so now they had become the main subject of the film.

The basic idea is that it is impossible to fix film. Film is something which is always in a state of flux which again submits it to changes in time. The film happening *Wir lagern uns ums Feuer* is a practical demonstration of this phenomenon. During projection a film loop is treated with chemicals, so after a little while it gradually decomposes. We used up a whole bunch of super8 copies, mainly action movies, folkloristic movies and film classics. The images, which were "real" in the beginning, gradually disintegrate and the gelatine layer, where the chemicals are embedded, dissolves. All that's left in the end is the "raging of the elements".

The conservation of films is rejected altogether in favour of a single act of sacrifice. There is an essential need to bring back film to being an event in a time when the eye is overwhelmed by meaningless images. It is a bit like returning to the excitement which film aroused in its initial stage. My recent work, which I have done since I left Schmelzdahin is not only about the disintegration of found footage but rather about the refinement of it. I treat images with chemicals until they acquire a quality that makes them fit for editing. Furthermore the "new" images of computer animation are challenging. For my new film *Das goldene Tor* I copied computer animated images onto film and then decomposed them with chemicals. In this way you can reanimate lifeless images. But also the old images are far from being used up. Changes in quality and editing can give new meaning to old images which have nothing in common with the previous meaning.

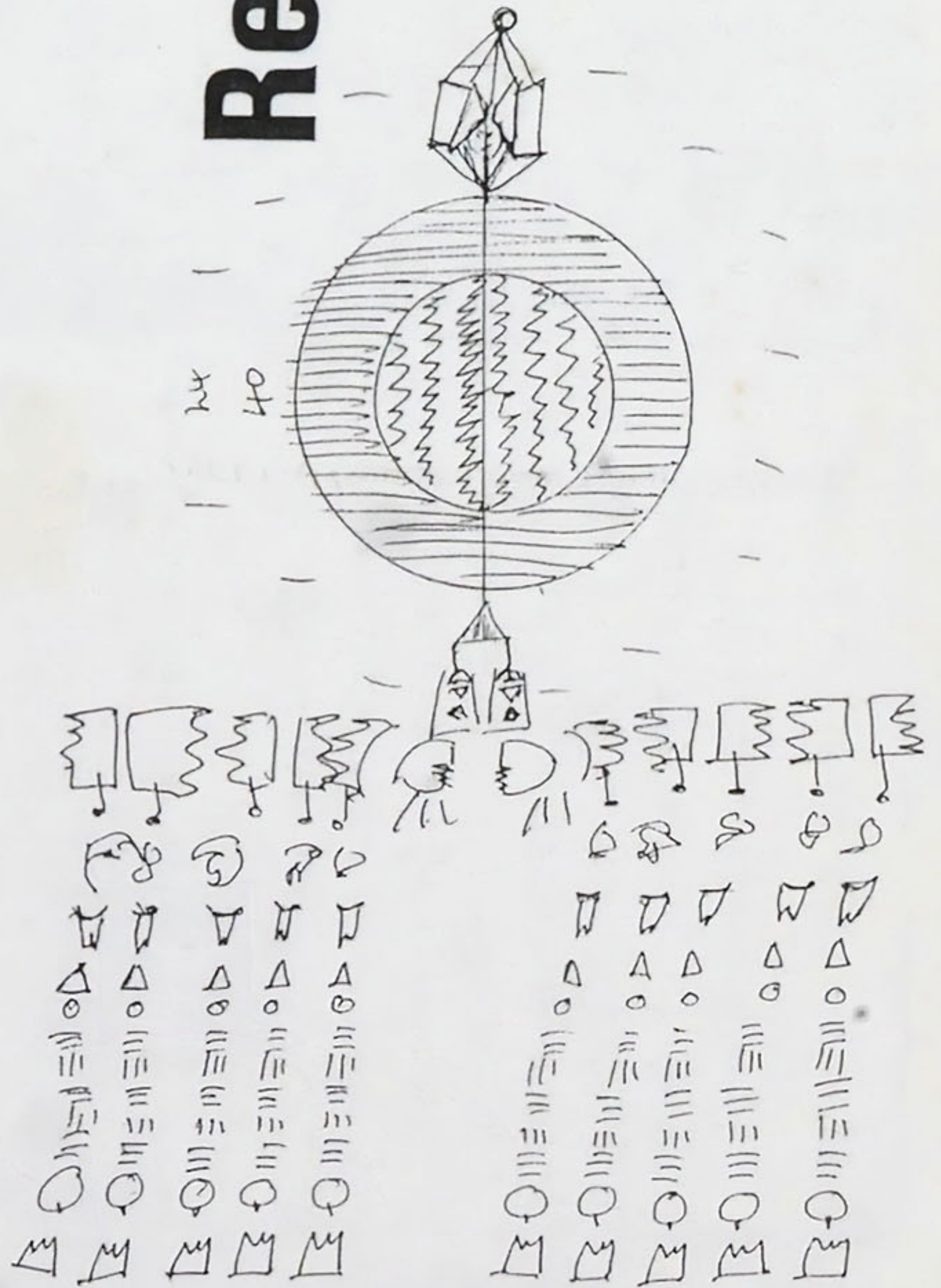


Jürgen

Statement

Reble

the image below is by another alchemist no not John Dee but Norma Pearse.



poem by pete spence

the lip
of an engraved instant
charters an autopsy
to Chartres
wakes leaching
from a mirror
brushed with fate
skimming
across moisture
like the trajectory
of an owl
effacing
the ebony sutures
on an eye

stricken with oversight
shed through
the shadow
of a white stick

Sales Tax Assessment Act 1992
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.....



2 stills from the Alchemist of German Super 8 Jurgen Reble.

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SPECIAL OFFER

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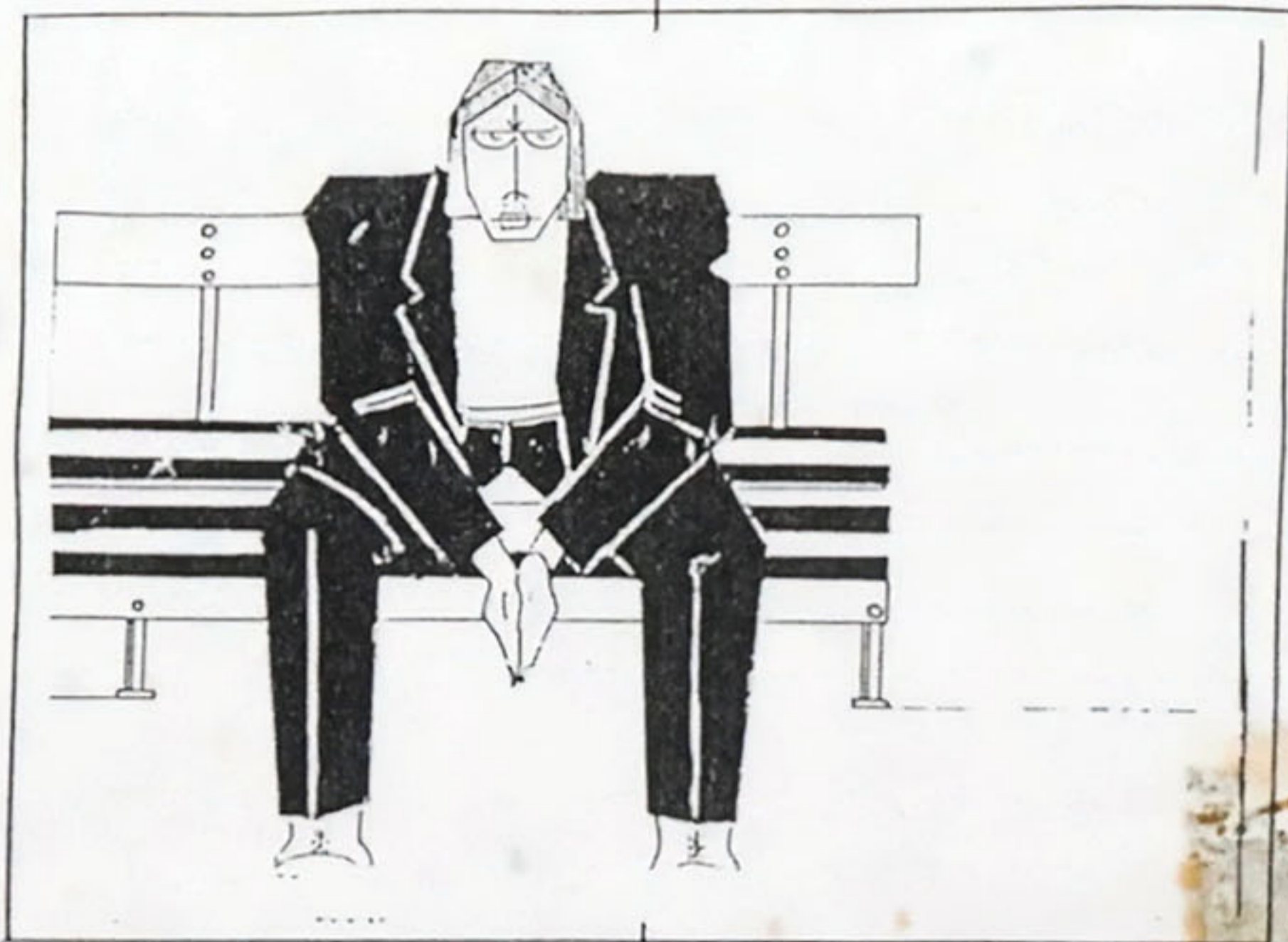
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Victoria 3053, Australia.
Phone 03-347 7788
Fax 03-347 0407

4 Daly Street, South Yarra,
Victoria 3141, Australia
Phone 03-627 0577
Fax 03-627 0770

NEW SOUTH WALES
10 Darghan Street,
Locked Bag No. 9, Glebe
NSW 2037, Australia.
Phone 02-552 3323
Fax 02-692 9557

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Offer ends While stocks last



PERTH **S**UPER **E**IGHT

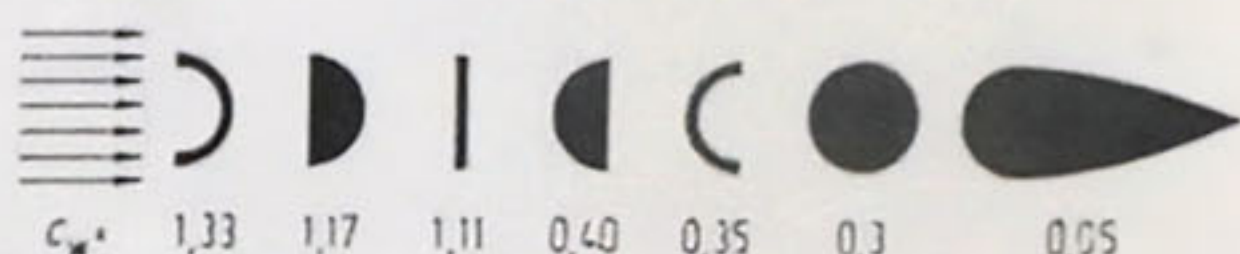
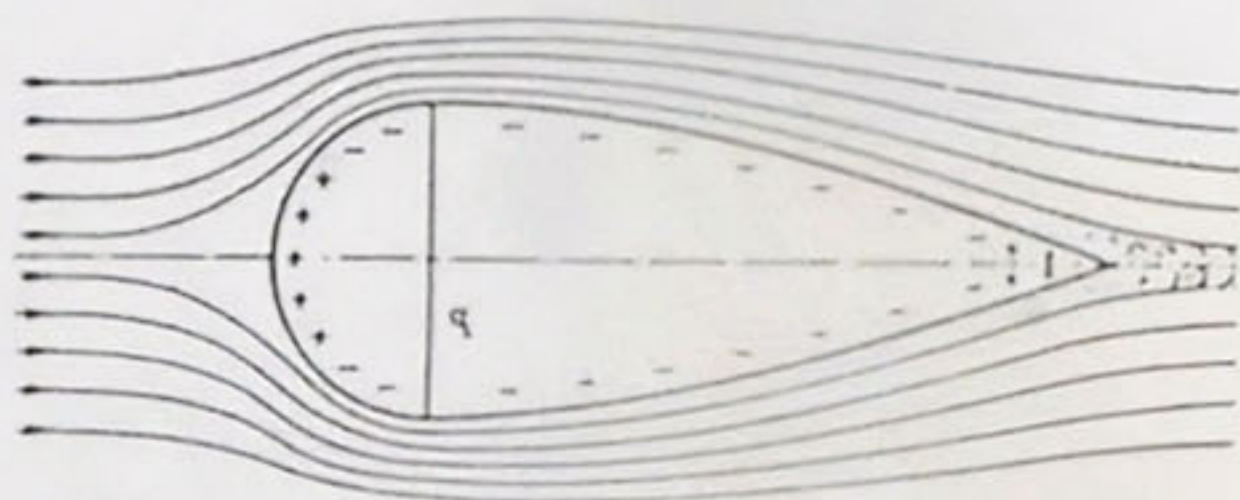
GROUP

ISSUE

Nº1

MAY
9.3

the above is the cover of the first Edition of the PERTH SUPER 8 Group's Newsletter, i've already noted my interest in being a member if YOU are interested maybe drop John Harrison a line- 7 Lacey St Perth 6000 W.A.



SUPER EIGHT
Filmmaking Course

Are you a newly inspired aspirant optic as yet to realise the dream?
Are you a not-so-new Super Eighter whose zeal is subverted by logistical or technical constraints?

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CONTACT:

Marion Bull
Council of Adult Education Centre
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LAST OPEN SCREENING

11/5/93

FILMS BY RENNY GOSATII
& PHILIP JENG KANE
from W.A.

followed by:

TRACES Tony Lawrence -?
WAITING GAME Tony Lawrence -?
WATERHORSE Jim Bridges -8½ mins
CHLORW Pete Spence -5.50 mins
Mt BUFFOLO Rodney Burke -1½ mins
THREADING LIGHT Tony Woods -5 mins
SPUDNIK Phil Jakubik -4½ mins
Untitled Gary O'Keefe -2 mins

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Tuesday 8th June
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Layout By: Pete Spence

Contact Number: 03 417 3402

This newsletter is published monthly by the Melbourne Super 8 Film Group.
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Membership of the group \$15 (\$10 concession) annually.

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Super Eight



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Victoria 3000

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