

1994..a new year, the first open screening, surprise surprise, a new foyer,

The blow up near the end emphasised the jelly crystal colours of his materials.

As the film

Issue 89 March 1994

became

Super Eight



Newsletter of the Melbourne Super 8 Film Group

and beyond, a welcoming? smiling? Erwin Rado? guards the newly refurbished (Dantes Inferno) theatrette.

A blood red sacrificial altar stands just below the screen, waiting for the sacrifices to the god of cinema to commence. The rising lust for new virgin films intensifies in the audience as it strives to satisfy its taste for cinematic novelty...Who will it choose tonight?

Brain Surge, Nick Ostrovskis newly blown up to 16mm in San Francisco and now with a soundtrack by Chris Knowles.

It's the best colour Super 8 blow up I've ever seen, colour saturation excellent, but my memory somehow missed those deep greens, blues and impenetrable blacks, or is it my memory that's missing. Everyone was impressed with the prints technical polish.

An eye motif in the beginning of his film

more glassy at the end, its pin pricks of light were diffused even more, and the sprocket section briefly says a lot about the whole photographic experience.

Spirals of spidery glass wire dazzle as they tear out of the blackness.

His use of triangles were my favourite part of the film and I wish he'd given us more.

Nick's films bear fruit on further watchings..to some they are too fruity first time around, to them less is more. Others claim

FROM A SAN FRANCISCO BLOW-UP TO A BLOWN-OUT
SAN FRANCISCO
(Brain Surging on the Nick Wave and Ian takes a trip but turns down a joint)
February Open Screening reviewed by Jim Bridges

starts the eye ball rolling, circular dogs, those primal primary colours wash over you again, still they seem softer, more mellow and not nearly as hard edged as last years festival viewing. The pace seems slower somehow, doesn't incise and burn into your brain as before.

Twisting imagery especially circulatory stuff was great and synchronised briefly with the off the shelf soundtrack. (I don't dislike the music, it's just not a marriage.) The later rotating sequence was faster and, I felt, even better.

his use of symbols is negated as he uses line drawings that don't satisfy as full-blooded symbols. But I suspect Nick is really interested in filling these colouring book films of his with those powerful primary colours that burn, burn, burn into our colour coding brains and stimulate in each of us almost a physical pleasure, if not a physical repose.

The Wedding... by Tegan Mel. Moira Joseph's daughter, with those skill filled feet, films her first wedding.

Wearing a T-shirt with handmade embossed design of her own "Kitty" productions, she introduces her not so simple film simply.

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It's a grainy, hand held, CU, out of stock sort of wedding. Its structure is basically CU of the highlights of the marriage ritual intercut with a couple doing the bridal waltz in a paddock with a 3MP sort of soundtrack, or older readers might even say a 3AK soundtrack.

The music sort of works and sort of doesn't. It sets up a different rhythm against the visual rhythm being applied, but ultimately is successful as it does keep the brain totally occupied with its juggling of different rhythms.

CUs are generally tight which make the confetti charge and its results look like pennies on the ground. Credits come up and we are informed that Kerry and Jim weremarried 19/12/93. Flowers after the credits were a great final touch...who did catch them? We were all thrown a bouquet of a film and all of us reckon we caught it!

Good on ya Tegan.

Portraits.....was my film. 4 friends are filmed doing anything they liked, but somehow using refilming I'm supposed to reflect their individual essence.

1. is a film co-op manager who does chin ups.
2. is an actor who goes through the full gamut of performance. The sequence is then repeated by re-filming it over at different camera and projector speeds and sometimes even backwards, trying to find the elusive essence of the person.
3. is an artist where the original and refilmed process is again repeated.

Last person is a worker who wouldn't let me film his face. He said let his body do his talking for him. Because it's the first public showing of this film I become suddenly aware of the large amount of Pasolini crotch shots in the film and, momentarily, find my cheeks redder than the new curtains. But the rhythm of his arms moving in rhythm with the picks progress lessens the heat in my cheeks.

I don't think my film succeeds in what it sets out to do, but like so much film being shown at open screenings, you do see the potential in tiny bits here and there up on the screen, ie. certain quirky movements, sound relationships, editing, etc. which we hopefully can store away in our memories and follow up their potential in a later film.

Architectural Symbols.....made in

1993, was Nick's second cab off the rank for the evening.

Again, the multiple exposure zoom is used as a structural device. Line drawings of cars are stacked up and assembled like building blocks. In this film you feel the physical affects of the fast zoom. Nick turns up in a couple of frames, lit from below accompanied with a reddish glow.

Rotating images again, fashion images this time - with just a touch of colour.

Deeper and darker images work the best.

Images....same old actors--but in this film playing different roles.

Faster at the end, great pace.

Burn Baby Burn...

INTERVAL...

...time to sample the waters in the foyer, we look at ourselves in the big (2 way?) mirror, Erwin still stands guard at the entrance. Have I got the guts to pass by that smiling collector of East European cinema???

Richard Tuohy puts in an appearance but doesn't. I, for one, miss his little manneristic bits of Super 8 info. and intro.s. I think, traditionally, he should be retained and, if of like mind, tell him to his face, as it's a good excuse to bask in those eyebrows of his.

A Touch of America.....Ian Poppin and Peter Farrar's trip to Uncle Sam's place in 1978.

We take off from Oz, minus Cape York, and travel on little red dots to San Francisco. I left my heart in S.F. is represented a few times. "Down and Outs in Dust Coats" and well dressed laughing black people and street theatre and others line the streets.

We go up coast to Monterey (Steinbeck Cannery Row country), cheeky chipmonks everywhere. Is this the fabled place of Marlon Brando's 2-eyed jacks? And really can we possibly imagine Jimmy Stewart and Kimmy Novak driving these coastal roads in **Vertigo**???

Soundtrack is on the wobbly side, Ian's use of music is classically suited for what he is after, but his hand held leaves a lot to be

CONTINUES NEXT PAGE

desired. Some of the voice-overs are funny and terse.

Waterfall in Yosemite National Park is filmed in slow motion and cascades down the mile high (really?) rock face like a woman's willy long hair down her back. (*Really??!! - Ed.*)

We visit Universal City. Marcus Welby doesn't wave from his porch, no backs in back lot city, no water in flash flood, but the tree bends over anyway. The bus passes through C.B. de Mille's Red Sea in time to watch it re-osmoses. Pstcho's house needs a lawnmower and as we leave we are attacked by sharks and cowboys.

Ian is showing his age as his camera peruses footpath stars: Wayne Newton, Buster Keaton, Bette Davis and Nelson Eddy "...Do you remeber the day?..." Yes Ian, I do!

Striptease music on the soundtrack? We must be in Las Vegas! In 1978 Sinatra was still KING OF VAGAS if we go by the top billing on the giant signs.

The highlights of the film were the highlights of Vagas at night. Millions of light bulbs ran all over our screen. "Food Fantasy Restaurant", "Shirley Maclaine", "Slots a Fun", "Ray Charles at the Silverbird", "Barbary Coast" (in the desert?). The giant silver slipper turns on its heel and we are left with a blazing "Stardust" memory but not Hoagy's or even Willie Nelson's!

As Australian's, the soil erosion of the Grand Canyon is frightening. 270 miles long, 4 - 18 miles wide and 1 mile deep (*...and Eight Miles High??-Ed.*) The painted desert has dinosaur tracks, Adobe huts and slides to buy and film.

Disneyland has longer queues than Russia, (*nearly as long as this article - Ed.*) the submarine ride has frozen fish, the Columbio boat ride has rotten rope and Disney even regulated the water in the waterfalls.

We cross the border to Mexico; poverty stricken compared with the States. (*you don't say...-Ed.*) The streets are jammed with Americans in cars on the lam? (*Jim, I don't understand this. Is it some kind of colloquialism or just a misspelling. Anyway don't you think this article has gone on long enough, I mean, I admire your forbearance in sticking with the*

film this far and I appreciate the effort you've put into this review but really, it's 11.59pm at the moment and I'm trying to edit this fucking newsletter and it doesn't help matters when you seem to be obsessed with such minute detail. Sorry. I'll let you go on.- Ed.) The Mexican police cars are the only well looked after things in the city. Peter intones, H'mm.

Knotts Park is visited and I'm disappointed that no-one took the Super 8 camera up on the parachute ride. People look at painted backdrops of the Prairie landscape--is America real??? (*No. It's an Ian Poppins film- Ed.*)

On to the 51st state. Surf wasn't up the day we visit but finally we get a decent shot of Peter and Ian looking out of their hotel window in time for the fade out.

A little long at 52 mins, and I reckon it needs a bit more editing, but the Super 8 experience of the place initially is caught in the frames. I just wish the intercutting of Peter and Ian wasn't so choppy and that the feeling of themselves in the films context wasn't strong enough.

The night starts to break up, Richard Tuohy goes great with the new curtains, plans are made to bring the projector out of the bio-box and closer to its Super 8 audience. Ah Well, 1 down and 10 more to go--not counting **Kiosk 8**, don't forget **Kiosk 8**, and don't forget to enter, and watch out for Erwin!

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NOTICES

CAN YOU HELP US PLEASE?

We are looking for any footage, Super 8 or other home movie type, that you may have of children growing up in the late 50's or 60's and later as teenagers in the 70's, even 80's.

We are currently working on a documentary called "Men Like Me". It's the moving story of a female to male transsexual and it aims to demystify the issue of transsexualism. It is also about one person's quest for identity. The film



has received funding from Film Victoria's Independent Filmmakers Fund.

As part of the film we want to show images of kids growing up, doing the normal sort of things that kids do - playing footy, going to the beach, riding their bikes, playing under the hose in the garden, dressing up as cowboys and cowgirls, playing with dolls, etc. Then we'd like to show some images of the teenage years - playing sport, getting dressed up, going to dances, going to school, having adventures, listening to music, getting the first car or motor bike and so on. These images will be intercut into the story.

The film is multi-media in approach - using a range of techniques from computer animation, graphics, morphing, photographs, drama/recreation, vox pops, plus straightforward documentary narration and interview.

If you can help with any footage or know where we could get access to home movie material could you please call us on 03 531 6397.

With many thanks, SYLVIE SHAW and SUSAN LONG.

DO PEOPLE FIND YOUR WORK HARD
to understand? Do they think it's strange? Or in fact, that you are strange?

Well, televisions lunatic fringe wants to hear from you. More importantly, we want your work, to broadcast on Channel 31 UHF.

TOE - THEORY OF EVERYTHING is a newTV music/arts magazine series. It already has video arts, computer movies, indi and avant-garde music, videos, role playing games, UFOs, strange buildings, visual and sound poetry, horror, and we're still not satisfied. We want film too!

The only catch is it must be broadcastable on free to air community TV. Which is pretty open really, since they've let the rest of us on air already.

We are presently getting our new mega buck transmitter bolted onto a tower at Mt Dandenong and will be broadcasting full power in June 1994. Our range will be similar to SBS. So anyone who can receive SBS will get us too.

If you're interested, we initially need a

VHS or Lo Band U-Matic dub for previewing. (This can be shot straight off the screen) Then we can arrange telecine or transfer to our broadcast formats. There are screening royalties paid through the various agencies as well.

If you don't fit any of the above descriptions contact us anyway, you're probably stranger than you realise.

For more info please contact me:
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KIOSK 8

- At the time of writing it looks as though the first Kiosk 8 will be moved forward from Thursday 28th April to Friday 22nd April. This will be confirmed very soon and members can look forward to receiving their Kiosk 8 Calendar with information about dates and times of this and other group activities in the next couple of weeks.
- In the mean time members are welcome to volunteer to help out with Kiosk 8. Soon there will be plenty to do from taking part in selection and programming to helping with mail outs etc. Contact the group office for details.
- For Kiosk 8 events later in the year we are calling for expressions of interest from members and others interested in making films for two programmes:
The "Anthropomorphisation" programme and the "Bush Studies" programme. The former will consist of films that broadly respond to the concept of "anthropomorphism", the latter of films responding to Barbara Baynton's cycle of short stories "Bush Studies". Contact the office for details of either of these projects.
- **Films for the April Kiosk 8 should be entered by 25th March at the latest. Forms are available so get them in now.**



■ ***This newsletter is open to all members. Write for it: Articles, reviews, images, filmnotes, poetry...whatever you want. Don't just leave it up to Jim Bridges!***

If you are interested in editing the newsletter contact the group. If you have something to say, SAY IT.

[illegible]

Brain Surge

A few people asked me how I made the film Brain Surge, so here are a few notes on the making of the film.

The initial idea was to make a mosaic of light, color and the zooming forward movement of random images.

The films was shot on super-8 and it was blown up to 16mm internegative at Interformat in San Francisco.

I did most of the designs and artwork photographed in the film. Some of the slicker looking images eg hands, insects, snowflakes etc... were traced or copied from books. The images were done on small bits of paper or acetate which could fit into 35mm slide mounts and recopied onto super-8.

The saturated color patterns were achieved by pouring, painting and throwing food dyes onto sheets of absorbant Chinese ink paper, tracing paper or acetate, which was then left to dry. The most promising color patterns were then cut out and mounted in 35mm slide mounts. Photographic negatives, lettraset and scratched emulsion were also used in the film.

The 35mm slides containing the artwork were rephotographed onto super-8 using a slide copier on the front of the camera. The slides were backlit using a movie light.

The music was composed especially for the film by Chris Knowles. Chris has made films and done sound tracks for many film-makers and has a good idea of how film-makers like me approach film. He has a great sense of knowing when to anchor the music to key parts of the film and when to allow the music to drift away independently a bit - within reason. I was very pleased with his sound track.

After I had the 16mm internegative and music tape in the bag, it was just a matter of a few trips to Sound Firm and Cinevex to get the end result.

Super-8 to 16mm? Definitely give it a go!!

Better still give up super-8 and work on 16mm.
35mm or 70mm.

NO.

NEXT OPEN SCREENING AT 7.30pm: FILMS BY JIM BRIDGES

Vasarely 3 mins/1972 - 94
The 60's were obsessed with distortion - Op Art was in, Vasarely was on everyone's wall. Another film with another soundtrack by Sibelius.

Spaces 7 mins/1974
The rhythm of the drumbeats against the darkness, against the images - all against the rhythm of the editing, was the reason for this film. The closest I ever got to a Structuralist film.

Waterhorse 9 mins/1972 - 93
Shot in Bladderscope and Tasmania - It's just water and reflections coupled with Sibelius's "Swan of Tuonela"

The Further Adventures of Eddy Ting 12 mins/1974 - 94
...is about getting in the mood and building up to edit a film and its ingredients and mixture.

Go Johnny Go 20 mins/1974
Paul Harris put on this film after the NFTA crowd had dispersed at the "Vic" (ex Valhalla) in Richmond and all the old rockers came out of suburbia to see it. Shot with XL cameras and Ektachrome - The only thing we didn't film was the audience response.

Odessa, Experimental, Festival
10 mins/1925 - 74
3 screen set up. A, B & C rolling. A film is a film is a film!

DEREK JARMAN

Saddened to hear of the death of Derek Jarman on Sunday 20th February of AIDS related causes. He was diagnosed as HIV positive nine years ago and championed both gay and AIDS sufferers causes in his work and life. Although his revisionist historical dramas (Caravaggio, Edward II, Wittgenstein etc.) did not always find universal favour, his extreme independence and refusal to compromise could not be faulted. He was a fine advocate for the use

of Super 8 on which he shot many of his features (Sebastiane, The Garden etc.) and some of his most interesting films were Super 8s often diaristic and experimental. He will be missed.
S.B.



FILMS FROM THE BORDER by IAN McINTOSH

The lost review by Jim Bridges

Matador TV footage of the dying stages of a bull-fight...The black arse of a bull (foreshortened) follows the red background of a cape as the matador moves and arches his back in celebration of his deadly prowess...The eye, the arc of the sword and then the death lunge...Camera pans behind the heads of the crowd as the matador walks to acknowledge the beasts conquest and his admirers.

The blue line of static interference slices and displaces hats and heads. The colour is garish and just right for what the film is about, death and the moment of truth are reincarnated again and again.

If only man could get it up, as much as this film tries to do!

All the King's Men "Are you talking to me? I'm the only one here!" (soundtrack). Man getting dressed and leaving Woman in bed, camera moves in between stair spaces and reveals she is watching TV (Donahue) shots of peoples heads talking and reacting on his show. Cut to couple dancing, Man leads...dominant dancing. Cropped shots of TV faces, reaction shots to some guy who's obviously on display (spilling his guts).

Dark images, cut to more dancing, she leads this time, he still dominates dancing.

Man now walking past shops, walks past gallery open door, several times, camera finally goes in.

Cut to TV again. Jodie Foster advances onto Taxi Driver's crotch, gets pushed away, and male standing in front of TV switches it off and goes back into the night streets...lights come on and actor in previous film is sitting in front row. Only the Super 8 Group could give you this sort of experience. where does film end and life begin etc. Is there life after film????

One Thought Woman in bed, camera pans to right (anyone out there/) TV flickers, room is explored. Phone is filmed (not ringing??).

Morning ablution ritual with light source from curtained window, woman washes her face.

Phone rings (silently), she answers. Extreme CU of her mouth on phone. Camera pans down phone's cord and when it finally reaches the phone it's quickly followed by the receiver as it's hung up 4 times and then taken off the hook once! (great stuff)

Man (Ian) in cafe shot through window, phones...cars move and shoppers transport plastic bags out on those mean streets of Melbourne. The phone call goes on. He hits those hand held streets (breathing commences on soundtrack) shops are walked past. Great hand held footage of Ian's face in telephoto streets.

Sits down in outdoor cafe, does a Kirk Douglas grimace with the back of his neck. Phones

again, from a pub looking out on the street.

Bed is dishevelled and empty. Camera looks through the house for her - finds her watching TV.

She watches phone ring and ring looking as dead pan as the camera (and the relationship) allows....cut to Ian - phone finally leaves his ear...Music by Jean Michael Jarre.

Affection...different things to different people..... Woman in bed. Cut to TV footage of Cape Fear. Male Torso closes in for the kill - to frightened hiding girl. Woman walks by curtained window. (Men look out open windows in Ian's films and women are photographed next to closed or curtained ones.)

Old shower is activated, shut eyed (shower) vision. Cape Fear TV woman lying on bed. Male approaches, male plays with his hands in a menacing way, woman sits up from bed. Eyes open in shower, camera moves down, stops at her breasts. TV male menaces. TV face of woman pulling hands away from her face as dove (pigeon?) alights and flies away.....end. Has the bird flown away with (Ian's) affection?

Disneyland Older man with young child. Soundtrack: "One day I'll take you to Disneyland". Boy walks up to nostalgic netting in front of screen, we aren't in Disneyland but flea ridden Luna Park. "Now hell is us....like a lifeless shuffling whore...and beyond redemption!"

Man takes aim with a side show pistol, camera lovingly circles around behind him as he shoots. "I'll buy you a Magnum...a B52" Guns are aimed at the camera cut to TV images of guns aimed and firing, finally Arnie (Hasta la vista baby!) blasts away with 4 barrels leaving a wonderful backlit shot of the young child looking out of the window with Ian's grainy film turning him into a symbol of the films many ironies.

Fading Light 2nd viewing of Ian's latest more rewarding. Windows, curtains - back to Ian's everyman leaving woman in the nest again.

Soundtrack has a tense edge to it. Vague Indian music enters soundtrack as ex couple embrace on the beach.

Man walks by shop windows down those mean male streets of Mr MacIntosh's Melbourne, washed in rich grain, more existing light from more windows. Dark silhouette walks by more shops. Soundtrack is sad? resigned? philosophical perhaps. Ian's protagonist shows more emotion than any of his previous efforts, but he's more obsessed, actively shaking and photographing his prey from afar with his telephoto lens.

Second time around, film is richer than I remembered. He knows his craft and he's sticking to his politics, like 'em or not.

LAST OPEN SCREENING

Brain Surge (16mm) 15 mins

Nick Ostrovskis

The Wedding 4 mins

Tegan Mel

Portraits 9 mins

Jim Bridges

Architectural Symbols 8 mins

Nick Ostrovskis

A Touch of America 52 mins

Ian Poppins

NEXT OPEN SCREENING

at 7.30pm

Films by Jim Bridges
(see inside for details)

followed by

OPEN SCREENING

(BYO Super 8 films, first in, first on)

Tuesday 8th March

Erwin Rado Theatre

211 Johnston Street

Fitzroy

Screening Starts 7.30 sharp
so don't be late



Spence

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Super Eight



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