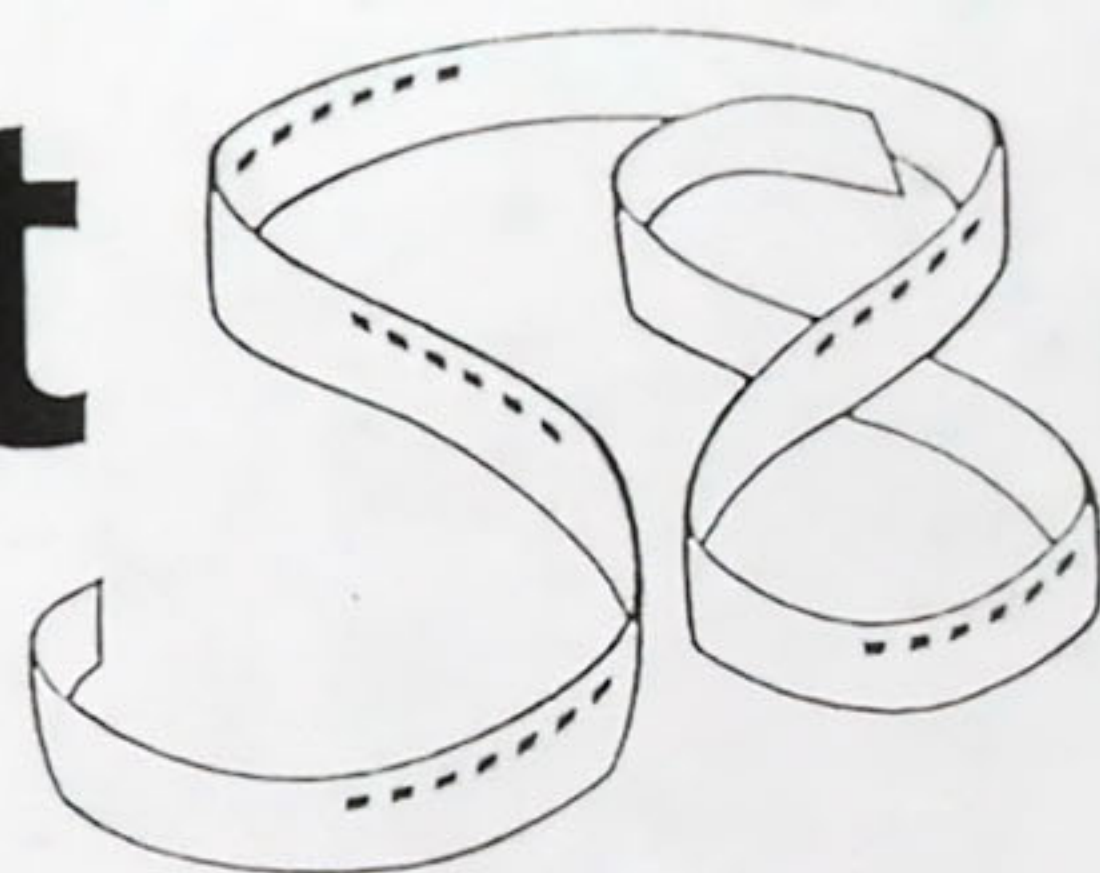


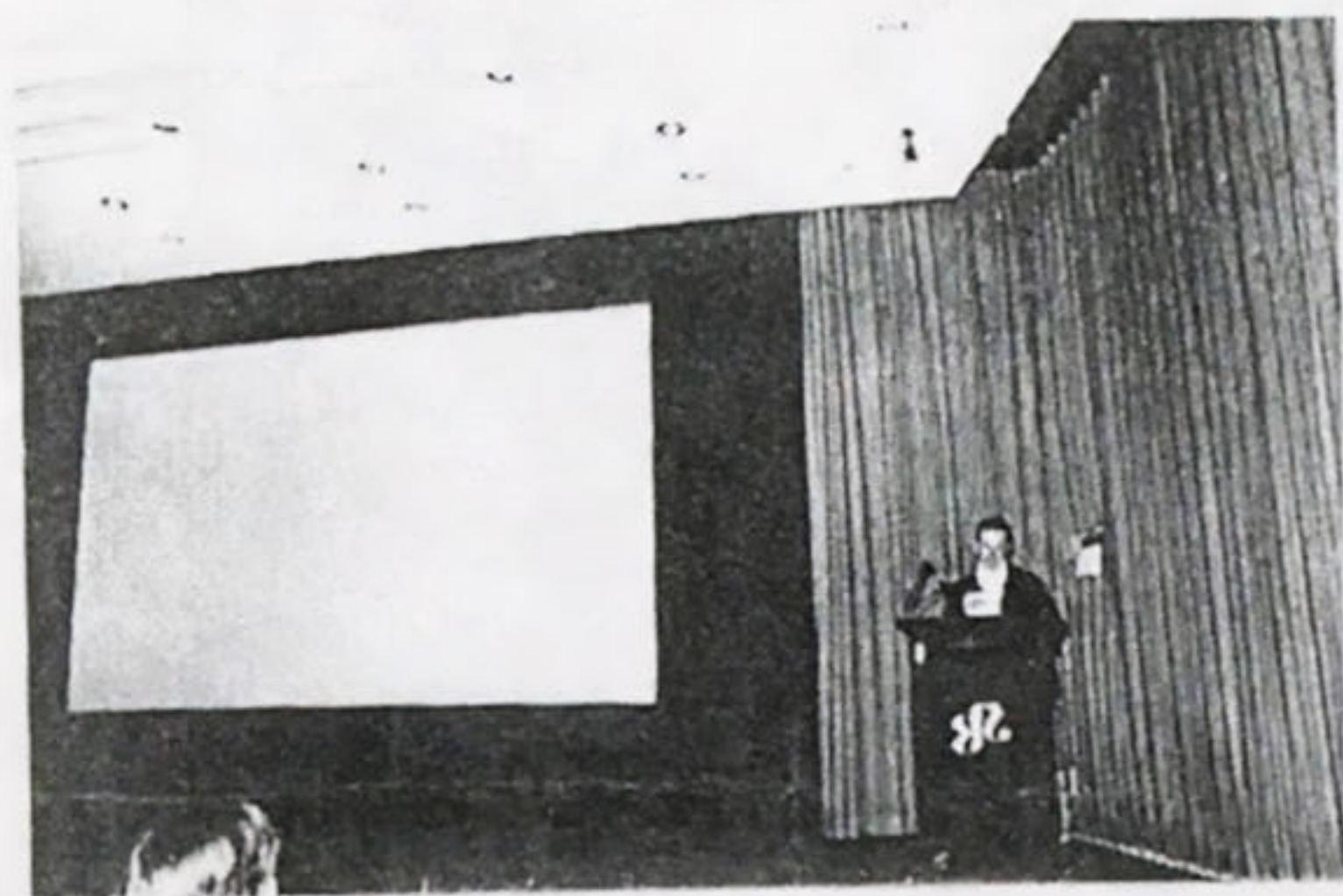
Super Eight



Newsletter of the Melbourne Super 8 Film Group

Issue 92 June 1994

KIOSK 8 REVIEWED BY JIM BRIDGES
AND PHOTOGRAPHED
BY MOIRA JOSEPH



GETTING PISSED OFF AND ON AT KIOSK 8

Jim Bridges

Last Friday 13th I got well and truly pissed. I was drinking at the Black Cat and the last thing I remember is being dropped off by my mates at a hole in the ground to sleep it off.

Well talk about the DTs!!! I woke up in this big dark room and it's got the biggest video screen I've ever seen.

I musta been bad as I kept getting video "flashbacks" and the video seemed to be the same video 7 times over, but different? And then some woman started complaining about bad TV or something and I turned around and the place was full of people obviously drunk like me and also trying to sleep it off.

Suddenly someone called Martha takes me for a ride on the ceiling in a bloody balloon for Christsakes. Shit. This is not funny, why are people laughing, I'll chuck up if I get too giddy, look out we're coming down fast. Thump!! Oh my aching eyeballs and head. Where am I?

There's a guy standing off the wall, having a horizontal shower! With some person running around the roof. God that must be the longest shower since Psycho.

But then I get a gas attack. Burp!, Burp!, Blurp!, Blurp! As my red raw ulcer comes out of my stomach and splatters all over the wall.

Everyone is laughing, laughing at my burning and bursting ulcer and someone into a microphone is burping and blurping over the speed limit.

Finally my guts settle when some sort of psychic cowboy comes in, spinning an electrified lasso around at incredible speeds.

What was I drinking, do they put LSD in bottles?

I stumble away and fall over a couple of naked guys who were cut up and wanted to get it up and on. I had trouble hearing what they were saying as it only came in moans!

Then I musta started to sober up as I started to get the car wash treatment. I remember feeling my clothes, but they were still dry.

Dream on baby, you're still on the roller coaster.

Then my visual DT trip arrived with a guy trying to fly like a bird. He does it better than I ever remember doing it. Shades of Leonardo, circles inside squares, fly baby fly, I'm all Eshered out.

Shanghai Lil puts in an appearance. She keeps fluttering her fan at me, as I again get the "flashbacks".



photos: Molra Joseph

My stomach astral travels out of my body,
on a bungee jumping trip.

I twist up and down into the vortex of my
bowels and the heavens above.

Never again I swear, I'm stuck on this ride
from hell that not even Hollywood could serve up.
This is virtual ultimate lost weekend lunch reality
stuff mate!

Then I'm inside some womans flat. I hear
her like an echo as I walk around her tofu
encrusted kitchen, table, sink (why does she have
lamps on the kitchen table?) and everytime I come
around again it's all different, but all the same?
Again??

The stuff in her flat and the woman herself
are ruthlessly relentless in an American sort of way,
and I really start to sober up. She is funny and sad
and talks about her camera like I talk about
Catholics and Masons.

Anyway, after a while I'm drenched in her
food, her flat, her tofu burgers, her vegetarianism,
her trees, her life and her madness.

She tells me about her perfect partner (who
she's never met yet), and that when they do meet,
he'll look at this multi-storied flat of hers and he
won't have to say another word more...or less.

Bang, flash, blinding lights, Jeezus I'm in a
theatre, at the flicks, Holy Mother of Lumiere, let's
get out of here.

There's a party on around the corner with
plenty of free red wine and pink lady to sample.

The party place and people all look
ordinary to me, it must just be that theatre!

I grab another red and white and someone
tells me I'm in a kiosk!? and that there's eight of
them. Geez mate I'm getting out of here and on the
wagon.

They should be locked up for selling stuff
like this at a bloody kiosk.

Jim (there's a port in every storm) Bridges

ADMINISTRATOR'S JOB VACATED

To the Melbourne Super 8 Film Group Committee,

I am writing to give notice of my resignation as the administrator of the Melbourne Super 8 Film Group. This decision has been a difficult one to make and has not arisen out of any dissatisfaction with the group, its members or activities, it is simply that I am no longer interested in continuing with the ongoing responsibility of the day to day running of the group.

I will occupy the position of administrator for one month following the date of this letter. Obviously there will have to be certain arrangements made as to the practical running of the group after that date and I will be happy to assist with planning and installing such structures as are necessary.

Generally I remain committed to the continuing relevance and vitality of the Melbourne Super 8 Film Group. I intend to continue as an active committee member and undertake to carry through such projects that have been planned for this year outside of the regular group activities, if this meets with the approval of the committee. These include Kiosk 8, the Comyn Mo workshop and organisation of materials for the Cinematheque screenings, amongst others. Perhaps I will be able to perform these tasks more thoroughly without the burden of the other, more regular, responsibilities.

I will work to ensure that my resignation as administrator will cause the minimum of disruption and look forward to a continuing and productive involvement with the group.

Yours sincerely,
Steven Ball 17th May 1994

As indicated by the above letter the position of Administrator of the Melbourne Super 8 Film Group will shortly be vacated and there is a rare part-time employment opportunity for a keen, dedicated individual. Duties include general practical and financial administration, organising open screenings, newsletters, equipment hire, working with the committee on planning and instigating activities, liaising with and acting as group's representative to other cultural organisations, the media and the general public. For full job description and conditions contact the office.

COMMITTEE RESIGNATIONS

Recently both Maeve Woods and Richard Tuohy resigned from their positions as committee members. The committee would like to thank Richard and Maeve for a productive and dedicated couple of years on the committee and wish them luck for the future. See you at the next open screening.

The Ball Bounces ...

When I quit as S-8 Group administrator in April 1991, I really hoped (despite not wanting anything to do with the running of the S-8 Group anymore) that the Group would continue to thrive and be successful in its chosen agenda. For six months or so, the administrative duties were shared by the committee, and then one of the committee - Steven Ball - took on the position and responsibility of administrator. My fears were immediately allayed - Steven had directed the 1990 and 1991 Super-8 festivals and was clearly capable of being the group's administrator. And the last 2½ years have certainly proven that.

Now Steven has resigned as administrator, turning a new page on the group's history. And there certainly is a history there - remember, next year is the group's 10th anniversary. The group has clearly been the most successful gathering of grass-roots film-makers in Melbourne in the last 15 years (far surpassing MIMA, Fringe, St.K. Film-makers, etc.). Under Steven's direction (the administrator cannot help but influence things, even within a strictly 'open' framework), the group lost certain vestiges of hobbyism and hardened into a more traditional alternative film-making group. The range of works produced and exhibited remained the same, but the distribution within that range changed. Concomitant with that, a certain warmth disappeared from the group (its policy of all-inclusivity adhered to with coldness?). But that in a small price to pay for the strong-willed, no-holds-bar Super-8 Group we have today.

In his 2½ years at the group's helm, Steven Ball showed not only that he could do the job, but also that he wanted to. (The same level of capability and commitment marks his film work: using Super-8 as a visual artist with both aesthetic and philosophical/ideological concerns, he has produced a body of work over the last few years that goes beyond conventional avant-garde practice in that it not only fractures and critiques traditional metaphysical views of the world, but it then pieces together its fractures in totalizing ways, even if the totalizations are sometimes ironic.) It is this same quality that is needed from whoever will be the Group's new administrator. The job is underpaid (\$120 for - officially - 12 hours work) but that is its only downside: as administrator you have the opportunity to be at the centre of the most exciting activity people engage in: making art. The admin. position is not just one of paperwork, etc. It is almost as exciting as the making of the Super-8 films themselves. I look forward now to the Super-8 Group Mark 3.

BILL MOUSOULIS -----



NEXT OPEN SCREENING

The next open screening will not be held at the usual venue the Erwin Rado Theatre but around the corner in **Cafe Bohemio** at 354 Smith Street, Collingwood. **Cafe Bohemio** is a cafe, bookshop and gallery as well as the venue for **Cine Bohemio** which presents South American films every Sunday evening. In collaboration with Cine Bohemio, and in keeping with a South American theme, at 7.30pm we will be screening a 1984 Super 8 documentary **Papa Gringo** by Mario Piazza which documents the life and work of an American man who has dedicated his life to caring for the *gamins*, the street kids of Bogota, capital of Colombia. As usual this will be followed by an open screening so BYO Super 8 films, especially if they have a Latin American flavour and at the same time enjoy the flavour of the cafe's South American fare.

KIOSK 8

The first **Kiosk 8** programmes were held on the 13th May. The event was generally well received and some positive comments made on the night. In this newsletter are Moira Joseph's photographs of the event.

Just as soon as the first **Kiosk 8** is passed so the second is almost upon us, so.....

ENTER NOW (deadline 24th June) for 28th July KIOSK 8
Entry forms are included in this newsletter

MELBOURNE INTERNATIONAL FILM FESTIVAL

From Friday 3rd June through to Sunday 19th June, the festival will be screening its usual mammoth selection of short, feature, documentary, experimental, fiction and animation films from across the planet. One film of interest from a Super 8 angle is **The Hair Opera** by Japanese filmmaker Yuri Obitani. Shot entirely on Super 8 the film chronicles the correspondence (through the form of Super 8 film 'letters') between the filmmaker and a woman artist, Yosefu Kosuzu, with whom he shares an obsession with hair. Her work often incorporates real hair, especially ex-lovers pubic hair. The relationship becomes more entangled and the film, reputedly bristles with humour. Obitani even attaches real hair to the film, which is seen projected. **The Hair Opera** screens at 9.15pm on Sunday 5th and 9pm on Monday 13th June. For full details of festival programmes phone 4172011.

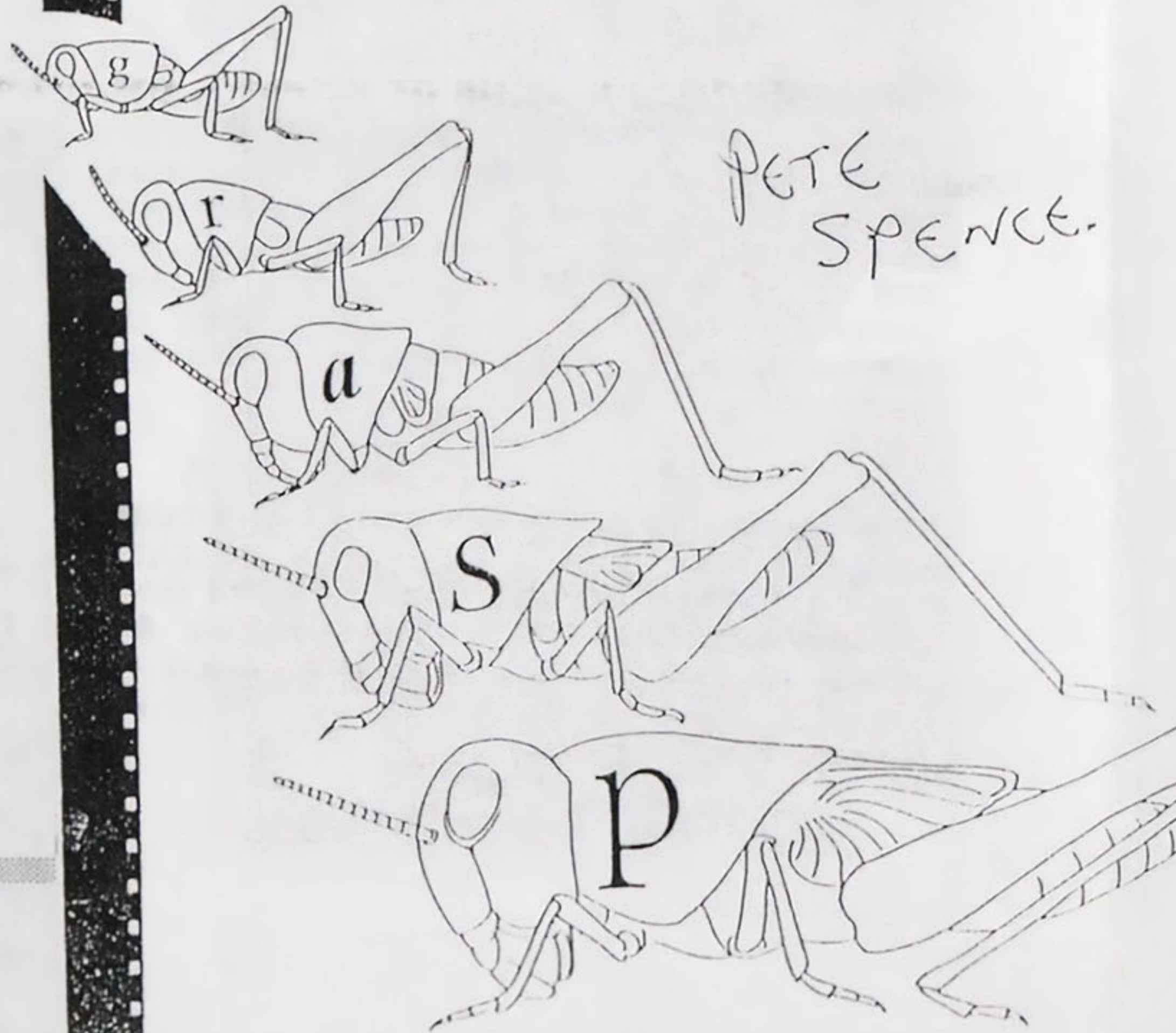
Anon.

STOP THIS.
I CAN RELAX
MORE BECAUSE
I WORK HARD
ALL THE TIME.
BE CONFIDENT.

② I LIKE ME.

REMEMBER SATURDAY
IT WAS A LOVELY
DAY → MARKET
BUSKING AS CLOWN
THEN HOME FOR
SAUSAGE LUNCH.
THEN WENT ROSE
CHAONGS AND
BOUGHT SOME
FANTASTIC CLOTHES.
PAINT BOOK OF NODS.

TODAY I
① REALLY
FELT LIKE
I DIDNT
KNOW ANYTHING.
I PUT MYSELF
DOWN SOMETIMES
HOLD MYSELF
BACK - I CAN



EXPERIMENTA

is MIMA's biennial festival showcasing the latest experimental film, video and electronic media art. This year **Experimenta** takes place between 17th and 27th November. The deadline for submitting film entries is Friday May 13th. For more details contact MIMA on 525 5025.

NEW SUPER 8 STOCKS AVAILABLE

A report in the May issue of *American Cinematographer* points to an interesting development in the usually dwindling supply of Super 8 film stock. An American company, Super 8 Sound, is re-perforating, cutting and packaging 35mm film stock in 50ft cartridges. Their current range includes 500 ASA, 200 ASA, 100 ASA and 50 ASA stock. The report doesn't specify whether these stocks are available as positive, negative or both, but they do produce neg S8 stock, surely a first. The neg stock is primarily used in advertising and video clips with the polarity reversed at the video transfer stage. Not much good for projecting unless the intention is to get a negative image or copying from neg to neg to achieve a positive. Whatever the introduction of these stocks can only indicate that there, at least, is still potential for the gauge and developments that could suggest new working methods for Super 8 filmmakers. Presumably any film stock available in 35mm can be packaged as Super 8. For more information contact Super 8 Sound, 2805 W. Magnolia Blvd., Burbank, CA 91505, USA.

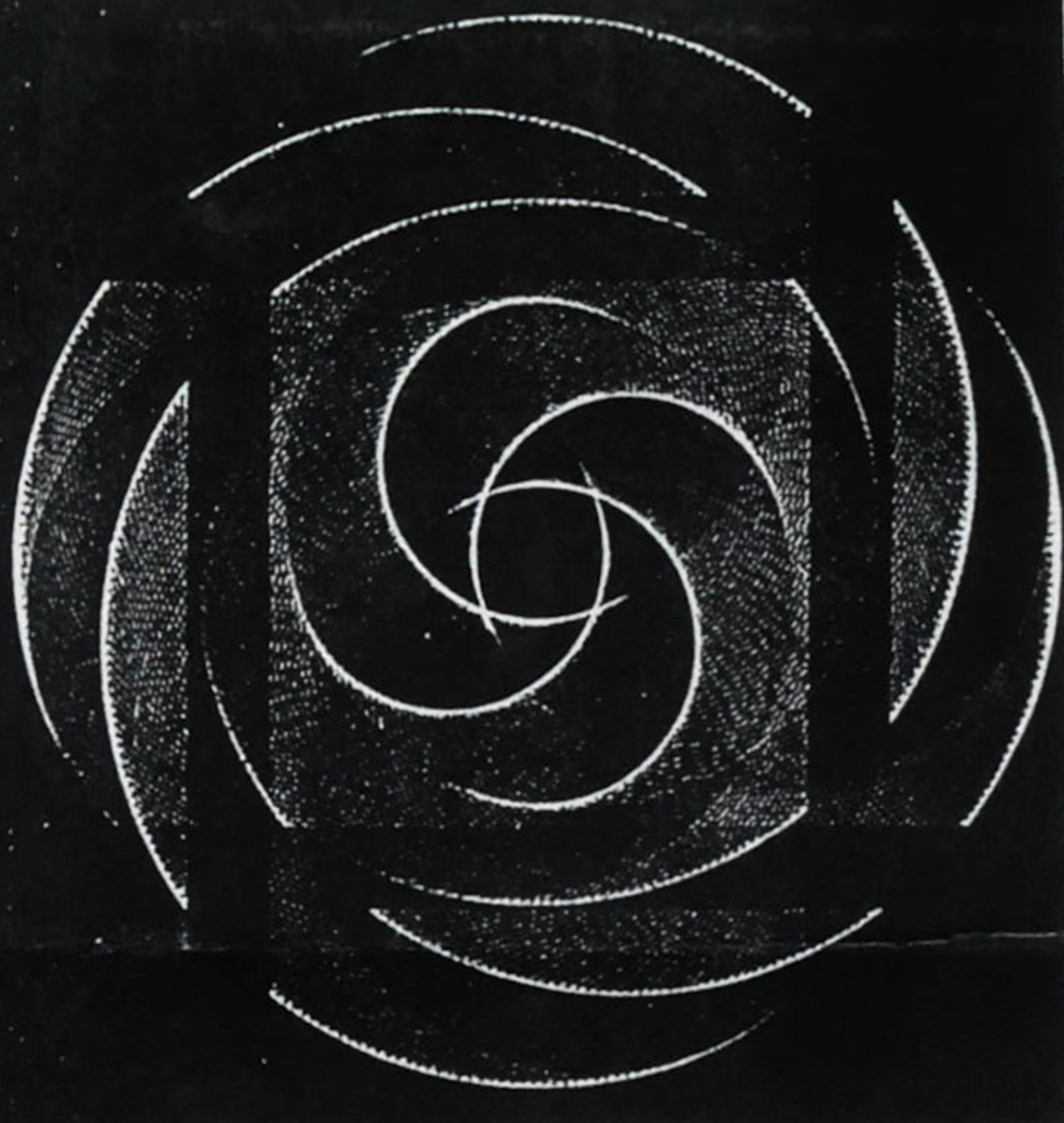
OUT NOW

Cantrills Filmnotes Nos 73/74

FEATURING: Local Super 8 filmmakers Perry Alexander, Jim Bridges and Pete Spence; recent visitor from the Philippines Kidlat Tahimik; the Cantrills **The Berlin Apartment**, Canadian filmmaker Mike Hoolboom writes about the work of Fumiko Kiyooka; Ann Shenfield on her animation **A Saucer of Water for the Birds** and much more.

FOR SALE

- Super 8 Projectors: various Sound and silent Chinon and Eumig and a large collection of Super 8 prints of commercial release films. \$5000 the lot. Write to Mr T.G. Chaplin, 70 Olive Street, Newstead, Launceston, Tasmania 7250 or contact Super 8 Group office for full details.
 - Elmo ST1200 projector, mag & opt sound, 1200ft spool capacity, EC \$300; Chinon XL555 silent S8 camera, various fps, EC \$100; Cement splicers (x4), \$5 to \$20; Minette 16mm viewer, \$120; Maras 16mm viewer, \$50; 16mm rewind arms and light box \$120.
- Nick Ostrovskis ph. 391 8438.



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.



▪ Eumig S9264L Super 8 projector, stereo sound, optical sound levels; Sankyo XL620 camera, Supertronic sound, inc. instructions, \$120; Beaulieu 5008S Super 8 camera, multispeed, with instructions, \$450; Brand new Super 8 sealed prints, 200ft from \$15 - \$25 each, 400ft from \$25 - \$40 each. Rodney Bourke ph. 532 5007.

WANTED

▪ WANTED: DEAD OR ALIVE Beaulieu 4008 batteries, will pay. Hugo Langer ph. 808 0395
▪ Eumig Standard 8 projector with variable speed control, early '60s, Stan 8 only (not dual Std 8/Super 8), model P8 or similar. Terence Hammond ph. 521 1010 (b/h) or 592 7868 (a/h).

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? Then this is the course for you!

The student will be accompanied through the realms of basic photography, camera technique, lighting, sound, editing and capturing the idea. The course includes a three hour location shoot and guest seminar/screenings from three of Melbourne's most renowned Super 8 filmmakers.

CONTACT: Marion Butt, Council of Adult Education Centre, 256 Flinders Street, Melbourne 3000.
phone: 652 0611

WRITE FOR THE NEWSLETTER

The pages of this newsletter are open for input from all members. All are welcome to contribute articles, reviews, film notes, images, whatever. It would be particularly good to get a bit of reaction to films shown at open screenings, Kiosk 8 and so on; but whatever you want to say, here's your chance. Also people interested in editing the newsletter are welcome to contact the group.

ADDRESS CHANGE REMINDER

Just a reminder, as some of the mail is still coming to the old address, the new postal address is:

Melbourne Super 8 Film Group
PO Box 2033
Fitzroy MDC
Vic. 3065

Update your address books, mailing lists etc.



Tony Woods

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WATTISM, XMAS TIGERS, ALL ON NOTHING and WHERE THE WATER TASTES LIKE WINE
reviewed by Jim Bridges

David Kuzznir's *Where The Water Tastes Like Wine* takes us up the country.

His camera is bolted low, to the tow bar of his car. The camera's view is squashed between the bottom of the car and the road itself. A film on a burger bun. Grass and gravel and wriggly road lines are sprinkled on this film and, to break the monotony of travelling, the tires turn occasionally. I must say that gravel roads taste the best.

The car's springs are tested and the smiling audience knows that it's off for a ride with Canned Heat on the radio no less ...going up the country, got to get away. He isn't the first filmmaker to use this music with road time lapse, but David is nonetheless bolder, as heart attacks are common common with filmmakers worrying about their equipment getting wrecked (is that Corinne in the front row clutching her heart?). The film also has mock fish-eye on lettuce and beef and just a slice of horsemeat thrown in (the nuzzling of the horse's neck I found frankly beautiful) topped off with music from "Twin Peaks". Then we finish off the bottom bun which has roads, dust and gravel (great stuff watching it jump around) and finally back to the garage over the flowers and grass as the driver gets out of the bun making it rises momentarily before the pair of boots pulls down the door. A funny aftertaste to this fast food film of David Kuzznir.

Does a tiger change his stripes? Yes! according to Ivor, Arthur and Corinne Cantrill and not only his stripes but his environs as well! Well, maybe not his stripes but all the colours in between, and frequently.

Ivor colours in multiple copies of a drawing of a tiger he did on a computer. They are to be sent out as Christmas cards and the Cantrill's camera is getting into the Christmas spirit, animating the drawings.

Ivor in the garden, camera patiently waits for him to start. Plastic yogurt jars are crammed with colour, pixilated pens go on a merry-go-round as tigers bristle and textas pulsate and colours get dragged into the camera's vortex.

The line drawing is animated and even without colour is one of the highlights, especially the tops of the trees.

The Cantrills' camera cuts a swathe through the mountains of colourful drawings with exotic Indonesian music from the island of Sunbawa syncing with the overload of colour. Even as the camera surges on frenetically, Ivor replaces the pen tops.

Season's Greetings

from Ivor, Arthur and Corinne.

Wattism...Tony Woods is moving his camera around a lot more these days!

Tony probably believes in God because he is supposed to have said "let there be light" but I suspect that he has the hots for Newton and Edison as well.

Every so often he comes along with his latest roll, like a rumped scientist to see if his latest experiment works. And whether he thinks it works or not doesn't concern us as he is sharing with us his accumulated knowledge of light and its properties.

His prism splits light into frozen tentacles, spicks and specks of light are separated out and studied and as his prism rotates and circles we see and feel deep in ourselves the music of the spheres.

All on Nothing...Darryl Veitch/Monash Film Club. "It's a study in the futility of obsession".

A good idea for a film but the actor is made to look like a fool and not just be one. All of us can get obsessed (especially in the spider's web of cinema) and I take the premise of the film seriously (I've done up 4 houses), I just found the actors and directors approach too slight. People like this, do it yourselfers, are worse than any Jehovah's Witnesses. The use of the woman (never seeing all of her) was inspired, so was the sound of sawing behind the curtain and all this equipment living indoors. I think we all wanted to get into the spirit level of this film but obsession is more real than reality and has to be handled accordingly.

The final credits are very funny as the cast and crew get to walk the plank.



Ivor Cantrill

LAST OPEN SCREENING

at 7.30pm:

Magnified Crumbs Of Kindness

by Marcus Bergner

The Arch, Supermarket Film &

Twelve Seasons Hot

by Juanita Custance and Mark O'Rourke

Fiji Viewmaster

by Marcus Bergner

Stramm

by Marcus Bergner

Memory of an Unknown

by Juanita Custance & Mark O'Rourke

Open Screening Films:

Trance Mosaic (8 mins)

Nick Ostrovskis

Under the Rain and Teeth of Gods

(3 mins) Geoff Robinson

Rome (3 mins)

Leesa Spencer

A Maze-ing (2 mins)

Ian Poppins

Painting the Deck (3 mins)

Peter Lane

Goodbye Cubby House (3 mins)

Peter Lane

Under a Liquidamber (13 mins)

Michael Kelleher

Within (10 mins)

Paul Jolly

1 Reel (3 mins)

Pete Spence

Microphone (24 mins)

Steven Ball

NEXT OPEN SCREENING:

7.30pm Tuesday 14th June

CAFE BOHEMIO

354 SMITH STREET, COLLINGWOOD

at 7.30pm: **Papa Gringo**

(20 mins/Colombia/1984)

by **Mario Piazza**

followed by an Open Screening

BYO Super 8 films

Editorial & Layout By: Steven Ball & Tony Woods

Contact Number: 03 417 3402 531 8195

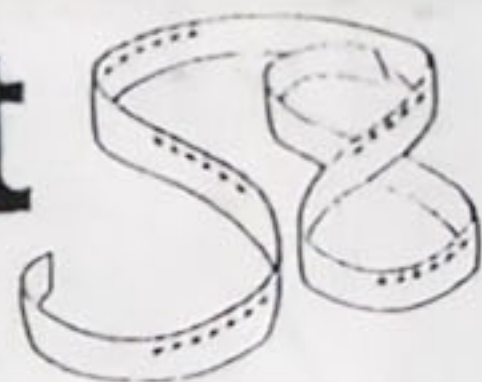
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Super Eight



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