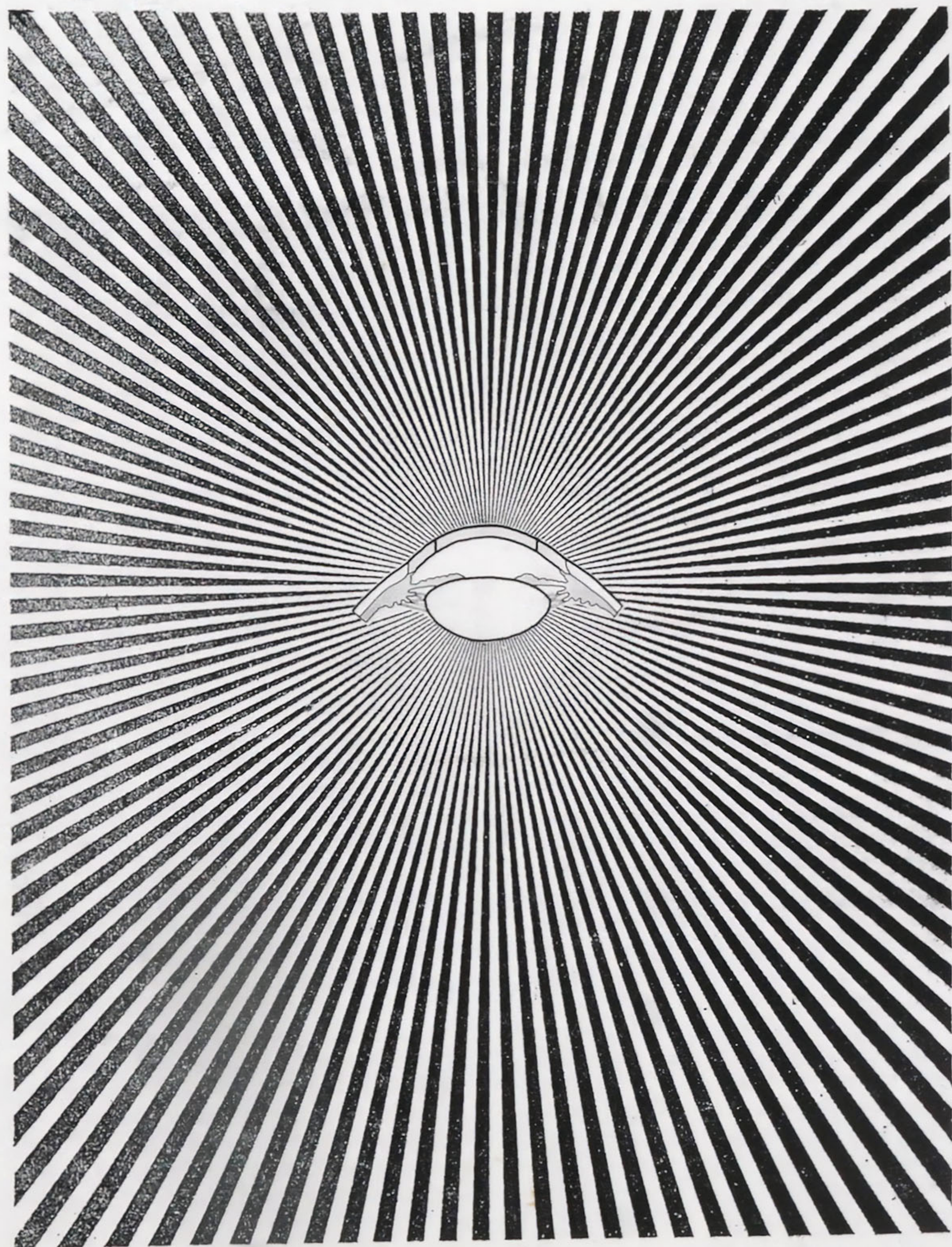
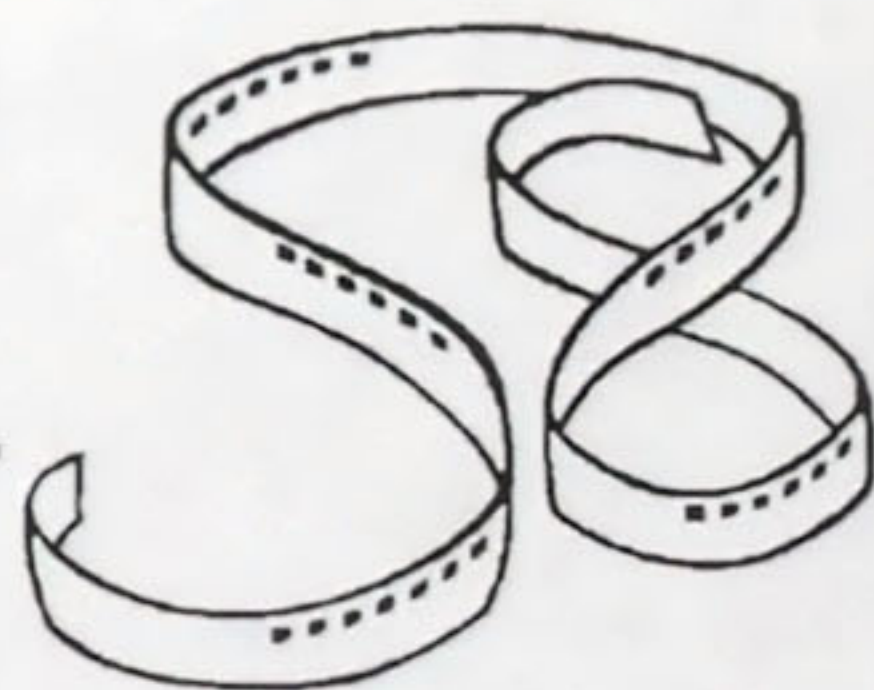
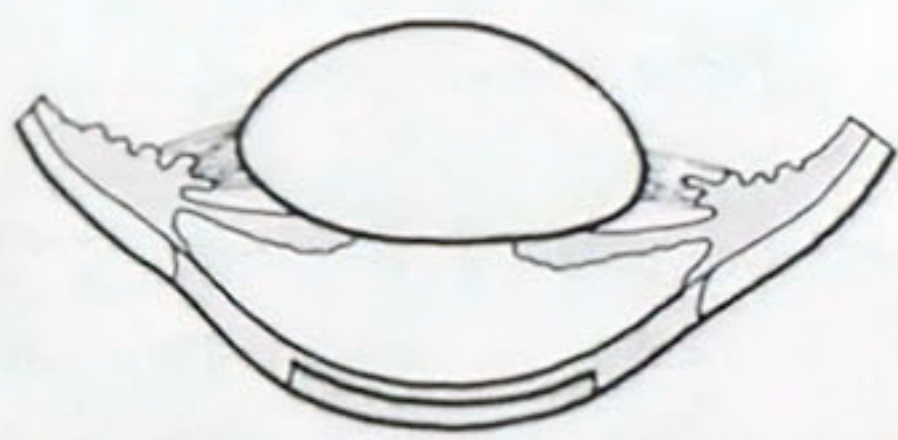


Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.

Issue 96 October 1994





AUGUST OPEN SCREENING REVIEWED

I had thought that Tony Woods' current oeuvre was destined to be concerned with a study of light, its refraction, impression on the film emulsion, retinal imprinting and eventual perception. His obsessive enquiries in both his recent paintings and films like **Wattism** and **Sunism** evince a singularity of intent that, I hope, has potential for continual renewal. **Blossom's** subject is blossom. A single sprig of (apple?) blossom against a variety of backgrounds: white paper, colour, patchworks of coloured squares. A sketchy diversion but lazy and inconsequential. Get back to the light Tony.

One could not accuse Pete Spence of straying from *his* oeuvre with his latest batch of **Visual Poems** (8 - 15). Many filmmakers have described their work as "visual poetry", usually ascribing to their films the kind of resonant suggestibility that is a feature of the traditional poetic text of reading for word signification. Spence is far more literal, or should that be *textual*?! His version of the name 'visual poetry' stems from a similar impulse as that of 'concrete poetry' where the appearance of the 'text', its arrangement on the page, its aesthetic interplay is as, if not more, important than the ostensible, conventionally readable 'meaning' of the text. Much 'visual' or 'concrete' poetry engages happily in the problematic involved between a reading for conventional 'meaning' and the more visual vibrancy of the text, the phoneme and the letter or number on the page. Many poets in the area use this problematic to set up visual puns using the size, alignment and typography of these texts on the page. Pete Spence's work on the page often takes individual letters and numbers and other visual signifiers and denies them conventional signification by changing their context, proposing other 'readings'. By animating

textual information into filmic, time based texts, these films change the readability of the text. Unlike the page, where the reader can self-determine the time spent reading, on film the reader has to contend with the time scale determined by the filmmaker. The **Visual Poems** are extremely elegant as fluid, abstracted animations. The fact that they consist of many texts that are language based and yet often deny the viewer/reader the opportunity to read in the ways to which they are accustomed, suggests a gulf that needs to be filled between the reader and the writer. Either the writer needs to be prepared to supply more information as to the reading of his very unique texts or the readers need to work a bit harder than usual to work out the way to read, not just these, but many other films. This is a problem common to the perception of formal experimentation in both film and other media. I cannot answer the question as to whether the responsibility is with the reader or the writer, or somewhere in the relationship between the two. This problem is perhaps particularly pertinent within the Melbourne Super 8 Film Group where the audience is fairly broad often using conventional ways of reading films as a reference point, and also largely uncritical: most criticism seems to be either negative and based on an unwillingness to attempt a real critical appreciation, or unquestioningly positive, but also lacking the same vigour. The biggest problem that I can see is, that especially given the aforementioned elegance of these films, they will be perceived *passively*, as abstract decoration. There is too much at stake to risk that occurring.

E by Jennifer Legget is an accomplished animation which begins with Scrabble-like tiled letters flashing on the screen. Like the **Visual Poems** there is the suggestion of text; attempts to read these letters becomes a task in itself. The film soon shifts to a hand rendered Magritte-

esque interior of rotating fans that fill a room, later light globes are dotted around this same drawn room. The film ends with another too-fast-to-read passage travelling across the screen. In terms of the use of written text, my impression was that either the text, particularly the final passages, was intended to be 'read for meaning', or that the filmmaker (I understand that this is her first film?) simply misjudged the rate of movement. In the end this becomes almost unimportant as the whole experience was altogether hallucinatory and surreal, a wilfully mysterious but engaging departure.

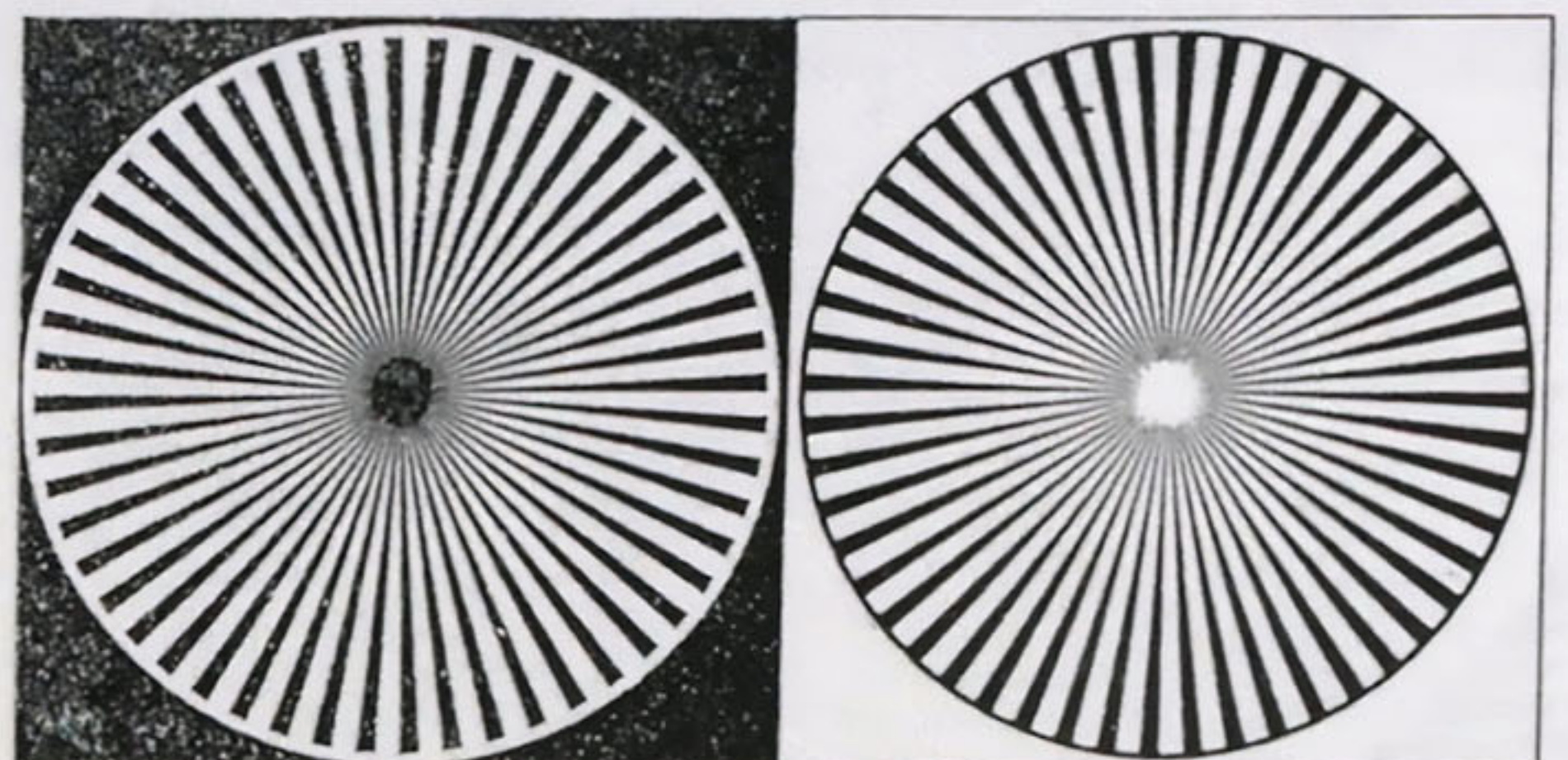
Perry Alexander and Atlantis Jack collaborate once more in **The Battle of Battles**. The film finds the duo going through their paces once more but, I felt, somewhat complacently. This time it is a spoof war movie, with all the pugnacious pair's cut price props but it somehow lacked the zest of gems like **Killer** or **Pizza Monster**. It was just another night in front of the TV with nothing to drink but Soy Sauce.

The Coffee Connection by Aris Gounaris, was unspeakably feeble, even a red filter couldn't enliven this wooden attempt at bargain basement Scorsese.

Masquerade by Lucien Chaffey featured a parade of what I can only assume was intended to be *significantly symbolic* visual metaphors: meat in a butcher's shop, apples on a fruit stall, flowers, some rather self-conscious posy performative stuff in an alley way intercut with some rather overlong and uninteresting film of two women and a man (dressed as a woman) alternately narcissistically preening themselves in front of a dressing room mirror and performing some kind of cabaret act on stage. Correctly or not I read this as an attempt at the currently popular, in this International Year of the Queer Family, genre of *Queer Cinema*. Problems abound. As if, after Oscar Wilde, Marcel

Duchamp (Rose Sélavy), Quentin Crisp, Boy George even Danny La Rue for God's sake, it is still assumed that cross-dressing equals transgression. There's nothing *queer* about men in frocks. Sure, I enjoy drag shows as much as the next girlboy (The best nightclub in this country is *Les Girls* in Sydney, bar none), but the dialectic formulation that a man dressed as woman is somehow confronting, or worse, liberating/identity forming catapults us back to the nineteenth century and the manifestations of the whole male/female dichotomy that *Queer* attempts to undress or transcend. A conservative revolution, all too bourgeois, rather pathetic. I'd rather a more dangerous transgression, or real alternatives. Androgyny has more potential. The following film by Chaffey with the beguilingly original title of **Untitled** with it's rather naive narrative, boy meets girl with fantasy sequences, suggested that these films were the work of a young person grappling with identity formation. Ho-hum. Nonetheless these films did have a heuristic charm, whilst grappling with problems of intentionality, reference and association. Rather than discourage young filmmakers my advice would be: read Foucault, practice unsafe sex and take lots of drugs, or adopt a phoney American accent and live with your mother, or, the best cure for an identity crisis: use a pseudonym, look for the truth behind the lie and beware of the falseness of honesty.

Marc Seezenna or is that Bosco?



Wolfgang Ludwig *Cinematic Painting*, 24 1/2 x 48 1/2 in. (61 x 122 cm), 1964
Artist's collection



3

**ADVANCE NOTICE
NOVEMBER OPEN SCREENING**

***Have you filmed this object?
What is it?
Where is it?***

This object has appeared in many Super 8 films over the years, perhaps it is in one of yours. The 7.30 session of the November Open Screening will be dedicated to films that include it. If you want to check it out and even make a film with it in, it's at Point Ormond in Elwood (Melways Ref p.67, A3). If you have made a film which includes shots of it, whether it's a central subject of the film or just appears in passing, bring it along in November. As for what it is, speculation is rife, is it a launching point for kite flyers, a dog's toilet, a shade for smooching summer couples, a navigation point for UFOs???? maybe your film can provide the answer.

KIOSK 8

The last in Melbourne Super 8 Film Group's series of ostentatious projections of Super 8 films for 1994 will take place on Friday 28th October at the State Film Theatre, 1 Macarthur Street, East Melbourne.

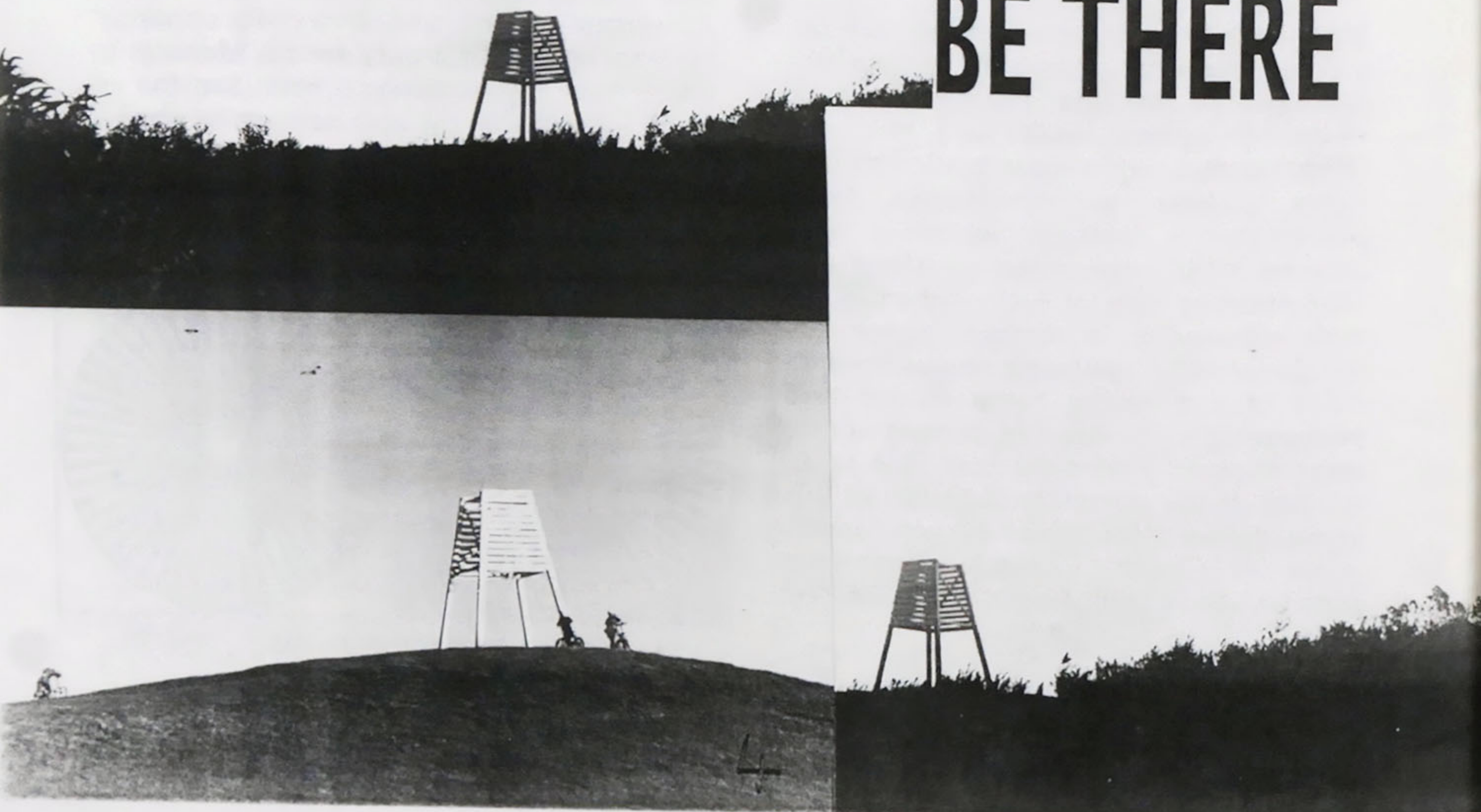
**at 7.30pm
IN THE BUSH**

The bush as physical, geographic, historical, cultural and psychological spaceprovides the background to and subject of this programme of Super 8 films featuring a variety of views of non-urban Australia. Includes a selection from THE BUSH STUDIES, a new anthology of Super 8 films based on Barbara Baynton's Bush Studies series of short stories and some hitherto unseen archival documentaries from the Australian Institute of Aboriginal and Torres Strait Islander Studies, and much more. Full programme details available soon.

**at 9.30pm
MIXED BUSINESS**

A selection of recent Australian Super 8 films from Melbourne and beyond.

BE THERE





you don't have to wait for a full moon to go nuts, but it helps.

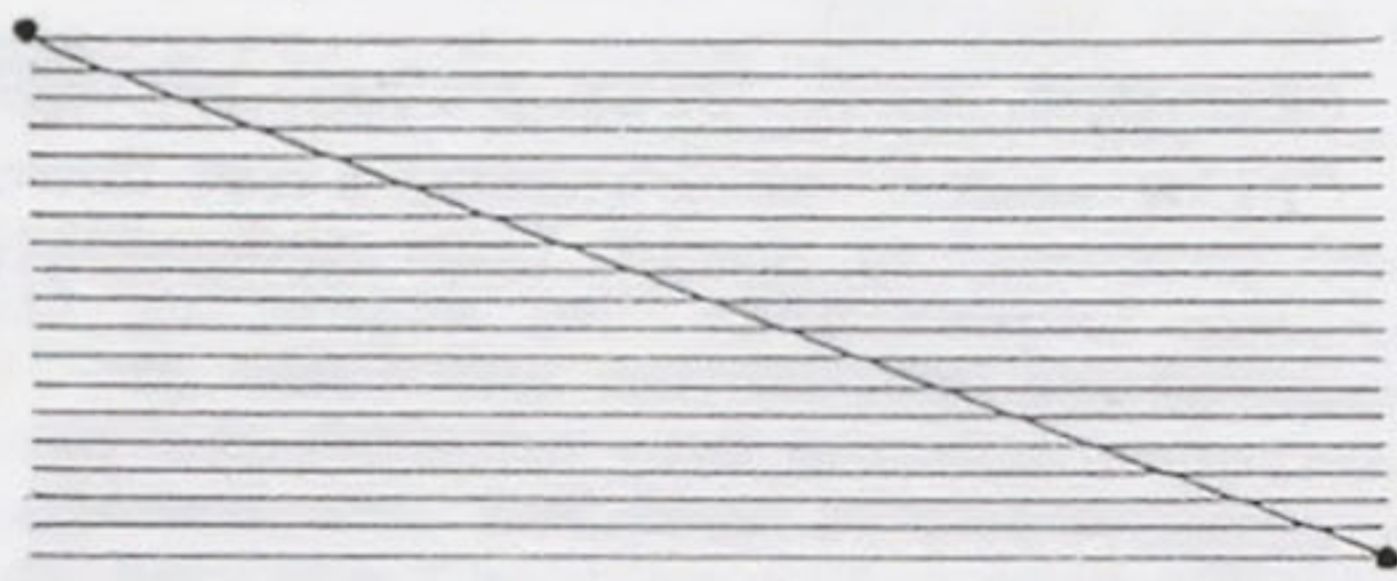
tony woods was mad enough not to wait, so driven by a lunacy that you only get from the sun, this astral light searcher discovered the fact that the moon has moons of its own. several in fact and sometimes looking like saturn rings on its side with a few bumps in the road.

during his lunar travels, his close-ups reveal the moon is not made of green cheese, but a wet soggy sae biscuit.

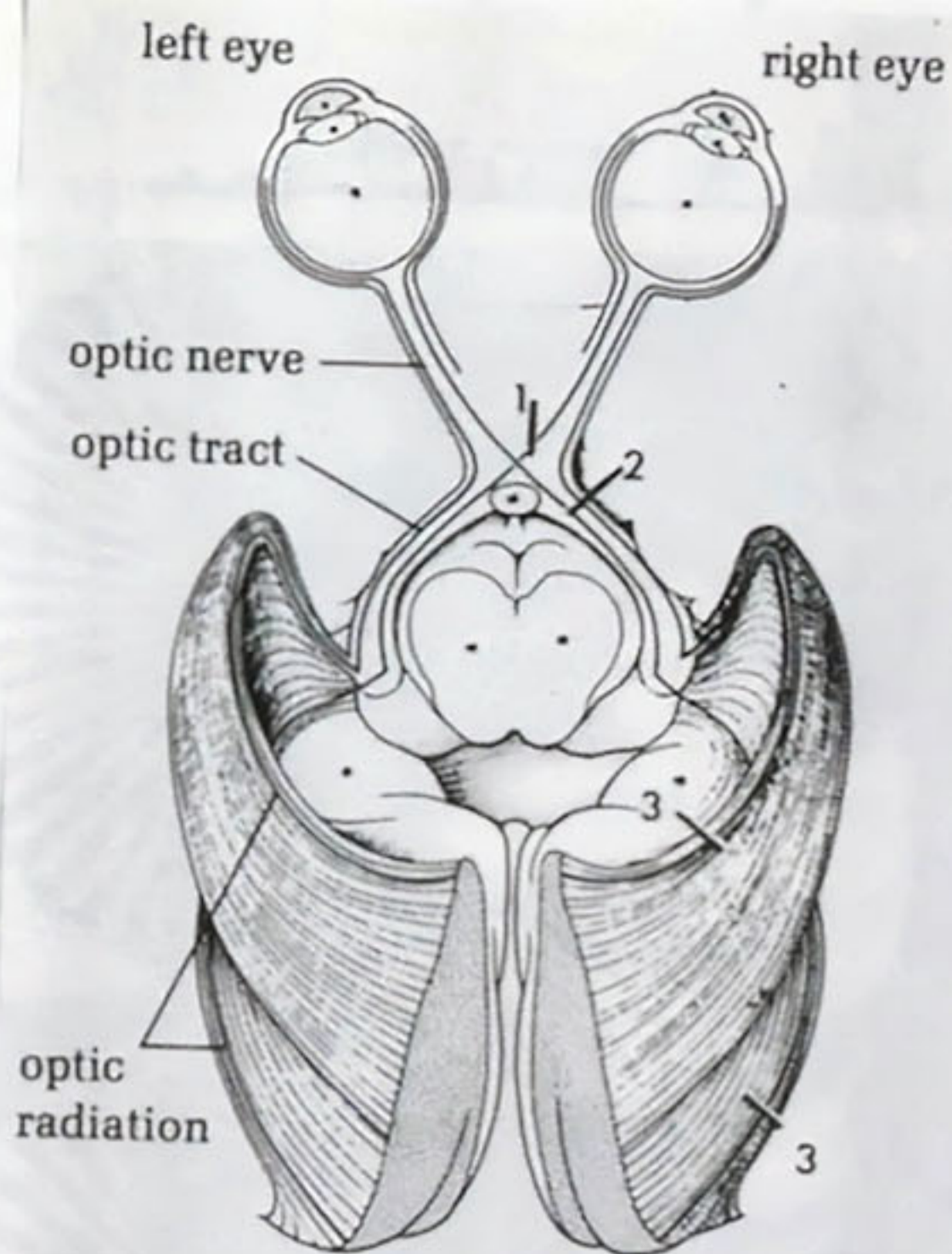
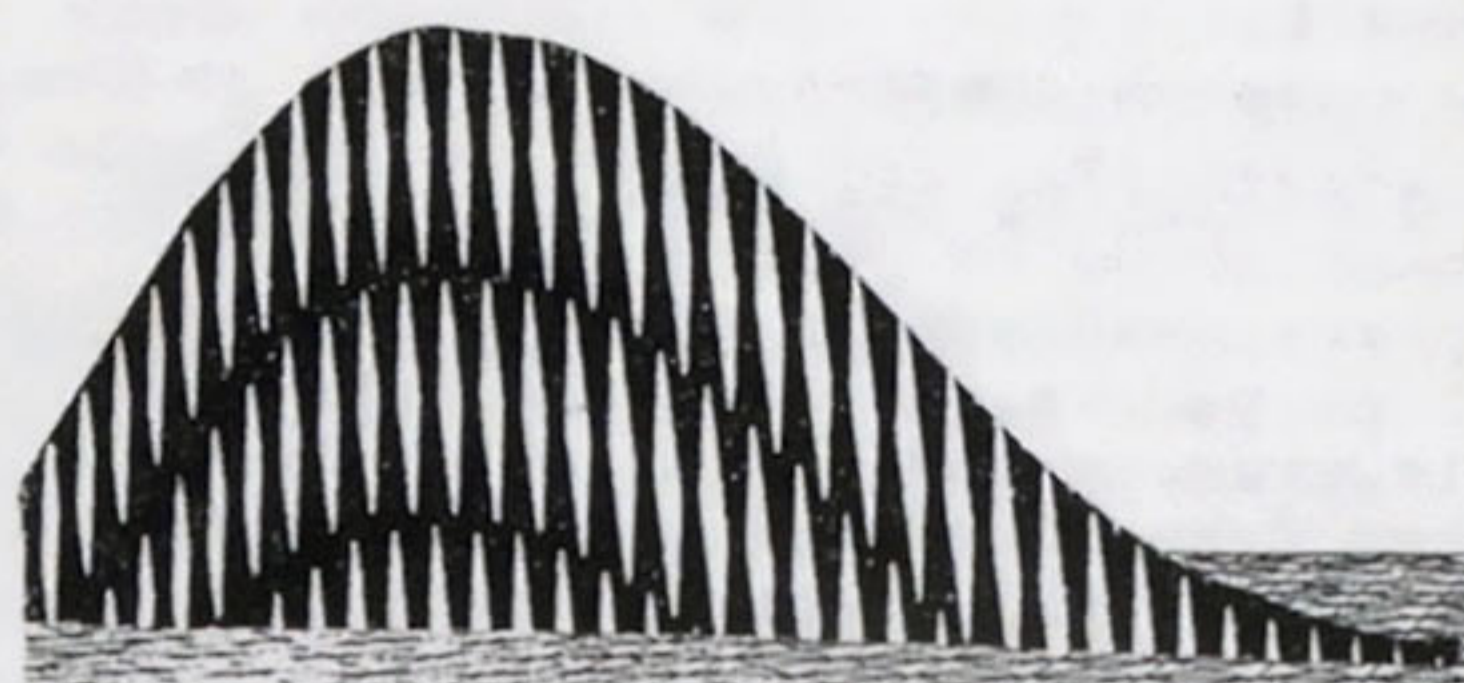
tony is trying to find out what is the best star stock to use in his camera next time round. he is also intrested in finding out if anyone in the super duper 8 group has a telescope, he could borrow to contact the rest of the cosmos with!

this film was shot in half-moon bay, one cold carlton, fitzroy night.

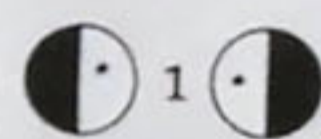
.ficate ponti.



Single line moiré



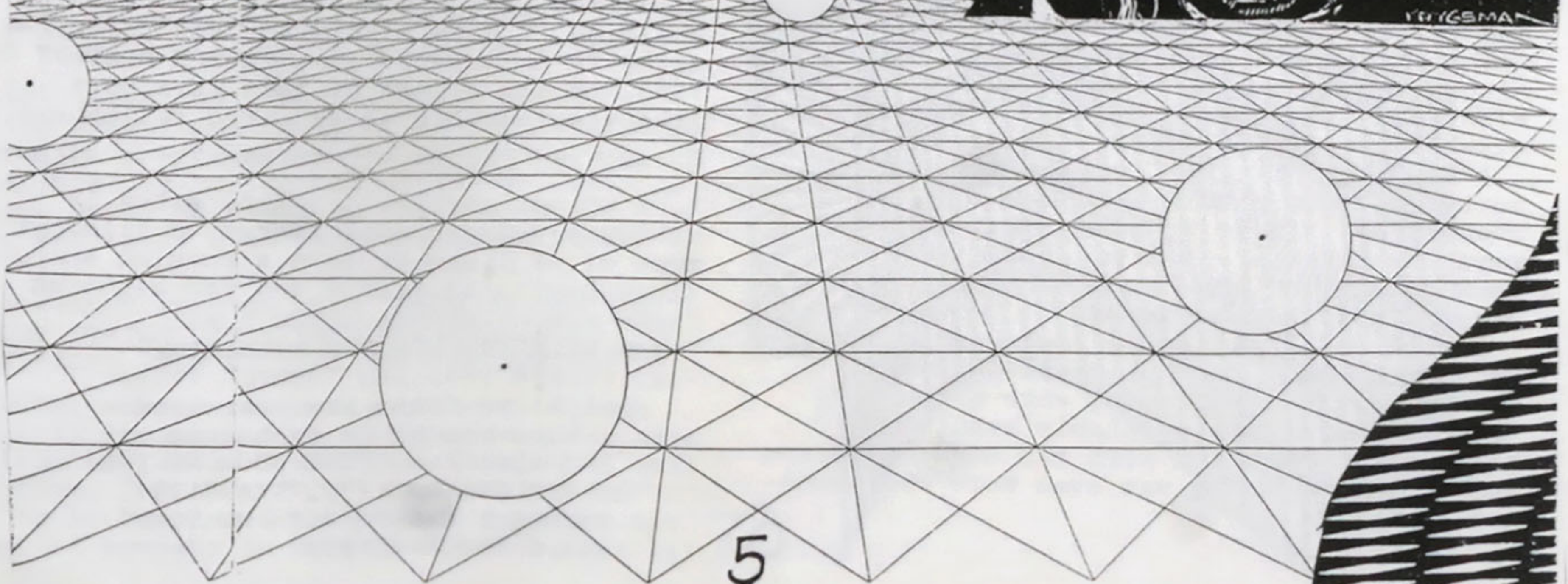
Visual fields
Blackened field indicates area of no vision



1
bitemporal hemianopia



2
left homonymous hemianopia



moiré & more...



MOIRA JOSEPH INTVIEW...

Q. WHAT'S YOUR BACKGROUND???

A. I have been working as a photographer for 20 years and have been teaching for 14 years.

Other art fields I have been interested in include ceramics, painting and hand colouring of photographs. It was a combination of the painting, hand colouring and photography that has extended into my vision with filmmaking.

I came from a family background where all forms of art were always encouraged in a very positive way.

Growing up in cosmopolitan ST KILDA where "individuality" and acceptance of the unusual was generally the norm, was also a major influence in my life.

Q. WERE HOME MOVIES, PART OF YOUR LIFE???

A. Home movies were only occasionally shown and tended to be a very disappointing experience. Seeing us kids filmed as tiny and out of focus specks in the distance. Photographs tended to be taken, quite often in comparison.

Q. WHEN, WHERE and WHY SUPER8???

A. In 1991 through the encouragement of a close friend, who was a filmmaker, I began to express some of the inner turmoil I was going through at the time with the use of film. This person gave me a lot of courage and the confidence to express my ideas by combining photographs, hand colouring techniques and Super8 film. Two resulting films- PIER WALK 1991, and MOTORCYCLE RIDE 1992 were made.

1991-93 was a time I was experiencing a number of deep personal trauma's that changed my life in a number of dramatic ways. Using film was a way I was able to seek solace and cope with those major changes that had occurred.

Super8 was cheap, easily accessible and very: hands on". Each piece of equipment was as exiting as playing with a new toy, each producing unpredictable results, which in combination with the hand colouring and hand processing was even more challenging.

Q. HAS YOUR EXPERIENCE AS A PROFESSIONAL, SRT YOUR SUPER8 AGENDA, OR HAS MOVIE FILM RELEASED YOU???

A. Movie film has been a wonderful way of combining a number of my intrests which otherwise would probably not have been possible. As a professional photographer my background and understaning of camera's, composition, light etc. has made the transition relatively easy with a "photographic vision" happening naturally.

Q. HOW HOOKED ARE YOU ON FILM???

A. I am extremely "hooked" on film and am even thinking of extending to 16mm. and following more new highways. I find it terribly exciting making a dream or an idea in your mind becoming materialised in celluloid and being able to share this vision with others.

I hope my audiences will be rewarded and inspired by being able to share something very personal with me, when they view my series of images moving accross the screen.

Q. IS IT TRUE , THAT YOU LIKE TO PLAY RUSSIAN ROULETTE WITH OUTDATED STOCK???

A. Yes, to me, this is one of the more unpredictable and exiting aspects of the medium, not knowing precisely what the finished effect will look like, especially after being manipulated with hand processing, dyes and filters...the results can be quite amazing.

Q. DESCRIBE YOUR "FILM ABUSE" PROCESSING!

A. "film abuse" processing is a form of hand processing movie film and adding various ingredients. By adjusting the temperature, agitation and time of dwvelopment, a variety of effects can be acheived. All results are somewhat unpredictable due to the type and age of film and the conitions it has been kept in. Freshness and quantity of added ingredients will also affect the end result.

Q. WHY HAND COLOURING???

A. Hand colouring has been a technique I've been using on photographs for many years, combining a varirty of mediums i.e. paints, watercolours, inks, pastels, crayons and photographic re-touching dyes. Hand colouring can add a "NEW DIMENSION" to an ordinary B&W photograph by highlighting certain areas. Depending on the desired effct, hand colouring can be precise, subtle or over-whelming. I have also used hand colouring directly on super8 film. "BLACK MONDAY" 1993, and the effect of this is almost like viewing through coloured cellophane.

Q. ARE YOU INTERESTED IN NARRATIVE FILM???

A. I am not particulary interested in making a conventional narrative film, but some of my films do have a precise story-line--beginning, middle and end although there are no spoken words i.e. "PIER WALK" 1991, "MOTORCYCLE RIDE" 1992, "CHASE" 1992, and "PEARL" 1994.

Most of my films are concerned with images caught in fragments of time and spce. i.e. "THE ROOM AT THE TOP OF THE STAIRS" 1993, "PAWS" 1993, "THE THINGS I CAN DO WITH MY TOES" !((1993, & "MOOMBA" 1994.

Q. WHAT'S IT LIKE TEACHING FILM?
DOES IT INFLUENCE YOU, OR YOUR WORK?
WHAT DO YOUR STUDENTS THINK OF THE
SUPER8 EXPERIENCE.???

A. Teaching filmmaking is a wonderful challenging experience. I have met so many interesting artists in their own right who have used super8 to combine, extend or complement their own artistic endeavours. A number of ex students have furthered their filmmaking studies at other colleges, while many others have simply enjoyed the experience and continued filmmaking at their own leisure.

Teaching filmmaking has made me become more aware of the importance of assessing your own work constructively and critically and finding more scope for improvement. Personal growth is tghr through the exploration of new and untried ideas is always encouraged in the classes.

Q. WILL YOU CONTINUE TO EXPLORE THE RELATIONSHIP BETWEEN STILL AND MOVIE FILM???

A. Yes, there are still so many creative challenges that as yet I've not tried. Many filmic ideas are buzzing inside my head which as yet have not materialised, but hope to see light soon.

Q. WHO HAS INFLUENCED YOUR WORK???

A. My work is influenced mainly by the dreams and the need to express through film, my life situation and the changes being felt at the time. David Anderson's "THE DOOR" is one filmmaker whose work I greatly admire, but there are many, many films, filmmakers, and photographers, whose work I can closely relate to.

Q. CARE TO DISCUSS THE S8 GROUP???

A. I feel we are very privileged to have among us such a diverse and exciting group of filmmakers. The open screenings give all filmmakers the chance to actually screen their "masterpieces" in front of a real audience, and perhaps gauge their reaction. Most people make films so they can share their art with others and leave a lasting impression of their dreams and ideas transformed into celluloid and projected onto a large screen.

One suggestion I would like to offer, perhaps the occasional meeting reserved fully for open screenings, as quite often meetings finish late and consequently towards the end of the evening, films, are projected to a dwindling audience.

Q. ARE YOU GOING TO MAKE A COMBINED FILM WITH YOUR DAUGHTER OR ANYONE ELSE???

A. Yes Tegan and I have thought about making some films together in the future. Also I have a filmmaker friend who is interested in our combining ideas. Our images would be based on the concepts, time and space with photography, animation and hand colouring being featured.

Q. I REALLY ENJOYED YOUR "ROOM AT THE TOP OF THE STAIRS", IT'S SENSIBILITIES WERE HEARTFELT! ANYMORE LIKE THAT ON THE WAY???

A. ROOM, was an intensely personal film, meant to document time and change, and confronted issues I was experiencing at the time. "BRIAN'S BODY" an animated film yet to be completed is another deeply personal comment on my way of seeing.

Q. CARE TO DISCUSS "PEARL"???

A. This project about my grandmother commenced almost 3 years ago. The life history of Pearl is documented in photos from the age of 16 until the age of 89 when she dies. Time lapse hand coloured photographs of roses are also shown as a dual comparison of the ageing process. "PEARL" has been a long labour of love, fraught with many obstacles, but finally near completion.

Q. WHAT DON'T YOU LIKE ABOUT SUPER8???

A. Super8 is immediate, easy to use, relatively cheap and accessible. The qualities of S8 that I don't like are its fragility and its easiness to scratch. It's small gauge can often become a nightmare when editing and hand colouring on film as each frame is so tiny.

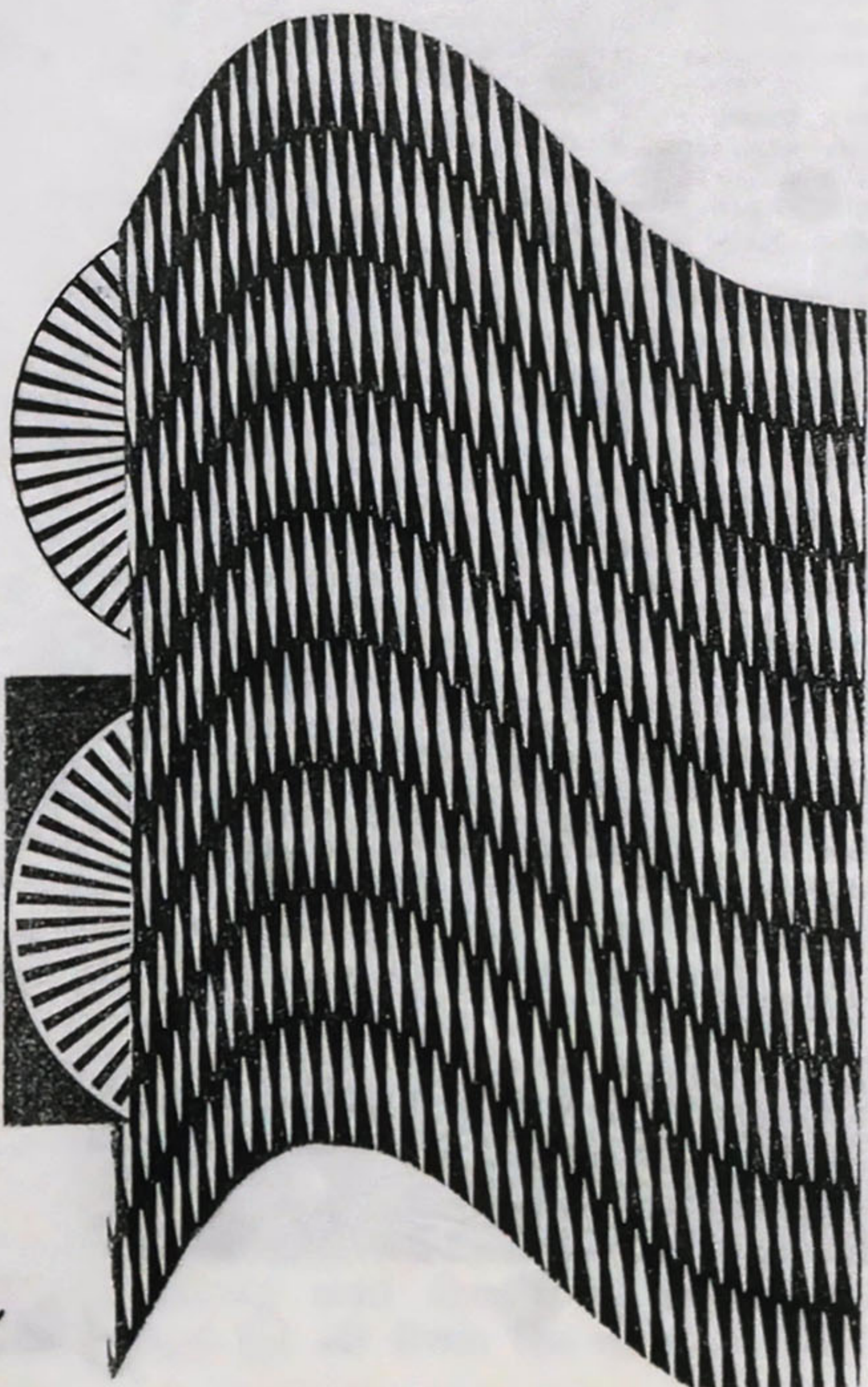
When projected the soft graininess particular to S8 is also a feature I quite like, although many filmmakers detest the "impressionistic" look and would prefer a sharper image.

Q. CARE TO DISCUSS HOW YOUR FILMS ARE BORN?

A. Most films that I make are shown many times as previews in my mind in the form of dreams. Stage 2 becomes a challenge as I try to technically transfer these magical mysterious moments onto film.

Stage 3 in realizing the dream is editing together a jigsaw jumble of images until they weld coherently as a film.

Stage 4 projecting the final image, which then has to be viewed as a separate entity, differing from the original dream...



Both these films should be titled "Untitled" - that's how open they are. These are very interesting films. Harsh critics, I know, would suggest these films are interesting involuntarily, i.e. because the film-maker is obviously just starting out. I can be a harsh critic, but I prefer harder targets.

To use an apt metaphor, my heart goes out to these films. They are impure, like all great student films (I'm not talking VCA/Swinburne or AFTRS - whose students couldn't make a great film if their lives depended on it - but Rusden, PIT, RMIT, MCAE, etc.) Lucian Chassey may not be a student, but that's how her films come across.

Why are these two films "interesting", "impure"? At the moment I'm attending the AFI Awards Judging Screenings and seeing the latest batch of features Australia has to offer. The films are interesting, to be sure (oh but how I hate the media's hyping of them), but not as interesting as *Masquerade* and *Untitled*. Still, what do I mean by this? Well, where do I start? For example, wouldn't it be something if an Australian feature were titled *Untitled*? Now that'll be the day!!

Resorting to clichés, I have to say that Lucian's films are free-er than funded narrative shorts and features currently made in Australia. Intuitive, ambiguous, rough. And in everything - plot, style, form, tone, feel. Harsh critics would have a field day with these films - the nicest thing they would call the films would be "messy". For example, the films' metaphorical/analogical play, a play which is hardly smooth or simple.

Lucian's films lack smoothness, but Australian features lack spirit. I know which I prefer. But the ideal is ... Godard, Akerman, Scorsese, Leigh, Zhang Yimou. Who does Australia have? Jane Campion? Paul Cox? Stefan Elliot??!! God help us.

Is it clear what I'm saying? Listen to the melody.

According to Film Victoria and Australian Film Commission's funding guidelines, they fund "innovative" films. Pig's arse.

I am saying: the ideas young film-makers have are totally streamlined by the time funding bodies get through with them. "Script editors" do their thang.

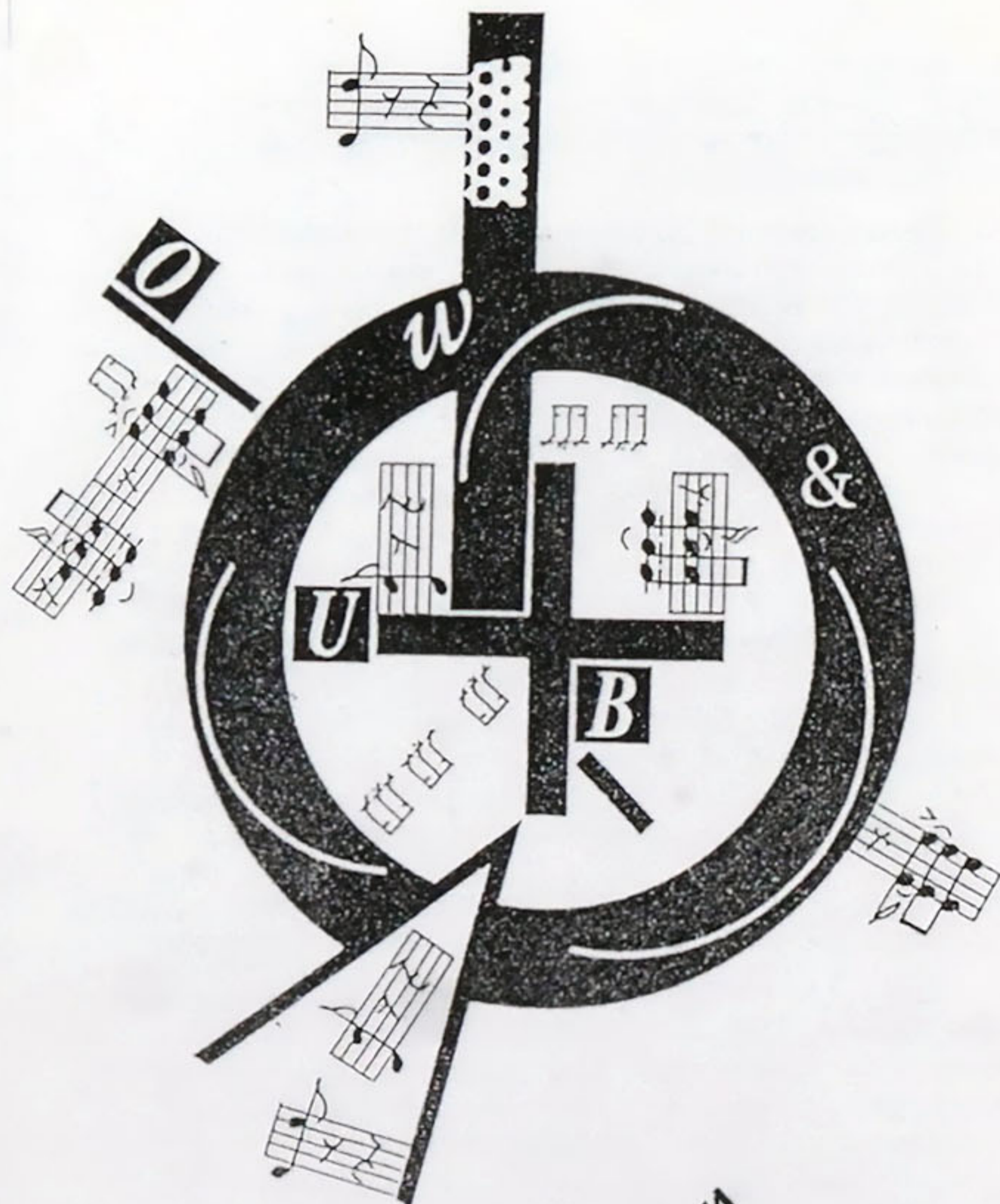
Where will Lucian end up? In a 9-to-5 job, like the majority of us? Or a "star" like Tracey Moffatt? Or a fascinating film-maker like Chantal Akerman? Will she disappear, be usurped, or be valiant?

For the moment, though, we have these two films.

Only the last shot of *Untitled* has any real emotional kick to it, and that's my only complaint (but they are silent films - emotion is linked to sound). *Untitled*'s heartfelt (sorry, another in-joke) story is presented via a matrix of associative details. This formal method is more pronounced and more problematic in the other film, *Masquerade*. A very cold and ambiguous film, it could mean absolutely anything, even an apologia for cannibalism. Anyone for a bit of "non-PC"? And the zoom/heart shot must be mentioned - silly, but sublime. And it's a pointer to the film's frustrating stance - no easy reality/masquerade demarcation exists in it. Sure, the dressing-room sequence verges on satire (and the implicit "judging" within that), but that's what they said about "Absolutely Fabulous" too. But that's the easy way out. *Masquerade* is not an easy film. Then again, I read things in my own ways.

To sum up: very interesting films.

BILL MOUSOULIS -----



NEOPHYTES TAKE NOTE!

The November 1994 issue of this newsletter will be a special "Neophyte November" issue. As well as the normal news, reviews, etc., there will be a special mid-section with contributions in it from people who've never written for the newsletter before. So if you're sick of reading old fogies like Jim Bridges and Bill Mousoulis, this is your chance to do something about it.

There is really no set question. Some suggested questions are as follows: What attracts you to the Super-8 medium? Have you made your first Super-8 film yet? What kind of films do you want to make? Or just make any kind of comments on Super-8 or the Super-8 Group. There is no minimum or maximum length, but try to not go overboard.

This mid-section is being compiled by Bill Mousoulis, so send all material to Bill Mousoulis P.O. Box 1150, Richmond North, 3121. Drawings/graphics are also welcome. As for your articles, you can have them typed (and layed) out yourself, or handwritten (Bill can type them up). Phone Bill on 429 9847 to discuss anything if need be. Bill himself will attempt to phone newer members of the group, to see if they want to contribute.

Deadline for contributions is mid-October.

Watch out! *Ladykiller* is now a serial screening film. For those of you who missed out on seeing Bill Mousoulis' serial-killer Super-8 feature at the last Kiosk 8, that gentleman Chris Wilde will mercilessly be repeating his performance, frame by cruel frame, at Cine Bohemio on Sunday, October 16, at 7:30 p.m., at Cafe Bohemio, which is at 354 Smith St. Collingwood. Entry is free. Enjoyment of the film is not. (Note just to hand: after intense debate where the words "resurrection" and "irony" clashed in the air, the film has been awarded the Catholic Jury Prize at this year's Venice Film Festival. The Pope is said to have been much impressed by the film, and plans to take it with him on his next world trip.)

FILMS BY VIRGINIA HILYARD

Virginia Hilyard is a Sydney based artist and filmmaker. She has been making films for about twelve years. She was an active member of the Sydney Super 8 Film Group during the '80s and continues to be involved with the group in the '90s in it's new manifestation as Sydney Intermedia Network (SIN). As well as making films she works as an installation artist and has just returned from Manila in The Philippines where she had an Artist in Residence placement.

The films in the programme will include:

SOMEWHERE BETWEEN YOU AND ME

(4 mins/1986, co-director, Anthony Foot)

"There is only enough tears in the world

for one Berlin. When she looks at me I feel my features fade and reassemble and fade again into a watery mist."

Shot in Berlin in 1986, the divided city acts as a metaphor for the walls that form between lovers. the sound track is the famous Glenn Campbell song "Phoenix", sung by the infamous Australian underground gothic "crooner", Nick Cave and his band The Bad Seeds. Incidentally, Nick Cave and the Bad Seeds were playing in West Berlin the day we shot the film. We missed the concert as we were "delayed" behind the Iron Curtain!

PHILA-DELPHIA (5 mins/1992)

"Dipping through to the other side, the somnambulist trips from urban renewal to the lofty heights of cloud-doom and Godhead."

I'm never sure if this film is finished, I feel it is a work in progress, though I screen it in the hope of finding the missing piece. It is like a jigsaw.

Shot on location in the Blue Mountains, west of Sydney; North Sydney; my grandmother's house in Wollstonecraft; the Biltmore Hotel on Bondi Beach; south of France; Lisbon, Portugal and the Gold Coast in Queensland.

Most of the sound is recorded sync with the images.

YES IT IS (4 Mins/1985)

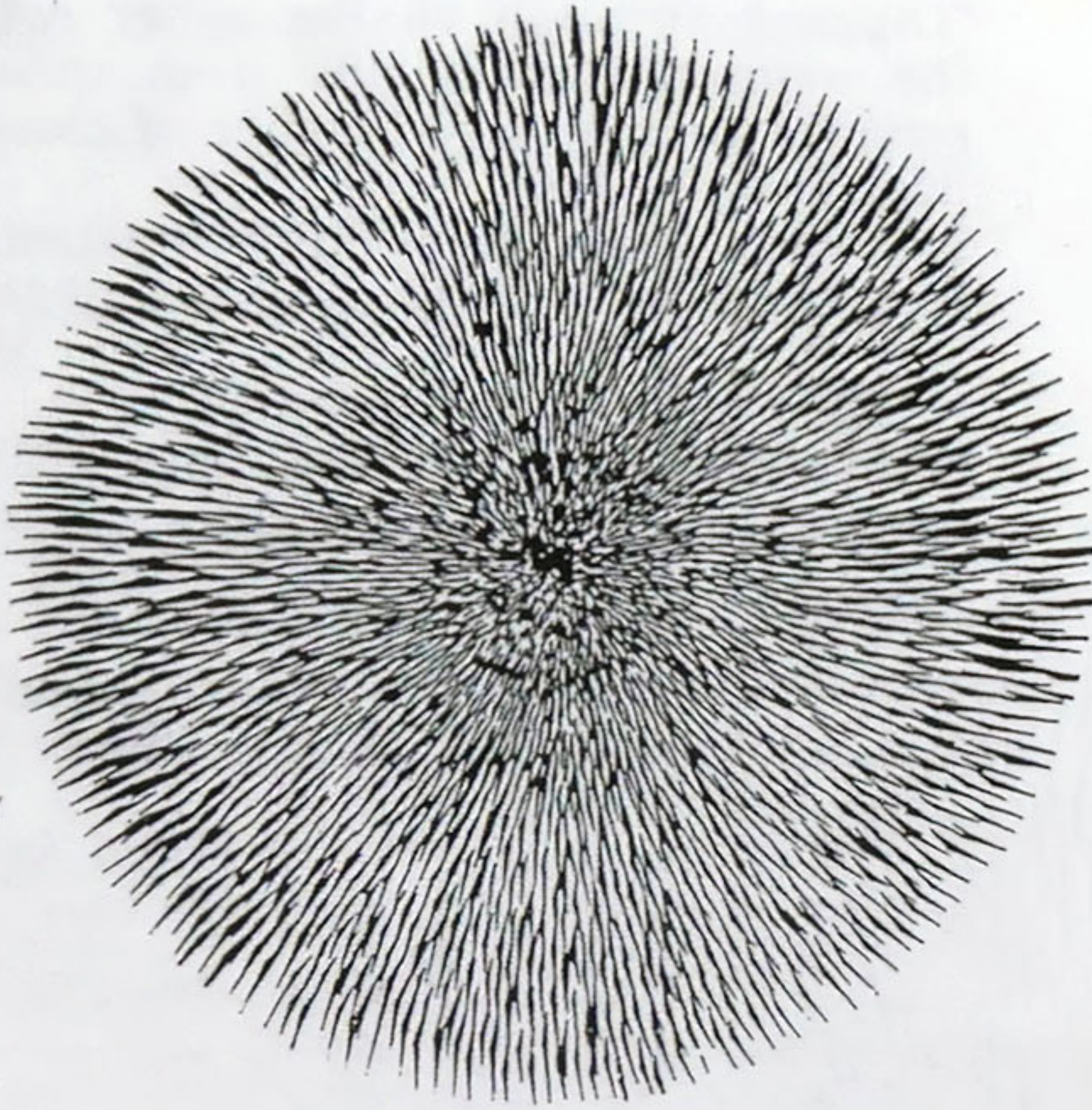
This film charts the distance—that separates friends, from one side of the world to the other. Made for two close friends, one living in London and the other from Auckland, living in Sydney. The soundtrack is a very early Beatles song, Yes it is, slowed down to 33rpm, giving it the haunting quality of memory and ole photographs.

SAVING DAYLIGHT (7 mins/1984)

Made over about twelve months during a period in my life when my family dissolved around me. I came face to face with patriarchy and gained an inkling of my own power and sexuality. Much of the imagery is derived from my own dreamscapes. The pirouetting feet was a recurring dream I had as a child, images of anger, submission and escape, the sounds of sadness and simply breathing and the final triumph of surface for air from the depths.

Open Screenings

Sight Unseen.



Miroslav Sutej *Bombardment of the Optic Nerve* 2, 88½ in. (224 cm) diameter, 1963

"...there's something very strange and touching about humans..."

Notes on James Clayden's *Desperate Dancing* and *The Ghost Paintings*

Like being surprised by your own reflection in a window when the lamp illuminates the edge of your face, James Clayden's **Desperate Dancing**: fragments of fragments (from Philip K. Dick's "Do Androids Dream of Electric Sheep?"). Re-shot from video, snatches of performance and repeated gestures and phrases (...you're no more human than I am), electrical hum, sound of camera and machinery. Repeated gestures, movements, rehearsed scenes with Clayden directing the movement in shot, renewed by repetition, become both familiar and strange., "...silver birds...". Interiors, kitchens and the city at night from a car. Whilst waiting for Godot he rehearsal is the play. **The Ghost Paintings**, reshot images from 16mm and video. Slaughterhouse meat carving, grain, snatches of reshot bush landscape. Mutated noir shadow, metallic water, solarised faces, blood red: a colour of detail against muted blues and greens. Telephones, guns, Clayden in a raincoat dons classic gangster stance, in deadly earnest. An angel fish. Collaged tableaux of exhibits/clues. An interrogation, electrodes to the temples and tape over mouth. Rewound high contrast video, landscapes. Like being surprised by your own reflection in a window when the lamp illuminates the edge of your face, both strange and familiar. Elliptical. You talk about your narrative, then start here. *Gothic* just doesn't do it justice.

...Steven Ball

I'm addicted to open screenings, I didn't really know this until I missed one. Due to domestic situations beyond my wife's control, I didn't get my open screening 'hit' this month, and since it's the only place in the world that sells the stuff, (15 bucks for 11 'hits') I'm doing it hard!!!

As an experienced film 'junkie' I've often gone to dangerous extremes to get my hit of *celluloidus extremitus*, but you slow down at my age to 2 or 3 a day. But missing out on the biggest freebie of the month in Melbourne set my cold-turkey to boiling, and to me asking the question, Why has Melbourne this unique film culture of Super-Eighters, that survive like mammoths in the frozen Russian tundra? The short answer is OPEN SCREENINGS.

Distribution is really the biggest problem facing anyone who manufactures anything, whether a directors chair or a Super 8 dream. The problem remains, where to flog it, and for how much?

Well if it's Super 8, you flog it here in Melbourne, and you flog it for zilch, and if it goes on long enough (nearly ten years now!) you create an institution. It's really as simple as that, or to put it another way, it's really as simple as Super 8 itself.

Jim Bridges.

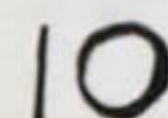
viva SUPER 8

film festival

Entries now open for the viva super 8 film festival, which is run by the LONDON FILM-MAKERS CO-OP

WORK MAY BE SUBMITTED ON SUPER 8, 16mm, VHS, LO-Band U-Matic but all work must be originated on SUPER 8.

FURTHER DETAILS & ENTRY FORMS FROM **Melbourne Super 8 Film Group.**



DEADLINE NOVEMBER 1ST 1994

found.

Discarded film reviewer's notes left on the floor of the Erwin Rado Theatrette.

see below...

- Why Super 8????
- Who comes to these screenings????
- Why do we worship at the shrine of light????
- We all sit ion the audience "processing" the films one way or another.
- Filmmakers; like going on the "grand tour" showing off their knowledge. Some use the exercise to cut through the fabric of society or explore the act of seeing.
- ♪ What's film got to do, got to do with it? Who needs a film when a video can be spoken? ♪
- Has it got a happy ending? That is, our ending!
- How do you take a fixed naivety filter off a camera?
- When we write about other people's films, surely we write about ourselves.
- How about a licorice allsorts cinema.
- Like grain through a projector, so too are the viewings of our lives.

Source Unknown...

2 Reviews of Tidal Drift.

Wilson's Prom. is my favorite dandruff-free zone in the world. On a clear day you can see Tassie. (from Mt. Oberon) And Squeaky Beach still squeaks to me, even after all these years.

Steve Ball rang up the accidental tourist bureau and talked to a woman about disappearing planes and UFOs on the soundtrack. Years later he's down there on the beach filming those short tidal waves (at thirty-eight degrees) at Tidal River.

Compared to other soundtracks, I found this one light in comparison, but somehow.... where the Tidal River meets the sea, two types of water, short and long waves intersect... waving.... Ahhh, the BASTARD has sucked me in again.

Seymour Less.

News from Overseas...

by Ian Poppins.

For Melbourne Super 8 Film Group members interested in processing Super 8, comes news of the DORAN Super 8 Developing Tank, which offers you the facility for quick and easy processing of Super 8 film. The tank will also allow you to process, Standard 8, 16mm or 35 mm motion picture film. It only uses about 32oz of solution when processing Super 8.

Reversal films, color and b/w positive (Using the correct chemicals) are all able to be processed. The cost of the tank is UK £129.95 plus p/h. Chemical kit for processing Kodak plus X (40 asa) and Kodak Tri-X (200 asa) B/W FILM STOCK, COSTS £12.80 PPH. The kit should be able to process 6 complete 50' rolls of Super 8 film. The kit is available from:

The Widescreen Centre
48 Dorset Street
London W1H 3FH
U.K.
Ph. (071) 935 2580
fax (071) 486 1272

I have received several phone calls from group members asking where they can obtain supplies of Main and Balance stripe adhesive for their striper machines. The address is:

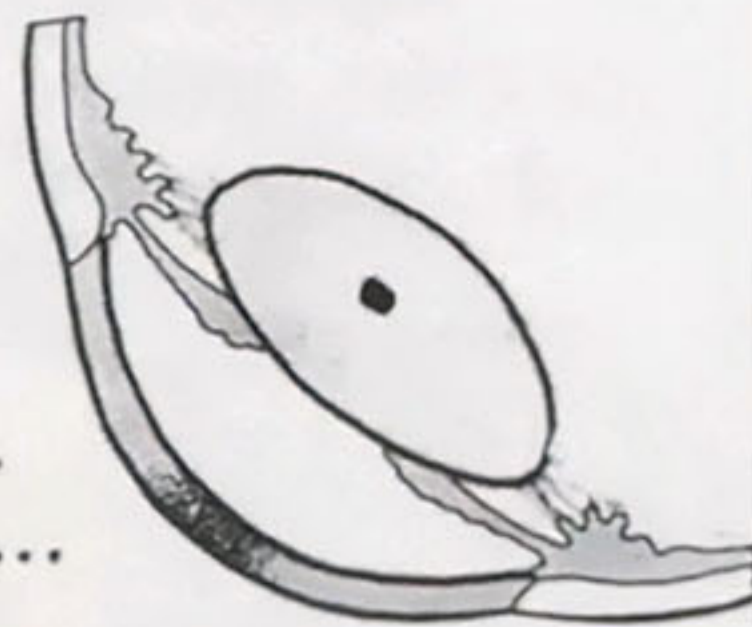
Cresta Electronics Ltd.
52 Watling Street
Radlett Herts.
U.K. WD7 7NN
Ph. (0923) 855 342

The group members have indicated that they will be willing to do striping for our members when they get their supplies. They will let us all know when they are ready, through the newsletter.

News also comes that Double-Run Super 8 is now available. Initially, this is b/w film supplied on 100' spools (when split, 200'). The film and processing is available from The Widescreen Centre (see above).

Title Drift (sic!)
 Wilson's Prominatory...
 Tension in soundtrack...
 Waves... Waves... Waves...
 Grainy water...
 Sampler music dissolves on semi-dry beaches...dissolves at thirty-eight degrees...
 Is the water rusty??

JB.



Last Open Screening:

Very successful. James Claydon films recieved good reaction for his 7:30 presentation. PS noted TP's lack of focussing on some films. Perhaps projector needs servicing as it slips out of focus. Attendance 51.

Films shown:

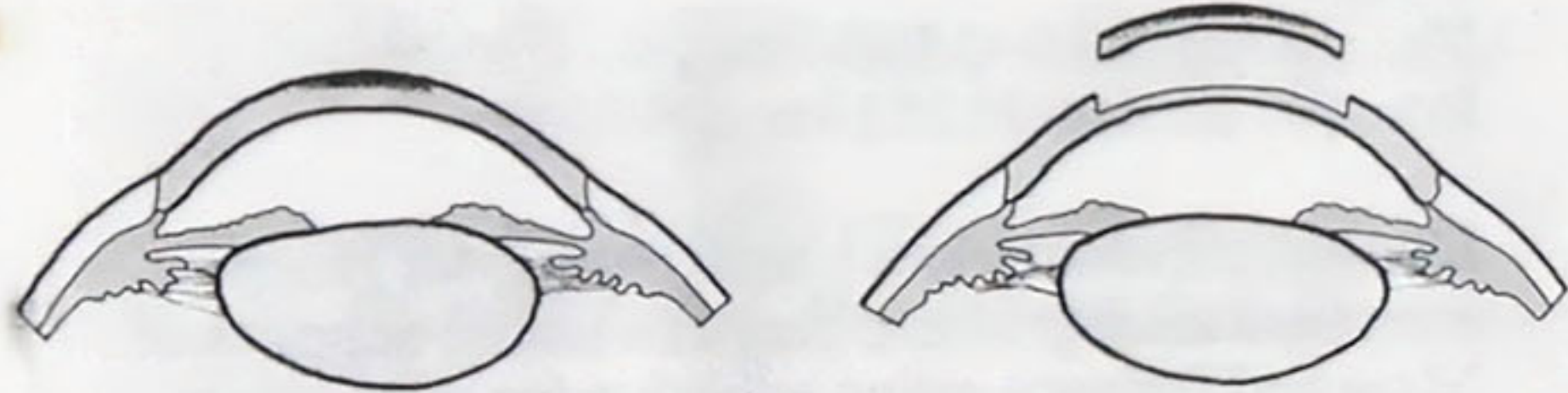
7:30 - Films by James Claydon

- Desperate Dancing 20 mins
- The Ghost Paintings 20 mins

Open Screening

- However, the Autodidact Steven Ball (17 mins)
- Blossum Tony Woods (3 mins)
- Visual Poem no's 8-15 Pete Spence (16 mins)
- E Jennifer Leggett (10 mins)
- Battles Perry Alexander & Atlantis Jack (2.5mins)
- Coffee Connection Aris Gounaris (3 mins)
- Masquerade Lucian Chaffey (12 mins)
- Untitled Lucian Chaffey (5.5 mins)

"SORRY RODNEY, RAN OUT OF SPACE!"
 "PLEASE DONT ADJUST THIS NEWSLETTER!
 THE FAULT IS IN YOUR EYE!"



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Contact Number: 03 417 3402

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Super Eight

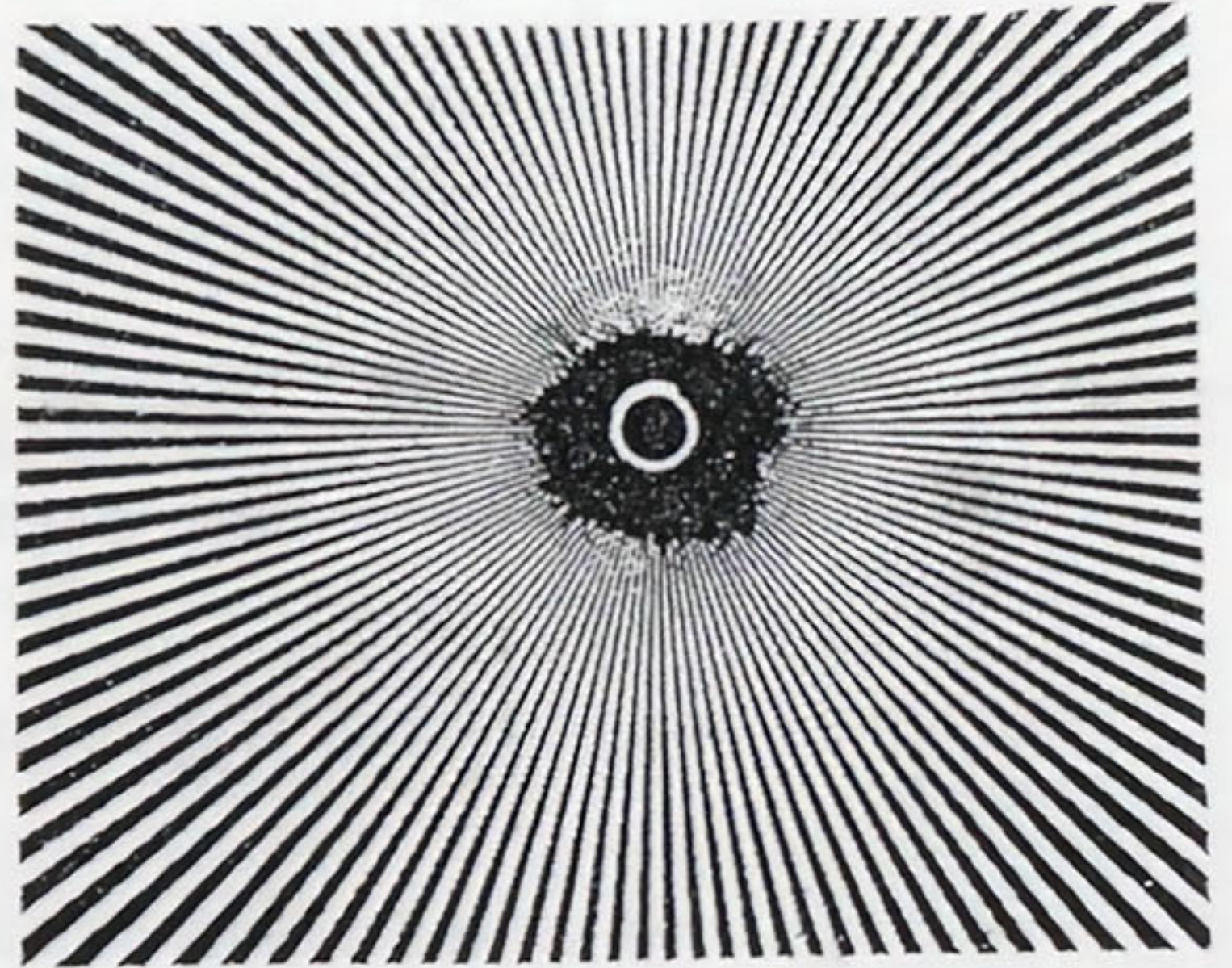
If undeliverable return to:

Melbourne Super 8 Film Group
 PO Box 2033
 Fitzroy MDC
 Victoria 3065

Chris Windmill
 6/158 Chapel Street
 BALACLAVA 3183

NEXT OPEN SCREENING
TUESDAY 11th OCTOBER
ERWIN RADO THEATRE
211 Johnston Street
Fitzroy

At 7.30pm:
Films by Virginia Hilyard
followed by an Open
Screening
BYO Super 8 films, all shown



The Melbourne Super 8 Film Group is funded by the AUSTRALIAN FILM COMMISSION.



SURFACE
MAIL

POSTAGE
PAID

