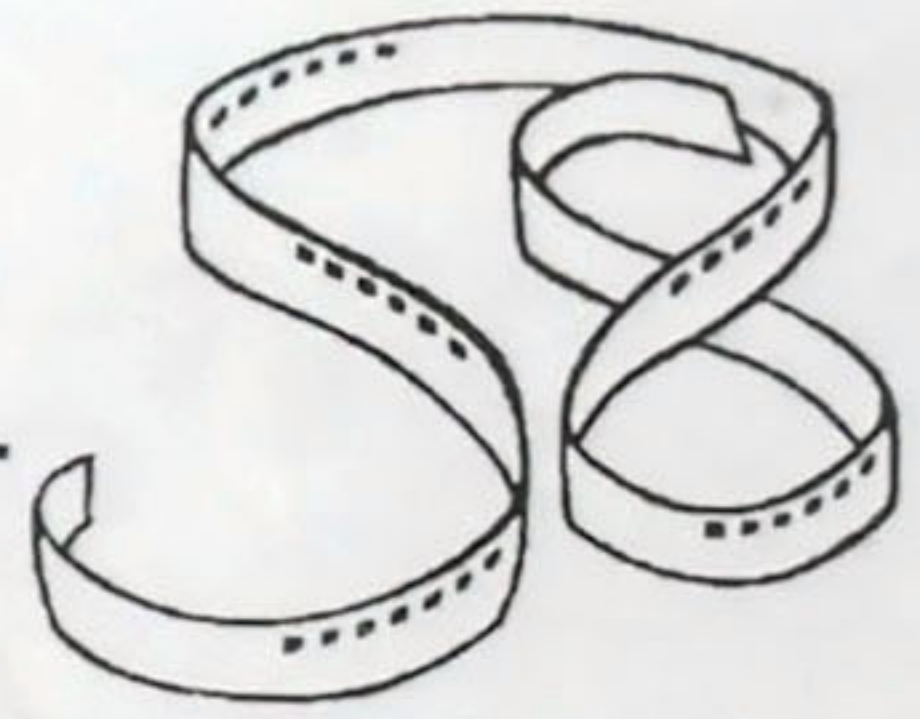
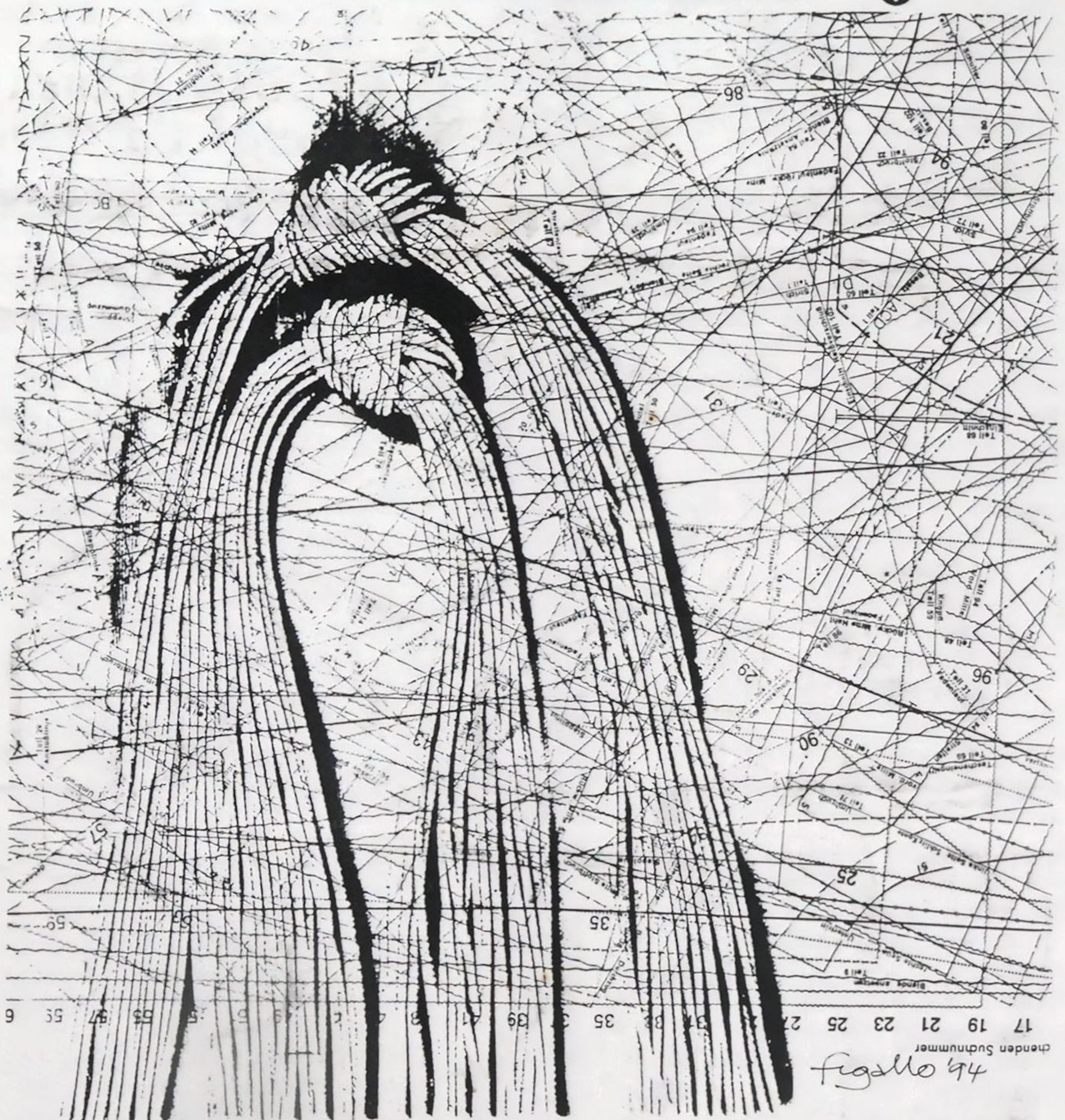


Super Eight

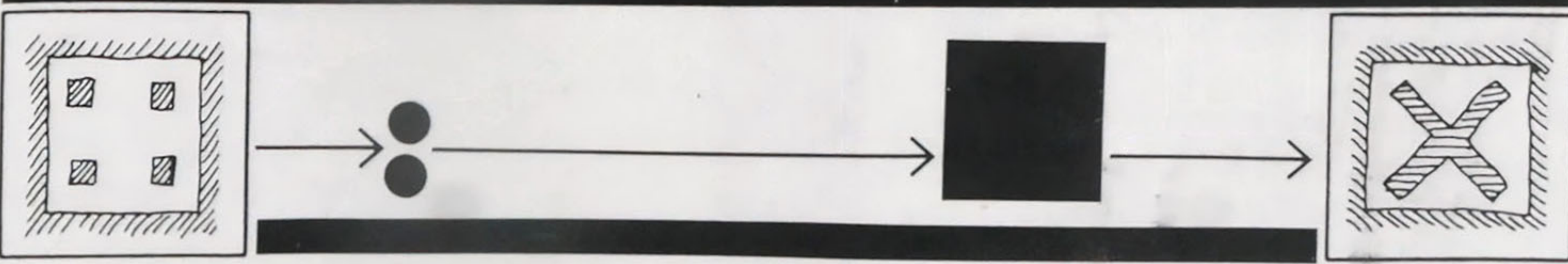


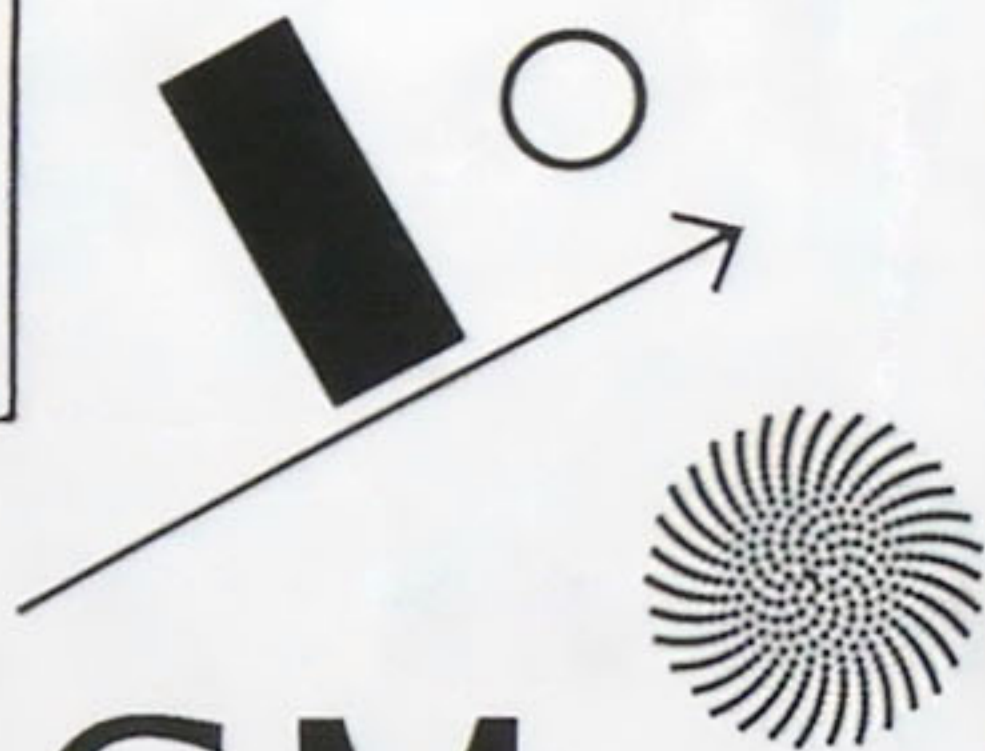
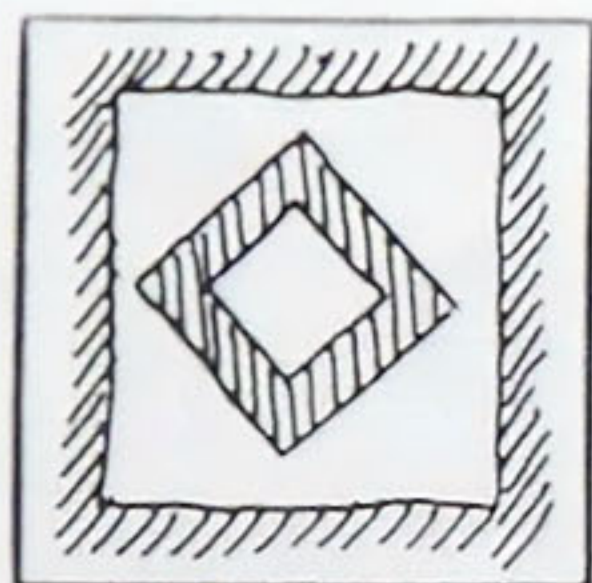
Newsletter of the Melbourne Super 8 Film Group Inc.

Issue 98 December 1994



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AGM

NOTICE TO ALL MEMBERS

The 7:30 timeslot of the December Open Screening, on TUESDAY 13th DECEMBER 1994 will be for the purpose of the Annual General Meeting of the Melbourne Super 8 Film Group, and urges all members to attend. The meeting will include finance and activity reports, as well as appointments to the committee.

Nominations are open for positions on the Committee, and nominations should be directed to:

Tim Patterson,
Administrator,
Melbourne Super 8 Film Group
P.O. Box 2033
Fitzroy MDC, Vic 3065

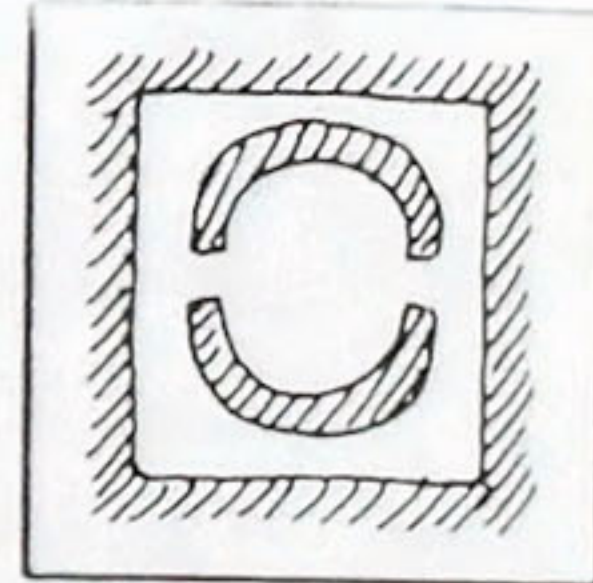
to be received no later than
Friday 9th December 1994.

Following the Annual General Meeting at 8:15, will be the regular Open Screening time, with drinks and refreshments afterward, to round off the year.

Members are reminded that there will be no January Newsletter or Open Screening, and that the Office will be closed from:

Thursday 22nd December - Thursday 4th January 1995.
(re-opening Friday 5th January 1995)

We hope all members have Happy Christmas, and look forward to a creative 1995!



Melbourne Super 8 Film Group Newsletter 100th Issue Special Edition.

The March 1995 Issue of the Melbourne Super 8 Film Group's Newsletter, marks the 100th Issue, and a significant milestone in the group's history. In celebration of this we are planning a special edition to mark the occasion, with the possibility of a colour cover. So if any members have any ideas, any memorabilia on the group's history, or any other contributions, please contact the group, so we can work to make our 100th edition something special.

S.O.S.

NOTICE TO ALL MEMBERS

The group has been contacted by Rebecca McLean, who is researching a documentary on the Save Our Sons movement (S.O.S) who were active between 1965 and 1973, and she is seeking any Super 8 or 16mm home footage that is relevant, regarding the demonstrations, protest marches and candlelight vigils, as well as any footage taken by families of conscripted soldiers that may have been taken at the time. Any footage whatsoever would be of invaluable use and Rebecca asks that if any member might have any footage that you think might be appropriate, could you please contact her on:

Rebecca McLean
93 Kent Street
Richmond 3121
419 2065 or
429 2782



Pearl

Is a person's life finally evaluated by the images they leave behind? Paper, pixels, grain, colours, contrasts...

Instances in time, brief yet significant. That short-lived scent that lingers in the air, of fresh roses. Their life is short, yet their being, significant. After 2 days they peak, then one by one, their backs break, they wilt, they pass their historically minute prime... Oh sadness...

What does life have to offer but echoing memories... These roses were loved, they blossomed, they affected those who knew her, and those who did not.

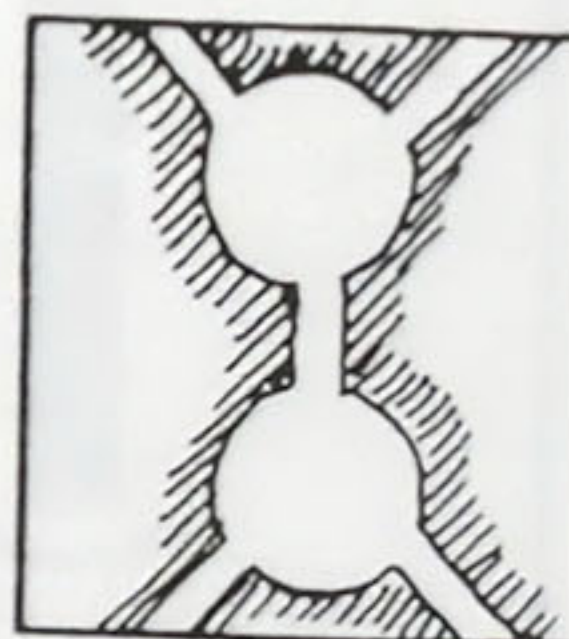
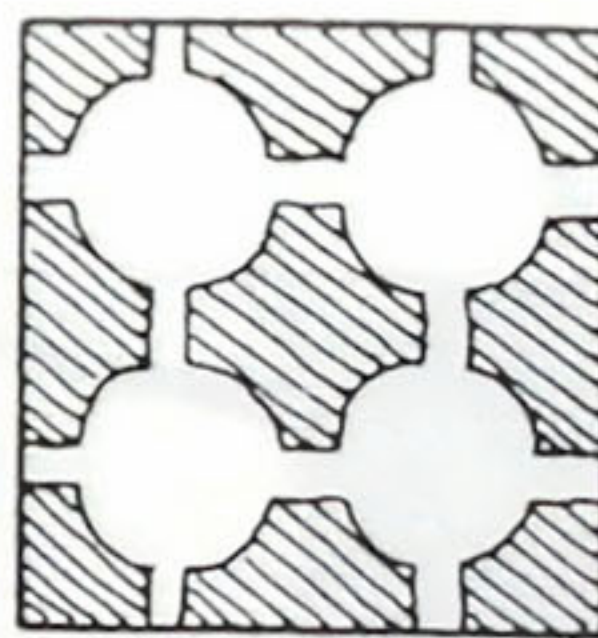
Colours fade, yet retain an inner beauty. They bow down and drop the seeds for a new generation. The buds of youth rise up, eternally grateful, reborn from the wilt.

Oh the history in those eyes; that is never lost.

That last petal, just one single petal. Who needs more? What beauty lies in age.

I recently lost my Pearl. How I wish I'd saved a petal...

Affected.



Entry Forms available from Melbourne Super 8 Film Group.

SYDNEY INTERMEDIA NETWORK MATINAZZE 1995

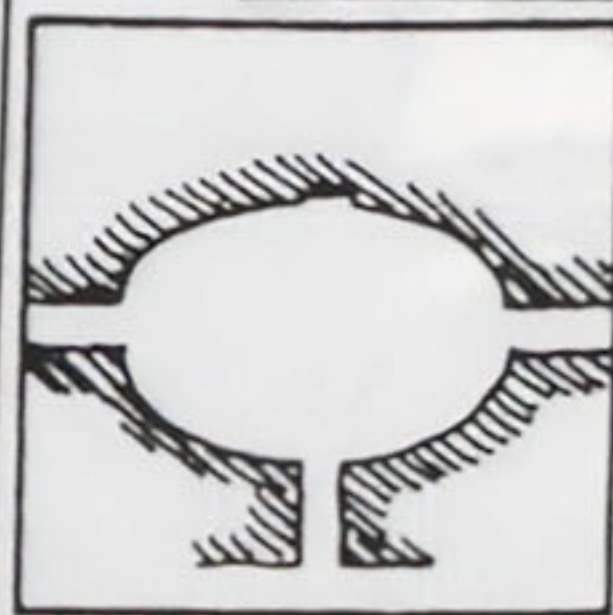
Australia's only annual national survey of film and video art will be presented by Sydney Intermedia Network at the Art Gallery of New South Wales in March 1995. Film and video makers are invited to submit recent work. Super 8, 16mm, VHS & U-matic works can be screened. There are no subject or style restrictions. Entries for preview should be submitted on VHS. Only completed work will be previewed. MATINAZZE is not a competitive exhibition. Screening fees are paid for works shown.

Entry fee: \$10, free for Sydney Intermedia Network members. (SIN membership is \$20 half year or \$30 full year.) Entries should be delivered to: First floor 168 Day Street, Sydney NSW 2000. Phone: 02 264 7225 • Fax: 02 267 8539

CALL FOR ENTRIES

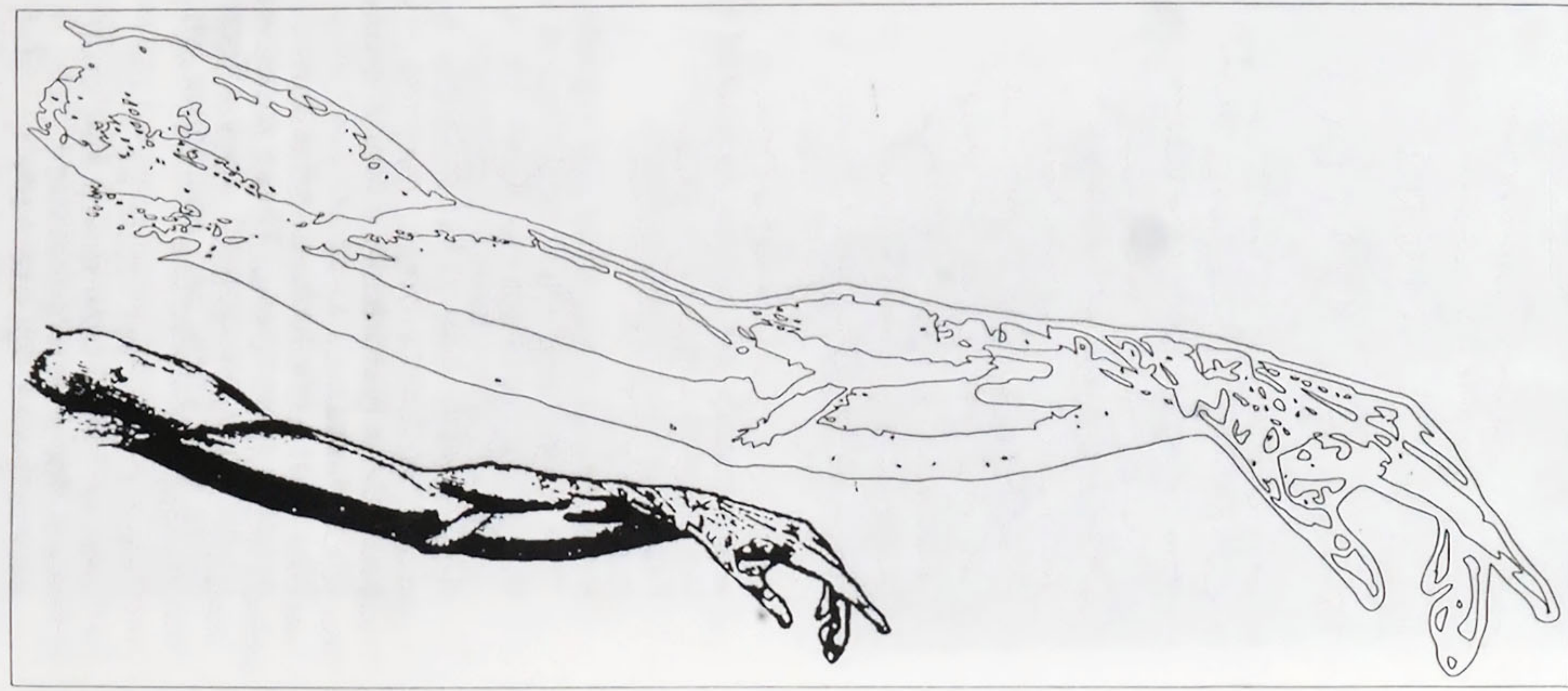
ENTRY DEADLINE: FRIDAY 23 DECEMBER 1994

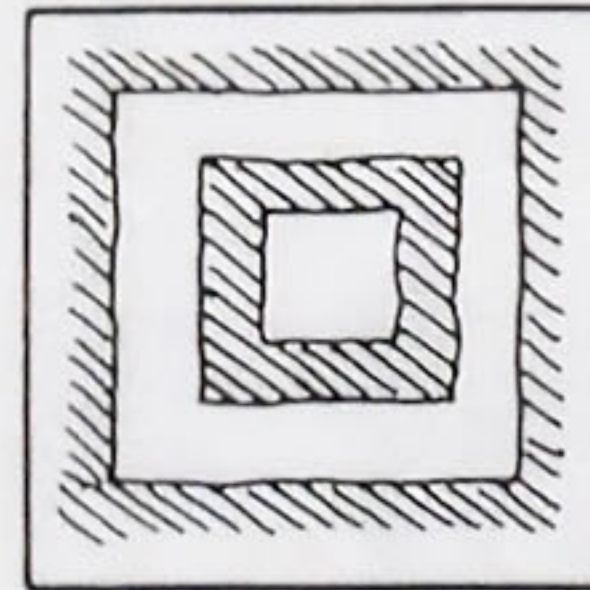
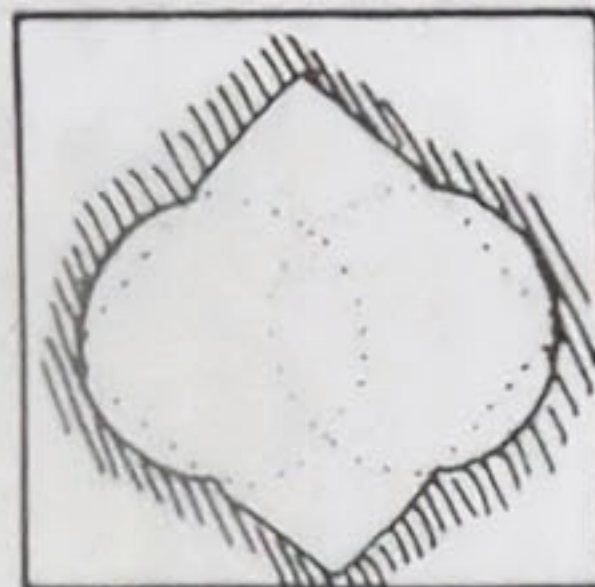
SIN receives financial assistance from the Australian Film Commission and the N.S.W. Film and Television Office.





Photograph by Moira Joseph.

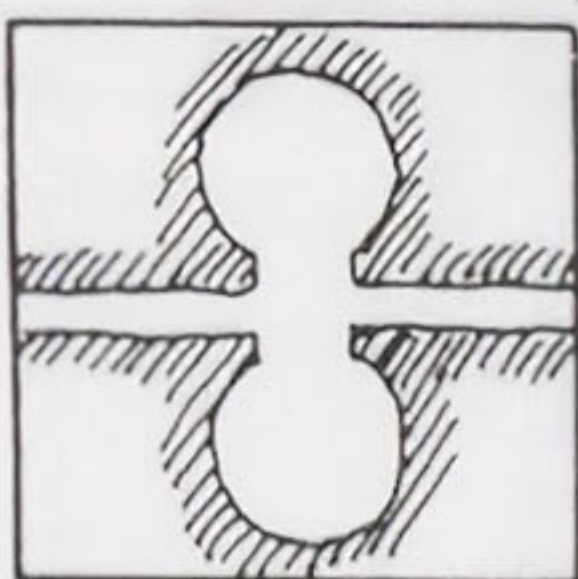
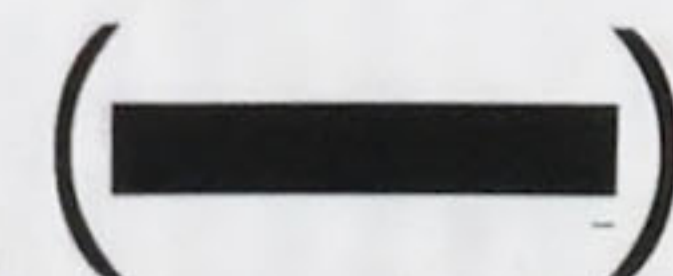
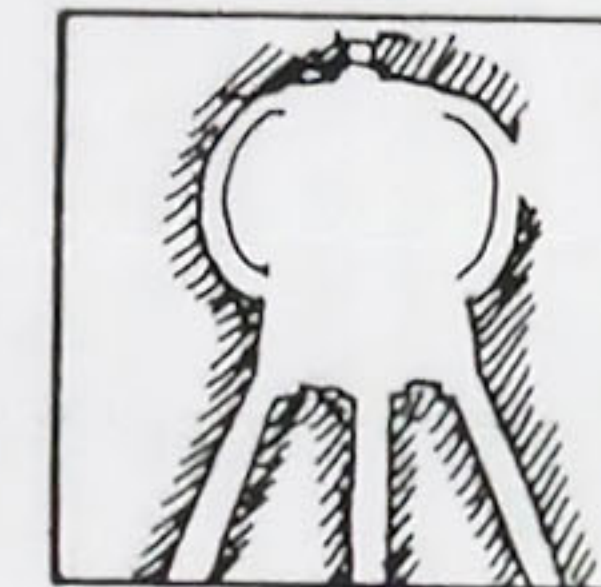




Super 8 Equipment Hire

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$5.00	\$30.00
Canon Silent Camera 1014	10x Zoom, Lap dissolve, slomo, 18 or 24 fps.	\$5.00	\$30.00
Fujica Single 8 P2 Zoom	Speciality camera for use with Fuji single 8 film.	\$2.00	\$10.00
Silent Cameras (various)	Various types. Simple, in various condition. Good for beginners.	\$2.00	\$10.00
Editor / Viewers	Various.	\$1.00	\$5.00
Wurker Splicers	Good, reliable and easy to use.	\$1.00	\$5.00
Splices to suit above	Available for purchase by members. Cheapest price in town. Only covers 1 frame either side of cut, leaves both stripes free.	\$8.50 per packet of 50.	
Miller Tripod Junlor	Fluid head.	\$2.00	\$10.00
Elmo ST-180 Projector	Sound, Twin track.	\$5.00	\$30.00
Fujica Frame Enlarger	For taking still photos from Super 8 and 16mm frames.	\$2.00	\$10.00
Sony Telecine Adaptor	For transferring film to video. Requires Projector & Video Camera. Can be used to copy film-to-film.	\$3.00	\$15.00

NOTE: Prices shown are member prices. Prices differ for non-members.



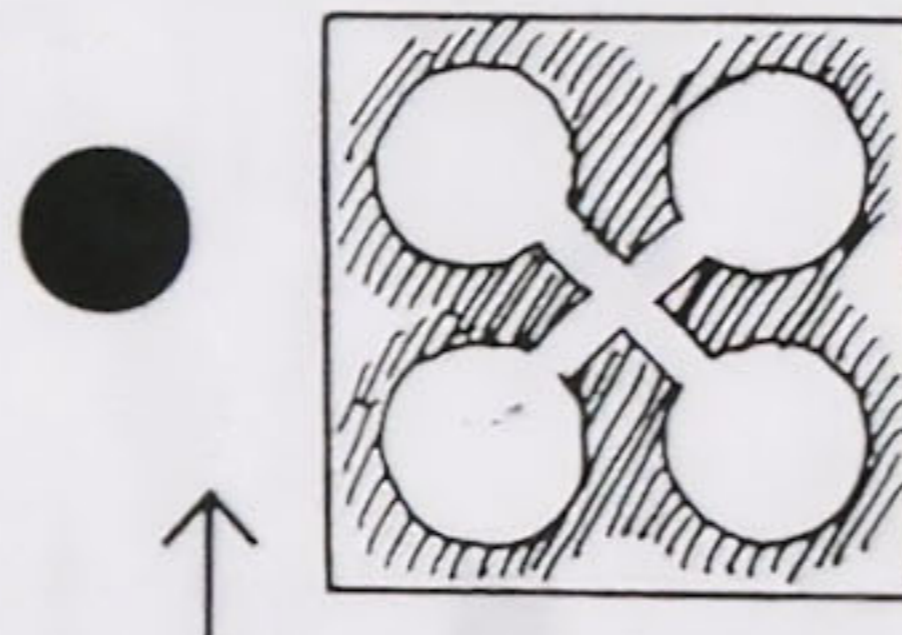
DEAR SUPER EIGHT GROUP, Rain has been lacking in this country for too long. Had it not been for a rather terse remark by Steven Ball "You haven't made a film for two years!", the film making area of my mind might have remained jammed and lacking lubrication. I've been juggling around four or five concepts and have footage commenced for all of these. However, it was the interpersonal, interactive aspect of Steven's comment that got the camera/script mechanism to flow. Even though I had shot much film relating to THE BUSH STUDIES project which Quentin Tournour proposed, had spent hours hunched over the tripod with a projector fan aggressively blowing in my face, it had been like walking in sand. Steven's bit of cheek made me snatch up an enigmatic section of dingy snow-in-the-front-garden footage and look hard at it. The little scrap contained much possibility to speak so I got going with some of my primitive kitchen based sound making equipment and after a little layering of noises the soundtrack brought the grotty snow to mean something. I called it "PAST". The process of making PAST and travelling down to the Open Screening with new work was cathartic. I could not get home soon enough to proceed further with tougher structuring of "SCRAMMY" my film made in response to Barbara Baynton's bush stories. I had been grappling unsuccessfully with the 1907 text on the writer's terms. Suddenly I had the idea of letting old Scrammy with one arm get out from underneath the published words and talk in the first person. Scrammy got stuck into telling me what was to be said...My camera broke down some time in the midst of all this but I feel that THAT is a solvable problem. Of course, family style we have our disagreements within the group. This abrasive experience is valuable. There is also (equally important) the rave line and the telephone advice exchange. I think all of this makes a great context for nurturing the violent birth of art works...VIVAI!...MAEVE WOODS.



Revisiting a mood.

it is summer
and all the oils
seem to be out
among the awful
plethoras,
the grande damsel
in digression,
and like a panic
that manages
to charter
a paddle
or tame
some error,
the dust
of an even
moment scatters
the hybrid
tusk! task?,

odd? the sky's
off limit!



OPEN LETTER TO BILL MOUSOULIS. Dear Bill, I thought the NEOPHYTE ISSUE fairly good tho the layout harked back a few years in style for this newsletter the cover i wasn't Cool about personally I'm not interested in whether its cool to watch Super 8 I hope it never lowers itself to that level! the issue came about through your and others frustration at the lack of diversity in the writing for the newsletter and I concur with you on that! hopefully some of the writers you gathered together continue to send matter-real for the newsletter, in most ways this newsletter is the Group's history although it should be noted here that for many years members of the group have also been published in Cantrills Filmnotes, the newsletter in the end is or could be more definitive of the Group, I think your Neophyte idea useful in trying to widen the writing for and about the Group, thanks! Helen Mihajlovic did well in following Julian Dahl and Jim Bridges in the important area of the interview, it was Helen's short note on the Selection Committee meeting which I enjoyed the most reminding me of the first selection committee I was on, Bill, Steven, Maeve, and others up at the theatre at Melbourne State College and our enjoyable prattle after all was done at a local cafe! ok! so I hope to see more writers among our pages as we enter our Tenth year! I'm unsure whether I will have the energy to get through another full year on the Committee but we shall see this year has been extremely difficult with family matters and lack of money problems that sap and divert one's energies, whatever happens I hope our members understand that the Group is important and should keep developing and not take an entropic nosedive. yours
pete spence.

so! the bargain
basement's selling
squares of lawn
and cannot
hear the sunlight
on flags
beat up
the terrace
like a ball
of rust
squinting at
a cornice sharper
than haste.

overly pampered!,
totally cauterized
and in a sweat
you catch
a tantrum
home, which
is neither
very wonderful
at all
glaring at
the blur

pete spence.



The usurper of the beloved annual Super-8
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ibility?) 5.

Coimbra Prison (Marcus Bergner) North, west,
south, east, up, down, left, right, forward,
back, in, out - Coimbra prison. The formalism
is one thing, the feeling in the camera quite
another. A breathless film. 8.

Traffic Lights (Peter Lane) Almost an inspired
film. Needing form? 5.

However, the Autodidact (Steven Ball) A
film worthy of being watched. However, the
autodidacts in the audience will always find
something better to do. I will be adopting an
English accent from now on: I wanna be Steven
Ball, film-maker terrorizer extraordinaire. 6.

LADYKILLER

..... LADYKILLER LADYKILLER LADYKILLER

A one-off screening of Bill Mousoulis' Ladykiller (1994, Super-8, 80 mins),
especially for those people who missed its earlier screenings and would like
to see it, or for those who want to see it again (masochists? sadists?).

Ladykiller is a low-budget feature made for only \$2,500.
It stars Rhys Muldoon as an ordinary man who also happens to be a serial
killer. The film eschews violence for a more objective, subdued approach.
It has a minimal style and an unusual structure, cradling several different
characters and sensibilities.

ERWIN RADO THEATRE, 211 Johnston St. Fitzroy.
Saturday, December 10, 3:00 p.m.
FREE ENTRY.

Enquiries: Bill Mousoulis 429 9847.

FOR SALE:

Elmo Super-8 Sound Camera 1000S. Good lens - 7-70 mm. zoom
and macro, opens to 1.8. 18 or 24 fps, but no single-frame.
Bought recently from Camera Action for \$300, I will sell for \$120.
A bargain!
Phone Bill Mousoulis on 429 9847.

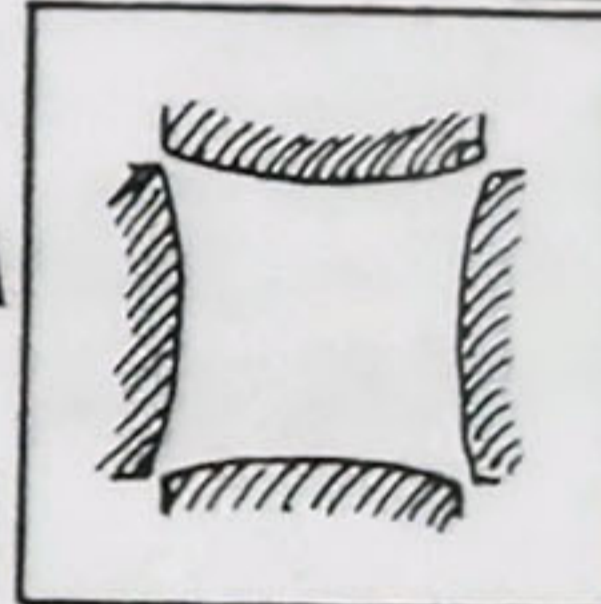
Space Case (Perry Alexander/Atlantis Newman)
Some people would say that Steven Ball's films
are too long. But aren't (some of) Perry's
too short? Therefore, a short score. 3.

E (Jennifer Leggett) e. nn. e. gg. e. tt.
E. mc¹. She. See. The light bulb splits, multi-
definitely a film-maker on E. 6.

ents) I'll have to
h the ghost of
track causing me only
e vous salve, Peter.
h - I will stay

aeve's younger
young film-maker.
life ... 6.

terribly moving film,
efully, after
nce and Moira's
the notion of with-
to use the word
of this film.
8.



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The usurper of the beloved annual Super-8 festival has now closed shop for the year. Does anyone have any thoughts on its success this year compared to the success of the festivals in by-gone years? Personally, I'm a "festival" man, but then, I'm not on the committee to vote for that.

Did anyone notice that the dreaded disease of "polite applause" (a staple of Open Screenings) infected the Kiosk screening? Curious, very curious. Still, the hoon factor was, if not high, certainly present. (Testing, 1,2,3,4,5,6,7,8,9, testing ... any brains inside that head? Testing, testing, any brains??)

Anyway, to go with the hoons for a moment, and against the applause de polite, I now present a judgmental review of the Kiosk screening. Shock, horror, I rate all the films out of 10. Shock, horror, double shock.

Before getting down in the dirt, as it were, with this task, a serious note, an acute disclaimer: I am not responsible for the following scores - they are simply my own personal opinion.

1973 Art and Craft Safari (Winifred Hilliard) Yes, Virginia, there is a genetic link to things. A Super-8 camera, picked-up, pointed, trigger-pulled. The map appears as a tease: editing is like God (it travels here, there and everywhere). Only the city shots set the period - flares! Then again, the Australian land has its own flares. 5.

The Walking Track (Arthur and Corinne Cantrill) Ah, the masters. But does complacency come with mastery? Is "prolific" a euphemism covering-up visual diarrhoea? Shit, that doesn't matter. In a word: promising young film-makers, now walking, soon flying, like their camera. 7.

Billy Skywonkie (Steven Ball) Looking for the truth behind the lie, I spot a phoney Australian accent. But let's not hold that against the Ballster. A very polished film, a very Steven Ball film. Congratulations to Quentin for the whole "Bush Studies" project. 6.

Notes on "Squeaker's Mate" (Underneath the Arches) Buck, fuck, suck. 7.

Scrammy 'And (Maeve Woods) Again, a very polished film, a very Maeve Woods film. 6.

Nigel Spits the Dummy (Renny Gosatti and Philip Jeng Kane) Purpose defeated. The depoet-icization of the everyday. Frozen food - a frozen film, under the guise of warmth. 3.

Sueño de Cafe (Bohemio Cine Collective) Citizens Gosatti and Kane take a look: humanistic humor. And dream. Tricky Vikki and her pals whip up a magic realist coffee storm. A film rejected by the "Cafe Noir" competition. A double espresso, please. 7.

Kennett Look What You Have Done To Our Schools (Tegan Mel) More genetic ties: more Moira. The formalism of spacing. (A comic-book sensibility?) 5.

Coimbra Prison (Marcus Bergner) North, west, south, east, up, down, left, right, forward, back, in, out - Coimbra prison. The formalism is one thing, the feeling in the camera quite another. A breathless film. 8.

Traffic Lights (Peter Lane) Almost an inspired film. Needing form? 5.

However, the Autodidact (Steven Ball) A film worthy of being watched. However, the autodidacts in the audience will always find something better to do. I will be adopting an English accent from now on: I wanna be Steven Ball, film-maker terrorizer extraordinaire. 6.

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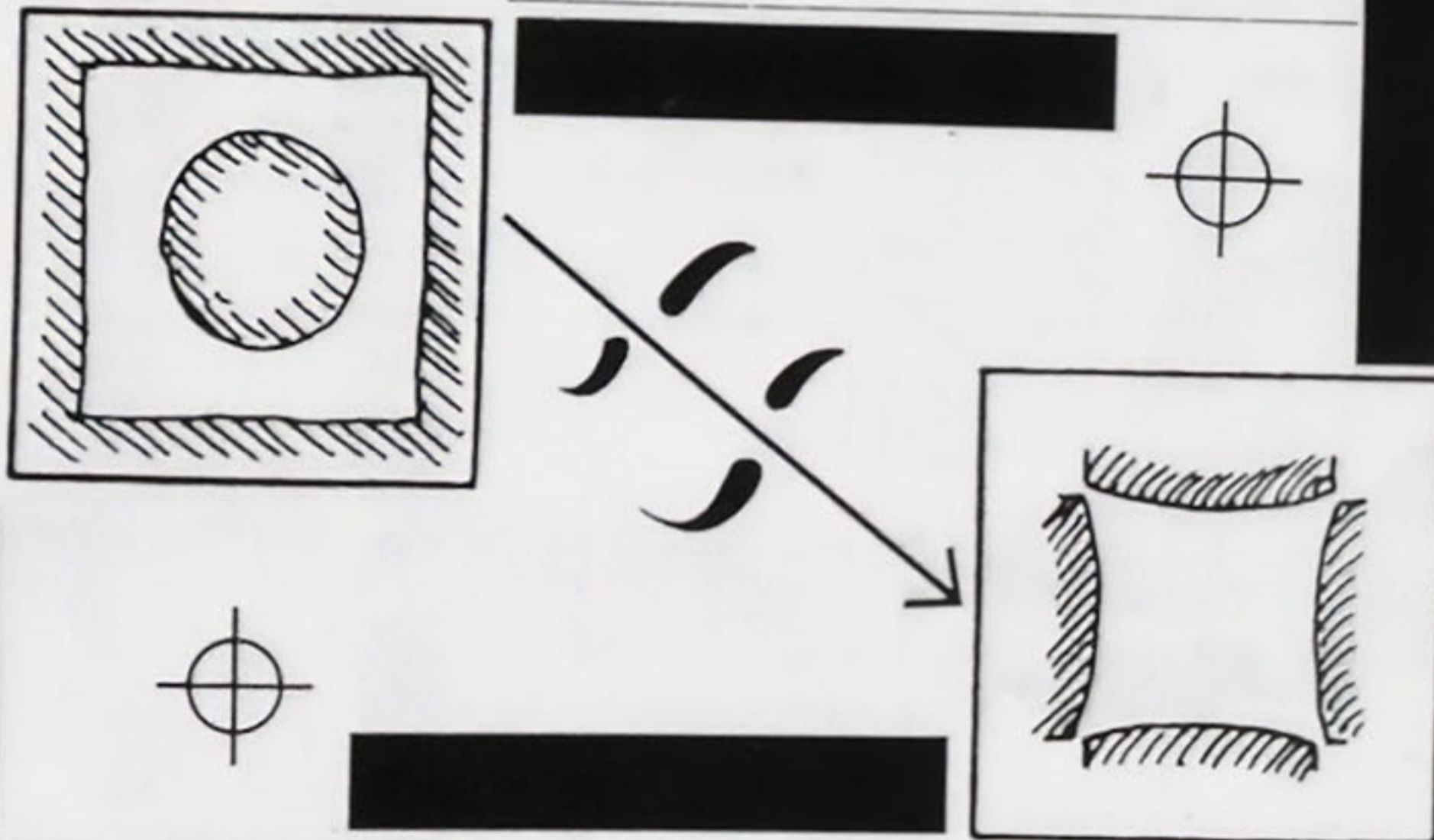
E (Jennifer Leggett) e. nn. e. gg. e. tt. E. mc². She. See. The light bulb splits, multiplies. Definitely a film-maker on E. 6.

French Vanilla (Peter Clements) I'll have to see this film again, what with the ghost of my beloved Karen on the soundtrack causing me only to hear the blasted thing. Je vous salue, Peter. Your optic youth promises much - I will stay tuned. 6.

Optiks '94 (Tony Woods) Maeve's younger brother. Another promising young film-maker. Oh, Super-8, you light up my life ... 6.

Pearl (Moira Joseph) A terribly moving film, and I choose my adjective carefully, after exposure to Pearl's countenance and Moira's unromantic formal strategy (the notion of with-ering). It would be a cliché to use the word "transcendental" in a review of this film. Shit, I just have. Oh well. 8.

BILL MOUSOULIS



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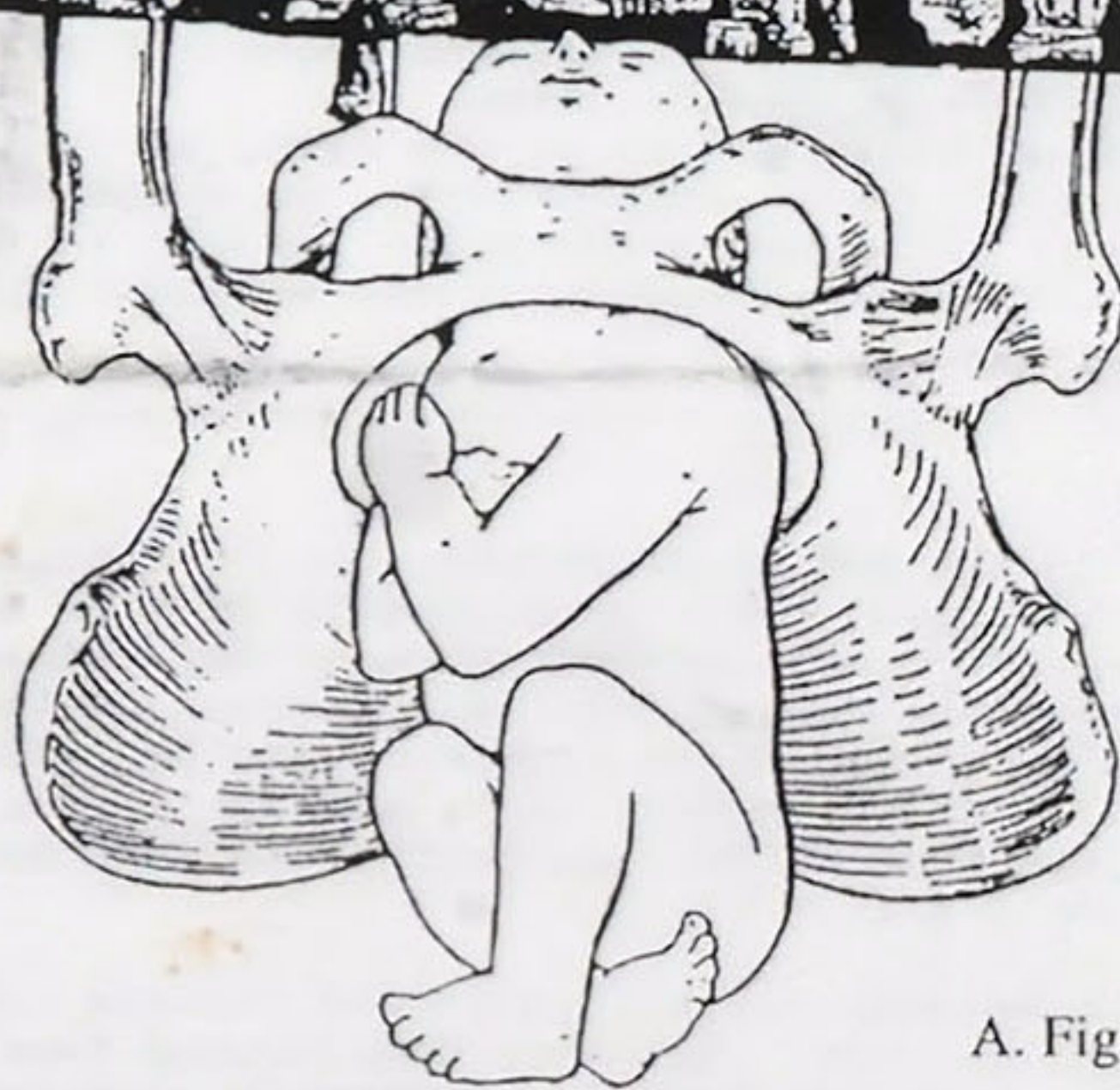
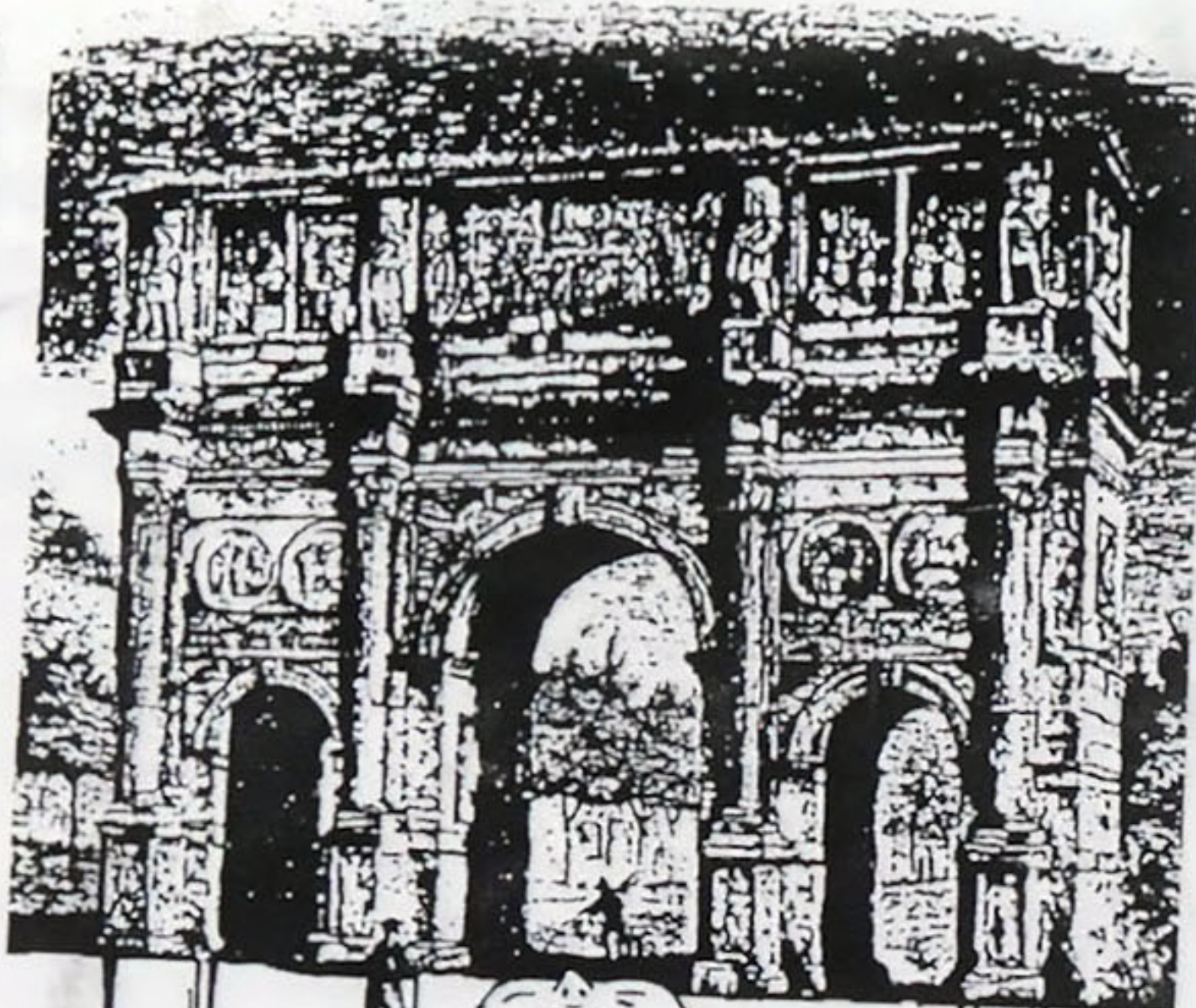
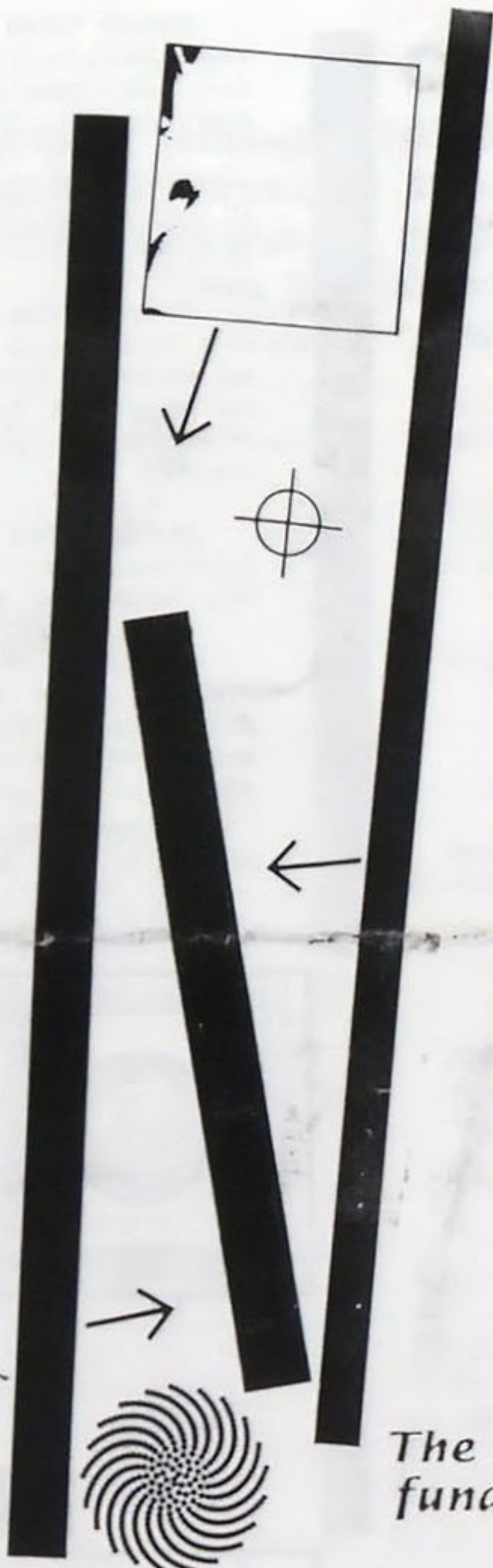
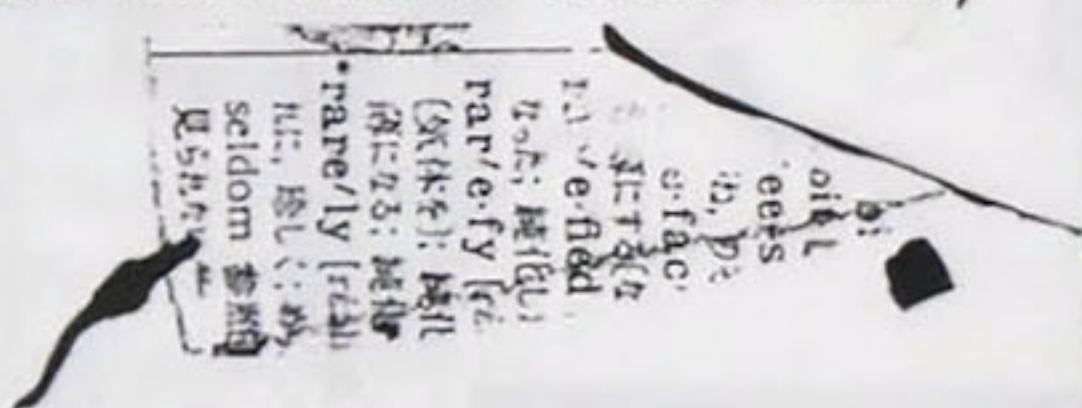
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Last Open Screening

Point Ormond Films:
Avil Coast '92 - S.Louis
M-Dot.report - Steven Ball
Vale - Bill Mousoulis
P.O. x 2 - Richard Touhy
Movie Film Alive - R.Bourke
Spacecase - Perry & Atlantis

Open Screening:
Owed to Power - I.Proebsang/
B.Brown
Samuel Beckett - T.Woods
Document 45 - B.Mousoulis
Automnales - Paul Bigou
French Vanilla - P.Clements
Unknown - Unknown

Next Open Screening
Annual General Meeting
Open Screenings,
plus Drinks and stuff after...
(see note inside under AGM)



A. Figallo 1994

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

Editorial & Layout By: **pete spence**. Cover by **A. Figallo**.

Contact Number: 03 417 3402

This newsletter is published monthly by the Melbourne Super 8 Film Group.
Contributions are welcome (deadline 4th Monday of each month).
Membership of the group \$15 (\$10 concession) annually.



AUSTRALIAN
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ISSN 1039-5288

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