The 8th Melbourne
Super 8 Film Festival

SUPER 8 kiosk

State Film Theatre
1 Macarthur Street, East Melbourne
Friday 8th to Sunday 10th September 1995

Friday 8th September, 7.30pm & 9.30pm
Saturday 9th September, 7.30pm & 9.30pm
Sunday 10th September, 4.00pm

Presented by Melbourne Super 8 Film Group Information 03 9417 3402

Funded by the Australian Film Commission

Friday 8th September 7.30pm



Nostalgia, Narcissism, Natsukashii Part 2: Japan



Kuch Nai

The End
Pete Spence (*3 minutes, 1995*)

The End titles are found footage that I had lying around waiting for some reworking! This eventuated!

Eleven Chords for Two Guitars
Barry Brown (*5 minutes, 1995*)

camera, e flat guitar + tapestock - Barry Brown
horizontal guitar - Chuan Lim

A restoration piece. All that remains from two earlier rolls of film, (**Jelly #1** + **#2** (88 & 89)), is a shoddy telecine and a few film strips. Initially I intended to refilm each roll in its entirety but became quickly sidetracked developing a series of accumulating extensions. Rearranging and reconfiguring various fragments, shuffling adjacent frames, elongating and compressing selected patterns to generate a variety of permutations. A detemporalised reconstruction.

Calling Mr. Valentino
Gary O'Keefe (*3 minutes, 1995*)

A found footage project that depicts the perils and pleasures of modern air travel.

Difficult Beauty
Steven Ball (*10 minutes, 1995*)

I have often speculated about the efficacy of the 'personal' film. How much is it insecure, egotistic self-indulgence? How much a cathartic experience for the filmmaker? How much has some kind of resonance with a viewer's experience? How much is a dramatisation of the filmmaker's own private crisis? This film may be all or none of the above, I am not keen on self- (psycho) analysis. This film draws on some inconclusive fragments of personal experience and emotions, it is born of, and immersed in the bitter difficult beauty of depression, and for that I make no apology. There are some fine performances by Jim Bridges, Quentin Turnour and Tony Woods and the music is by **Bunker** (myself and Perry Alexander). But I'm tired, so I'm going home.

Palm Lodge
Deborah Warr (*3.5 minutes, 1995*)

A short film about some women I came to know while working at an hostel for the elderly.

Nostalgia, Narcissism, Natsukashii Part 2: Japan Tim Patterson (*12 minutes, 1995*)

How much is memory and reflections on past events merely narcissistic self-gratification? The camera, a self-indulgent mirror on our past. A personal exploration of my relation with Japan, using a mixture of Super 8 footage shot during the production of my 1994 documentary ...**In Twenty Words or Less**, and new footage shot this year. This film forms part 2 of an ongoing project based on a personal reflection of 3 areas of my life so far, the others being **Part 1: Tasmania**, and **Part 3: Melbourne**. A personal, introverted collage.

Vena Cava
John Harrison (*18.5 minutes, 1995*)

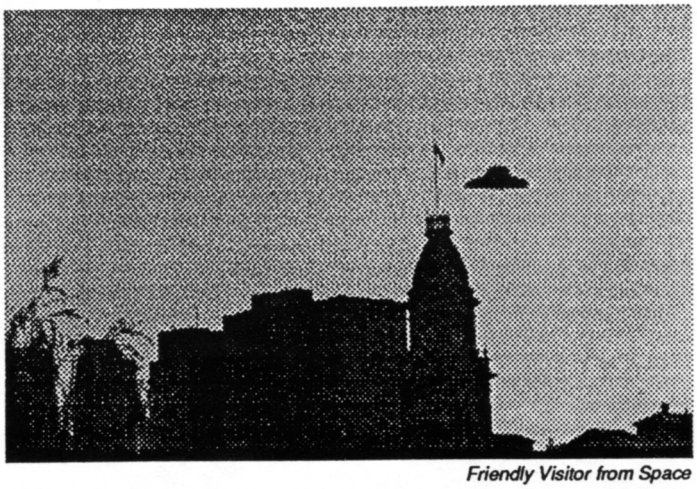
Vena Cava was made in collaboration with the Perth based dance company **Kalika Dance**. Kali, Hindu goddess of time, presides over the transformation mysteries of death. Her stomach is a void which can never be filled. Her womb gives birth to all things. Haunting and terrifying, she is the embodiment of creation, preservation and destruction.

Kuch Nai
Silt (*38 minutes, 1992, USA*)

Kuch Nai explores the space between documentary and personal film. As a three-way correspondence of letters and super 8 film sent between India and San Francisco the film is a document of three parallel and interconnected journeys. The images, shot by Christian Farrell in northern India, have been transformed through multiple superimpositions and generations into alternative landscapes of filmic memory. It is here that the film makes possible a topography of questions in and around the three narratives, in the form of taped journal entries, weaving their way between the personal and interpersonal.

Silt is a three-member, collaborative group (Keith Evans, Jeff Warrin and Christian Farrell) that has been working with super 8 film in San Francisco since 1990. Together they explore their own collaborative process, creating interpersonal documents. The super 8 material is transformed using hand processing and colouring, rephotography and exposure to environmental conditions (sun, rain, soil, etc.). across the United States, in Great Britain, Germany and the Netherlands.

Friday 8th September 9.30pm



Friendly Visitor from Space

Friendly Visitor from Space
Perry Alexander and Alex Newton (*3 minutes, 1995*)
Zsplotz esplug vnorksnov; hoot müjik boon **Bunker** (S. Ball, Perry Alexander).

Dirt
Sunny Wilding (*1 minute, 1995*)
A dirty one minute story in which a compulsive obsessive cleaner's house is overrun by dirt.

The Parcel
Kylie Washington (*3 minutes, 1995*)
Social statement on the mutation of our bodies. A girl goes to the butcher and things begin to happen.

Letter
Rohan Zerna (*4 minutes, 1995*)
The letter is hers, hers to savour. What's in it? A gust of wind steals the prize, and the chase is on. But life we don't always know what the pursuit will lead to...

Fucking Bird
Robert Kennedy (*5 minutes, 1992, Canada*)
A portrait of a friend and her pet bird with special talents.

Gouizette
Claude Bossoin (*3 minutes, 1994, France*)
With **Gouizette** you can experience the daily delight of Gouizette the dog. A film of cheap entertainment and not very interesting and not very serious, but life is too short to be boring. From **No quality Films** by **Les Films sans qualité**, the French Film Club.

Unjustified
Milan Susa (*3.5 minutes, 1994*)
The title says it all.

Biog.
Jim Bridges (*10 minutes, 1995*)
An experiment in biography. Mental montage.

Carnivorous Glass
Jennifer Leggett (*7 minutes, 1995*)
Light Theatre - Part One



Guilt

Green to Green
Peter Lane (*3 minutes, 1995*)
Green to Green is an exercise in fun filmmaking; an experiment in the use of coloured texta, painted on black and white film to create movement and a hint of rhythm that works in conjunction with the music soundtrack. It's a film that was hand-processed so creating the negative effect that generates a surreal atmosphere.

Eggbound
Melanie El Mir (*8 minutes, 1995*)
Portrayed as a developing chicken embryo, the character in this film makes ready to leave her egg home. She collects and packs her clothes, tidies up and waits for that special outside sound, that someone who will collect and transport her to her new life on the outside... soon, before she outgrows her surrounding shell.

Feathered
Maeve Woods (*2 minutes, 1995*)
Featherings flutter past fast... a very cheap thrill indeed! This short film is hand made with blade and stains onto found footage. Some home made rumbles are heard on the soundtrack. Fun for all!

Revolution
David Kusznir (*1.5 minutes, 1995*)
Reggio has breakfast with Snow.

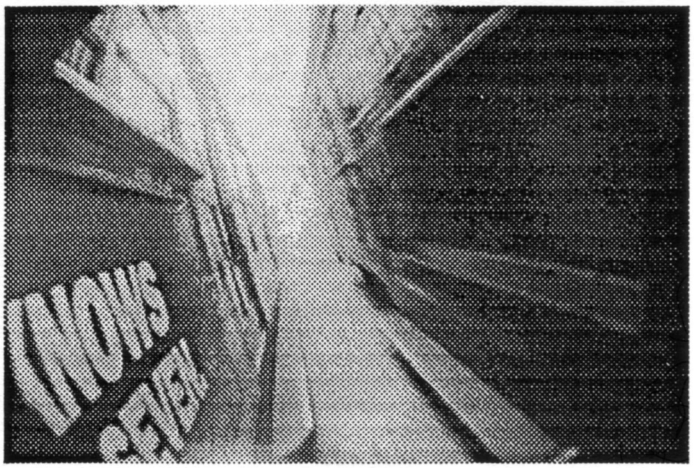
Guilt
Nicholas Nedelkopoulos (*18 minutes, 1975*)
In 1975 I assisted Michael Lee as he created his film **Mystical Rose**. Michael introduced me to montage filmmaking and pictination. **Guilt** was my response to Catholicism as I then understood it. I confess that **Guilt** contains scenes of indefensible taste. At its worst it's technically raw and its content is grossly immature. At its best it sublimely pours from one reality to another. In addition there is also archival footage of Michael Lee his North Melbourne studio.

Trance Mosaic
Nick Ostrovskis (*8 minutes, 1995*)
A rhythm is generated where a series of short shots appear and disappear in rapid sequence so that the mind blends these clusters of images together.

Saturday 9th September 7.30pm



Under the Steel Wheels



Under the Steel Wheels

News from West Virginia
Robert Kennedy (*5 minutes, 1990, Canada*)
A paranoid rant in a newsy format - blurring the lines between mainstream journalism, conspiracy theory and the yellow press.

poss (s) bathtub
Barry Brown (*6 minutes, 1995*)
Camera and tapestock - Barry Brown
Saxaphone - George Contaxis

Tumbling in a Field of Dreams!
David Kusznir (*6.5 minutes, 1994*)
Dreams. What do they mean?

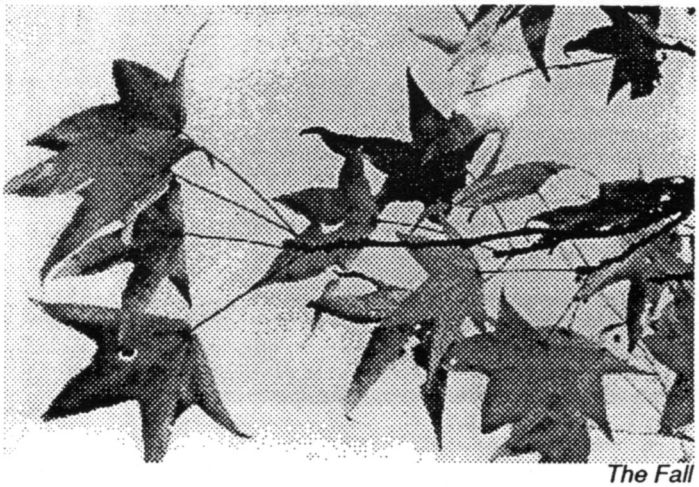
Hopetown
Gary O'Keefe (*6 minutes, 1995*)
A downbeat docufiction that looks at life on the weekend in a small Australian wheat town.

Newport Open Day
Irene Proebsting (*3.5 minutes, 1995*)
Follow the arrows on the tour of Newport Power Station's Open Day. Shiny metal, crates, numbers, pipes, grating, lights, people, sausage sizzle, whistles. Sound by **Swarfe**.

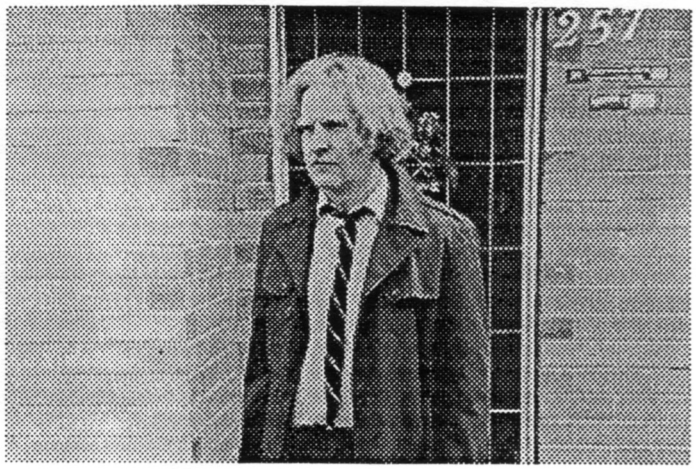
Under the Steel Wheels
Hector Hazard (*65 minutes, 1995*)
A complex study of the short term motivations and long term aspirations of Melbourne's bicycle courier elite. Ever split a tram or been run over by a 3 tonne truck?

RMIT
MEDIA ARTS
Department of Visual Communication
Undergraduate and post-graduate courses in Film, Sound, Soundtrack, Video, Computer Animation, Multi-Media
http:// www.rmit.edu.au

Saturday 9th September 9.30pm



The Fall



Furious

Frames '95
Tony Woods (*26 minutes, 1995*)
Sampled images encountered as I walk/map streets, lanes of Fitzroy, Bolex in hand. A film about seeing, in camera logic/editing and time compression.

Letters
Tony Figallo (*3.5 minutes, 1994*)
Experiment with language and communication.

RattleStack
Steven Ball (*2 minutes, 1995*)
evoke...the framed rising
RattleStack started as a semi-random 'hyperpoem' using the HyperCard application. I had shot some of this piece off the computer screen onto super 8 but was dissatisfied with the idea of transforming a random poetic construction into a specific linear reading. Some months earlier Pete Spence had given me a 50ft roll of sound striped white super 8 leader. I had held this in reserve as possibly being an interesting piece of non-filmic film material (why would anyone want to record sound onto white leader?). I have always enjoyed the image produced when leader with handwriting on it is, usually unintentionally, projected (the dancing lines of magnified ink and, of course, references to the familiar practice of writing directly onto film). And so I wrote the text of RattleStack along the length of the white leader, on both sides. I then set up the computer and ran **RattleStack**, using it as the script for a reading with a tape loop of a drum pattern providing the tempo. A recording of this became the soundtrack, dubbed onto the white leader's sound stripe. Three readings of RattleStack converge in one film producing how many others?
erase...the earlier version

To Fukuma san...
Atsushi Sakurai (*3 minutes, 1993, Japan*)
This film that has been shot on sevenfold exposure and has never been edited is a message from a distance of 600km to an experimental filmmaker Mr Fukuma. A message paying respect to him and his filmworks through the super 8 film. It's also a film like a prayer for him and his works. In the latter part there is an incomplete phrase which says, "Mr Fukuma, I...." what I am wanting to tell him I leave to the imagination of the viewer.

3 Short Passages
Heinz Boeck (*11 minutes, 1995*)
Tales of intimacy and alienation- A journey film of exploration in 3 parts: A sinister and heavy burden/ Archaeology of a broken city/ An afternoon in winter.

Quotidian
Maeve Woods (*3 minutes, 1995*)
Reclaimed footage: a room with the television on. Dick Watkins and Tony Woods read an arbitrary text arbitrarily constructed from randomly selected everyday five letter words. The voices are layered, becoming a quartet and unexpected meaning and emphasis emerge.

The Fall
Tegan Mel (*3 minutes, 1995*)
Fall, Fall, Falling into a pile of leaves in Fall.

Mad Mouse
Moira Joseph (*2 minutes, 1995*)
Hang on for your life, we're going for a ride.

Puffing Billy
Ian Poppins (*5 minutes, 1995*)
A train ride on the Puffing Billy railway in Victoria.

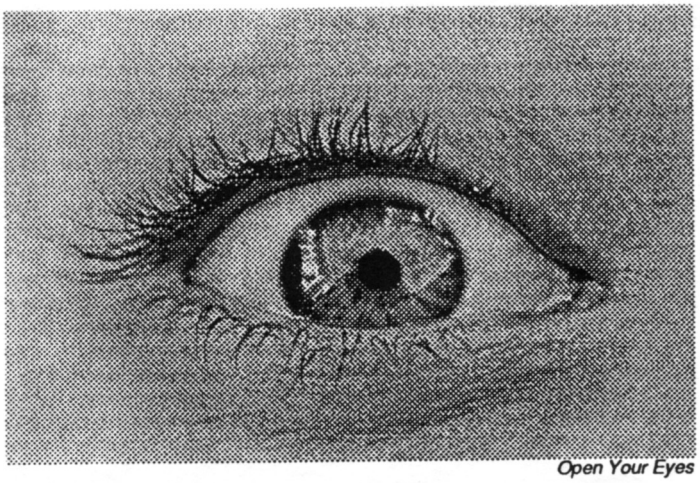
Swanston Street "Compressed"
Rodney Bourke (*5 minutes, 1994*)
A walk down Swanston Street starting with RMIT down to Art Gallery, shot in 1:2.6 ratio with cinemascope lens. Shown normal everything looks compressed.

The Artist
Helen Mihajlovic (*6 minutes, 1995*)
An artist becomes obsessed with his model.

The Drifter
Raymond Gemmell (*7 minutes, 1995*)
My intent was to experiment with the visual tension of the film noir genre. Grainy black and white footage coupled with a moody soundtrack helps to characterise the drifters state of mind.

Furious
Perry Alexander & Michael Adami (*10 minutes, 1995*)
Trash bush noir account of the bombing of The Rainbow Warrior.

Sunday 10th September 4.00pm



Open Your Eyes

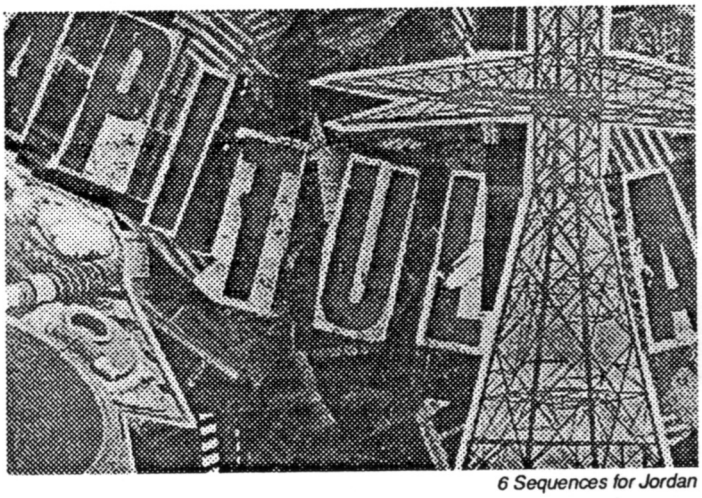


Ivor Paints

Open Your Eyes
Moira Joseph (*3 minutes, 1994*)
A man has a wild dream, or is it just an illusion?

Zooday
Max Richter (*3 minutes, 1994*)
Aboriginal buskers at Circular Quay -> ferry and zoo -> various animals and human observers at the zoo.

Garbage In, Garbage Out
Peter Lane (*1.5 minutes, 1995*)
It's about that square box in the corner of the living room with its glowing, flickering eye. It controls our lives and seems to control our minds, Its messages confuse, bewilder, enrage and mesmerise us.



6 Sequences for Jordan

6 Sequences for Jordan
Irene Proebsting (*3 minutes, 1995*)
An experimental animation using macro settings at varying distances and in different light conditions, from a series of heavily varnished photocopy collages.

Ethos
Paul Sandall (*3 minutes, 1994*)
The characteristic spirit of parallel cultures that confronts this nation today. The destructive and ordered, the creative and free. Where is the new wine? Dieing on the vine.

Ivor Paints
Arthur and Corinne Cantrill (*79 minutes, 1995*)
Ivor Paints... a documentation of Ivor Cantrill working on an oil painting - 'Green Banksias' - from its beginning in February, to its end in May, 82 days later. The film also documents Ivor's many routines and rituals which are part of his painting activity - the patterns of setting up the painting in the garden, of packing and cleaning up at 4 o'clock precisely, and his alarming preoccupation with time. (In making the film, I came to realise that Ivor actually looks at the clock in the window every few seconds!)

The film mixes standard 18fps work with single-frame filmed sequences. We had hoped that single frame filming might give an increased light exposure to the film, and we particularly used it on dull, dark days. With the 4 week wait on the film coming back from processing in USA, we were unsure about this, but it seems that single-frame does not give any extra light exposure! However, it enables us to see the painting developing more quickly in front of our eyes, and the mix of 'normal' filming and the single-frame is pleasing.

The painting was started in the heat of summer and completed in early winter. The film documents the changing light quality, the changing trajectory of the sun during this 3 month period and the changes in the garden.

Ivor likes to be alone when he paints. However, he loves being filmed and was very cooperative throughout the filming and he did not mind the presence of the camera/person at all.

The other character in the film is Nim Nims, our Calico cat.