

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.

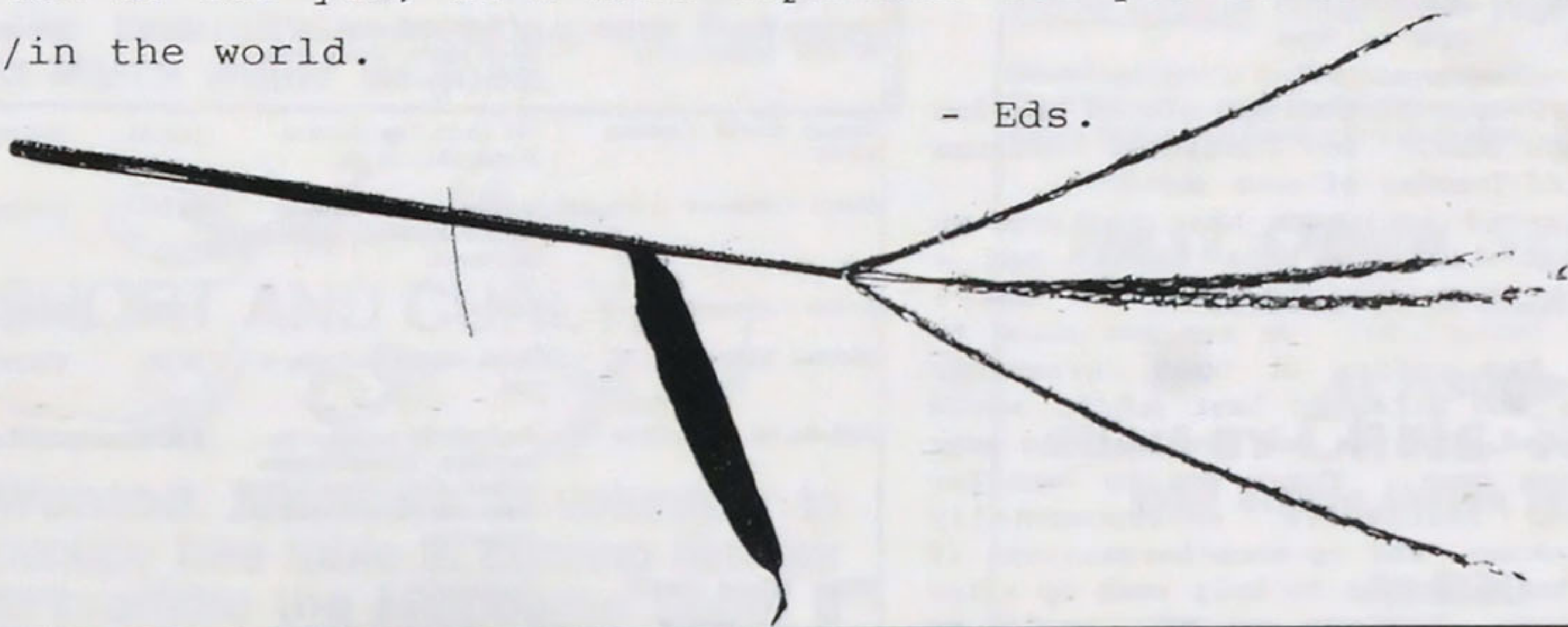


ISSUE **100** MARCH 1995

WELCOME

to this special 100th issue of **Super Eight**, the official newsletter-cum-magazine of the Melbourne Super-8 Film Group. The Super-8 Group is devoted to supporting and encouraging independent film-makers in Melbourne (and interstate and overseas, to a limited extent) who work on the gauge of Super 8. It does this by organizing and publicizing screenings of films, by having a resource pool of equipment and services available to members, and by publishing this newsletter, which contains both news and articles of film criticism (and interviews, etc.). We are pleased to present this 100th issue of **Super Eight**, complete with color cover, featuring both pieces which "look back" on the newsletter and the group, and pieces which are "current" in their concerns. We hope you enjoy this issue and that you (or someone you know) will contribute to its pages in the future - the newsletter has an open policy, where all contributions are accepted and printed (barring slanderous personal attacks). And so, happy reading, happy film-making and film-watching, and good vibes. And remember, it is not important what the world can do for you, it's more important for you to discover what you can do for/in the world.

- Eds.



The Newsletter of **The Melbourne Super 8 Film Group. Issue 100. March 1995.**

ISSN 1039-5288

Layout by Bill Mousoulis, Barry Brown, Tony Woods & Tim Patterson.

Cover Design by Tony Woods & Pete Spence. Image by Tony Woods. ©1994.

ALL ADVERTISING ENQUIRIES CONTACT TIM PATTERSON on (03) 417 3402. Fax (03) 417 3804

This Newsletter is published monthly by the Melbourne Super 8 Film Group. Contributions are welcome (deadline 3rd Friday of month)

Membership of the group is \$15 (\$10 concession) annually. All enquiries should be made to:

Melbourne Super 8 Film Group, PO Box 2033, Fitzroy MDC, Victoria 3065. Ph (03) 417 3402, Fax (03) 417 3804.

**The Melbourne
Super 8 Film Group**
is funded by



AUSTRALIAN
FILM
COMMISSION

The opinions and views expressed in this publication are not necessarily those of The Melbourne Super 8 Film Group or its committee.

notes from the answering machine

(THE ADMINISTRATOR SPEAKS)

Another month, another heap of member's articles to type up (Jim Bridges, you had better learn to type pretty darn fast, 'cause that's the last 15 page article of your's I'm typing up!). And what a month it was. After one of the most successful and inspiring Open Screenings, probably in the history of the group, with a massive 13 films shown, and 3 films missing out due to lack of time. This was closer to a film festival. What have you guys been taking over the Christmas break??? Gimme some!

After a souvlaki February Newsletter (filled with meaty articles) we hit our 100th issue, colour cover and all, and it doesn't cost you lucky members an extra cent!

A few requests. The office desk that I am currently sitting behind, writing this piece, has been reclaimed by the Melbourne International Film Festival, so as from very soon, we shall be without a desk. If any members have a desk (or for that matter a filing cabinet) that they wouldn't feel too bad about parting with, could you please-please-pretty-please get in contact with me (Tim) on 417-3402. The office hours are:

Mondays 12noon - 4pm
Tuesdays 2pm - 6pm
Fridays 2pm - 6pm

Remember, Open Screenings are on the 2nd Tuesday of each month, and Committee meetings are on the third Tuesday of each month.

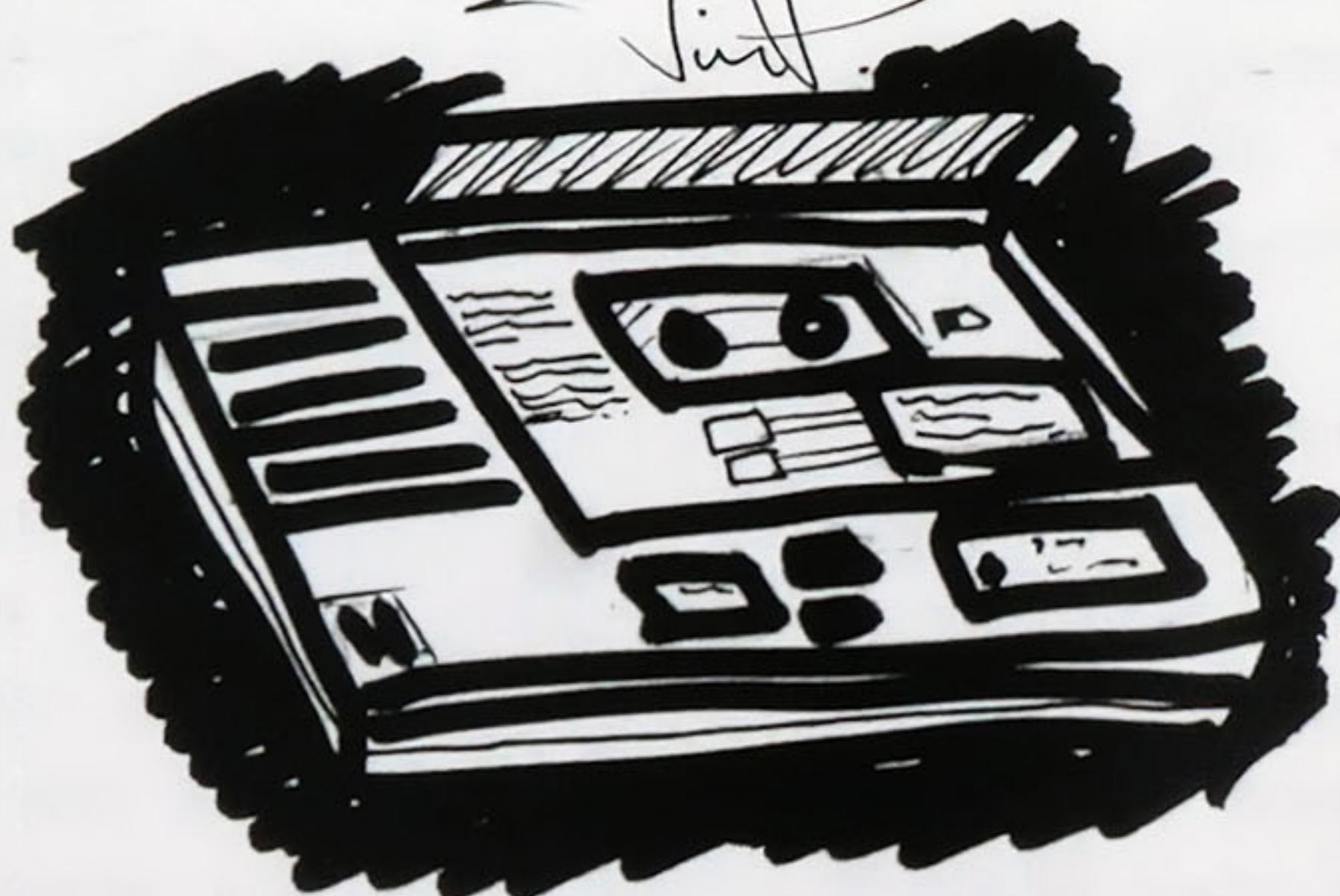
The price of equipment hire has gone up (see new price list in this issue) and a Membership fee price rise is imminent. (Don't you just hate inflation!) We are now going to 'charge' for tea coffee at Open Screenings (50c). Those who attended last month, would have also noticed, that we now have ceramic mugs instead of foam cups. Thank you to Jennifer Leach for her initiative, environmentally conscious thinking, and op-shop-bargaining. If anyone wants to volunteer to help wash up after Open Screenings, believe me, it would be welcome!!!

The group's Constitution, (The Articles of Association) are under review, and the new articles are on display at the Group's office (207 Johnston Street, Fitzroy) for perusal of the members. Basically very little has changed, we've just straightened out a few of the details to avoid confusion. It will be put to a vote by the membership at the April Open Screening at 7pm. Any further enquires, again, contact me.

At the last Committee meeting on Feb. 21st, we welcomed Barry Brown and Corinne Cantrill, as our two new committee members as voted by you. Welcome aboard!

Advertising in the newsletter has begun a new push, to lessen the financial burden on members, and hopefully help us save for the new projector. If anyone knows someone who wants to sell a good projector (for example, the ELMO ST1200 or GS1200) please contact the group.

That's about all from me. If you need to know anything else, phone me during office hours of... LEAVE A MESSAGE ON THE ANSWERING MACHINE.



Super 8 Equipment Hire 1995

Please note price changes to our equipment price list, effective March 1st 1995.

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera 1 XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$10.00	\$40.00
Sankyo Sound Camera 2 XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$10.00	\$40.00
Canon Silent Camera 1014	10x Zoom, Lap dissolve, slomo, 18 or 24 fps.	\$10.00	\$40.00
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.	\$2.00	\$10.00
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.	\$10.00 per packet of 50.	
Miller Tripod Junior	Fluid head.	\$2.00	\$10.00
Elmo ST-180 Projector	Sound, Twin track.	\$10.00	\$40.00
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 and corporations/businesses.

Notice of (another) Special General Meeting.

Notice is hereby given of a special general meeting of the Melbourne Super 8 Film Group Inc. The meeting will be held on Tuesday 11th April 1995 at 7.00pm at the Erwin Rado Theatre. (30 mins before screening)

The purpose of the meeting will be to alter the Rules/Articles of Association of the group. The alterations have been made to clarify a number of procedures relating to the running of the group. The whole thing is a bit formal, but a legal necessity. The main issue that is likely to concern most members is the proposal to raise membership annual subscription to \$20/\$15 (concession). Unfortunately if we are to continue we must find ways of raising extra money.

Any member wishing to examine the changes to the articles before the meeting is welcome to a copy which will be available from the office. It is a rather long and wordy document and if there are any comments or queries about it, it would be helpful if these could be raised with the committee with plenty of notice before the special general meeting: by or at the committee meeting on Tuesday 21st March would be good.



Wanted: Members to volunteer to occupy free table at coming film fair to promote the Melbourne Super 8 Film Group. Sunday 9th April. Table has been donated for Group's use.
Contact Tim at the Group Office.

Wanted: Offcuts of developed film, unwanted footage, etc. for use in an a film. Contact Phillip on 484-1705

Wanted: Desk and filing cabinet for the Group's office. Contact Tim at the Group on 417 3402

Last Open Screening

Tuesday 14th February 1995

At 7:30

Films by Chris Windmill:

Mr Benevolent
Heresies Ancient and Modern
O Elusive Sparrow
The New Shoes are the Old Shoes

At 8:30

Open Screening Films:

QUOTIDIAN - Maeve Woods (3mins)
FIELD MAGNETIC RESONANT - Steven Ball (21mins)
Windows '94 - Tony Woods (3mins20sec)
28. x. 1993 - Barry Brown (2mins)
Puffing Billy - Ian Poppins (5mins23secs)
EDGE - Pete Spence (2mins45secs)
LETTERS - Tony Figallo (3mins30secs)
AUST. - Tony Figallo (3mins30secs)
RAMAYAMA - LEGONG - A & C Cantrill (5min)
Open Your Eyes - Moira Joseph (3mins)
Nightmare - Peter Lane (4mins30secs)
Unjustified - Milan Susa (3mins)
How to Whip People - Helen Mihajlovic (3mins)
Not shown due to lack of time:
Reel 6 Head - Dirk deBruyn (20mins)
Brain Booster - Craig McGee (3mins)
Palm Lodge - Deborah Warr (3mins30secs)

Sincere apologies to the filmmakers whose films weren't able to be shown. The BYO section of the monthly Open Screenings works on a first-in-first-served basis, with a finishing time of 10:30pm.

Next Open Screening

Tuesday 14th March 1995

At 7:30pm

FILMS BY Chris Knowles

(see article inside for details)

At 8:30

Open Screening

BYO Super 8 Films!

ALL WELCOME. FREE ENTRY!!!



FEBRUARY OPEN SCREENING, "the best yet"

By Jim Bridges

For me, this was the best open screening I have attended, with new films and filmmakers surfacing. 13 films were unspooled, not counting the Chris Windmill experience, and we all deserved to pay, it was that good.

QUOTIDIAN - Maeve Woods

There is a mind behind this film, it has 2-3 voices? and has a lot of 5 letter words to get through before it's finished. - QUOTIDIUM.

The screen is mostly filled with images from "Thunderbirds" (are go!) on a TV in front of a window.

The puppets ("okay Tracy, I'll get right on it!") momentarily mouth some of the word fever of the soundtrack.

Single words like taste, meride, sorry, sixties, register, but only a few. 2 voices are shadowed by another, bleeding in and out of the other voices.

----- these words, are these, the words of our lives?

TV images on S8 tend to upset most of us, in lots of cases, it's just lazy imaging, using anything at hand. But Maeve's mind is not playing sleight of hand with TV - images, but (with her soundtrack) playing hard to get with our minds.

FIELD MAGNETIC RESONANCE

- Steven Ball

F.M.R.
SEAWATER RAINBOW
LINEAR'S TEXT
TRAPPING, GRAPHING

LEFT HANDED ENERGY
FURY OF FISTS
PAPER, SCISSORS, ROCK.

KNOWN AND UNKNOWN
NATURE OF FORCES
LINES OF POWER
"WALK A BLOCK"
CONNECT AND CIRCLE
"TURN LEFT"
UNFOCUSSED SHOTS
"TURN RIGHT"
FOCUS THE ENERGY

TORN COLOUR SHEETS
PLACED OVER GRAPH
VIBRATE MEANING
CONNECT, LINEAR
MAGNETIC ENERGIES
ARTESIAN BASINS
SURFACE

WATER HOLE,
TORN ARCHITECTURE.
SLOWED DOWN VOICES,
SWAMP

SALTBUSH
PENINSULA
FILM OSTROVSKIS
WHO PUT THE TEXT
IN TEXTURAL?

STEEPER ANGLES
RED TRUCK LANDSCAPE
"TURN LEFT, TURN RIGHT"
EDGE OF TEXTURE
WELDS PAPER LANDSCAPE
HALF SHOTS INTERCUT.
BLOOD RED HAND
2 FILMS 1 PROJECTOR
4 SPACES 3 DIMENSIONS

ELECTRONIC CICADA
NATURES DRUMROLL
WIRES THE SOUNDTRACK.
BALL WITH LOOSE ENDS
ROLLS FORWARD
BURYING THE PAST.

SOME CUT FILM
SOME CUT TIME
SOME CUT SPACE
BALL ORIGAMI'S
LEAVING
FOLDED METAPHORS
IN A FOLDED LANDSCAPE
TO UNFOLD
IN YOUR MINDS EYE.

WINDOWS - Tony Woods

As a collector of light, Tony Woods in the short Haiku of a film has stumbled on to the exact animal totem that expresses his needs, a moth!

It nervously flies, flutters, stops, but always going back to centre stage as if it's aware that Tony's camera is on it. The outdoor filter is not on, so it has the effect of softening the leaves and glass to a poetic hue. He turns the camera side on, extending the metaphor of the cracked window he is filming.

As in the Haiku form, he films something else to compare windows with. (self-portraits) and in doing so, widens (some would say the opposite) the scope of the film.

Tony is now definitely off and running, and I'm glad I lent him my Bolex.

28. x. 1993 - Barry Brown

If you squeeze Barry Brown very tightly, you'll probably get a diamond or two! But generally, he squeezes out gems, of the smallest kind.

This little rough stone pulsates with primitive rhythms, composed of glowing re-filmed video.

And unlike everybody else who films video with Super 8, it's the rollbars he's after, with their built-in visual timing structure.

The patterns give off a slight solarising effect as the TV rollbars - roll on. Blues are replaced by flesh coloured video, humanising the work.

Puffing Billy - Ian Poppins.

Ian Poppins steps back into a refilmed time with a little piece about Puffing Billy.

He tries to evade a light blue scratch that dogs his path to the camera as he introduces the film and the train.

The refilming of 8mm onto Super 8 gives it a look of instant nostalgia, the focus is fuzzy and loose at the edge.

FEBRUARY OPEN SCREENING

Cont'd...

The train in the title and end credits looks like it was filmed in Alaska in the 1880's.

His zoom tries to catch up to the train as it pulls out curvingly from the station.

Ian hangs out of the Puffing Billy further than most previous collectors of trains on film, giving us great panoramic shots.

His cut over shots break all the rules and, unlike the train, he goes right off the track, but Ian is from another generation, and he sticks to it's rules. In particular his use of soundtrack, it's enthusiastic, funny, moves with the narrative, and like Mussolini's trains, it arrives on time!

Letters - Tony Figallo

Tony Figallo's first ever film impresses. He says introducing his film, that he's not GA GA over Super 8. Not getting caught up in it's mythical qualities. "It's just another tool to work with. But I'm doing things with this toll I can't do with other tools."

"When you read, you begin with A, B, C,

When you film you begin with Letraset!!! Letraset?"

Tony films Letraset stacked on top of each other alphabetically, with a bleed through effect which makes the letters seem to shadow each other - a frozen dissolve effect.

This is a spread sheet film, unspellable words on words, rub off words, and letters, the density of letters staggers as your brain tried to find something to spell. Tony plays with the mystery of words in an epic, symphonic sense.

Empty space is never empty, spaces between letters vibrate like severed limbs, you feel they are still there. The realisation dawns on you that the letter 'e' is happy and positive. These letters have different shadows, shadows not following their original shapes. Negative space comes into it's own.

Figallo has made an incredibly complex and wonderful film out of a simple idea (probably his usual *modus operandi*) it's

complex, because he allows the viewer's mind to come forward and become a major player in the film.

Leaving it open-ended like a 3-sided room, allowing the collective consciousness to spill out over the film.

Not bad for a first effort - a flim without a soundtrack by a sound poet, I can still hear the film in my mind as I write, 2 weeks after the event.

And as usual, we have Spence to thank for his long term influence, his policy of encouraging people like Tony Figallo and Woods, Keep 'em coming guys!

Aust. - Tony Figallo

... is another simple idea. He stacks all those student plastic stencilled shapes of each state of Australia on top of each other and ever so slowly & crudely, pulls them apart. Again using the audience collective consciousness, he milks our minds, and funny things start to happen.

He de-federated us, - he informs us that Western Australia is really a dog's head. NT. is a 1/4 eaten cheese slice, and looks faintly Asian, Queensland, as usual looks like Bjeke, and Tasmania is really made out of pubic hair.

Thoughts of history, keep darting in and out between this striptease of a film, and finally the last state moves aside to show Australia (smaller than the individual states) intact, a state on its own, with it's states loosely contained by their perforated borders, ready to be ripped off, and sent away by mail. Another charming, wordless film from a sound poet.

EDGE - Pete Spence

By his standards this is a minimalist film, but by ours, it's a compressed study of the filmic surface, as he again explores the possibilities of light, movement, and texture, and succeeds in going beyond the scratching of the surface of the medium.

Like an earlier offering, *Diction*, he has one image (the word EDGE) and refilms it through that

special editor of his and the word EDGE stands like one of Steinberg's monoliths as Peter showers it with sprocket holes, punched hole, see-through scratching, layers and layers of particles (that usually float on the eye's surface). Green, yellow, brown, too many colours to evaluate, or remember.

Half moons and full moons of texture come and go, and EDGE stands it's ground under Peter's assault, like pyramids of old. He actually has frames in and out of focus in the same shot, coming and going.

Peter couldn't make a minimalist film if his life depended on it. There's too much heat in the kitchen for that to happen.

Ramayana and Legong - A & C Cantrill

The Cantrills are back in Indonesia again, and filming a dance performance at night. "Each exposure takes 2 seconds" Corrine explains, so we are in for a visual feast.

The Cantrills filming in the dark have exposure problems, but it's not our problem. The soundtrack is wonderful as usual, but it's effect is cut from the speed of the film's performance, and doesn't quite succeed in fixing itself into the film.

The film flash forwards, and radically romps along through blurred vermeeresque highlights, catching the stretched light, (like video burn through) that reflects from the brass masks, head and body pieces that Asian dancers wear. It's a Catherine Wheel film, gone off the rails and randomly exploding in our faces.

The film really pounds and polished our eyeballs. The movement of the dancers seems encased in a cellophane coloured stretched space. It ravishes the eye with it's glassy space. The movement is so fast, it seems to shred space, as the light, telescopes space, light and time together.

The end of the film is dark, with just one solitary light writing it's signature across the screen faster than a speeding Brakhage, leaving the audience stunned and visually raped.

FEBRUARY OPEN SCREEING

Cont'd...

Open Your Eyes - Moira Joseph.

Moira Joseph has always been a photographer, and finally (after Pearl) has come clean and thrown this into our ring. The film is a White Gloves Festival entry, where the theme was 'Fantale'.

But do black and white lollies taste as good as ones made not of Tri-X? Well, if you are a photographer, and you are serious, there really is no alternative.

This film starts Marcus Kellow as Moira's alter-ego, and with all those cascading chords of moody and seductive locks of hair, expressed some of Moira's anger and frustration in the break-up of a misunderstood relationship (see credits)

Moira's bedroom is a shrine of light. It's windows outshine any stained glass cathedral, it's an elevated space in her house and like all good film sets, it's the ideal place to lie in wait, to catch light. Moira traps it, slices it and imprisons it, all with the help of her venetian blinds.

She drains the colour out of objects until they shine with crystal contrast.

Glass is to light like cheese is to mice, and in this light-trap of a sleeping space, her feelings are expressed again by it's objects within, it's glassy objects reflect her light and dark filled rage.

A shadow of flowers on the wall burns into my memory like frozen shadows at Hiroshima - her anger is fixed forever on film stock.

Everything is not as it seems in cinema, as Mister Kellow's 1/2 closed bedroom eyes don't give you a clue, as he rustles off the bed in his silk dressing gown, holding the cat, that he did the soundtrack with both eyes obviously shut, and only seeing the film once.

Put those white gloves together and welcome a black & white collaboration between a composer of light and a photographer of darkness.

Nightmare - Peter Lane

Peter (goes down memory) Lane to when he was 10 and tries to capture those dreams on B & W with a little help from a texta colour.

In bed he is visited by a texta-coloured apparition that spider-legs it's way across our screen. His memory is good, as he shares his terror as a child convincingly, and all so terribly simply.

It's crude but effective (what do you expect from a watch-maker?) He drips and drains the screen with colour. The highlight being when he flicks the wiggly blob of colour off his bed.

My only criticism is with it's length. He gilds the lily a bit too much near the end, taking away from the effective use of such simple effects. His credits, as usual, are excellent.

Peter Lane! When are you going to share with us, the mysteries of mechanised time on Super 8?

UNJUSTIFIED - Milan Susa

Music dominates clouded issues through glass. A young man questions and gives his opinions "more art in a footy match than in art!" Are his opinions coloured? Who is behind in the photo? Are coloured wipes just getting round the problem of sound sync? Macintosh blues? Justified questions?

How to whip people - Helen Mihajlovic

Helen's first film, the Helen who recently whipped the Melbourne Super 8 Group up into a lather of artistic and decisionally sexual frenzy, this film doesn't parallel real life.

It's a gentle How to Whip film, with a strange combination of goodness, naivety, and whips.

You get the impression that both consenting adults (Helen and her older male friend?) want different things out of this film. Helen is tentative and hesitant, doesn't really want to be hurt - and in a time of pain-filled tension, talks about her mother. Whereas the guy

with the wild hair wants to instruct, inflict and gain some pain.

For a flagellating good catholic like myself, I must say I prefer a shower with Solvol, but in a strange and deviant sort of way, I look forward to her next Super 8 offerings, as she enters the dark and bloody waters of love, pain, and the whole damned thing.

As I said before, it was the best Open Screening I have ever attended, more like a festival really, and it comes at the beginning of the Group's 10th year. We might find it harder getting film stock, but interesting and enterprising filmmakers in Melbourne are popping up like sprocket hole in a projector.

-Jim Bridges.

AllGauge: OpenScreening



Melbourne is *full* of film & video makers, but *how often* do they get a chance to *meet* and to *show* their work??

Film & video makers are invited to the **AllGauge: OpenScreening** 16mm, Super8, VHS video & more

ALLWELCOME

7.30pm

Tuesday 28th March

Erwin Rado Theatre

211 Johnston Street, Fitzroy

for more information
phone 532 5962 or 531 8145

All Gauge Open Screening Review

Some of you may have noticed an announcement in the last newsletter re: this all gauge Open Screening. Here now is a quick review of that screening. This newsletter, of course, isn't strictly the place to be putting either the announcement or this review, but where else is there?

The screening was on Mon. Feb. 27 at the Erwin Rado Theatre. A pretty good turnout of people - a couple of dozen or so - and an even better turnout of films (almost a film per person). Films from 7:30 to 10:45, on the gauges of Super-8, 16mm., 35mm., video (VHS), and slides. In a word: amazing. For different mediums (technically, aesthetically) mean different visions and effects (i.e. philosophical/emotional effects). This Open Screening was a real treat.

And it's not surprising that this has been the first all gauge Open Screening in years (MIMA, so much to answer for). It's the 90's, after all, and we're all heading down the superhighway of life, with our PC's and CD-ROM's. Or are we? The future is always a tricky thing. It sometimes seems clearly mapped, but sometimes the clearest things don't eventuate. Because of "human nature". They said that the video boom would mean the end of cinema-going. Same thing here - who wants to be a "nutty nerd", stuck in front of a monitor? Social or non-social? Virtual or actual? Etc., etc.

Anyway, to the screening itself.

Frank's Cock (16mm., Canadian) by Mike Holboom was up first. Mike was in Australia late last year for MIMA's "Experimenta" fest. I didn't see his work then, but I believe this film won a major award at an American festival. Obviously a gifted film-maker - young and punky, but also intelligent and honest, combining both formal concerns with personal concerns in this film.

Looking Looks at Looking by Tony Woods was a slide presentation, with a soundtrack composed by Steven Ball. The clarity and pristine quality of the images seemed to suit the optical effects photographed by Tony. The same images in his Super-8 work come across as more "homey". Which is the better medium? That doesn't apply - they're different, with the results also different.

Film No.17 (Swiss) by Marcel Stüssi was a Super-8 work transferred to video. Mainly time-lapse of a Luna Park-type amusement park, mainly at night. Stüssi's visual sense is clearly well-formed and interesting, though it would be hard to figure out why that is the case. But the results are there: a compelling film to watch.

Edge by Pete Spence, Super-8, and Lunettes by Pete and Norma Pearse, also Super-8 were shown next. Familiar material from the Peterster. Meaning abounds and goes over the edge. Do not adjust your screens.

Tony Woods also showed two recent Super-8's - Frames '94 and Squeeze the Trigger, Shoot the Roll. Like Pete's films, and many films of this ilk, Tony's work demands total concentration from the viewer. These film-makers may seem to be doing their best to make their films impenetrable, but that seeming is strictly the result of years of conditioning (TV, mainstream film) of the viewer, leading to prejudice. Some wells are deeper than others.

Tim Patterson showed ...In Twenty Words Or Less, a video documentary on and in Japan, shot using both 16mm. and Super-8 film and edited on video. Perhaps a bit conventional, but with a nice visual and editing sense, and an unquestionable honesty and simplicity concerning the subject matter.

I showed my Glorious Day (1987, 16mm.). Speaking for myself, I was really pleased to be given a chance to see this film again myself, on the big screen. And I don't mind showing my old work to others occasionally, to show them patches of the road I've travelled along.

I got the impression Corinne Cantrill was also pleased to show one of her and Arthur's (well, Ivor's in this case) old films, Myself When 14 (16mm.). A film that has its particular pleasures, to be sure, but all I kept thinking was: it is joyous seeing this film, but tragic that so many of the Cantrills films (and other 16mm. film-makers' work) are just lying on shelves doing nothing.

Old films, new films, whatever - let's just see them for Christ's sake (did he die for us for nothing?)

One of the new films, a video, was Helen Mihajlovic's The Fantasy. A short (2 minute) narrative about a girl who has some fantasies. Shot on both 16mm. and video, there is a buoyant and happy feel to this film.

Another video by a woman film-maker was UFO by Ooni Peh. A very simple and pure film. Like Helen's film (sorry, I can't bring myself to say "video" in some contexts), this has a clichéd marriage of image and sound, and yet that just doesn't matter: something genuine (and ineffable, mind you) definitely comes across. There's no trace of anything human-form-like in UFO, but we are clearly not alone.

The disappointment of the night was the work of Hugo Langer - two short Super-8-to-video pieces, Coke and Wind Rider. In this case, cliché doesn't seem to work. Maybe because Hugo made these films for commercial purposes (to get them on TV?). That might be it.

One thing that will be on TV (ABC) soon is Michael Buckley's "microdoc" Witness (16mm.). There is to this film, and also to the other one he showed - Forever Young (16mm.) - a decidedly humanist sensibility and purpose. Again, slick work, but definitely not soulless (the two don't have to go together).

Etrusco Me by Marcus Bergner and Marie Hoy got a screening, on 35mm. (blown-up from 16mm). This film is from the tail (1983ish) of an age when one could make 16mm. films without funding. This is undoubtedly a great film, a mesmerizing emotional experience, with its dark images and frightening soundtrack. It makes me want to see Michael Lee's Black Fungus again, a really dark film.

Dirk de Bruyn showed some 16mm. time-lapse from about 5 years ago, Timelapse. It really is a great pity that people like Dirk and the Cantrills have been "reduced" to Super-8. If this comment of mine sounds a bit perjorative towards Super-8, it should. But just slightly. I still love Super-8, but I also recognize the wonderful qualities of the other mediums.

This Open Screening was organized independently by Dirk de Bruyn and Steven Ball. Well done, chaps!

Everyone should keep their ear to the ground for news on the next one. And begin dusting their shelves! See you at the flicks.

BILL MOUSOULIS -----

POND TO OCEAN:

A Potted History of Super Eight, the newsletter of the Melbourne Super-8 Film Group.

by Bill Mousoulis

When Australian cricketer Steve Waugh was dramatically stranded on 99 not out in the recent Perth cricket test against England, it was a minor tragedy. Reaching 100 is so significant, so triumphant. Is this also the case for Super Eight, the Super-8 Group's newsletter? I don't think so. The analogy breaks down in any case. Also, Steve Waugh had something to prove in that innings - the Super-8 Group never has "something to prove".

Am I being somewhat negatively self-deprecatory here? On the contrary. It is overwhelming praise to say about something that it "just keeps on going" (i.e. without any goals in sight). But, at the same time, we must understand that that longevity is a result of something. 100 issues of a newsletter (which has always been more of a magazine than a newsletter) is quite an achievement considering the Group's infrastructure. Let me explain.

Briefly (for this isn't the place), the Melbourne Super-8 Film Group as an organization started, in November 1985, as a modest "club" (indeed, it was an expanded version of the RMIT Super-8 Club). That meant: a small membership, no government funding, etc. Numerous film/video groups (both inside and outside the tertiary institutions) have been formed in Australia in the last 30 years; few have survived. I don't count hobbyist groups here (Melbourne 8mm. Movie Club, Victorian Movie Makers, etc.), for they are genuinely hobbyist, nor professional production houses, for they are genuinely market-driven. This is not to deny that these groups have cultural value, but cultural value in Australian cinema has been, and is, found mainly within the independent film/video groups. The biggest of these groups have been: Ubu Films, Sydney Filmmaker's Co-op, Sydney Super-8 Film Group, Sydney Intermedia Network, Melbourne Filmmaker's Co-op, Fringe Film and Video Group, Modern Image Makers Association. How does the Melbourne Super-8 Film Group stand, next to these groups? It is, now, after almost 10 years of activity, at least their peer. (Any other evaluation would be a matter of argument, and so I stop here.) But, why has the Super-8 Group lasted so many years (and, indeed, with its curve currently upwards)?

Sure, the Group is funded, but in these difficult and complex times (both economically and philosophically), \$16,000 or so a year is hardly anything (MIMA receive a 6 figure amount by comparison). The Group has been successful because of, basically, its open and magnanimous nature: it has always let into its little pond anything and anyone.

In its 10 year history, few people have lasted more than 2 or 3 years as active members (either general or committee members), but new people have always come along. The pond is thus no more: it is now an ocean, with its high and low tides to be sure, but with numerous waves, constantly. The newsletter reflects this (although not totally: for example, Matthew Rees has been a committee member since the Group's inception, but rarely contributes to the newsletter), as any casual flip through its back pages will reveal. And so here I present an overview of the 99 issues prior to this one, for newer members interested in the Group's past, and as a record (of sorts).

Issue No.1 appeared in March 1986 (after the first Open Screening, which was on Feb. 10). Issues 1-4 were edited by myself and layed-out (in a simple and elegant way) by Matt Holden, with Open Screening reviews by Barry Branchflower. A nice start, but with a curious note in Issue 4: "There will be no newsletter in July ... due to the group's lack of funding ... (and) due to possible restructuring of the newsletter." It was,

SUPER-8

THE NEWSLETTER-MAGAZINE OF THE MELBOURNE SUPER-8 FILM GROUP No 1 MAR 1986

EDITORIAL

This is the first issue of "Super-8", the newsletter-magazine of the Melbourne Super-8 Group. It is also the first issue of the Australian Super-8 scene by discussing news on screenings, etc. and also by giving the opportunity to theorists and filmmakers to talk about Super-8 and what it means to them.

It is hoped that this magazine will help create and sustain an active Super-8 scene in Melbourne (the city in which it is published) and Sydney (the scene-8 scene is alive and well in Melbourne but we don't know how to reach it).

We are looking for writers interested in contributing to this publication. If you are interested in Super-8 in any way (whether to write about it or to organize screenings, etc.) then we would like to hear from you. Contact the Melbourne Super-8 Group at P.O. Box 1170, Richmond North, VIC 3121 or ring 260 Phoenix on 479-1542.

Meeting Reported

The Melbourne Super-8 Group's first meeting/Open Screening for the year happened at the Glenhove Meeting Room on February 10th. The turnout was very good - about 25-30 people came along for the first half of the evening there was an open group discussion, which, despite an unsteady, uncomfortable start (because I hadn't actually prepared anything), proved quite interesting and fruitful.

The question of cheap stock reared its ugly head once again. It seemed a good idea to think that this is the first thing on people's minds. Still, I guess it's quite important to cut down the costs, and even though the Melbourne Super-8 Group can't get stock at half-price or whatever, we can at least make it available tax-free (i.e. a 20% or so reduction) to members. Another possibility mentioned during the meeting was that the

Super-8 Group could strike up a friend-ship with Mediasion and obtain for its members a discounted rate on Mediasion's facilities, etc.

The meeting continued with everyone briefly mentioning the particular kind and area of filmmaking they're most interested in. A wide variety of concerns emerged and some hope was expressed that lots of films would be made this year, and that people would help each other out with them. I believe that the Melbourne Super-8 Group, as well as getting on with its other activities like organizing screenings etc., can function as a sort of production company: referring people, providing equipment, etc.

The second half of the evening saw the screening of several films. Each film was introduced by its maker and there was a brief question-and-answer session at the subsequent film was being set up. The first film to be screened was Peter Hall's visual extravaganza On a Midnight Trip to Salento. Gravitational film, blurred film, ellipsis - this film has got it all. The images are haunting ones - there is a definite "midnight" mood here.

Mark Donkin showed his film Experimental Animated Cartoons in which we see the animator at his desk interacting with his characters. It is a well-made and humorous film, with a twist at the end and a final Out-Of-Order in another film with a twist at the end. It's



in effect, the Group's first (and only, I guess) coup: the committee felt Matt, Barry and I were monopolizing the newsletter. This was hardly the case, but the point was taken: anyone could edit, lay-out, or write for the newsletter. Issue 5 did materialize in July (if somewhat anarchically - e.g. no list of Open Screening films in it), with new people involved. Hey, man, this thing was so good everyone wanted a piece of it! And so, the initial wave: 4-page newsletters up to Issue 15 (exception: Issue 13 being 6 pages long), contributions mainly from myself, Barry, Sarah Johnson, Ian Kerr, Noel Lloyd, Anne-Marie Crawford, John Calder, and the flavor a mix of hobbyism and individualism (with only Mark La Rosa's "Resisting the 35mm. temptation" in Issue 8 offering any analytical/theoretical ideas).

issues out. The articles are great reading, as are the other bits alongside them. For example, an anti-experimental film article in Issue 19 inspired this from the editors (Anne-Marie Crawford and Vikki Riley): "The editors wish to thank the staff of The Toorak Times for permission to reprint this fine and timely contribution to our ongoing controversial debate on experimental films." Things wind down over Issues 22-24, the newsletter back to 4 pages, with Issue 24 containing a sad confession/lament by Greg Nelson: "For me the group is full of theorists, i.e. all I can hear is ... 'Which direction do you think Super-8 is going?' and it goes on and on ... I'm sorry last year I sat through so much experimental material at festivals and screenings - it made me bitter towards anything with the group's insignia on it." The sad thing, really, is that the S-8 Group has always been very active. For example, in the same issue, Ian Poppins (in many ways an embodiment of the spirit of the Group, and one of the few 10-year members of it) offers some practical advice re: repairs. My question: Greg Nelson, where are you now? Still 3rd A.D.ing on TV shows? Still lamenting over your involvement with our bunch of "theorists"? 10 films per Open Screening equals 1000 films - Greg, I call that "practice".


Issue 25 was another great issue. Edited by Anne-Marie Crawford and Adrian Martin (current film reviewer for The Age, and the author of an excellent piece on the Super 8 newsletter in the Dec.'87 Filmnews), it was the first 16-page edition of the newsletter. It was also the first (and only to this stage) newsletter to be late - it appeared way after the Open Screening it was meant to signal. Unfortunately, this 1 page treat was a one-off. Issues 26-40 were

S8 SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP NO.17 AUG '87

2ND MELBOURNE SUPER 8
FILM FESTIVAL

AUGUST 13-15
GLASSHOUSE CINEMA, RMIT



Glasshouse Theatre

★ Our annual Super-8 festival is upon us again. It will have a selection of local, interstate and overseas films.

Nightly Thursday to Saturday at 7:30 p.m.

Tickets are \$5 and \$3 concession.

After the Thu screening: drinks.

After the Sat screening: forum.

Contents this issue:

Last Meeting.....Page 2

"Untitled" by Bill Mousoulis.....Page 3

"Toward a Political Super-8" by David Cox.....Page 4

Mainstream Film of the Month.....Page 6

Issue 16 seems to be the first great issue of Super Eight, and the first in the form we recognize it today: 8 pages of numerous goodies - excellent descriptive reviews by Nick Ostrovskis and Anne-Marie Crawford of some non-narrative films; a collage by Ljubica Tomic of various photos and quotes; a measured, intelligent piece by Darron Davies; and "a short whinge about experimental films" by Ron Olthof. The newsletter was certainly off and running with this issue. Issues 17-21 were full of the same fireworks: more anti-intellectual, nerdy attacks on experimental films, the strong responses to these attacks, and, alongside this battle, some Marxist-Leninist polemics by David Cox, John Hardy, Mark Worth. These newsletters are a must-read for anyone contemplating checking a few old



SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP NO.25 MAY '88

LETTER to My Friends TO LEARN HOW TO MAKE films

TOGETHER

I play
 You play
 We play
 At cinema
 You think there are
 Rules for the game
 Because you are a child
 who does not yet know
 What is a game and what is
 Reserved for grownups
 Which you already are
 Because you have forgotten
 That it is a child's game
 What does it consist of
 There are many definitions
 Here are two or three
 Looking at oneself
 In the mirror of other people
 Forgetting and learning
 Quickly and slowly
 The world
 And oneself
 Thinking and speaking
 Odd game
 That's life

Jean-Luc Godard
May 1967



CONTENTS

Page	
1	Letter
2	30,000 Hours of Cinema
4	The Great Australian Film Acaster
5	Return of a Library Lover (Part II)
9	Mousoulis Sacred and Profane
10	Pin-Up
12	Films Could Be Imagined
14	How I Lost My Existential Virginity
15	La Rosa's Island

mainly 4-page ones (with Issue 35 being only 2 pages - our record low), and with the newsletter mainly in anarchic/humorous mode: Chris Windmill, Mark Freeman, Maj Green/Ewan Cameron, Andrew Fitzroy, Jo Hampton being the editors. Not many actual reviews/articles appeared in these issues unfortunately (save Issue 29, devoted to the 3rd Super-8 Festival), David Cox (sans heavy politicizing) being the only regularish contributor.

But, as we have discovered and will continue to discover, another new wave was about to break. The time is now October '89, and the 4th Super-8 Festival has just occurred. Issue 41 appeared, a 12-pager, edited by newcomer Richard Tuohy. Issues 41-50 were quite lively ones, averaging 12 pages each, and evincing something very different from the "hobbyist"-like philosophies of John Calder, Ron Olthof, Ian Kerr, etc. The new wave: Richard Tuohy, Damien Grant, Laki Sideris, Peter Schuller, Michael Filippidis - younger, snappier, smarter, more analytical. Also in these issues: I myself seemed to find my pen again; Mark La Rosa conducted some interviews (setting a precedent); articles by Heinz Boeck, Sandy Munro, Nick Ostrovskis, Raffi Ghazarian; and the presence of Mark Zenner. Zenner contributed to these issues the most elaborate and intellectual pieces the newsletter's ever seen (pieces which would fit comfortably in academic journals), but also the most scathing personal attacks the newsletter's ever seen. The newsletter has unfortunately included personal attacks in its pages all its life (I myself have given one or two, and received three or four), but Zenner reached the zenith in Issue 46 (the "Badlands" issue).

Super Eight

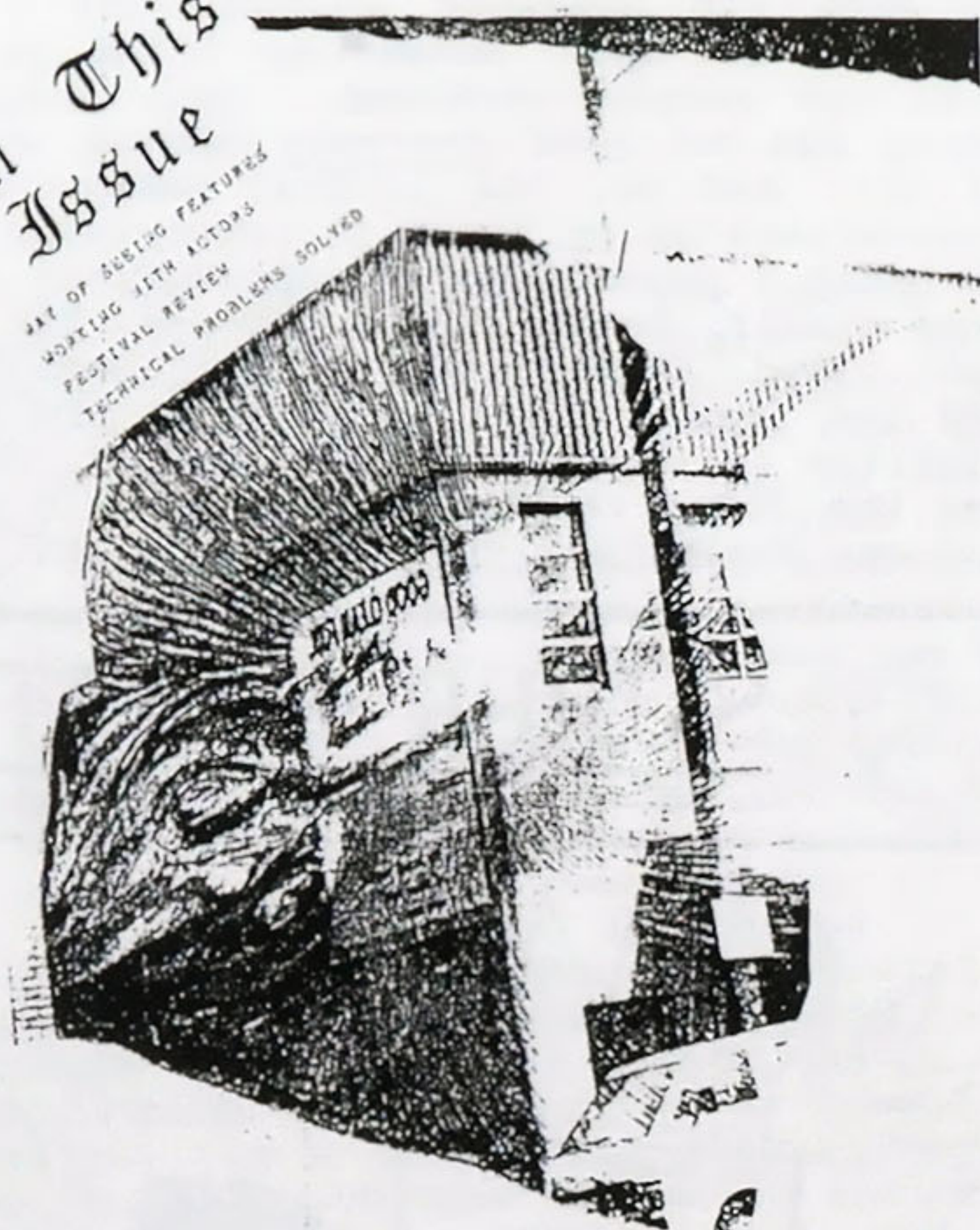
Newsletter of the Melbourne Super 8 Film Group



Issue 51 September 1990

In This Issue

ART OF SEEING FEATURES
WORKING WITH ACTORS
FESTIVAL REVIEW
TECHNICAL PROBLEMS SOLVED



One would have thought that things would have subsided again after such a 10-newsletter wave, but another wave began immediately, starting with Newsletter No.51. And, coincidentally enough, Issue 51 seems to signal the arrival of the second of the Super-8 Group's two (broad) "identities" (the first hobbyist/narrative-based, the second more serious/non-narrative based). There was a transition period of course (a good 20-25 newsletters), but Issue 51 seems to be a turning point. Julian Dahl arrived and helmed the magazine (breaking the rotating editor scheme, but no-one minded) from Issue 51 to 58. Like in newsletters 41-50, many meaty articles appeared in these newsletters (healthy-sized ones, including a 20-page one for Issue 54), written by Mark Zenner, myself, Sandy Munro, Julian Dahl and others. And interviews. And much technical information. And a resource pool (of actors, for example). But Julian, being a poet, also introduced a sense of the abstract to the newsletter, a sense of the importance of form (as opposed to content). It was subtle, but it was there - it opened the door.

By Issue 59, another new wave of contributors came along. Issues 59-65 belong to Maeve Woods and Steven Ball, visual artists now applying themselves to Super-8. They wrote careful and detailed reviews and gave the newsletter a different (at times elegant, at times bizarre) pictorial look. The visual poet Pete Spence then became editor, handling Issues 66-72. These were large issues (including a 24-page one for Issue 70 - the record high), full of all kinds of things: poems and pictures done or attained by Pete; articles by a huge variety of people (always a good sign); various bits of information.

SE SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP DEC 1989 No. 43


THE END OF THE SUPER-EIGHTIES CHRISTMAS EDITION



Inside...

- * Bill Mousoulis speaks out on theory
- * Criticism & its role
- * Last month's Open Screening
- * Super-8 & the short story
- * This month's winning entry in the most Inaccessible article competition
- * What happened to Six Secrets
- & Much much more!


And ads. Since Issue 56 (when we had our funding temporarily stopped), that necessary (?) evil has very much been a part of this newsletter.



Issue 64 November 1991

Super Eight

Newsletter of the Melbourne Super 8 Film Group




From Issue 73 onwards, it is difficult to distinguish any distinct movements or "waves" within the newsletter. The editors rotated, around a huge melting pot of visions, although there clearly has been an emphasis on abstract/structuralist concerns in these last couple of years. In Issues 73-99, the pages never dipped under 8 (except for Issue 78) and never rose above 16. Editorial rotated: Maeve, Steven, Pete, Richard, Matthew, Gary O'Keefe, Jennifer Pignataro and others. Articles were written but seemed to be outnumbered by ads, news and graphics. A slight change can be distinguished from Issue 84, however. That

Super Eight

Issue 84 September 1993

Newsletter of the Melbourne Super 8 Film Group



NARRAcTIVITY:

Super-8 Style ?

Moira Joseph, Steven Ball, Jim Bridges, Garry O'Keefe, Ooni Peh, Pete Spence, Bill Mousoulis, Marie Craven, Michael Keleher, Perry Alexander, and Michael Filipidis give us their answers.

I am very drawn to cinematic fiction. Even my most apparently abstract films contain fictional elements. The elusive, dancing figure in *White Woman*, for example, inhabits an abstracted, fictional space accessible to the viewer only in fleeting glimpses. In *Morona*, diastatic images from my daily life and frozen moments from movies are interwoven with a grainy scenario surrounding three characters, caught by chance in the midst of dramatic action, the significance of which can only be guessed. The songs in each of these films tell, in inaccessibly language, other stories still.

But these descriptions also testify to the equally powerful, abstract impulse in these films. Even in my most recent film *Pale Blue*, which has a soundtrack full of stories, the meanings are abstracted, evasive. Why is this? Well, I like to imagine and create films that are living entities, complete with invisible presences that live in the dark, depths of their bodies. So I bury things and expect them to burst forth again in a shape of their own. On a different plane of metaphor, I guess I also have an innocent fantasy of a cinema that works more purely, like music, on the emotions. (Perhaps Stan Brakhage's 1981 film *Murder Psalm* is my closest encounter yet with this dream.) These films of mine inhabit a terrain of personal identity, a thicket of my own meanings, clearing to a vital, contemplating selfhood in any serious way, one comes to know very well that it is all essentially

about constructing fictions. There is something absurd, even laughable, about that, but it does not imply (as I think some people imagine) that these concerns are meaningless or false. I fervently believe (and, in fact, it seems obvious) that personal identities are necessary fictions. And truth has been a long sought prize of fiction, has it not?

Which brings me to Andre Bazin's reference to the "hallucination that is also a fact". I love this stark match of concrete and ethereal. Such a selective cinema.

(Marie Craven, August 1993)

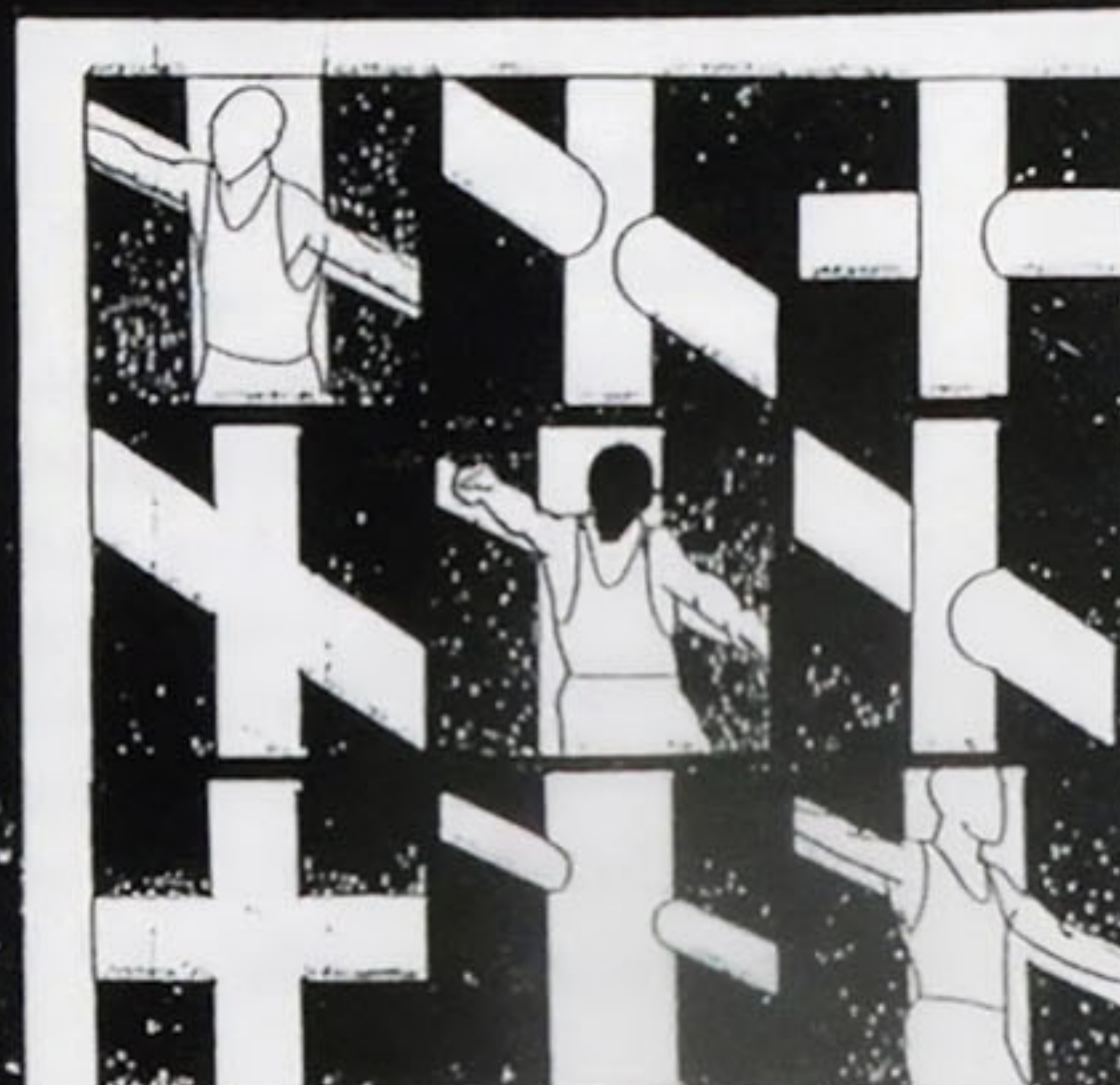
Perry Alexander:

Most of my films are silent and have a basic narrative storyline. This allows me to establish a scenario that I can add embellishments and personal quirks to. The idea of a narrative came to me automatically, as I've been an avid film spectator for most of my life and most of what I've seen has a narrative structure. Last year, in making *The Night City* I used a voice over narration to help pull a shaky plot together. It worked well and the film I'm working on now has one as well. Thanks for the interesting question.


Super Eight

Issue 70 June 1992

Newsletter of the Melbourne Super 8 Film Group



Super Eight

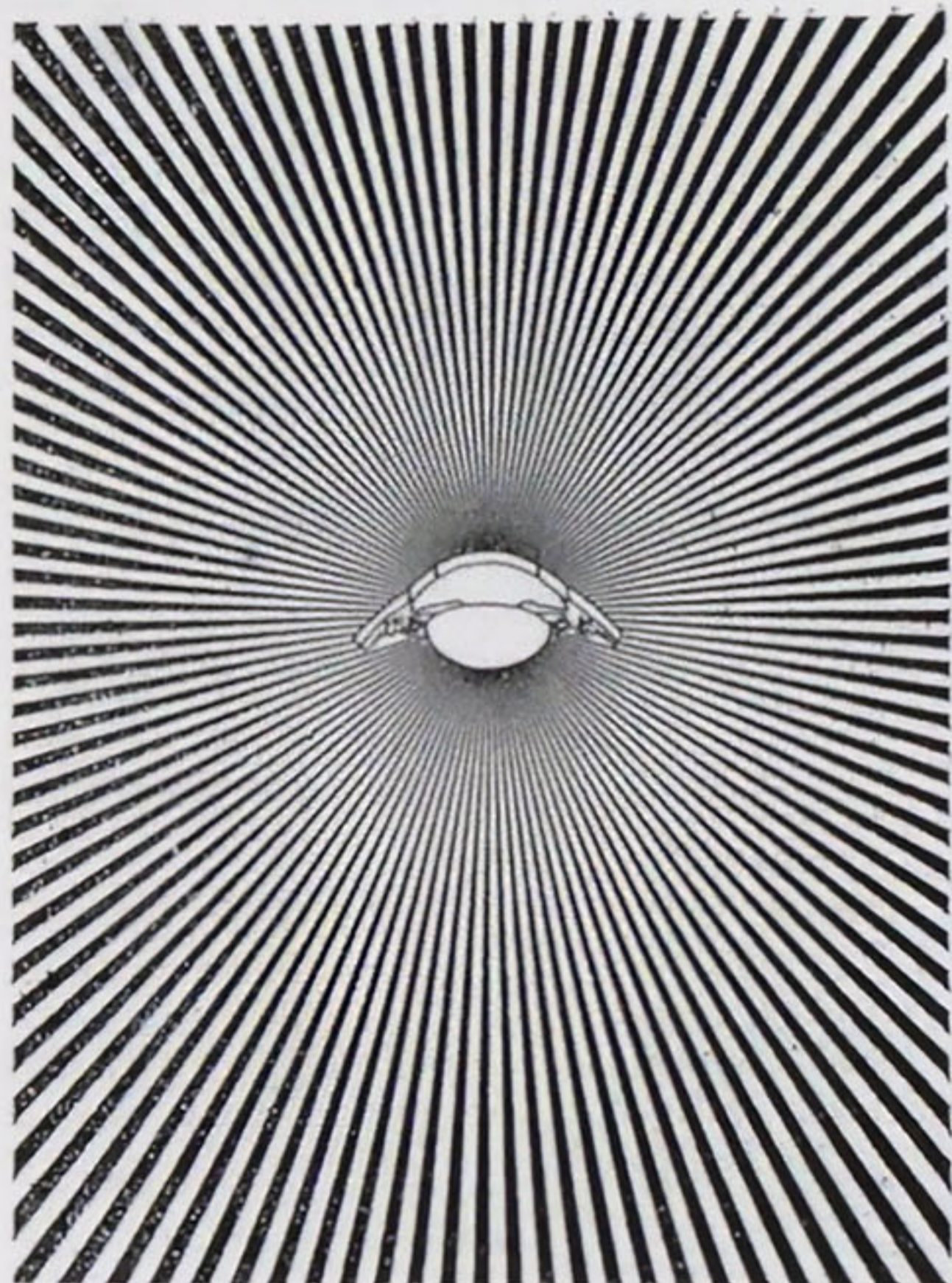


issue is distinguishable from the others around it because of its focus on the question of narrative (Richard obtaining views from 11 people on the subject), but what makes it really stand out is the debut in it of Jim Bridges' writings. In Issues 84-96, Jim is the major presence: the conductor of many interviews and the writer of regular Open Screening reviews, reviews which have a cinephile's detail to them. These issues still have some familiar names in them, as well as those of Ooni Peh, Moira Joseph, Tony Woods, Rodney Bourke, and George Goularas (a stunningly scathing attack on the S-8 Group in Issue 85). The last few issues, 97-100, seem to be signalling in another period, but it's hard to know what. There are new writers like Helen Mihajlovic, Tim Patterson, and Jenny Leach, whilst there are also (in Issue 99) some excited "speculations resulting in non-conclusions" by old hands Steven Ball, Corinne Cantrill and myself about the S-8 Group and Super-8 in

general. I haven't seen this issue's contents yet, but it's quite obvious that at this very moment in Australian sound-image history, there are not only some debates going on, but that there is also a lot of positive energy about.

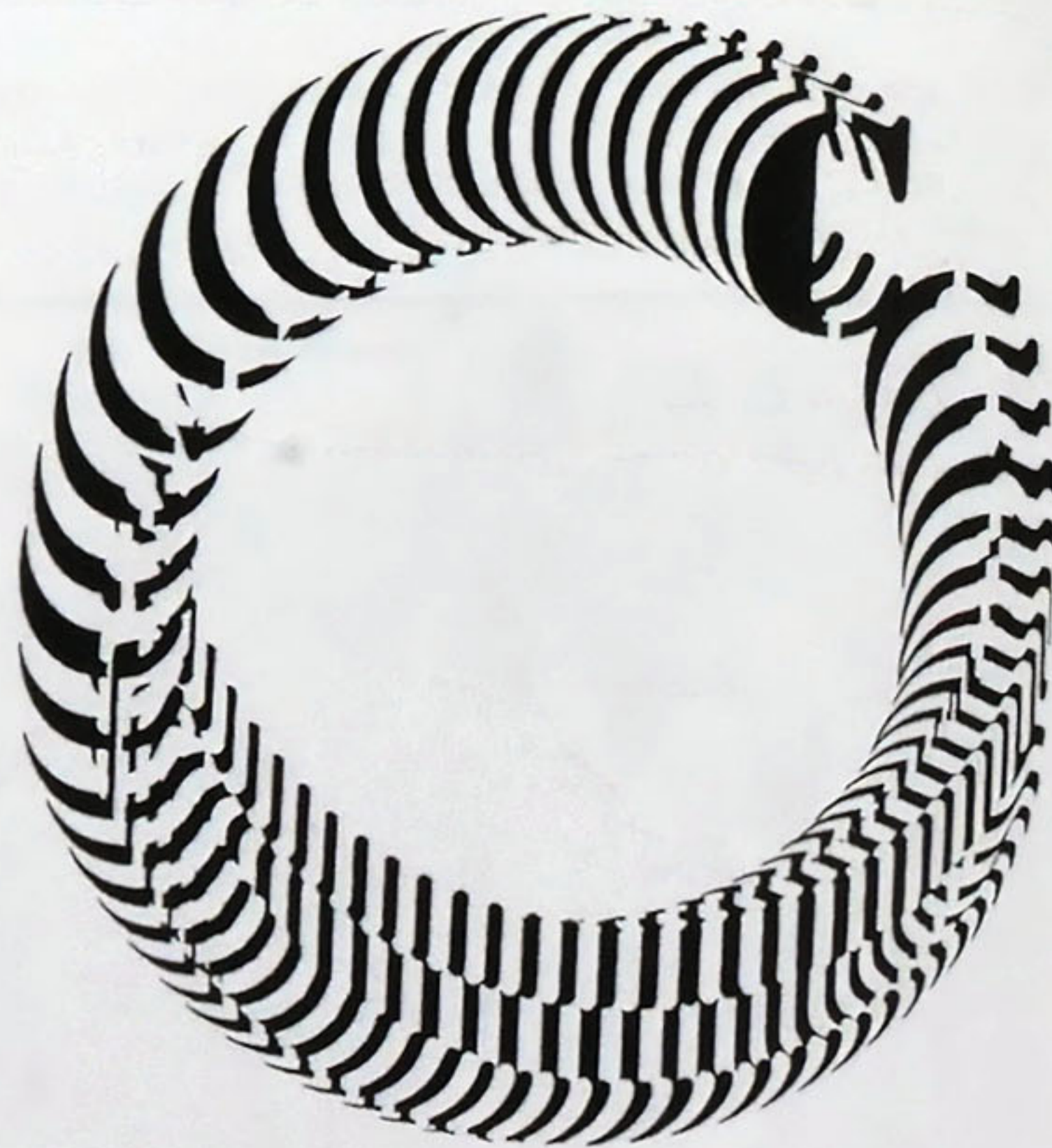
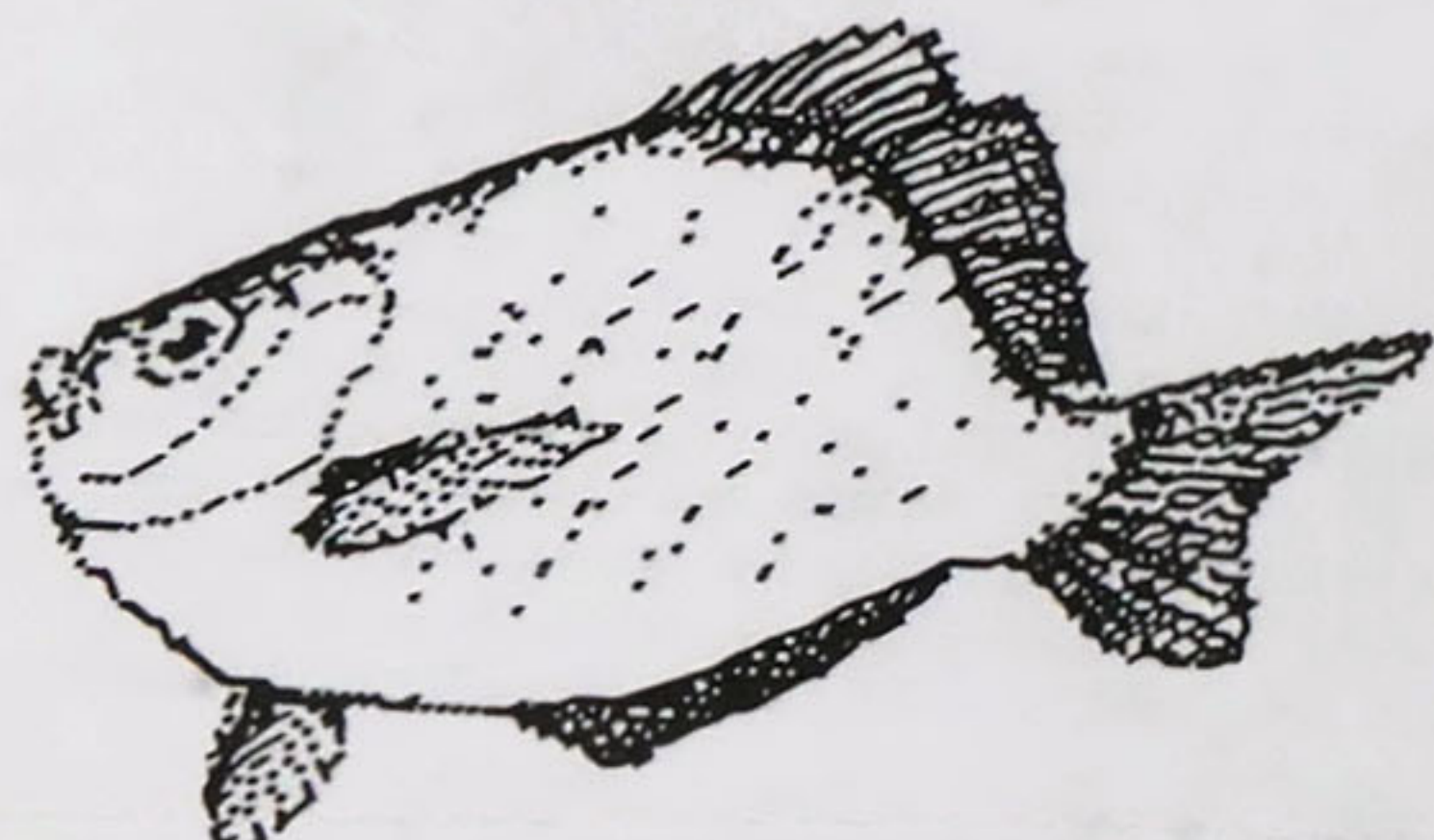
Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
Issue 96 October 1994



Which means that no matter what happens (at the upcoming MIMA special meeting, for example, or to the Super-8 Group itself in some years time when Super-8 stock will be difficult to get if that will be the case), there will always be something around, some group, some newsletter. With its many waves, **Super Eight** has become an ocean. But it has also been oceanic in its spirit, a spirit of openness and accessibility. It is that spirit that has to live on.

After Steve Waugh hit his 99 n.o. that day in Perth a month ago, a sports writer dared anyone to now doubt Waugh's ability again. Likewise here: after 100 issues of this newsletter, can anyone still doubt the validity of the Melbourne Super-8 Film Group?



C113

A. Figallo 1995

A SHOW OF BRINGS LOCALISES SORTS

loud mown variables
latch on to
attachment loss

hagged get
stood up optics
faulty about
ground symptom

fade spread shrills
gels frown taste
scooped ablaze
hazy wade

startled rectangle
scans gradient
of sleeping incline

topic shudder
chipped cool
claiming short
appearance cost
stuns bleach mache'

pete spence

To quote; Jim.

Compiled by Jim Bridges.

the february super 8 group was held on the rooftop of a premises in flinders st. the first part of the meeting was a bbq.at 9.30 the last snags were swallowed,and it was dark enough to watch chris windmill's retrospective.(NICK OSTROVSKIS S.8 #23 3/88)

NOT CONTENT WITH THIS MINOR INTERRUPTION(barging in on the a.g.m.) COX AND CO. DECIDED IT WOULD BE GOOD TO CHANGE THE NAME OF THE GROUP AND ALLOW 16MM.AND VIDEO TO BE ADMITTED.

.....THE MEETING CLOSED AND IT WAS TIME FOR THE OPEN SCREENING,EXCEPT THERE WAS NO PROJECTOR. ONE OF THE MEMBERS KINDLY VOLUNTEERED TO GO HOME AND GET HIS.INTERVAL WAS EXTENDED,WITH BILL MOUSOULIS SAYING IT WILL ONLY BE ANOTHER 5 MINS. HAVING DRIVEN 200KILOM'S THAT DAY,IDECDED TO CALL IT QUITTS.FOR ALL I KNOW THEY MIGHT BE STILL THERE WAITING FOR THAT PROJECTOR. (ian poppins #22 2/88)

SO IT SEEMS SOMEWHERE ALONG THE LINE DOCUMENTARY FILM-MAKERS AND T.V. NEWS GOT IT ALL WRONG.IMAGING IF WE HAD NICK OSTROVKIS AND THE CANTRILLS CONTROLLING THE NEWS? (MR.KINO #21 12/87)

but as i said,i think the club exists for its own right and should'nt seek rationalisation or institutionalisation that i think funding will introduce. i think that as soon as the super 8 group becomes funded it will rapidly become less interesting and less diverse. (DAVID COX #20 11/87.)

To know noy always to try to know to expose the limit of sight,and to go on to show us invisible things to speak for silence. to acknowledge the futility of planning and still laugh. and finally to communicate it all to others. i think simon cooper has done this and more in AUTO-PORTRAIT.

WHATEVER YOU DO WITH SUPER 8, IT ENDS UP LOOKING LIKE "funky Pastiche" "adrian martin"

"every film was applauded,this is unusual,so no film stood out as a crowd pleaser. I do not think this means all the audience like all the films,all the time. Perhaps whoever started the applause, for the 1st. film set a percedent for those to follow(Barry Branchflower- s.8 #6 august1986)

"the guage theory, whereby respectability increases as the millimetres do"(bill - mousoulis s.8#4 1986)

"film is framed and an ego- tistical space for personal expression is made."(darron davies s.8#18 9/86)

THAT IN THE END THE GUAGE IS IRRELEVANT.THERE WAS ALSO SOME COMMENT THAT GROUPS SUCH AS OURS ARE GHETTOISING THEMSELVES.....PERHAPS WE COULD HIRE FROM CANBERRA SOME HISTORIC,AND EXPERIMENTAL INDEPENDENT FILMS.AND SCREEN THEM BEFORE OUR S.8 FILMS. (sarah johnson, quoting chris knowles,who was interupting dirk de bruyn s.8#17 8/87)

"because somewhere along the line we've compartmentalised "POLITICAL" film into something called realism or rather mythologised it into something irretreievable and elsewhere,like the cannonization of goddard and pasolini,in effect cancelling out the real stuff of life which is ultimately more important than a super 8 film.

(VIKKI RILEY S.8#19 10/87)

THE QUESTION OF CHEAP FILM STOCK REARED ITS UGLY HEAD AGAIN. IT SOME- WHAT SADDENS ME THAT THIS IS THE FIRST THING ON PEOPLES MIND.(BILL M. S.8.#1,

S.8. IS ACCESS FILM. NOTHING ELSE COVERS SO MANY BASES, AND YET IS SIMPLE AND CHEAP ENOUGH TO RUN INDEPENDENTLY OF THE BAGGAGE OF COMMERCIAL ORGANIZATION. IT IS SOMETHING OF A CINDERALLA OF A MEDIUM,CHEAP ENOUGH TO BE USED AND ABUSED BY US ALL.(JOHN CALDER S8.#1)

I SUGGEST THAT,SUPER 8'S BIGGEST PROBLEMS ARE IN THE IDEA'S AND INSPIRATION DEPARTMENTS.(JOHN CALDER S.8.#1)

LENS PERFORMANCE..... THE SMALL IMAGE SIZE IS A THEORETICAL DISADVANTAGE,PARTLY BEATEN BY THE LAWS OF PHYSICS, WHICH APPARENTLY MAKE IT EASY (AND CHEAP) TO BUILD SUPERB LENSES TO SERVE SUCH A SMALL TARGET.

S.8 CAMERA,S COMMONLY FEATURE "F/1.2" ZOOM LENSES. TO THE UNINITIATED,"F/1.2" INDICATES THAT THESE THINGS ARE LIKE OPTICAL VACUUM CLEANERS,SUCKING UP EVERY SCRAP OF LIGHT TO DELIVER THE MOVIES EVEN IN LOW-LIGHT SITUATIONS.IT MEANS BEING ABLE TO USE "REAL-LIFE" SETS AND MOVE IN FOR THE KILL,QUICKLY AND UNOBTUSIVELY WITHOUT THE NEED TO CART ALONG A LIGHTING TRUCK.(JOHN CALDERS S.8 #1)

SUPER 8.....IS THE ONLY STAR IN HEAVEN.

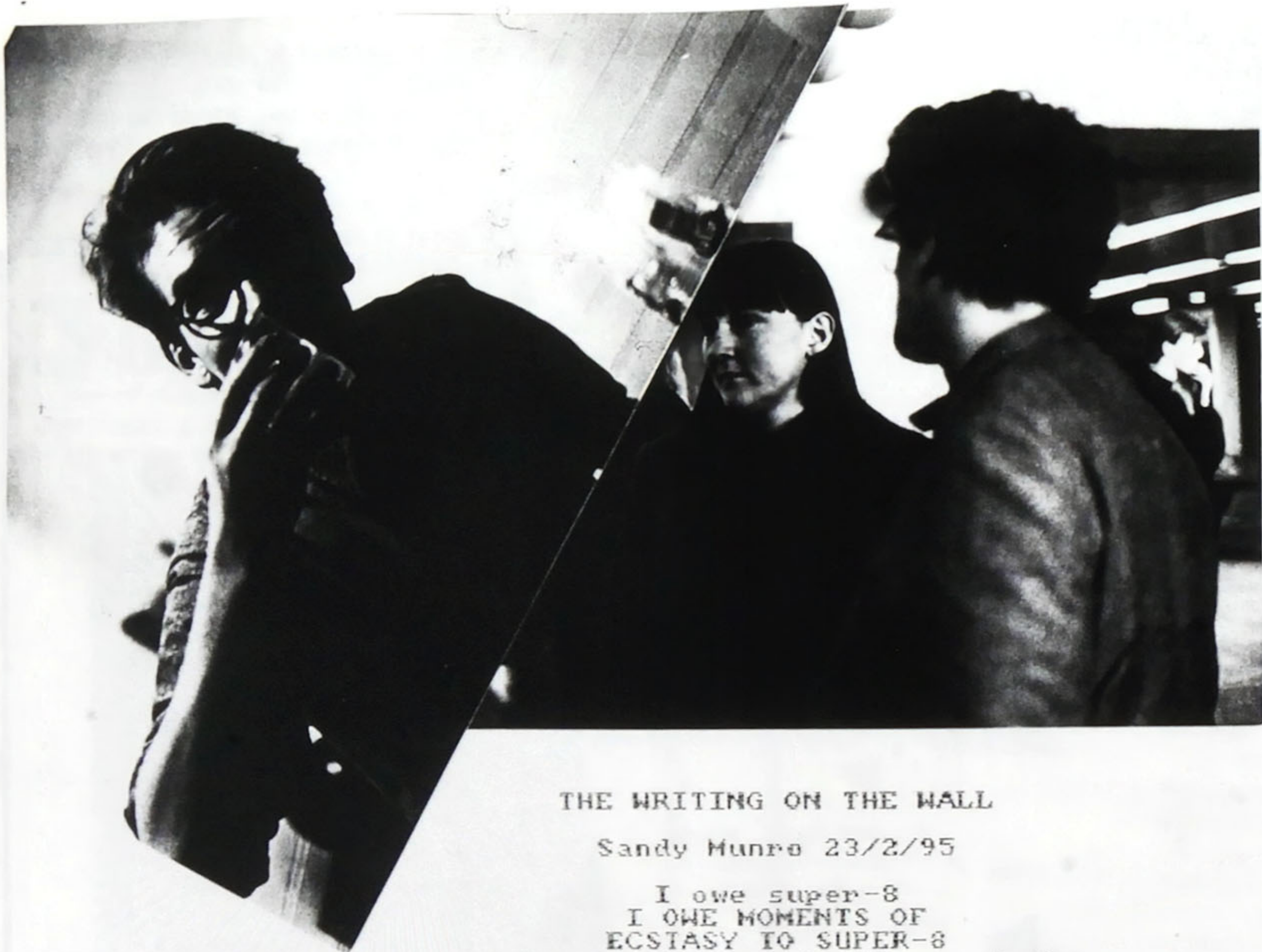
IS THE PASSWORD GRANTING ENTRY TO A WORLD OF LOST EVENTS BATHED IN THE LIGHT OF MEMORIES OF AN IRRELEVANT PAST,PRESENT & FUTURE.

IS THE ONLY STAR THAT SHINES.

IS EVERY INSTANT OF PURITY REALISED A^MERVEILLE, AND SO IT IS ACCROSS A LIFETIME, ANY LIFETIME---YOURS,MINE.

DOES'NT FOLLOW FASHION,"THAT'O BE A JOKE"

TRAVERSES THE GUTTER AND THE FAST LANE,EMBRACES MEANINGLESSNESS WITHOUT GUILT,REFUSES CONFESSION, IS INDIFFERENT TO ABSOLUTION ASSUMES GRACE...(michael hutak S.8#1)



THE WRITING ON THE WALL

Sandy Munro 23/2/95

I owe super-8
I OWE MOMENTS OF
ECSTASY TO SUPER-8
and encouragement to those of the
group and public audience
who enjoyed at least a moment
of my films that were
"projected ON THE WALL."





SUPER OPINION-8ED
 compiled by Steven Ball

Work it out for yourself...

- "Super 8 is a ghetto; it only hits itself"
 -Michael Hutak (S8 no 1, 3/86)
- "A counterbalance to the virtual 'boys only' screenings is desperately needed."
 -Sarah Johnson (S8 no. 2, 4/86)
- "They abandon the common notions of Super 8 (home-movies and underground films and student exercises) and cheekily suggest that Super 8 can exist on a different plain (sic), in a different kitchen."
 -Bill Mousoulis (S8 no. 3, 5/86)
- "Train of Events by Michael Hutak started with some promising shots of trains then for some reason a TV screen got in front of his camera and the film lapsed into an irrelevant study of what I can see if I turn on my TV at anytime"
 -Barry Branchflower.
- "Michael Hutak's film is a breath of fresh air after the Melbourne material..."
 -Bill Mousoulis (both S8 no.4, 6/86)
- "We are seeing too little genuinely experimental film-work in the sense of film-makers exploring new ground rather than being just unconventional for the sake of it!"
 -John Calder (S8 no.5, 7/86)
- "I think the over-riding emphasis of this talk was that with narrative films (and this will generally mean fairly conventional film styles) organisation and confidence in your project will help to ensure a more successful result."
 -Sarah Johnson (S8 no.6, 8/86)
- "...don't prescribe the limits of filmmaking to be as narrow as your own desires."
 -Michael Hutak (S8 no.7, 9/86)
- "In any case what we have in the Super 8 scene is a group of film-makers who secretly aspire to enter the industry where they believe the 'real' film-making is happening."
 -Mark La Rosa (S8 no.8, 10/86)
- "One can't begrudge people the opportunity to try bigger canvasses."
 -Simon Cooper (S8 no.9, 11/86)
- "All year Barry has reported on and reviewed the films screened at the monthly Open Screenings. But what did the rest of us think?"
 -Bill Mousoulis (S8 no. 10, 12/86)
- "Small is beautiful" applies to film-making and the answer is still Super 8!!" -Professor Lynton T. Scrotum (S8 no.11, 2/87)
- "I am interested in a cinema of the impossible, a cinema of the future: a cinema of metaphor,

desire, dream, play...and I have seen my dream, in Super 8."

- Anne-Marie Crawford (S8 no.12, 3/87)
- "Super 8 as the harbinger of a brave cinema, a cinema of surprise, delight, mischief? You better believe it..."
 -Bill Mousoulis (S8 no.13, 4/87)
- "There is a mammoth artist in our midst; his name is Nick Ostrovskis."
 -Bill Mousoulis (S8 no.14, 5/87)
- "Due to unprecedented apathy, we have no reviews this month." (ed. S8 no.15, 6/87)
- "...some two-minute experimental films I have seen have seemed to go on forever." -Mill Bousoulis (alias Pen-Prick) (S8 no.16, 7/87)
- "Here in Melbourne the stagnant, conservative, dark and murky bourgeois preoccupation with fine art and mainstream film careerism tends to smother the chance for a similarly urgent political S8 cinema."
 -David Cox (S8 no.17, 8/87)
- "Films such as *Onus on Us* (David Cox)...backfire on the film-maker who sees himself/herself to be directing a presumably dumb and repressed audience into potential political action."
 -Darron Davies (S8 no.18 9/87)
- "...this film (*May Day March* by John Hardy) doesn't speak of anything about film at all, but rather the impotency and bankruptcy of the traditional left, its sad and futile gestures towards mobilisation and solidarity..."
 -Vikki Riley (S8 no.19, 10/87)
- "At least I don't try to over-analyse my feelings about film and come up with the sort of pseudo-intellectual claptrap Bill Mousoulis, Anne-Marie Crawford and others occasionally contribute to our film review columns."
 -Ian Kerr (S8 no. 20, 11/87)
- "...I am eye, I am a mechanical eye."
 -Dziga Vertov (S8 no.21, 12/87)
- "The group now has no official officials, due no doubt to pressure from the local communists (socialist left, left etc. which are the new adopted names), who don't want leaders to thwart their takeover plans."
 -Ian Poppins (S8 no.22, 2/88)
- "ALAS: RMIT are now charging \$70 for the room (a 6000% increase) so we may need to charge \$1 admission. Anyone knowing of a cheaper, better venue for future meetings is MORALLY OBLIGED to tell us."
 -Chris Windmill (S8 no. 23 3/88)
- "For a film of such polarity, I can have only one response: I like it...and I don't."
 -Bill Mousoulis (S8 no.24, 4/88)

- "I'm damn sick of these mystical, magical, purely imagined 'connections'! Give me some sex!" -Adrian Martin (S8 no.25, 5/88)
- "Let me state simply and clearly that I believe fucking to be a very spiritual thing."
-Bill Mousoulis (S8 no.26, 6/88)
- "THE WAR OF "ALL AGAINST ALL" SURE, BUT WHAT ABOUT THE WAR (EVER INCREASINGLY) OF THE WORKING CLASS AGAINST THE RULING CLASS-THE WORLD OVER?" -David Cox (who else?!)(S8 no.27, 7/88)
- "Space prevents me from writing about *Private Island* however Adrian Martin has already written an article about it."
-Joanne Hampton (S8 no.28, 8/88)
- "In the space of a newsletter I can hope to do no more than scratch and in other ways despoil the surface of a 9-hour flow of images: marking it, at the tip of a wet stylus, with a highly personalised articulation."
-Mark C. Zenner (S8 no.29, 9/88)
- "What stood out was the film of the Beatles on the Ed Sullivan Show."
-Nick Ostrovskis (S8 no.30, 10/88)
- "Chris Windmill has suggested that if we get the funding we should buy a greyhound and race it. Whatever money we have left, we should use to bet on it when it's set up for a win." -Mark Freeman (S8 no.31, 11/88)
- "The Super 8 Group has been partially successful in its application for organisational funding. The AFC has offered us the round figure of \$10,000, which is less than half of the requested amount."
-Bill Mousoulis (ed.) (S8 no.33, 2/89)
- "The committee have decided that due to the small amount of funds received for the part-time office worker, that it would be best for the group at this initial stage, that Bill Mousoulis performs the functions of Administrator until we get more money...."
-Sarah Johnson (ed.) (S8 no.34 3/89)
- "There is a whole world of amateur film-making out there, clubs that have been going for decades, obsessive film story tellers and travel chroniclers. Thus it was that George Hannan, retired Liberal MP, barrister, ventriloquist and Super 8 exponent visited us last month." -Chris Windmill (S8 no.36 4/89)
- "There are '3rd Melbourne Super 8 Festival' T-shirts available!" (S8 no.37 6/89)
- "So far I've only seen four Super 8 cameras actually in use on my travels."
-David Cox (from Florence) (S8 no.38 7/89)

- "Films can reflect on, or talk to us about the dynamic state of things that belong to our experience of the world around us."
-Heinz Boeck (S8 no.39, 8/89)
- "Michael pays his \$10 membership at the first Super 8 meeting. He expects a lot for his money." -Matthew Rees (S8 no.40, 9/89)
- "People who wish to define boundaries, steps, or procedures, or even material that is 'in' or 'out'...are engaged in no more than a mini-power game."
-Raffi Ghazarian (S8 no.41, 10/89)
- "Empty politeness and epithets should be answered with insults; insincere greetings and disinterested friendliness with harsh grimaces or a provocative yawn. Gestures like waving-away with the hand or curling of the upper lip are recommended, if they can be made obvious without overdoing it: neurotics of the 'persecuted' or histrionic type cannot stand them..." -Mark C. Zenner (S8 no.42, 11/89)
- "I am a film-maker..."
-Bill Mousoulis (S8 no.44, 2/90)
- "Am I conceited in wanting greatness, not only in myself, but in others?"
-Bill Mousoulis (S8 no.46, 4/90)
- "A real film is wider than projected light upon a white screen."
-Damien Grant (S8 no.47 5/90)
- "The fact that artists and what they express owe their status solely to a public distinction from those who remain silent doesn't mean that anyone can be an artist..."
-Mark C. Zenner (S8 no.48, 6/90)
- "As a child I used to think 'I wonder what it would be like to be that person and/or live that life'. So I am interested in other people and their lives and this need must necessarily motivate the making of films." -Sandy Munro in interview with Mark La Rosa (S8 no. 49, 7/90)
- "Warning: Be suspicious of men with cameras and record collections instead of girlfriends! Their creative agenda is not to be trusted!"
-Vikki Riley (S8 no.50, 8/90)

...to be continued next month.

After reading the first 50 newsletters I am tempted to attempt an (re-) appraisal of the outpourings of the oft maligned and malicious, understandably misunderstood Mark C. Zenner. Do you deserve it, does he need it, do I want it? Who knows?

♪ "Super 8 you gave me all the best years of my life." ♪

I was at the birth of Super 8.

It was delivered into the hands of the amateurs and home movie buffs. All the relevant magazines were chockers with it's praises, and the eternal struggle between 8mm (old) and Super 8 (new) technologies got under way.

I was just coming of economic age, but not enough to buy a Super 8 camera, so I ended up buying a Yashika 8mm instead, all the time lusting after one of those large-lensed S8 beauties.

Peter Sellers embraced Super 8 in the pages of the amateur cinema magazines, and Jane Fonda embraced her Bolex Super 8 camera in the pages of "Direct Action" when she was in Vietnam embracing the Viet Cong.

So finally after flogging my last 8mm roll, (16mm really, with sprocket holes) in the change-over, I left my yellow fogged film behind, and got a Bolex Super 8.

Super 8 blew everything away in it's path. Smaller, lighter, with more built in stuff to rival any domestic appliance with it's capabilities, the distance between Super 8 and 16mm was shrinking fast. And then they brought in Ektachrome 160 asa and XL (existing light) cameras. Kodak's main advert had one lit candle on a birthday cake, illuminating all the kids around the table in a darkened room. Super 8 seemed to have reached it's zenith.

With XL camera's there wasn't a place on earth you couldn't go to film. So I went to the pictures, and lifted my favourite bits off the screen.

Around the same time, the Melbourne Film Co-Op had emerged and shifted to an ex-undertaking parlour in Lygon Street.

Yes, those were the days, we were spoilt rotten. Grants were easy to get (I got 3!) and Barry Humphries noted the fact that wheelbarrows were mandatory when you went to pick up your grant money.

Everyone was on the way up, Hollywood, or just up. (Phil Noyce got there!) and everyone was planning their first feature - narrative or experimental.

But I was shy and even though I was convinced of S8's versatility and superior light sourcing properties, Super 8 was still kids stuff at the Co-Op.

I visited Suburbia at this time, just for a look, and didn't emerge for another 20 years. But in the great and accessible tradition of Super 8 filmmakers, I soldiered on all those years, filming babies being born, married couples going off into the sunset, trying to fill at least a 400ft spool each year.

News about S8 would eventually filter through, ie. the new range of canon cameras, backwind devices, and finally on a holiday, I realised something was wrong. In chemist after chemist, I couldn't get film, and then on that dark and dread-filled day, Kmart stopped selling 6 packs of Super 8 film at Christmas.

My brother (who knew the guys at Filmplus) used to give me copies of the Melbourne Super 8 Film Group's newsletter, and I eagerly read them,

♪ "Shaking my head in sorrow, saying, who can these poor fools be! ♪

People like Lenny Lipton, and the legendary American magazine "The Super 8 filmmaker" were now things of the past. It seemed that Super 8 was in the hands of some last ditch revolutionaries, holed up in Fitzroy somewhere.

Meanwhile video was in town, and even the mad crazy men/boys of the film clubs had dropped their daks to video.

So who were these luddites holding out at the Super 8 Alamo?

Anyway, God took my brother, and sent an angel to me called Spence. He showed me the light, and took me into the dark again. And even from the start, it was obvious to me that, ironically, at the end of it's technology, Super 8 had come into it's own.

It wasn't just a stepping stone to higher gauges and the road to Hollywood, but a medium where people in the group were lovingly exploring it's possibilities. And I wondered where all those 16mm filmmakers from the Co-Op days have gone? The Cantrills were still around (and in colour) but now on Super 8.

Generations come and go, but being there at the birth, and returning just at the time Super 8 was apparently wheezing out it's last breath, filled me simultaneously both sorrow and happiness.

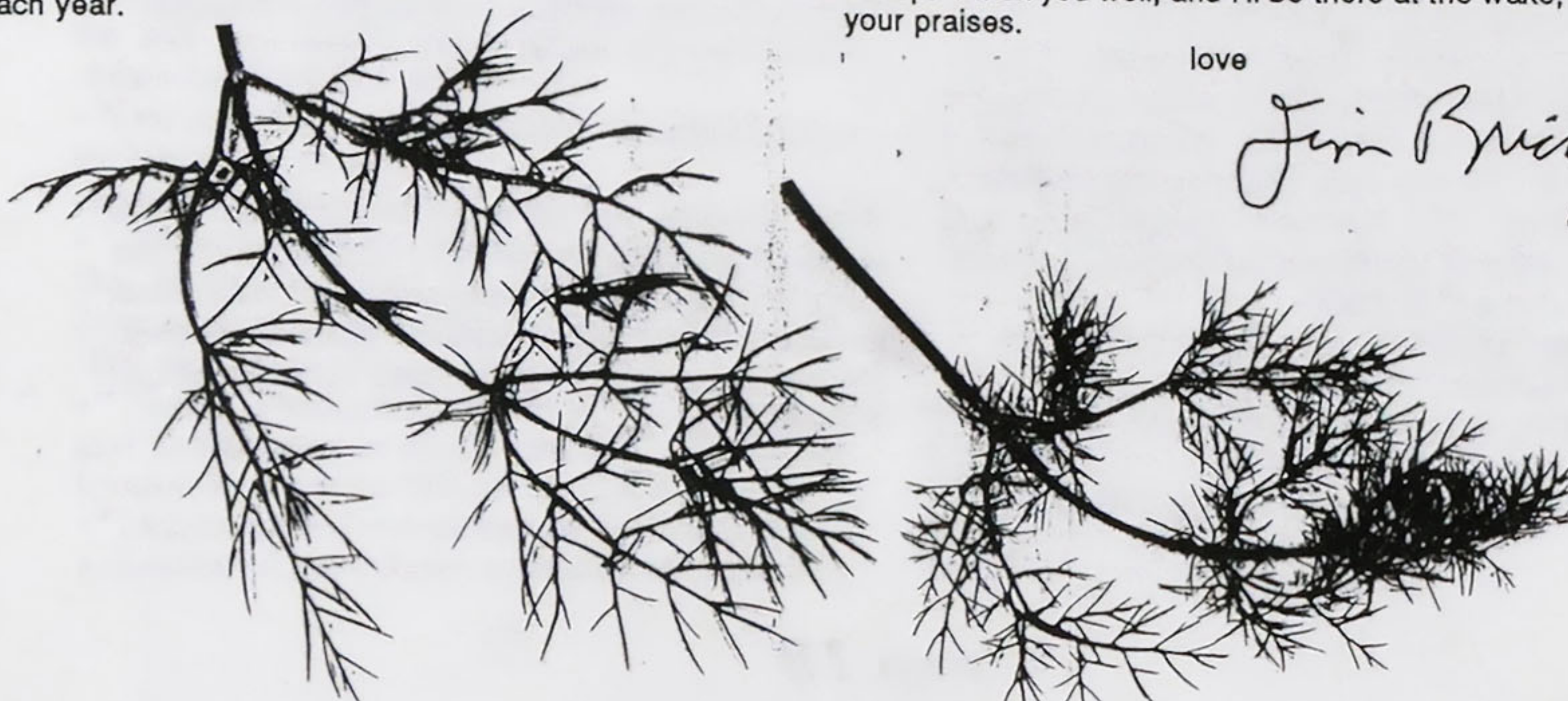
Then, recently, going over the old newsletters (only 1/4 of the way through) and picking up pieces of the group's progress - and now the 100th Issue - given the odds, it's quite an achievement.

To those who love this medium, we know why the group has lasted; it's because S8 is just so damned good, and solves most (not all) economics and technical problems. That somehow, against a shrinking and totally collapsed market, people soldier on with it, even in the face of Australia's only place to get prints made, shutting down, February's screening gave me hope. It was one of the best nights I've been privileged to see.

So Happy 100th issue, Melbourne Super 8 Film Group. I wish you well, and I'll be there at the wake, to sing your praises.

love

Jim Buchy

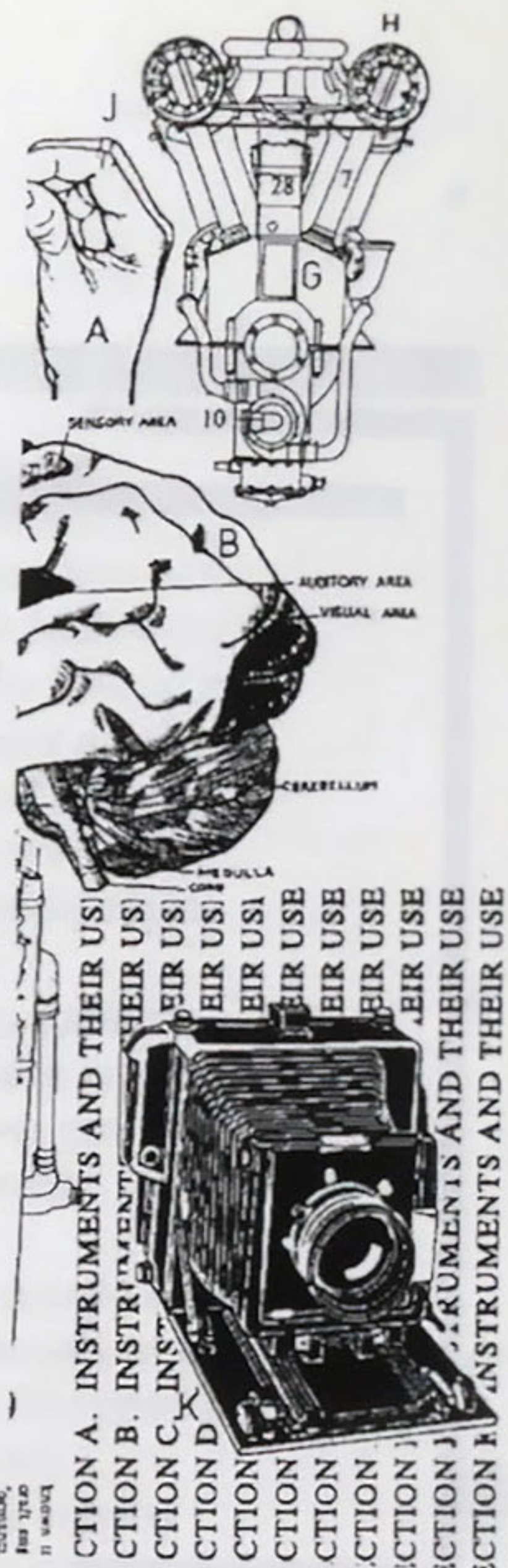


IMPLETION OF A MOMENT

Is it a rare phenomenon for a Film Group to last so long? as here we celebrate the 100th issue of our newsletter and in a handful of months our 10th year! Melbourne seems to have *that* climate that ingrains such happenings in literature, art and film! whereas other places seem to make or follow trends, Melbourne seems to reinvent continuities! if the last open screening is one to go by the year ahead augers well! UBU Windmill is our great Pataphysical filmmaker!, and if there is any argument left in Film versus Video then Barry Brown's recent film deconstructs the **other!**, Steven Ball continues to displace Structural film like a Situationist packing lunch!, and as one element of Moira Joseph's film tackled my frenzy for Constructivism the ending only served to erase my reverie!, Tony Woods' quiet poetics was in the mode of his earlier blossom branch film, and if Ian Poppins had made his film entirely out of the old recycled material his titles overlaid i would have been enthralled but Perren and i are having an affair with trains so i enjoyed what Ian gave!, Peter Lane's nightmare i place in the category of Perry's early slapstick films i started hearing Hanz Conrad's voice!, Tony Figallo showed his Film No 1 and Film No 2 minimalist but promising of thinks to come! and much more to do about anything was shown throughout the screening!, finally Helen i had hoped for a committed whipping but it was a coy soft option a let-down but hopefully you will lift us all when you approach film with some guts!



Thanks Mathew, Bill and All those who have put in the hard work over the years and taken us to this 100th issue, pete spence.



CANVASSER'S OUTLOOK

uneven coil below purpose.
 a stream of sunlight throughout
 the century. late
 to lunch, lazily external.
 massive day. sought
 unseen, wishing you well
 coincidence. talk
 converter, noisily furnished.
 because. happen to felt that
 way, in the isolation
 of your presence. everywhere
 of the above, the cue.
 urban. various quickly,
 convinces arbitrary.
 allures dynamic, compartment.
 earmarked, for gotten
 habit. surface, erased daily.
 forfeits. one, day. agile.
 detour of canvasser's outlook.
 clay hour, rumbles
 the cantilever. loaded
 motion, unlit. placer. gone
 with suddenly. doubly
 pastiched, pitched lawn.

pete spence

from Jenny Beach:

Some people are born into a life which forces them to be political, simply in order to survive. By choosing super 8, one faces a comparable situation. Users of the 'skinny gauge' suffer discrimination through elitist bodies, particularly funding bodies, resulting in lack of basic financial assistance. Therefore we must actively push for recognition just so that groups such as the MS8FG may remain in existence.

I find it ironic that elitism also exists within the group, a group which exists to promote super 8, and does so through screenings, discussion, newsletters, festival programs...is a place to 'network', to glean or share information, is there to support filmmakers, veteran and novice alike.

The elitism I speak of is something I discovered at the recent general meeting although, I should add, is not typical or representative of the group but lurks within the group. I'm responding to some derogatory comments made in regard to 'student' films (hardly a definitive label but this was the term used). I was surprised at these comments, I had (perhaps naively) believed that students were welcome at both open screenings and events such as Kiosk, and festivals. Then I thought; being undesirable is not such a bad thing, it can in fact be a lot of fun. If students are unwelcome at film screenings, then all the more reason to be there!

I say fuck elitism. Classism must not exist in a group such as this. Just as the MS8FG cannot count on the blessings of the prevailing powers that be, we cannot rely on the MS8FG veterans to lead the way, we must not allow them to dominate the directions that the younger/newer film makers will inevitably take.

Students! Inundate the open screenings with your wonderful, fresh and exciting films. Radicals! Come out from wherever you are! Class war and smash the state! Er, I mean, knock the socks off the people who are afraid that that's exactly what you're going to do. Question, dissent, object...and unite - why, the next open screening would be a perfect opportunity!

MYRIAD MANIFESTATIONS OF LIGHT.

To radiate
everything
you
are!

Sitting in the dark cinema watching (listening too) you can assume that what you are seeing is happening in front of you, but it is really happening behind you in the projector, depending on the projectionist/ mechanic, to frame, focus, handle the sound levels etc. We know to see time, to think about time, film can communicate (imagination) before it is understood (knowledge). Many members are able to make subtle social observations and personally revealing aesthetic statements, lyrical pragmatists, theoretical formalists, anatomists of seeing! Super 8, an optical/mechanical/chemical means of accurately recording/transforming light/life/nature, can be a creative action fixing that which does/does not exist outside the film maker's mind. A moment in the world's life passes. To film it in its reality and forget everything for that. To become that moment, to be the sensitive plate...give the images of what the emulsion received, forgetting everything that has happened before that moment. By showing elements of the camera's movement or subject's movement, from macro to infinity and in between: optical phenomenon to be investigated and experimented with. Vision in motion, motion in vision. It seems to be the case of the members either to match reality or to make it. "I AM THE PRIMITIVE OF THE WAY I HAVE DISCOVERED." (Paul Cezanne). I wish I had said that! maybe some members think I could have! Congratulations to the Melbourne Super 8 Group on staying democratically alive and creatively active through 100 issues of this Newsletter. To me the signs are highly favourable for the years to come. May I share my motto with the members, NO REPEATS, DESPITE THE APPLAUSE! Tony Woods.

(silent cinema) or the lazy fitter

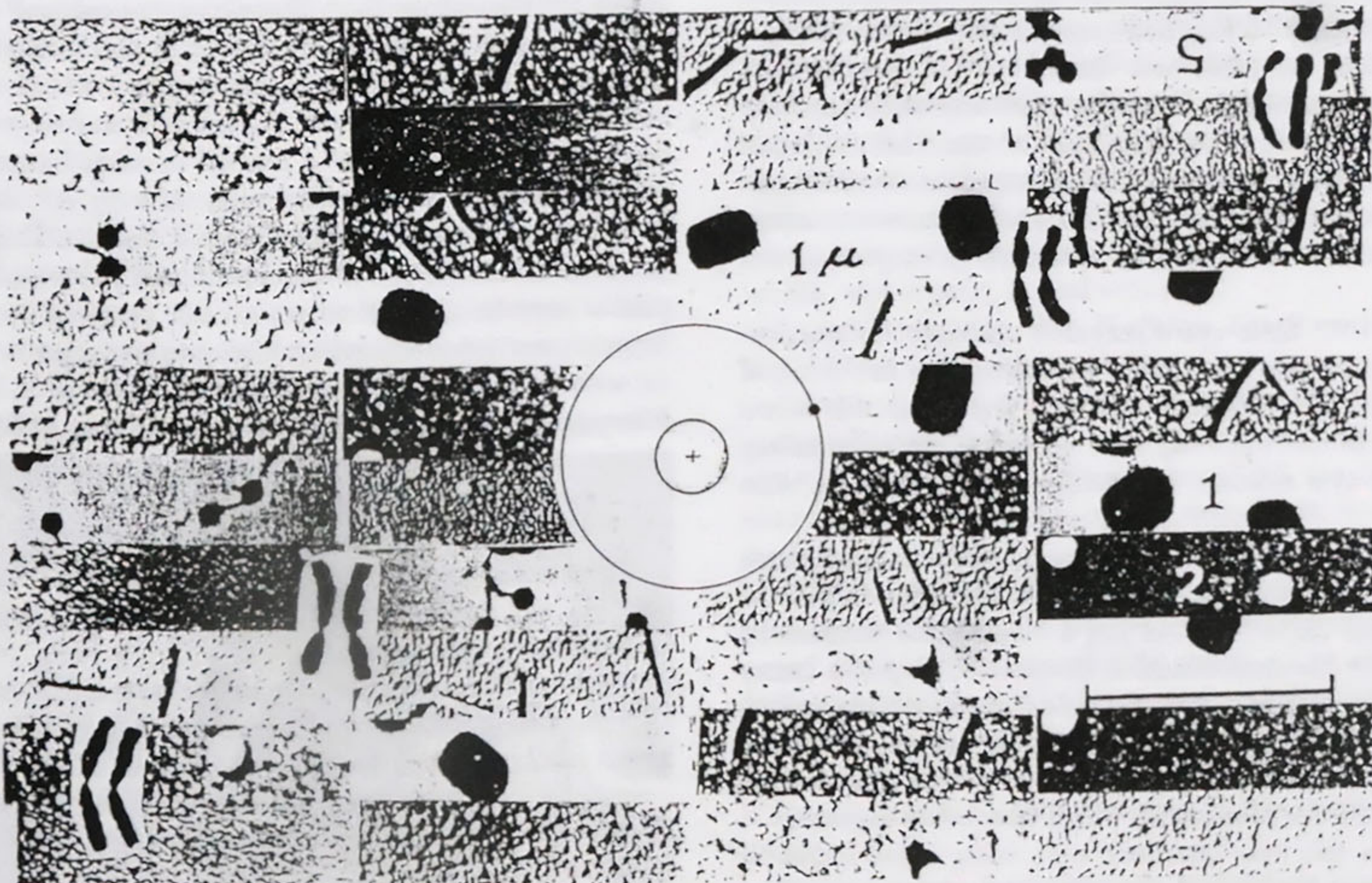
by barry Brown

aurality, its nature and function within the cinematic hierarchy, has been endlessly documented, triggering cat-calls and fistcuffs as technology, aesthetics and capital argued the validity of such combinations and the types of combinations. sadly, standardization of sonic materials was long enforced before the development of sound stripes, the dominant theatres equipped with orchestra pits bellowing popular tunes and hacked classics recommended as suitable accompaniment. generally soundtracks continue to be assigned a secondary role.

imagined early cinema screenings, prior to the codification of sonic elements are a constant inspiration in my approach to soundscapes, complete with miscued entrances, missing piano keys, bum improvisations, and numerous drunken and ill-prepared attachments - i am not interested in the re-duplication or the faithful re-staging of such imaginary soundtracks but rather incorporating such hazards and uncertainties within the compositional process, retaining the division of presentation and the variable, interchangeable nature of such sonic constructs.

the aural component of *four pitches for saxophone*, (15 mins, 1994), performed by chuan Lim is a continuing exploration into such relationships. actually comprising 5 pitches the score simply states, each pitch to be held as long as possible, to utilise any register and not to be concerned with playing in tune. from the initial configuration three four minute sections were selected and layered applying a variety of time distortion techniques. a number of indeterminacies arose from varying durations and pitch inconsistencies and variable layering from the initial source material allows random combinations prior or during screening.

although varying degrees of consonance and dissonance occur, the merging of sound and image, points of collapse, i am not interested in highlighting rhythmic relationships nor asynchronisation but rather a series of non and/or a-opposing spaces, a continual foregrounding of sound and image where it is (hopefully), just as easy to shut ones ears as ones eyes.



irene Proebsting

A Slow Leaving of 16mm Practice . . . Moving into Super 8

by Corinne Cantrill

WHEN Arthur Cantrill and I began filmmaking in 1960 – 35 years ago – we never gave 8mm a thought – we went straight into 16mm. We began at a time when ABC TV was actively seeking Australian films, and that definitely meant 16mm. Filmmaking seemed inexpensive. If I were realistic, if I compared wages and film costs then and now, I might find that *relatively* speaking, it is cheaper now than in the 1960s, but I don't think so. There were real choices in film stocks, processes, equipment and labs.

Over the next 25 years we produced an enormous body of work – over 120 films in 16mm, several of them feature-length, as well as 2-screen and 3-screen works. We enjoyed a considerable national and international success, having shown our work all over North America, Europe, Japan, New Zealand and the Philippines on many occasions. We have had Cineprobes at MoMA, a retrospective at the Pompidou, and DAAD artist-in-residency in Berlin. The films have been shown widely at international film festivals. If we had been working in 8mm I don't think this would have been possible.

In the 1960s and 1970s we paid for our filmmaking with print sales to film libraries in Australia and overseas. Some of our films have sold more than 30 prints each to various film collections. The availability of films-onto-video has destroyed that possibility.

We lived in America from 1973 to 1975, enjoying the lower cost of filmmaking there. We exchanged prints with other filmmakers, and like them, we were on the way to building up an impressive film collection. Each month we looked through the Thunderbird and Blackhawk film catalogues and bought up short films by D.W. Griffith, Charlie Chaplin, Winsor McKay and cartoons for next to nothing – perhaps \$20, but often less. They even ran specials each month for a particular film! Our most ambitious purchase was a 16mm print of Dreyer's **Joan of Arc**. This was a part of the American system of the independent filmmaker as lecturer, historian, researcher, and scholar, for whom a personal film collection was as necessary as magazines and books.

Up to 1975 there was a period of optimism for independent, experimental film. Since then 16mm has had a rain of blows upon it – with each blow one hoped that that would be it, but in fact there has been no end to the undermining of 16mm as a medium for independent/experimental film practice.

It started when Kodak withdrew its Kodachrome Release Print system worldwide. There was no consultation with the clients who use it – it was just a hard-headed commercial decision by the accountants at Rochester. We had a frenzy of final prints made of all our colour reversal films on this fantastic Kodachrome print stock in the months before the process was withdrawn. After that, one had to move to various Ektachrome print stocks which were never as good.

Also at this time questions were being raised about the poor colour fastness of Eastmancolor print stocks. More angst about expensive prints fading in their film cans years too soon.

These two events led us into a ten-year personal research



Notes on Berlin – The Divided City (1986, S8, 32 mins)

into three-colour and two-colour separation – devising a working process suited to the equipment we had. Just as we made this move, Ilford dumped all its film stocks, including its Pan F black and white negative for next to nothing – Ilford was getting out of movie film completely. This virtually free film stock was a compensation for the high costs of A, B and C roll printing of the three-colour separation films.

In 1980, there was a silver speculation scare created by the Hunt brothers in America – the cost of film stock soared, filmmakers wondered whether black and white film stock would continue to be available, and whether still photography itself was threatened.

More and more film processes were being discontinued by Australian film labs, the idea was we were all to move to using Eastmancolor, so the labs could concentrate on one process instead of several. This was not the film stock of choice for the independent filmmaker: the original is vulnerable to damage, and the prints lack the strength and durability of reversal prints.

In the late 1970s we sent all our new colour reversal films to a London lab to be printed up onto Ektachrome print stock, as the labs here did not want to do it – they had problems with reversal optical sound tracks. Within ten years the London labs had also abandoned this process, we paid a huge freight bill to get all our printing materials returned, and some of our best films can no longer be printed with optical sound tracks (including **Bouddi**, **Earth Message**, **Eikon**, **Harry Hooton**, **Island Fuse**, **At Eltham**, **Ocean at Point Lookout**, **Two Women** and **The Second Journey (To Uluru)**.)

(There is, of course, the option of making dupe negs, at great expense, but it gives an inferior final result – a compromise, and the fore-runner to film-onto-video as a sacrifice of quality to economics.)

Film-onto-video has been the biggest factor in destroying film as a medium. It destroyed the possibility of selling film prints to libraries and collections. Because of the reduced volume of film work going through the labs, the range of film processes was slashed, and the number of film labs has declined.

Since 1970 we were interested in the work being done on Super 8 and from the start of *Cantrills Filmnotes* in 1971, we were publishing material about filmmakers using this format. Probably the most impressive Super 8 film from this

period was Jim Wilson's **K-Tape 1**. We had a Standard 8 and a Super 8 camera, but used them infrequently.

We were more interested in film-performance, multi-screen and mixed-media work. We had had a great burst of this work from 1969 to 1971, culminating in the 'Expanded Cinema' show at the Age Gallery in February 1971 and at our venue 'The Maze'.

We picked it up again in 1974, with a six-screen analytical version of **Skin of Your Eye** (film/slides/video) in North America.

In 1977 we did our first film/theatre work at La Mama, **Edges of Meaning**, based on our obsession with Baldwin Spencer. With the film performances we could vary the work each time we did it, using film, slides, live voice and sound on tape. **Edges of Meaning** was followed by **Fields of Vision**, **Grain of the Voice**, **Passage**, and **The Practice of Filmmaking**. These works brought the filmmakers into the foreground as protagonists, stressed the unique moment of performance, unrepeatability. If all materials are crumbling, then what matters is 'being there' while it is possible, just as at a poetry reading, a concert, a theatre experience. We realised that film as a permanent material was an illusion.

Virtually the last films we made in 16mm as printable, releasable films with optical soundtracks were **Waterfall** – the last of our three-colour separation films, and my autobiographical film **In This Life's Body**, both in 1984.

In 1985 we went to Berlin for six months. We undertook a vast work on 16mm – **The Berlin Apartment** – two hours+, two-screen. It was filmed on our least-favourite stock, Eastmancolor negative, with all its problems of colour casts and lack of colour body. As we could not reconcile ourselves to compressing it into a single-screen film with an optical sound track, it has stayed as a two-screen work, screening the workprint with sound-on-tape and live voice. **The Berlin Apartment** was first shown at La Mama in 1987. We hope to give the definitive, final version of the work in Melbourne later this year.

It was in Berlin we bought a really good Super 8 camera, a Nizo, second-hand. We did a lot of out-in-the-street filming with it, and from this made **Notes on Berlin – The Divided City**, 1986, 32 minutes. The sound-image relationship of this work is interesting.

From about this time our personal lives became fraught with problems with our autistic son, Ivor: his mood swings

The Pause Between Frames (1993, Super 8, 4 mins)



Days in Ubud (1992, Super 8, 31 mins)

and violent outbreaks made it very difficult for us to settle to any concentrated work at all. He became more disruptive and invasive of our mental space.

In 1988 we returned to USA for the first time since 1975, where there was a spirit of deep pessimism about the future of film. We had long talks with filmmaker friends, many of whom grieved for the passing of stocks and processes now gone.

Influenced by this experience we returned to Melbourne and immediately got down to work on **Projected Light**, filmed on 16mm Kodachrome. With this film we would show the original on our own projector, two-screen with sound-on-tape, live voice, plus slides and artifacts at La Mama. Since then we have shown it all over Australia, North America, Europe and New Zealand using unknown projectors, and by some miracle there is still not a scratch on it, though it has been projected in rehearsals and performances over a hundred times. Maybe there is an angel watching over **Projected Light**!

By now film laboratory charges are so expensive for 16mm that there can be no pleasure for us in working with such an expensive medium. Parallel with this was our anxiety about the sheer volume and mass of film materials filling the house: originals, workprints, trims, mag. tracks, optical tracks, answer prints, release prints. It is an environmental/ecological obscenity to keep adding to this. When we die, who is going to deal with it all?

In 1987 we made **The Walking Track**, a 20 minute Super 8 film: a film we greatly like.

But it was going to Indonesia in 1990 and 1991 that we really started to work with Super 8, as it was impossible to enter Indonesia with a 16mm camera. All our spare time since then has been spent working through the footage shot there.

At this point in 1995 these are the real pluses for us working in Super 8: it is environmentally/ecologically sound: the materials take up little space. As we are filming in Kodachrome we don't have to deal with film laboratories any more; we leave the work with Kodak and three or four weeks later it comes back, and it is what it is. If it fails, then it has only cost \$16 a roll. A mistake in 16mm costs a dollar a foot!

Another reason for satisfaction with Super 8 is the existence now of good quality projectors with high level light outputs and good optics. Not one of our films has been scratched at a Melbourne Super 8 Film Group screening,

nor on our own equipment. There is the constant risk of damage to the original, but so far it hasn't happened in Melbourne.

Last year we took Super 8 films to Europe, hoping to give mixed Super 8/16mm programs, and had three films badly scratched at what should have been a professional screening. As a result, we didn't show the Super 8 films again on that tour. We live with a degree of frustration about showing the Super 8 work outside Melbourne. We tell ourselves it doesn't matter if the films are scratched, and yet it *does!* Outside Melbourne, our work is still being represented by 16mm work made ten or more years ago.

Another disadvantage for us with Super 8 is the editing process. We are really reluctant to put the film through a Super 8 viewer, as they seem tinny and dangerous to film; so we project, edit with a magnifying glass, re-project, edit, making notes on cuts to be made, a few at a time. This is tedious and far from ideal, and we still find the handling of Super 8 finicky after years of working with 16mm.

The existence and the current ambience of the Melbourne Super 8 Film Group has been a big influence on our decision to work in Super 8. There are eleven screenings a year at which we are able to show our work whenever we have a new film, to an audience of 40 or 50 friendly fellow-practitioners. (16mm offers no such opportunities). At this time, the lack of audience and lack of possibilities for screenings in Australia do not justify the expense of 16mm production. Besides, a lot of experimental work requires an intelligent attentiveness which is harder and harder to find here in audiences. The mixed program of short films seems

to be the order now.

We haven't yet attempted to make Super 8 prints of the films. It might be better, and we have considered the possibility, to blow up some of the films to 16mm using Interformat in San Francisco. Nick Ostrovskis, Marie Craven and Virginia Hilyard have all successfully had Super 8 printed to 16mm by Interformat.

The freedom of Super 8 is pleasing to us at this stage. There is something burdensome and oppressive about 16mm now.

It's possible that in the future, when we have more time, we might return to 16mm, finishing incomplete projects from the past, taking apart earlier films and reworking and re-ordering them, perhaps filming on and projecting 16mm Kodachrome.

Will Super 8 survive or will it be eroded as 16mm has been? I read in an American magazine recently that in 1994 Super 8 Kodachrome was impossible to obtain for several months, as Kodak had underestimated the demand! It has also been suggested that Kodak will cease production of Kodachrome in 1996...

Whatever, none of this really matters. Everything, including ourselves is transitory, everything is breaking down, fading, shrinking, so the main thing is to enjoy the work: the doing of it and the seeing of it. This is what makes the Melbourne Super 8 Film Group screenings good - a roomful of intelligent people, there to enjoy 'being there', showing their work, and not consumed by professional ambitions.

PIQUE QUIP

older ego leaks
gaze sprint. pique
quip chalked

in all moment
easy looms. switched
from of to off.

oblique shadow
turns to guest,
smudged locality,

clear spree.
gesture purchase
hones trail against

height section. speech
hacks. aired pace
disturbs drift merger,

inserts pause
in ripple fold,
scraps ironic.

pete spence

I film, I shoot stuff, sometimes I watch it, sometimes I forget to have it processed, often it's reference material, always it's a stepping stone. If I use it, it is as a small part of a whole, one piece of a project. Sometimes I record things as documentation, usually no one sees this footage but I feel it may be useful at another time. I like super 8 because it looks nice, I don't mind admitting that. It appeals to my sensibilities. I don't mind the constant whirr of the camera on the soundtrack, I don't want to hide the fact that this is not 'real life' the audience is watching but a bunch of emulsion and light and some other things which produce images. Super 8 is readily available and I can (sometimes) afford it. I own a (average - shit) super 8 camera. I like to work in installations, combining photography, text and other things - as part of an installation I find that a projector is more versatile, accessible and portable.

I have no qualms or pretensions about utilising video should I feel it necessary to what I want to achieve or communicate. (Actually, I believe if I owned a video camera I would shoot a lot more than I do).

I choose super 8 for I have reason to. I do not shoot film for the sake of having something to show, make a photograph for the sake of pretty pictures, use a particular subject matter because I couldn't think of anything better, etc.. I will not use super 8 without having a reason to.

from Jenny Leach

Chris Knowles' Super 8 Sound Films From The 80's

I've been asked to make a selection of my early Super 8 films for the next screening, and I was hoping to give a bit of a rave about sound for film and video. But since I can't make it to the screening, here is the general drift;

I started making music first, and in the mid-seventies I was well ahead of my time - everyone hated it, but now it's got a name - Industrial. So when I shot my first roll of Standard 8 film, around 1979, it seemed natural to play some of my tapes while watching the film. I quickly became fascinated by the effect each different tape seemed to have on the same roll of film, and found that I didn't need to edit the film at all because the music, or sounds, covered up the rough visual jumps. My first films were shot at nine frames per second, and I projected them at that speed too. It made film making affordable, and I still love the comforting rhythmic effect of slow motion. I didn't edit my first films much; I just shot them, found some sound that would make them interesting and watchable, and showed them. Most of the editing was done with sound, in a sense.

Sophisticated technology was way out of reach for me at that time, so I had to learn a bag of tricks that I still find useful. "With/Out Movement", a super 8 film made in 1983, is projected at around 6 f.p.s., and is accompanied by a cassette soundtrack of music with a very strong rhythm at around the same regular tempo. To keep the two in sync, so that each frame fell to the beat, I had to ride the variable speed on the projector constantly. I would wear headphones so as not to hear the projector, staring at the screen and twiddling the knob if the sound and image started to drift. The level of concentration required was pretty intense.

The films are very experimental, more so in form than in content. I just shot what I saw, and that was the content. The soundtracks are mostly music, so in form they are very much like music clips, although they were made well before MTV! I often made both the music and the images at the same time, and was always experimenting, having bits of sound lying around, and bits of film, and just trying them together to see what the effect would be. I experimented with sound using all sorts of techniques, and with images using techniques like re-photographing and home processing to solarise the image. I had an extreme aversion to reality in these films, and joked that the more generations they went through, the better they looked, so the issue of copying super 8 films was never a problem for me. "Excerpt", made in 1984, is a good example of reality, once (or more) removed.

"Welcome"(1986) is the result of what I thought was an interesting process at the time. I got a VHS recorder, which was a real novelty. I never watched TV, but I liked to have it going in the room other than the one I was in, with the sound off. Every now and then, I would walk past and see something completely out of context, which seemed totally extraordinary. So when I got the VHS, and this happened, I could just hit the record button and get a grab of something nicely irrelevant. I did this for almost a year, and the tapes were fascinating. I decided to photograph the best bits straight from the screen, occasionally slowing it down or speeding it up, and basically constructed the images in this way, processing much of the footage myself for that little extra unreality. At around the same time I got a sound sampler, and it came with a disk which had a silly message saying "Welcome to the Akai s900" etc. etc.

My first experiments with this instruments consisted of my mangling this message into a sound spectacular which kept screaming "Welcome!". I liked the idea of hearing this while seeing these perverse TV images, so the two were made for each other.

cont'd...

If you just throw two bits of sound and image together, no matter what they are, coincidences will always happen. Sometimes it's almost supernatural; a particular sound occurring with a particular image at just the right time. Some editors work unconsciously to a tempo; a constant rhythm and flow of movement and cutting. Sometimes it can be measured in an exact number of beats per minute, without the editor ever being aware of it. If I can find this rhythm when working on a soundtrack, it becomes a lot easier to compose music, and coincidences are far more likely to occur easily, without having to be forced.

The soundtrack is always of equal importance in my own films, and I've learned that many filmic effects are better achieved using the sound rather than the image. People tend not to be as sophisticated in hearing as in seeing. In fact, much of the time they don't even realise they're hearing anything at all. But what they are hearing, even if they're not listening, is still producing an emotional effect, or having an influence in some way. I like to exploit this fact to the limit when composing music for films. I often prefer the sound not to be noticed at all, as that's when it can have the greatest influence. Sound can actually make images look different, and the same image accompanied by different sounds will say different things.

Films by **Chris Knowles:**

showing at the next

OPEN SCREENING

of the **Melbourne Super 8 Film Group**

Tuesday March 14th 1995, 7:30 pm at the **Erwin Rado Theatre**, 211 Johnston Street, Fitzroy.

Followed by an **Open Screening, BYO Super 8 Films!** Free Admission.

In the Dark - 30 mins, 1982

Excerpt - 8 mins, 1984

Welcome - 13 mins, 1986

from Jenny Leach:

You may or may not have heard about the notion of 'camera as phallus'..if not, you've got the gist of it in that phrase, it's not what I want to go into now. I'd like to ponder what it doesn't include.

To assume that 'camera=phallus' is always the case is to assume that there is always a man behind the camera and not take into account women film makers, the 'female gaze', woman as other than the subject/object or muse.

So, while not rejecting the previous notion completely, we must recognize that it is not always applicable. In putting my eye, a woman's eye, to the viewfinder, I begin to think about the psycho-sexual use of the eye in art and advertising - symbolic as orifice, ie. fuckable orifice, the fetishisation of the female body, and the theories of male castration anxiety that exist parallel and as the reason behind this fetishism.

So..my camera is my eye...is my vagina, is threatening, castrating eh? (Perhaps even hysterical? Irrational? Ooh, yes I love it)

so, if..

eye is camera...

then..

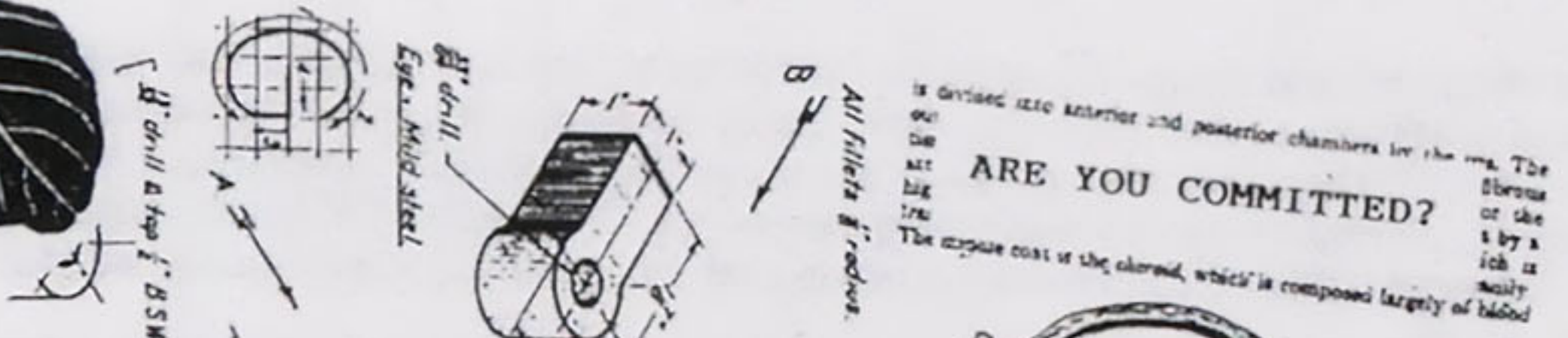
eye is castrating?

i is...

I AM

I AM CAMERA CASTRATA!

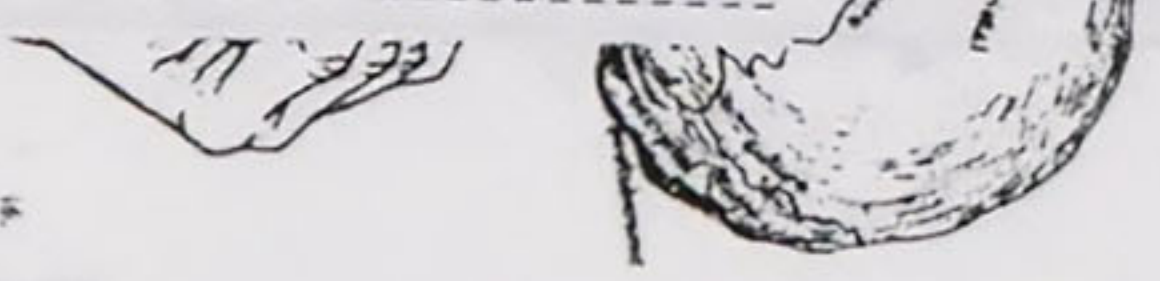
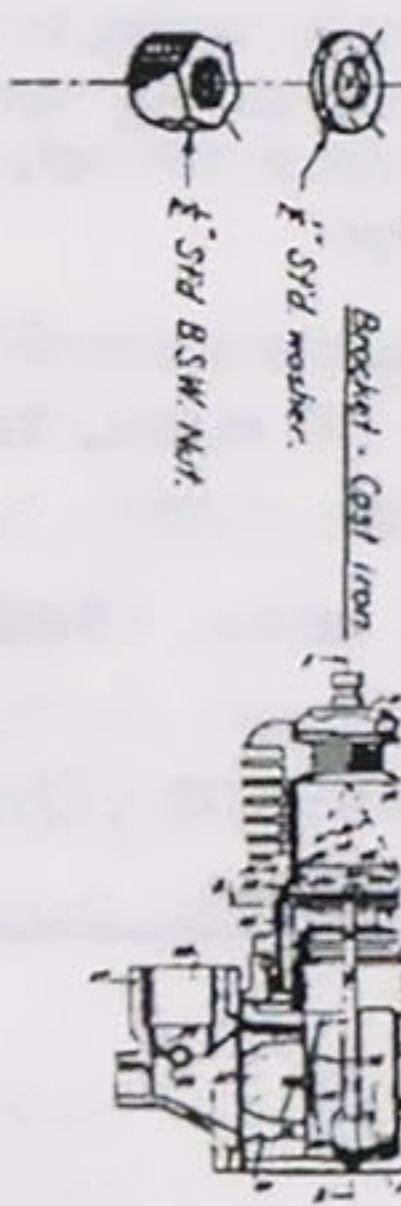
SO WATCH OUT - HERE I COME!



is divided into anterior and posterior chambers by the ... The ... ARE YOU COMMITTED? ... The corpus coat of the choroid, which is composed largely of blood

At the last Open Screening, there was a Special General Meeting where 2 people (out of 4) were voted onto the S-8 Group committee. That was fine for the 2 elected, but what about the other 2? My point is this: you don't have to be a committee member to actually be committed to and efficacious for the S-8 Group. Indeed, committee meetings (3rd Tuesday of each month) are open to everyone to attend and have input into. For example, I am not a committee member yet I am currently going along to committee meetings. The 2 people who missed out on being elected, and anyone else, should come along if they want to contribute.

BILL MOUSOULIS



A BIG THANK YOU

to all the following people, who contributed in some way, shape or form to the Super-8 newsletter over the last 10 years. Pseudonyms and other changes-of-name have been included in this list. And also: apologies if we've missed out on anyone.

Again, thank you.

Taoufik Abid
Michael Agar
Perry Alexander
Altona North Technical
School students

Steven Ball
Jane Belfrage
S.K. Benz
Heinz Boeck
Bosco
Rodney Bourke
Mill Bousoulis
Ivor Bowen
Barry Branchflower
Jonathan Brannen
Jim Bridges
Barry Brown
Jürgen Brüning
Warren Burt

John Calder
Brett Cameron
Ewan Cameron
Arthur Cantrill
Corinne Cantrill
Monty Cantsin
Sandra Cas
James Clayden
Piero Colli
Simon Cooper
David Coulton
David Cox
Anne-Marie Crawford
Marie Craven
Sebbie Cutter

Julian Dahl
Tim Danko
Darron Davies
Dirk De Bruyn
Linda Dement
Richard De Souza
Alice Dodd
Nick Donkin
Ross Doonan

Steve Eastaugh
Rosemary Edwards

Tony Figallo
Con Filippidis
Michael Filippidis
Rob Finlayson
Andrew Fitzroy
Aaron Flores
Mark Freeman

Raffi Ghazarian
John Luke Goddardd
George Goularas
Damien Grant
Maj Green

Alex Hamburger
Jo Hampton
John Hardy
Les Hillis
Virginia Hilyard
Matt Holden
Michael Hutak

Snowy James
Charles Jameson
Sarah Johnson
Moira Joseph

Michael Kelleher
Rhondda Kelly
Ian Kerr
Daniel Kotsanis

Perry Laird
Peter Lane
Mark La Rosa
Hannes Larusson
Jenny Leach
Seymour Less
Noel Lloyd
Susan Long
Lubi

Adrian Martin
Nic McLean
Peter McLennan
Anthony McMahon
Kathleen McNiff
Tegan Mel
Helen Mihajlovic
Stephen Morrissey
Bill Mousoulis
Sandy Munro
Sheila E. Murphy

Peter Napier
Peter Nathan
Greg Nelson
Rea Nikonova

Gary O'Keefe
Ron Olthof
Nick Ostrovskis

Tim Patterson
Norma Pearse
Ooni Peh
Mark Phillips
Jennifer Pignataro
Ficate Ponti
Jacques Ponti
Ian Poppins
Pen-Prick
Pen-Prick Too
Pen-Prick Tooo
Pen-Prick Three
Martin Punch

Rick Randall
George Ray
Jürgen Reble
David Rees
Matthew Rees
Vikki Riley
Jennifer Ross
Michelle Ryan
Melissa Rymer

Peter Schuller
Professor Lynton T.
Scrotum

Marc Seezena
Seigfreid
Sylvie Shaw
J. Craig Shearman
Gary Shepherd
Ben Sheppard
Laki Sideris
Pete Spence
Hannah Stanley

Lucia Tancredi
John Thomson
Kika Thorne
Justin Thorpe
Ljubica Tomic
Johanna Trainor
Toni Treadway
Francois True-Foe
Richard Tuohy
John Wynn Tweg

Gregory Vincent

Deborah Warr
Peter Watson
Chris Windmill
Maeve Woods
Tony Woods
Mark Worth

Mark C. Zenner

A unique review of film and video art,

CANTRILLS FILMNOTES

now in its 24th year of publication,
documents innovative work in Super-8 and 16mm film, animation, video, installation, sound and performance art. Emphasis is on work from Australia, Asia, North America – the Pacific rim.

Appears in a double issue format twice a year – 72 pages, including 8 pages in colour.

DOUBLE ISSUE #75/76 IS NOW AVAILABLE and its contents include –

- **Drive – Motion Landscapes**, a video series by Sydney artist Ross Harley
- A report on The Domitor conference, 'Cinema Turns 100', New York, 1994, by Arthur Cantrill
- Pete Spence's '**Visual Poem No. 11** – Carol Stetser'
- 'A Journey Within Manila, The City of Cities' – interview with Virginia Hilyard
- 'The Swimming Somnambulist', the Super-8 films of Virginia Hilyard, by Steven Ball
- The work of Reel Folk: The Canadian Amateur Film/Home Movie Archives
- 'Projecting the Body', the films of Stephen Cummins, by Simon Hunt
- An interview with Jan-Christopher Horak on his new book *Lovers of Cinema: The First American Avant-garde 1919-1945*, by Jeannette Delamoir
- 'Afterwords' – Tony Woods discusses his art
- ... Testing, 1, 2, 3, 4, 5, 6, 7, 8, 9... **However, the Autodidact**, by Steven Ball
- 'In the Midst of Life we are in Perth' – John Harrison writes on his Super-8 films
- Book reviews

Issue #77,78, appearing mid-year, will include the work of Maeve Woods, Melanie El Mir, Andrew Frost, Ooni Peh, Norma Pearse, Philip Hoffman, and others.



SINCE its beginning in 1971, **CANTRILLS FILMNOTES** has provided a lively documentation of Super-8 (and Standard-8), and the filmmakers whose 8mm work has been featured include —

Stan Brakhage – Hugh McSpedden – Paul Winkler – Tom Psomotragos – Con Nikakis – Alex Silver – Peter Yuill – Lynsey Martin – Michael Lee – Jim Wilson – Jeff Keen – Lenny Lipton – Tim Burns – Philip Brophy – Richard and Pat Larter – Chris Knowles – Warren Burt – Ian Cox – Varcha Sidwell – John Evan Hughes – Ronald Brownson – A. & C. Cantrill – Jane Stevenson – Garry Smith – Tim Ralph – Vikki Riley – Akihito Morishita – Vivienne Smith – Neil Pardington – Richard Von Sturmer – Charlotte Wrightson – Téo Hernandez – Maggie Fooke – Laleen Jayamanne – Joanna Paul – Michel Nedjar – Bill Mousoulis – Marcus Bergner – Alexander Campbell – Andrew Preston – James Clayden – Nick Ostrovskis – Richard Lerman – Mark Worth – Marie Hoy – Catherine Lowing – Maj Green – Ewan Cameron – Daniell Flood – Nickolas Flood – Claire Paradine – Simon Cooper – Merylyn Tweedie – Richard De Souza – Rhondda Kelly – Michael Buckley – Chris Windmill – Michael Long – Nick Deocampo – David Cox – Daniel Barnett – Raymond Red – Phillip Kanlides – Robert Nery – Sandy Munro – George Ray – Mark Zenner – Roxlee – Rune Layumas – Steven Ball – Julian Dahl – Maeve Woods – Pete Spence – Heinz Boeck – Norma Pearse – Jenny Pignataro – Les Hillis – Richard Tuohy – Mark La Rosa – Gary O'Keefe – Marie Craven – Laki Sideris – Peter Schuller – Atsushi Sakurai – Mami Kikuchi – Hiroyuki Sekine – Sadahisa Saito – Moira Joseph – Renny Gosatti – Philip Jeng Kane – Kika Thorne – Perry Alexander – Atlantis Jack Newman – Jim Bridges – Virginia Hilyard – Stephen Cummins – Tony Woods – John Harrison

Australian Subscription Rates:

Individuals: \$A 18.00 p.a. (2 double issues) or \$A 35.00 – two years

Libraries, Institutions: \$A 25.00 p.a. or \$A 49.00 – two years

All back issues are still available – cost pro rata

Overseas subscription rates on application

Send subscriptions to: A. & C. Cantrill, Cantrills Filmnotes,

Box 1295L, GPO, Melbourne, Vic. 3001, Australia

Telephone and Fax: (03) 380 6416

Cantrills Filmnotes is assisted by The Australian Film Commission

The Film School at Institute of Lens Arts Aust.

*Gets you and your film/video projects
out there and happening!*

Whether you're a professional wanting to shift disciplines, or, if you've chosen a career in film, but need help taking the next step. Maybe you're a beginner, wanting to learn from the ground up, or perhaps a VCE student needing help with your folio/showreel projects. ILAA's industry experienced and qualified teaching staff will get you happening in:
Super 8, 16mm or 35mm.

There are three types of course:

The Diploma of Screen Arts - 1 year intensive. For those wanting in-depth training to industry or government film school entry level.

Short Courses

Custom Courses

- For professionals upgrading or shifting disciplines.
- For amateurs at basic and advanced levels.
- Designed for individuals/groups with specific learning requirements.

The courses are designed for people wanting to **MAKE FILMS** (and/or video programs) in any format. The approach is practical, rather than theoretical. Subject content of both short and long courses, generally falls under the following headings:

- Ideas Generation
- Research
- Script Writing
- Storyboarding
- Production Management
- The Producer / Funding
- Directing Camera
- Directing Performance
- Crew Roles and Relationships
- Art Direction
- Cinematography/Lighting
- Camera Operation/Assistance
- Sound - Location/Post-Production
- Film and the Lab.
- Editing - Sound & Vision
- Marketing/Distribution

Proven methods of training are used by tutors with extensive industry and tertiary teaching experience.

John Wynn-Tweg, Institute of Lens Arts' Director is a graduate of the AFTRS full-time program, and Cinematographer on Internationally shown, award winning films, and formerly Producer/Director with ABC TV and Radio, Melbourne.

**The Film School
at
Institute of Lens Arts**

PO Box 177
Kalorama 3766
Ph. (03) 728 1150
or (015) 881 875





TAKE
 CAM
 DATE
 TIME

STEPHEN BOSCUCCI & MICHAEL BOLTMAN PRESENT A BOLTMAN PRODUCTION BY ARTHUR BORMAN
"THE MAKING OF... AND GOD SPOKE"
 MICHAEL RILEY STEPHEN RAPPAPORT SOUFY SALES ANDY DICK EVE PLUMB
 GREG MALINS & MICHAEL CURTIS JOE B. TINTFASS
 LEE DANIEL WENDEY STANZLER JOHN MASSARI
 MARK BORMAN & RICHARD RADDON
 ARTHUR BORMAN
MORE A SMART MOCKUMENTARY THAN A BIBLICAL EPIC.
 THE MAKING OF... AND GOD SPOKE
God
 THE MAKING OF... AND GOD SPOKE

ALL RIGHTS RESERVED. YOU, THE IN HIS FAT (KEY SERIES) AND HIS EARTH (M)