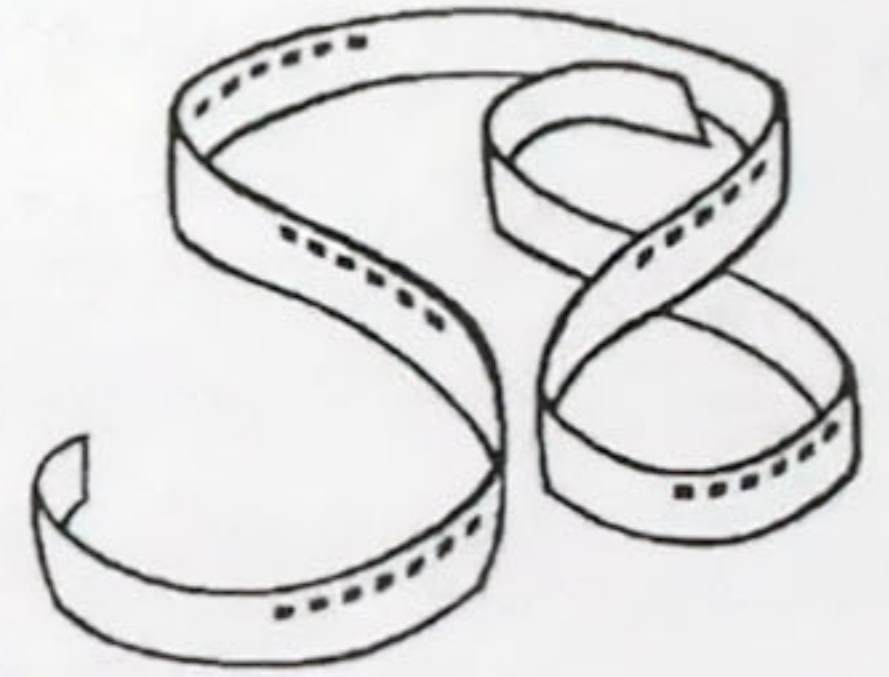
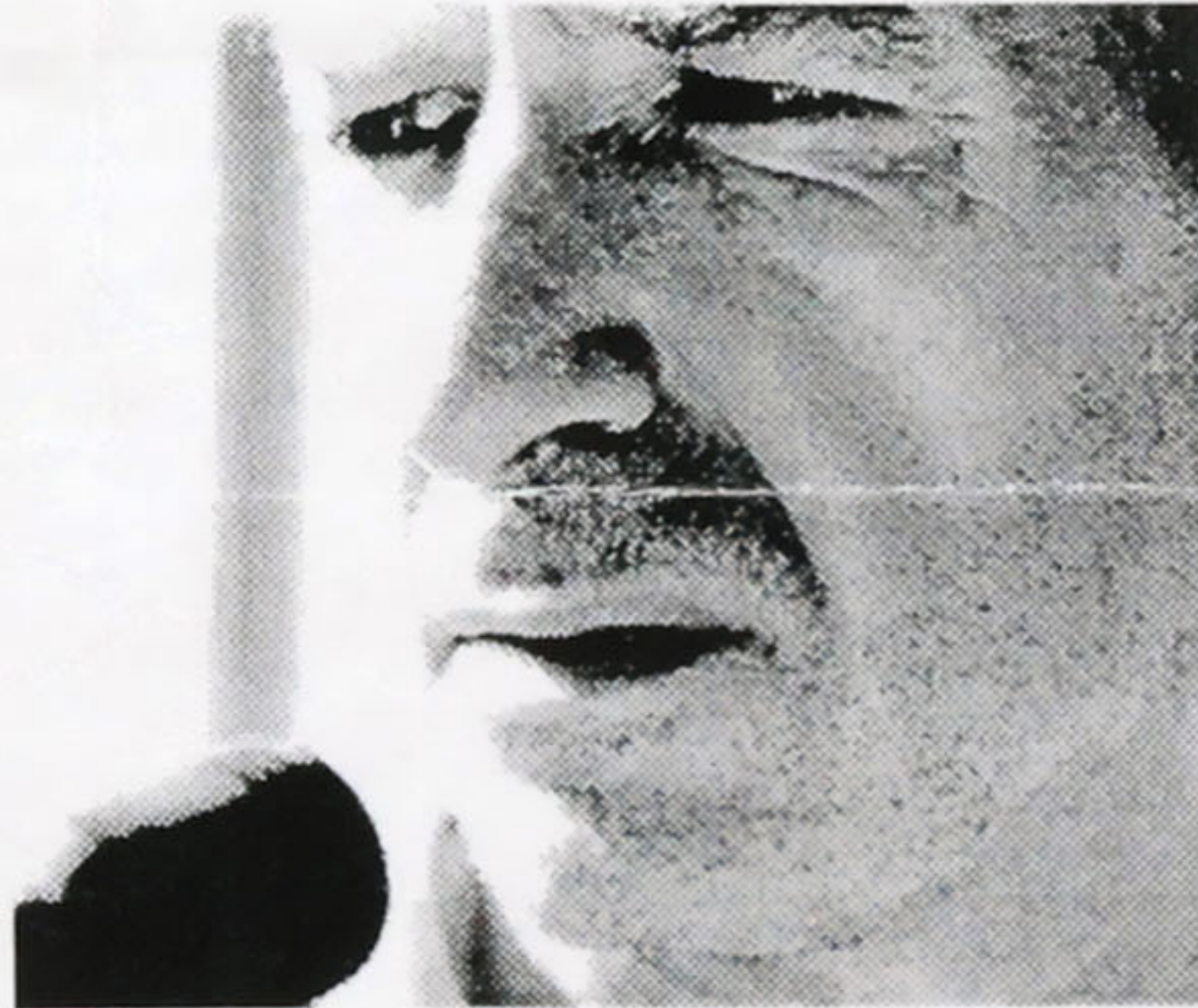


# Sonic Eight

Newsletter of the Melbourne Super 8 Film Group Inc.  
Issue 102 May 1995



## Listen...



Howard Stanley as Scrammy 'And in Scrammy and the Blowflies'  
by Maeve Woods, photo: Maeve Woods

### EDIT-AURALLY-ALL Steven Ball

This issue of *Super Eight: Newsletter of the Melbourne Super 8 Film Group* is dedicated to sound.

As an audio-visual medium Super 8 film embodies its own technical idiosyncrasies. Where the use of magnetic stripe on 16mm film has been superseded, Super 8 is unique in having settled with the magnetic stripe as its integral sound recording and replay medium, with the opportunity for over-dubbing afforded by the invention of the second balance stripe. The 18 frame discrepancy between the image and the location of the synchronic sound on the sound striped film challenges those attempting to edit film with synch recorded sound. Peculiarities of this nature have lead to Super 8 filmmakers often having to employ inventive strategies in their use, or non-use, of sound. Many have chosen to forego the option of sound film and use sound on cassette tape accompanying the projected film. While providing wider frequency range reproduction, this practice increases the possibilities of a less determinable relationship between the sound and image, to synch or not to synch. As it is almost impossible to predict the conditions of a screening, invariably no two projections provide the same synchronic relationship.

In my film work I have usually chosen the cassette option. This is a partly practical consideration (I don't own a sound camera) which becomes a structural and aesthetic device in the 'finished' work. On occasions I have fallen into the unhappy trap of attempting to construct a separate soundtrack with particular synch points. As a result I try to devise soundtracks that have a looser relationship to the film, allowing as much for synchronicity as synchronisation.

In addition this allows me to work on the sound fairly autonomously, only marrying the two parts towards the end of the production period. The abandoning of strict control allows

for surprises at the exhibition stage. The resonance between the two elements which becomes one work is a critical conditional aesthetic born from chance, pragmatics and structure. Is this not the space in which poetry resides?

Through this resonance my films are often romanticism derived through structuralism and vice versa. This resonance is, ultimately, what interests me, not the twin poles of deathly solipsism or dogmatic materialist avant-gardism. There is politics in the structure and process but the meaning is in the moaning.

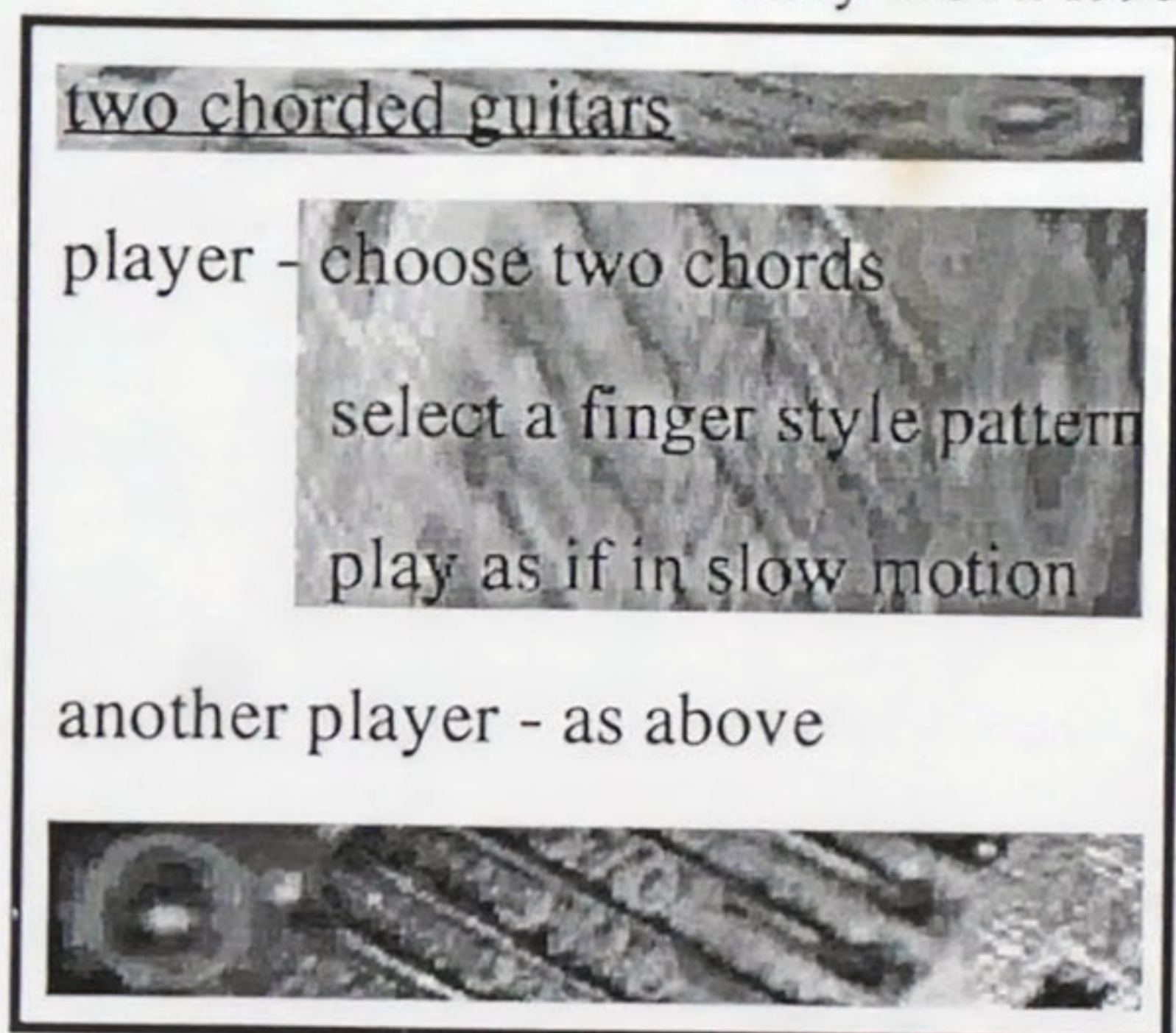
To the May *Sonic Eight* Open Screening I will bring a ten minute film I made in 1992 called *Quiet Passage*. There used to be a warning on LP records that during quiet passages some surface noise may be heard. The main passage of this film, however is far from quiet. It was the first of my rare excursion into the realms of sound film. Three cartridges shot in three different locations: North Sydney, the Blue Mountains and East Gippsland. The sound in camera was malfunctioning and I was obliged to post dub each roll: a repeated sustained piano phrase, running water and an old Xavier Cugat recording. I couldn't conceive of editing sound film without exploring the possibilities of the 18 frame delay. I cut the film into 36 and 18 frame sections and spliced to a structure that allowed for a number of different sequential orderings of the originating material. As a result the sound in slippage against the image that it 'corresponds' to does not allow for a determinable relationship between the two. From this point structure and the film's passage through the projector determines and is transcended by perception, which is where the resonance is constructed.

How do other Super 8 filmmakers approach the sonic in their films, conceptually, technically, pragmatically, imaginatively...?

Read on.

MON-AURAL PROJECTIONS  
Barry Brown

Barry Brown 1990



source material for *poss(s) bath-tub*,  
two chorded guitar parts performed by  
Max Richter and Peter Schnieder  
[ tape stock, 1995. ]

GRAIN OF THE VOICE . . . SOUND FOR FILM  
Corinne Cantrill

In the late 1970s we made a two-hour film series (in 16mm) in Central Australia – *Grain of the Voice* – the title taken from a Roland Barthes essay. The films, *Two Women*, *Seven Sisters* and *Rock Wallaby and Blackbird*, are of the Central Australian landscapes along the Macdonnell Ranges and south-west from there in the Areyonga Fold.

The sound for these films is of the recordings we made with a group of Pitjantjatjara songmen and songwomen – song cycles of the travels of ancestral beings and their restings at particular sites in the landscape and of the happenings that occurred there. By coincidence, these travels were along the east to west path that we had followed (the filming was done before the recording of songs).

Listening to the recordings back in Melbourne, we knew it was crucial to maintain their integrity and not to edit or cut them in any way, in spite of the frequent long pauses between the ‘verses’ of the song cycles, and not to attempt to cut out dogs barking, donkeys braying, coughing and other ‘interruptions’ – not to tidy them up as would be done for a commercial ethnographic recording. The way in which the image flowed with the sound was quite miraculous, even with the film and recordings matching in length.

We decided against the idea of subtitling the song cycles – sufficient for any of us to know that they deal with the travels of ancestral beings through the landscapes.

Instead of being informed by a narrator, instead of knowing the meanings of the words, we are free to listen to the ‘grain of the voice’ of the singers, their voices when singing, laughing, whispering, coughing, talking, reprimanding children . . . We know that songs belong to a particular person, and that those singing are permitted to sing them. Everyone owns songs, everyone is a singer. For the song cycle ‘Two Women’ we were impressed that each of the three songwomen had

voices ‘trained’ to a distinctive sound quality.

Each human culture has developed its own archetypal voice qualities. Why is the Chinese voice the way it is? The Indian voice is completely different. Think of the German voice, the Italian voice. There are harsh voices/languages, some so precise, others soft, fluid, others flat, repressed, others very guttural . . . Why is that? How does the environment and culture affect the ‘grain of the voice’?

I think we came to this interest through years of sitting through films in foreign countries – maybe seeing the Swedish film *I am Curious (Yellow)* subtitled in Dutch – not fully understanding the narrative but getting other pleasures from the film.

In our 32-minute Super 8 film *Notes on Berlin, the Divided City* (1986) we again took up the idea of ‘grain of the voice’. The soundtrack is constructed of German music (Beethoven, Bach, Weill, Kraftwerk, Kagel) and a range of German voices – voices of singers, of old-generation radio announcers from East Germany, and of young-generation West German intellectuals on radio arts and cultural programs – voices which we can identify with their equivalents in our society. We cannot understand what they are saying, but their voice tone and quality tell us much of the society they have been moulded by. The voices/music in *Notes on Berlin* inform the images of architecture, streetscapes, the public monuments – especially the awesome Bismarck Monument.

Since 1990 we have filmed extensively in Indonesia on Super 8, using the same approach to the sound for these films. The images are of temples and monuments, street scenes, markets, glimpses of daily life and work, and the soundtracks are from recordings we made, including of music and theatrical performances – ‘the grain of the voice’ from Balinese and Javanese cultures. Of these films, *The Bemused Tourist – From Bogor to Bandung*, deals with a multitude of daily situations (street hawkers to Telekom technicians) which show the complex social conditions of urban Javanese life – the traditional, the modern, the many classes of society and the sounds that are part of that life.

*Days in Ubud*, filmed in Bali, also shows scenes from work and daily life, as well as important religious celebrations and processions. The soundtrack is constructed from a range of sounds recorded in Ubud including special performances of The Ramayana and other legends connected with the religious celebrations – the difference between the voice of daily life, and the theatrical voice.

The relationship between image and sound of *View from the Marco Polo Hotel, Jakarta* is interesting. We quickly shot two rolls of film from the sixth floor balcony of our hotel room – the camera moves over the panorama of Jakarta, with a few glimpses of Ivor starting a drawing of this view. He completed the drawing weeks later from his memory of briefly seeing the view. Back in Melbourne we filmed this completed drawing in the style we filmed the Jakarta panorama.

The image reveals the layers of the city’s history – the vanishing old Batavia/Betawi – the occasional Dutch church spire, now dwarfed by multinational office towers, the fine, tiled roofs of villas, smoky rubbish fires, tropical gardens, incongruous rusty iron roofs, and satellite dishes as numerous as trees. At street level, it is gritty and chaotic, traffic and open drains, small street vendors and a general poverty that sits uneasily with the new wealth.

Over this image of urban confusion, we have laid a contrary soundtrack: the singing of the opening verses of The

Koran (Jakarta is at the centre of strong Islamic observance). This ancient recitation brings a sober perspective to the ephemeral, transitory nature of human activity, and to the layers of Jakarta's history.

What can we learn from 'the grain of the voice' of the two religious singers? We hear a level of pain-in-ecstasy, or of passion controlled, repressed, of the exquisite purity of life denial and of Allah exalted – the tensions and contradictions of the Judeo/Christian/Islamic value systems – the contradictions between the image and the sound, for example – heard in 'the grain of the voice' of the singers.

Our interest in this idea of 'the grain of the voice' is a small part of our sound-for-film work over the past 35 years. An interesting footnote on sound-for-film are those films which defy the use of any sound at all! We have experienced two such films: *Nega/Positive on Three Images* by Baldwin Spencer, and *Near Wilmington*. We had definite preconceptions of the sound we wanted for the first film, but it did not work, and nothing we could devise worked either, and it became clear that the film called for a close 'reading' of the image and its fluctuations which were so intense that any sound lessened the concentration of the viewer.

In the second case, we had made a recording of wild cockatoos near Wilmington in South Australia, a magnificent recording, and we expected that the filming of the birds would work with the recording. It did not. Perhaps because the camera follows the flights and movements of the birds and is another type of a strongly-focussed 'reading' of the image, where the use of sound would be distracting.

These silent films for which the idea of sound had to be abandoned were instructive experiences. Better to accept that we could not find the right sound, than to have forced a soundtrack upon an unwilling image.

### SOUND AFFECTS Bill Mousoulis

Sound is the ground of film. Whilst the image portends heaven, sound establishes earth. Whilst the image flickers and pulsates, sound rolls in steady waves. "Picture this" - a call for wish-fulfilment; "Did you hear about that?" - an appeal to reality.

Sound can only be heard if one puts one's ear to the ground. Sound is so deep that it affects our internal organs, especially the heart. Emotion is linked to sound, not to picture. Minimal sound, just this side of silence, can produce thunderous feeling. And, just as it is better to show total black than turn the projector off, it is better to record and play back nothing on the soundtrack, than have a silent film.

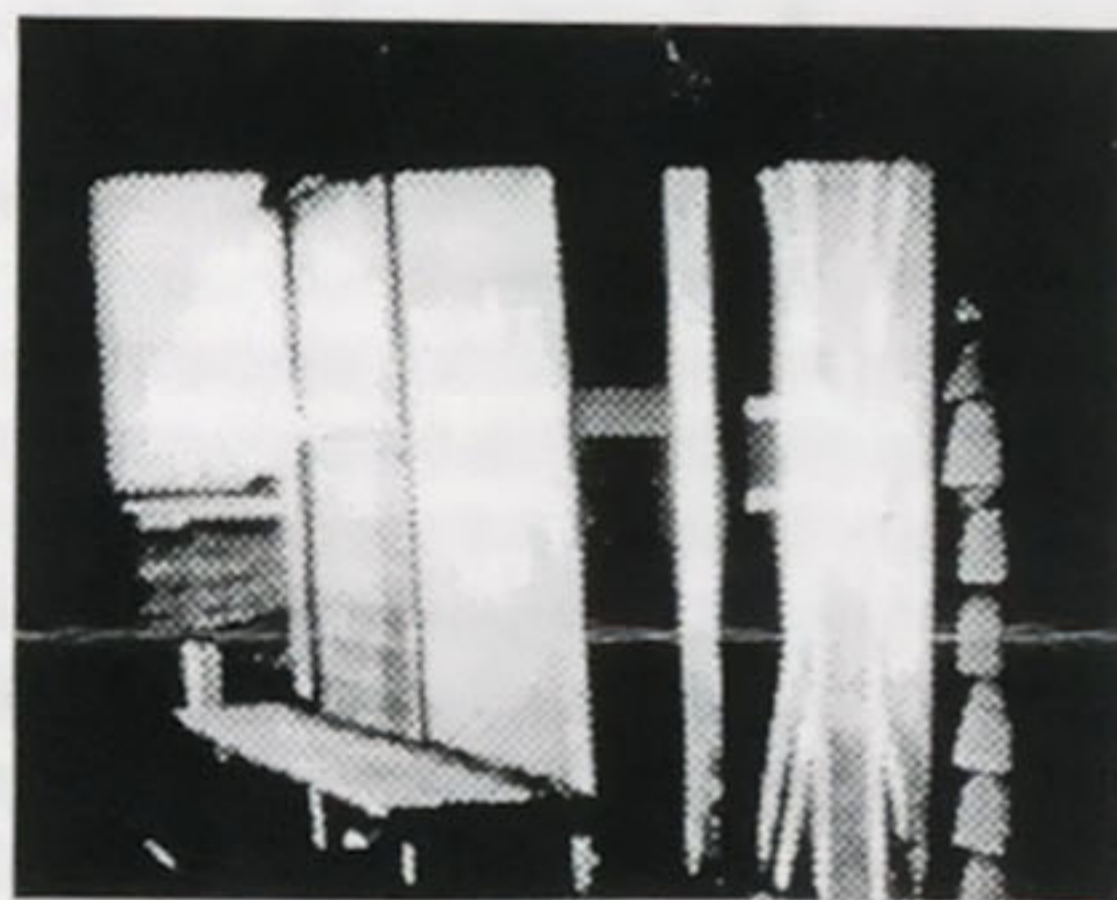
What digital (and high-tech analog) sound systems lack is atmosphere. Or, more precisely, the predominant use of these systems produces soulless works, especially in mainstream contexts. 35mm. Dolby Stereo sound can be soulful, but most technicians strive for a pristine neatness.

These are simply sketchy thoughts, true only for me and only to a certain extent. Emotion can be triggered by picture alone, as numerous experimental works prove (Frampton, Ostrovskis, etc.). And sometimes it is the picture which is the film's foundation, not the sound.

Above all, image and sound are neither "equal" nor "dynamically interactive" - it is not that simple. They, both lead and follow. In my own work, I use sound in various

ways. In *Ladykiller* (1994, 80 mins), I use it to enhance a "realist" aesthetic: the sound is mainly diegetic, with chunks of "suburban atmos" giving the film a solid, creepy aura; in *Document 45* (1994, 10 mins), I contrast this "real" texture with other textures, to create a truly eclectic aural experience; in *Vale* (1994, 3 mins), I go high-tech: the sound (a Carpenters song) being on cassette; and, in my upcoming film (May Open Screening hopefully), *Rich Woods '90-'95*, I again go eclectic, favoring cassette once more.

### SOUNDING OFF SIDES OF SEA ON THE SHORTEST DAY OF THE YEAR Sandy Munro



*Sides of Sea on the Shortest Day of the Year* was made in cool weather conditions: there was a slight wind blowing and no swimmers were about. A few only pedestrians and a cyclist came by.

In fact, that previous week, there had been an attack there on Dendy Beach, Brighton, Victoria. It was not wise for women to be alone.

But that day I was a lone filmmaker, spending most of my filming from behind the beach huts to catch views in the interspaces and at the front of interesting huts where bird, sand and wave shots beckoned me.

This film was a spontaneous 'felt' film where the waiting over hours for the sun to set was filled in by filming the visual scenic changes as I felt the mood, poetically, of each moment.

Thus I pressed the 'on' button as I felt the ambience, editing in camera which provided a musical 'white sound' as I used a 'sound film' with 'windy conditions' prevailing.

This resulted in what was said to be an 'experimental touch'.

Many nice criticisms have been written by others about the resulting Super 8 film: notably by Steven Ball and Heinz Boeck. Steven also curated the film's showing with other Super 8 members' films over the past few years.

I add this written report now, since Steven kindly asked for my comments on this.

Remember, I owe Super 8!!!

Although I edit IN CAMERA, I do cut out a visual shot that is not up to the QUALITY of the rest of the film. Somewhere, I cut out a few.

### NOISE MARVELLOUS NOISE Maeve Woods

The old time method  
- custard on the pudding or fix it with a song

Recently Deborah Warr introduced her powerful little black and white film made in a nursing home. Such finely observed moments and no sign of the predator filmmaker here! Warr mumbled some apology for utilising a sentimental song

to accompany her footage and in so doing made it clear that she recognised the Pop Song Syndrome and understood that hers was a stop gap measure. She and Gary O'Keefe have several times demonstrated their ability to mix valuable sound from site and to where appropriate put in a few bars of Beethoven.

Back in early 1989 my overwhelming impression of Melbourne Super 8 Film Group screenings in the Glasshouse Conference Room was of four and three minute films almost all presented along with a pre-recorded song... Did, I wondered, such an overwhelming number of Super 8 filmmakers just love popular music and its sentiments or was it the arbitrary correspondence: FILM REEL=LENGTH OF DITTY? When I had made the occasional visit to Sydney Super 8 Festival screenings circa 1983 there had been something of this phenomenon in that state also. Did camera owners simply over-value image and disregard sound?

Why it is that so many films are/were made to match Pop Music? Does this weight still function to exclude more experimental processes? Still, I must say that certain films take recorded music on board and exploit it to make wonderful films. **Where the Water Tastes Like Wine** by David Kuszniir is a witty and lyrical work where the audience is surprised at the unfolding through a fish-eye lens of much pastoral life. Horses and ruminants reach out towards the lens amidst Hans Heysen's archotypically furnished 'country'. The view from beneath the car of feet in cowboy boots is sharp and funny. The song is lively and is set up front in the film's title.

Other conjunctions occur. My first Loudon Wainwright III record was bought in about 1975. We get an essentially personal view of the world from this balladeer. How interesting that Jim Bridges wove his own very subjective and autobiographical images in and out of Wainwright's angst and it worked! Bridges, in **Cine Angst Cinch** was presenting us with footage bringing associations from the experience and culture of his youth, symbols, disjuncture and unexplained shots. Wainwright, whilst hurling at us his bleak private humour, nonetheless retains continuity such as the audience comprehends the musician's dilemma. Is Bridges to piggy back on the other's soul? Wainwright puts himself year after year before a live audience and plays guitar against his own voice. Wainwright takes big risks as he utilises the very moment of the audience's startled recognition. Of course Bridges did not fit image into predetermined musician's invented text, there was a good tension there. But when a filmmaker uses songs should he/she not write into his or her work some interactive comment or acknowledgment of the musician's initiative? (Post-modernism go jump in the lake.)

Six years ago I showed my 1987 film **Lit Flat** in a 7.30 slot at the Glasshouse. At that time I didn't know about the popular song imperative. A few people from the audience did approach me to talk about the sound in particular. Making that soundtrack had been a big learning experience for me and an enormous (non grant funded) expense in hiring a sound studio and technician. A very serious minded artist-musician Simone Mangos had worked with me on the core jazz improvisation section and I badly wanted feedback. But when the printed WORD came out the mention by Bill Mousoulis consisted of a complaint about the film's excessive 52 minute duration... Perhaps back in those days the speaker from above was DEAF. Now we are ten. Filmmaking practice is today more open and there's a whole spectrum of approaches to soundtrack creation encouraged in the group.

#### Other sound approaches-'Indeterminacy' or simply silence

**Indeterminacy** is a sound piece by the late John Cage. He tells jokes, talks about Zen, about mushroom identification, about coincidences. He tells two particular stories which I relate to Chris Knowles' remarks about the possible marrying of sounds to Super 8 film. The first story is of an automatic shop window display of a perpetually writing fountain pen where the mechanism had gone berserk. The second story, perhaps even more appropriate, is of Cage's experience viewing a ballroom from beyond sound-proof glass and recognising that all the dancers beyond the barrier were moving according to the sounds of a juke box in his space. As a long time admirer of Cage I once went down to speak to him as he sat very quietly shadowed in the orchestra pit at interval. He was totally relaxed it seemed as he demonstrated to me various pods and seeds he had gathered that day in Sydney's Botanic Gardens. He was experimenting with scraping together and plucking the dead plants near the microphone. I noticed that during the Merce Cunningham performance, amidst the full ceremony of the Opera House, Cage was proceeding to privately explore possible new sounds from his pods. Of course these noises were soft and subtle; funny little nuances indeed.

Nick Ostrovskis presented a film upon which Chris Knowles collaborated. Ostrovskis invited Knowles to compose music for an animated film which I understand had already been completed. Both sound and visual were rich and lively. I could also have enjoyed the separate parts I believe. Indeed the shorter Ostrovskis films can be a real blast (of sound?). In the Chris Knowles retrospective 7.30 programme the films were a shimmering delight. Someone said on that occasion that Knowles had a very open mind about what could be combined with what in film/sound situations, and this made me think once again of John Cage...

Some sounds in films can be so subtle that they are merely implied. They can be in the form of an absence even. I recall a no sound track film shot by Virginia Hilyard showing Barbara Campbell 'listening' to some operatic music through headphones...Quite compelling! I can remember trying to lip read the actor's faces in Les Hillis's classic narrative with speech captions written and no sound at all. Timing and the spareness of what was written (said) made one hear.

#### Please don't bother to explain

But on the other hand do we want EXPLANATORY SOUND gratuitous junk that insultingly tells us the audience what to think and feel. Please cut the gut from those massed cute fiddles that rise excitedly plotting to make us tingle on cue! Please drop a rock onto those spook percussion set ups unless they are part of some good slapstick routine! The great Nature epic is addicted to crackling twig sounds and splashing water hen sounds even when it is plain to see the film was shot with a super lens at 500 metres. We of Super 8 persuasion do not have to bother with any of the above mentioned. There is so much inventive stuff that we can and do put together. Perhaps the Walt Disney explanatory imperative would be there if we were Film School graduates anticipating careers making creative ads to sell super-charged cars?

#### Primitive and Primitivism

The sound business is not so easy however. Alas I am afraid of all things technical. It is bliss to be able to afford to pay someone to mix sounds according to your script. For two longer films I have had the benefit of a professional sound studio in which many tracks could be overlaid and even reversed. Great delight! When working on another film I met the talent-

ed harpist Jane Belfrage and she agreed to play her harp as well as lend to me some sea sounds which she liked. It was agreed that I should put it all together. The situation was the reverse of my previous working method and I always felt I did not do justice to Belfrage's contribution. Besides finding the simultaneous manipulation of many buttons impossibly difficult, I was unaware at that time that my sound projector was running very slow. This resulted in the main cues for change of pace or texture being out of synch. I resolved that complicated projects required the assistance of someone with good experience or else alternatively I must invent very simple strategies for creating Super 8 soundtracks... here endeth the confession! It took me two years to recover from the traumas of being a failed sound mixer! ...Finally I got stuck into many film projects.

Following those fallow years I got a number of old films off the shelf and revised down my sound for film aesthetic. I thought sparer and leaner in a manner appropriate for very limited equipment. Most of what I did with sound at the end of 1994 and have been continuing into 1995 was simple enough for me to work solo. Much was done with a range of primitive layered percussion textures. In fact eggs and chickens get confused when I reflect upon the tiny minimal film I made of falling snow: the image itself is little more than a surface and the non-climaxing sound is constituted of African dance rattles played monotonously along with little Indian drums. I called that **Past** and showed a nearly completed version late last year. Another example of technically simple sound incorporated everyday words (all of exactly five letters) spoken onto cassette by two of my painter friends. These two reader's voices were manipulated up and down so that they become a quartet. That film was called **Quotidian** ...and I forgot to mention the images of a television set on an ordinary table playing a boring programme... Of work during the last half year I should mention one exception of a fairly complicated soundtrack, that for **Scrammy and the Blowflies**. Richard Tuohy was my technical assistant and adviser.

#### Cantering off into the Balham sunrise

It is my impression that many members of the Melbourne Super 8 Film Group are taking bigger risks these days. I see so much that really delights me when I visit monthly screenings! The sure fire 'slap on a song' strategy is no longer the most popular means of launching visual material. When songs are used it is usually with irony. So hurrah for the sonic investigations prompted by Steven Ball's current newsletter. Perhaps more serious film sound analysis will follow.

#### EARS AS WELL AS EYES Tony Woods

As a visual artist I compose for eyes (painting, graphics). With film I compose for eyes and lately for ears.

When in the process of painting/filming I am aware of my diminished aural faculty, compared to the optical. After the viewing of films the first aspect I forget is the word/sound/music.

In my visual works the procedure utilised to achieve the end result is visible.

Lately I've endeavoured to create soundtracks for loud speakers the means invisible.

For the visual artist who attempts to create/use sound, the problems are formidable, e.g., sound seems separate from

source/movement that causes it. (slow speed). Whereas optics/light (high frequency) travels instantaneously.

Both film and sound are, of course, both time-based dimensions and are recordings.

Sound/aural, film/optics can unreel in time or out of synch.

My objective is to overcome ingrained aesthetics so as to indicate an alternative aesthetic.

Silence cannot exist as the experience of the films audience as they are in a situation of expectancy of stimulus and are free to have a response, though maybe continuous repetition of the same stimulus may be considered the equivalent of no stimulation at all.

In 1994-95 I have been using a hand held mono cassette recorder/player to record/overhear, sound, voices in and around Fitzroy. I have spent countless hours walking/mapping recording what catches my eyes and ears (this is after the filming). I then connect the mono recorder via mono to stereo cords with my studio cassette deck; with earphones I then edit the recording to the needed duration of the film.

For example **Frames 94-95** will be 23 mins 40, I spent weeks to set the in camera logic and editing resulting in compressed time result-same with the cassette soundtrack.

I do not concern myself with image and sound simultaneously. One sound I did not hear in Fitzroy was the lawnmower!

I feel ambivalent as to the merits of sound or no sound as I do to narrated film and narrative film.

We do what we have to do after all.

Everything is in process, everything is in change.

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## NON SONIC DISPATCHES

Pete Spence approached me at the recent open screening. He was concerned about what he called my "Lacan Piece" which was printed in the 100th issue of the newsletter. The thing is, he told me, when one is aware of one's body, the camera once again becomes a camera. This can be true. However, when one is "aware" of one's body, one may choose to use the camera however one wants.

And it was not a "Lacan Piece". I believe Lacan has told us that there is only a phallic unconscious. Pete's apparent outrage(?) at 'otherness' and a suggestion of female autonomy is much closer to 'Lacanian' than I imagine I will ever be!

Yesterday I visited VNS MATRIX's All New Gen - an interactive multimedia installation at ACCA. I'd like to quote a section of their "cyber feminist manifesto for the 21st century":

"..we are the modern kunst (read as 'cunts')..we see art with our kunst (cunts)..we make art with our kunst (cunts..)"

...Jenny Leach

Dear Jim,

As requested a line or two. Sorry it's late. All the best,  
Sarah Johnson

Congratulations on your tenth birthday MS8FG. As one of the founders of the group Jim rang and asked for a line or two. So here are some personal recollections.

I had been living in London for a couple of years in the early '80s and was a member of the London Filmmakers Co-op. I came back to Melbourne to find no filmmakers co-op or anything like it (not that you'd want to emulate the London group). The remnants of the RMIT group tried to meet and I went to a meeting to find Bill Mousoulis, Matthew Rees, Barry Branchflower and a couple of others trying to find a projector. The situation was laughable. A film group without a projector!!! Anyway the result was the decision to form our own group and not be associated with RMIT, although we used the room next to the Glasshouse as our venue for years. So out of frustration the group was born. I think it's fantastic the group is still going.

We used to have meetings all the time it seemed over one thing or another often arguing into the night over issues like should we apply for funding or will it corrupt and eventually destroy the group; trying to involve more women members (a particular bug-bear of mine); to stay strictly Super 8 or diversify. I think the committee probably still argues over these things and probably always will. While involved in the Group (we even had titles back then, I hope you don't now) I was working full time in the film industry doing a variety of things. The industry's response to Super 8 is pretty funny. Some people understand what it's about but a lot of people don't. I tried to get cohorts and colleagues along to meetings and the festivals. Some would come but never come back. One year I worked on the AFI

Awards and also ran the Super 8 Festival. The energy, diversity and abundant talent in OUR festival was so much more interesting, enjoyable and exciting by far than almost anything the mainstream could offer.

Chris Windmill and I have just received money through Film Victoria's Independent Filmmakers Fund to produce **The Birds Do a Magnificent Tune** a 20 min 16mm Windmillian delight. Chris and I met through the group. And David Cox and I also have been successful and will make **Otherzone**, again thanks to Film Vic. later this year. David and I didn't meet through the group but worked on Super 8 stuff together. All three of us I'm sure are grateful to the support the group gave us.

Congratulations again Super Eighters.

...in a perfect world.

It amazes me how the funding bodies can be so blind to real vitality and progress. That is, real vitality and progress as opposed to propaganda that is spread to justify the unbelievable amounts of money poured into organisations such as MIMA and SIN. These are groups who are less active than the Melbourne Super 8 Film Group, yet receive many times the funding. Here we are, the most exciting and productive group probably in all of Australia on a per-membership basis, with monthly screenings and newsletters, yet we are still seen as a dying group, living in the past, with little hope for the future. Such is the argument for not increasing our funding. With one of the highest memberships in the Group's history, our resources are stretched to the maximum. Our monthly Open Screening can barely cope with the amount of work being produced and shown. On what grounds can the funding bodies justify our expansion into other gauges? For it is this basic argument that we are constantly questioned on. Why doesn't the Group expand to include 16mm and Video. Well, if, as one Committee member recently brought up, the group was showing lagging membership and disappointing turnouts at Open Screenings, then we could then say, okay, it's time to include other gauges. But whilst we are enjoying such a healthy membership and turnouts, surely that argument falls flat.

I personally would welcome the inclusion of other gauges in addition to Super 8, IF it were able to be incorporated without effecting the current mechanism of the group. That is, possibly running two Open Screenings a month; one specifically for Super 8, and one for all-gauge, which is in effect what has been running independent of the group through the efforts of Steven Ball and Dirk de Bruyn. This could all be administered by the Melbourne Super 8 Film Group, but kept quite separate to the runnings of the regular Super 8 activities. This could possibly form the basis for an expanded funding application. This is just one direction that the group could possibly take to expand without ruffling the feathers of the more purist elements of the Group. But in a perfect world, all Groups would be funded equally, and honest appraisals of Group activities would be reported to those who needed to know. But the world is not perfect, and so, we must continue to produce the exemplary work that continues to be produced. Excellence cannot be ignored, in a perfect world.

by Purposely Anonymous.

## notes from the answering machine

(THE ADMINISTRATOR SPEAKS)

After yet another successful Open Screening on Tuesday 11th April, the monthly Committee Meeting was held on Tuesday 18th April. Issues that were raised included 1995/'96 Funding Applications, the 1995 Festival, to be held in September (of which funding is imminent) and Open Screenings. Next Open Screening features the theme of films on which the focus is on the Soundtrack. Other future Open Screenings discussed (but not yet confirmed) include retrospectives on John Harrison, Mike Brown and Nick and Daniel Flood.

- Also up for consideration is a P+ORS type programme for September, to immediately follow the 1995 festival. If any members have any proposals for that project, please contact me.

- A name for the 1995 festival was voted on and decided. It will henceforth be known as **Super Kiosk 8 - The 8th Melbourne Super 8 Film Festival.**

- Further concerns about the Group's main projector were raised and was agreed that it be serviced as soon as possible.

- Tony Woods has most generously donated an original painting to be raffled off as a fundraising exercise. As there is no need for a permit this should prove to be a financial windfall for the group, and we will be urging members to sell tickets in the coming months, with the raffle likely to be drawn on the final night of the **Super Kiosk 8** festival.

- At the last Open Screening, the new amendments were unanimously passed to the Articles of Association. Membership is now \$15 concession and \$20 regular, from the 1st of May 1995.

- Also coming up in the next few months is a fundraising night featuring bands, poetry, etc of MS8FG members.

- Please bring your own take-up reels to the Open Screening if you plan to show any films in the BYO timeslot. As we are going through a boom at the moment, we are finding it hard to fit in all the films that are brought along, into the time allocated. To remove the need to rewind films would save a great amount of 'dead' time during the Open Screening.

- Save those S8 50' canisters. Apparently they're becoming harder to come by, and FILMPLUS are in desperate need of them, if you'd like to get rid of them.

- At the offices are entry forms to the EXPOSURE FILM FESTIVAL, which is being presented by the Brisbane Independent Filmmakers, entries close 19th May. Contact me for a copy.

Remaining Messages: 0

## OTHER NEWS

### Australian Film Commission Short Films Database

Last year the Australian Film Commission Research and Information published *Australian Short Films 1991-1993*. This catalogue lists 500 short films and is based on the AFC's Shorts Database. Much of the information included on the database and published in the catalogue was provided by filmmakers.

The AFC recognises films shot and completed on Super 8 as eligible for inclusion in both the database and the catalogue, and their inclusion is evidence of the continuing recognition and importance of Super 8 filmmaking.

The database is currently being updated. In this newsletter you will find a form to register your film(s) for inclusion. A short film is defined as anything up to 60 minutes in duration (25 minutes for documentaries). To be included in this important resource fill out the form and return to the AFC.

For more information contact David Henry at AFC Research and Information, GPO Box 3984, Sydney 2001, telephone (toll free) 008 22 6615.

### 16mm Blowups

of Super 8 films is a service that, until now, has been difficult and expensive. Since Film Processors ceased to provide the service the only option has been Interformat in San Francisco. The good news is that Dirk de Bruyn can now provide this service. His 16mm film **A x Canada**, shown at a recent Cinematheque screening almost entirely consisted of material originally shot on Super 8. He can also provide sound transfer to 16mm fullcoat. For more information phone Dirk on 532 5962

If you have any duplicates in your collection of the newsletter we would like them as they may fill in gaps in the group's archive.

and also... **The Melting Pot Cafe** wants your films. Contact Gregory 419 5789

### **Next Open Screening** **7.30pm, Tuesday 9th May** **Erwin Rado Theatre** **211 Johnston Street, Fitzroy** **Sonic Eight**

In keeping with the theme of this month's newsletter, the open screening will be dedicated to the use of sound with film. You are invited to bring a film in which sound is in some way integral. How you determine this is up to you. For example the sound may have a particularly interesting relationship with the images, or you may have devised an inventive way of using sound on the soundstripe, or the film could itself have sound as its subject or theme. If you are interested in introducing the film and talking about its sound, even better. Whatever you decide, this screening should be as much a treat for the ears as it is for the eyes.

Once we have finished hearing and seeing these films there will be a break to be followed by the regular open screening.

**As always: BYO Super 8 films**

PLEASE TELL ME AGAIN, THE NAME OF THE OLD FILMMAKER WHO GAVE US YET MORE OF THOSE FETTERED, ROMANTICISED, SADISTIC SCENES OF EXTREME (SEXUAL) VIOLENCE/CHILD ABUSE, AT THE MARCH OPEN SCREENING. I WILL NOT RISK GIVING THIS FILMMAKER ANY CREDIBILITY BY ATTEMPTING TO ANALYSE THIS SUPER 8 POWER TRIP BUT I'D LOVE TO HEAR HIS JUSTIFICATION OF THAT FILM! JUST GIVE ME HIS NAME FOR FUTURE REFERENCE SO I AM ABLE TO HAVE THE OPTION OF AVOIDING MORE OF HIS WORK, OR, SHOULD I EVER MEET HIM... DO ANY OTHER MEMBERS HAVE VIEWS ON THIS FILM? (JENNY LEACH)

## LAST OPEN SCREENING FILMS

(11TH APRIL)

▪ PEARL, Moira Joseph 17 mins ▪ IMMINENCE 3 mins & RATTLESTACK 2 mins, both Steven Ball ▪ poss(s) bath-tub, Barry Brown 3 mins 40 ▪ PSALM (Note for work), Pete Spence 2.75 mins ▪ GONE FISHING, Ian Poppins 2.15 mins ▪ JAS H DUKE x 3, Cantrills 9 mins ▪ REEL BUSH, Tony Woods 3.20 mins ▪ COFFEE THE FIEND BEAN, Paul Jolly 3 mins ▪ GARBAGE IN GARBAGE OUT, Peter Lane 1.75 mins ▪ EVERYONE KNOWS IT'S WINDY, 4 mins, TUMBLING IN A FIELD OF DREAMS, 6.5 mins & IDEAS (AN ILLUSTRATED GUIDE), 3 mins, all David Kusznir ▪ THE FIGHT, Phil Jakubik 5 mins ▪

NEXT OPEN SCREENING

# Sonic Eight

7.30pm, Tuesday 9th May, Erwin Rado Theatre, 211 Johnston Street, Fitzroy. Details inside.

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This newsletter is published monthly by the Melbourne Super 8 Film Group Inc. Contributions are welcome (deadline 3rd Friday of each month). The opinions and views expressed in this publication are not necessarily those of the Melbourne Super 8 Film Group or its Committee.  
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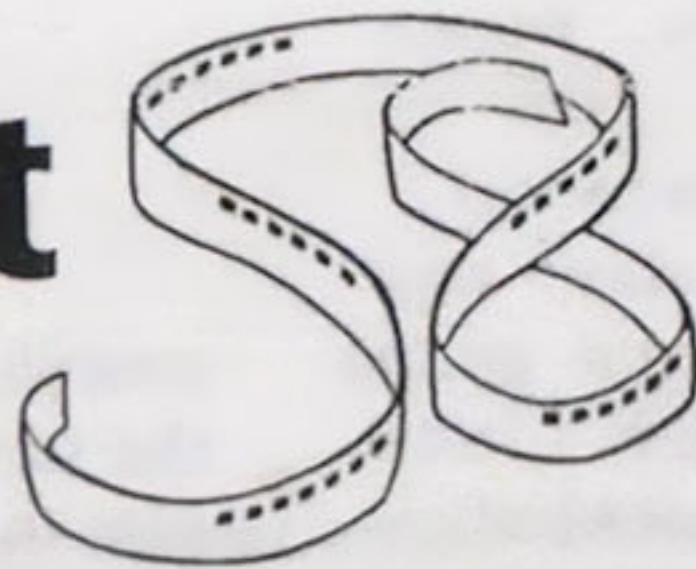
For advertising enquires, contact Tim Patterson.  
Membership of the group is \$20 (\$15 concession) annually.  
Library subscription to this newsletter is \$50 annually

*The Melbourne Super 8 Film Group  
is funded by*



ISSN 1039-5288

# Super Eight



If undeliverable return to:

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**Victoria 3065**

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