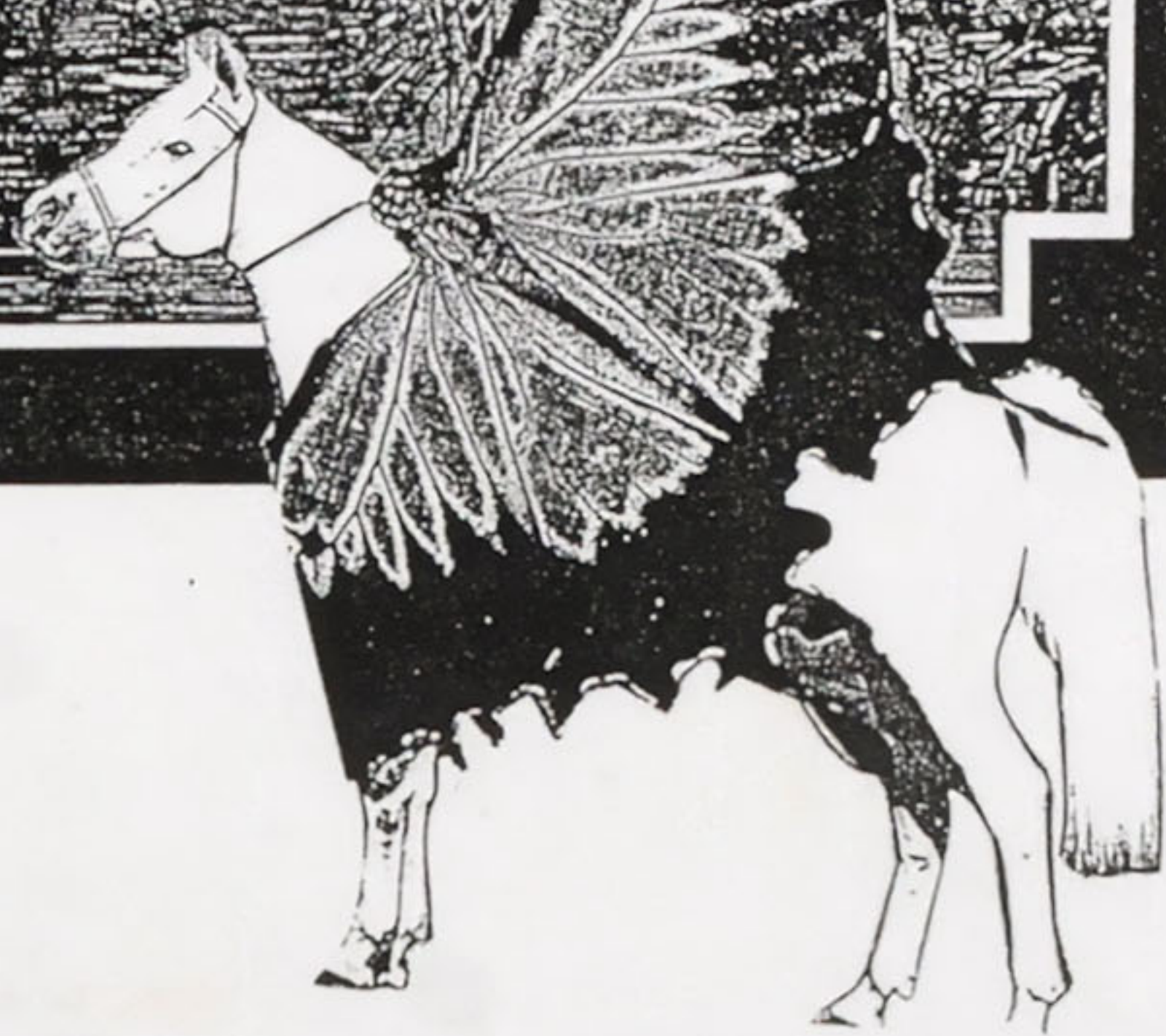


Issue 108 NOVEMBER 1995

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.



NOTES FROM THE ANSWERING MACHINE

THE ADMINISTRATOR WRITES...

•The Australian Film Commission ICD Sector Summit was held in Sydney on October 12th & 13th, which saw the gathering of representatives from all the AFC funded groups from around Australia (including myself representing the Melbourne Super 8 Film Group) and many other currently unfunded organisations. I think a lot of people, including myself, went into the summit expecting some sort of tangible results, as far as decision on funding, etc. to be made. In that regard, I was somewhat disappointed, but on the other hand, I felt it was very successful in a number of ways:

-Networking- met a wide range of like-minded organisation representatives and lined up some projects for the group including a touring programme to Brisbane, and articles on the group in METRO and CINEMAPAPERS magazines.

-Co-Operation, it seems strange that we had to meet in Sydney to force the Melbourne Groups to meet and start talks on inter-group co-operation and resource sharing. This will hopefully strengthen Melbourne as a region. (one reiterated comment from the AFC was that they felt Melbourne as a region was over-funded and over-represented)

It seems that the aim of the Summit was one of networking and think-tanking on ways to strengthen the ICD (Industrial and Cultural Development) under which the Melbourne Super 8 Group is funded. Culture is a very hard thing to lobby for, and thus hard to get extra money from the government. I think this is a very good tactic, by looking at the root of finance problems within the AFC. Because without funding, themselves, they cannot increase funding to organisations.

On the negative, a lot of time was wasted at the Summit, due to unsuitable facilitators, who really had no idea of what it was we were discussing, and thus very little progress, and a lot of frustration occupied the entire first day. Follow-up meeting are under way now to formulate strategies to strengthen organisations positions within the sector, including lobbying at federal, state, and local government levels, and forming co-operative agreements with other groups. (It is already rumoured that the group will be getting a scanner in conjunction with the Melbourne Film Festival).

•It is a busy period for touring programs from the Group, with a successful programme being screened at REEL ART, part of the Festival of Contemporary Arts presented by Gorman House Arts Centre in Canberra on October 11th. The same programme will next be going to 24 HOUR ART, in the Northern Territory, organised through the NT Centre for Contemporary Art in late November, followed by Brisbane. Steven Ball in our London Office (actually at the London Filmmaker's Co-Op) will be co-ordinating a similar programme to be screened at VIVA-8 in London in February.

•Speaking of Festivals, I have in my right hand a copy of the entry form for the 11th Edinburgh Fringe Film & Video Festival, being held in April-May 1996. Application Forms, and preview copies must arrive no

later than November 30th, so if you want a copy of the entry form, contact me soon.

•The last Open Screening, DECA... was very successful, with a diverse range of films, and a good turnout (thanks Tegan and friends!) 16 DECA... films meant that some Open Screening films were unable to be shown. They will be given priority at the November 14th Open Screening, should the filmmakers wish so.

• The Group is looking to train anyone interested in projecting at the Open Screenings, a duty that due to time and work constraints, I will be unable to continue. Any interested people who would like to participate in a rotating roster for projecting, please 'phone me at the Group Office.

•Speaking of Office hours, and linked to the above point, is the fact that Office Hours are changing, and the office is now only open two days a week:

Tuesday 1pm - 5:30pm:

Friday 12noon - 4:30pm

•We are unfortunately out of Wurker Splicing tabs at the moment, and whilst I realise this is inconvenient for a lot of people, we now have to import the directly from HAMA in Germany, which is quite involved. Please remain patient.

•I remind members who bring films to Open Screenings to bring your own take-up reels. This cuts down a lot of wasted time, which was very evident at the DECA... Open Screening.

END MESSAGE.



dawn.
and the fictions
increase 'pon
the ear.

a leaf
of panic
startles the muck
tacked to
the shifting glance.

the armpit
reclines.
needless to say
the sky
is frowning,
but out
of town!

pete spence

Q & A

Moira Joseph's film 10 DAYS WITHOUT YOU. had people asking more questions about how it was done, than what it was about. So for all those photographers out there in Super 8 land, this Q & A is for you.

MS8FG...WHAT FILM STOCKS WERE USED IN T.D.W.Y. AND WHY???

MOIRA...The beginning and closing scenes were filmed in KODAK EKTACHROME 6 and the green and yellow garden sequences were filmed with EKTACHROME A and COLOURED FILTERS.

Most of the B&W dream/memory images were shot on 16mm. KODAK PLUS X REVERSAL, then HAND PROCESSED AS NEGATIVE and REFILMED ONTO SUPER8.

Originally I would have preferred to use Kodachrome 40 because of its fine grain, and great colour saturation, cheap cost and compatibility with tri x, but because of timing restraints and K40's incompatibility with ektachrome when splicing, I decided to use EKTACHROME throughout. This was more costly, but rushes were available quickly with FILM-PLUS PROCESSING and any amendments could be made immediately in the shooting schedule.

A faster film stock(ASA 160) was also necessary in the re-filming procedure.

Still images (positive) were made using ILFORD FP4 PLUS 35mm. and then filmed directly onto SUPER8. Some of the other still images were made using original

16mm. footage and enlarging these, CONTACT PRINTING and COPYING ONTO STILLS.

MS8FG...HOW DID YOU REFILM IT???

MOIRA. After experimenting with a few different techniques, including commercial titling and transferring boxes, I found the most effective method was the simplest.

MS8FG...WHAT ELSE WOULD YOU EXPECT WITH SUPER 8!!!

MOIRA...Yeah well anyway, direct re-filming "OFF THE WALL" using a white non textured sheet of paper as a screen.

The "FLOATING/DREAMLIKE" effect was enhanced by adjusting both the projector and camera speeds and reshooting a number of times until the desired image was achieved.

MS8FG...WHICH PARTS OF YOUR FILM WERE HAND COLOURED AND HOW LONG DID ALL THIS STUFF TAKE TO DO???

MOIRA...The image of the man walking from the tree in the distance towards the camera C.U. was hand coloured using a variety of green markers. There were approximately 650 frames (16mm.) and this process took close to 4 hours.

Another section towards the end of the film, of spinning dark trees in slow motion had random frames coloured different greens.

TEN DAYS WITHOUT YOU took 5 months to complete from initial filming through to post production.

MS8FG...Whats the film all about?

MOIRA...Thats not for me to say, but for you to find out.

MS8FG...Thanks for your time.

We've Only Just Begun

Some thoughts regarding the Melbourne Super-8 Film Group, 1985 - ?

by Bill Mousoulis

For those of you not in the know, the Melbourne Super-8 Film Group, despite having its first Open Screening and first newsletter in February 1986, was formed at a meeting of 20 or so people at R.M.I.T. on November 19, 1985. That makes the Group 10 years old this month.

I was at that meeting 10 years ago, and was on the subsequent founding committee, which also functioned as the Group's first proper committee when the Group's activities began shortly thereafter. I remained on that committee until 1991. Since then, I have had little to do with the running of the Group (apart from a brief spell earlier this year), and so I offer the following comments from the perspective of an outsider (albeit with an insider's "working knowledge" of the Group).

(Note: The Group's overall objectives are outlined in a one-page statement which is available from the Group, and which was printed in the Super Kiosk 8 program, and in the Sep. 95 newsletter. I will be referring to this statement in this article.)

SUCCESS/HISTORY/DOCUMENTATION

The Super-8 Group has obviously been, in a general sense, successful in what it has undertaken over the years (as opposed to what it could have undertaken, given a different reading of its overall objectives.) There is now a substantial history to/behind the Group, and it is quite impressive: over 700 films (by over 200 film-makers) shown at the monthly Open Screenings, over 1000 newsletter pages printed, and numerous festivals/public screenings organised. What kind of documentation of this history should there be? If there is none, that would constitute an active ephemeralization of the activities that have occurred. Documentation, on the other hand, would give further meaning to the activities. A small book is in order. For example, Albie Thoms' **Polemics for a New Cinema** (Wild & Woolley, 1978) contains, amongst other things, a good account of the late 60's Ubu/Co-Op scene.

NATURE OF GROUP/COMPARISON WITH OTHER GROUPS

The Super-8 Group is unique in several ways. It is not a hobbyist group (like the Melbourne 8mm Movie Club, Ormond Movie Club, etc.), although it does have some hobbyist elements. It is not a professional group (like the Sydney Film-makers Co-Op was, with its distribution arm), but it has professional elements. And, more pertinently, it continues to thrive in an age increasingly dominated by video and multimedia formats, which highlights one remarkable quality: the abundantly healthy and self-determined nature of the Group's members.

How can we, or should we, compare the Super-8 Group to other groups? Obviously the alternative/mainstream defining line has shifted over the past three decades. How does the Super-8 Group compare with the 70's Melbourne Film-makers Co-Op? Why are the words "co-op" and "co-opt" so similar? What does the word "ambition" imply? And isn't, in 1995, multimedia a mainstream form? These are very important questions, questions to always keep in mind.

At a simple grass-roots level, the Super-8 Group has been remarkably successful. Over 100 consecutive monthly Open Screenings, none of them failures (averaging 30 people and 7 films per screening) -80's and 90's groups like Fringe Network, MIMA, St.Kilda Film-makers Association can only show Open Screening records far inferior to that. At a public level, however, the Super-8 Group has had little crossover mainstream success (unlike Melb and Syd Film Co-ops, and the 90's "White Gloves" screenings), although there are logical reasons for this, of course.

The main question here is: What kind of group is the Super-8 Group? Should it change? The following sections follow on from this question.

ONE-GAUGE/ALL-GAUGE

Media departments in institutions, the Sydney Super-8 Film Group, the Melbourne 8mm Movie Club - all these and more have abandoned Super-8 (more or less). Why has the Super-8 Group maintained, and even strengthened, its Super-8-only policy? Whatever the reasons, one result is that now, in the mid-90's, the designation "Super-8" has had a little of its stigma eradicated: that is a fine achievement by the Super-8 Group. I'd like to think that the Group's purist policy is determined by aesthetic and political considerations, i.e. the "warmth" of film, and the accessibility of the equipment.

This year, Steven Ball and Dirk de Bruyn have been organising "all-gauge" Open Screenings. Two things would also push the S-8 Group in that direction: (1) the further downgrading of Super-8 services/resources/stock, and (2) an increase in the production of non-Super-8 works by practitioners. The Super-8 Group can, from all accounts, continue successfully in its present mode for at least 5 more years. Still, going all-gauge is something that should be considered: the S-8 Group is abundant enough (i.e. has enough self-esteem) for such a consideration. Or, to put it another way, the S-8 Group, being rich (in its spirit), should consider "spreading the wealth".

POLITICS/DEMOGRAPHICS

I mentioned politics in the above section. Super-8 is the most politically correct of all the gauges because it is the cheapest, i.e. it is accessible to beginners. To open the Group to all gauges would mean admitting in semi-professional sound-image works like funded 16mm narratives, video clips, TV programs, sophisticated computer-generated works, CD-ROM creations, etc. The mood of the Group would alter, discouraging the beginners within the Group.

But that is a hypothetical situation. Still, that does not mean that there are now no questions of politics and demographics which need addressing. According to the Group's mission statement, the Group is for three types of film-makers: (1) "recreational" ones (i.e. hobbyists), (2) those using Super-8 as a stepping stone to more mainstream areas, and (3) those "committed to Super-8 as an experimental film art practice". The Super-8 Group is currently dominated by type (3), a domination which causes a "natural", non-vindictive discouragement of the other two types. That is not a matter of concern. What is a matter of concern are any "non-natural" discouragements, as when Corinne Cantrill (a committee member) recently repudiated, on radio, film-maker type (2). That was, on her part, a blatant misrepresentation of Super-8 Group policy, and I hope the rest of the committee took her to task for that.

The crucial thing to remember is that the Super-8 Group must surely function as an alternative group, a group where beginners are welcome. Some would disagree with that, and the facts don't augur too well: only 10% of 1995's Open Screening films were by newcomers to the Group.

VOLUNTARY MARGINALISATION

Vanity? Superiority? Why do some film-makers (especially the "experimental" ones), at screenings of their work and elsewhere, not try to educate (oh, horrid word) the obviously mainstream-conditioned audience members attempting and failing to connect with the work at hand? It seems to me that the marginalization some film-makers feel is partly self-created.

Same with the Group as a whole: it must always refuse to martyr itself on the cross of the alternative. After all, there are many ways of remaining true.

THE NEWSLETTER

The Super-8 Group's "newsletter" (more like a magazine), Super Eight, is a phenomenon: over 100 monthly issues published, totalling over 1000 pages of news, views, reviews, info, art, etc. It is second only to Cantrills Filmnotes as a chronicler of Australian avant-garde film practices, and that's in the whole history of Australian periodicals. It has refused to follow CF's lead in going color, glossy, and being sold as a magazine in stores, and that is only right: this way it can function as a monthly newsletter, and retain a punky, "lo-fi" element.

My only suggestion here is that its average number of pages (and thus, unfortunately, its allocated budget) rise by 4, to allow both for more content and the regular appearance of a list of Super-8 services/resources.

OTHER ACTIVITIES

According to the Group's mission statement, the Group exists to "encourage and facilitate the production, distribution, exhibition and discussion of Super-8 films". The main activities are: the newsletter, Open Screenings, curated screenings/festivals, hiring out of equipment.

What else should the Group be doing? The committee constantly bandies about various ideas, but that's their job. What about you? What are your needs? If you have a particular idea that you would like to see become a reality, write about it in the newsletter and/or present it to the committee at a committee meeting (which are always open to all members). (Smash the Group's cliqueness, comrades!)

EXISTENTIAL IMPERATIVES

"Existential imperatives" - how I love those two words, the combination of them. Poetry to my soul. What do they mean? Is there a psychologist in the house? Let me present two other words - "artistic expression". Is the meaning clear now?

AND SO 'NOW WE ARE TEN'

With this article, I have simply thrown up a few issues, with, obviously, my leanings towards certain directions.

Instead, I could have written a potted history of the Group. I didn't because it would mean something only to me and a few other people (does it mean anything to a football player that his club has a 125-year history?), and because it is more crucial to look forward than back.

And so, "we" are now 10 years old.

But, you know, despite the achievement and the progress in those 10 years, despite the deep satisfaction we may now feel at what we have accomplished, despite the accolades thrown our way by various people, one thing is clearer than any other, and that is that we've only just begun.

For Stephanie.

The DECCA films begin to unspool, the joint is packed to the rafters (who are these people?) 1ST film to be dealt, is Steve Ball's astral travelling missive. It's sight unseen, even for steven...filmed on the flight over to post Thatcherite Engels-land, plus some additional stuff in gland.

Soundtrack was found on plane, and in a box (obviously an old box) in a friends flat. The films jumpy cassette sends earth tremors over the landscape. Syncline splices send tremors through the editors sitting in the dark.

Besides a fish shaped island, a motor cutting out, prune faced landscapes, and english streets, the length of each shot tends to be a bit rough on us decaying pre post modernists, and I begin to suspect that Steven is getting even for all those pommy jokes, subtle Australians like my self have papered his presence with. Not one to make it easy, eh mate!

10 DAYS WITHOUT YOU..by Moira Joseph took 5 months to make, shot on 16mm, Super8 and B&W reversal, hand processed and hand coloured all played to Marcus Kellows' keyscading chords.

It's an emotive dreamlike, trance film of injured regret.

Moiras' inspirational light source (her bedroom) has bedclothes that time and absence alter...shadows of echoes....fond memories?

Laughter of women. the 3 (generations) graces?.....flickering outside light =life? ...shots of cosmos, dissolve, and expands the star shapes...dark and foreboding autumnal feelings beneath a tree!...green ferns yellow with too much emotion...our imaginations are strobed with reversal film and movement.

A very strong evocative film with lots of "psychology today" footage. Photography as therapy, filmmaker heal thyself!...Moira and Marcus mix well.

DECCA PARTY...Tegan Jseph (with lots of audience participation.)

Ritualistic 10 yr. old party tricks.

Pin the tail on the cement between the bricks (cheat!) Tegan spins as we pass the parcel...cat in a hat.

The party's over, it's time to call it a day, bags the lollies, and as usual, all of Tegans' films are the cat's whiskers!

DECADENCE..Hector Hazard. Refilmed pre and post hazardous. Fireballs & steel wheels, apoc- alypse then and now, while Corrine on the soundtrack eats carpet.

Hector fires off friday night pot shots at saturday morning busy bodies. They are intended to decapitate but merely sting the audience to smile quietly and knowingly to themselves.

Some of the soundtrack dies and goes back to the projector. Did they go over anybody's head? Should you always bite the hand that feeds? Well, it's better up there on the screen, than in the pages of the newsletter, thinks I.

DECCA CLOCK...Ian Poppins films Daimarus' time expanding Aussie soundtracked clock.

At 10'o clock, clock pauses (de je vu, p+ors for selective memory attacks) time is popular with our filmic philosophers! How many times did he film it, to get the soundtrack right? 10 out of 10 if you guessed right!

DECCADAL PARIS 1985...Arthur Cantrill just back from a lightning coloured trip to the city of sighs, projects a 10 yr. old film shot in the city of cinema's.

We enter a confined cemetary, and from his cinematic heights, Georges Melies (10x10 years of cinema) looms up at us from his grave, not losing one scrap of his french dignity as he eyes us through the eternally flowing pigeon merde. Arthur's camera channels this cinematic wizard, as he looks down on Ivor, Corrine and michel Nedjar. (french filmmaker and stufferer of dolls) This is a great and funny moment in cinema!

Ivor sleeps on top of a grave, "sleep perturbed spirit". Epsteins Oscar Wilde angel is heavy laden with guilt(ed) wings. Surely a stature of Dorian Grey woul be more appropriate.

Shunning morality even in death, Gertrude Stein is buried with Alice B. Toklas "Behind every great woman, is buried an even greater woman "A.B.T...." a rose is not a rose anymore" maybe also Picasso shoud have done a stature!

Jim Morrison stays behind closed doors out doing Elvis in death.

Mind you his grave aint no gracelands, but according to 10 yr. old graffitti, it has obviously graced many a vigil of deccacaded fans.

E.G.Robertsons'grave is high vaulted and decorated with scenes from his pre cinema lantern slide shows, fantasmagoria, (he used to move his slide projector, so it was coming at ya, complete with music and rolling smoke). Ivor turns over in his sleep of death and Eric Satie brings this cinematic sortee to an end.

Thank Christ and the Cantrills for a sense of humour and letting sleeping giants lie, but not unrecognised! Ah the French! It's a shame they don't honour the living, like they do for their chosen dead.

And speaking of the dead, did Michael Lee (who?) invoke the mystical Rose and ressurect Nicholas Nedelkopolis DECCA... And did he give birth Frankenstein like, to this trickster, this super8 satirist who spears us all with an ever turning sword, that makes 10 years of Super8 scandels. (of a non-cinematic kind.) Is his imagery, the sum toal of his Super8 output? His three spare globes grin at us, us, who can't even afford a spare. Us who can't even aspire to all those un-shot S8 cassettes, virgin on the edge of exposure. Yes some of us are chained to the guage, and of course Bill Big M. gets too much exposure, but I suppose even bad publicity is good publicity.

Is this man (Nick not Bill) more than just an artistic sleeze, or is he chronicling our times ala jonathan Swift?... or is he pulling a swifty on us?... Is it worth going after such an easy an overripe target as the MS8FG? Some super8 egos not even razor sharp stinging satire as this, can bring down.

If Nick ever got the job of running (more satire) the S8 festival, he'd no doubt call it incestous 8, and he'd be right....and wrong.

DECCA-LANE... A B&W match splutters to life, lighting a sparkler fuse... a projector is drawn from spots of light... the flickering prjector, the strobe effect that makes it all possible... all primitive... all cinema.

♪ Coming down that lonesome track. ♪
The face of the filmmaker is projected onto... everyman, is exposed to the wonder and magic of cinema until the B&W match dies out!

Primal thoughts come out of this impressive and crude little film. Peter Lane has paid his dues, he

celebrates the light, that we all celebrate together in the tri x dark.

DECCA-LUTION... David Kuznir.
10 revolving landscapes are cut out of our everyday perceptions at dizzying angles. The Kuznir guided tours are literally visual music of the spheres. A Michael Snow bound cinema, just might be liberating for this filmmaker who loves to stick camera's where others fear to tread. But Snow is also telling us more than just a snazzy narrative device.

film should be subtitled 10 things that Jeff Kennett has done for victoria.

NATALIA... Deborā Warr.

Debra's 10 year old daughter's world of malls and literature.

Loverly B&W freckle layer C.U. shot cheek over nose over cheek.

Camera knowingly moves from outside her bedroom window to peek thru into her literature drenched world.

A bit too short for my taste, but a little dab of deb will do ya!

DECCA films is becoming a deccathon, as I'm feeling the strain of mentally cleaning the gate every few seconds as the elusive hair in the gate

stays lodged despite all the audiences mental dislodging.

GARBAGE...?.. Natasha Stellmach's first film unspools with a brilliant C.U. dolly shot of Salvadorian ants running along a kitchen sink. The garbage on T.V. McDonalds garbage, video garbage, Kennett strikebound garbage mounts up with A.F.L. litter filling our gutters and screen.

DECCA??? 10 tons of garbage, or shot in sept. and projected in oct 10th.?

AHA!!! I get it now!

10 ... Peter Clements... Channel

10 building and logo are perused, smiling 10 newsreaders photos are filmed close and cropped, these are intercut with video's that my parents would'nt approve of. Corrine cracks a joke, or does she? and the silent tension is broken. The film re-invents the wheel, and although I find the photo's and what he does with them imaginative, it goes on a bit too long for my generation's attention span, and I'm 45. I understand and share his anger, but fast forward doesn't work either.

Mouth and teeth in C.U. out of context gives off a bizarre touch. The film breaks and slips out of the cinematic interuptus gate, he's made

his point, and I can see them lining up to complain already.

" 0.....1 "...Quentin Turnour. Surprises us with one of his rare exposures....0...november...1964... a train drawing(whose?) is given the camera once over and the stinging ear soundtrack accompanies an eye test for the ear. The filmmaker isn't exactly subliminal but sub something, it is. There is something, very catholic about ^{he} ^{How} he exposes his film to imagery. This cinephile is obviously a seasoned sinner who spends, much too much time alone and with others, in the unsanctified darkness of the cinema.

May all the souls of the cinematically departed rest in peace! I'm sure if Quentin has his way, he'll open up every filmmaker's grave from A.....Z, and then it'll truly be the day of judgement.

The hair in the gate has now turned pubic, as it sticks its hairy finger up rudely in our faces as interval beckons and as usual Rodney Burke is being ignored like his unpublished articles in the newsletter...but you can't keep a single8 man down, as he threatens to show them after the interval.....INTERVAL.....

INTERVAL....Was full of complaints about the state film theatres' projectionist and his sound system that turned the clock back, But as before, Steven Ball seems to be still running the show even

from far away Essex. He obviously found this old film of his in the same box as his soundtrack and wave splicer. He's strapped his camera onto some sort of stainless steel rod, which he handles like a broom/paintbrush/and musical instrument. Swinging it around and filming self, like I did in Cine Angst Cinch. Whereas I used it to show madness and spinning into the abyss, he plays it like a dancing musician. Dig deep into that box again mate.

10 RYTHMS OF THE NIGHT..Soula Burke. Takes its title from the song of the same title, plus Soula adds to her first ever film 10 separate shots of nighttime Melbourne shot on Single8.

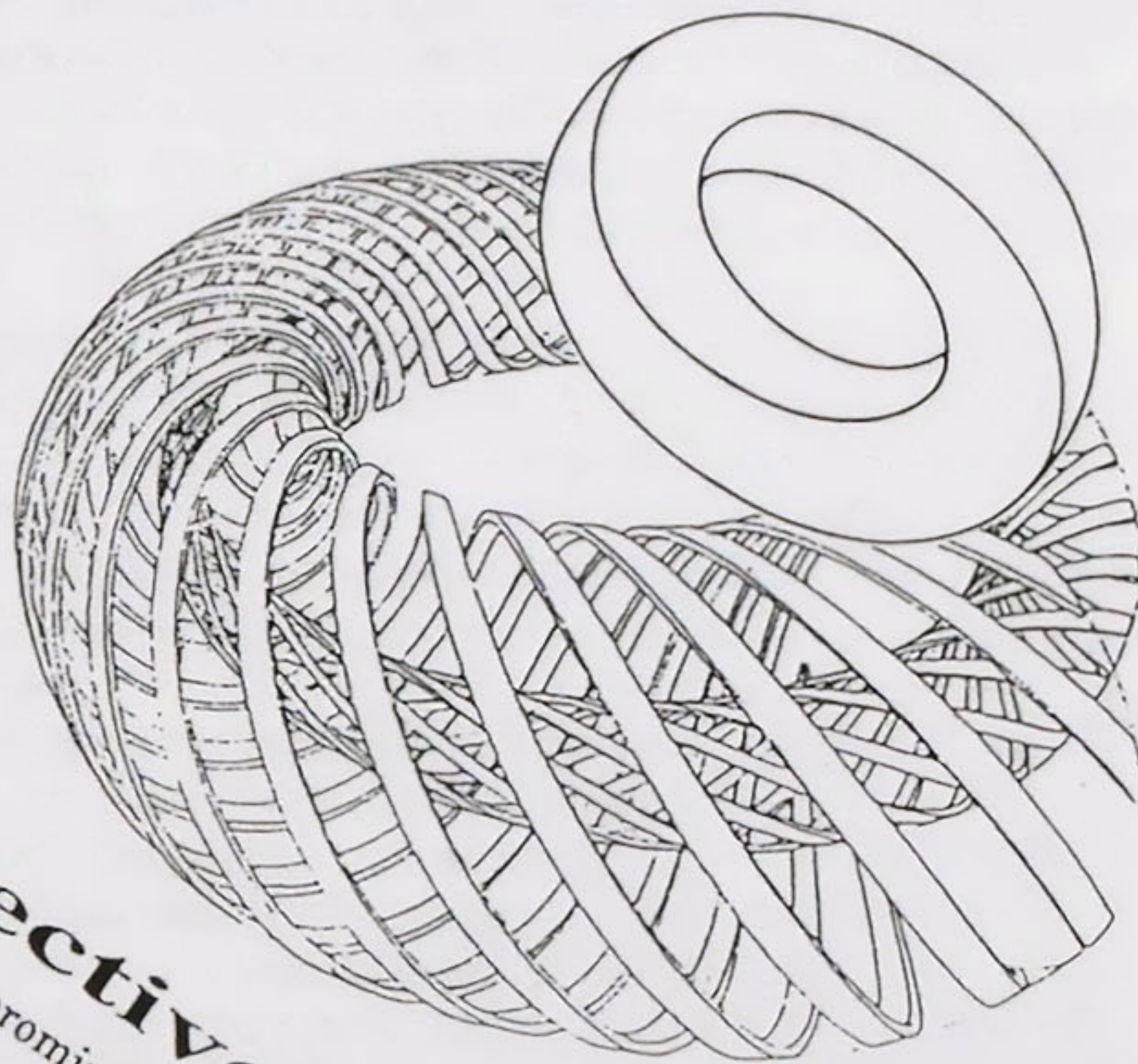
Finders st. is turned into a money box...Rialto heights of the city are scanned. St. lights burn, light splays out and some of our city drips with light. But pounding soundtrack smothers imagery for me. But it's better than Moira Joseph and Michael Keller's earlier excursion.

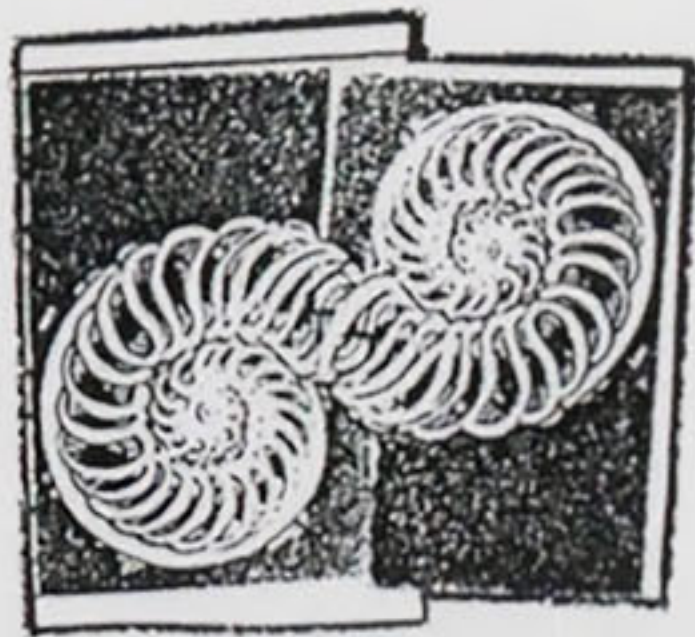
10 WAYS INTO SUPER 8...Rod Burke. We are given the anamorphic treatment again by Rodney, but this time via a potted how to/history/doco/home-movie/advertisement/training film. Shots of Soula pushing baby in pram, past St.Kilda town hall looks like radicals outside the Whitehouse up to no good. Its biggest drawback, is for such an advertisement for the pluses of Super8 the messenger looks pretty technically dowdy to me.

10 10 10 10 10 10 10 10 10

Jim Bridges.

10th Anniversary Retrospective
November Open Screening
A look back at 10 years of the Melbourne Super 8 Film Group. A selection of prominent films representing a broad range of members, past and present.
followed by an Open Screening, BYO Films!
Tuesday November 14th 1995, 7:30pm.





A.R.

HOW TO CLEAN FILMS

(before bringing them to be screened!)

The October Deca screening was the worst I can remember for dusty, hairy films – at the end of the night we were seeing the films through a field of hairs and fluff. If the projectionist were to conscientiously clean the projector gate each time the evening would be slowed down completely.

To keep things moving along it's necessary to bring your own take-up reel and to clean the film before bringing it.

Being fanatical about clean films, this is our procedure.

Try to keep the film as clean as possible while working on it, have clean tissue paper on the bench, and try not to leave the film exposed for any longer than necessary as the air is full of dust particles. We continually dry clean our films while working on them to prevent the dust getting embedded in the film surface. We use a double black silk-velvet cleaning cloth, sewn so the cut edges are enclosed and cannot fray off onto the film. The black shows up the fluff very clearly. As soon as we see any build-up of dust on the cloth we stop, and clean it off the velvet before continuing. The most dusty parts of the film are usually at the beginning and end of the roll, or where rolls have been joined up. We repeatedly clean the film this way for as long as there is any dust showing up on the black velvet, although this will increase the static charge. An alternative to a silk-velvet cloth is velvet ribbon – say two inches wide, which you can get from Myers, but just watch the fraying cut ends.

When we've completed the editing of a film, and if it needs it, we give the film a wet clean using film cleaner. This is toxic, however, so we try to keep wet cleaning to a minimum, with a fan blowing the fumes away. For wet cleaning we use white velvet ribbon. Don't use coloured ribbon, because the cleaner may dissolve the dye and transfer it to the film. The ribbon should be renewed when it becomes dirty. Some yellow colour always comes off colour films, as it's the top layer of dye.

It's important not to wet clean a very dirty film until it has been dry cleaned otherwise you'll just get a slurry of dirt and cleaning liquid spread over the film surface, and that will be even harder to get rid of.

Corinne Cantrill

SOME NOTES FROM YOUR GUEST EDITOR.

The open screenings are mirrored by the open format of our newsletter, films of all types and qualities are shown at our screenings as long as they are Super 8 and written into the screening order book on the night. Again all types and qualities of writing make up the pages of our newsletter, and this is how it should be, no matter if some of us (including myself) would wish to see an even high quality of writing throughout the newsletter, this open approach is fairest and prevents elitist problems arising. It should be noted though that any copy for the newsletter should be "photo-ready" that is the writing should be dark enough to be photocopied clearly, a margin of about one quarter of an inch on an A4 sheet is necessary because most photocopiers will not do "bleeds" that is print to the edge of a sheet, if columns are preferred by the writer please measure columns in previous newsletters, there is no inhouse typeface so whatever typeface you use is your preference or suits your purpose, the same applies to the point size (size of type), these few rules are in place because the Editor / Tim or anyone hovering around the office when the newsletter is being pasted-up is not there to typeset articles that come in handwritten or otherwise unprintable. Because a lot of articles recently have been typeset at the office from "rough copy" it has meant that newsletters have looked more formal with less variation in typefaces and page layout. My personal feeling about the layout of many issues this year is that they have been conservative, tabloid / rule bound, "model" approaches to layout deny a more physical "reader" involvement. Good copy from individuals becomes part of the challenge of newsletter layout. It seems to me the reason for guest Editors is to vary through each personal approach to layout the look of of the newsletter, which adds to the open politic of the Group generally. pete spence.

POEM

the tide trots
in as we toss
some sand to the tune
and clarity describing
the afternoon

apparent as we
hope it appears
cupped before humidity
prelounching against
the water's

edge as token
pockets of summer
not to be singled
out in haste
though thought

of as "over
there" and not
on the wing
as a shadow's imprint
above the sand

Ocean Grove
21/9/95
pete spence

page 9

Dear Steven.

KUCH NAI is India shot and reshot and reshot again, until it becomes as hazy as a 20yr. old acid trip. West meets East, but West sends Eastern footage home to the West coast for processing and then further reprocessing (this is definitely a REfilmed Festival) until the whole blown away and worlds away experience can be made sense of. You know, the old I have to take charge and possession of it to understand it Syndrome!, that we in the West are so good at. The film kept changing tack on the soundtrack but the mystical length didn't hold up for me.

The filmmakers do succeed in charging the batteries in your consciousness, as you felt you were on some sort of physical and etherial roller coaster mystical ride in slow mo.

To sum up, an attempt at West meets East and hopefully the West and the audience learns something, as the East has already learnt it eons ago.

.....9:30 SESSION.....

Perry Alexander is NOT up to his usual high jinx level, but he got em laughing anyway! in his FRIENDLY VISITOR FROM OUTER SPACE. Although a flying saucer in Fitzroy made perfect sense to me, and the unbelievable tatty way it was moved and filmed, give his (or is it really Alex Newtons' film?) movie all its inbuilt charm. As I've said before, even a Perry Alexander disaster, is usually better than a lot of other people's successes!

DIRT....is a one minute film which takes off the shower scene from Hitchcock's PSYCHO. (Hitch took it off Saul Bass in the first place!)....Unimaginative one idea film.

THE PARCEL...A curious film that starts off well, but soon slots into the same old lets shock em and leave em scenario, with the result that the idea of the film is better than its translation.

THE LETTER...Another student film shot in and around Southgate????

These last 3 films could all be improved, without changing their scripts, just by looking at what, say Perry Alexander does with his films. How he holds a shot long enough to build up the dramatic/comic content, how the camera contributes to this and has fun as well.

FUCKING BIRD.....Is a real crowd pleaser. The filmmaker films and records his answering machine, inviting him over to make a film about a friends budgie.....he complies. Her budgie is a real character and actually gets off (complete with a little orgasmic puddle in extreme C.U.) on her hand. Filmmaker is astute enough to know how far he can milk the girl and her bird.

Hitchcock would have loved it, but I don't know about Tippi?

GOUIZETTE.....is a name of a dog who shits and pisses all over the streets of France. It also is taking the piss out of the way the french over intellectulise films and their makers.

But alas in the present atmosphere of testing in the pacific, the metaphor of Gouizette shitting in the streets, had different connotations for most of this audience.

UNJUSTIFIED....Milan Sura has cut his film and soundtrack (like a few filmmakers have in this years festival) and the character doesn't get to justify himself this time around, I'm glad he cut it, but, it still doesn't work.

BIOG....After spending 3½ hrs. that day with David Dangerfeild in a studio, watching him lay down the music to this film of mine, and only hearing 2 tracks of the possible 7, and doing ushering as well, I was disappointed at what I heard. At least it was in focus!

CARNIVEROUS GLASS.....second time around, film does work! I was wrong...beautiful colours and inventive shadow puppets, especially the spider monster.

GREEN TO GREEN.....Pter Lane skipperty doo da skippity de a's along Collins st. Like the bouncing ball in cinema of old, it

belts along like a catchy song, funny and inventive.

EGGBOUND.....Melanie El Mir, has the consistency of a curried egg nightmare sandwich. This film is a real hoot. Beautifully bizarre---genuinely surreal and worth buying the latest Cantrills filmnotes to catch up on this unique maker of films. Her mother plays the role with childlike abandonment. Melanie old girl, you and your mum are lucky!

FEATHERED...Maeve Woods again shows us the fly door that hangs outside the doors of her perception. Texta pens never looked so good, only a bling fly would get past.

REVOLUTION.....David Kuznir's film is good enough at 1.5 mins. to make some people nearly sick and dizzy and perplexed at how he did it. I wonder what he'll do to expand this mechanism of his that circumnavigates our screen.

GUILT.....Nick Nedelkopoulas...Spiritually a sleazier film was never made.

You could feel the audience squirm in silence at this 20 year old film, as if they had witnessed a rape and said nothing and all felt accessories during and after the fact. Nick seems to skewer whole rows of the state film theatrette in his dramatic and over cooked shish ke bab, and has them dangling over a bad taste fire for 18 mins.

His strong sense of metaphor pounds us into a submissive audience, as we sit in silence at this autopsy of reversed catholic guilt..... The soundtrack however saves it. Nick has pinched it from BEN HUR and his skillful use of it lightens his film into a sort of bent parody. As if he refuses to be taken in by this religion or other peoples expressions of it.

As I said before, he tries, I beleive, to turn the effects of guilt around and sends it back to whence it came with a few added values of his own.

...through his fault
through his fault
through his most greivous fault...

We all collapse thankfully into a TRANCE MOSAIC...by Nick Ostrovskis. But this time around its not a trance at all.

The film is mostly projected out of focus, with the only thing in focus (momentarily) is the splices. Nicks film was effectively destroyed by the State film centre's projectionist, and also it should'nt have been last film on the bill(not just my opinion) maybe GUILT should have had the last word.(catholics and jews aside I mean)

Jim Bridges....

The Melbourne Super 8 Film Group

The filmmakers represented by the group come from a variety of backgrounds: from recreational filmmakers, to those using the gauge as a "training ground" from which to move on to other more conventional industrial or commercial film practices, to those committed to Super 8 film as an experimental film art practice. As such the group represents a broad range of genres and levels of interest which often results in the formation of innovative hybrids. The filmmakers are highly independent and vigorously self-determining making generalisations about what typifies a Melbourne Super 8 film difficult, if not impossible. As the group nurtures and supports filmmakers in the medium, those filmmakers in return determine the shape of the group.

All Open Screenings held at Erwin Rado Theatre, 211 Johnston Street, Fitzroy. Enquiries ph.(03) 9417 3402

LAST OPEN SCREENING FILMS

(Tuesday 10th October, 1995 - Erwin Rado Theatre, 207 Johnston Street, Fitzroy)

DECA FILMS.

Steven Ball. TEN LIGHT YEARS. 11.5 Mins.
Moira Joseph. TEN DAYS WITHOUT YOU. 7 Mins.
Tegan Mel. The Deca Party. 8 Mins.
Hector Hazard. DECADENCE. 3.20 Mins.
Ian Poppins. DECA CLOCK. 3.30 Mins.
A and C CANTRILL. DECADAL-PARIS, 1985. 8 Mins.
Nicholas Nedelkopolis. DECA.
peter Lane. DECA. 3.30 Mins.
D. Kuszner. DECALUTION. 6.30. Mins.
D. Warr. NATALIA. 3. Mins.
Peter Clements. Ten. 10 Mins.
Soula Bourke. 10 rythms of night. 6. Mins.
Rodney Bourke. 9. Mins.
Quentin Turner. 0...1. 2.20. Mins.

OPEN SCREENING FILMS.

Natasha Stellmach. Garbage. 4.30. Mins.
Steven Ball. Not Titled. 3. Mins.
Hector Hazard. from THE DEADLY VARIATION. 3.20. Mins.
Q

NEXT SCREENING TUESDAY NOVEMBER 14th.

At 7.30pm:

To celebrate a decade of Melbourne Super 8 Group Open Screenings you are invited to bring along a film shown at an Open Screening before January 1992 (the earlier the better!) so bring your film and help to make the evening a successful retrospective. *pete spence.*

ERWIN RADO THEATRE
211 JOHNSTON STREET
FITZROY

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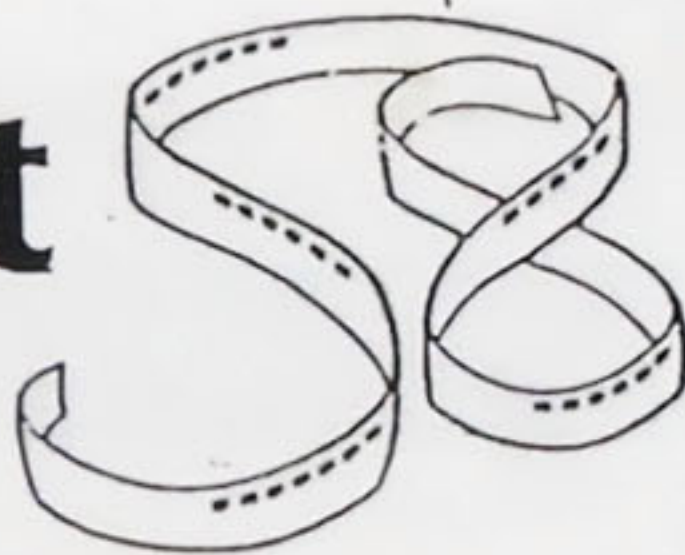
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Super Eight



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