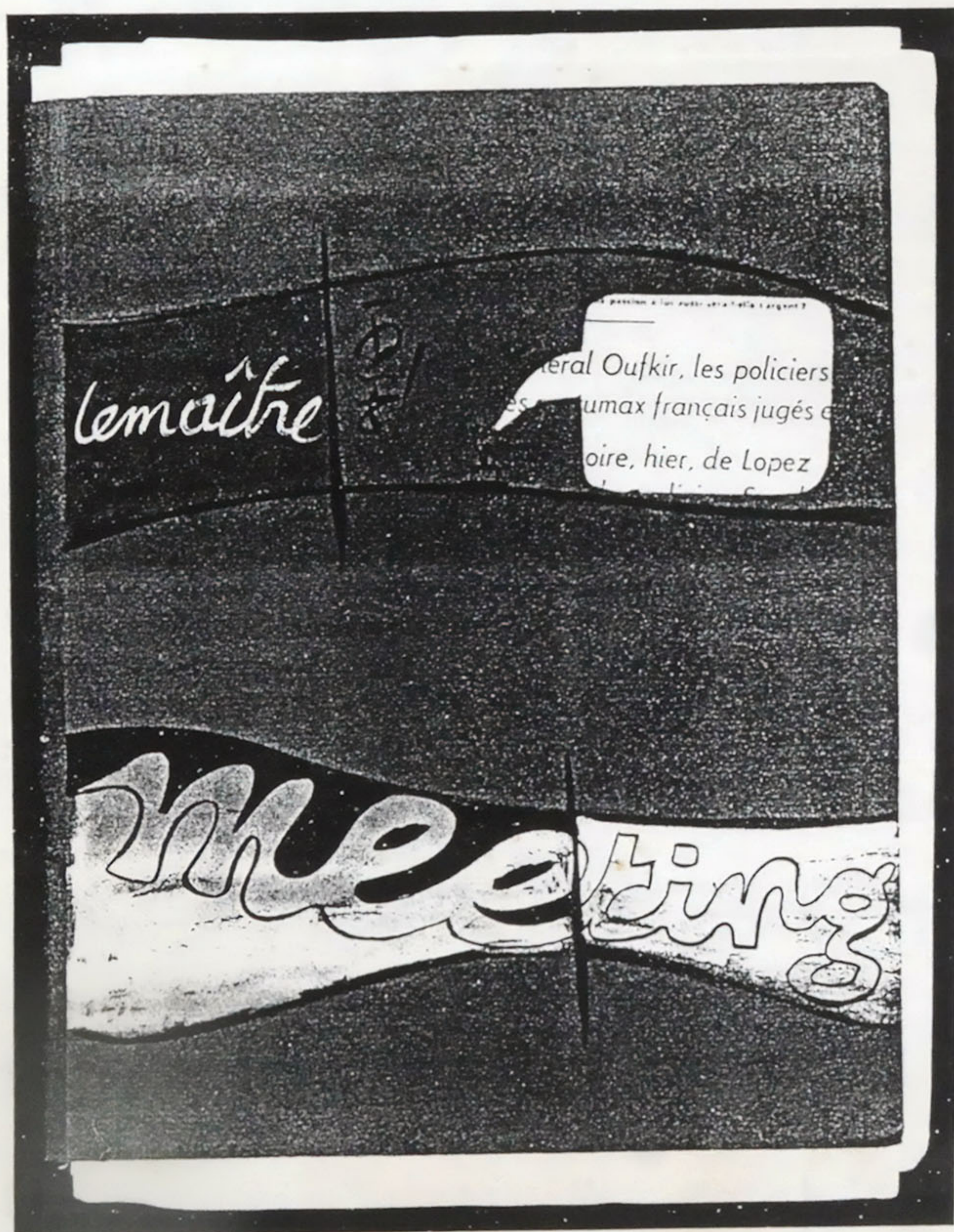
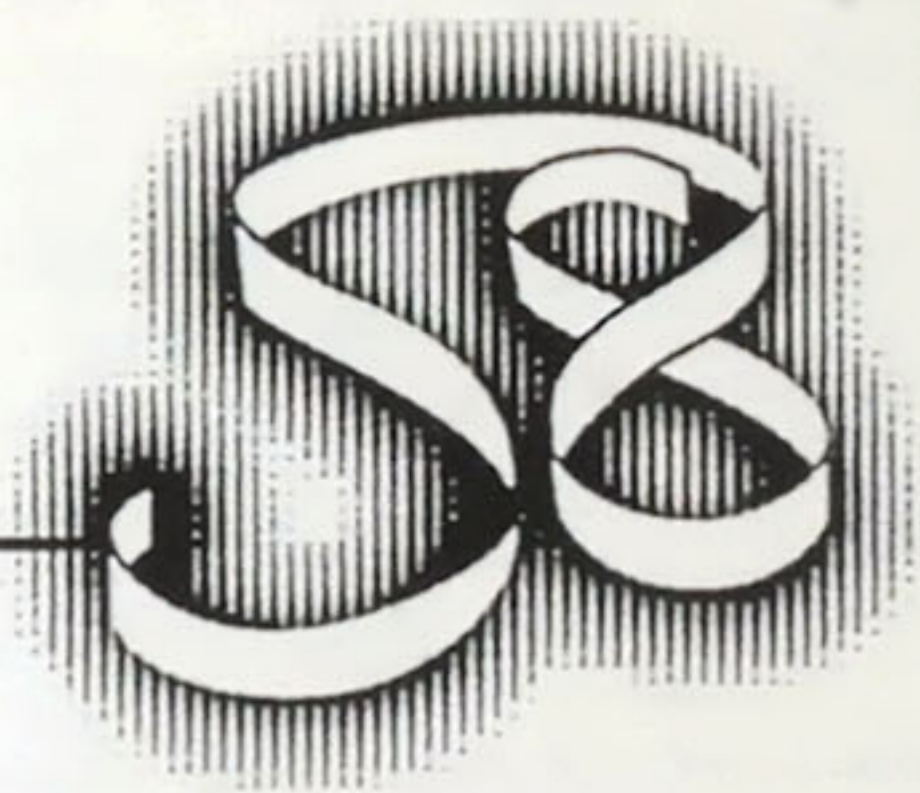


# Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.



# SUPER EIGHT

The Newsletter of the MS8FG.

Issue 113 May 1996.

The articles and opinions expressed  
in this publication are not  
necessarily those of  
The Melbourne Super 8  
Film Group Inc.  
Or it's committee.

The Melbourne Super 8 Film Group presents

## NAKED8

The 9th International Melbourne Super 8 Film Festival

Friday 25th to Sunday 27th October, 1996

State Film Theatre, 1 Macarthur Street, East Melbourne &  
Erwin Rado Theatre, 211 Johnston Street, Fitzroy

The Super 8 Festival is on again, and this year we are hoping for it to be bigger and better than ever. Naked 8, named for it's references to the rawness of Super 8 filmmaking, will be, pending funding, the 9th 'festival' to be presented by the Melbourne Super 8 Film Group. With almost 5 months until the entry deadline, on September 10th (September Open Screening) there is plenty of time for filmmakers to plan and shoot their films. Emphasis is on new films that have not been previously screened, to help cultivate a feeling of 'event'.

Another part of this year's festival being explored, are other events to be held at the Erwin Rado Theatre, alongside the festival screenings at the State Film Theatre.

Also, this year, as well as local, interstate and international films, we are planning a retrospective programme of the films of Richard and Pat Larter, who produced a significant body of Super 8 films during the seventies.

### •POSTER/LOGO design:

We are calling on creative people to submit ideas and designs for poster and logo design for NAKED 8. Formats, colours and sizes are currently being discussed, so any persons interested in contributing to the Festival, please contact Tim at the Group on Tuesday or Thursday afternoons on: 9417-3402. Deadline for designs is Tuesday June 11th 1996.

### •Selection Panel:

Any members wishing to be on the selection panel for NAKED 8, should contact Tim at the group, again, on the above number and times. Places are limited, and any member will be considered. Please be aware of the time commitment required. Traditionally, screenings have been on Sunday afternoons leading up to the festival, so bear that in mind when registering your interest.

### •Volunteers:

There will also be an array of volunteer positions needed to be filled to ensure the smooth running of the festival, so anybody who is willing to provide some time and energy, please call Tim at the Group (9417-3402)

Currently, the Festival Committee are:

- Barry Brown, Corinne Cantrill, Bill Mousoulis, Nick Ostrovskis & Tim Patterson.

Festival Committee meetings are held on the fourth Tuesday of each month at 6pm. All correspondence should be directed to:

### NAKED8

Melbourne Super 8 Film Group

PO Box 2033

Fitzroy MDC

Victoria 3065

Ph: (03) 9417-3402

Fax (03) 9417-3804

**ENTRY DEADLINE 10th September 1996**



### Super 8 Equipment Hire 1995

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$10.00	\$40.00
Canon Silent Camera 1014	10x Zoom, Lap dissolve, slomo, 18 or 24 fps.	\$10.00	\$40.00
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. Only covers 1 frame either side of cut, leaves both stripes free.	\$10 per pack (50)	
Miller Tripod Junior	Fluid head.	\$2.00	\$10.00
Elmo ST-180 Projector	Sound, Twin track. VR level monitor for track laying	currently unavailable	
Eumig Mark S projector	Sound (optical or magnetic)	\$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.	currently unavailable	
Super 8 backwinder	For backwinding film to make double exposures.	\$2.00	\$10.00
Tascam 4 Track Recorder	Sound deck for recording soundtracks	\$2.00	\$10.00
Stand-alone Screen	For use with projector	\$1.00	\$5.00

(All prices members only. Non-members rates differ.)  
for bookings/enquiries, phone (03) 9417-3402  
Office hours: Tuesday & Thursday 1pm-5:30pm

### SOME NOTES ON THIS ISSUE. pete spence

Maybe I should explain my choice of the image by Maurice Lemaitre for the cover!!! It comes about through the prevalence of names from the 60's in this issue - Guy Debord, Maurice Blanchot, Georges Perec, Charles Olsen. Guy Debord was involved with the International Situationists, the Situationists ran in tandem with the Lettrists both having members who had once belonged to Cobra!! Lemaitre was a member of the Lettrists and I remember in the 80's Dave Powell and I publishing Roland Sabatier (another Lettrist) and Isidore Isou (assumed leader of the Lettrists) in our Ligne magazine. All this to what point? To make a little circle!! The Lemaitre cover called MEETING (1966) is from a handmade portfolio with unbound pages of works in mixed media and is in the collection of The Ruth And Marvin Sackner Archive Of Concrete And Visual Poetry (also where a good deal of my work is also archived!! Nice to be in good stead!!).

\*\*\*\*\*

Marcus Breen and I first met late '83 at the meeting that began Collected Works Bookshop! A collective of writers who aspired to what they thought this country needed in a bookshop! One of his films Hot Pies was screened at the bookshop. Recently Marcus and I met again after maybe 9 years! The script for Hot Pies by Kris Hemensley is on page 7 of this issue.

Marcus Breen

In 1987 published as editor, 'Missing in Action: Australian Popular Music in Perspective' volume 1 (Verbal Graphics, Melbourne)

1989 published Our Place Our Music Aboriginal Music. Australian Popular Music in Perspective' volume 2, (Aboriginal Studies Press, Canberra).

In August 1996 he will take up a position in the Communications Department at the University of North Carolina at Chapel Hill in the USA.

## In Praise of the Everyday

-Sum Torts DAT barely saw the lite O'Day

*Despite massive development in the means of communication, the everyday escapes. That is its definition.*  
Maurice Blanchot.

*The everyday escapes from the Spectacularization of culture. It does not climb a high electrified fence with sirens wailing on a rainy night. Though within the Spectacle itself it is where such a breakout attempts to reach. That fear and that hope is a reaction to the everyday to which it only returns eternally.*

*"The everyday intuits a Western Tao. Zen tells us that the Tao permeates everything, it is the origin of all form but is never seen. It is the sound of one hand clapping. It comes before the collision of Yin and Yan. So it has become with the everyday as speed has annihilated any possible understanding of anything else".*

*"The Spectacle tries to eliminate the everyday everyday but it cannot exist without it, yet he everyday exists without the Spectacle everyday."*

*"The everyday can be met most easily in those places where things have no capital value. This is because it is what is left after created things and images are taken away. Everyday existence never had to be created. In the eyes of the Spectacle it is what is left, a miscellaneous box, a too hard basket. Yet it surrounds and is intimidated by all the Spectacle's deficiencies. Everyday is an achilles heel. It is the crack in the firmament through which the water drips in your sleep of manufactured dreams, like water torture. It is that water's drip, its never ending repetition. But you cannot see it, not even a puff of smoke. It is its own primordial magician. Yet these things too will change".*

*"Thank's to the Spectacle the everyday has become experienced as boredom and permeates itself with this shame. In this way the everyday starts to take form. It must be welcomed in. Welcome the never ending leak above our heads".*

*"The everyday is the most evident when we are not thinking about it....."*

Guy DeBord. Paris July 1995

..... The everyday is a Super 8 camera that is broken, some Kodachrome that has not come back from Texas, the scratch on that irreplaceable shot, the lens cap on the camera, a rejected Grant application, a missed screening, dead batteries, the spiteful rumour, entropy, an unreturned favour, the pronouncement that film is dead, the shaky tripod, receiving a festival application too close to the deadline, the overexposure, an unreturned telephone call, the out of date stock, a petty jealousy, the ignored masterpiece, the self serving arts bureaucrat, a film that is not returned from a festival, the inner circle, the stolen idea, the aborted collaboration, an empty theatre, the clash of wills, exhausted chemicals, the spiralling cost of stock, processing, rentals or equipment, the misunderstood artist, the projector or projectionist that breaks down, the forgotten image, the broken perforation, the splice that comes unstuck, the lab mistake, the telephone call in the middle of home processing, the dead filmmaker, the last film at an open screening, i.e. the film that is never seen:

Guy DeBord took his films out of circulation before he died: *Of course we might make a film of it. But even if such a film succeeds in being as fundamentally incoherent and unsatisfying as the reality it deals with, it will never be more than a recreation- poor and false like this botched up travelling shot.* From *Voice Over in On The Passage of a Few Persons Through a rather Brief Period of Time* by Guy DeBord (1959)

Super 8 is ideally suited to a recording of the everyday, that is where it exists.

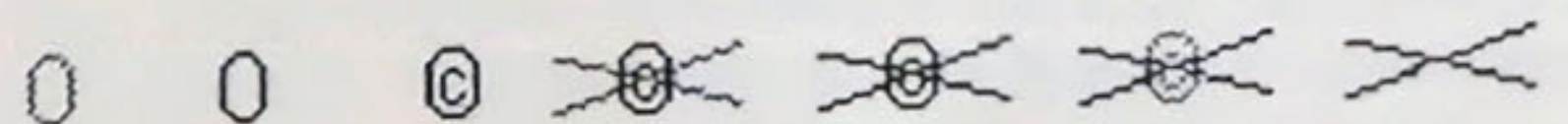
The harder it is to buy a super 8 camera or stock or splices, the less interest the powers that "be" have in this medium, the more often you hear that Super 8 has been superceded, the more scratches appear on your original irreplaceable film, the more broken sprockets make your film jump through the gate, Then the more Super 8 becomes like the every day itself, worn out, shunned, ignored, devalued and put in a dark corner somewhere, like a sick bird looking for a place to die: a complete waste of time.

This is important in the age at the end of the machine, at the end of history: This is the time of the anti-manifesto. it is important beyond words, beyond ideas, beyond life, beyond history: to waste time.

Wasted time is becoming a scarcity, it is becoming impossible to find or use when you are trying to make a buck. Wasted time functions to make you guilty everytime you use it. It is a brave person indeed who is willing to admit to wasting time. I waste time every day yet I am not very brave at all. Wasted time is full of inconsistencies, just like the everyday and Super 8: the unholy trinity of postmodern times. Killing yourself is the greatest waste of time of all. This is what Guy de Bord did.

Super 8 is the perfect medium to waste your time by searching through the rubble of progress, along the tracks ( a metaphor for film itself) after some very fast train has blurred past.

The everyday is the place to find refuge from the forces of colonisation. This is despite the fact that no matter where you look, no matter what you read or where you walk, someone is trying to sell you something. There is always someone with some new angle on how to take your money or to take more of it. An antidote is to remain poor. There seems to be a tendency to chaos and ambiguity in the time-space continuum. How is this possible? Read the Watchtower or talk to the Jehovah's witnesses next time they come to your door. Use it as an opportunity to explain to them the redemptive qualities of this medium, this Super 8, in getting control back of your own life- Remember you need to have control of your own life before you can pledge it to God or Jesus or @#S%^&^



Dirk de Bruyn March 1996

# VIVA 8: London Filmmakers Co-op International 8mm Festival

6th, 9th, 10th & 11th February 1996

Review/Report by Steven Ball Part Two

In last month's newsletter my review of Viva 8, London Filmmakers' Co-op's International 8mm festival got as far as the Melbourne Super Kiosk 8 programme. To recap: we are up to 3pm, Saturday 10th February, although the continuing 'technical problems' have created a strange daylight-savings situation where everything is an hour later than you would expect from studying the programme. From here the festival settles into more of the mixed, anthology style programme mode that one is more accustomed to from Melbourne super 8 festivals and open screenings, interspersed with specially curated international programmes.

Each of the 'open programmes' (not strictly open in that there has been a selection made from hundreds of entries) has been programmed and titled to indicate a thematic link between the works. This practice is often a bit hit and miss due to attempts to squeeze works into inappropriate categories or with most tenuous links. In this case, surprisingly, on the whole it works. Open Programme One was titled **Tour my Mind** in which, we are promised, the recording of visited places will hurtle us into "...new dimensions of visual lyricism..." some disturbing, some witty. Notwithstanding the hyperbole of programmer's notes a few films stand out. **Courier's Story** (super 8/6 mins) by Desmond L. Willie and Robert Ryan would strike a chord with the Hector Hazards of this world as a single take film shot from a bicycle cycling around the bustling streets of Soho with a voice-over narrator bemoaning the lot of the bicycle courier, haranguing pedestrians and cursing traffic. **Les Observateurs** a 3 minute video from France by Bruno Spinazzola has a 'dude' with a video camera engaging in some pretty dangerous looking guerrilla pedestrian activity, dodging the traffic, shooting (with a camera) at the drivers cut, video clip style, to a soundtrack of frenetic hip-hop and traffic sounds. **Heathrow** (13 mins/video) by Dryden Goodwin attempts a study of the airport of that name but is a little unimaginative and conventional in establishing atmosphere and ambience. Both **Jaunt** (5 mins/S8 post-produced on video) by Andrew Kötting and **Breath 1** by Jon Storey (3 mins, also S8 to video) use the mobility, and functions commonly available on S8 to clever effect. **Jaunt** is a time-lapse guided tour of London from the River Thames travelling upstream with snippets of deadpan spoof vox populi voice-over, while **Breath 1** uses the zoom lens to replicate the in/out of breathing, zooming in and out of objects and plants around a garden. The films mentioned so far are clever, slick, short, typical of the 'one-liner' style of films that so often these days seem to pass as 'experimental', popular in Australia in such places as SBS's **Eat Carpet** and SIN's **Matinaze** events. They demonstrate an interesting convergence of technique and concept and yet formal experiment is singularly subservient to a humorous narrative intent. Many of the films in the open programmes of Viva 8 follow this pattern and are regular 'crowd pleasers'. It is up to **Nomad's Dream: Objects in Diaspora** by Jamal Currie from the US to supply a more poetic resonance to this programme. With helicopter sounds, radio bleeps, short fragmented verite-like interiors and fragments of landscape it has a genuinely dark and intriguing ambiguity.

The next programme is a video compilation from the Finnish artist-run distribution centre AV-ARK. Many of these pieces originate wholly or in part on super 8. Some take the form of music videos which are no more or less interesting than most music videos one sees. **Orgiastic Orange** (25 mins) by Kimmo Koskela however, is a truly pretentious work smelling very strongly of early 'eighties style European performance based video complete with references to fetishism, fish, flesh, neo-eroticism etc, etc. The whole thing has 'high-end' production values and is populated by beautiful 'sophisticated' people. There is something rather bourgeois and slightly nauseating about all this. This video follows some more interesting fare, which is fortunate as otherwise I would have been forced to leave and miss the sublime **Summer-Winter-Summer** (8 mins) by Sami Van Ingen. Shot originally on super 8 this utilises the ubiquitous time-lapse technique but in a way that is integral to the subject. A large block of ice is centre frame throughout, the intervalometer set at such a speed that, while the ice melts at a luxurious pace the human activity surrounding it is extraordinarily frenetic. As the film passes from day to night to day, and back again, one becomes aware of a kind of ice consciousness, a slow melting wholly different to a human time scale. Also interesting is **A Yard Full of Books** (6 mins) by Oliver Whitehead

in which books flutter, bird like, in slow motion from a roof to the yard below accompanied by an electronic white noise sound track. I didn't quite feel the intended 'disgust' at seeing valued objects such as books being destroyed as described by the programme. Any disturbance is undermined by the sheer beauty of these slowly swooping and fluttering birdbooks.

The next Open Programme is **Behind Closed Doors** a collection of films about "...obsession and weird experiences...". These are films and videos that generally follow a kind of psychodramatic/surreal line, partly obsessive, voyeuristic and violent. The majority are quite interesting examples of what could be defined as a sub-genre of, in particular, super 8 filmmaking. There is a slight paradox about this type of work. It is all too common to see films that explore 'weirdness' to the point where that weirdness itself becomes commonplace, which of course has the converse effect of familiarising the strange to the point where en masse the collective effect is self-defeating. Three films however stand out. The super 8 **Lucifer**, a three minute film by Rob Pas of the Netherlands, sets up a visual dilemma. It consists simply of a black and white negative shot of a match burning. The black flame suggests a cold heat, the silence and intimacy of the close-up a strange intimacy. The other two other are also Dutch films. **Zwarte Parels (Black Pearls)** (20 mins) by Luk Sponselee is an intriguing neo-surrealist work. Blown up from super 8 to 16mm it weaves a folkloric narrative surrounding a man (a voyeur, a lover, a brother?), two women (lovers, sisters?) and an ass! The events that unfold are shrouded in their own ambiguous logic, redolent of the most poignant parables but mysterious in narrative intent. **Fricadelles de Veau Smitane** (5 mins) by Karel Doing is also super 8 blown up to 16mm. It establishes a suggestive, disturbing ambience with close up shots of lips, flames and some mysterious ritualistic performances involving tables, dust and drinking blood. These films are more successful than the others in the programme: they reverberate some genuine strangeness without being overstated or self-conscious.

The next programme is **Love Songs Without Women: The Other Universe of Klaus Beyer**. I had seen this film earlier elsewhere and so stay out of the theatre to give my eyes a much needed rest, but the film does merit a mention. **The Other Universe of Klaus Beyer** by Frank Behnke and George Maas from Germany is a 30 minute documentary about a filmmaker who has become a cult icon. A candle maker by profession, he has been making super 8 films for fifteen years and his main project is the visualisation of all the Beatles LPs. He translates the songs into German, makes collages of instrumental passages of the original recordings, laboriously editing them into backing tracks to replicate the songs without the original vocals. He then makes films of himself performing the songs as music clips. Viewing his films one is drawn under his naive and touching spell into a strangely isolated obsessional world, although, as someone suggested to me, one can never be quite sure just how innocent his project is. In addition to the Behnke and Maas documentary, Viva 8 screened some of Bayer's original films including **Ich Bin Das Walross (I am the Walrus)** and **Kreuzberger Frauen Sind Lang (Kreuzberg Women are Long)**.

The final programme on Saturday was another Open Programme: **Psycho Tribes - The Lunatic Fringe of Filmmaking**. I attempt to watch this programme but by this point I am fading fast and fall asleep in the first five minutes. This is a pity as I am lead to understand that **Psychedelic Glue-Sniffin' Hillbillies** is something of a classic.

Sunday starts with a film forum: **The Future of 8mm** over a leisurely breakfast of cream cheese bagels and coffee. The forum is more or less hijacked by four representatives of the Exploding Cinema, a self-styled, would be anarchist break-away collective, responsible for cabaret-esque regular screenings of independent films. These are people with chips on their shoulders about the UK film and video funding structure (somewhat justifiably) who attempt to set up screenings as alternatives to what they see as the Film Co-op's 'dry', serious approach. At the Exploding Cinema events that I had attended I felt that they had a tendency to go too far the other way towards a spectacular, altogether groovy night club come vaudeville scene wherein more subtle films get lost among a barrage of multiple projections, a compere's puerile comments and jungle music. I express my misgivings about this approach describing the MS8FG Open Screenings, indicating a far more agreeable scenario. They seem to agree but prefer to defer to something called 'entertainment' rather than engagement. It is hard to say what, if anything, the discussion achieves except for a non-committal agreement between the exploding ones and the Co-op to work together some time in the future. Certainly the "future of 8mm" is not resolved beyond a local level.

The next programme is a collection of films by Al Nigrin. Al is the

founder and director of the Rutgers Film Co-op and the US Super 8 Film & Video festival. His films and those from the festival have been shown at a couple of Melbourne Super 8 Festivals and Kiosk 8. These films have a vaguely hallucinatory quality, repeated abstracted motifs converge with images of water, shadows, textures and suggestive human movement into a dreamlike flow. The programme becomes an immersion in an unnamed unconscious world quietly affecting and engaging. Perhaps Nigrin has taken his cue from Brakhage exploring the filmic possibilities of light scapes towards a realm of metaphor and poetic visualisation.

Moving right along here as the reader could just be getting as weary reading this review as I began to get during the marathon that was *Viva 8*, albeit a rewarding weariness. The next three programmes were open programmes. *Remember My Name* started with a number of false starts of a three projector piece titled *D'apres Georges Perec*, the author of which I didn't catch and it doesn't appear in the programme. When the projectors are finally synchronised this piece really doesn't live up to the promise of its title. It consists of three black and white views of a part of Paris shot at three different times of the day. While there are some interesting juxtapositions of traffic and pedestrians appearing to cross time and space between the frames, it is a wholly more arbitrary connection than the complex pataphysical coincidences that occur in a Perec novel. Far more effective as a study of place was Nicky Hamlyn's little Standard 8 film *Poles Apart*. Technical necessity seemed to dictate that this be projected from just in front of the screen making for a postcard sized image which suits Hamlyn's unassuming and quietly meditative images of a rural landscape carefully framed through grass, trees and fences. The most interesting films in this programme are *Oumek Tangou (The Mother of the Sky)* by Ahmed El Fessi from Tunisia and *Glimpse* by Seth Growney (UK) the former is an engaging tale surrounding childhood innocence and a rain making ceremony, the latter a childlike painterly animation. The programme ends with Anne Charlotte Robinson's *A Breakdown (and) After the Mental Hospital* part of Robinson's autobiographical *Five Year Diary* documenting her own mental illness, a film that was featured in Kiosk 8 a couple of years ago.

In the rest of the festival the two films stand. The gently homoerotic corduroy fetishists delight *Velvet Stripes* (9 minutes/UK) by Robert Ryan parodies a plummy public school accent linking class, sexuality and dress sense with appropriate seaminess in the *Love is all You Need* programme, and the German 28 minute *Hotel Chelsea - Köln* by Tanya Ury in the *Mythologies for Girls* programme. This is a long stark video of dyke obsession most startling for its consciously problematic exploration of a most un-politically correct fantasy relationship between an Aryan Nazi and a Jew played out between women in the hotel.

To review and report on all of the films shown at *Viva 8* would be as exhausting for me and the reader as the festival itself was. Hopefully this and last months pieces have given an indication of a particular approach to 8mm exhibition reflecting the type of work that is going on internationally. Perhaps *Viva 8* was over ambitious, but it was an admirable ambition even if the human and technical resources were stretched to breaking point. On reflection it was as comprehensive a demonstration as one could expect over three days of the history, range and diversity of current and past independent super 8 and related video media practice. It became clear that there is no single international centre for super 8 (etc) filmmaking or any particular common cultural/political orientation. The festival represented, but did not assume a dominance of, experimental/avant-gardist approaches. To be sure the practice is still, perhaps not unexpectedly, largely the domain of the traditionally marginalised but this is hardly a category that exists as an identifiable whole. The only real criticism I would have of *Viva 8*'s international component is that it was largely Euro-centric (and I would include the Melbourne films in that category) with a strong US component, in other words very westernised. There was little or no representation of current or past practice from, for example south east Asia, an obvious omission would be Japanese work. Perhaps this will be corrected in future festivals.

The other point that became clear is that the Melbourne Super 8 Film Group is considered to be a long standing, active and vital part of the international super 8 scene by many individuals and organisations overseas. On returning to Melbourne I thought wouldn't it be nice if once in a while local funding bodies recognised a real local cultural phenomenon instead of attempting to manufacture an imaginary one by continuing to prop up dysfunctional organisations which exist only to further the careerist ambitions of individuals who are secured jobs and funding via the back door.

10 Days Without You by Moira Joseph

The music verges on sentimentality, the images approach art-glossy aesthetics, and the final shot is practically obscene. Yet the film works, because, as with all the best Super-8 films, the film-maker's vision is not compromised. Any uncompromised vision will always override any "things that don't work". That last shot certainly is startling, one of the most startling shots I've ever seen. It is fitting that Moira's son attended the screening wearing a jacket that proclaimed "Beware, you're in for a scare". Brave film-making.

Through a Picture Darkly by Peter Lane

Peter is a film-maker who, from the evidence on the screen, enjoys making films. Everything he does (various cinematic devices) has been done before, but his films are always worth a look because his personal enthusiasm gets transferred to them. This is a belaboured theory, I know, but one always wonders at the results up on the screen with Super-8 films. Corporate film-making can kiss our arses. Peter's enthusiasm dominates his films, and, to use that word again, overrides their deficiencies. In this film: inappropriate (full of dread) music, a haphazard structure, an irregular rhythm. Clue for budding film-makers: enthusiasm is enough.

"Look at the ..." by Tony Woods

I am speechless. Well, no, not quite. When Tony first came to the Group 4 or so years ago with a novice effort *Reel Light*, he was a bit of a mystery - dark overcoat, nervous and shy, an outsider entering into an enclave. I thought to myself: a painter's one and only film, before returning to his painting. How wrong!! Tony is the Gary Ablett of the Super-8 Group: where the rest of us train hard and worry about our skills, Tony casually pops goals through from the boundary line, barely raising a sweat. With this film he discovers the macro setting (and even the focus ring! (Just kidding, Tony - you can be out of focus any time you want as far as I'm concerned)). Clue for budding film-makers: look at the way Tony lives his life. Corporate film-makers need not apply.

The Dreaming Sisters by Paul Laird

The young girls of Brisbane, the travelling troubadours of Australia - buskers. Echo and the Bunnymen on the soundtrack, however - the limitations of silent film. A joyful film nonetheless.

Unburnt Matches by David Kusnir

David sets these out-takes from his films to the Beatles' out-takes on the *Anthology* albums - David's honesty is commendable. And prudent, for some of the Beatles material is really good, likewise David's images. Especially arresting are the *Magical Mystery Tour*-like trick-lens images of farm animals. David gets a horse to look like a dog, a deer, a cat, a giraffe, a cow - wow! Like many Super-8 film-makers, David is attracted to nature. Three cheers for that, as we enter into cipher-space. You cannot ride the high country on a computer. Super-8 rules.

BILL MOUSOULIS

## KODAK TO DISCONTINUE SOUND STOCK & EKTACHROME TYPE G

*Certain Super 50' Silent Cartridges will continue to be available from Eastman Kodak Company as long as there is reasonable market demand. Other 50' and 200' Super 8 Cartridges will be discontinued over the next 6 to 48 months depending on the specific product...*

<i>Product</i>	<i>Projected Availability</i>
<i>KODACHROME 40 Sound Movie Film (Type A) 200'</i>	<i>6 - 12 Months</i>
<i>KODACHROME 40 Sound Movie Film (Type A) 50'</i>	<i>36 - 48 Months</i>
<i>KODAK EKTACHROME 160 Sound Movie Film (Type A) 50'</i>	<i>18 - 23 Months</i>
<i>KODAK EKTACHROME 160 Silent Movie Film (Type G) 50'</i>	<i>12 - 18 Months</i>

*Note: Availability intervals noted above are based on historical sales rates and are therefore approximate. Any future increase in historical sales would shorten the period of time of product availability.*

The above information was released by the Eastman Kodak Company, Motion Picture and Television Imaging, Rochester New York in February. I happened upon the information on the Small Movies World Wide Web site.

It gets worse. Small Movies states that since then Kodak has announced that it will no longer manufacture either Kodachrome or Ektachrome Type A sound-striped cartridges, citing a decline in sales as the reason and estimating a 12 - 18 month supply remaining worldwide. It also appears that silent Ektachrome Type A is getting extremely rare and Kodak estimates a 12 month supply of Type G remaining worldwide.

The only Super 8 stocks that Kodak is intending to continue to manufacture are Kodachrome 40, Plus-X and Tri-X (all three silent only).

Intriguingly Small Movies mentions that a Kodak manufactured colour negative super 8 stock (7287 - 200T), known as "Surveillance Film" exists and may soon become available.

So what can you do? Small Movies suggests a lot of people should make a lot of noise in Kodak's direction about this.

First, letters of protest should be faxed, then sent, to:

George Fisher  
President and CEO  
Eastman Kodak Company  
343 State Street  
Rochester, New York 14650-0229  
Fax: 0011 1 716/724-5700

Then call George Fisher's assistant, Cindy Martin on 0011 1 716/724-4831

The following people are also worth writing to at the same address as above:

Jeorg Agin  
Director of Motion Picture and Television Imaging

James F. MacKay  
Manager, Marketing Programs, Motion Picture and Television Imaging

Ronald Cox  
Motion Picture and Television Imaging, Supply Management  
0011 1 716/724 7700 (his secretary's name is Linda)

Get writing.

Small Movies ("emergency cinema for people") is a Web site well worth visiting if you can. As well as the above rather depressing news there is some interesting stuff about home processing super 8 including details of a daylight tank and a 'magic formula' for processing Tri-X & Plus-X, punk sex films, the art of splicing and more.  
Small Movies is at: <http://www.city-net.com/~fodder/index.html>

Steven Ball

---

---

Script for Marcus Breen's HOT PIES by Kris Hemensley. (Undated).

As long as I talk I remain in control.  
But there's always a place for you here dearie...  
Cannot, 7 whatismore should not, be missed by the conscientious tourist.  
Evokes Roman legions, Victorian novelists, & the ever so recent past ( 2  
or 3 years ago) of a sunny afternoon & I'd give my eyeteeth to remember  
exactly what I was doing then...  
Eighty-one abounds in history.  
Excuse me while I / touch the sky...  
From top to bottom, & all the way up again, & again, & again, & again.  
How do you want it?--Oh, 2 twenties, four tens, & a five.  
In her heart or in her parlour : I wonder what that meant?  
I is the ninth, the nine times nine times high; it's the focal point,  
the sentence which empowers its speaker & demands to be spoken forever.  
It's a monstrosity, offensive to all that one believes in, & yet  
the phrases move me.  
I agree with what Charles Olsen said : being a poet & historian is difficult.  
I felt so sad for the assassin's victim just a moment after wishing  
I'd done the deadly dead myself.  
I've calmed down since then, & haven't expected too much of anyone...  
It touches a chord that vibrates one's entire sense of things :  
it changes the way things are.  
I don't say that to sound fashionable!  
I feel the tyrant's surprise, & find myself murmuring over & over  
that it's not fair, not fair, you've caught me unawares...  
'J' is the tenth; & blue or otherwise is neither heard nor seen,  
has nothing to do with any of this at all.  
Lipstick on the coffee-cup, five cigarette butts in the marmalade lid  
she used for an ashtray, the last time she called, talking about  
why she lived here, what she saw in the place, & with no funds  
to travel what else could she do but stay where she was  
& make the best of it...  
No character or plot but an accumulation of verbal moments,  
that is, the things I say, the things one hears, responses to topology.  
Of course I mean what I say despite that sometimes I don't  
know why I said it, No More Pies for instance...  
The tower; eleventh month, eleventh day, eleventh hour...  
The scales of I's evolution litter the suburban plain.  
The Herald, known also as The Bountiful, The Provider,  
& in another accent, The Bone that Bends.  
The incessant talking resembles that torrential piss I would  
have taken had the teacher let me out of classroom, but  
I was made to stay where I was, controlling myself, until  
I burst, which I managed to camouflage with amazing conversation  
above the table : I kept them looking at my face, hanging on to my  
words, while I sat in my own hot little ocean.  
That kind of music actually does dissect the spheres...  
That's called Revelation!  
The one thing inevitably leads to another!  
What a joy to lift one's eyes up off the monotonous flat & scale  
that improbable monolith!  
Which is life, more or less, a fantastic mess!

(Repeats, for the film's duration.)

**Last Open Screening:**  
**Tuesday 9th April, 1996**  
Erwin Rado Theatre

**at 7:30 The films of Pete Spence**

Lunettes (1993, unspecified duration)

Diction (1991, 13 mins)

Sol/stice (1992, 16mins, 5 sec)

The End (1995, 3 mins)

**Open Screening films:**

10 Days without you (re-edited) - Moira Joseph (7 mins)

Through a Picture Darkly - Peter Lane (2:45 mins)

Look at the... - Tony Woods (26 mins)

Makes Me Stronger - Bill Mousoulis (8 mins)

Dreaming Sisters - Paul Laird (3 mins)

Unburnt Matches Part III (oh boy) - David Kuszniir (30 mins)

**Next Open Screening:**  
**Tuesday 14th May, 1996**

Erwin Rado Theatre

211 Johnston Street, Fitzroy

(between Smith & Brunswick Sts)

**at 7:30pm: The films of Marcus Breen**

•Tram Stop (1983, 22 mins)

•Hot Pies (1984, 12 mins)

•Drum, Think Drum (1988, 32 mins)

**rare public screening of work!**

**followed by an Open Screening,**

**BYO Super 8 films, all shown!**

**(time permitting)**

All films are shown at own risk. Although the greatest care is taken with the handling of films, The Melbourne Super 8 Film Group takes no responsibility for any loss or damage to films shown at the Open Screening. Please ensure to clean films thoroughly, and where possible to provide an extra take-up reel.

# Become a Member!

For those of you who are not currently members, JOIN NOW, and receive to your doorstep, hot off the press, the monthly newsletter, plus enjoy the benefits of cheap equipment hire, and the Open Screenings, with feeling that you are contributing to the ongoing success and continuation of one of Australia's most prolific and energetic independent filmmaking groups!

**1 year's membership: full \$20.00 / concession \$15.00**

**contact the group at the address below**

**Editorial and Layout by Pete Spence**

**Contact Number: 03 9417 3402**

**Fax: 03 9417 3804**

This newsletter is published monthly by the Melbourne Super 8 Film Group Inc.  
Contributions are welcome (see page 2)  
© 1996 the individual authors & Melbourne Super 8 Film Group.  
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

COVER IMAGE MAURICE LEMAITRE (1966)



ISSN 1039-5288

# Super Eight



SURFACE  
MAIL

POSTAGE  
PAID

If undeliverable return to:

**Melbourne Super 8 Film Group**  
PO Box 2033  
Fitzroy MDC  
Victoria 3065

Chris Windmill  
GPO Box 1690  
Darwin, Nt 0801