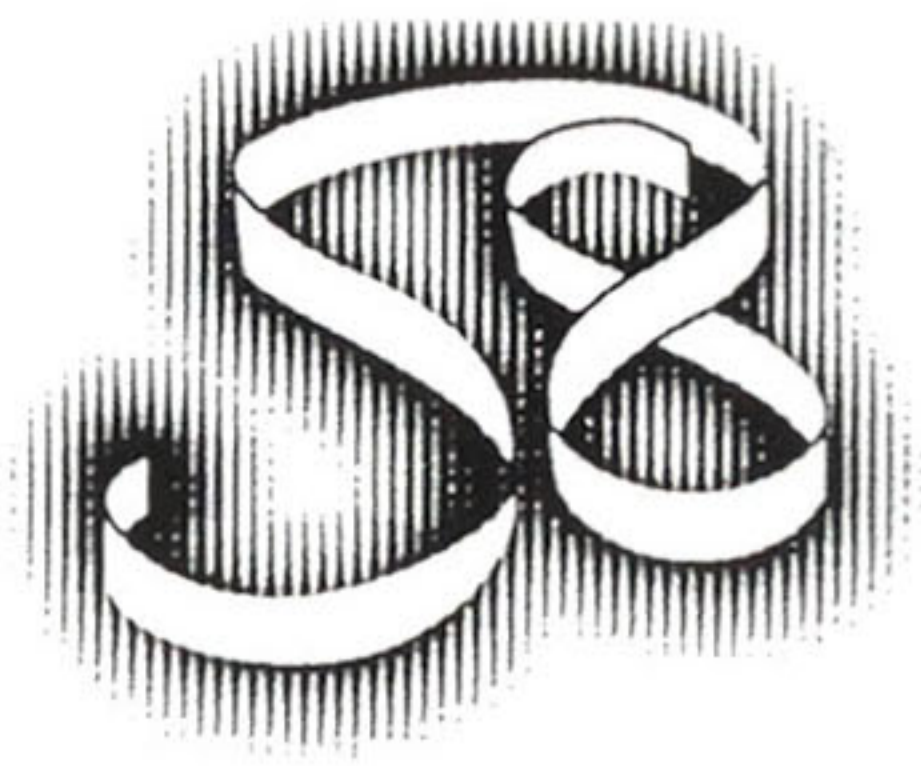
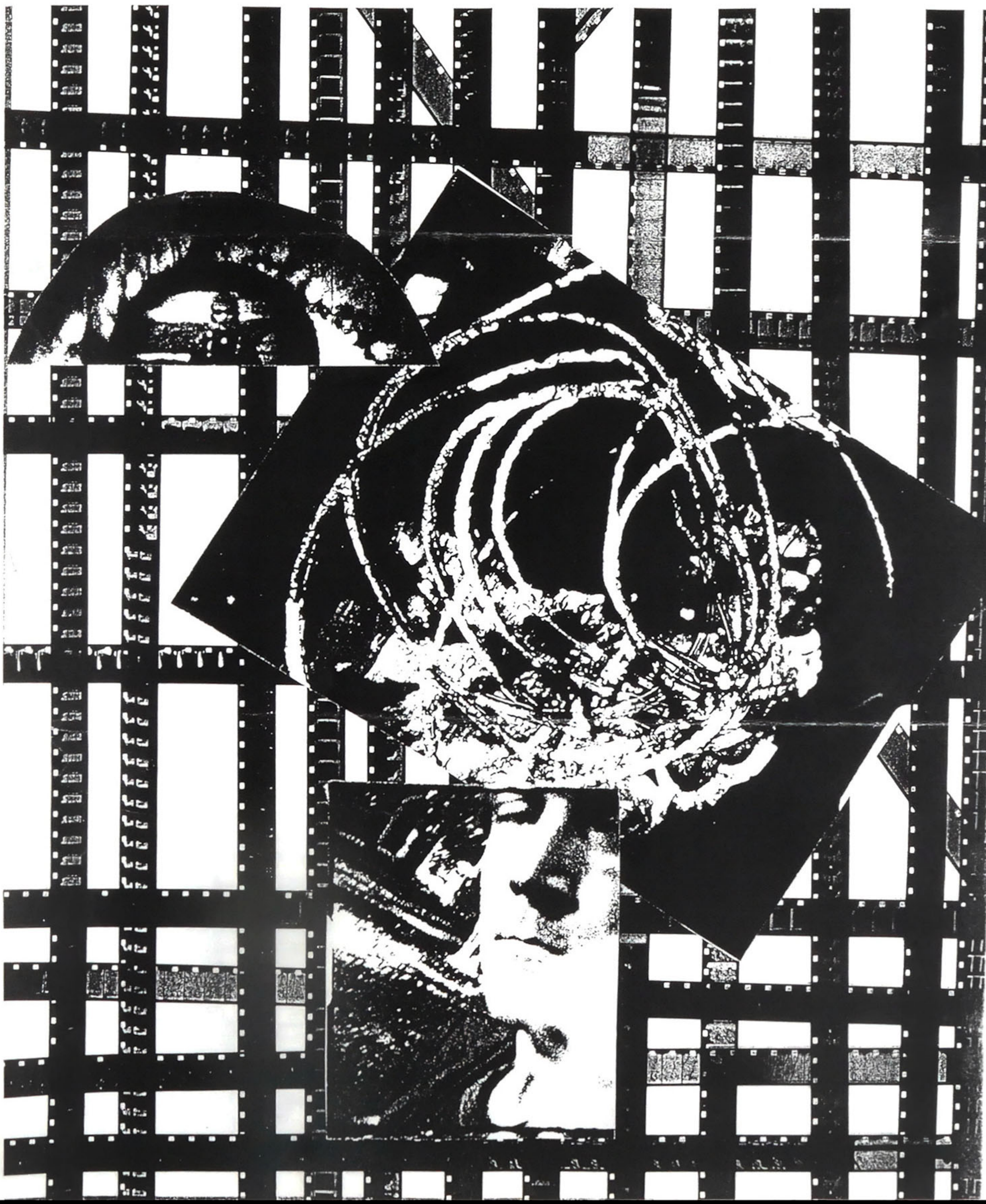


Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 119 NOVEMBER 1996



**** FROM THE OFFICE ****

FUNDING

*The MS8FG will be notified about the results of the 1997 Funding Submission by mid December.

NEWSLETTER

*Wanted for the newsletter, anything of interest relating to film and filmmaking, such as technical queries, good deals on film equipment or filmstock, where to buy items of interest to filmmakers, any second hand equipment for sale, filmmaking tips, relevant pictures and cartoons, letters or comments to the editor, film reviews, and what's on in film around town. So far I haven't received anything to liven up our monthly publication, but I still live in hope that someone soon will take up this invitation.

NAKED 8 FESTIVAL

*Many thanks to the members who have worked so hard on the Naked 8 Film Festival. The office has already started receiving calls proposing that the Naked 8 Festival tour. This would give many more people the opportunity to see this unique film season, say their farewells to Pat Larter and celebrate both Pat and Richard Larter's work.

MS8FG in SHORT, SHARP and VERY CURRENT

*Experimenta Media Arts is staging interactive multimedia, sound and multi-media installations, forums, performances and special events from November 7th - 16th at the Power Station, 623 Lonsdale St Melbourne, opposite The Age newspaper.

*As part of the events, Tony Woods from the MS8FG has curated a super 8 film program of our members which will be screened at the Power Station on Wednesday the 13th of November at 6.30pm, followed by a BYO film screening. This will give the Short, Sharp and Very Current programme a taste of film in the MS8G style and also present an opportunity for the group to promote super 8 filmmaking and the many benefits of joining the group to a new market. Bring your films to the open screening section or just come along and see the program. For more details phone experimenta on 9525 5025.

OPEN SCREENINGS

*Volunteers are needed to help set-up the monthly open screenings at 6.30pm every second Tuesday of the month. Contact the office on 9417 3402 if you can help out.

*Non members will be charged \$2.00 entrance fee at screenings from November or can join on the night and will be admitted free as part of the membership benefits.

*I caught the BYO film section of the October Open Screening and was impressed with the variety and standard of the work. I hope that all members realise they can BYO their films at monthly screenings.

Film Festival

*The 18th annual Halls Gap Film Festival will be held on the 15th, 16th and 17th of November at the Halls Gap Cinema. Contact the Federation of Victorian Film Societies on 90347 2772 for more details.

Dianne Duncombe
Group Administrator

Maeve Woods screening

The films Maeve Woods showed at the October 7.30 screening and her paintings round the corner at Dianne Tanzer Gallery struck me at first so differently from each other that I would never have guessed from seeing one that she would also be the author of the other.

The paintings are abstract, colourful in vivid, clear hues with bright blacks, visually exuberant, and dense with layered lines surrounding, hiding, and partly revealing suggestive spaces. They seem playful, bursting with light and movement. "Divine scribble" someone wrote in the gallery visitors' book.

The films we saw didn't include the scratched and painted on animations from 1996 shown in *Naked 8*, which are on the face of it more like her paintings, but instead were films visually more to do with exploring masses, the conjunction of solid bodies and spaces, in tones emphasising greens, browns, soft blacks and greys - especially *Gritty* (1991) which Maeve introduced as "a rather spooky sort of beach picture", and *Triad Tesseraic* (1992) largely reshot from treated slides showing the exaggerated play of light on a wall covered in triangular projections (watching it I felt as if I were flying about underneath the ceiling of the Capitol Theatre). These films were slow-paced, leisurely, somewhat downbeat, with melancholy undertones.

The soundtracks (mostly made in collaboration with others) hovered around the cusp of performed music and natural events - interestingly textured sounds like rattles, cow bells, bamboo sticks knocked together, rippling harp strings, harp strings suddenly and not quite harmoniously plucked, whistling, buzzing, and silence: "I've got a bit of a bee in my bonnet about making my own sound . . . I'm really trying to explore the other end of the spectrum" (from Hollywood films).

Past (1994), a short film shot during a snow storm, in which big blurry snow flakes swirl past the camera like moths at night seemed to me then formally closest to both the paintings in Maeve's recent exhibition and her drawn films. But introducing it, Maeve called it "scruffy"

and "minimalist", neither of which words spring to mind about her paintings or animations.

After the screening, when I asked Maeve about the dissimilarities between her paintings and the films she just laughed. Asked about it again later, she said though it was an interesting question, she wondered if, perhaps, she was being accused of perpetrating non sequiturs.

Pressing on, I wondered if she used different media to express different things. "I think the answer is no, because as with painting I try not to have a very clear idea of the final product. . . I like to shoot a bit, or write a bit . . . then have a look and a think and go on from there. It's not that I wanted to express x, y or z. I don't want it more abstract or less abstracted. I don't quite work like that . . ."

"I know the painting with all the free marks looks as if they're pretty full on and all about pleasures, etcetera. I mean I have terrific fun doing them. [But] some of my paintings are quite gloomy in a way. I think they're got hollows or passages through to some kind of unknown point which is often sort of shadowed and sad . . . Instead of a painting being about something concrete and . . . solid on the centre and fading off around it, it's more like - where's the solid? The whole thing's fading away, back through the centre."

Indeed, introducing *Inclusion* (1971) filmed in and around Watters Gallery in Sydney, she said she was looking at the building "as a cube - a perforated container". She reminded me about the cavities in *Triad Tesseraic* and *Gritty*. I recalled the dog known by its shadow in *Scrammy* and the *Blowflies* (1995). And you could say that like her paintings, several of the films are built up in layers, for instance in the sense of being rephotographed from slides which may also have been coloured, or filtered, or filming from television, and that what each medium lacks in the way of stillness and movement she has supplied.

You could also say it pays to ask.

Virginia Fraser

P.S. *Dark Jam* (1995) was also shown.

Celebrating 'Home Movies' in the Centenary of Cinema

— Corinne Cantrill

THE next screening of the Melbourne Super 8 Film Group, on November 12th, will be given over to Home Movies. At first thought, home movies might come across as simplistic, sentimental, amateur. On second thought, this program comes at a time of world-wide interest in the Home Movie as a subject for serious study.

The first substantial body of home movies was made by the Lumière Brothers in 1896 – on 35mm. We are familiar with *Le Repas de Bébé* (The Baby's Lunch) in the compilation of Lumière films available from the National Library.

During the Domitor conference on Early Cinema in New York in 1994 we were able to see about 300 Lumière films, and a surprising number of these were home movies of the Lumière children playing together, playing with their pets, their toys, and in the care of nursemaids. The treatment of the subjects is direct, charming and informal – and could have been filmed yesterday. There is little change in the style of home movies over the years, unlike in still portraiture, which has become more relaxed.

During the Domitor conference we also saw home movies of the British and Russian royal families at the turn of the century – the latter filmed by a court cinematographer who was kept on hand to record domestic scenes. The ostentatious display of wealth and privilege prompted thoughts of the revolution to follow!

With the invention of the 16mm camera in the 1920s, larger numbers of people acquired cameras for personal use, and the first Australian home movies I have seen were from the 1930s, on 16mm, but there are sure to be earlier examples.

In fact, Virginia Hilyard is right now finalising a big installation/ exhibition on home movies – 'Places of Memory' – at The Museum of Sydney. These will be Sydney-based home movies, 9.5mm, 16mm, Standard and Super 8, spanning 70 years. The work has been digitised to laser disc.

Readers of *Cantrills Filmnotes* may remember that in issue 75/76 we published an article from Toronto by André Tremblay and James Fiege who has set up *Reel Folk: The Canadian Amateur/Home Movie Archives* – an archive set up in a special room in their apartment with temperature and humidity control. They have an ever increasing collection, dating back to the 1930s, in all formats. They arrange screenings from their collection, they collect equipment, and they have had recognition, support and technical advice from the National Archives of Canada and from the British National Film Archive. André and James do this in their

spare time, with no funding – just a lot of enthusiasm and intelligence, doing the work carefully and professionally. *Reel Folk* documents the film stocks used in their collection, and they have issued postcards with stills from the films.

Home Movies overlap with 'personal films'. The Pompidou in Paris recently ran a season of screenings around the theme of Home Movies/Personal Films, with the films drawn from many countries.

The New Zealand National Film Archive in 1996 has had an exhibition in Wellington on super 8 personal films. (We note that the Australian Archive never initiates any such project.)

Many filmmakers working in the avant-garde field have drawn extensively on home movies: Malcolm LeGrice, Lenny Lipton, Jonas Mekas, Christine Noll-Brinckman and notably Stan Brakhage throughout the 1960s with works such as *Scenes From Under Childhood*.

In 1971 Arthur and I ran a remarkable Sunday night film venue for four months in Flinders Street – The Maze. One of the memorable programs we gave was 'Evolution of the Home Movie' based on one family's collection over thirty years. The films came to us through a third party – we did not know this family – and it was as though the decline of this family over the years was laid out before us as the husband moved away from a close relationship with his wife and children to being 'one of the boys': drinking, fishing and generally coarsening, and conveying a general air of inner emptiness.

We've been filming our grand-daughter Rita when she comes to Melbourne a couple of times a year. She's now three and a half years old, and we're building up a record of Rita growing up. From a very young age she has been very camera-aware – aware, perhaps unconsciously, that in some way we are recording her, as she waits to hear the camera running.

We've recently learned of the wholesale destruction by the National Library of Australia of thousands of 16mm film prints in its 'General Collection' (mainly documentaries). We're distressed and angry at this thoughtless and stupid act, as all films have many meanings, and these meanings shift over the decades. If documentaries are being destroyed, we can imagine how low on the scale of importance home movies must be regarded in Australia, and yet home movies, like all films, carry important sociological, historical and anthropological information – evidence of the past, filmed unconsciously without thought for these bigger concerns. They tell us about manners, style, fashion, self-presentation. We should care for our home movies and try to pass them down through our families so they are valued and shown.

I am looking forward to this evening of Home Movies on November 12th.

The festival that was - Naked 8

Heinz Boeck

The festival turned out very well with good audiences and the films shown to their best advantage using the State Film Theatre's excellent Super 8 projection facilities.

Some issues:

This year's festival presented an interesting range of fairly diverse approaches to filmmaking. Often this can be very challenging for an audience - no sooner have you developed an understanding for a particular kind of filmmaking than you're onto the next film with a different set of formal premises. But if you take the trouble, ultimately you're rewarded by exposure to some engaging attitudes and ideas.

Some people find the longer films most difficult to endure. This attitude is symptomatic of the kind of restlessness we feel with work that doesn't feed us with the familiar, easy narrative development and climactic resolution we have come to expect from conventional television and cinematic formats. Unfortunately, this kind of impatience or intolerance for these longer alternative filmic forms limits the potential scope for the wider possibilities of cinematic expression. In another sense, I think it's unfair to the filmmakers concerned, to not credit their involved filmic deliberations with the applied consideration they deserve. Of course, there will always be films that one finds less interesting (or worse) no matter what and it's important to exercise our critical faculties intelligently.

From my own point of view, by interrogating your way into difficult films - actively seeking to unravel the flux of impressions and absorbing the visual highlights, you are more often than not rewarded with some remarkable insights. You just need to step back and relax a little and let the play of imagery wash over you.

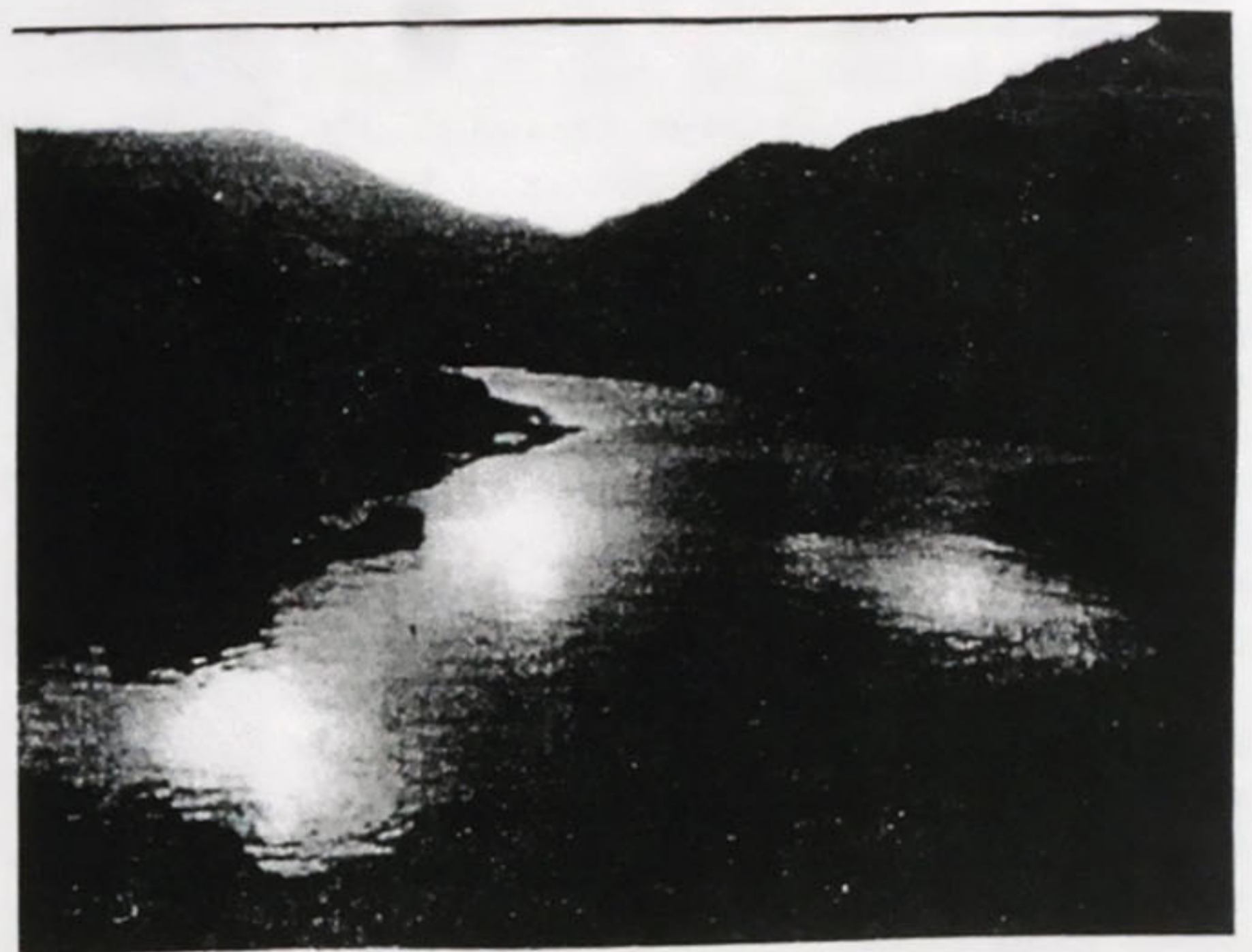
Now to some of the films:

Homage by West Australian filmmaker John Harrison, at 30 minutes was one of the longer contributions to Naked 8. The film is his response framed as a tribute to anarchist poet of the 1940's - 60's, Harry Hooten. Beautifully shot in deep, grainy black and white, this darkly lit brooding film lingers on urban and industrial vistas and backstreets. Periodically, the very measured flow of imagery is interrupted by a roughly inserted graphic of a skull and cross bones.



The somewhat gloomy languid tone of the film seems to contradict Hooten's own enthusiasm for the idea that advances in technology will liberate us from toil. John Harrison has paced this film well with slow, carefully choreographed camera pans and tilts or movement within the frame. Although the images reek of solitude and alienation the soundtrack is of a bustling crowd, which seems to suggest the complicity of the masses in this state of things, but also creates a surreal atmosphere especially when this soundtrack occasionally includes German movie dialogue. The German dialogue lends a "noirish" quality to the film.

Arthur and Corinne Cantrill's film *Tidal River*, at 38 minutes was the longest film screened. This film evokes an intimate and replete sensuous experience of the landscape, of its moods and textures. From broad seascapes and bush covered hillsides to paths that wind through the scrub; the close-up nuances of a twisting branch in the brush or reeds by the river, here the landscape possesses a vitality like nervous energy. This vibrancy is facilitated by the Cantrill's use of fast motion photography (ie. by using a slow speed on their movie camera), and the vivid soundtrack that captures the overall ambience of each scene but includes the unique musical tones of various bird calls or the squeaking of a branch etc.



Tidal river, Corinne & Arthur Cantrill

continued over

Receiver by Steven Ball is the sort of film you could easily drift through. The images are like shadows, vague in substance and ambling along like the disconnected stream of consciousness one might experience in a dream. Steven Ball uses a technique whereby he takes the image some distance from its original clarity by refilming it projected onto what looks like a textured surface. He may repeat this process, each time creating another generation away from the original and therefore losing some of the detail. In this way, he seems to draw attention to the flimsiness of the cinematic illusion that confuses the projected image with real, 3 dimensional substance.

It always amazes me how Tony Woods is able to isolate some new aspect of his old stomping ground in Fitzroy. Tony's film *Private Eye* is interspersed with some fascinating, discreet observations. The everyday life of Brunswick Street and surrounds is often refracted through manifold found conduits that variously distort, heighten or personalise this reality.

Irene Proebsting's film *Mayana*, is constructed of impressions that focus around her sister's pregnancy and the stark outback landscape around Booligal N.S.W. where she lives with her young family. The images in this film are wonderfully pungent, iconic indices to the features of their everyday life and surroundings - the black and white ultra-sound image, the kangaroo carcasses, the muddy river in which some monstrous fish lurks, a young blond child playing in a dusty backyard etc. All the while the sound track contributes to the intensity of the landscape.

The Richard and Pat Larter retrospective program on the Sunday screened a little over a week after Pat Larter's unexpected death.

The 5 films screened are a tribute to the collaboration between Pat and Richard - Richard behind the camera and Pat performing to it (or to Richard).

One of the 5 films *Mascara Flic* is a frenetically paced collage of images - images taken from various media, images taken from Richard's paintings, footage taken at a political rally etc. A multiple range of juxtapositions describe a fetishistic complex that takes in the political, the sexual, the primal, and the fantastic. Within this mesh, Pat performs directly to the camera in a variety of guises, wearing masks and scanty apparel. The camera zooms in and out of each image to the primitive, distortions; the wail and throb of the Mahouly Utzon Utzon Orgiastic Raga Band.

It was a good festival and really there are a lot of films that I consider are worthy of notice but time and space limit this particular response.



naked 8



Congratulations to the Super-8 Group's festival committee for overcoming the obstacle of no AFC funding and staging a pretty good Super-8 festival in "Naked 8". Congratulations also to the National Cinematheque for offering to underwrite the use of the State Film Theatre as venue, an offer that didn't, of course, need to be taken up.

The overall presentation style employed by the committee was admirable, in its restraint and simplicity. But perhaps it was too restrained. The work should've been highlighted more, via an angle which would've aided both publicity and understanding/appreciation of the work. That no such 'angle' was offered is typical of a certain type of superiority possessed by certain types of film-makers. These film-makers then complain when faced with incomprehension by audiences - the audiences dismiss the films as "different", the film-makers the audiences as "narrow-minded". No dialogue.

For example, the opening session introduction by Tony Woods. Tony is a noble soul but the festival needed someone to introduce the work, to let the audience into the spirit of that work. And why the satire? (In Tony's intro, and in the voice-over with the slides.) A first-time attendee in the audience would've thought: What is this? Is this a proper festival or a piss-take?

There was no 'festive' flavour to the festival. Again, no dialogue. The festival has potential to be incredible next year, especially as an alternative to everything multi-media/new-technological. Reactionary bastard, aren't I? Pure light.

My top ten film highlights:

1. Colour My World
2. The Sadness of Things
3. Receiver
4. Private Eye
5. Sacrificial or Stoic
6. Tell Me
7. Knitted Brow Anthology
8. Natalia
9. Suddenly Seeing the Light
10. Release

'Surfaces'? by Dirk de Bruyn

I thought I'd take the opportunity to be vulgar and exchange a few ideas- which is what Steven says he wants, by latching onto a comment that Corinne made about Surfaces in her exchange with Steven. *'Surfaces'? Surfaces are fine- Wilde's assertion that only the vulgar seek to look beneath the surface still applies.*

I offer it not as some dialectic for or against either of them but just as a means of inserting some gear that is consuming my thoughts.

One of the strongest visual characteristics within Australian "Experimental" film culture is its use of the film's surface, its texture, as an articulating device. It is a strategy that contrasts to the more fashion and power driven use of stance and look used within advertising and a mainstream cinema where money and 35mm delivers its own look. It is, in fact, the driving force behind advertising. Its the sizzle and not the steak. My comments about Spence's Winter Solstice, Woods' Private Eye and Joseph's City Walk in the last issue of the newsletter were a strategy to tease and dig beneath these film's surfaces and connect them to other ideas and events bubbling away there underneath the cacophony of the limited cultural refrains that occur out there. I feel these films do contain surprises that come out of working with them, re-inventing them and taking up the challenge as a witness (rather than a spectator or a viewer) that these artists themselves have undertaken in the articulation of their independent voices. These voices spring from and refer back to inner cosmologies and an inner strength - a will, if you like, that is teased out and finds expressions in the surfaces they project. As a witness I have responsibility to converse with these projections and the intimated forces behind them, have a dialogue with them, into which by definition I also insert myself. This insertion stays true to the work engaged and must also include my will: I have to be willing to do this, I have to come to the screenings with such ambitions.

I understand this dialogue as a different process than the one of being entertained, which is probably more about surface than anything else. And I suppose it is this that Wilde was really talking about, entertainment that is, and he is imploring us not to break its spell and its magic. We live in a woollier time than did Wilde and there is more sheep's clothing pulled before our eyes than ever before. What slips under our guard when we buy hollywood are all sorts of assumptions about our lack of value beyond consumers and our place in the machine. I am all for invocations against such straight jackets and it is imperative to stir things up, inspect and make the connections that lie below the surface of many of the visually dynamic films that have surfaced in this group's screenings. Such experiences in the end strengthen my own independence and give me the skill to find pleasure in entertainment for what it is and not what it's surface implores me to see it as.

I think it is the possibility of a dialogue between the artists and their witnesses that the forum of the screenings delivers that is the real value of the group. I think of such dynamics as lying further below the group's public face and political machinations, and believe it be something quite unquantifiable to funding bodies where certain kinds of justifications for our existence need to be mounted. These justifications are usually about surface and are part of a market that cannot really measure such ephemeral qualities, which, really, entice me to be a member of the group.

One of agendas lying under the surface of the group's dynamics lies the focus on Super 8 itself. One of my disappointments has been the unwillingness of the group to look beyond the gauge to such an extent that a film like my own feature *Length A X Canada* shot on Super 8 and blown up to 16mm falls outside the Group's Auspices. (though I

have been able to make a profile for the work within the Super 8 culture by writing about it in the Newsletter). Corinne has also been able through the strategy of her goodwill to insert an awareness of her and Arthur's 16mm work into the Group's culture, showing *In This Life's Body* and a program of 16mm work from their archives as Benefit Screenings for the Group. I also remember, for what it is worth, David Cox showing 16mm stuff as part of the Anniversary screening organised by Bill Mousoulis. These are sort of like the exceptions that prove the rule really.

These ideas of texture, working at the margins, single frame pixilation, time lapse, home movie, low budget, the relationship between Artist and Witness are not only happening in Super 8, you know. The MS8FG has done well to nurture this work. Yet, such film art practice- or should I say moving image manipulation- is not in the long run served by artificial barriers which fragments such a community's culture. In the end it stunts its growth. The Super 8 barrier has served the group well in developing its identity, reinforcing its low budget, independent, self help and artist base and there are forces at work out in the jungle that highlight the need for such methods of self preservation (on that note I thought it would have been more appropriate to reverse the labels of AFC and MS8FG on last month's front page). But....

I was amused with many of Tim Patterson's farewell remarks but the one I wish to mention here is the one about the practicality of Super 8 as an exhibition gauge and the need for radical change to the group. This was not a view he worked for or accommodated when he was in a position to. In fact, support for the idea of Allgauge, as an initiative by myself and Steven seemed to collapse from within the group, and certainly Tim offered no support in keeping the Allgauge Screenings occurring under the Auspices of the MS8FG. I myself have continued with this initiative with weekly screenings at the Cafe Bohemio of alternative and innovative work and open screenings in 16mm S8 and Video (and have clocked up over a 100 screenings) to underline this need for grass roots film and video art activity outside of Super 8. I gratefully acknowledge that I have been able to advertise some of this activity via the Newsletter.

So why mention all this stuff here? Well there remains an opportunity to widen and strengthen the artist base of the group. It can be done by having intermittent Open Screenings, perhaps every third Tuesday of every second month at the Erwin Rado under the Auspices of the MS8FG. Take the Allgauge on again, so to speak. This will get away from the surface face of Super 8 and expand, cross over some of the ideas and strategies that play out inside its confines. Though it is surely true that a lot of the work encountered has been intrinsically Super 8 work: From my point of view it is the quality of the work and the artists that I have encountered in the group that has excited me not so much the fact that it is Super 8. Super 8 has been the banner under which it has flourished. So, what do people think about this kite I am flying? Silence will be damning - in all sorts of ways. To re-iterate: In a way hanging onto the Super 8 logo is a strategy for survival and huddling together against the ill winds. But to embrace other forms, this may be a way to escape our pathology.

So, it is what lies below the surface that often holds my attention, often festering, in an area of activity that has suffered waves of abuse ignorance and neglect over the decades. I see Corinne's often hard line about the medium of film as merely the battle scars that have been etched into her modus operandi and allowed a film practice to continue that would have, as it has with others, atrophied. I see Steven's strategy as a way of slapping a bit of life/focus into a slumbering or meandering ship. Yet there are the pathologies even underneath these layers of skin.

Pathology is a tempting word, it intimates at an inner world under the covers, perhaps like the one suggested festering under picket fences and manicured lawns of Blue Velvet. It reveals itself under the skin as a vulgar one, an indecent underbelly of meat and intestine and smell. Perhaps Wilde was right.

Gradually there has been this general cultural shift to inspect what is under our surface rather than what is "out there". In Western culture there has been a change in emphasis from outer to inner space. The forever outward emphasis of progress that in North America defined the folding back of the frontier, the sweep to the west coast across the prairies, through the economic dominance that resulted from the World Wars to the landing on the moon that signified NASA's conquest of outer space in the 60's and the emergence of the idea of the Global Village has since flipped over to an impetus for inner colonisation such as discussed by Postman in *Amusing Ourselves to Death* and *Technopoly*, signposted to some extent by the artistic interest in the physical body as a site of intervention, signposted also by microprocessors, the invasive HIV+ virus and receding economic circumstances of everyday life. This change is evidenced in the change in emphasis in Artists films from the cosmic abstractions of Belson and Whitney, the focus of Gene Youngblood's *Expanded Cinema* to the more uneasy visceral viral and abstract imagery of 90's work like Mike Hoolboom's *Steps to Harbour*, Retarded Eye's *Metholyte* and Melanie El Mir's *Sunset Aorta*. This shift underpins and hastens our need to look below, down under.

I find Polish writer Witold Gombrowicz to be relevant here, a writer enflamed by what lies in the under-culture. He has recognised Bruno Schultz's gift in illuminating this about his work- (Bruno Shultz himself was the author of *Street of Crocodiles* which the brothers Quay fashioned into an animated underworld of opulent decay)
... a shameful inner world is revealed which can only be confessed to and formulated with the greatest difficulty. Yet this world is not the Freudian world of instinct and the subconscious. It is the result of the following process: in our relations with other people we want to be cultivated, superior, mature, so we use the language of maturity and we talk about, for instance, Beauty, Goodness, Truth... But, within our own confidential, intimate reality, we feel nothing but inadequacy, immaturity; and then our private ideals collapse, and we create a private mythology of ourselves, which is also basically a culture, but a shabby, inferior culture, degraded to the level of our own inadequacy. This world, said Bruno, is composed of the remains of the Official Banquet: it is as though we were simultaneously at table and under the table.

Witold Gombrowicz *A Kind of Testament* 1973 p65

This is a dynamic that comes into play about what the Super 8 group should be and is, what we are and would like to be, what I actually am despite what I pretend to be and it strikes such a chord with our culture in general. It resonates with the Australian colonial legacy that affirms itself through the double negative of "we of the never never": the neverneverland as immature fantasy and simultaneously as a desolate and harsh centre.

Gombrowicz was writing in Argentina marooned from his Poland and felt that his attitudes came out his cultural circumstance which are very like our own. I am also struck by this idea of the remains of a banquet which seems the state of play with film being pushed aside for new media, the New Spectacle and this need that I have expressed before to find inspiration and identity in the small crumbs offered by the Everyday, crumbs which seemed to have rolled under the table.

Dirk de Bruyn October 1996

Super 8 Equipment Hire 1996

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera XL-620 Supertronic	6x Zoom, Lap dissolve, single-frames, 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 Splices	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	\$10.00	\$40.00
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.	\$3.00	\$15.00
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
 222/223, Lonsdale Street, Melbourne, Victoria 3000



from *Shadows of the Son* by SILT

PERRY'S MAGIC MOMENTS PRESENT....

FILM MAKER FOUND ALIVE

Warmest thoughts and wishes are extended to friends and associates of controversial 1950's film maker Fred Dimsley, 58, who was found slumped in his chair at his bayside unit by police yesterday morning. He was alive and well.

Only the day before Fred had had a few beers with his mates at the local pub and seemed in high spirits. Reports claim that then Fred sat down to a meal of grilled fish, chips and salad, but sources were unconfirmed.

Neighbors described Fred as a 'gentle, loving husband and a kind, devoted father', however Fred never married nor had any children.

His claim to fame, the catalyst to so many turbulent events in the 1950's, was the 30 min 'Council Worker Supported by Shovel', made in 1952. An extremely repetitive but seminal film, it caused a near riot at its debut. Fred was physically attacked, soggy teabags and biscuits were thrown at the screen.

Bitter arguments raged back and forth about the merits of the film, feelings running so deep that a wide split emerged between differing parties. This became known as the Great Film Group Split of the 1950's. Unity between warring factions was not achieved until 1969 when the last surviving protagonist finally died.

After receiving several bomb threats, Fred decided to throw his film and camera into the Yarra (Unknowingly setting a precedent for successive generations of disgruntled film makers) and went home to drink himself to death.

He failed to do so however, and after recovering from the worst hangover known to mankind, soon forgot about his brief period in the limelight.

SEPTEMBER SUPER 8 SCREENING

17 FILMS, 17 FILMS, 17 FILMS, 17 FILMS

18 DIRECTORS, 18 DIRECTORS, 18 DIRECTORS

.....

I missed $\frac{1}{2}$ of the Chadestone Primary School Kids films, but, having had a bit to do myself with S8 and kids in schools, I found myself on familiar playground.

20 years ago, kids wanted to see themselves up on the big screen, plus wanted to see the MAGIC that pixylation can deliver. This generation also wants to see and use food as cannon fodder, and of course it demands to see ALIENS.

What a time to blood a new generation on SUPER 8, when Super 8 life blood is finally about to dry up. Cold Lazerus comfort indeed! The ghost of Caligari permeated quite a few frames, complete with forced perspective desks.

All the films I saw had at least one idea behind them, the main idea being to have as much fun as possible in the process of getting them to the screen.

I think as a programme, it tended to be a one roll, a film situation, but with self processing, hand painted footage, animation, and of course the appearance of ALIENS, everyone got a Super 8 guernsey.

I applaud Moira Joseph's initiative in setting this programme up and seeing it through (the kids must have thought aliens had stolen their films, as they waited more than six weeks before they came back from that faraway planet KODAK.)....Exploring a living antique technology, with untried living technology is for me ironic in the S8 extreme,...For Super 8 the writings on the wall, but so are the films. And a picture in my book is still worth a thousand words.

jimmy bridges.
Grade eight S.

**experimenta
arts festival**

7-16 Nov. Lonsdale Street Power Station
623 Lonsdale Street, city featuring:
screenings, installations, performances,
multimedia and special events.

Compound Eye A program of poetic musings, meditations, translations and transformations by some of Melbourne's most original Super 8 filmmakers, followed by an open screening. Compound Eye 6.30 pm, Open Screening 8.30 pm, Wed 13 November. Lonsdale Street Power Station.

SUPER 8 on the net - Matthew Rees

The Melbourne Super 8 Film Groups home page can now be found at <http://www.cinemediamedia.net/super8/>



- Introduction
- Open Screenings
- Festivals & Events
- Newsletter
- Membership
- Equipment Hire
- Other Sites



The new web site looks great, well worth a visit, we hope to keep it up to date as much as possible. We will also be looking at adding film makers work and other nifty links. Add it to you home page if you have one.

I have been doing some searching for Super 8 and related information on the Internet. The result has been quite interesting, for one thing there is a motel chain in America called Super 8. I also found some information on Super 8 film stock from KODAK, it looks a bit disturbing.

I have listed a number of sites that may be interesting to you, if you have access to the Internet. I will soon add these sites as links on the Super 8 home page. You can also visit my home page at: www.ozemail.com.au/~reesmatt

8MM WEB SITES http://www.dundee.ac.uk/~mficklin/website.htm	Cinemediamedia foyer http://www.cinemediamedia.net/
USA Super 8 Film Festival http://www.ubicom.com/Film_Coop/8.html	Who We Are http://www.campuslife.utoronto.ca/groups/hhfb/hhfb.html
Screen Culture Organisations http://www.afc.gov.au/www/sco/frames.html	General Super 8 info http://www.neosoft.com/~billpenn/super8/s8about.html
Super 8 Café http://pooh2.cfw.com/	Flicker http://www.chapel-hill.nc.us/flicker/
Research Projects - RMIT Centre for New Media Arts http://www.cinemediamedia.net/SFCV-RMIT-Annex/projects.html	Screen Culture Organisations http://www.afc.gov.au/www/sco/frames.html
experimenta media arts festival '96 program http://www.peg.apc.org/~mima/fest96prog.html	Open Channel Training Information: Short Courses http://www.cinemediamedia.net/OC/list.html
Virtual FilmFestival http://www.virtualfilm.com/	LANCE BANGS SUPER 8 FILMMAKER http://www.iglou.com/planet/sellout/november95.html



Future of Kodak Super 8

As of now, Kodak will no longer manufacture sound-stripped super-8mm film, or super-8mm in 200-foot loads.

Horrendous news, there is a letter of protest which has been devised for anyone (this means you!) to send to Kodak. If you have any interest in super-8mm, small movies implore you to protest on their behalf. If you don't do it, no one will.

What about the other stocks? Kodak has made commitments toward the continued manufacture (no one knows how firm) of 50-foot loads of the two silent black and white emulsions, plus-x and tri-x, and kodachrome 40 silent.

If super-8mm is going to continue as a viable motion picture format, Kodak must know that you care. If we do nothing, odds are that in a couple of years (at most), it will no longer exist. The very least you can do is to let Kodak know that you do not want this to happen.

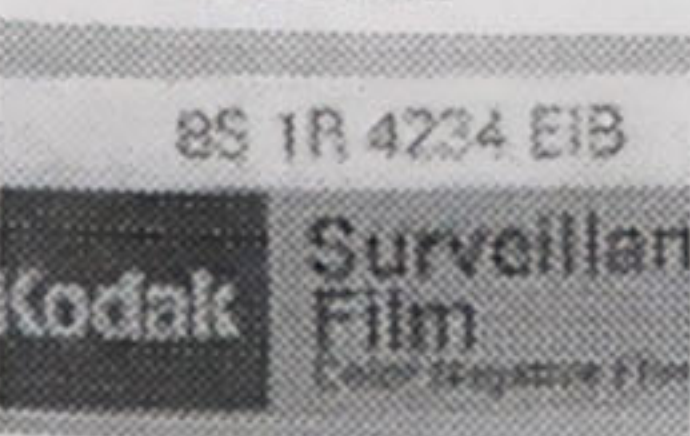
Summary of Eastman Kodak Super 8 Movie Film Products is reprinted for your perusal.

The Latest: sound film: Kodak announced in a letter dated the second week of February that they would no longer manufacture either Kodachrome or Ektachrome Type A sound-stripped cartridges. Reasons they cited were primarily in the sales department. They estimate a 12 to 18-month supply remains worldwide.

200-foot cartridges: Indicative of Kodak's attitude toward super-8mm in general, with no announcement made Kodak ran out of 200-foot cartridges entirely at the end of January. Having already decided that they would discontinue the 200-foot cartridge some time ago, with no formal announcement they were forced to scramble for stock. Kodak's lawyers received an appeal on the decision forbidding Kodak to sell film with processing included, which freed up all European-bound stock to the U.S. market. 200-foot loads of super-8mm are now available with processing included. But you should buy now as prices are already starting to go up.

ektachrome: Type A is, if not completely gone, getting rarer by the day. Kodak estimates a 12-month supply of Type G remains worldwide.

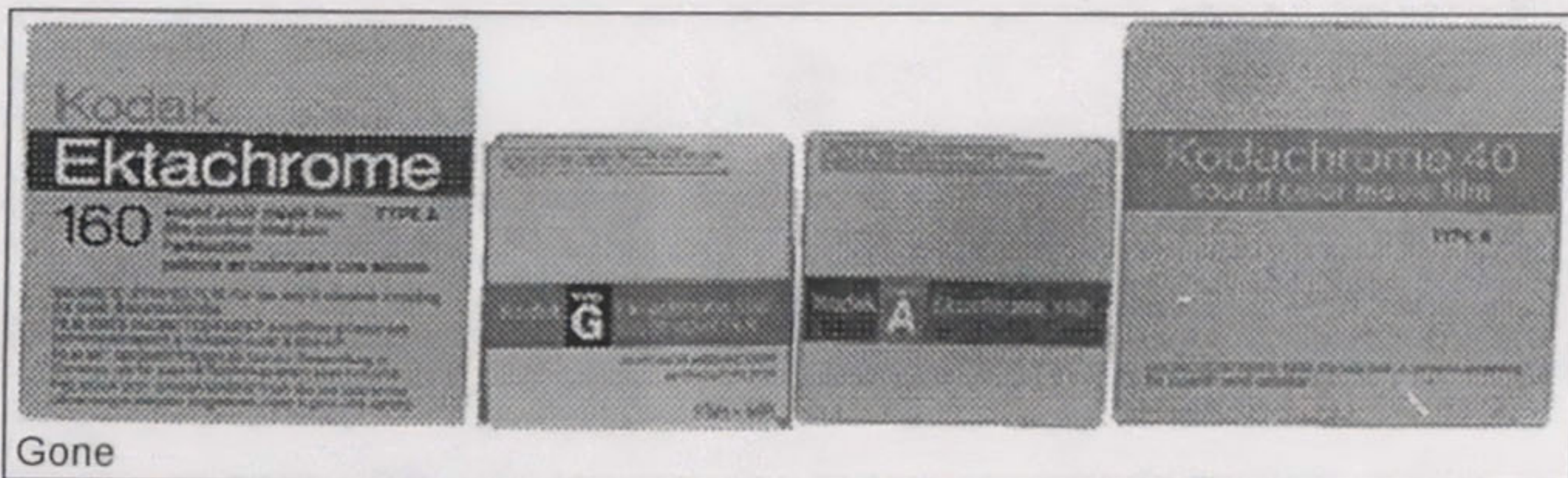
surveillance film:



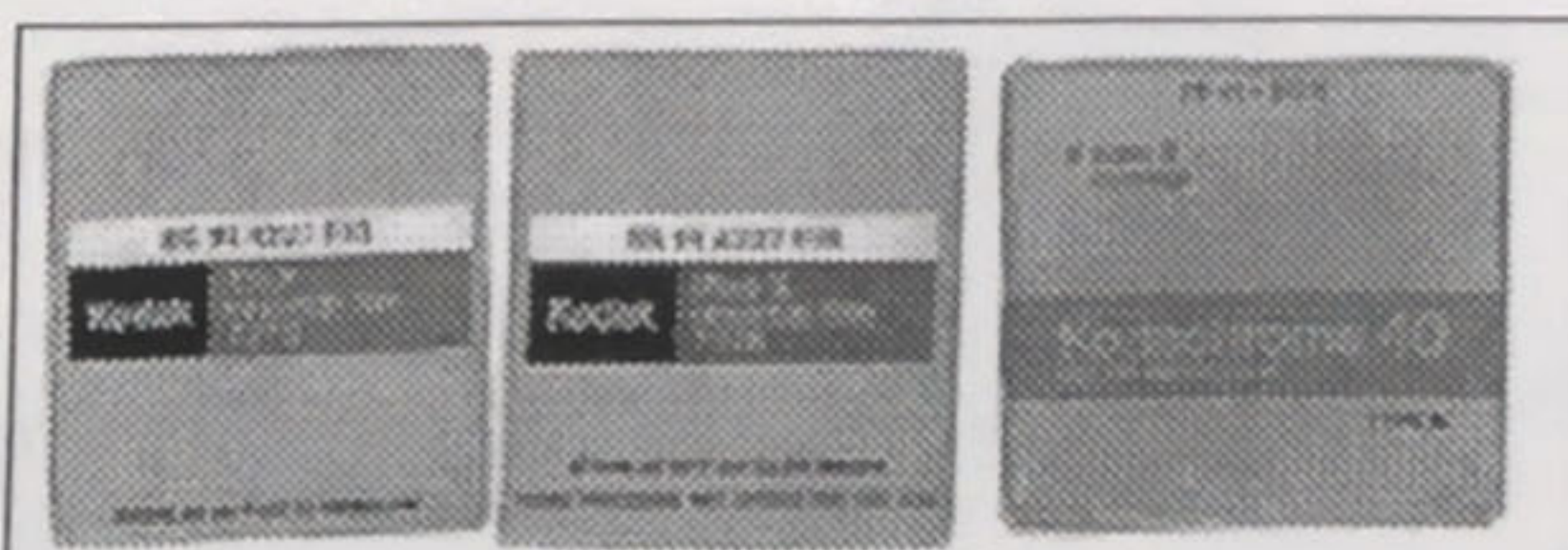
Kodak's colour negative super-8mm stock (7287-200T) has not yet been located for tests, but the word is that it does exist and will soon be available.

Caveats: according to Kodak, because it was used as an archival still film, the cartridges are more susceptible to jamming, and, since there is no super-8mm positive print stock, this is for telecine or blow-up to 16mm only.

This article was found at: <http://www.city-net.com/~fodder/s8mm/stock.html>



Gone



What's Left



Last Open Screening:

Tuesday 8th October, 1996
at 7:30 The films of Maeve Woods

- See inside for list of films and
review by Virginia Fraser



Open Screening films:

Peter Lane "Fitzroy Bauhaus" 1.5 min
Corinne & Arthur Cantrill "Articulated Image" 3min
Tony Woods "See seeing, think thought" 1996 12min
Dirk de Bruyn "untitled" 3min

Next Open Screening:

Tuesday 12th November
at the Erwin Rado Theatre
211 Johnston Street Fitzroy

7.00pm
Sounds by Amanda Kerley, Hamish Wright

7:30pm
Home Movies
BYO home movie films - share your
domestic space with the world at large.
We will endeavour to show all films
brought along, but try to bring along just
one or two short pieces.

- See inside for preview by
Corinne Cantrill

8:30pm
OPEN SCREENING
BYO film along - all films shown,
time permitting. Bring a take-up reel
if possible, to speed things up, and
remember to clean your film beforehand.

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 Heinz Boeck, Natasha
Stellmach and Bill Mousoulis

Contact Number: 03 9417 3402

Fax: 03 9417 3804

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Super Eight



If undeliverable return to:

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

Chris Windmill
GPO Box 1690
Darwin, Nt 0801

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