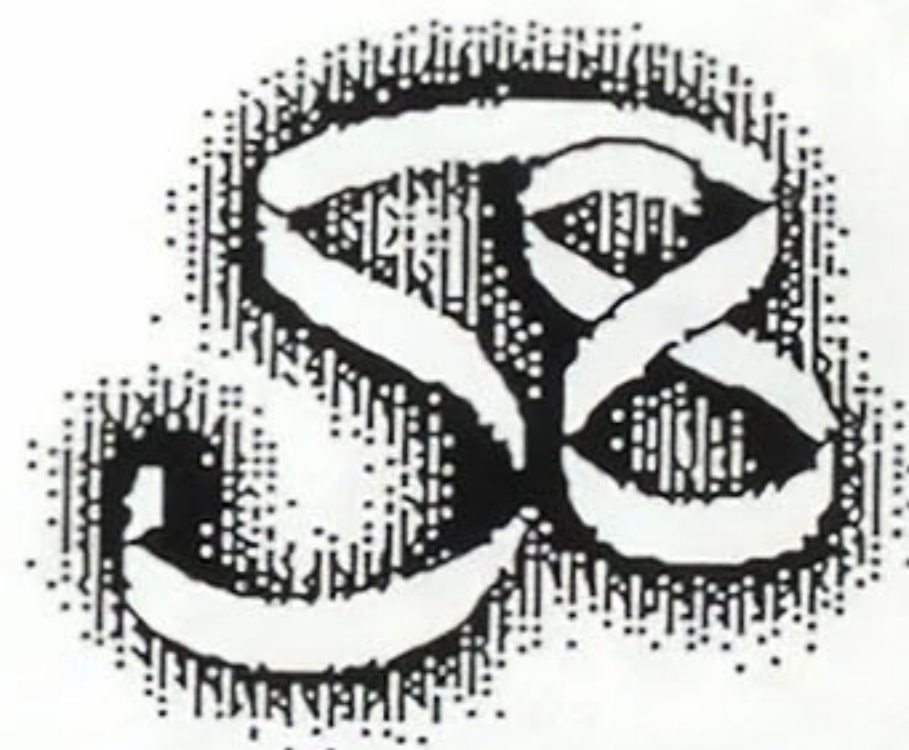


Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 128 SEPTEMBER 1997



From the Office

Congratulations to all the members who were chosen to represent the group in the Darwin 24 Hr Film program. Letters and payments will be sent to all participants as early as possible in September.

The Committee is looking for interesting Open Screenings for 1998. If you have an idea for a theme or a particular program of film you would like to show, please contact the office.

I understand that the Cinestore in Bourke St Melbourne is closing down. They have a large array of film books and scripts and this might be a good time to pick up a bargain!

The office has been busy working on the 1998 grant from the Australian Film Commission. Many thanks to Matthew Rees, Virginia Fraser, and Tony Woods for their diligent work with me on the application.

The MS8FG Financial Report for 1996 has been completed. The Balance Sheet is detailed below.

Dianne Duncombe
Administrator

cover / N. Selenitsch

MELBOURNE SUPER 8 FILM GROUP INC

BALANCE SHEET AS AT 30TH JUNE 1996

	Note	1996 \$	1995 \$
CURRENT ASSETS			
Cash	2	4,174.14	6,212.33
TOTAL CURRENT ASSETS		<u>4,174.14</u>	<u>6,212.33</u>
NON-CURRENT ASSETS			
Property, plant and equipment	3	2,937.00	3,375.00
TOTAL NON-CURRENT ASSETS		<u>2,937.00</u>	<u>3,375.00</u>
TOTAL ASSETS		<u><u>7,111.14</u></u>	<u><u>9,587.33</u></u>
CURRENT LIABILITIES			
Creditors and borrowings	4	423.00	-
Other	5	2,500.00	-
TOTAL CURRENT LIABILITIES		<u>2,923.00</u>	<u>-</u>
TOTAL LIABILITIES		<u><u>2,923.00</u></u>	<u><u>-</u></u>
NET ASSETS (LIABILITIES)		<u><u>4,188.14</u></u>	<u><u>9,587.33</u></u>
MEMBERS' FUNDS			
Retained Surplus - Beginning of Year		9,587.33	7,296.58
Deficit This Year		5,399.19	(2,290.75)
TOTAL MEMBERS' FUNDS		<u><u>4,188.14</u></u>	<u><u>9,587.33</u></u>

FILMS BY P.I.C. STUDENTS.

Myer Bloom (P.I.C. Film/Media Coordinator)

P.I.C. is the Photographic Imaging Centre at Hawthorn Secondary College and began as the Photography Department at Brighton Technical School (later Brighton Bay Secondary College), nearly 20 years ago. Their trailblazing Extended V.C.E. Photographic Studies program integrates elements of music, theatre, film, computer imaging, poetry and television with the visual arts to enrich students' perspectives of the Arts.

Super 8 Film Production, incorporating Super 8, 16 mm. and video is an elective subject. Beginning with one old Super 8 camera we now have over a dozen, including a Beallieu (8 & 16mm.), 2 Canon 1014's plus assorted editing, projection, studio and lighting equipment. In recent years over 20 finished Super 8 films have been screened at the end of each year.

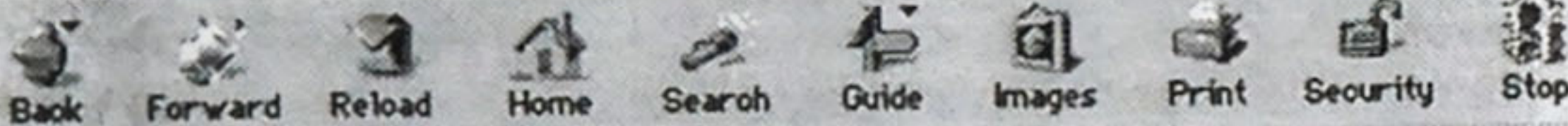
P.I.C. student films have been White Gloves and A.T.O.M. finalists and have been shown at a number of Super 8 festivals as well as on Optus Open Channel. P.I.C. students have an enviable record of gaining entry to tertiary visual arts courses such as at R.M.IT. and V.C.A.

P.I.C. is renowned for its policy of extensive and up to date facilities and equipment. In line with this policy, the Film Production elective will be transformed, in 1988, into a Cine/Multi-Media subject which will train students in non-linear digital editing.

It is intended however, that some emphasis on the "theory, art, craft, technology, excitement and enjoyment of film making", using 8 and 16mm formats, will continue.

The September screenings at the M.S.8 F.G. will include work from 1996 and 1997. Paul Ralston's *Film About a Bear*, judged most popular film of 1996, is a noirish thriller about a detective hunting a deviant bear. Naomi Bernard's *Flashback* is a short, powerful impression of the consequences of a terrible childhood memory. Adrian Stavovy's *Dreams Of Reality*, a rough and experimental, frenetic, urban industrial odyssey, is nearly as crazy as Scott Hale's pixilated extravaganza, *Brothel Bottles at Full Throttle*. Kym Vulling evokes a sad nostalgia with her brilliantly animated photos in *Carny*, and her *Expression* film is a painful look at artistic obsession. There is great cinematic style in Mardi Bycroft's *View To A Bridge* while Mark Vaughan and Duncan Freedman's untitled low-tech, and even lower budget mini epic, proves that you don't have to spend millions to make tacky Sci-fi a-la Independence Day 4.

Also shown will be Myer Bloom's documentary (nearly 10 years in progress) on the history of P.I.C., plus a couple of surprises.



Location: <http://www.cinemedia.net/super8/newsletter.html>

U p l o a d . . .

As the Melbourne Super 8 Film Group website has been on-line for about a year, it seems like a good time to do a progress report on what's been happening webwise for the group, and some of the ins and outs of web publishing. For the website of any cultural organisation with a regular programme of activities to be of any value, it must be updated fairly regularly. The groups activities follow a monthly schedule (open screenings, newsletters...) the website has followed suit and I have been updating the newsletter and other various components of the site on a monthly basis.

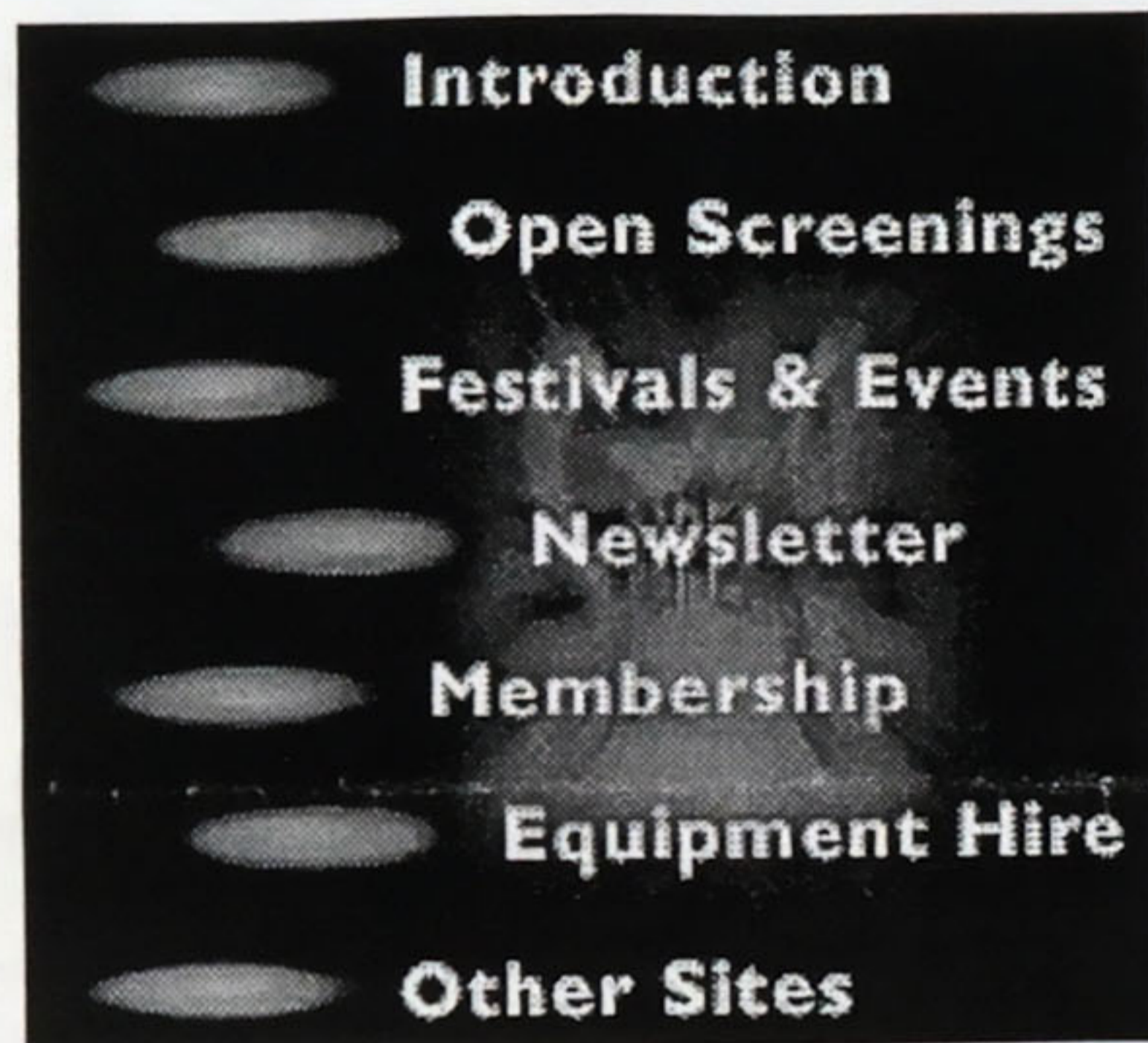
Updating, or even designing, a website is a simple affair if one is familiar with some standard computer-based practices. Basically if you have got to grips with word processing and some 'desk top publishing' design and layout techniques (and be prepared to be adaptable and lateral in thinking about their design possibilities), and can work through the basics of HTML (Hyper Text Mark-up Language, the 'language' that tells the web browser software -the application that reads the web files that are downloaded when you connect to the www- how to read web files) or a WYSIWYG (What You See Is What You Get) application such as Adobe SiteMill or Claris Home Page, then you're there. Add to that some understanding of image making/manipulating programmes (such as Photoshop) and you have the skills to put together a fairly acceptable website.

The group's website is a fairly straight forward thing in itself. A bit like the newsletter, following a standardised format, mainly text with the occasional image. This is to be as efficient as possible in two areas. One is in the imparting of information about the group in the context of the www domain: large image files and complex navigation, as interesting as they can be, are not the function of this site. The other consideration is that Cinemedia which is the 'physical' location of the site, has a server (big hard drive) that is finite in capacity (like most) and, as they very generously donate that 'space', the group can't presume to take liberties with that generosity.



MS8FG site 'welcome' screen

D o w n l o a d



MS8FG site contents screen

So, every month this year I have taken selected articles from the newsletter, put them together as HTML files, with various stylistic whims and images, and after checking that all the links (hyperlinks -from a word, image or location in a file or 'page' to a word, image or location in another file) work on my computer, I upload the files to Cinemedia. 'Uploading' is the word for sending the files along telephone wires via a modem to the server where they will be accessible by anyone who can tap out the website address on their on-line computer. It's really like copying it onto a hard drive via a process known as FTP (File Transfer Protocol: a set of rules that allows the access, reading, and/or downloading of files from a remote computer) that anyone can then access via HTTP (HyperText Transfer Protocol: the rules and standards used to read hypertext files on computers).

I'm not convinced that my attempts here to 'demystify' the whole process of getting a website up have been entirely successful but, believe me, once you've got the hang of it, it's a breeze!

As I've indicated the groups site is primarily text-based information, however there are sites that transmit a variety of forms of digitised video moving images. These can be frustrating because large files (in megabytes) such as QuickTime or MPEG movie standards can take quite a time to 'download' (transfer from the remote server to your computer along the 'phone line), or others can require specific 'plug in' applications to read on your computer (such as Shockwave or RealVideo/Audio). There are equally some innovative usages of the screen space such as frames within the browser window or gif animations (these animate a number of relatively low resolution 'still' images that download and play relatively quickly) that achieve interesting results without trying your downloading time patience. If you have access to an on-line computer then go to the groups site and you will find links to many such websites

as well as to other film groups, film and video resources and other eclectic stuff.

Some sites such as Digita (<http://www.cinemia.net/digita>) actually transmit 'digital movies' (QuickTime movies) thus using the web as an exhibition space, a kind of on-line cinema. Other websites are concerned with using text, image, design and navigational techniques afforded on-line by HTML to create self-sufficient wholly web-based art works. A fine example of this is Simon Pockley's Flight of Ducks (<http://www.cinemia.net/FOD> see also Simon's fascinating article on the piece in the new **Cantrills Filmnotes**) In these forms the web is a screen medium with its own characteristic qualities and limitations and there are many artists with access to it who are exploring the possibilities. I use my website (<http://www.starnet.com.au/sball>) as a kind of on-line sketch book. At the moment it is an 'on-line installation' **Grounded** which consists of a number of looping gif animations that move through various stages. It has no obvious navigational structure and relies on the visitor being motivated enough to spend the time exploring it! It is, in this sense 'interactive', in fact interactivity is inherent to the process of web browsing. The AFC has also caught up with the notion of web-based work and is now offering grants for an on-line exhibition <**Stuff-Art**>. Info is at <http://www.afc.gov.au>.

I asked Lynda Bernard at Cinemia for some information about visits to the groups website and she came up with statistics that indicate that it has had an average of 255 hits (files downloaded) per week since the beginning of June this year. This doesn't sound bad to me.

Whenever possible I've alerted overseas independent filmmaking, film culture and related websites about the groups sites existence and a number I know have put links to it from their own sites. As a result of this we have received enquiries, and I believe in some cases members, from places as far flung as Puerto Rico, Kenya, Finland and Collingwood.

The groups website URL (Uniform Resource Locator or 'address') is:
<http://www.cinemia.net/super8>

Some acknowledgments: Without the generous support of Cinemia (<http://www.cinemia.net>) through provision of server space, the groups website would probably not exist on-line at all. In particular Harry Sokol and Lynda Bernard have both been remarkably and consistently helpful and enthusiastic about the whole thing.

Steven Ball

Some other opinions about layout and websites from Boston, USA based *Entropy Press*:

ep staff rants about zine's format

by ep staff

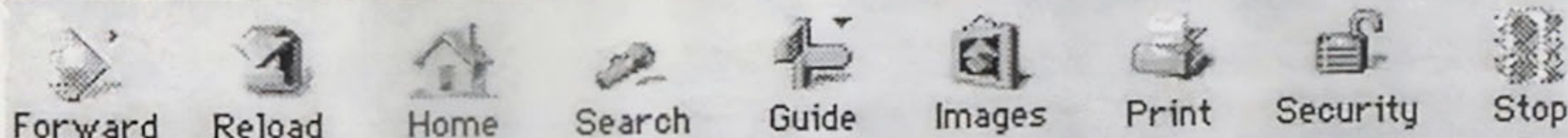
no we *didn't* use pagemaker or harvard graphics or corel draw or any professional layout program for this and no we *don't* plan to learn them any time soon, and *yes*, we actually just *type* this shit up in freakin' word and *cut* it and *paste* it and *xerox* it and we don't give a *damn* about any stupid computerized templates or macros or state of the art whatever-the-fucks that supposedly make it so *goddamned* easy, because this is the way we like to do it and this is what's easy for us. what's a computer anyway, except a freakin' typewriter with a tv on it and a file cabinet underneath and it's really fuckin' hard to get the drawers open?! *fuck* that noise.

and, *no*, our website *doesn't* have frames or java or animated gifs or 16 million color jpegs or real audio or fuckin' *shockwave*, and *yes* those graphics are only two-color jobbies that we did in freakin' *paintbrush*, but you know what -- *you know what?! -- that's fuckin' cool*, motherfletcher, and you can stick *stim* and *spiv* and *slate* and all the other *stupid-ass* bandwidth hogs up yer *goddamned ass* until they get server-pushed out. take it or leave it, buster. *this* is how we like to do it.



<http://www.entropypress.com>

Netscape: Melbourne Super 8 Film Group



<http://www.cinemia.net/super8/contents.html>

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James Thompson

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OCTOBER 8 th 7.30 pm TONY WOODS 40mins

A retrospective of key works such as WATTISM,
A SCENCE OF PLACE, NO 9, and MOBILE COLOUR etc.

State Film Centre 1 Macarther Street,
East Melbourne ph (03) 9650 2562.

Steven Ball has stepped down from the committee of the Melbourne Super 8 Film Group. He has decided to devote more time to his own work and other pursuits. Steven has given a great deal of blood, sweat, time and energy in various pivotal roles involving the operation of the MS8FG over the better part of seven years. Thank you for your invaluable input Steven. We all wish you well.

The films by Nicholas Nedelkopoulos, Augst 12 Open Screening surprised and delighted me. I have known Nick as an inspirational painter of small size large content paintings and etchings for some time, but these are the first super 8 films I have seen. Fast single shot and slow gave me a sense of excited human activity plus the superb slow section of punters in rapt attention looking up at the TV screen with the horse race in progress. Thank you Nick, I am sure I can speak for the M!S.8.F.G. let us see some more S8 films soon.

Tony Woods

And so she knew . . . that these notebooks truly a great deal to do with her, though it was hard for her to understand, and troubled her to try to understand, just how they had to do with her being what she had read but did not remember reading, being what she had thought but did not now think, or remember thinking, or if she remembered, then did not know whether she was thinking it now, or whether she had only once thought it, understand why she had a thought once and 1 years later the same thought, or a thought once, then never that same thought again.

~~BARRETT~~ FONTS.
 MELBOURNE SUPER 8 FILM GROUP
 P.O. BOX 2033, FITZROY M.D.C.
 VICTORIA 3065
 PH. (03) 417 3402
 DISK #2

The M.S.8.G's 2nd BAUER S8 projector has now been fixed, thanks to James H. Thompson.

DELUXE - FRONT. Inserts by
 - KER DISK... Lydia DAVIS
 - COPY ① U.S.A.
NAKED 8

"ALMOST NO MEMORY"

Nashua
 MF1-D.D.

Found Foucault, in French, hard to understand. Short sentences easier to understand than long ones. Certain long ones understandable part by part, but so long, forgot beginning before reaching end. Went back to beginning, understood beginning, read on, and again forgot beginning before reaching end. Read on without going back and without understanding, without remembering, and without learning, pencil idle in hand.

NAKED 8 (IMAGE)

Last Open Screening:
Tuesday 12th August 1997
7pm Soundscape By Tim Catlin
7.30pm Films by Nicholas
Nedelkopoulos

Open Screening

Daniel Kotsanis, **Ghosts** 1995, 18fps
Ian Poppins, **Moomba '97**, 18fps, sound
A&C Cantrill, **FNQ - Evening** 1997, 5mins
James Thompson, **Who Cares**, 18fps, 2mins
Tony Woods, **The Trip**, 18fps, 13 mins
Virginia Fraser, **Cec Cowanis Sound Striper**,
1997, 24fps, 2mins
Bill Elliot, **Test**, 1997, 18fps, 3mins

Next Open Screening:
Tuesday 9th September 1997
Erwin Rado Theatre
211 Johnston Street, Fitzroy

7.00pm Music by Clan Analogue

7.30pm: Films by P.I.C. Students

P.I.C. films have been finalists in the White Gloves and Atom Awards and have been screened on Optus Open Channel television. This program will feature work from 1996-1997, including Myer Bloom's documentary on the history of P.I.C., Paul Ralston's "Film About a Bear" judged most popular P.I.C. film of 1996, and Naomi Bernard's "Flashback", plus much more. See inside for further details

ISSUE NUMBER 128 September 1997

<http://www.cinemia.net/super8/>

8.30pm. Open Screening (BYO films)

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 \$25.00 / concession \$20.00

contact the group at the address below

Editorial and Layout by Tony Woods
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