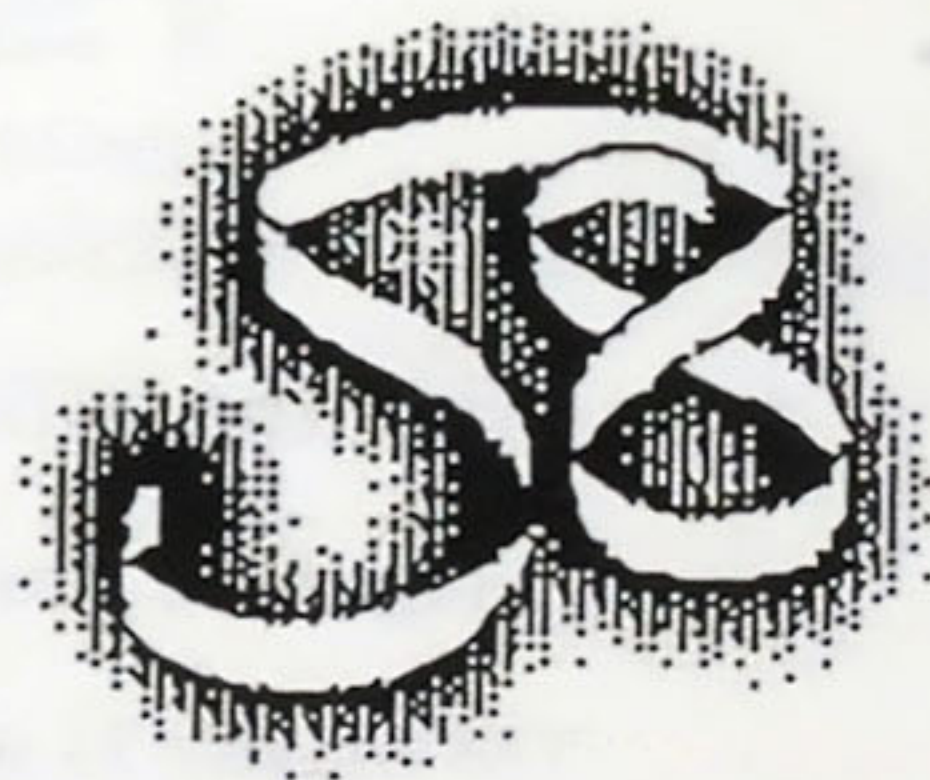


Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 129 OCTOBER 1997



come along to

Agenda: Super 21

The Melbourne Super 8 Film Group at Fringe

Super 8, 16mm and video from Melbourne, Auckland & Sydney



2 days only! Oct. 3 & 4

see inside for details

From the Office

Fringe Film Program



The Agenda 21 programs of film and video for the Fringe Festival in the Erwin Rado Theatre on Friday the 3rd and 4th of October has been organised by Committee Member Virginia Fraser. I hope that the members will fully support this program.

Resignation of Tony Woods From the Committee

Tony Woods has been a fabulous committee member and day to day supporter of the Super 8 group. Highlights of Tony's time in office have included representing the group at AFC summits, the Gonski Report meetings that resulted in the setting up of ASCIA, negotiations with Open Channel, organising the Dilate film program. Probably most members would not know the constant work Tony did for the group in preparing the newsletters for posting, attending meetings, assisting members equipment hire and setting up the monthly open screenings. Tony intends to devote more time to his own artwork and all members of the group wish him a happy and productive future. **DON'T FORGET:**

Committee Members

Tony Woods screening at Melbourne Cinematheque,
Wed. Oct 8 at 7:00 p.m. State Film Theatre.

The group needs a couple of members to volunteer to fill committee positions until the new 1998 Committee is elected at the December Annual General Meeting. Contact me at the office on Wednesday ph 9417 3402.

Equipment Hire

Equipment can now only be hired out on Wednesdays. Tony Woods is no longer available for after hours equipment loans, so please don't ring him at home.

Group Funding

The application for 1998 was completed and lodged with the Australian Film Commission at the end of August.. The group is looking to a positive outcome from the application.

1998 Group Film Festival

The office will be working on the 1998 application for funding over the next few weeks. Input is welcomed from all members. If you have any ideas for the festival contact me on Wednesdays at the office.

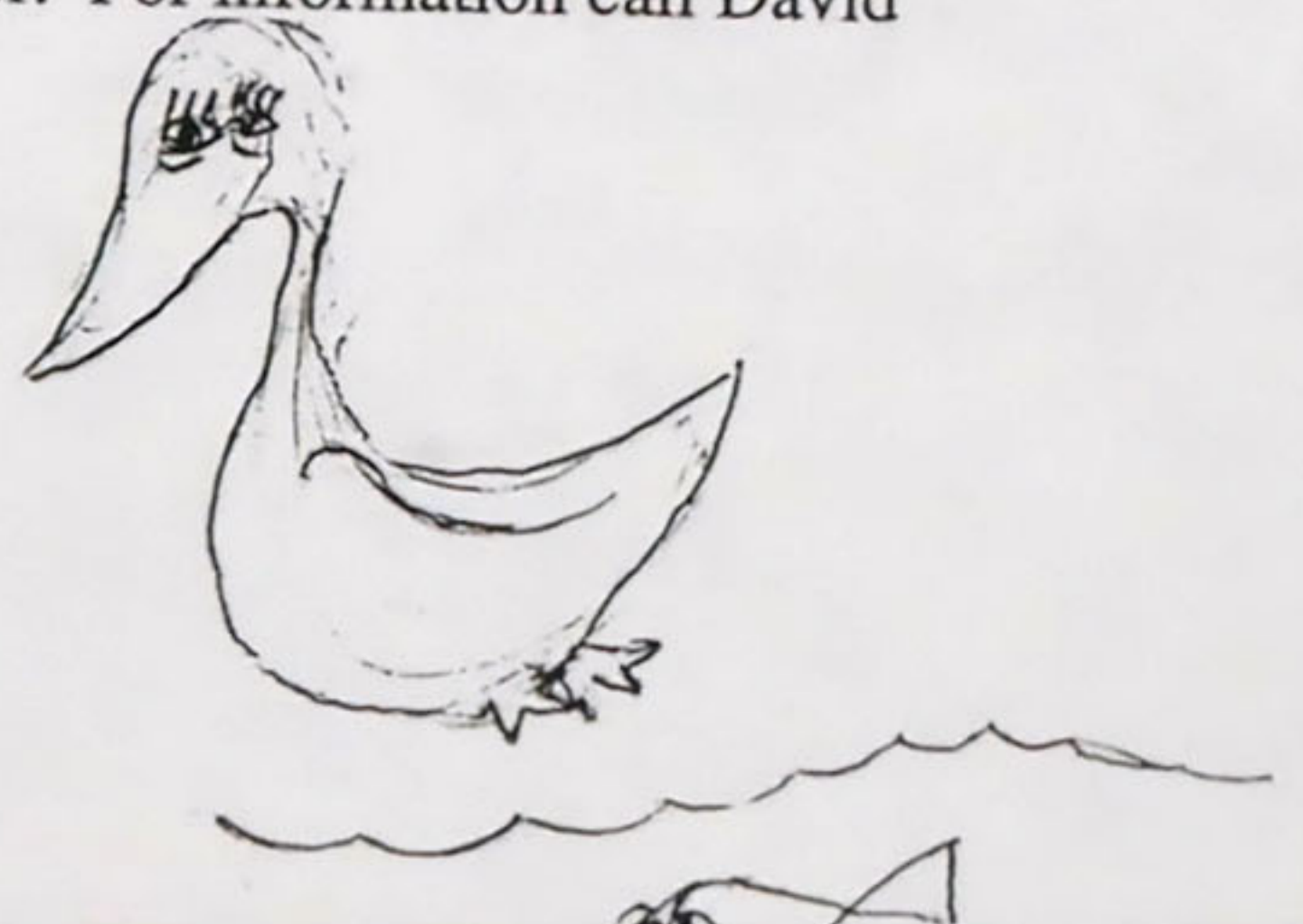
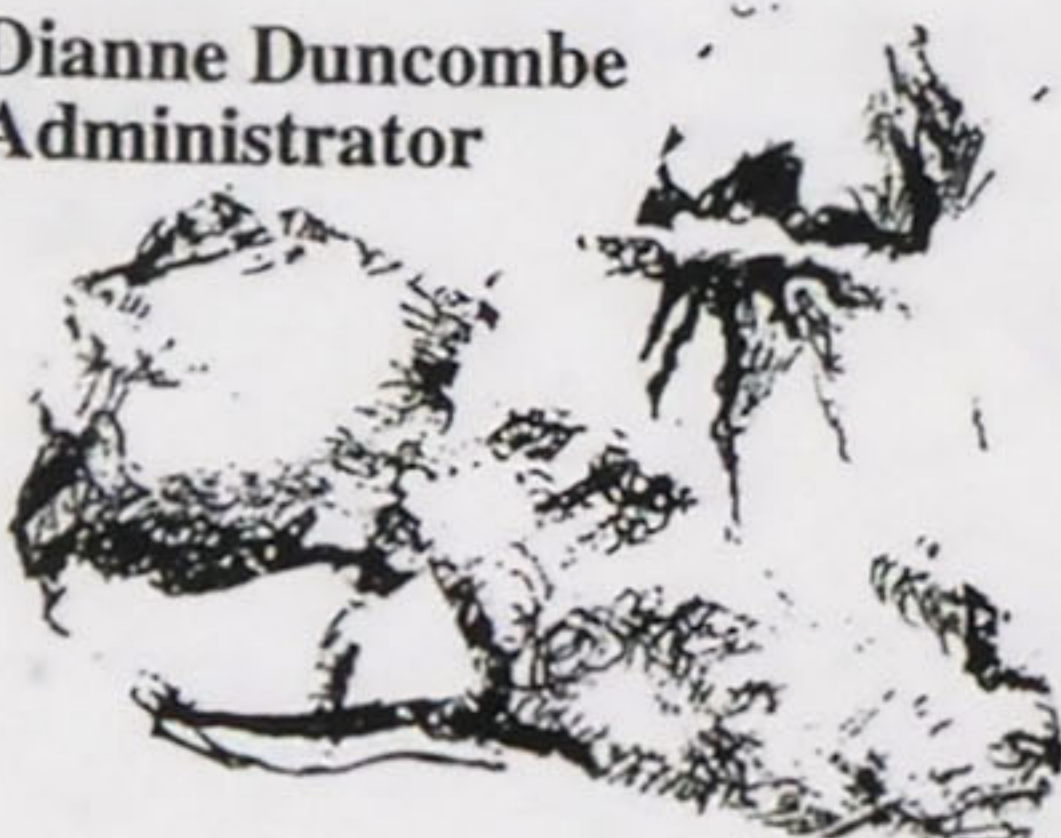
Film Shorts

The closing dates for My Queer Career an Australian and New Zealand Queer Shorts Competition is 31 December 1997. Submissions should be sent to Queer Screen, PO Box 1081/12a-94 Oxford St Darlinghurst, NSW 2010 Australia.

Atom Awards

Closing date for the Atom Awards is the 17th September. For information call David Stenhouse on (03) 9651 1310.

Dianne Duncombe
Administrator



Agenda: Super 21

The Melbourne Super 8 Film Group at Fringe

Super 8, 16mm and video from Melbourne, Auckland & Sydney

PROGRAM DETAILS

Edge Effect

Excerpt **Chris Knowles**

1984 8 mins (Melbourne) S8

The result of a heavy-handed approach to the techniques of rephotography and home processing, through which typically mundane images are transformed. An equally manipulated sound track contributes to the effect of reality once or twice removed.

Welcome **Chris Knowles**

1987 13 mins (Melbourne) S8

A bizarre collection of random grabs from broadcast television -- a celebration of the strangeness of ordinary things.

Wog Features **Lisa Reihana**

1990 8 mins (Auckland) made in S8, to be shown on VHS

Addresses issues of gender and race, unfolding as a series of language-based vignettes using live action, animation and rap music: "My strategy is one of quiet subversion. I use animation because of its universal appeal to children as well as adults. The graphic and quirky nature of my films belies their serious undertone."



LISA REIHANA, WOG FEATURES, 1990

Home video **Destiny Deacon, Lisa Bellear & Tom Petersen** 1987 15 mins (Melbourne) VHS

This no-budget melodrama in three acts has travelled the world (well it's been shown in New York and New Zealand as well as Australia). Improvised one Sunday morning, after mother dropped off little brother, using equipment borrowed from Open Channel, with whoever wasn't acting in it operating the camera. Warning -- low production values and very coarse language.

The Vulgarities of Food

Kirsty Cameron 1990 10 mins (Auckland) made in S8, to be shown on VHS

Explores notions surrounding sexuality and fantasy; based on a story from Leonora Carrington's book, *The house of fear*.



KIRSTY CAMERON, THE VULGARITIES OF FOOD, 1990

NZ stills and film notes from alter/image: Feminism and representation in New Zealand art 1973-1993 eds Christina Barton and Deborah Lawler-Dormer (City Gallery Wellington/Auckland Art Gallery 1993)

Tunes for chooks **Maeve Woods** 1997 10 mins (Melbourne) S8; music by **James Thomas**.

(Some rephotography, some double exposure, some scratching, and some straight chook footage.)

"Ideas arrive and frequently they are erased, deleted from the final work. I wonder, 'Do traces remain?'"

"I started out intending to use a poultry metaphor in an anti-war film. But WAR is no longer spelled out, nor human hostilities, nor actual weapons, nor the conditions of civilians caught in battle's moment, nor direct comment on the leftover life of any post-war soldier -- 'But is this primary content hovering?'"

The actors in this film are all feathered and all dancing. My friend, James Thomas, who now lives in Czechoslovakia composed the music fifteen years ago and has kindly given it to the fowls to dance.

Bones and Crosses Maria Barbagallo & Judy Watson

8 mins (Sydney) low-band U-matic

A visit to the home countries of their respective grandmothers in Sicily and Western Queensland.

Striate Peter Lane 1996 3 mins (Melbourne) S8

Striate is to cut a furrow, to mark a line, or streak. This film writes with light using a slow camera shutter speed.

Ghosts / Rot of decay

Daniel Kotsanis 1996 4 mins (Melbourne) S8

A versatile piece of film sometimes projected in focus, sometimes out, sometimes forwards, sometimes backwards, sometimes silent and once with a soundtrack improvised on a faulty short wave radio. "Scientific blab: soft cartridge is divided in two, backwound over superimpositions -- effects of a troubling editor screen. These images are processed with further irreverence, an assault is made on the emulsion with b/w neg acid in the bowels of a laundry trough." (Saturday only)

Articulated image Arthur & Corinne Cantrill 1996

4 mins (Melbourne) S8

One of a series of films investigating single-frame possibilities using a camera stuck on single-frame -- a series of still lifes of a banana-palm on a window sill in a stairway landing filmed so the camera seems to be flapping and flying round the stairwell. "The images are filmed first in a sequence of two frames of image, then two frames black, then one frame of image, one frame of black with the black frames giving the 'articulation' to the image, rather than a continuous flow of images superimposing on the retina."

Agenda: Super 21

The Melbourne Super 8 Film Group at Fringe

**Erwin Rado Theatre
211 Johnston St, Fitzroy**

\$7/\$5 (MS8FG members & concession)



Friday 3rd October 7pm

Edge Effect -- screen shorts that go to extremes -- super 8 and video from Melbourne, Auckland and Sydney

8.30ish

Street Screen -- months into minutes -- morphing in Johnston Street -- super 8 timelapse projections on the Centre for Contemporary Photography's front windows

9pm

My Blessings -- Bill Mousoullis's 16mm feature -- cost \$8,000 to make -- premiered at the 1997 Melbourne International Film Festival

"My Blessings disarmed me with its bold, plaintive simplicity."
Adrian Martin The Age

Saturday 4th October

8pm My Blessings

9.30ish Street Screen

10pm Edge Effect

Phone inquiries: 941 7 3402
<http://www.oinemedia.net.super8>



Street Screen

Projections on the Centre for Contemporary Photography's front window

Leaves Virginia Fraser 1988 10 mins (Melbourne) S8

Three seasons in ten minutes -- leaves fall off a tree and grow back -- shimmer, shimmer, shimmer.

Ectoplasm Dianne Duncombe 1988 15 mins (Melbourne) S8

Small things made large by macrophotography, slow growth made rapid by time lapse, a series of extraordinary events amazingly lit. This film really gets amongst it with a seedling's eye view of organic growth and decay.

My Blessings *Bill Mousoulis* 1997 78 mins
(Melbourne) 16mm; director of photography **Kattina Bowell**, lead actor **Marie-Louise Walker**



My Blessings is a fiction film, yet it is also a documentary. It is a self-portrait, yet its main character is female. It is a linear narrative, yet also an experimental narrative. It is about everything, and about nothing.

My concerns and intentions are realist, formalist, humanist and feminist. Realist: the film attempts to reflect everyday life. Formalist: the film experiments with the diary form. Humanist: the film shows the value of a human soul. Feminist: the film sides with a woman and her story.

And what is the film 'about'? It is about the aforementioned things (for form is everything in the cinema), but it also about isolation, desire, action, rejection, hope, grace. It is a film - through a voice - which gives both its cursings and blessings to life. It is an impossible film, a film that shouldn't exist, but, thanks to many favors and around \$8,000, it does.

My Blessings is an amalgam of experiments. One particular experiment has caught peoples' attention: the decision on my part to base the main character on myself and yet to make that character female. This formal decision seems to have bewildered some people (but not others, including females), and, indeed, it opens up a minefield of issues, primarily gender ones, an opening up which I most welcome.

It was always my intention, first and foremostly, to make a film about a woman. Basing that woman on myself was a secondary consideration, and a consideration, I believe, that would not be noted by viewers if they did not personally know me. Still, I do not want to be disingenuous here: the self-portraiture aspect of the film is important, and important even in relation to the film's exploration of gender issues.

Two things. Firstly, the film is feminist in the standard way: it privileges a woman's story and from her point of view; it breaks down the traditional narrative mechanisms of action, spectacle, resolution, opting instead for the modes of thought, receptivity, contradiction; and it rejects the dynamics of power, conflict, possession. Secondly, the film is feminist in a trans-gender way: because the character is based on myself, I am declaring to everyone that I consider males and females to be equivalent. That equivalence, I know, is a dare (and a complex one), but it is a dare that, sadly, some people have not been able to take up. I make films about people, not about 'men' or 'women'.

The film was shot this time last year, using (mainly) professional cast and crew members, who were contracted on a deferred wages basis. The \$8,000 the film cost to shoot went mainly on the absolute essentials of stock and the processing of it (only 120 minutes of film were shot), with about \$3,000 of that amount going on miscellaneous things (equipment, art department, catering, etc.). The film was shot on 16mm., and edited on 16mm., with the generous assistance of several film-makers' editing gear, from December to March.

The film was then invited to screen at this year's Melbourne International Film Festival. Film Victoria and the Australian Film Commission then, however, refused to fund the film to completion stage (\$18,000 was requested), limiting the festival screening to a double-head one (i.e. picture and sound on separate tracks, the edited workprint being projected). The film hasn't been invited to any other film festivals as yet, though one European festival told me they would've programmed it if a finished print was available.

And so the upcoming screenings at the Erwin Rado Theatre will also be double-head ones. And, like the festival screening, a rare chance to see a film that probably won't screen too many more times in the future (though one never knows ...). Come along and support genuine independent film-making.

Next Open Screening:

Erwin Rado Theatre, 211 Johnston St. Fitzroy
Tuesday, October 14

7:30 p.m.: VCA 1ST YEAR STUDENT FILMS

This eclectic collection of Super 8 films is a selection from this years work by 1st year Batchelor of Visual and Performing Arts students at the Victorian College of the Arts. The course emphasises individual film making practice rather than group work, so each of the films is highly individual in both content and technique. Students are encouraged to develop their personal creative skills throughout the course, with a particular emphasis on visual skills in the first year.

Because of the lack of restrictions placed over form and content the films included in this program reflect the concerns of the film maker working within their current knowledge of the medium, rather than those of the course itself. It is a diverse and highly entertaining bunch of films!

Pru Boulton-Gregson	Bullet Proof Bitch	10:15
Rani Chaleyey	Aminality	3:50
Helen Gill	Bulb	3:50
Milo Kossowski	Uncouth Youth	20:20
Jessie McBride Wright	Ruthless Kung Fu Bitch	8:30
Jessica Neath	My Collection of Images	6:10
Megan Norgate	Urban Fruit	8:00

8:30 p.m.: OPEN SCREENING -
BYO films, first in, first served, bring
take-up reel if possible.

MAKE A FILM

Super 8 Equipment Hire		1997	
Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera XL-620 Supertronic	1 6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
Sankyo Sound Camera XL-620 Supertronic	2 6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
Sony audio mixer	portable 6 channel, battery operated	\$12.00	\$45.00
Superscope Tape Recorder	mono, 2 speed.	\$6.00	\$25.00
Canon Silent Camera 1014	10x Zoom, Lap Dissolve, slomo, 18 or 24 fps.	\$12.00	\$45.00
Editor / Viewer	Various.	\$3.00	\$15.00
Wurker Splicers	Good, reliable and easy to use.	\$3.00	\$15.00
Splices to suit above	Available for purchase by members. Cheapest price in town! Only covers 1 frame either side of the cut, leaves both sound stripes free.	\$10.00	per packet of 50.
Miller Tripod Junior	Fluid Head.	\$5.00	\$20.00
Eumig Mark S Projector	Super or Single 8. One track optical or magnetic sound.	\$12.00	\$45.00
Elmo ST-180 Projector	Sound, twin track.	\$12.00	\$45.00
Fujica Frame Enlarger	For taking still photos from Super 8 and 16 mm frames	\$3.00	\$15.00
Super 8 Backwinder	For back winding film to make double exposures.	\$3.00	\$15.00

NOTE: Prices shown are member prices. Prices for non-members and corporations/businesses are double the above rate. Non-members wishing to hire equipment must also show 2 acceptable forms of ID (eg. drivers license) with their current address apparent.

SCREEN SAVERS

Moving Stills@CyberFringe
Binary Bar Sundays 5th & 19th October
243 Brunswick Street Fitzroy

Two evenings of expanded experimental video, digital cinema, music, performance presented by **Digita** with live audio & video feed to the 'web both evenings

featuring works by
Steven Ball & Nicole Skeltys, Zoe Beloff, Dirk de Bruyn, Rob Howard,
Mark O'Rourke, Paul Rodgers, Tony Woods, David Dangerfield & Chris Wilson,
RMIT Animation and Interactive Multimedia Centre

see <http://www.binary.net.au> or <http://www.cinemedia.net/digita>
for details of this and other CyberFringe and Digita events

New Super-8 stock!



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E-Mail: Super8mm@aol.com

September 16, 1997

Hi fellow Super 8 enthusiasts,

This is an update of the previous news release on the New Super 8mm Ektachrome filmstock. This may reach some of you in duplicate and for that I apologize....in that case just delete it. Please pass on this information to any of your fellow filmmaking friends using Super 8mm.

Best wishes,
Martin W. Baumgarten

****>STOP THE PRESS!<****

>Eastman KODAK unveil the NEW Super 8mm Ektachrome Film! <

Yes, it's now available! Super 8mm Ektachrome silent VNF 464, ASA 125 Tungsten/ASA 80 Daylight with 85A filter (built into most Super 8 cameras). The filmmakers using Super 8 cried out when Ektachrome 160 was discontinued...but Kodak listened to us all...and now we have this professional filmstock (already available in 16mm and Double Regular 8mm) for use. Processing is VNF-1 which is available at most professional labs....Note: Kodak doesn't offer processing of this filmstock. Most labs that are currently or have been processing the former Ektachrome 160 using Process EM-26 will be or have made the necessary alterations for processing of the new filmstock.

Please note that this filmstock along with KODACHROME Type A 40 KMA 464, PXR 464 Plus-X B&W Reversal 7276, & TXR 464 Tri-X B&W Reversal 7278, is available direct from Kodak call(1-800-621-FILM). The catalog # is 524 2987. The price is \$12.98 each in a minimum quantity of 5. Students at qualified film schools may get a 20% discount. They don't sell just 1. In quantities of 200 the price is \$11.29 each.

The film should be available at most professional and Super 8 related sources, but is definitely available right now at:

Chambless Cine Equipment
Route 1 Box 1595 Highway 52W
Ellijay, Georgia 30540-9723
Tel: (706) 636-5210
24hr FAX: (706) 636-5211

Price: per cartridge.....\$16.06 without processing Or \$22.46 with processing.
No quantity discounts at the moment...but they may be forthcoming.

Spectra Photo, East 44th Street, NY, NY 212
986-6030

the Film Center, 60 E. 42nd Street, NY, NY 212 661-0752
Spectra is much, much cheaper than the Film Center.

Solar Cine Products
1247 South Kedzie Avenue
Chicago, Illinois 60632
Tel: (312)254-8310 information
1-800-621-8796 ordering

Focus Camera
4419-21 13th Avenue
New York, NY 11219
Tel: 1-800-221-0828

B&H Photo-Video
119 West 17th Street
New York, NY 10011
Tel: 1-800-947-7785
Have the Kodak PK-59 mailers for \$5.59 each, don't know if they have any Super 8 film anymore.

Cambridge Camera Exchange
7th Avenue & 13th Street
New York, NY 10011
Tel: 1-800-221-2253 orders
Tel: (212) 675-8600 information & orders

Super8 Sound
2805 West Magnolia Street
Burbank, California 91505
Tel: (818) 848-5522
They also sell all Super 8 film.....

Now available at

Elizabeth Pharmacy
Tom Schiller Chemist
Cnr. Elizabeth & Lt. Collins Sts
Melbourne 3000
telephone 03 9670 3815



Toucan Glass Studio Pty Ltd
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S U P P O R T
MELBOURNE SUPER 8 FILM GROUP

PLACE YOUR AD HERE

phone 03 9417 3402
for rates and details

Last Open Screening:

Tuesday September 9, 1997

7.30 Films by PIC Students

OPEN SCREENING

Illuminations of the Mundane

Arthur & Corinne Cantrill 1997 21mins

18fps silent

Yes Tony Woods 1997 13mins 18fps

cassette sound

Big deal, big desert wilderness

Daniel Kotsanis 1996-7 8mins 18fps

silent

Field Irene Proebsting 1997 6mins

18fps silent

Next Open Screening:

TUESDAY 14TH OCTOBER 7.30p

ERWIN RADO THEATRE

VCA 1ST YEAR STUDENT FILMS

A selection of this years work:

See page 6 for details.

Followed by Open Screening.

ISSUE 129 OCTOBER

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

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

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Super Eight



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