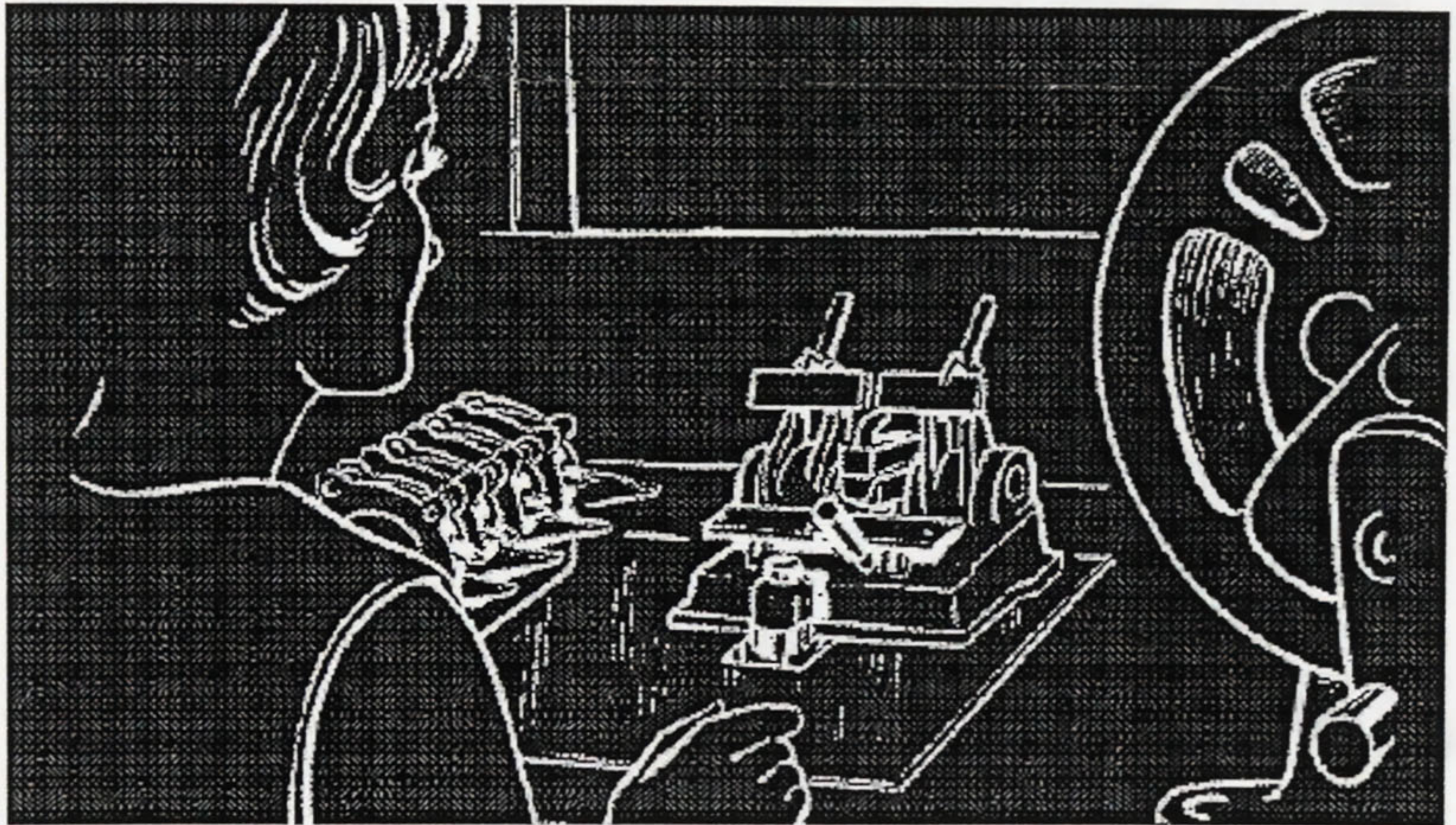


Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 131 DECEMBER 1997



*Scratches? Too dark? Washed out?
Your film looks yellow? - turn to the
troubleshooting guide on p6*

**For fast colour surveillance film, Russian B&W,
Ektachrome, Kodachrome etc - see the Super8
film stock update p7**

***Film festivals centre
spread***

From the Office

The MS8FG office will close from the 25th of December and reopen on Wednesday the 4th of February.

COMMITTEE NOMINATIONS

Nominations for the MS8FG Committee close on the 2nd of December 1997. Application forms are available from the group's office.

THANKS TO 1997 COMMITTEE MEMBERS

Big thankyous to all the 1997 MS8FG Committee members for the time and effort they have put into the group.

The AGM will be held on Tuesday 9th December 1997 at 7.30pm sharp in the Erwin Rado Theatre, to be followed by an BYO Open Screening of Super 8 Films. Refreshments will be served at the screening and we hope all members will attend the meeting, screening and breakup that follows.

SUPER 8 FILM COURSES IN 1998

Crash Super 8 Filmmaking Course hosted by group members Moira Joseph and Dirk de Bruyn on 5th - 8th and 16th January., 1-4 pm.

Super 8 Filmmaking Tuesday s, 17th - 24th February, 5.30 - 7.30pm Includes Sunday location shoot.

Super 8 Filmmaking Thursdays 19th - 2nd April, 10.30am - 12.30pm.

For details of all three courses contact the CAE ph 965 20665.

OTHER FILM COURSES

The Australian Film Television and Radio School SummerSkill Program will operate from January 12-16. Further details ph 9690 7111.

QANTAS SEEKS SHORT FILMS

Qantas Airline screens short films as inflight entertainment to a huge audience of domestic and international patrons who can't change the channel. Qantas is seeking entertaining family friendly films for which they will pay. Your film would need to be available on video. Contact Samatha Hastie Qantas Audio Visual, Level 4, Admin 2, Qantas Jetbase, Mascot NSW 2020, ph (02) 9691 7972 or fax (02) 9691 8788 for further details.

SEASONS GREETINGS

Best wishes to all MS8FG members and subscribers. Have an enjoyable and safe Christmas and New Year.

The MS8FG Planning Meeting for 1998 will be held at the group's offices 1st floor, 207 Johnston St Fitzroy on Sunday 11th January from 10am to 4 pm. The incoming 1998 Committee will be in attendance and all group members are invited to participate. All members proposing to attend should note that the meeting will start promptly at 10am and continue through until 4 pm with a break for lunch, so please be on time. For further details phone Dianne Duncombe, Administrator ph 018 173 491.

The Writer

a film by Trevor Rooney

At the end of last month's Open Screening, I asked a friend of mine: "What did you think of Trevor's film?" He responded with a question: "Is that his first film?" "Yes", I replied. A pause later, his rejoinder: "It's really good." And that pretty much sums *The Writer* up: it's good for a first film, but it's also good full stop.

Who is Trevor Rooney? He is a keen 19, and that usually means lotsa sound and image signifying nothing (the plethora of short film festivals/competitions in Australia currently is a sign of cultural decay), with the more ambitious buddies enrolled as undergraduates of the Scorsese, Lynch, Tarantino, Woo, Boyle et al schools. Trevor doesn't like school (although he admits he attended some of the Lynch classes), and it is that independence that marks *The Writer*, the independence of a mind out of time.

Which is not to say that *The Writer* isn't flawed by the normal neophyte things, because it is: youth, in its desire to embrace life, tends to over-reach. There is a gap in this film, and in that gap one can see the film-maker - I don't think Trevor has fully assimilated yet the themes and style at play in this film. But, you know, he's done a not bad job of it.

Many of the film's components are standard, archetypal, even clichéd: the alienated, artistic "anti-hero"; the use of symbols (a scar, knives, a hammer, the letter 'X'); the circular narrative; the anti-style (in this case, the impressionistic use of expressionistic devices). What makes the film interesting is the way Trevor has composed these parts into the film's whole.

Most film-makers, when presenting such mosaics, provide a key to reading (and thus closing off) the text at hand. *The Writer* doesn't encourage particular readings. Like the work of Resnais, Tarkovsky, Lynch, it pursues open spaces, because it is only there that breath is possible. I don't think Trevor can yet offer the riches of the aforementioned film-makers, but there are good signs (the cut from the antenna to the trees is gorgeous, and the ending is as mystical as any of Antonioni's). And, on the other hand, the restraint he shows (from actually rushing to those riches) is very impressive (sometimes great film-making involves a rigorous holding back).

I look forward to subsequent films of his. And it would be nice to see more narrative material at the Super-8 Group screenings - is Trevor the group's only narrative film-maker? (Narrative and industry need not be partners, comrades.)

BILL MOUSOULIS

Last 7.30 screening details - from back page

A & C Cantrill - How to Improve Your home movies, 4mins 12secs, 18fps, std 8
Faces, 30 secs, std 8
Moira Joseph - Men at Work std 8, 10 mins, American Parade 6 mins, 18fps, silent
Lee Smith - Duck film 6 mins, std 8, 24fps, silent, Lunacy, 3 mins 18fps, silent
Heinz Boeck - Dr Cyclops, 10 mins Super 8, silent
Bill Mousoulis - All I Want is the Truth, 3 mins, 18fps, silent
Gary O'Keefe - Godfather of Hong Kong, 24fps, sound

Super 8 plus other formats: screening co-ordinated by Steven Ball in association with the MS8FG: evening, December 15, 1997, Binary Bar, Brunswick Street, Fitzroy.

FILMPLUS

- 16mm & Super 8 Processing
- Film to Video
- NTSC <> PAL Video Transfers

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886 Glenhurrly Road
Caulfield Vic 3162
Phone (03) 9532 9822
Fax (03) 9523 0620

James Thompson

CREATIVE GLASS SOLUTIONS

FILM FESTIVALS FILM FESTIVALS

10TH ANNUAL UNITED STATES SUPER 8MM FILM / VIDEO FESTIVAL

February 13 - 15, 1998 / Rutgers University, New Brunswick, New Jersey

Deadline for receipt of entries: January 23, 1998

The 10th annual United States Super 8 mm Film / Video Festival will be held on February 13 - 15, 1998 at Rutgers University, New Brunswick, New Jersey. The Festival encourages any genre (animation, documentary, experimental, fiction, personal, etc.), but the work must have originated on Super 8 mm film or 8 mm video. All works will be screened by a panel of judges who will award \$1200 in cash and prizes. Last years festival drew a S. R. O. audience which viewed 15 prize-winning works out of 180 entries from throughout the United States and Canada of which 106 originated on Super 8 mm film and 74 on Hi 8 mm video

The Festival takes as its mandate the spreading of the 8 mm word. Toward that end, the Rutgers Film Co-op / NJMAC has sponsored four touring programs culled from Super 8 Festival prize-winners for the past four years. The "Selections of the U. S. Super 8 Film / Video Festival Touring Program" has been screened at media arts centers, film festivals and universities including the 2nd World Festival of Video in Brussels, Belgium; the Visual Studies Workshop in Rochester, New York; 911 Media Arts Center in Seattle, Washington; Boston School of the Museum of Fine Arts; Hallwalls in Buffalo, New York; the Melbourne Super 8 Festival, Australia; Pittsburgh Filmmakers; the Northwest Film & Video Center / Portland Art Museum, Oregon; Utah Film & Video Center in Salt Lake City and many others.

Entry Procedure

To enter -

- * Fill out the form available *from address below*
- * Make out a check / money order of \$35.00 (non-refundable) payable to Rutgers Film Co-op/NJMAC for each entry submitted.
- * For films, include your name and title on the outside of the film can as well as on the head and tail leader
- * For videotapes, include your name and title on both the tape box and the tape itself
- * Include with your entry
 1. a completed entry form.
 2. the non-refundable entry fee.
 3. a self-addressed stamped postcard for notification of entry receipt, and
 4. a self-addressed stamped container for return of entry
- * Mail entries to

1998 United States Super 8 Film / Video Festival
Rutgers Film Co-op / NJMAC
108 Ruth Adams Building, Douglass Campus
Rutgers University
New Brunswick
NJ 08903
- * For more information contact us at

Phone (908) 932-8482
Fax (908) 932-1935
E-mail njmac@aol.com

Please note:

- * All entries must have originally been shot predominantly on Super 8 / 8 mm film or Hi 8 / 8 mm video. Video transfers of films are accepted
- * Do not send originals or prints with many splices
- * Please do not send any entries in fiber-filled mailing containers
- * Entries will be returned on or before March 20, 1998
- * Rutgers Film Co-op / NJMAC will not be held responsible in the event of loss or damage to submitted work

2ND ANNUAL MADCAT WOMEN'S FILM / VIDEO FESTIVAL

MadCat features independent and experimental works by women from around the world. Last year highlighted works by Barbara Hammer, Su Friedrich, and Lynne Sachs as well as a host of upcoming experimental and independent film/video makers. We are aiming to have this 3 day festival on a weekend in late March at the Roxie Cinema in San Francisco, CA. We need your support...Please send us your tapes and/or pass this entry form along to a friend!

Second Annual
MADCAT WOMEN'S FILM/VIDEO FESTIVAL
Call For Entries

MadCat is seeking innovative and challenging works by Women for the second annual Film / Video Festival. All lengths and genres will be considered.

Guidelines

- Formats: Screening: 3/4", 1/2" (NTSC), 16mm and 35mm
Preview: 1/2" NTSC standard preferred
- Entry Fee: \$US10-30 per entry-make, checks payable to WiseGirl Productions (pay what you can afford!)
- Mailing info: Send entries to Ariella Ben-Dov 937 Fell Street
San Francisco, CA 94117 USA
Phone (415) 436-9523 or email: wemajbd@aol.com
- Questions:
- Deadline: Entries must be Postmarked by January 15, 1998.
Please send your entry as soon as possible!

Application Form (Please type or print clearly)

Director's Name _____ Producer _____
 Entrant _____
 Address _____
 Production Company _____
 Phone _____ Fax _____
 Title of Work _____
 Brief Description (2 or 3 sentences) _____

Original Format: _____ Screening Format: _____ Running Time _____
 B/W Color Sound Year Completed: _____

- Must include
- * a one page or less description of film or video
 - * S.A.S.E. for return of materials
 - * publicity materials and B/W film stills (optional)
 - entry fee

I hereby allow WiseGirl Productions and MadCat Film Festival to preview my work. I understand that MadCat, although they take every precaution can not be held responsible for loss or damage of entry materials.

Signature _____ Date _____

MY QUEER CAREER AUSTRALIAN AND NEW ZEALAND QUEER SHORTS COMPETITION is presented as part of the Mardi Gras Film Festival in February 1998. Entry forms are available from Queer Screen ph 02 9332 4938 or info@queerscreen.com.au or from the website: www.queerscreen.com.au

THE LOUD FESTIVAL invites Australians between 12 and 25 to submit short film on VHS video for The Village Online Film Festival. Further details from Loud Information, Locked Bag 4888, Strawberry Hills, NSW 2012, ph/fax 1900 122 221, email LOUD@LOUD.org.au Website www.LOUD.org.au Entry forms also available from the office.

RECONTRES ARTS ELECTRONIQUES

Rencontres Arts Electroniques is a festival devoted to experimental film and video art. During one week we show over 200 films, we organize concerts of experimental electronic music as well as an installation show and computers

For the fourth festival which will take place in May 1988, we are looking for new films. We accept all formats (Hi8, pixelvision, Super-8, 16mm).
If you are interested, send us your work ON VHS ONLY (pal, secam, ntsc), before December 30, 1997 to the following address

Station Arts Electroniques
Universite Rennes 2
6, avenue Gaston Berger
35043 Rennes cedex
FRANCE

Or contact us by e-mail sylvain.belahne@uhb.fr
-no entry fee-

To see last year's festival program
http://www.uhb.fr/culture/cadres/station_index.html
or
<http://www.uhb.fr/culture/standard/station.html>

ARIZONA STATE UNIVERSITY ART MUSEUM FILM AND VIDEO FESTIVAL

APRIL OF 1998
TEMPE, ARIZONA

ENTRY INFORMATION

Following the success of 1997, the ASU Art Museum is proud to announce that it will once again present a Short Film and Video Festival.

Here is a little history on last years event and how we plan to run this years.

* **LAST YEARS FESTIVAL** The 1997 Festival, *From the Sea to the Desert*, was put together with a zero budget thanks to the help of Southern California filmmaker Bob Pece. Bob runs a number of film festivals in Southern California and agreed to put together a showcase of films and videos that were shown on the outdoor plaza of the ASU Art Museum. The event was absolutely FREE for anyone who wished to attend. Most of the film/video makers were young, emerging artists looking to get exposure for their work.

John D. Spiak, Curatorial Museum Specialist, made all the arrangements on the museum's side, located a large screen, publicity for the event, arranged for the hot dog cart, the webpage, etc... We wanted to make it a more interesting event, so we provided no seating and asked people who were attending to make their own seating arrangement. People were very creative, bringing picnic blankets, lawn chairs, even a couch.

The event was attended by over 500 individuals.

* **THIS YEARS FESTIVAL** This year we would like to run the festival in much the same way. It will again be outdoor and FREE to anyone who wishes to attend. A name for the festival will be decided at a later date. Here are some very loose guidelines:

* **WE ARE LOOKING FOR SHORT FILMS AND VIDEOS:** Should be no longer than 10 minutes, but we will consider presenting productions up to 30 minute in length.

* **STUDENT FILM/VIDEOS ARE A PLUS:** Since we are on a university campus, we love this stuff.

* **PRESENTATION OF THE FILM/VIDEOS:** All film/videos will be presented in VHS format, projected with a SONY projection system, hooked up to a sweet sound system. They are projected on a 12'x12' screen that is mounted on an exterior portion of the museum in the back plaza area. The system works very well and the projections and sound come out very clean. Sorry to all those hardcore film fans, we know that the quality suffers in VHS format, but we have no budget and have to rely on equipment that the museum has on hand.

* **WE ARE UNABLE TO PRESENT FILM/VIDEOS THAT CHARGE A FEE FOR VIEWING:** We offer in return - presentation of your film/video to a large audience, listing in the program, inclusion on our webpage, and any publicity we can muster up for the event. Selected film/video makers will also receive copies of the program and all press that is released on the festival.

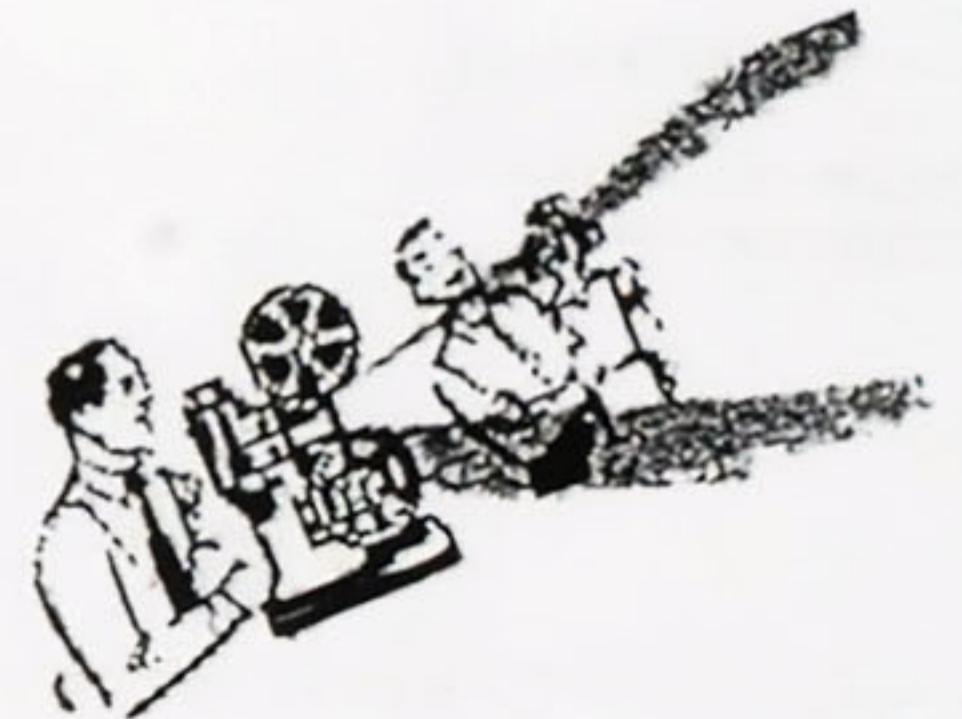
* **THE EVENT WILL BE JURIED, HERE IS HOW:** Just send a copy of your film/video to the ASU Art Museum (this is the copy that will be screened if chosen, so make it a good copy) with a brief description of the film that can be used for the web (if it has won a

TROPFEST '98 FILM FESTIVAL entries to be submitted by January 16th 1998 on VHS and BETA SP video. Further details from The Tropicana Short Film Festival, 24/2A Bayswater Rd Kings Cross, NSW 2011, Ph (02) 9368 0434. Entry forms are also available from the MS8FG office.

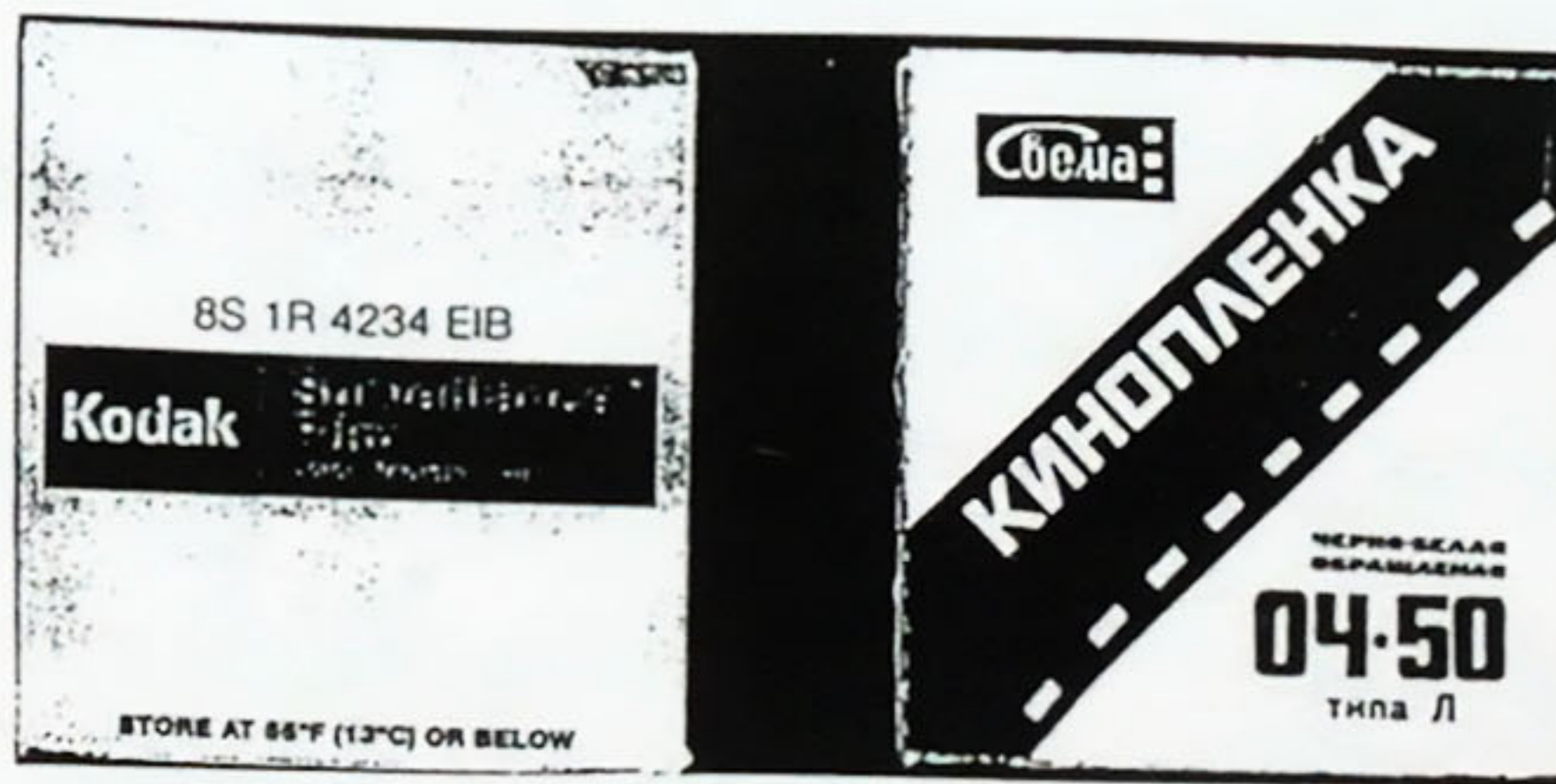


WHAT'S WRONG WITH MY FILM?

PROBLEM:	CAUSE:	CORRECTION:
Pictures too dark.	Inadequate light at time of exposure or diaphragm opening too small. This is underexposure.	Open diaphragm wider. Refer to exposure guide enclosed with film.
Pictures too light with highlights lacking detail, and shadows which are too light.	Diaphragm opening too large. This is overexposure.	Reduce the lens aperture to allow less light to strike the film.
Unsharp pictures.	The lens of the camera was improperly focused at the time of exposure. Also, lens may be dirty. Viewfinder eyepiece may be wrongly adjusted.	Distances should be more carefully judged or measured and lens should be inspected for dirt and moisture. Adjust eyepiece correctly.
Frame line dirty and film scratched.	Foreign matter in aperture of camera or projector.	Clean the camera and projector aperture with a soft brush. Do not use metallic cleaning tools!
Pictures unsteady on screen.	Projection greatly magnifies any movement of the camera while taking pictures.	Care should be taken to hold the camera steady. A firm support or tripod should be used, especially with long focal length lenses.
Light areas very thin and shadows very dark, lacking in colour.	Excessive contrast in lighting the subject at the time the picture was made.	With artificial lighting, reduce the contrast by adjusting the lights. In the case of outdoor lighting, use a reflector to lighten the shadows.
Jumping and blurring of picture usually with vertical streaked appearance.	This is caused by the camera losing the loop when camera incorrectly threaded. Also, shutter may be out of adjustment.	More care should be taken in threading the camera or a check of the camera should be made by the manufacturer.
Overall haziness with circular light areas appearing in picture.	This is lens flare caused by the sun striking the lens while pictures are being taken.	The sun, if possible should be kept behind or to the side of the camera. Back lighted pictures (with the sun behind the subject) should be taken only if the lens is adequately shaded.
Picture has overall bluish appearance.	Exposure of tungsten (Type A) film to wrong type of light, such as daylight, without using the recommended conversion filter.	Follow the instruction sheet regarding proper film-filter combination under different types of illumination.
Pictures show overall yellowish orange colour.	Exposure of Type A film under tungsten illumination with conversion filter in camera optical path. (Daylight setting).	Get filter switch to "artificial light" setting when taking pictures under tungsten lights.
Film opaque, black.	No exposure. Lens cap not removed. Variable shutter in closed position. Shutter failure.	Remove lens cap before filming. Check variable shutter dial, or indicator in viewfinder. Have camera checked by the manufacturer.
Poor colour rendition and low overall density.	Film not processed before expiry date.	Expose and process before expiry date.
Bluish cast.	Film subjected to high heat and/or humidity, or film expired.	KEEP COOL! Film should be stored in a cool place, preferably below 50F. Avoid leaving loaded camera in such places as automobile glove compartment, or in direct sunlight. Expose and process film as soon as possible after purchase. An ordinary household refrigerator is suitable for storing unbroken factory-sealed packages for longer periods. Film should be conditioned to room temperature (about 3 hours) before the package is opened. Always expose and process film before expiry date.



NOTE: You may find the effects caused on your pictures by some of the above "Problems" can be very pleasing. There is no reason why these effects should not be used if you like them. HOWEVER, when effects are caused by camera or projector malfunction you are risking further damage to both equipment and film. Faulty equipment should be sent for repair.



super 8 stock price update november 1997

KODACHROME 40 (silent and sound)

Colour, reversal, 40 ASA tungsten & daylight, sound & silent, process paid. Processed only by Kodak in Switzerland Processing takes 3-4 weeks. Film prices:

silent \$18 ea	/ in bulk \$50 for 3	sound \$25 ea	/ in bulk \$70 for 3	(RBourke)
silent \$19 ea	/ in bulk \$48 for 3	sound \$25 ea	/ in bulk \$69 for 3	(Eliz St)
silent \$21.45 ea	/ in bulk \$208 for 10	sound \$28.80	/ in bulk \$276 for 10	(Vanbar)
silent	only in bulk \$314.80 for 20	sound	only in bulk \$463.80 for 20	(Kodak)

EKTACHROME 125 / 7240 (silent)

Colour, reversal, 125 ASA tungsten, silent only. Processed by Filmplus at \$14 a roll. Processing takes 1-2 days. Film prices:

\$23.45 ea	/ in bulk \$223.50 for 10	[Vanbar]
\$23.75 ea		[Filmplus]
\$25 ea	/ in bulk \$72 for 3	[RBourke]
\$26 ea	/ in bulk \$75 for 3	[Eliz St]
	only in bulk \$293 for 20	[Kodak]

KODAK TRI X (silent)

B&W, reversal, 200 ASA daylight, 160 ASA tungsten, silent only. Processed by Filmplus at \$14 a roll. Film prices:

\$30 ea	/ in bulk \$88 for 3	(Eliz. St)
\$32 ea	/ in bulk \$90 for 3	[R Bourke]
\$35.05 ea	/ in bulk \$335 for 10	(Vanbar)
\$35.60		[Filmplus]
	only in bulk \$588.40 for 20 rolls	[Kodak]

KODAK PLUS X

B&W, reversal, daylight, 32 ASA & tungsten 40ASA, silent only. Processed by Filmplus at \$14 a roll. Film prices:

\$35 ea,	in bulk \$100 for 3	(Eliz. St and & RBourke)
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ALSO

KODAK SURVEILLANCE FILM

Colour, negative, 200 ASA. Processed in England. Filmplus may process it from early 1998.

\$26 ea	in bulk \$75 for 3	[RBourke]
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QUARTZCHROME FILM (Russian)

B/W, negative, 50 ASA.. Can be processed with Kodak chemicals according to Rodney Bourke. Film prices:

\$22 ea	in bulk \$60 for 3	[RBourke]
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ADDRESSES:

Elizabeth St Pharmacy (Tom Schiller), cnr Elizabeth & Lt Collins St, 9670 3815

Filmplus, 40 Punt Rd, Windsor 9510 4640

Kodak, 173 Elizabeth St, Coburg 9350 1222

Rodney Bourke, PO Box 122, Highett 3190. Shop open on Saturdays 10am-4pm at 121 Kangaroo Rd, Oakleigh. Ph: 015 057 690.

Vanbar Photographics, 159 Cardigan Stt Carlton 9347 7788 & 4 Daly St, South Yarra 9827 8748

Virginia Fraser

Last Open Screening:

Tuesday 11th November, 1997

7.30 Found Footage - screening details inside

8.30pm Open Screening

Trevor Rooney - *The Writer* 1997, 9mins, 18fps on soundstripe:

A&c Cantrill - *Floriana on the Esplanade*, 1997, 18fps, silent

Lee Smith - *Luna Soma*, 9fps, silent

Ian Handasyde - *The Northern Beaches and the Big Boat*, 1997, 24fps, soundstripe

Christos Linou - *London*, 3 mins, 18fps

Nick Ostrovskis - *New Reel?*, 3mins, 18fps

Next Open Screening:

TUESDAY 9TH DECEMBER 7.30pm

ERWIN RADO THEATRE

Annual General Meeting

Followed by

An Open Screening of BYO Films and

Group end of year breakup

Members and friends welcome

The first Open Screening in 1998 will be on Tuesday the 10th of February 1998

ISSUE 131 December

<http://www.cinemedia.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

Editorial and Layout by Rod Paterson

abetted by Virginia Fraser

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Office Address: 207 Johnston Street Fitzroy

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Super Eight



If undeliverable return to:

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Victoria 3065

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Darwin, Nt 0801

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