

Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 132 February 1998

new year & new films

by trevor rooney

A new year is occurring and different folks have different plans and ideas for where their filmmaking is headed. The Super 8 Group is made up of hundreds of members; this is what a few of them are up to...

Ian Poppins

Working on three films at once, having just got the titles back from the lab: one a miniature newsreel, another on Madame Tussaud's, another on a school fete. Come February, one will screen each month.

Tony Woods

Continue making many films on super 8, video & slide photography.

Corrine & Arthur Cantrille

Currently copying some super 8 film to 16mm with a JK Optical Printer, for the March program; finalising issue 87/88 of Cantrilles Filmnotes, for sending to the printers; planning to write about a number of new, high-quality filmbooks in an upcoming Filmnotes; working hard at taking it easy.

Trevor Rooney

Continue shooting Super 8 feature; complete short film.

John Harrison

Must "continue exploring my belief in anarchy through the medium of film." Considering organizing an immediatist potlatch, a get-together where art becomes a gift to be exchanged for other self-made gifts, creating an alternative circulation outside of detrimental art economy.

Rad Rudd

Devoting more time to filmmaking doing casual work; completing a short video; debating joining an acting agency; shooting a music clip; writing a dialogue-driven short video; completing a documentary about the folks at Rad's old workplace.

Nick Ostrovkis

Wants to continue showing his films Friday nights at the Lounge; get some more Super 8 gigs at other places; make several more Super 8 films.

Bill Mousoulis

Developing a couple of feature projects. One is "Voyage to Greece", big budget action spectacular, first draft is completed. Make a couple of super 8 shorts perhaps.

Heinz Boeck

Working on three films, just got titles back. One is about a gate, going through a gate, & subverting traditional ideas about narrative. Another was shot at Dungeness, at Derek Jarman's cottage outside London. The other is concerned with NYC fire hydrants, called "Souvenirs", featuring quick shots of hydrants intercut with other city scenes & separated by much white leader.



FROM THE OFFICE

New Office Hours

The office is open on Wednesdays 12-6, Thursday 2-6, and for weekend equipment hire, Fridays 4.30 to 5.00.

Notice of Price Increase

The hire rate for the Erwin Rado theatre where we hold our monthly screenings doubled as of the start of this year, and will rise another 25% from the end of June. Consequently members will be asked to pay \$2 and non-members \$5 to attend Open Screenings from the 10th of February. Memberships can still be bought at the door.

Workshop Programs -- some free

Various practical and information workshops, for which we have a small budget, are in the pipeline for this year. We are planning to run two kinds of workshops:

1. Free and for members only, a series of short sessions designed to pass around the skills needed to run the group's activities. These are planned for April-May and will include

- . projection
- . using the internet and e-mail
- . updating our internet page
- . how to use quark for page layout
- . what our hire equipment can do

2. Short courses run by experts for a reasonable fee (discounted to members, full to non-members).

Topics so far proposed include:

- . home film processing
- . animation
- . sound for super 8
- . super 8 and multimedia
- . setting up your own home page
- . getting your film onto video, cd, etc
- . introduction to equipment including sound and silent cameras, backlighting, camera slide attachment, backwinder, editing and splicing equipment, projectors and more

If you are interested in any of these workshops or want to propose others ring Dianne during office hours on 9417 3402, leave a message on the machine or send a note. Further details in forthcoming newsletters.

Film Festival

Though our application to the Australian Film Commission for increased operating funding was successful, a separate application for 1998 festival funding was not. In its letter explaining the rejection, the AFC, said in part: "as a federal funding agency we cannot support an organisation working on its own on an event which does not have established partners". The Committee is currently considering the group's options (and possible partners).

Annual General Meeting

The Melbourne Super 8 Film Group Annual General Meeting was held in the Erwin Rado Theatre on 9th December 7.30pm

1997. The 1998 Committee elected at the meeting was Heinz Boeck, Virginia Fraser, Christos Linou, Rod Paterson, Matthew Rees and Trevor Rooney.

Administrator's 1997 Report

This report has been edited for publication. The Melbourne Super 8 Film Group had a successful year in 1996 - 1997 in both financial and artistic terms. The balancing of income and expenditure reflects that the group has acted responsibly to address and rectify the financial shortfalls experienced in previous years.

New programming and screening directions have largely resulted in these initiatives operating close to break even and sometimes better.

The Open Screening Program continued to provide free entry to members largely by charging non members a small entry fee. The group has also successfully presented a large body of members and others work on both a national and international basis over the past 12 months.

The Melbourne Super 8 Film Group has been granted by the Australian Film Commission in 1998 an increase in funding from \$10,000 to \$18,794 and new office equipment. Thanks to the ongoing support and confidence shown by the Australian Film Commission the Melbourne Super 8 film Group can enter 1998 with renewed vigour and increased resources.

The new equipment will enable the group to produce an on-line newsletter, access the internet, the group's website and introduce e-mail facilities to the office. The increased funding gives the group a solid financial footing to build on in 1998.

Membership renewals have been consistent and the number of new memberships sold has exceeded expectation. The increase in membership revenue is due in part to the small increase in membership rates and also indicates a solid ongoing support base and interest in super 8 filmmaking which hopefully should continue into 1998.

Subscriptions show a large increase due to the Queensland State Library sale acquiring a complete collection of the newsletter. The Australian Film Institute and the French Museum of Modern Art amongst others also became newsletter library subscribers in 1997.

Office rental and theatre hire costs have remained stable for the last couple of years but the group is facing substantial increases in these areas in 1998.

The Melbourne Super 8 Film Group takes this opportunity to thank the many group and committee members who have contributed to the operations of the group or attended group functions in 1997, and hopes that this support will continue in 1998.

Program Report

The following programs were presented or auspiced by the group over the past twelve months.

DECEMBER 1996

Annual General Meeting and Open Screening, attendance 40

FEBRUARY 1997

The Lost Films, introduced and programmed by A&C Cantrill, attendance 55

Super 8 as a Trojan Horse, by Dirk de Bruyn
Sounds by Tatsuyoshi Kawabata, followed by the Open Screening, attendance 51

MARCH

Special General Meeting, Films by Darron Davies, followed by the Open Screening, attendance 28

New Films from the Bay Area, auspiced screening, coordinated by Dirk de Bruyn and introduced by Craig Baldwin, attendance 70

APRIL

Films with an Adelaide Connection, by Hans Kreiner, Stewart Collins, and Christos Linou, followed by the Open Screening, attendance 50

Dilate - Taiwan International Film Festival, introduced by Natasha Stellmach and programmed by the MS8FG Dilate Committee

MAY

Student Films from the School of Studies in Creative Arts, V.C.A. Sounds by Chris Knowles, followed by the Open Screening, attendance 67

Vision On - UnAustralian

devised and performed by Dirk de Bruyn, Steven Ball and Nicole Skeltys, followed by Multi-media Open Screening, attendance 50

JUNE

Hardly ever Seen - Super 8 Films by painters, photographers, installation artists and/or musicians -Janet Burchill, Jennifer McCamley, Betsy-Jane Osborne and Brenda Fresh, programmed by Virginia Fraser. Sounds by Tony Woods, followed by the Open Screening, attendance 40

JULY

Funded by the Australian Film Commission, programmed by Steven Ball with assistance from Lisa Logan Australian Film Commission. Sounds by Sonic Works Quartet, followed by the Open Screening, attendance 43

Travelling and Sitting Still, programmed by Heinz Boeck and Virginia Fraser for 24 Hour Art in Darwin. Featured films by Tony Woods, Matthew Rees, Dianne Duncombe and Virginia Fraser, Arthur and Corinne Cantrill, Peter Lane, Melanie El Mir, Maeve Woods, Bill Mousoulis, Christos Linou, Steven Ball and Ooni Peh



AUGUST

Films by Nicholas Nedelopoulos,
Sounds by Tim Catlin, followed by
the Open Screening, attendance 40

Arf, Arf

Film, Video and performance,
attendance 60

SEPTEMBER

Films by P.I.C. Students,
music by Clan Analogue, followed
by the Open Screening, attendance
55

OCTOBER

Agenda 21 -- programmed by
Virginia Fraser --including Edge
Effect, films and videos from New
Zealand, Sydney and Melbourne
by Lisa Reihana, Kirsty Cameron,
Maria Barbagallo, Judy Watson,
Destiny Deacon, Lisa Bellair, Tom
Peterson, Daniel Kotsanis and
Chris Knowles, and Bill Mousoulis'
feature, My Blessings, as part of
the Fringe Festival, attendance 70.
Street Screen -- projections onto
Johnston St Fitzroy, by Dianne
Duncombe and Virginia Fraser.

Films By VCA Students,
followed by the Open Screening,
attendance 50

NOVEMBER

Found Films

Film in people's possession not
made by them, followed by
Open Screening, attendance 35.

Dianne Duncombe
Administrator

AGM 96-97 FIGURES

	1995 - 1996	1996 - 1997
INCOME		
AFC GRANTS	10000.00	12000.00
MEMBERSHIP FEES	1600.00	2332.51
GROSS BOX OFFICE	2941.70	1156.80
ADVERTISING REVENUE	1400.00	345.00
SUBSCRIPTIONS PUBLICATIONS	160.00	970.00
OTHER REVENUE	145.29	163.03
EQUIPMENT HIRE	801.00	1636.61
TOTAL	17047.99	18603.95

EXPENDITURE		
WAGES	6425.00	6400.00
TRAVEL GRANT	0.00	1800.00
NEWSLETTER	1455.45	1436.00
THEATRE HIRE	2900.00	340.00
FILMMAKER FEES	84.00	750.00
FILMFEST	1333.92	150.00
CATERING	0.00	71.69
POSTAGE	1037.25	709.77
PHOTOCOPY/FAX	665.45	737.85
INSURANCE-FEES-AUDIT	202.84	679.15
PHONE	722.60	538.30
EQUIPMENT REPAIR	115.00	824.45
RENT	2833.40	2300.00
OFFICE STATIONARY	398.41	241.05
BANK CHARGES	75.92	71.40
PETTY CASH	375.70	490.00
INTERNET	225.00	0.00
CAPITAL EQUIPMENT	1397.00	750.94
OTHER COSTS	0.00	100.00
FILM SUPPLIES	0.00	300.00
TOTAL	20246.94	18690.60

Bank Balance 30/11/1997

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WHO KILLED SUPER 8 ?

By Dean Francis

As we move into the Age of Aquarius, a/k/a the Age of Digital, the scope of fashionable, user-friendly, analogue and digital video products increases to a mind-boggling extent. Even the most basic 35mm SLR stills camera is replaced by thousands of different models of digital camera in hundreds of different colors, cheaper and easier to use.

While this trend suits the motion picture consumer who lives in a state of perpetual confusion as to the difference between film and video, there must come a time when individual artists who look to film as a medium for personal artistic expression are marginalised by it. It would seem that this time is approaching.

When I heard the rumor that Kodak was discontinuing its Super 8 Sound products, literally days after I purchased my first Sound Camera and Projector, you can imagine my annoyance. Well, it's true. After frantic phone calls to my various contacts within the Motion Picture Imaging Industry, I have discerned that Kodak officially stopped producing Kodachrome Super 8 Sound Cartridges around March 1997. The reason for this is that in light of new manufacturing environmental regulations imposed by the US Government, Kodak perceive it as uneconomical to continue producing Super 8 sound striped film, which has as little market demand as 1,000 units/year in the States, according to Eastman Kodak Marketing Department in New York.



Therefore, after the exhaustion of current inventory, Kodachrome will be obsolete. Kodak is vague on when this might happen, but estimates given to me from other sources range from: May 1997 to some time in 2000. It is general practice for Kodak to notify it's stockist internationally 18 months before the discontinuation of a product, and no Kodak stockist that I am aware of has been given this notification.

Kodak announced recently that it was, however, introducing a new Super 8 mm Movie Film, *Eastman Ektachrome Super 8 color reversal film 7240* which employs the same imaging technology found in 16mm *Eastman Ektachrome film 7240*. The film is rated for an exposure index of 125 in 3200 degree Kelvin tungsten light and in daylight and an exposure index of 80 when using an 85B filter. The good news is that that this film, which is color positive, is designed for processing Kodak VNF-1 and RVNP, which means that it can be processed locally, instead of having to send film to the United States.

This global trend, which sees the gap between professional motion picture production and amateur film making increase will continue to have a significant impact on our craft. This year, for the first time, the St Kilda film festival is not accepting entries on Super 8, which gives us one less forum for large-scale exhibition of creative product. Few will go to the hassle and expense of transferring their work to Betacam Video or even 16mm in order to enter festivals, which brings the festival circuit one step closer to

being inaccessible to film makers who are unfunded or non-affluent. Super 8, it would seem, is not as fashionable as New Image Technologies, to which a program is devoted at the Festival.

It is up to us, dear reader, to expand our horizons and ensure our voice continues to be heard by the local and international film community. Locally, the Binary Bar's Cinema Obscure evening in Fitzroy exhibits Super 8, Video and 16mm works in a relaxed and communal atmosphere where film makers often attend for private and group discussions on the process of their work. The evening is well publicized, giving them a direct link to the local public.

The opportunities are limitless for inventing new public forums for exhibition of work, something most film makers would find a valuable and enriching experience. The Melbourne Super 8 Groups Fringe Festival events were surely just the tip of the ice-burg. Only through strong presence in the local film making community can we survive and prosper artistically in the current climate.

In the mean while, why not express yourself to the decision makers. Tell Kodak just how much their discontinuation of Sound film is going to effect your life-long loyalty to the complete range of Kodak products. Tell the St Kilda Film Festival just how much you were looking forward to seeing Super 8 exhibited. Support the Cinema Obscure which screens the first three Mondays of the month at the Binary Bar on Brunswick street. Sink or swim.

Address St Kilda Film Festival correspondence to: St Kilda Film Festival, Private Bag No. 3, PO St Kilda, Victoria, 3182.
Email: filmfest@portphillip.vic.gov.au
Address Kodak correspondence to: Dr Jerry Johnston, Eastman Kodak, 173 Elisabeth Street, Coburg, Victoria, 3058.

s h i f t w o r k

a collection of recent assemblages of found sound, samples and some slight musics by Steven Ball
Melbourne Super 8 Film Group Erwin Rado Theatre 7pm 10-02-98

'97 INTO '98: AN OVERVIEW

or: If You Wanna Be Robert Luketic,
You've Got To Get With My Friends

by Bill Mousoulis

It is at this time each year that I do a little "Year in Review" piece on S-8/the S-8 Group, but I'm afraid I didn't attend 4 or 5 of last year's Open Screenings, so all I'm going to do here is offer a few thoughts, scatter-shot, and not just on Super-8.

SUPER-8 GROUP

The Open Screenings roll on (over 130 consecutive monthly screenings now!), but '97 saw a continuation of '96's drop in numbers (of films and film-makers) and in atmosphere, compared to '95 (and all the years beforehand). I think that in the periods '86-'88, and then '89-'91, and then '92-'95, there were an active core group of film-makers, with others swarming around them, whereas in '96-'97 that core group seemed to be missing, leaving just a few film-makers here and there doing things. This was reflected in the newsletter too: it contained very few critical pieces, reviews, etc.

The big negative for the Super-8 Group in '97, however, was that there was no festival. We are not a "club" - we should arrange as many public screenings as possible. Virginia Fraser's co-ordination of a program in the Fringe Festival was practically the Group's only effort at a wider public screening (even then, the program had video and 16mm. works in it, and almost no '97 S-8 films).

Why this state of affairs in '97? The way the S-8 Group works is, if the committee is active and enthusiastic, the whole Group is active and enthusiastic. The '97 committee failed in this regard, with more than half of them dropping off the committee altogether as the year progressed.

Now, at the start of '98, there are several new committee members (but still only 6 of the 7 positions are filled), meaning that there is a chance of a renewal of enthusiasm. The Group is in transition phase currently.

But I see worrying signs. The AFC has increased our organisational funding from 10K to 18K, but refused us funding for a festival (which was to be staged around April). It is quite clear what is happening: our Superwoman administrator Dianne Duncombe is cracking along marvellously (with the AFC rewarding her with new computer gear, an increase in her working hours, etc.), but no-one else

is putting their hand up. It's not surprising then that the AFC refused us festival funds - after all, there was no festival director, festival sub-committee, in place for the application.

The upshot is this: in '98 the Group will have 18K worth of funding, and probably conduct fewer events/activities than in any of its previous years (unless someone GETS OFF THEIR ARSE). In '86 and '87, with no funding whatsoever, the Group had its normal activities going (Open Screenings, newsletter, equipment hire, etc.), and also conducted a festival each year, and also published a ~~28-page~~ Yearbook/Magazine each year. I repeat, with no funding. Now, in '98, the Group is even crying poor: why in the world is there now to be an admission charge of \$2 for members and \$5 for non-members for the Open Screenings? This will not encourage newcomers, and it could be a disaster overall.

I am being critical because I love the Super-8 Group. Maybe it's because the Group has just turned 12, and begun to hang around with the wrong crowd. Still, possibly the Group's greatest gift to Australian film culture, i.e. its Open Screenings, are going strong, and I'm very thankful for that. Where else in the world would beautiful anarchists like Daniel Kotsanis, Trevor Rooney, George Goularas get to show their work? Long live the Super-8 Group!

FILM CULTURE

In the last 2 or 3 years (and especially in the last 12 months) there has been a veritable explosion of what might be termed "youth film culture". Film festivals like Tropfest, the Provincial Film Festival, Flickerfest, etc. have sprung up, TV shows like RACE AROUND THE WORLD and the various LOUD segments have been produced, screenings at cafes like Lounge and Binary Bar are being conducted, a magazine like *Independent Film-makers Journal* is being published, and more short-term film-making courses are now being offered (Melb. Uni Summer School, Open Channel, etc.). It seems that every single person in Australia aged between 16 and 30 is currently being encouraged to come out of their closet/bedroom and make a film, video, CD-ROM, whatever. This must surely be good thing for Australian film culture, right?

Wrong. Australian film culture has never sunk as low as it currently is, and I'm afraid it's only going to get worse. Perhaps we could just dismiss all this "youth" activity as not being worthy of discussion, but I think the whole crazy she-bang is an indicator of why films like *Kiss or Kill*, *Thank God He Met Lizzie*, *Heaven's Burning*, etc. are just trash. I knew things were going to get bad when I witnessed the mad rush to get tickets to see *Strictly Ballroom* at MIFF in '92.

The films I've seen on TV and at these various festivals from our so-called "emerging young film-makers" are quite poor. For the most part (there are

always exceptions) they are shallow, immature, ramshackle, conservative. If the films aren't crappy comedies or ironic piss-takes (with 25-year-old film-makers acting 16, joining in the whole "bongs not food" mentality), they are incredibly inept attempts at social commentary or political polemic, or just piss-poor arthouse imitations (of Lynch, Campion, Egoyan, etc.). The films coming out of VCA or AFTRS are not that much better, just a bit more polished, a bit more "worked".

But the really bad thing about this whole "youth culture" scenario, is not the films (after all, many are first efforts, meaning the work would only improve) but the whole "you too can make it" philosophy underpinning the whole thing. Many of these festivals have competitions, with cash prizes. Or you can become a John Safran, instantaneous media star. Or you can be off to glorious Hollywood land, like Robert Luketic and Emma-Kate Croghan. Australia is currently full of adolescent (even at 30) wannabes, creaming their pants at the prospect of "making it". Grow up, will you?

A film-maker must be infected with their work. They must be engaged with it fully, even in the most dire of financial and social circumstances. Recognition, prizes, etc. to always come second. A film-maker must be an artist, striving for richness, depth, contention, in their work.

The only film-makers in Australia who are truly worthy of the title "film-maker" are the experimental ones: Arthur and Corinne Cantrill, Dirk De Bruyn, Paul Winkler, Michael Lee, Steven Ball are world-class in terms of their commitment to their work and the quality of that work. (Of these, the Cantrills stand above everyone else, showing up 95% of Australia's film-makers for the phoneys they are, whilst Steven Ball must now (get off your arse, boy) go to the next level and attempt some major, more ambitious, works). I also have no doubt that at the level below, i.e. the underground/S-8 level, film-makers like Heinz Boeck, George Goularas, Mark Zenner, Tony Woods, Irene Proebsting, etc. are a match for other underground scenes world-wide. (Scenes whose works we don't get to see, of course.)

And that's where the story ends. (Apart from maybe the documentary field, which I won't comment on, not being qualified enough.) Australia's feature film-makers in no way, shape or form can be compared with the great international feature film-makers. In the last 10 years, there have been the odd exceptions such as *Return Home*, *The Refracting Glasses*, *Breathing Under Water*, *Stroker*, but the directors of these films have not been supported. Only Paul Cox (with his muted but interesting arthouse films) has been able to have anything resembling a career.

Australia does not compare very well. I guess it can be argued that we have produced Jane Campion (whose work's quality can be debated, but who is

nonetheless a major figure) and the aforementioned Paul Cox, but we do not have film-makers who are the equivalent of Zhang Yimou, Wong Kar-Wai, Mike Leigh, Peter Greenaway, Hal Hartley, David Lynch, Martin Scorsese, Woody Allen, Andre Techine, Olivier Assayas, Theo Angelopoulos, Nanni Moretti - the list is endless.

Also, more importantly, we have no "avant-garde narrative" film-makers, like Chantal Akerman, Yvonne Rainer, John Jost, Kenji Onishi. One can only hope that good directors such as Sue Brooks and Monica Pellizzari will be allowed to go on and make more films, and develop. (J'accuse: Ray Argall has not made a film in the last 6 years.)

Oh well, I think I'll stop venting my spleen for the moment. My point is this: on Super-8, on 16mm, on video, on 35mm, narrative, non-narrative, doco, animation, whatever the case may be, we have to make good films, and not care one iota about things such as profile, prizes, box office, etc. Leave that to the capitalist pigs.

(For Julie.)



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Films by DAWN JACKSON

UNTITLED Work in Progress.

During 94 to 96 a friendship formed with Bill Ethell, State Secretary of the C.F.M.E.U in Perth. Five weeks after the birth of our baby Jackson Harrison, I watched a news broadcast that a young safety officer had died falling from a building site in the fast developing area EAST PERTH. The area where I'd been living for 6 years. That evening Bill phoned and asked if I could film a tribute to Mark Allen taking place on the site. Bill no longer holds the position, voted out shortly after the film was shot (Sept 96), by a nasty campaign led by Kevin Reynolds of the BLF, accusing Bill of leftist sympathies. Excited by the opportunity, I raced to the site. Baby swinging in a sling across my tummy I employed a haphazard point and shoot method. I was conscious of Marks family already assaulted by the intrusive TV crews and the presence of my own baby, not wanting to spark grief or create spectacle around them. A nervous quality arose and initially I was disappointed by the exposures and camera movement, but on joining the film, the essence of the day, an alternative view, the hopelessness yet acceptance by the men within this industry is apparent.

HISTORY IS A PILE OF DEBRIS AND THE ANGEL WANTS TO GO BACK AND FIX THINGS, TO REPAIR THE THINGS THAT HAVE BEEN BROKEN....

BUT THERE IS A STORM BLOWING FROM PARADISE AND THE STORM KEEPS BLOWING THE ANGEL BACKWARDS INTO THE FUTURE AND THIS STORM, THIS STORM IS CALLED PROGRESS.

"MAY DAY" WORK IN PROGRESS

Shot in 94 this 3 min film celebrates the international labour day. A flip side to the tragic plight of the Trade Unions. A time for cultural reveling and relaxation. Following the parade into the sausage sizzle area the conflict between the BLF and Aboriginal contingent flares over the controversial Swan Brewery development site which is a sacred site. Perhaps throwing the function of the Unions in this present day in to question. Bill Ethell fought for community based unionism, the joining of minorities.

Personally these films represent a tribute to Bill Ethell, for his tireless committment and dedication to a "progressive politic".



IMMEDIATISM

i.

All experience is mediated — by the mechanisms of sense perception, mentation, language, etc. — & certainly all art consists of some further mediation of experience.

ii.

However, mediation takes place by degrees. Some experiences (smell, taste, sexual pleasure, etc.) are less mediated than others (reading a book, looking through a telescope, listening to a record). Some media, especially "live" arts such as dance, theater, musical or bardic performance, are less mediated than others such as TV, CDs, Virtual Reality. Even among the media usually called "media," some are more & others are less mediated, according to the intensity of imaginative participation they demand. Print & radio demand more of the imagination, film less, TV even less, VR the least of all — so far.

iii.

For art, the intervention of Capital always signals a further degree of mediation. To say that art is commodified is to say that a mediation, or standing-in-between, has occurred, & that this betweenness amounts to a split, & that this split amounts to "alienation." Improv music played by friends at home is less "alienated" than music played "live" at the Met, or music played through media (whether PBS or MTV or Walkman). In fact, an argument could be made that

mutilation was never more than an abyss. Down with frivolity — Down with sobriety.)

Everything delicate & beautiful, from Surrealism to Break-dancing, ends up as fodder for McDeath's ads; 15 minutes later all the magic has been sucked out, & the art itself dead as a dried locust. The media-wizards, who are nothing if not postmodernists, have even begun to feed on the vitality of "Trash," like vultures regurgitating & re-consuming the same carrion, in an obscene ecstasy of self-referentiality. Which way to the Egress?

vi.

Real art is play, & play is one of the most immediate of all experiences. Those who have cultivated the pleasure of play cannot be expected to give it up simply to make a political point (as in an "Art Strike," or "the suppression without the realization" of art, etc.). Art will go on, in somewhat the same sense that breathing, eating, or fucking will go on.

vii.

Nevertheless, we are repelled by the extreme alienation of the arts, especially in "the media," in commercial publishing & galleries, in the recording "industry," etc. And we sometimes worry even about the extent to which our very involvement in such arts as writing, painting, or music implicates us in a nasty abstraction, a removal from immediate experience. We miss the directness of play (our original kick in doing art in the first place); we miss smell, taste, touch, the feel of bodies in motion.

viii.

Computers, video, radio, printing presses, synthesizers, fax machines, tape recorders, photocopiers — these things make good toys, but terrible addictions. Finally we realize we cannot "reach out & touch someone" who is not present in the flesh. These media may be

more people, by & for themselves, face-to-face & together. In this sense it is like a game, & therefore certain "rules" may apply.

xii.

All spectators must also be performers. All expenses are to be shared, & all products which may result from the play are also to be shared by the participants only (who may keep them or bestow them as gifts, but should not sell them). The best games will make little or no use of obvious forms of mediation such as photography, recording, printing, etc., but will tend toward immediate techniques involving physical presence, direct communication, & the senses.

xiii.

An obvious matrix for Immediatism is the party. Thus a good meal could be an Immediatist art project, especially if everyone present cooked as well as ate. Ancient Chinese & Japanese on misty autumn days would hold odor parties, where each guest would bring a homemade incense or perfume. At linked-verse parties a faulty couplet would entail the penalty of a glass of wine. Quilting bees, *tableaux vivants*, exquisite corpses, rituals of conviviality like Fourier's "Museum Orgy" (erotic costumes, poses, & skits), live music & dance — the past can be ransacked for appropriate forms, & imagination will supply more.

xiv.

The difference between a 19th century quilting bee, for example, & an Immediatist quilting bee would lie in our awareness of the practice of Immediatism as a response to the sorrows of alienation & the "death of art."

xv.

The mail art of the '70s & the zine scene of the '80s were attempts to go beyond the mediation of art-as-commodity, & may be considered ancestors of Immediatism.

S p p
p p
pp e r m

an immediatist collaboration

20 MINS COLOUR
work in progress

18fps silent

music distributed free or at cost on cassette via mail is LESS alienated than live music played at some huge We Are The World spectacle or Las Vegas nightclub, even though the latter is live music played to a live audience (or at least so it appears), while the former is recorded music consumed by distant & even anonymous listeners.

iv.

The tendency of Hi Tech, & the tendency of Late Capitalism, both impel the arts farther & farther into extreme forms of mediation. Both widen the gulf between the production & consumption of art, with a corresponding increase in "alienation."

v.

With the disappearance of a "mainstream" & therefore of an "avant-garde" in the arts, it has been noticed that all the more advanced & intense art-experiences have been recuperable almost instantly by the media, & thus are rendered into trash like all other trash in the ghostly world of commodities. "Trash," as the term was redefined in, let's say, Baltimore in the 1970s, can be good fun — as an ironic take on a sort of inadvertent folklor that surrounds & pervades the more unconscious regions of "popular" sensibility — which in turn is produced in part by the Spectacle. "Trash" was once a fresh concept, with radical potential. By now, however, amidst the ruins of Post-Modernism, it has finally begun to stink. Ironic frivolity finally becomes disgusting. Is it possible now to BE SERIOUS BUT NOT SOBER? (Note: The New Sobriety is of course simply the flipside of the New Frivolity. Chic neo-puritanism carries the taint of Reaction, in just the same way that postmodernist philosophical irony & despair lead to Reaction. The Purge Society is the same as the Binge Society. After the "12 steps" of trendy renunciation in the '90s, all that remains is the 13th step of the gallows. Irony may have become boring, but self-

useful to our art — but they must not possess us, nor must they stand between, mediate, or separate us from our animal/animate selves. We want to control our media, not be Controlled by them. And we should like to remember a certain psychic martial art which stresses the realization that the body itself is the least mediated of all media.

ix.

Therefore, as artists & "cultural workers" who have no intention of giving up activity in our chosen media, we nevertheless demand of ourselves an extreme awareness of *immediacy*, as well as the mastery of some direct means of implementing this awareness as play, immediately (at once) & immediately (without mediation).

x.

Fully realizing that any art "manifesto" written today can only stink of the same bitter irony it seeks to oppose, we nevertheless declare without hesitation (without too much thought) the founding of a "movement," IMMEDIATISM. We feel free to do so because we intend to practice Immediatism *in secret*, in order to avoid any contamination of mediation. Publicly we'll continue our work in publishing, radio, printing, music, etc., but privately we will create *something else*, something to be shared freely but never consumed passively, something which can be discussed openly but never understood by the agents of alienation, something with no commercial potential yet valuable beyond price, something occult yet woven completely into the fabric of our everyday lives.

xi.

Immediatism is not a movement in the sense of an aesthetic program. It depends on situation, not style or content, message or School. It may take the form of any kind of creative play which can be performed by two or

However, they preserved the mediated structures of postal communication & xerography, & thus failed to overcome the isolation of the players, who remained quite literally out of touch. We wish to take the motives & discoveries of these earlier movements to their logical conclusion in an art which banishes all mediation & alienation, at least to the extent that the human condition allows.

xvi.

Moreover, Immediatism is not condemned to powerlessness in the world, simply because it avoids the publicity of the marketplace. "Poetic Terrorism" & "Art Sabotage" are quite logical manifestations of Immediatism.

xvii.

Finally, we expect that the practice of Immediatism will release within us vast storehouses of forgotten power, which will not only transform our lives through the secret realization of unmediated play, but will also inescapably well up & burst out & permeate the *other art* we create, the more public & mediated art.

And we hope that the two will grow closer & closer, & eventually perhaps become one.

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Super 8 Equipment Hire

1998

Equipment	Description	per day	per week
Sankyo Sound Camera XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
Sankyo Sound Camera XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$12.00	\$45.00
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Superscope Tape Recorder	mono, 2 speed.	\$6.00	\$25.00
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Editor / Viewer	Various.	\$3.00	\$15.00
Wurker Splicer	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.	\$15.00 per pack of 50 for members \$25.00 others	
Miller Tripod Junior	Fluid Head.	\$5.00	\$20.00
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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.

Last Open Screening:
Tuesday 9th December 1997

*Illuminations of the Mundane, A&C
Cantrill, 11mins, silent, 1997*
*Still Life without oranges, Barry Brown &
Irene Proebesting, 18fps, 7.5mins,*
*Lygon Festa not the Melbourne Cup, Bill
Elliot, 2mins, silent, 18fps*
*The Wild Bunch, Bill Mousoulis, 2mins,
18fps, sound on film*
*Moors to Chiswil, 3mins, 18fps, cassette
sound*
*Out Diving, Nick Ostrovskis, 3mins,
18fps, silent*

ISSUE 132 February 1998

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

Next Open Screening:

ERWIN RADO THEATRE
211 Johnston St Fitzroy
February 10th, 7pm, 1998

**Sounds by Steven Ball (see infor-
mation inside)**

Films by Dawn Jackson & John
Harrison (see article inside)

**Followed by an open screening,
BYO films and Takeup reels**
Members \$2.00, Others \$5.00

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Contributions are welcome. © 1997 the individual authors & Melbourne Super 8 Film Group.
Disclaimer: The opinions expressed are those of the individual authors and are not necessarily those of the Melbourne Super 8 Film Group.
Library subscription to this newsletter is \$50 annually/\$60 overseas; other organisations \$35

Melbourne Super 8 Film Group
is funded by



ISSN 1039-5288

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