

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 133 March 1998



FROM THE OFFICE

By Dianne Duncombe
Administrator

I was disappointed to read an article in the February newsletter called "97 into '98: An Overview by Bill Mousoulis which contained many incorrect statements that should be addressed.

Fringe Festival Program

The Fringe Festival Program, as Bill well knows, was based around a screening of his film *My Blessings* which is 16mm. I don't see any problems showing some 16mm films, and Bill certainly had no objection to the MS8FG group screening this film. The rest of the program introduced some material never or rarely seen here before including some from New Zealand and Sydney in a variety of mediums most derived from Super 8. The program was not designed specially to show 1997 Super 8 as these receive a good go at the Monthly Screenings.

The 1997 Committee

In concerns to the Committee, illness, family problems, work and study commitments caused some committee members to miss a meeting here and there. However there was a quorum at all meetings except one which was cancelled some days prior to the meeting. On average, Committee member attendance at meetings was about 70-80% which is good for voluntary positions. Bill was invited to join the Committee when a position became vacant but declined the offer.

The New Computer Equipment

The Information Technology Division of the Australian Film Commission did not reward me personally with a new computer. I applied through the correct channels for a new computer as the old Mac 2 was dated, had disk drive and keyboard problems and could only accept particular density disks which makes disk exchange a problem for newsletter articles. All the office computer equipment is on loan from the AFC and not owned by the group. Hopefully more group members will participate in the production of the monthly newsletter and other publicity material and learn to use the scanner which the group shares with the Melbourne International Film Festival. The IT Division suggested we should apply for a zip drive as the office had no proper file backup. A modem was also applied for as the group has a website that most of us have never seen. Steven Ball has been maintaining the site and Matthew Rees the e-mail from their home equipment for some time now which is totally unfair on both of them. The office will now be able to send and receive e-mail and for the price of a phonecall online faxes

which is fortunate timing because as of the 1st January the Melbourne International Film Festival increased charges for using their office fax.

Administrator's Increased Hours

Since I started with the group in June 1996 the group's pre-existing poor administrative state has forced me to work countless voluntary (unpaid hours) to get affairs into some order. Eighteen months of flog is enough so I applied for and got four more hours a week in 1998, an increase from 8 to 12 hours per week. I am not paid sick leave, holiday pay or overtime and have not received a pay rise.

The Financial State of the S8 Group

The MS8FG has been in financial difficulties for some years but the Committees prior to 1997 seemed unaware that there were financial problems. The audit done in mid last year showed that the group had an operating loss in the financial year 1994 - 1995 of \$2,290.75 and \$5,399.19 in 1995 - 1996. The Committee was advised from the beginning of my term in 1996 that there were financial problems and reluctantly agreed to increase membership and equipment hire rates at the beginning of 1997. The group's chartered accountants advised the committee mid 1997 that the association's financial state was grim and if action was not taken the group would be insolvent within two years. Consequently an application that explained the group's financial state was submitted to the AFC along with a submission asking for a 1998 funding increase. The application as you know was successful. The 1997 Committee needs to be congratulated for taking the appropriate action which will possibly ensure the group has a long term future. The financial outcome of the 1997 calendar year shows the group's activities as virtually breakeven, however members should understand that the association has no financial reserves to fall back on as they have been whittled away in the poor financial management of previous years.

Why Entry Fees At Open Screenings

The 1998 budget was submitted to the AFC in mid 1997, but the Melbourne International Film Festival did not increase Erwin Rado Theatre hire rates or office rental until the end of the year. Therefore there was no opportunity to incorporate the increases into this year's budget. The 1998 budget could not accommodate the increased theatre costs without raising extra revenue. Members must understand that the budget is very tight - even with the funding increase the group is operating on minimum money. The most equitable way to raise the extra revenue was to levy a small charge for members at the Open Screenings and a larger charge for non-members. Members are entitled to receive special prices at



screenings above non-members or there is no point in the group having memberships. (Why join if you can come for free anyhow). Many of our members are from country Victoria, interstate and some overseas and they don't receive the benefit of being able to attend any screenings. It therefore seemed fair to charge those who attend the screenings, rather than increase membership rates across the board for the second year in a row. Non-members can join the group at Open Screenings and therefore avoid the extra charge. The reality is that the group must generate some of its own funds to stay alive. The days of 100% subsidy from funding sources are long gone and some members are expecting too much back from the modest \$20 concession (most of our members pay this) or \$25 full price membership levied by the super 8 group. The newsletter alone absorbs well over half of each membership fee.

The Facts of Festival Funding

As to the Festival the AFC has for some time made it clear that there is no point applying for funding unless the group has a partner to operate one with. Whether there were Festival Directors or Festival Committees appointed had no effect whatsoever on the outcome of the Festival application. It is absolutely useless to point fingers of blame at the committee or administrator in regards to festival funding. Whether some members like it or not the AFC won't support a stand-alone festival funding proposal from the group full stop. There is not much point in appointing committees when there is no funding. Unless the group can come up with a festival partner, another funding source, or decides to entrepreneur the event itself by convincing voluntary (unpaid) members to raise advertising, sponsorship and organise the event gratis there won't be a Festival in 1998 or 1999 either. There was virtually no interest from the membership or the committee in running a 1997 Festival and Bill certainly didn't express any interest either. A draft for an overseas program was received from Steven Ball who has many good ideas for future festivals and Virginia Fraser worked on the application to the AFC with me. There was never any proposed date for a festival, rather the application stated that a date would be chosen when the event wouldn't be swamped by other festival activity.

Is the Group Active?

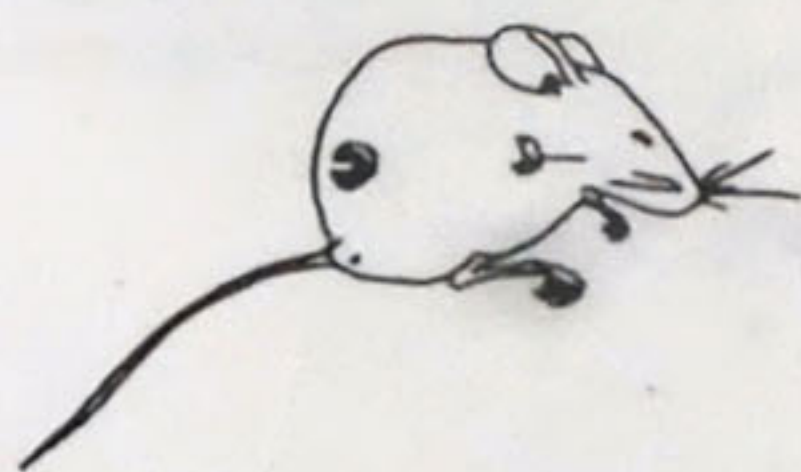
In October 1996 the group entrepreneured the 9th Film Festival - Naked 8 as the AFC had rejected the application for funding. In total 279 people attended five sessions at the State Film Theatre at an average of 55.8 people per session with some programs fairing better for audiences than others. In 1997 the group promoted or auspiced six programs other than the 11 Open Screenings, and not including Dilate for the Taiwan Film Festival

or Travelling and Sitting Still for 24 Hour Art in Darwin. These six programs were attended by 305 at an average of 50.8 people per program. The point of all this is to show that the group was very productive and active in 1997 and attracted a similar number of people to the screenings as a festival year with far less risk to the group. The activities were spread over the year which seemed more manageable and enjoyable.

According to many people I have spoken to the group in comparison to past years has been super active in 1997. The association has grown another arm - multi-media with an emphasis on work that is somehow related to, or emanating from Super 8. All the multi-media events paid there own way and produced interesting programs. The Melbourne Super 8 Film Group is alive and well but has evolved since Bill's greater involvement some years ago. The group needs to keep up with the times and not remain a dinosaur waiting for evolution to happen. Good organisations make things happen by setting goals and working methodically to achieve them. The Super 8 Group in 1997 made important changes while restating its commitment to the best of its past.

It Takes Many Hands To Make A Group

An overview of the group's activities in 1997 would not be complete without recognition of the input, comittment and enthusiasm shown by so many group members during 1997. The members of the group and the gamut of activities and services are what makes the Super 8 group unique and special. For example there would be no Open Screenings without set-up and projection. Matthew Rees spent time in his holidays renovating the equipment for better set-up, always helps out at the screenings, and is the group's Public Officer which involves an array of tasks. Tony Woods set-up many Open Screenings, located soundworks, hired equipment to members, folded and mailed the newsletter and represented the group at the AFC Summit and various Screen Culture meetings. Daniel Kotsanis often set up equipment and projected at screenings. Virginia Fraser did considerable work both setting up and projecting at Open Screenings, organising the Agenda 21 Program as part of the Fringe Festival, curating the Hardly Ever Seen Program for the 7.30 Screening and taking group equipment to be repaired in Camberwell in her lunchbreak. Heinz Boeck and Corinne Cantrill have done door duty at many Open Screenings. Heinz also takes the minutes at Committee Meetings and also curated the 24 Hour Art program with Virginia Fraser and prepared the films and got them up there. Corinne Cantrill organised the arf, arf program and linked the group to the VCA Open Screening in November. While Arthur and Corinne Cantrill produced the



Lost Films in February, Christos Linou produced Films With An Adelaide Connection with Stewart Collins and Hans Kreiner in April. Bill Mousoulis contributed his 16mm film to the Fringe program. The resources and facilities guide put out by the group was updated in early 1997 by Natasha Stellmach who also staffed the office on Fridays late last year for equipment hire. Virginia Fraser has been researching specialist information and produced the film stock update late last year. Steven Ball and Matthew Rees came in over the Christmas break to set up the the new computer, and as mentioned earlier Matthew answers group e-mail and Steven updates the group's website. Steven Ball along with Dirk De Bruyn produced the UnAustralian performance event and Dirk de Bruyn coordinated the Craig Baldwin New Films From the Bay Area program and produced Super 8 as a Trojan Horse in February. Numerous members edited the newsletter and Trevor Rooney has been folding the newsletter lately. Rod Paterson helped with set-up and projecting last screening, and thanks to all the filmmakers who contributed their films to the Open Screenings. Two Melbourne colleges contributed monthly 7.30 programs. Irene Probesting has worked on the door, Ivor Cantrill helped with the washing up, and Nick Ostrovskis and many others carried equipment upstairs after the screenings. The sound artists all lent their work to the Monthly Screenings and much more. Thanks to everyone who contributed in 1997.

Super 8 Office on Email

Contact the office at: super8@netspace.net.au

Committee Member Wanted

There is one vacancy still available on the 1998 Committee. The Committee would like to encourage our women members to apply for the position. Currently only one of the six positions is held by a woman and it is important that the committee should represent the group's make-up. There is not that much to being a committee member - anyone who is prepared to put some time and work beyond attending open screenings and the monthly meetings can do it. The main responsibility of the committee is to ensure that the group's decision-making is transparent, that decisions made are equitable and the group is viable. A member has expressed interest in the position but the committee felt that all members should be informed that the position was vacant. Please contact me if you are interested.

Discussions with experimenta

Tony Woods, Virginia Fraser and Dianne Duncombe visited experimenta's Martin Thiele and Miki Oikawa recently for a getting to know you meeting. For those not up to date with staff changes at experimenta Martin Thiele replaces Amelia King. as General manager. Shiralee Saul has resigned and the experimenta board is considering their options.

Workshop Program Update

Quark Express will be the first in the series of free office workshops this year. If you have edited or would like to edit a newsletter in 1998 and wish to learn more about Quark please contact the office .

Kodachrome Processing News! News! News! News! Speedy film Return?

Now you can send Kodachrome K40 directly to Switzerland and bypass the USA. It's a free service if the film is noted "processing included", if not, processing will have to be paid. To find out how much and/or to process contact:

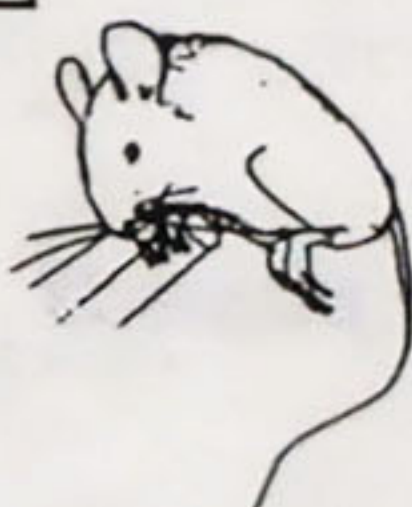
Kodak Photo Service SA
att, to Mrs Erica Piguet
Avenue de Lonemalle 1
CH-1020 Renens
Switzerland
email: dgenton@bluewin.ch

Camera For Sale

Beaulieu 4008 ZM4 S8 Camera with f1.4, 6-70mm Schneider - Optivaron lens. In excellent condition. \$1,000. Ph. John (03)9486 2031

" POSTCODES " a S8 project by Tony Woods

At the January S8 Planning Meeting I put forward the above idea. Basically I suggested that all the MS8FG members be invited to put together a film portrait of the postcode area they live in. The title of the film would be the code. I suggested 6.40 mins maximum no minimum, any S8 film type, sound or silent/cassette. These portraits or doco's to be shown at as many Open Screenings as needed. This also could be a touring program. July or August could be the start. So why not start as soon as possible? The Committee will ask members if they plan to do a film at the next couple of screenings.



FEB. OPEN SCREENING
or FULL HOUSE ON FULL MOON.

I have often been asked, why do you review open screenings, in such a detailed and descriptive ad nauseum way?.....Answer... I write em, for the people who don't turn up! but like the films themselves, they are usually kep't under 10 minutes in duration!.....MYSTERIUM..by Craig Lindley..10mins.silent. 24 f.p.s.

A negative film which reverses all our usual expectations about imagery, where black is white and light is black, sometimes a fuzzy black at that.

Dark images bristle with white shadows in a Bronte nightmare where ebony is ivory, primordial forests are born again...and landscape becomes a balding head!

Lens reflection becomes a black bow tie, as an ocean of reversed grain floats on, and in, and under the negative. Thick spermy water is on fire, with white grey and black flames. Hundreds of little black crabs scuttle across our screen and are wiped out, along with white mangroves. Black starlings leave the shores in their thousands as fuzzy black burned out light registers forever in my cerebral stop bath, and leaves me with the visual equivalency of mathematics in nature.

BAND TOUR 97.....by Ian Handasyde.20min.sound on film.18 f.p.s.

Primary school kid's band (Teacher's Nightmare) put on a rock concert.....with a car plowing through an empty mosh pit! Kids come to school out of uniform (ah! freedom) cars are parked on nature strips (more freedom) girls preen for the camera as mirror. Funny things are said to the mirror. The girls strut their reflective mini's. Jump cut songs reflect budget cuts in schools? The baby ronette's dresses dazzle away into the dark, unfocused inside and out night..... 3@#\$%&*)FUC*%+@Q~(K..... strike me guiness book of records dead!!! the bloody globe blows!!!!.....The ghost of Steven Ball or a man fitting one of his many descriptions comes out of the black like some colour blind moth, to see if he can help!

ABOUT...Tony Woods.19min.cassette sound.18 f.p.s.

Tony is reincarnated everytime he gets a new pair of bi-focal glasses (splitscreen movies?) like paul? on his way to Damascus?he was struck down by vision as an art-form, when at 19 he got his first experience of glassed sight.

The eye as metaphor is always mirrored in so much of his work---he celebrates his vision and tries to educate our eyes at the same time.....A dead flattened young bird, runs frozen in death.....broken glass spider webs and snail trails over now translucent early morning bird.....his cheap plastic optical devices opens and shuts flowers on cue!

C.U. of pansies put the frighteners on me, but the one's recorded on his sound track, outside his studio, get the audience laughing. Sountrack was provided from op-shop cassette which turned out to be computer lingo.

Closed sunflower looks like oscar the grouch, sculptured elegance dances in a washing machine agitator, Iris? C.U. turn into peacocks. These images mine sweep my mind all night.

But sometimes his imagery is pursued too mechanically, I find him to be more of an optical explorer, than a experimentalist. I for one, am always happy to go along for the ride, as he serves up his succulent smorgasbord of fitzroy, even though the menu hasn't changed in years.



THROUGH THE OPEN GATE...Heinz Boek..5min.sound cassette 24 f.p.s.

Heinz films a fine old gate near his home. The gate is filmed at different times of the day/days/year?

Stuck seemingly forever at a 30 degree angle, this heavily painted over cast iron gate lets time pass through it. Details of it's immediate environs are quickly sampled. C.U. of a heavily lipped man hidden in the cast design with a sea green texture let's our lens through each time.

Speed hump hat sign tries to stop us and time passing, but our constant coming and going gets faster and faster.....our lives and our filmstocks are running out.....Then the heavily columned support cracks, but the soundtrack soldiers on into the dark grained and stifling hot night.

FETE 97...Ian Poppins..3min44secs.sound on film.18 f.p.s.

North Fitzroy Primary school is documentd by Ian, it's not a fete worse than death, but it's very noisy and just a tad overexposed. 3 stories high yellow slippery slides, are slipped, mini merry go rounds go the rounds, Fitzroy camels walk through the school, and find barbie's, books and farm animals as well.

A nice pleasant community exchange, but not enough time to focus on too much. An expensive day out if you count the cost of filming.

NIM NIMS IN THE GARDEN XMAS CARD...Cantrills.6min.silent 18 f.p.s.

Ivor Cantrill's drawing of his cat (nim nims) is multi printed and hand coloured, giving each one a unique individual touch. The actual cat is multi-hued carrying the bulk of colours on it's back and head, supported by 4 fat snow white columns.

The Cantrills broken camera captures the broken light that foliates the garden and drawings stuck on the wall. Drawings are cat scanned, and dapple lighted nasturtians turn into an orange Ivor cat head.

Corrine's relentless rhythms, leaves you with Chagall memories.....saturated colour blurs into subtle visual flashback. These people really know how to milk their garden for colour! Cats tangle wool, and the Cantrills over the years have unreeled probably a million metres of film, but never on the floor like tonight! ... yes it was a full moon!!!

The rest of the evening was a bit of a blur, with sound disapearing. people fanning themselves, floods of sweat, and disgruntled filmmakers not being able to show their work as too too too many films for one night. Ahh! it's good to be back!

jim bridges....

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Festival News

Big as Life: An American History of 8mm Films
February 6, 1998 - December 1999, The Museum of Modern Art, New York.

One of the most exciting artistic developments in American cinema during the last fifty years has been the continued vitality of a film movement parallel to, but distinctly different from, other kinds of film and video production. Unnamed, critically unrecognized, generally unassuming in intent but often miraculously inventive, this movement is composed of the tens of thousands of films and videotapes made using modest 8mm (regular 8mm, Super 8mm, or Hi-8 film and video) equipment. While at first it might seem surprising to call such unassuming activity a major movement close inspection of 8mm productivity, beginning in the 1940s and continuing through today, reveals a startlingly rich body of accomplished and culturally diverse work.

Beginning on February 6, 1998, The Museum of Modern Art, in collaboration with the San Francisco Cinematheque, will present Big As Life: An American History of 8mm Films, the country's most comprehensive retrospective of the 50-year history of 8mm image-making as art. This two-year series, numbering more than fifty programs, surveys the signal achievements in these media from the earliest practitioners through those artists active today.

The series will run through June 1998, stop for the summer months, and then continue from October 1998 through June 1999. The series' final season will run from October through December 1999.

Whenever possible, all works will be projected in their original small-gauge format. In many cases, directors will be present at their screenings.

MOMA, 11 West 53 Street, New York, NY 10019
Tel. 212-708-9400 Fax. 212-708-9889

Calls for Entries

Seattle's Independent Exposure Blackchair Productions is accepting video, film and computer-art submissions on an ongoing basis for their monthly screening program called "Independent Exposure." 1998 begins the program's third year and we want to include you in the show!

Artists will be paid an Honorarium! We are looking for experimental, erotic, narrative, subversive, animation and documentary works, but will screen anything. Submit a VHS, clearly labeled with name, title, length, phone-number along with any support materials including photos! Include an SASE if you wish the work(s) returned. We will get back to you! Send submissions to Blackchair Productions, 2318 Second Ave., #313-A, Seattle, WA, 98121, USA. Info/details: 206-977-8281, joel@speakeasy.org, www.speakeasy.org/blackchair



The 5th Annual Chicago Underground Film Festival, deadline May 15th 1998

The Chicago Underground Film Festival is now accepting entries for its fifth annual festival to be held August 12-16, 1998 at the Theatre Building in Chicago. We seek the best cutting-edge, subversive, controversial, and defiantly independent films and videos of all kinds: features, shorts, animation, documentary, experimental, 35mm, 16mm, Super 8 and video. Cash prizes awarded to the best entry in each category. Each year we also present the Jack Smith Lifetime Achievement Award to an influential guest filmmaker. Past guests have included Richard Kern, Tom Palozzolo, Kenneth Anger, George Kuchar and John Waters. 1998 recipient to be announced.

For more information, including highlights from our 1998 festival, check out our website: site at <http://www.cuff.org> or email us at: info@cuff.org or write Chicago Underground Film Festival 2501 North Lincoln Ave. Ste. 278 Chicago, IL 60614

Splice This!, Toronto's First Annual Super 8 Film Festival, deadline: March 31, 1998

Splice This! is a festival dedicated to the exhibition and celebration of small gauge films. We are accepting all genres of super 8 work (experimental, documentary, narrative, animation, etc.) but the work must have predominantly originated on super 8. Video transfers of films are welcomed. Include: a VHS copy of your film, short description, \$5 entry fee, and SASE Mail entries to: Splice This!, 423 Shaw St., Toronto, Ontario, M6J 2X4. For a copy of the entry form email your address to: kobrien@oise.utoronto.ca or call Kelly or Laura at (416) 537-2256.



S U P P O R T
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for rates and details

F O R S A L E

Elmo Sound Editor 912/S motorised editor viewer with sound, variable speed... \$200
 Kodak Slide Carousels... several available, any reasonable offer considered
all very good condition

W A N T E D

Standard 8 to Super 8 reel adaptor for dual editor viewer (usually a little white plastic thing that slips over the reel winding hub)

contact Steven Ball, telephone: 9689 3608, email: sball@starnet.com.au

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
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 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
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
Bauer T610 Projector	Stereo, high quality record and playback	\$15.00	\$52.00
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
Stopwatch	For timing film and sound	\$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.

PREPARING FILM FOR OPEN SCREENINGS

by Dianne Duncombe

A finished film is a precious item that has taken many hours to make. To protect your film from scratching and to ensure your film is shown to it's best, filmmakers would be well advised to spend some extra time setting up the film for optimum projection. The projectionist is not a mind reader and needs to know some basic information about your film. Filmmakers should record all relevant screening details on the film can.

Group members are encouraged to show their films at the Open Screenings. All you need to do is register your intention to screen by completing a screening details sheet available in the foyer. Screenings must end at 10.30pm so films lodged earlier have a better chance to be screened. Here is a step by step guide to preparing your film for best screening results.

Attach leader in and tailout. Each leader should be long enough to thread through the projector and onto the takeup spool. Remember as the projector takes up during threading there will be considerable pressure and movement which can scratch your film if your leader is not long enough or you haven't used leader at all. If the projector fouls up while loading it is likely that your film will be severely damaged. A tail is attached to stop the final frames whipping through the projector gate at great speed. Otherwise the film ends poorly as the last frames are missed and the end of the film gets unnecessary wear and tear. When the film is rewound it will be in physical contact with the takeup spool unless there is enough tail to thread onto the reel. So don't be cheap with leader as it minimalises film damage.

The projectionist can't focus your film quickly unless you have a pre-film focus point. All you need to do is attach 5 to 10 secs of infocus offcuts from the film you have just made. If you don't have any offcuts you can buy focus leader from film stores. Don't use refilmed focus leader as this may not be in sharp focus, which is the point of the exercise.

Optimally your film would be spliced this way. A long leader followed by focus leader or film offcut or titles, followed by black leader or grey/black discard film (so your film starts from black) followed by the actual film and the tail. If you have beginning film titles you may not need the grey/black discard film. Cut the beginning white leader with a rounded edge so that it will take up nicely in the film path. Most projectors have a cutter attached or you can buy an inexpensive one from film stores.

If you don't care about a few seconds or longer out of focus you should nominate a definite focus point at the beginning of your film for the projectionist otherwise

your footage could be out of focus for some time. If your film has no nominated focus point, please don't call for focus at the Open Screening as the poor suffering projectionist (who knows lots about focus) will no doubt be doing their best to locate focus on your poorly prepared film.

If you notice that your film's focus shifts in and out, you can ask the projectionist to ride the focus at the screening. Don't blame the projectionist if they can't manage this as well as you can at home as after all you've seen your film many times over. Really once the film is focused there should be no need to adjust focus thereafter. Optimally when making your film take longer to ensure that your focus is true and that your camera's eyepiece is properly adjusted to your vision.

Once you've got your film together you should carefully check the condition of all your splices. They should be flat, have no airbubbles and the splicing tape must not overhang the film edge. The film ends are butted together but joins should not overlap as the extra thickness can cause the film to catch in the gate. Stationary film in the gate gets very hot from the projector's lamp and can burn a hole through your footage.

Using a lint free soft cloth like velveteen you can now clean your film to eliminate rubbish on the surface as lint and hair look terrible during screening. Position the cloth moistened with a little film cleaner (less is better than too much) between your thumb and finger in light contact with the film. Slowly wind the film and lightly move the cloth backwards and forwards. If your lighting is correctly positioned and you wind slowly enough you will see a rainbow effect created by the cleaner on the film surface. Make sure the rainbow effect is gone before you wind the film onto the takeup spool as the footage will get all wrinkly and stick to the previous layer.

Remember to bring a takeup spool to the Open Screenings otherwise the evening is spent rewinding and not showing many films. You will also up the odds of not getting your film spool back after the screening. Some film spools are better quality than others, and it pays to buy the best most rigid spools with clear sides and easy to see threading slots as lighting at screenings tends to be poor. There have been too many poor quality spools at the screenings which make it very difficult for the projectionist as the film tends to spin on the surface of wobbly or poorly slotted reels.

These are the items you need to record for screening your film. The film's focus point, filmspeed, that is 18, 24 or other fps, filmlength, silent, mono or stereo soundstripe, appropriate volume, if a separate soundtape are they cued together. Working to these guidelines can only increase everyone's viewing and auditory pleasure and ensure smooth projection at the Open Screenings.



'There's a new world awaiting its builder, the poet!' – Harry Hooton

A special screening of two films dedicated to the Australian anarchist-technocrat poet-philosopher Harry Hooton (1908-1961) . . .

Harry Hooton – Arthur and Corinne Cantrill (83 minutes, colour, 16mm, 1970) A rare chance to see this, one of the first experimental features made in Australia. It is conceived as a huge energy field of light and colour, movement and sound – a dense pulsating work, unrelenting in its thrust, predicated on Hooton's definition of art: 'the communication of emotion to matter.' Animation, hand-printed imagery, architecture, high-tech machine forms, computer animation and sound, all combined in tour-de-force of editing to illuminate Hooton's celebration of art, science and humanity.

Homage – John Harrison (30 minutes, black and white, Super 8, 1996)

The 'homage' is to Harry Hooton, whose work the filmmaker was reading while making the film. An urban landscape is filmed in Perth, mainly at night. Through its slowly measured camera movements, extending time, and often ending in surprising compositions, the film conveys a feeling of threat and anxiety about a society turned sour. John Harrison has upturned Hooton's 1940s utopian vision of the future.

Monday, 16 March – Dancehouse, Centre for Moving Arts, upstairs studio, 150 Princes St. North Carlton. The screening will commence at 8 pm sharp. At 7.45 there will be a brief account of Harry Hooton's life and work. \$6.00 (\$5.00 conc.) Enquiries: phone 9380 6416

(This event is arranged to help counter the shrinking possibilities for non-mainstream film screenings in Melbourne.)



O Pioneer

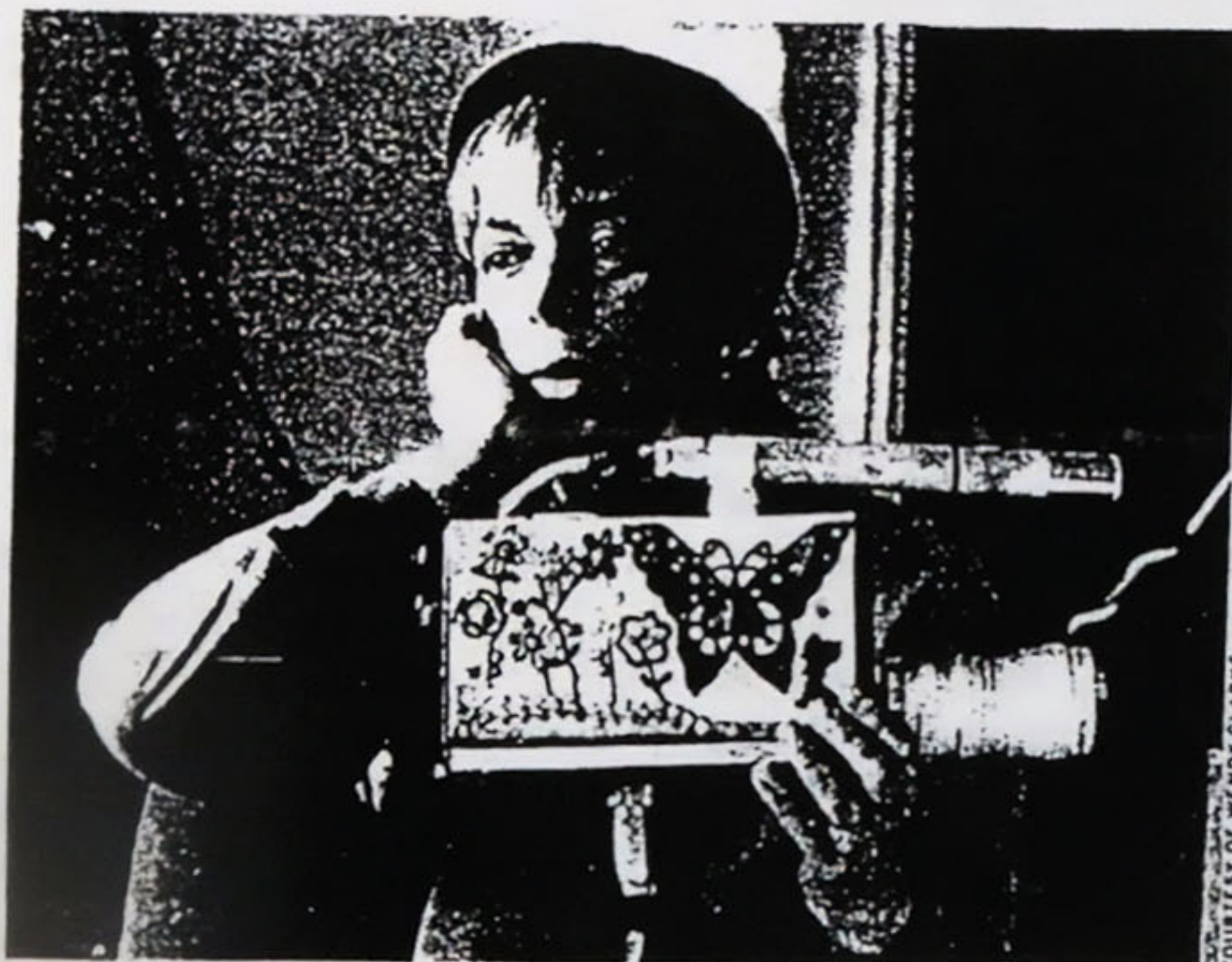
Remembering
Shirley Clarke

BY AMY TAUBIN

Shirley Clarke, the pioneering American independent filmmaker, died of a stroke September 23 at the age of 77. She had been sidelined by Alzheimer's disease for over a decade.

Clarke began making films in the early '50s after a brief career as a dancer-choreographer. Although she won an Oscar in 1962 for her short documentary *Robert Frost: A Lover's Quarrel With the World*, she was—by virtue of her sex, temperament, aesthetics, and politics—ill-suited for a Hollywood career. "It was years before it dawned on me that if I had been a man, I would have been Stanley Kubrick," she remarked in an interview in the late '70s, after she'd been discovered by the then fledgling feminist filmmaking movement.

Clarke and Kubrick must have crossed paths in the tiny New York independent-filmmaking world of the '50s when he was making *Killer's Kiss* and *The Killing* and she was immersing



A taste for visionaries: American independent Shirley Clarke

herself in the underground of jazz, beat literature, Off-Broadway theater, and experimental film. Clarke's first feature, *The Connection* (1960)—an adaptation of the Living Theater's production of Jack Gelber's play about a bunch of junkies waiting to score—put her on the map, not only because it won the

Critics' Prize at Cannes, but also because Clarke's refusal to excise the oft-repeated word *shit* from the soundtrack embroiled her in a censorship case that went all the way to the Supreme Court.

Her next two features, *The Cool World* (1963) and *Portrait of Jason* (1967), look as radical today as they

did in the '60s. The first fiction feature to be shot entirely on location in Harlem, *The Cool World* was adapted by Clarke and her frequent collaborator Carl Lee from Warren Miller's novel about a black teenager who gets caught up in a culture of gangs and guns. Shot vérité style with the lightweight equipment that had just come on the market, it seems as much a documentary of inner-city life just before Black Power as it does a fictional coming-of-age story. In *Portrait of Jason* (1966), Clarke turned an unsparing camera on Jason Holliday, a black gay hustler who, alternately basking in and embarrassed by the attention, pours out his life story and shows off his clumsy song-and-dance routines.

In the late '60s, Clarke discovered video. She shot hundreds of hours of tape, some with Viva (her neighbor in the Chelsea Hotel), some with her daughter Wendy, who became a videomaker in her own right. From the mid '70s to the mid '80s, Clarke taught video at UCLA. She made only one other feature, *Ornette: Made in America*, a portrait of the visionary jazz musician Ornette Coleman. Clarke had a taste for visionaries, perhaps because she never fully believed how great a one she was herself. V

Through the Open Screening

Unlike the camera in Heinz Boeck's *Through the Open Gate*, patrons at the Super-8 Group's February Open Screening quickly found themselves through the Johnston St. gate and into the plush Erwin Rado Theatre, to witness yet another wondrous Super-8 Open Screening.

The audience was a good number, but, more importantly, many film-makers had new films with them. Indeed, we could not screen several of them, time having run out.

I'll comment on only two of the films. Hopefully others are writing something on the other titles - the newsletter is sadly lacking in any such writing. I'll say to you now: don't worry about grammar, polish, style, academic correctness, a studied response - just put fingertips to keyboard and spew it out, your gut opinion, your reaction. Even the most casual utterance has meaning (only smart people understand this) - the film-makers would appreciate it, and it would create excitement and debate in the air. Don't even write any words if you like - just rate the films out of 10 and put it in the newsletter. If you have the guts.

Anyway, here are my guts: Heinz Boeck's *Through the Open Gate* is the early contender for Super-8 film of the year. Having a particular location to structure the formalism around, Heinz has a veritable ball, as his camera (and its lens) negotiates space, time and movement. Things like a gate, a path, the sky, even space itself, have mystical power, being archetypal images, and Heinz brings out this power. The editing - the moment-to-moment changes - is sublime, the music appropriate, and the whole feel suitably post-modern yet strangely classical and reverential.

Speaking of post-modern, that's how Dean Francis introduced his film *This Man Is Old And Tragic*. He said that the film was about the "emasculatation of the male in the post-feminist world", or something like that. Now, I really can't see that in the film. The man in the film is in his 50's and fat and grumpy: the archetypal image of the ugly, unhip, Homer Simpson-like "previous generation" figure (father or otherwise). You see, Dean himself is 18, slim, good-looking, and so the film seems more like a

smart-arse ironic tableau of ageism. Youngsters use the phrase "old and tragic" all the time. I would've preferred to see a man in his early 30's in the film, and more of an element of confusion, rather than humiliation, in the film. That said, this is Dean's first film, and, formally, it is interesting and engaging, and so he is a film-maker to look out for.

See you at the next Open Screening.

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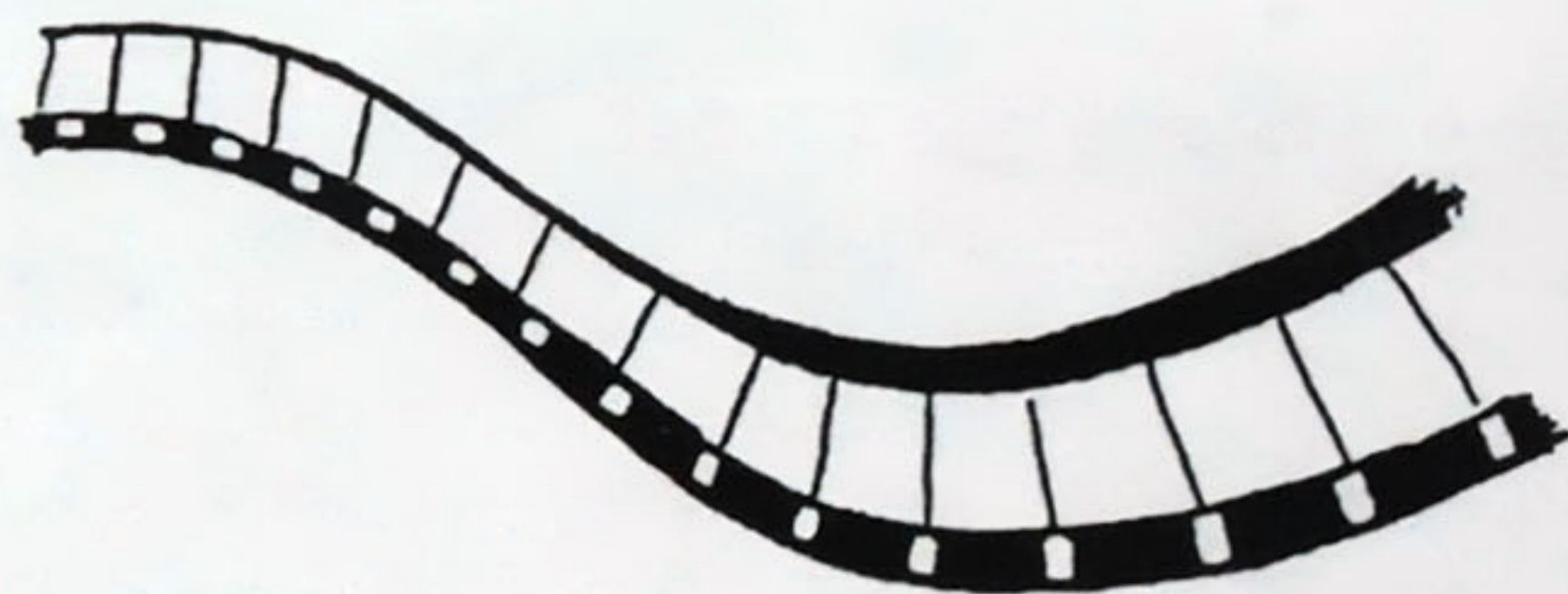


March 10 7.00- 7.30 pm 0.Screening.
HYPERCENTER! Miles Bennett
sound artist-
Everything you see and experience
everything around you is a communicati
from yourself. Are you hearing this?
Synchronicity is increasing towards the
HYPERCENTER center
Look beyond the obvious, beyond
obvious thoughts,
and listen to what I am saying
to myself.

3 parts: command module
reaction module
storage module-
sound for your own experience.



Printing up Super 8mm to 16mm



At the next Super 8 Film Group 7.30 screening, March 10, Arthur and Corinne Cantrill will discuss and show some examples of super 8 they have blown up to 16mm on a JK optical printer. Here they describe the process . . .

To print or not to print? For most filmmakers, the Super 8 camera original is edited and screened – a practice hardly ever countenanced in 16mm filmmaking, because of the risk of damage. Super 8 to Super 8 prints have been made by some (Maeve Woods and Melanie El Mir did this routinely, for example), a good idea when films leave the possession of the filmmaker to go on screening tours, although the sharpness and excellent colour of the Kodachrome image is more or less compromised in printing onto Ektachrome. Super 8 to Super 8 does offer other advantages: no splices in the film print, and when printed onto striped stock, a 'single system' sound track results instead of using a cassette. However, striped print stock seems to have disappeared.

Printing onto a larger gauge obviously preserves more of the image quality – Nick Ostrovskis' Super 8 to 35mm print actually seemed to improve the image, largely because 35mm projectors are much brighter than Super 8. Some, Moira Joseph and Marie Craven, for example, have had 16mm blow-up inter-negs made at Interformat in the U.S.A., which were printed at Australian labs.

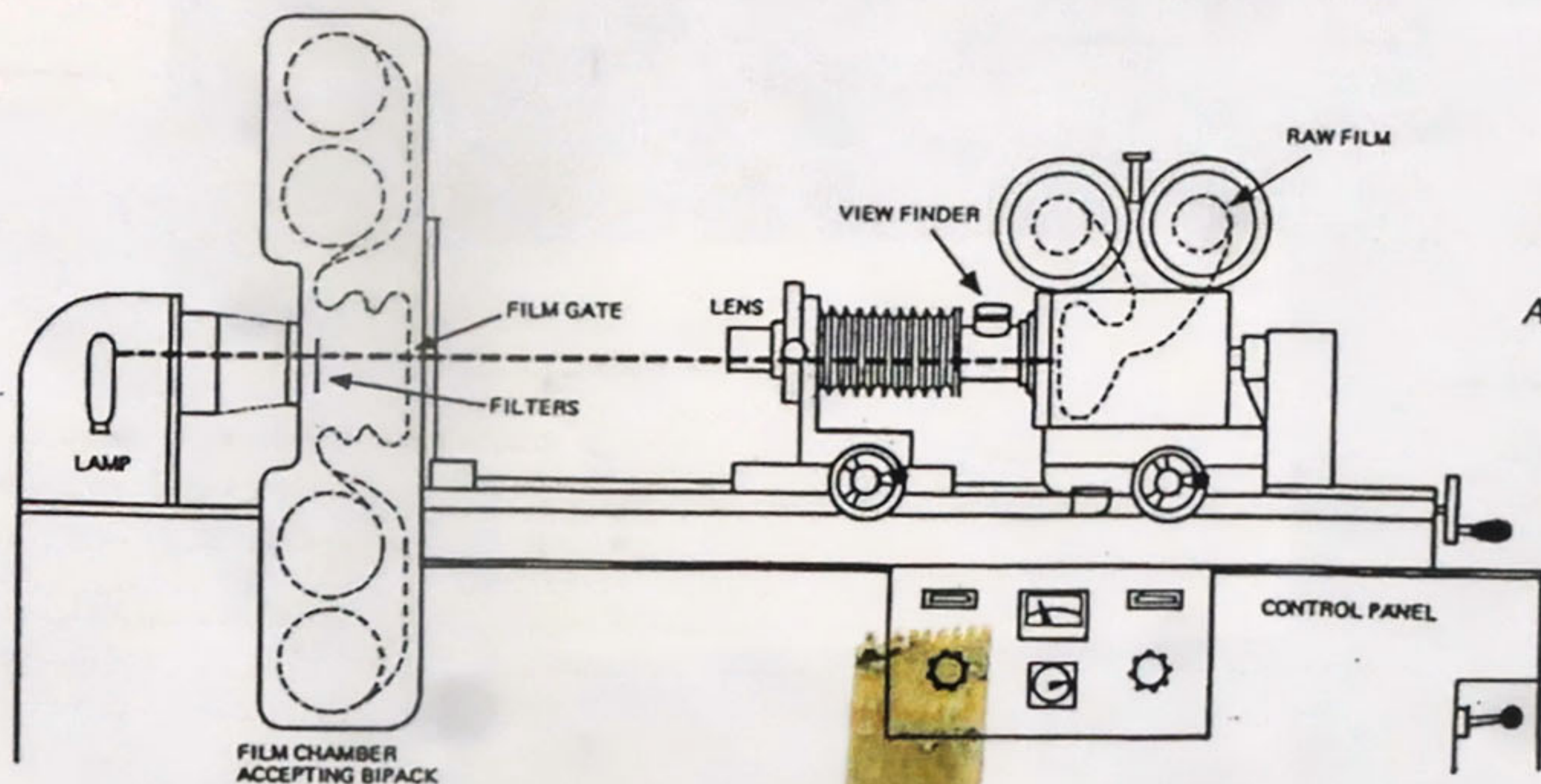
We've printed up some of our Super 8 to 16mm 7248 Eastmancolor negative ourselves on a JK optical printer with good results. Using a camera stock rather than a duping stock can result in better colour, as was confirmed by European archive people at a recent conference on conservation of early tinted and toned films.

The JK is a basic, comparatively low cost printer, designed for independent filmmakers, that utilizes a Bolex camera. An optical printer doesn't 'print' in the sense that a contact printer does – rather it actually re-films the original, frame by frame, allowing the possibility to introduce 'special effects' such as freeze frame, step-printing, enlarging a detail in the frame, adding colour, dissolves, superimposition by double exposure or bi-packing, etc..

We're printing some of our favourite films as an insurance against damage to the original, and also to extend the screening possibilities outside Melbourne where it seems difficult to find good Super 8 projectors.

It costs about \$100 per hundred feet – about 3 minutes – for the 16mm stock, processing and workprint (lab standard one-light print). We'd print more films, but for the cost. For the same reason we haven't yet carried the process to the logical conclusion of making an optical negative soundtrack and a composite optical print.

We'll show some of the results on March 10, comparing them with the original Super 8, and include some experimental bi-packing of slightly over-exposed footage – which gives a different result from double-exposing in the camera. With bi-packing the dark zones of the two images accumulate – with double-exposure it's the light zones.



An optical printer (not the JK)

Last Open Screening:

Tuesday 10th February 1998

Mysterious, Craig Lindley, 10mins, 24fps, silent, 1997

Band Year '97, Ian Hanasyde, 10mins, 24fps, sounstripe, 1998

About, Tony Woods, 19mins, 18fps, sound cassette, 1998

Through the Open gate, Heinz Boeck, 5mins, 24fps, sound cassette, 1998

Fete 97, Ian Poppins, 3.44mins 18fps, sound-stripe, 1998

Nimnims in the Garden, 6mins, A&C Cantrill, 18fps, silent,

Untitled, Dean Francis, 2mins, 24fps, 1997

Fairyland, Atlantis Newman/Perry Ness, 6mins, 18fps, sound cassette

Next Open Screening:

ERWIN RADO THEATRE

211 Johnston St Fitzroy

Tuesday March 10th 1998

7pm - Sounds - Miles Bennett

**7.30pm - Arthur & Corinne
Cantrill**

(see articles inside)

\$2 members, \$5 others

Coming 7.30 Screenings

April - Animation by Christos Linou

May - Films by Bill Mousoulis

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<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

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This newsletter is published monthly by the Melbourne Super 8 Film Group Inc.

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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