

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 139 SEPTEMBER 1998



"To strive for narrative perfection is an exercise in futility, so you may as well experiment, as even if it's shit, you can still call it art."—Anonymous

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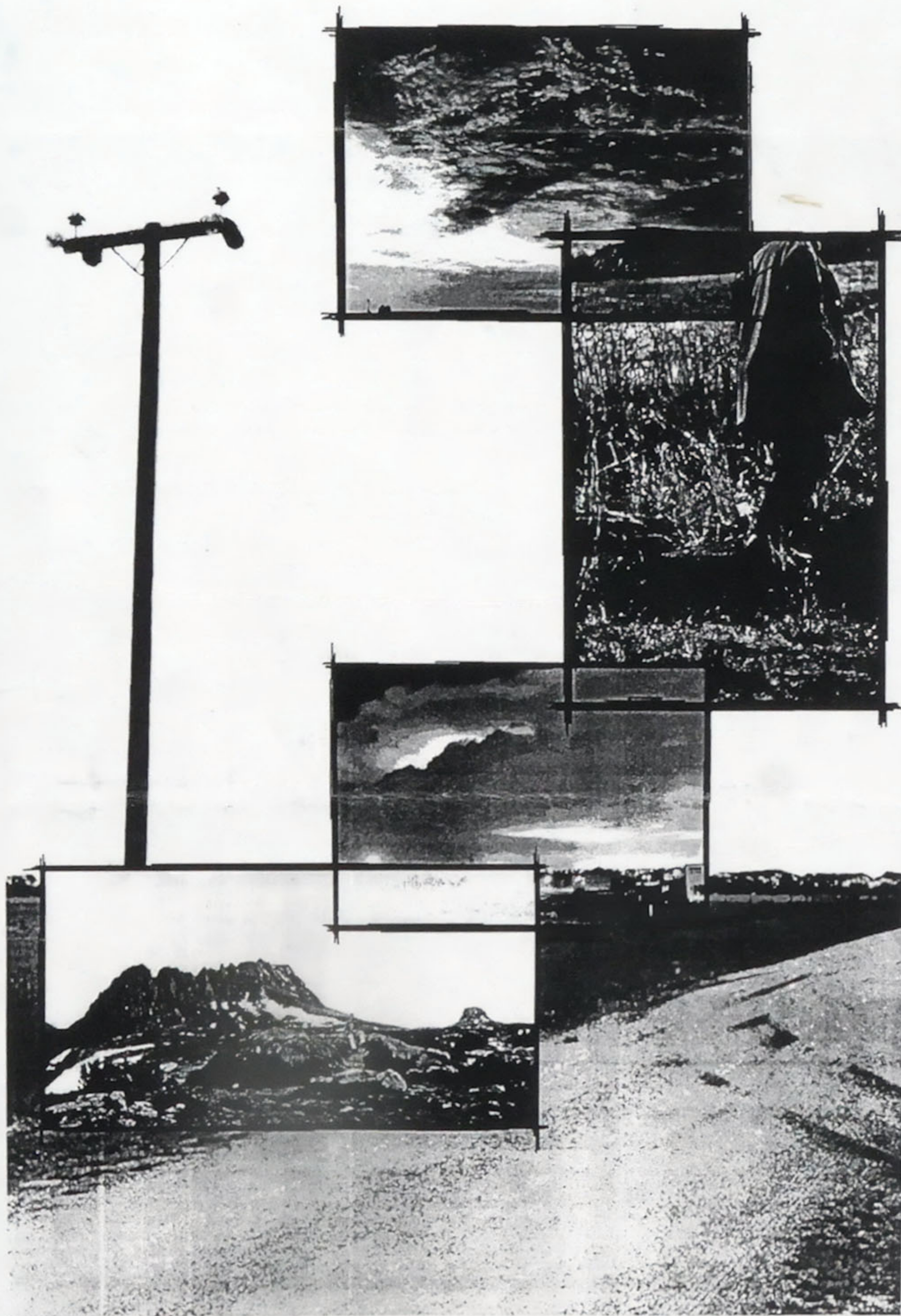
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Office

By Dianne Duncombe
Administrator

Group Funding

The MS8FG application for the group's 1999 Australian Film Commission funding is due on the 31st August and is being prepared by the Administrator and the Funding Sub-Committee.

Good Weekender Publicity

The group had lots of public response from the good weekend article in the Age recently. I've been kept very busy answering calls and letters from all over Australia. Super 8 filmmaking is clearly alive and well.

POSTCODES: August

Congratulations to all those members who put films in for the Postcodes Screening. An enjoyable and varied evening of film.

Sun Theatre Short Film Screening

Thanks to goodwork of the sub-committee there will be a special film screening at the Sun theatre in September. I hope all members will support the screening.

Newsletter Articles on Disk Please!

When-ever possible can newsletter articles be submitted on disk and as hard copy. Only articles on disk can be placed on the group's website (because it takes too much time to retype the article). It is also easier to

resize and layout newsletters from disk. The office computer can translate Mac or PC files, and I will return your disks

Film Festivals

New York

Stephen Jusick is looking for both old and new work to screen at the MIX Festival in November. Prefers VHS transfer but has Elmo GS-1200 to view prints. Mix is a Queer experimental film festival. Send entries to Stephen Kent Jusick, 23 E. 10th St., #PHG, New York, NY 10003 USA, Ph (212) 5714242, Fax (212) 571 5155 or email SKJ@ECHONYC.COM

France

The Close Encounters of the 8th Kind, 7th International Super 8 Festival in Tours (France) is on between 2-5 Decemeber 98. Entries close 11 September. Films of any type. Contact ARTThemis, 4 rue des hautes roches, 37230 Findettes - France, ph 33247201976, fax 33247055139

Croatia

KRAF Is an annual festival of amateur short films held in Rijeka, Croatia. The deadline for entries is November 15th 1998. The festival is competitive but there is no entry fee. Details from <http://www.iridis.com/ventin/liburnija> film or mail to Kino Video Klub Liburnija-Film, Korso 2a/111, 51000 Rijeka, Croatia.

Equipment for Sale

The St Vincent de Paul Society has the following equipment for sale. They have no idea as to the value of this equipment and are looking for offers. The Society contacted the group as a result of the Good Weekend Article in the Age newspaper.

- Bell & Howell Zoom Reflex Super 8 Camera c/w leather case.
- Canon Auto Zoom Direct Sound Super 8 camera
- Chinon 255 XL Direct Sound Super 8 Camera
- Chinon 256 SXL Direct Sound Super 8 Camera c/w 2 mics & Leather case
- Eumig Vienne 8 camera c/w Mic, Red & Green Filters
- GAF XL/2 Sound Super 8 Camera & Carry Bag
- Hanimex M300 TL Loadmatic Super 8 Camera
- Magnon TON_800 HiSound Super 8 Camera c/w Mic & Case
- Titon Syncro Sound 211-SI Super 8 camera c/w Mic & carry bag
- Yashica Super 40 Camera (note: Wide & Telephoto Switch appears to not work)
- Zenomatic Z-20 Super 8 camera
- Eumig MKS802 Super 8mm Sound projector. Vario-Eupronet 1.6 c/w Screen
- Eiki 16mm Sound Projector (no Lamp)
- Electrolux 1000 LKA Movie Light
- Western Master 2 Cine Exposure Meter
- Manual Film Winder c/w quantity of 16 & 8mm reels

Available from R Denham
ph 9772 2852 or fax 9772149

POST CODES

The International Film Festival was finished and tables, cans of film, reels, lamps were scattered about the Erwin Rado Theatre. The S8 Group's Postcode films were screened in the midst of it all.

The Cantrills Melbourne 3000 - Aerial starts the night. Six minutes of views from atop the Rialto Tower. Corinne said this film connects with their interest in nineteenth century panoramas, a subject which Arthur has been giving lectures on recently. Seeing all the hideous skyscrapers and high rises, I start thinking about a twentieth century atom bomb.

Steven Ball lives in Footscray, which explains why his film begins with train after train passing by his front window, edited tightly so there's never a break. Steven also investigated the words 'post' and 'code'. The former led to his idea of his suburb as a post, with trains passing through, arriving & departing. The second part of the film is more... I guess the word is interior. He later told me something which I would never have noticed; the soundtrack music is coded information. Opening the file into a different format led to the information being translated into visuals, so some of the images are in fact coded musical information, or something...

I had hoped there would be a suburb or more which would be the subject or more than one film. To see different perspectives on one place is intensely interesting. **Ian Poppins** narrated a quick summary of growing up in West Brunswick, and you could tell the connection he felt with the streets and the buildings. I lived there for a spell - only a fraction of the amount of time that Ian has - and fell in love with it, and it was magic to see the same little spaces and sights and corners and doorways presented from such a different point of view.

Tony Woods is Fitzroy. Nobody can think of Fitzroy without seeing a mental image of Tony and nobody can think of Tony without seeing Fitzroy.

Bill Mousoulis lives in Collingwood, aka *Holy Land*. Patti Smith's performance of Ginsberg's verse provides the rhythm for a stream of images, outside on the streets and inside Bill's heart and mind. A fantastic weaving of a being and its surroundings. It's such a drag to see so many short films around which really are no more than music videos, but Bill transcends that. If many of his films depend on pop music for their pulse, it's only because he does too.

East Malvern is the home of **Moira Joseph's** physical being, St Kilda the home of her spiritual being. Part Two has a melancholy mood which almost certainly comes from the seaside and the blue skies. It seems like everyone's happy memories take place in summer, where there's no cold winds. Family photographs help tell her story. I've seen East Malvern; Moira most definitely should move back to her spiritual home.

After a time, you kind of connect the name **Nick Ostrovskis** with split-second, zooming imagery. It works so fantastic - the lingering exterior shots of parks, the bridge, the refinery, Nick's general surroundings of Altona North - against the chaotic

pace inside Nick's house and creative skull. This film is made up of previously used source material, rearranged, new juxtapositions...

All the films were gonna be spliced onto one reel. That didn't happen, and, as a cat struts about on the screen in **Irene Proebstring's 3079 Ivanhoe**, I consider that to be a stroke of good fortune. Rather than rushing through everything, it keeps the night down to a good pace and is more conducive to giving some thought to the films, which after all is the reason we are here.

Christos Linou's 3058: Strolling the surrounds of **Coburg**. Christos is a filmmaker and a dancer, an interesting combination. His films have a certain elegance of movement and form. This is the second to last film, someone says.

Craig Lindley ends the night by taking the whole idea to a next level. By portraying the postcode of **2114** he has also opened a door and portrayed NSW. Fast edits gradually slow down toward the middle of the film, then speed up. Maybe my favourite film of the night, formally.

Trevor Rooney

FILMPLUS

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

FAST TURNAROUND • COST EFFECTIVE

40 PUNT ROAD WINDSOR 3181
(near St Kilda Junction)

phone 03 9510 4640

Feature

Program Notes for Open Screening films

by Craig Lindley,

September 8, 1998

Reel 1, sound

'Winter Magik Festival', 1996, 10 minutes, colour. The Katoomba Winter Magic Festival, a celebration of the winter solstice.

'The Demolition Men', 1994-1997, 6 minutes, colour. A meditation upon masculinity and destitution.

Reel 2, silent

'Nature Morte', 1998, 18 minutes, hand-processed b&w. An industrial landscape in the space between purpose and destruction.

'Submission', 1998, 3 minutes 20 sec @ 18 fps, or 2 min 40 sec @ 24 fps, hand-processed b&w. A nude study.

Reel 3, sound

'Agoraphobia: The Imploding Filmmaker Volume 1' 1998, 20 minutes, hand processed colour (ektachrome). A film shot and processed completely within the bounds of a house and garden. Vision moves constantly between the illusory space of representation and planes of abstraction.



S U P P O R T
MELBOURNE SUPER 8 FILM GROUP
PLACE YOUR AD HERE

phone 03 9417 3402
for rates and details

Rush processing Super 8 film E6 37+ min

Daniel Katsanis

It appears no local film development service is willing to rush process super 8 film

I have two whims for using underexposed film one can be for increasing color density/saturation another can be for the use of low light situations that would produce an inconsistent image ← standard process

Here is a report on an improvised method for processing 50 ft of Super 8 film

In possession were several photo developing trays down the road a plastics supplier. I decided to fabricate a simple frame 305mm long by 254mm wide to mount 50ft of film within a photo ~~frame~~ tray.

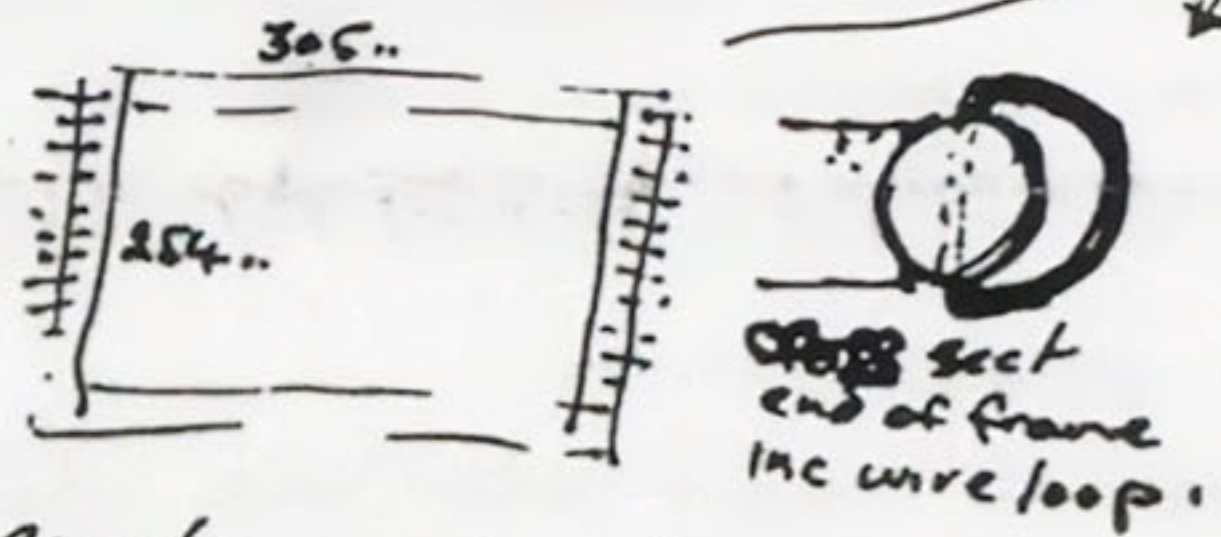
A frame can be constructed from timber if coated in an enamel based paint to prevent chemical leaching

To keep the film in order as it is wound around the frame 25 times

holes are drilled into the end pieces to locate wire guides that is 26 guides 10mm apart at each end of the frame (along its length)

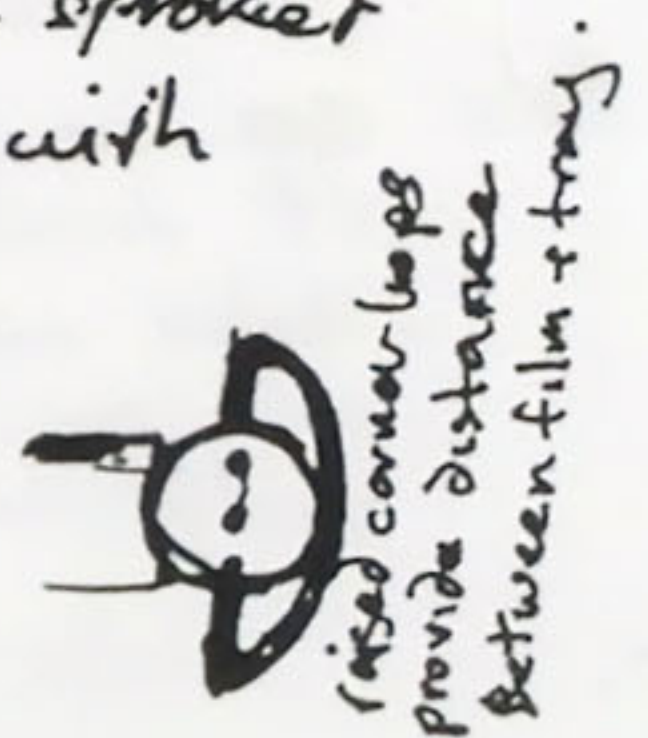
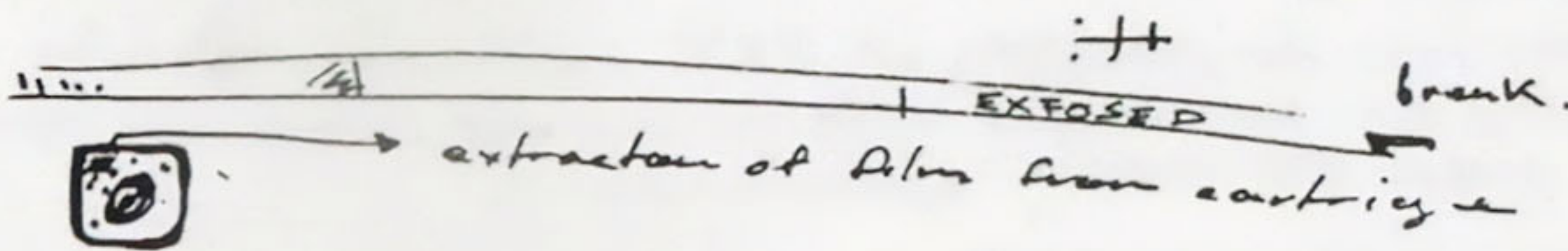
I looped short lengths of wire into a 'C' shape and glued such into the holes using super glue. after the initial setting all cavities were filled to prevent chemical leaching.

enamel copper wire was used.
tin plated steel wire - alternative.



processing heat causes lateral expansion of the film.

The film is held taut on the frame by using thin wire poked through the ends of the film or through the sprocket holes and fastened to the ends of the frame with rubber bands.



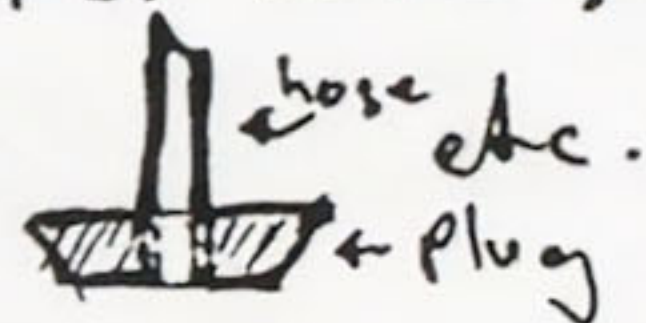
as I was to use the E6 10 stage process for
etching negative film. I ~~decided~~ to use cut litter
trays for the extra processing steps

The first developer + ~~contrast~~ developer require accurate
temperature control + timing

For myself I was not prepared to purchase anymore
sophisticated processing equipment;

The chemicals were mixed down with water to fill
2 litre soft drink containers. Jars are numbered to match
bottles for particular chemical, process sequence etc.

Containers are heated in the laundry tub partially
filled with water just over the required temperature.
This is maintained with the hot water tap trickling into
at a rate to compensate heat loss. Water level can
be maintained by using a short length of hose glued
to a plug with a hole in it.



The processing takes about 37+ minutes

From this position I had my trays set out.

I chose to use separate trays for each processing step.
to avoid avoid the consequence of returning chemicals from
the tray back into the containers while trying maintaining time
in the dark.

The first four stages (11+ minutes) are to be done in total
darkness. timing can be achieved with a cassette of
pre recorded instructions or a clock with fluorescent hands.
light source from any apparatus must be masked out.

Push processing

process test strips to calculate first developer timing
at the maintained temperature for the given film.

eg: 2 stops underexposed :-

increase first developer time from 7 min to 13.5 @ 38°C

Note: ~~and~~ increase in first developer temperature will increase speed
of development.

Kodak supply data for processing at 38°C, although they claim
push processing can be achieved by increasing first developer temperature
with the given E6 timing specifications.

JK -

Coming Attractions

The Melbourne Super 8 Film Group Inc.

presents

at The Sun



8 :00pm
8 September 29th

8 Ballarat St.,
8 Yarraville, 3013

Just '8' minutes from Flinders St.
on the Werribee Train

(alight at Yarraville Station—and 'The Sun' is right there!)

New Film/Other Music

All new work by:

*Dirk deBruyn, Lee Smith, A&C Cantrill, Ettore Siracuse,
Marcus Bergner and films by Martin Klapper from
Copenhagen.*

As well as performances of music by:

Rainer Linz/Brigitte Burke, Martin Klapper and Arf Arf.

Telephone Enquiries: 9510 2196

At:

The Musician's Club
65 Wellington St.
Windsor

(off St. Kilda Junction)

7:30pm drinks
8:00pm films
10:00pm music

Wednesday September 9th

Entry is \$8.00 (\$6.00 concession)

Last Open Screening:
Tuesday 11th August 1998

7.30 Program: See inside issue

Open Screening:

Guitar Show, Nick Ostrovskis, 1998,
5mins, 18fps, silent

Fiore, Perry Ness, 1998, 12mins, 18fps,
stereo soundstripe

Sunbury '73, J. Bridges, 8mins, 18fps,
soundstripe

Automated Predisposition, Daniel
Kotsanis, 5.30mins, 18fps, sounstriped &
cassette sound

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Next Open Screening:

ERWIN RADO THEATRE
211 Johnston St Fitzroy
Tuesday 8th September

7.30pm Films By:
Craig Lindley

Followed by Open
Screening. Byo take-up
reels please

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

Become a Member!

For those of you who are not currently members, JOIN NOW, and receive to your doorstep, hot off the press, the monthly newsletter, plus enjoy the benefits of cheap equipment hire, and the Open Screenings, with feeling that you are contributing to the ongoing success and continuation of one of Australia's most prolific and energetic independent filmmaking groups!

1 year's membership: full \$25.00 / concession \$20.00/ overseas \$35.00
contact the group at the address below

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