

# Super Eight

*Newsletter of the Melbourne Super 8 Film Group Inc.*  
**ISSUE 149 August 1999**



## MEMORABLE FRAMES

*A look at the July 13th Open Screening*  
*by Tony Woods*

I have tried on several occasions to type a lengthy personal view of the evening's films but after so many screwed up attempts I will just say Gary's 1 hour of quality film art kept my mind and eyes totally involved in his creations. I was not aware of my attention wandering. I realised later what a blow the future lack of Super 8 sound film is to artists like O'Keefe: Gary said he may concentrate on his drawings and less on film. Please work on both art forms, mate!

I can only imagine the words Lee Smith uttered when he found his graffiti treasure, as artist, filmmaker and musician, the silent strobeflike Super 8 was a visual delight.

Bill Elliot's postcode film was an ideal end to the Open Screening. I shared the audience's pleasure of his portrayal of his suburb. I hope Bill will show some more of his Super 8s soon!

Tony Woods

PS After reading the well-meant but feeble effort above, you will be able to read other views of the above filmmakers as quite a few reel writers were in the audience that night, elsewhere in this newsletter.

*(I wish, Tony. By the way, apologies to Gary O'keefe for not including the photo he sent in this month's visually vacant edition of the newsletter. Technical hitch - Ed).*

Oh yes. There was another film shown. Its maker would not say how he made it! Now, I daresay if he had been asked why he made it, he may have!



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## OPEN CHANNEL OPTIONS

With the loss of AFC funding at the start of the year, a number of options were explored to try and firstly arrest the dwindling financial base of the group. By far the most noticeable of these were substantial rises in membership rates, and a \$1 rise in admission to the Open Screenings. These changes have stabilised the group, and we have, to a small degree, made up some ground lost early in the year due to an increase in both new members and the rate of renewals by existing members.

There was a lot of debate in the first half of the year as to the merits of maintaining the office, considering that the rent on the office space and the Erwin Rado for the Open Screenings was accounting for virtually all of our budget. The committee took the stance that maintaining a base of operations in a relatively central location was essential to continuing the group, and the discounted hire rates on the Erwin Rado—as part of the office lease—justified the large expense to ensure the Open Screenings continued.

At the same time, a number of other options were explored, including the Victorian Movie Makers, Trades Hall, and several community based office spaces in the central business district. Many of these options held a lot of promise, but all had elements that were felt to constrict the group's activities, and were also seen to impose conditions that would hinder the running of Open Screenings

One option, which the committee is presently considering, is for the group to take up an offer of office space at Open Channel. The structure of this proposal will see the group remain independent of Open Channel, but should open a range of possibilities that will not only allow the group to significantly reduce its expenditure, but also increase accessibility to equipment and resources for our members.

### Office and Screening Space:

Open Channel are offering the group office space of a similar size to that we presently occupy at MIFF, for less than half the annual cost. The Open Channel studio would also be available for the Open Screenings FREE OF CHARGE, as opposed to the Erwin Rado, which presently costs \$50/night, and would increase to \$50/hour if we were to continue using the theatre without also leasing office space from MIFF. Holding the Open Screening at Open Channel would provide us with several options,

which may see either the reduction or abolition of entry fees for members at Open Screenings, and the possibility of film-maker fees being paid.

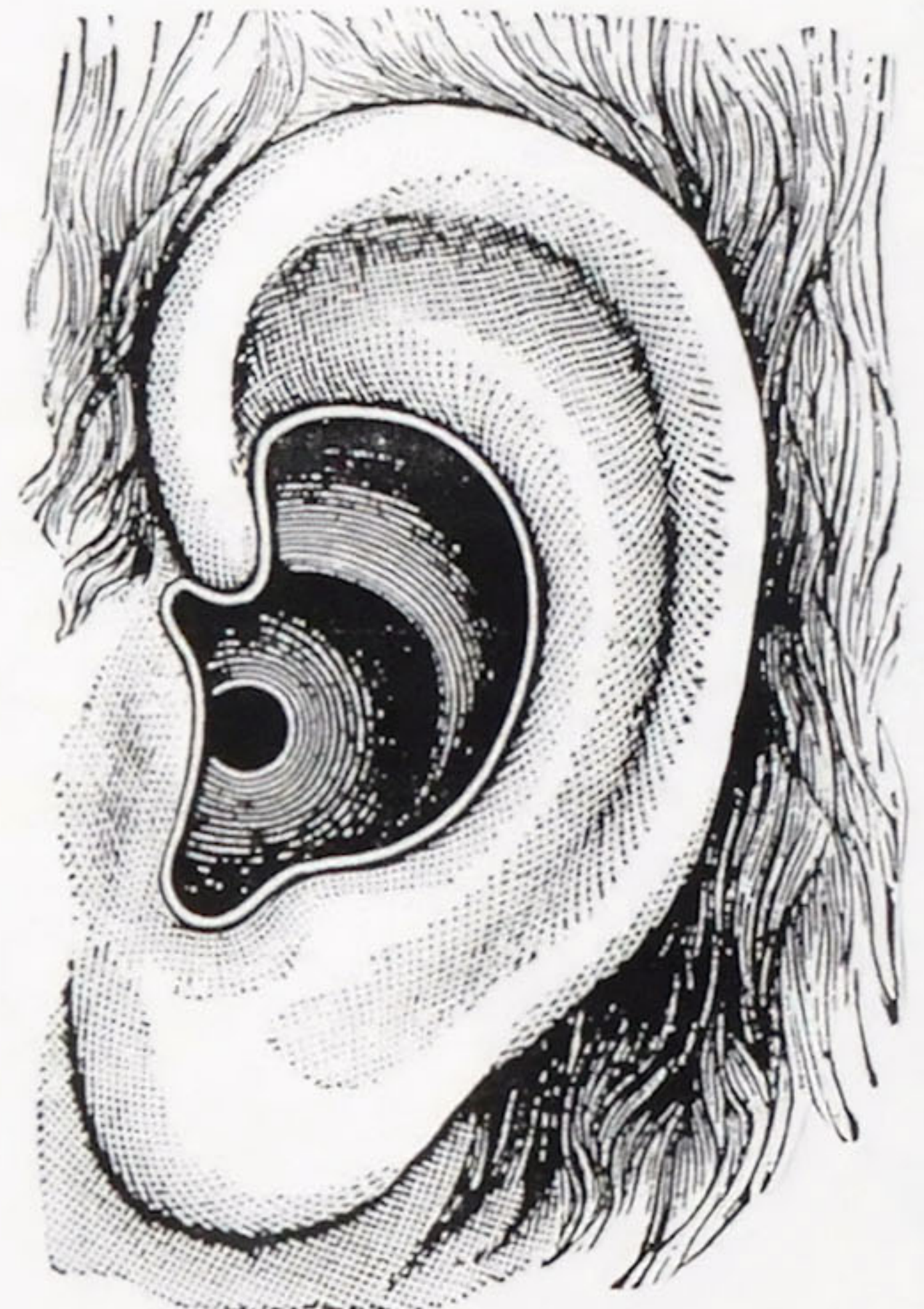
### Facilities and Equipment Hire:

In addition to this, our hire equipment will be included in the Open Channel facilities listing, which given the high turnover in their equipment hire, should see our revenue in that area increase significantly. There is also a proposal before the Open Channel Board for additional discounts on facilities and equipment hire for people who are members of both organisation

### Workshops:

Open Channel also have staff dedicated to the running of workshops, which would mean that the hassle involved in administering enrollments and timelines can be eliminated, hopefully giving rise to a more robust workshop program. These would be run on a shared revenue basis, whereby we will provide the tutors and materials—most of the time—Open Channel would do the organising, promotion, and administration, and the revenue would be split.

The committee will be discussing the full merits of this proposal at the next committee meeting, and should it be decided in favour of relocation, the matter will be put to a vote by MS8FG members as part of the Interim Planning Meeting planned for the end of August.



# OFFICE UPDATES

## Welcome to New Members

There were none. Pity. Ever thought of taking out a membership as an unusual yet thoughtful gift for a friend?

## Advertising

A new schedule of rates and conditions is being drawn up and will soon be sent to a number of targetted businesses in Melbourne. If any members know of suppliers, labs, resellers, or even loosely associated businesses - remember our membership doesn't consist of just filmmakers - please forward these details to the office. Suggestions from interstate are quite welcome, as a large number of members are outside Melbourne and Victoria.

## Classified Advertisements

Any members wishing to advertise for the sale, swap or purchase of film equipment please contact the office for details.

## Meetings

### MS8FG Committee Meeting

Tuesday, August 17th, 6:00pm at the group's offices. All members are welcome to attend.

## Festival Planning Meetings

Held on the second and fourth Monday of each month at 6:30pm in the group's offices. Next meeting is Monday, 9th August.

## AFC Restructure

The AFC has recently announced it will be maintaining its present funding structure with funds continuing for short film and documentaries. Among the changes are intentions

to double its funding of film development, and the closure of its office in London. This restructure has come about after extensive industry consultation. Initial concerns had been that the restructure would see an end to funding of short films and documentary projects.

## MUDFest

**Melbourne University Filmmakers Association and the Melbourne University Drama Festival have invited the group to curate a screening of Super 8 films.**

**The screening includes films by: Christos Linou, Tony Woods, Gary O'Keefe, Heinz Boeck, Stephen Ball, Ooni Peh, Matthew Rees, Moira Joseph, Craig Lindley and Irene Proebsting and Barry Brown.**

**The screenings are at the Union Theatre, Melbourne University on the following dates:**

**Friday, 13th August at 5.30pm**

**Tuesday, 17th August at 1.00pm.**

**Entry: \$3 or \$2 for MUFA and MS8FG members.**

**Thanks to Dean Francis for extending this invitation to the group.**

S U P P O R T  
MELBOURNE SUPER 8 FILM GROUP

PLACE YOUR AD HERE

phone 03 9417 3402  
for rates and details

# Festival Committee

## Report

by Ben Ryan

A small group of members have been meeting on a frequent basis since early March to begin organisation of a festival, to be held at The Sun Theatre, in late November. The logistics and structure of the festival have now largely been hammered out, and we are preparing to move into the next stage, the actual running of the event.

The festival is being structured to showcase the various aspects of Super 8 as an artistic medium, and will be broken into three segments. The first program of the festival is intended to highlight the influence Super 8 has had on mainstream film, and will feature a selection of Super 8 work by regional film makers who have made their start in Super 8 and moved into larger gauge, and more mainstream film making. It is planned that these film makers will also be present to take part in a post-screening forum to discuss the influence Super 8 has had on their recent work. The present list of these film makers consists of Rowan Woods, Paul Cox, Philip Mora, Peter Jackson, and Paul Middleditch.

The Saturday will begin with a Super 8 market and swap meet in the street outside The Sun, as well as a live broadcast of Film Buff's Forecast from the foyer of The Sun. The afternoon session will consist of five one hour programs, each revolving around broad themes and uses for Super 8 film. These include animation, narrative, documentary, experimental film, and mixed media. The mixed media session will feature films that use Super 8 in some way, but not exclusively ie: they can be finished on video, 16mm, 35mm or even data on DVD, but must include Super 8 in some way. Fees will be paid for all films screened in these sessions. A maximum length of fifteen minutes per film has been imposed, with a preference for films under ten minutes to provide a wider variety.



The final session will be a competition program of Super 8 films. Non-refundable entry fees will be charged for this session, and all films submitted will undergo a preselection process. There won't be any set selection criteria for this session, other than the time limits set out for the curated sessions. The size and nature of awards for this program are yet to be determined.

We already have considerable support from Michael Smith and Pina Virtuoso of The Sun Theatre, who are providing us with the theatre free of charge for the two day festival, as well as the staff required at the theatre on the day. As mentioned earlier, Paul Harris has agreed to do a live broadcast of Film Buff's Forecast from The Sun on the Saturday morning, and we have also received expressions of interest in supporting the festival from Nova Cinemas.

We will soon be approaching the AFC for funding, but firstly need to secure some substantial sponsorship funds. A target list is presently being drawn up, and we are hoping to start approaching these businesses and organisations in the next few weeks.

As the festival committee has dwindled to just three people—myself, Rod Paterson, and Virginia Fraser, we need more members to contribute time to the event to ensure it comes together. We need to canvass for more sponsors, and the general running around and organisation of specific duties is proving something of a task for the three of us currently involved, as we all work at least part-time and don't have enough spare hours in the week to complete all the work that now needs to be done.

As we are also planning a pretty intensive publicity campaign, we will need volunteers to help us out in the organisation of interviews, preparation and distribution of promotional material, and actually taking part in the publicity we have planned.

Members can volunteer to help either by emailing the group ([super8@netspace.net.au](mailto:super8@netspace.net.au)), or by telephoning me on 9326 3954 (AH) or mobile 0408 557 382. People who are interested in becoming involved in the event can also come along to our planning meetings, which are held on the second and fourth Monday of each month, beginning at 6:30pm at the groups offices. The next meeting will be held on Monday, August 9th.

# Tech and Resources Q & A

Every month the Group's email is flooded with enquiries that tend to revolve around a need for information on resources and suppliers. There are also a number of queries that request technical information about equipment, finishing, and especially video transfers. As such, we are publishing these queries here in the hope that some of the members can help us out in answering the hundred or so emails we receive each month.

All of these enquiries have supplied some form of contact details, usually an email address. If members are able to help out, but don't have a connection to email, they can contact the office with the solution and we will forward the information. An online version of this section will be included on the groups website, with regular updates, from September.

**Tim Alewood, Sydney**

email: [alewood@easy.com.au](mailto:alewood@easy.com.au)

Tim has a Beaulieu 4008zm2 and a nagra tape recorder, and has enquired as to the possibilities of using a cable sync system to sound sync his films. He is especially interested in knowing what will happen to the sound sync when the film is transferred to video, and whether or not there are telecine facilities available in Melbourne that can telecine Super 8 and keep the sound synchronised with the vision.

He also wants to know about the reliability of Beaulieu's film speed and whether or not it would cause 'flutter' on the tape recording.

**Indigo Williams, Sydney**

email: [i.williams@photonics.crc.org.au](mailto:i.williams@photonics.crc.org.au)

Indigo is trying to find a telecine facility that transfers Super 8 to VHS or SP Beta, with semi-decent quality.

**Colin Carbis, Melbourne**

Email: [Colin\\_Carbis@cslbio.com.au](mailto:Colin_Carbis@cslbio.com.au)

Colin has a large collection of Super 8 film he'd like to convert to digital video. He has tried using a PS 1000 Canosound projector to project the films into a vivitar convertor, recording the projected films from the other side with a 3CCD digital video camera (Panasonic NV DX100). The resulting video had a lot of flicker, and he would like to know if there is a way of getting around this. He has heard of using an Elmo TRVS8 projector, run at 16 and 2/3 fps and would like to know if that will work.

**Jim Devine, Sydney**

[Jim.Devine@macgen.com.au](mailto:Jim.Devine@macgen.com.au)

Jim has recently passed on his Super 8 equipment to his son and is wanting to know if there are any suppliers of Super 8 stock in the Sydney/Newcastle areas. He would also like to know if there are any processing labs in that area.

**Matthew Davies, Sydney**

email: [Matthew\\_Davies@nfsa.gov.au](mailto:Matthew_Davies@nfsa.gov.au)

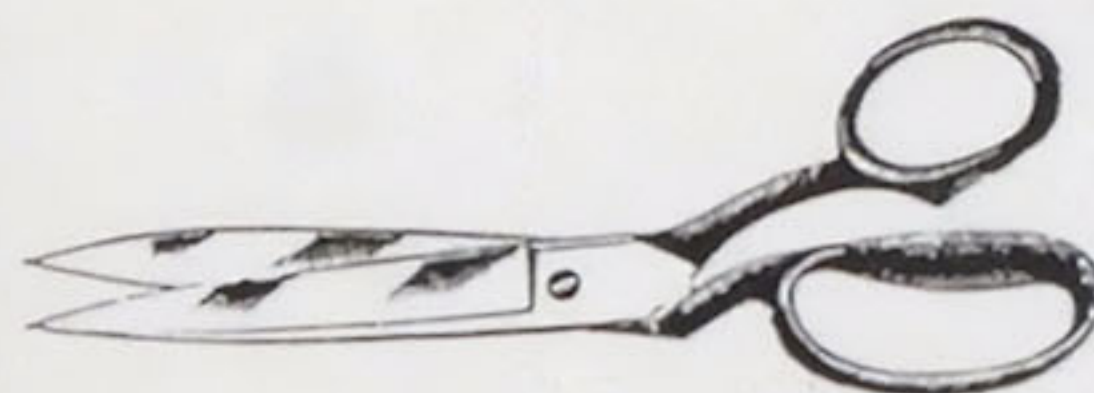
Telephone: 02 6248 2030

Matthew is from ScreenSound Australia (the National Film and Sound Archive) and would like to know if there are any quality telecine facilities in Australia that are able to transfer stereo audio recorded on both the standard magnetic track, and the balance track on the opposite side of the film. The telecine facility at Screensound is not capable of doing this, and they have some archival footage they need to transfer.

**Christian Simental**

email: [csim@jps.net](mailto:csim@jps.net)

Christian has recently bought a Eumig Mark S 807 projector, but it didn't come with a manual. He would like to know if this projector is capable of sound recording, and if so, how to go about doing it.



# Multigauge

## 16 at the Sun

10th August, 1999

After the 7pm soundscape by MS8FG member Dean Lusher, 16 mm films by Craig Lindley, Virginia Fraser, Dean Francis, Moira Joseph, Gary O'Keefe, Michael Brain, and Postcode 3031 will be shown, most for the first time! The interval soundscape will then be followed by the open screen section. As the audience could comprise half member and half non-members, I hope that members bring along films for the open screening Super 8 and maybe 16mm.

TW

### Some of the films being screened:

#### The Light - Moira Joseph

16mm, 2-3 mins [as yet still a work in progress and editing not complete].

A hand drawn and coloured film which also uses found footage. The hypnotic buzz of insects as they swarm towards the light...

#### Neomagesteriad, Craig Lindley

1998, 14 minutes 41 sec, colour, sound, 16 mm.

Cast: D. Barnacoat, M. Lindley, B. Robinson.

C. Lindley: writer, producer, director, cinematographer, editor.

Chemistry and compulsion; human history in a flash of magnesium. *Neomagesteriad* is a ritual of transformation, a surreal narrative in a gothic, silent era style, backed by an industrial/abstract electronic soundtrack.

#### Emanance (2)

1999, 9 minutes, sound, hand-processed and colour tinted 16mm.

Sunlight reflected at a phase transition, chemically transformed into a convolution of concrete and visionary cinema.

Also on the programme are two short Super 8 animation films by NSW filmmaker and artist Gordon Snow.

#### Flower Painting

2 minutes, 18fps, Kodachrome sound.

Animated flowers in front of the artist's paintings.

#### Dorothy's Dream

2 minutes, 20 second, 24fps, Kodachrome silent.

A film made with Georgia Burrell-Davis, an animation of a doll at the seaside. In a sense an examination of a young woman's sexuality and ideal for romance.

See you there:

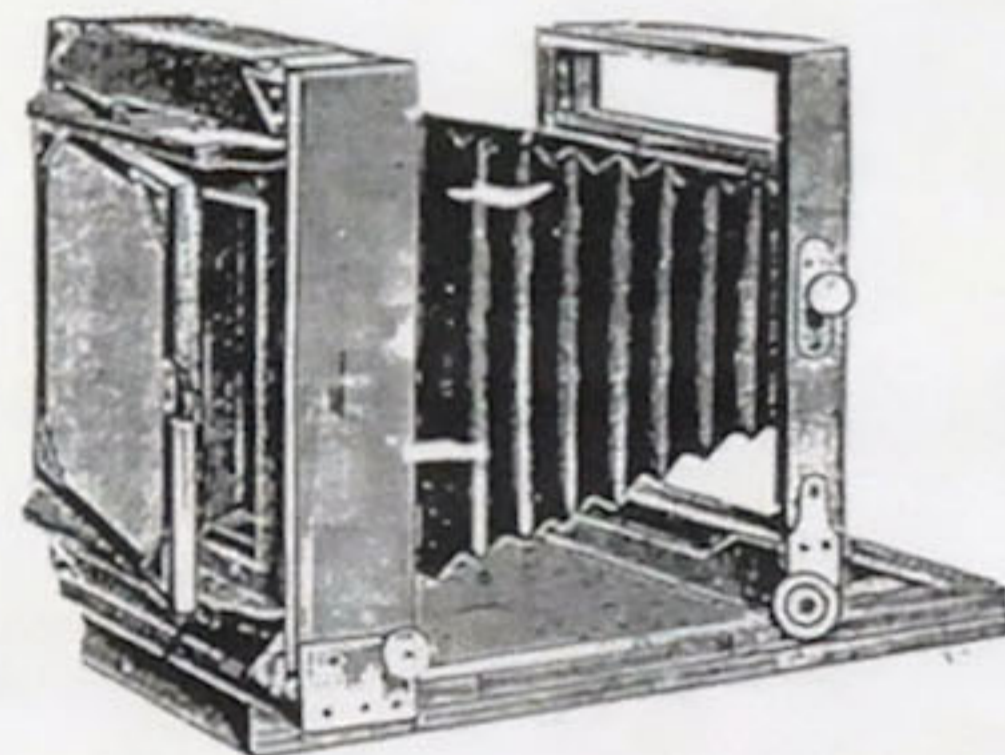
Sun Theatre

8 Ballarat Street, Yarraville

## Photographic Exhibition Plans

Several members have said they are keen on the idea so could any member also interested contact the office by mail or via phone to say so.

T.W.



The committee is also thinking about a video only special event later this year - more information later.



**COME ON. GET INVOLVED. GET INTO IT. GET GOING. GET CRACKING. GET BUSY. GET ANGRY. GET FEISTY. GET HAPPY. GET WISDOM. GET A LIFE. GET OFF YOUR BUM. GET YOUR FINGER OUT AND WRITE SOMETHING FOR THIS NEWSLETTER.**

**Last Open Screening:  
Tuesday 13th July 1999**

**At Five in the Afternoon—Lee Smith**  
1999, 13 mins, 18fps, silent

**Reel Abstract—Tony Woods**  
1999, 12 mins, 18fps, stereo cassette

**3031—Bill Elliott**  
1998, 3 mins, 18fps

**Next Open Screening:**

**Tuesday 10th August**

**SUN THEATRE**  
8 Ballarat Street, Yarraville

**16 at the Sun**

**7.00pm-Soundscape by Dean Lusher**

**7.30pm-16mm by various film-makers**

**Followed by The Open Screening**

Byo take-up reels please. 8mm and  
16mm welcome.

**ISSUE 149**

**website:**<http://www.cinemedia.net/super8>  
**email:** [super8@netspace.net.au](mailto:super8@netspace.net.au)

## 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 \$45.00 / concession \$30.00/ overseas \$35.00 (Aus)**  
**contact the group at the address below**

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# Super Eight

SURFACE  
MAIL



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