

# Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 154 February 2000



## Some Unedited Glimpses of India.

### 1. The Toda

The Nilgiris Plateau stretches along the border of Kerala and Karnataka states in Southern India, at the end of the Western Ghats. Among other tribal groups of the area are the Todas.

Traditionally the largest and oldest of the inhabitants of the area, their status since the push up from the Tamils and the opening up of the area by the British in the last century has fallen. From being the original inhabitants that other groups paid homage to, they are now a minority group today in terms of numbers and social status. Yet they maintain their unique lifestyle.

They are a pastoral people living in small villages (munds) consisting of beehive shaped, thatched roofed cottages rearing their peculiar looking buffalo.

They wear distinctive cloaks, putkulis, and communicate by song. Their language is unwritten so their traditions and folk stories have been handed down in their music.

These images were filmed over a ten year period in the 80's and early 90's and portrays part of the transition the Toda have undertaken into modern Indian life. Their cottages are now made of concrete as there is little swamp grass left to thatch the roofs. They have adopted aspects of Hinduism into their own animist religion. But still the songs remain.

### 2. DIAMONDS.

A little known fact is that most of the world's diamonds are cut in India. India for centuries has been famous for its diamonds and there is a legion of stories about Indian diamonds.

Centred in Surat, on the west coast above Mumbai, the diamond cutting industry is a combination of the age old cottage industry and the large modern factory complex. The contrasts are purely modern India.

In small front rooms of the houses on the back streets young boys cut diamonds the size of a pin head by hand on foot operated rotating plates. In the large factories the process is automated.

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### ALL MEMBERS!

The group website is in need of some cgi- scripting to take it to an interactive level that will better enable visitors to the site to submit queries and receive answers.

It will also be used to gather information about visitors to the site. Any members with experience in cgi, please contact the office or Ben Ryan on 0408 557 382.

The group website will be on display at the February Open Screening for members without computer access to view the site.



# in BRIEF

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## New Members:

MS8FG welcomes new members Sarah Zadeh, Richard Tuohy, Michelle Ryan, Musonda Katongo, who joined the group during December/January. Gregg Brown also signed up the Media department at Chisholm TAFE.

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## Returning Members:

Ian Poppins and Theresa Chandley renewed their memberships in this time.

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## Internet:

A number of links to online resources are being submitted to the group from non-members, if there are any MEMBERS out there who have located sources for buying/selling equipment and/or supplies, tips and techniques sites etc., please email the address for these sites into the group.

As a result of the planning meeting, the eCommerce aspect of the site may not proceed.

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## Committee:

Tony Woods, Rad Rudd, Victoria Armytage, Ben Ryan and Gary O'Keefe have been elected as members of the 2000 committee. We still need two more members to stand for the remaining positions.

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## Planning Meeting:

Several interesting ideas were raised at the Planning Meeting, held on Sunday 16th January.

These included a proposal to start 'Suburban Spotlights', whereby interested members would gather in a different suburb one weekend each month and then shoot one roll of Kodachrome each. This would also possibly include a BYO BBQ lunch in an attempt to build a social atmosphere among members outside of the Open Screenings.

Another project being developed by several members, but not in association with the group, is a website dedicated to the online exhibition of a range of art forms including

film/video, sound, photography, and prose.

While those attending the meeting decided such a project wasn't something the group should be involved with, members who are interested in being a part of the project should contact Ben Ryan on (03) 9326 3954.

The committee will be deciding on these and a number of other proposals/issues raised at the planning meeting, when it meets for the first time in 2000 on Thursday, 10th February, at 6:30pm in the group offices.

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## Festival 2000?

Do we want a festival in 2000? Members interested in planning a festival should come along to the next group committee meeting to establish a sub-committee.

Sponsors of the 1999 festival are eager to see another happen, and a large network of Super 8 filmmakers from around the world are now waiting to hear if we'll be having one. Planning for a November festival needs to start within the next month.

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## Forward Notice

The March 14th Open Screening at the Erwin Rado Theatre will present at 7:00pm, a soundscape by Steven Ball. At 7:30pm, the theme of the screening is "MY FIRST SUPER 8 FILM."

All members are invited to bring along their first Super 8 film (plus take up reel), on the night. Interstate and International members can send their films (together with a brief synopsis to be read out prior to the screening), to the Groups postal address:

PO Box 2033  
Fitzroy MDC  
Fitzroy 3065  
Victoria, Australia.

We're looking forward to seeing some interesting films!

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## Touring Program to Argentina

The group will be sending a program of films to Argentina thanks to the efforts of member Hernan Palacio. The films will be shown at the Buenos Aires University, as well as at a cultural festival.

Any members who are interested in having their films represent the group in its first screenings in South America need to bring along a VHS, SVHS, or SP Beta copy to the February Open Screening, together with two paragraphs of notes about their film, and stills (if available).

Information will be translated into Spanish for the program. Films will be dubbed onto a single video cassette and original tapes returned to the owners once duplication is complete.

The dubbed copy will remain with the Buenos Aires University once the screenings are complete.

The program will be curated by members of the group to provide a 90 minute selection of Super 8.

No fees will be payable, as this is an attempt to establish links with Super 8 filmmaking organisations in South America.

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### Also at the planning meeting:-

Irene Proebsting will design & produce a group business card & redesign the Group letter-head to include email and web details. Gregg Brown (design) & Musonda Katonga (silkscreen) will together design a Group T-shirt (still got the box of white ones Matthew?) the execution of the design will depend on volunteers. Virginia Fraser & Irene Proebsting will investigate the opportunities for a S8 stills/photographic exhibition by group members in a Melbourne gallery in the year 2000. Moira Joseph & Tony Woods to explore the prospects for a curated S8 screening by the group in Sydney year 2000.

# COMPOUND EYE

Compound Eye Saturday December 4 1999  
the Museum and Art Gallery of the  
Northern Territory. Thanks 24 Hr Art and  
the Darwin Film Society.

Instead of offering a rational witness's  
account of how the screening went, I can  
only offer a mixed up story and hearsay.

I wasn't there. I was at my mother's  
funeral. My mother was a very frail worn-out  
woman nearly 82, and since I visited her in  
October, my brother warned to me to expect  
bad news.

So I returned to Melbourne for a bit of  
Sorry Business, after leaving the box of Super  
8 films with the Darwin Film Society Director  
to enact the cliché 'The Show Must Go On'.

And it did. But I missed it.

The event was well-publicised in the  
Newsletters of the Darwin Theatre Company,  
The Darwin Film Society, and 24 Hr Art (The  
NT Centre for Contemporary Art).

And I am told maybe 50 people turned  
up. Some say 100.

Now let me tell you whenever I have  
screened Melbourne Super 8 in Darwin, I  
have enjoyed the event, a lot... and most of  
the 24 Hr Art crowd have usually been on-  
side. Apparently, My fellow Darwin Film  
Society members aren't really into the Super  
8 aesthetic, and hated the films more or less  
without reservation. Col, the Film Society's  
director, did me the favour of projecting the  
programme in my absence, one day after  
himself getting out of hospital. And probably  
still being 100% anaesthetised. Brad, my  
friend the Film Society President, said: the  
film of the fence with the Junkies was  
intriguing but unedited. He thought the film  
of the cat did betray some evident editing.

I have always found genuinely silent films,  
a bit disturbing except when the projector  
is in the auditorium whirring away  
comfortingly. I am informed many of the  
punters were so disoriented by the silent  
moments that counselling was required. Col  
would have liked to play some quiet

Baroque music to create that special  
Waiting Room atmosphere that audiences  
really yearn for, but he suspected the film-  
makers wishes were sacrosanct. Maybe.

Of course I wish I was able to see the  
films, and tell you that I remain a fan of the  
artists whose work we showed, which I was  
really looking forward to seeing.  
Nevertheless, I am grateful, because at least  
the screening happened.

I especially thank 24 Hr Art for paying  
the Artists' fees (\$300). Which is what should  
happen. What did the Darwin Philistine  
Society of which I am a Committee Member  
think of this? Well Col thought that since a  
feature film sometimes has a guarantee as low  
as \$180 for hire that \$300 for the programme  
was Very Bad Indeed. But Col they are 10  
individual artists. 'Artists?!' shouted Cellar  
Mistress Helen in disbelief. (Helen who kindly  
gave me a lift home after this committee  
meeting). But Col, 24 Hr Art paid the Artists'  
fees, they typically pay exhibiting artists  
around \$600 for a two week gallery  
exhibition... why not pay film-makers \$30  
each? But Col was not impressed. He seemed  
sure that this meant the DFS should receive  
\$300 plus the box office plus printing costs  
plus projection fees plus...

This is the same chappy who screened  
hours of 35mm film rushes for a \$5 million  
feature film production in Darwin for FREE.  
And these same feature film producers  
offered me assistance with a short film I have  
since completed. They could photograph it  
for me on 16mm for \$5000 for seven day  
(plus gear hire) and editing was a bargain at  
a mere \$14,000 for seven days AVID and  
operator included!!! I was so sorry I had to  
decline this offer.

Also the DFS has agreed to screen  
Flickerfest paying a fee of \$1000. You work  
it out. Tropfest or White Gloves was asking  
\$2000, with the work mainly on video. Viva  
Super 8.

Darwin really is a very stupid place.

So let it be known that 24 Hr Art is  
Good. And supports art. And the Darwin  
Film Society is an organisation solely  
dedicated to exhibiting while complaining  
as loudly as possible about the cost and  
inconvenience.

## LATE DEVELOPMENTS:

Have spoken to the industrious, efficient,  
positive and cultured Jacki of 24 Hr Art had  
many positive comments to make. I wrote  
then on the back of an envelope. They said:  
The first one was nice with the coloured city  
lights. People responded well to the building  
site one. Could have been shorter. The cat  
one was a nice idea, but too indulgent.

Just saw Perry's 'Fuego', which I loved.  
Of other films of his I've seen, I always enjoy  
the trash aesthetic, but think they run out of  
momentum. This one is holds your  
fascination relentlessly. The Jabiluka issue  
is itself unable to be ignored, the trashy  
acting, and exotic mix of locations (Jabiluka,

Darwin and Melbourne) create a Super-epic  
feel (quite indistinguishable from the recent  
James Bond film 'The World is Not Enough',  
with that Scottish actor doing such a poor  
impression of Perry's Joe Clements). I  
particularly enjoyed Joe's performance in at  
least two roles. Joe has been something of  
an acting whirlwind in Darwin, appearing in  
three short films, every stage play, TV ads,  
and I had the great honour of serving on his  
Theatre Sports team. The shoot out, croc  
wrestling, and ritual Volvo sacrifice, ensure  
this is a film with big entertainment value as  
well as a being a compelling political essay.

BUT, My friend from the Bloody Film  
Society hated this one more than all the other  
Super 8s which he hated. I was very lucky not  
to have any Super 8 of my own on hand to  
show, or the friendship may have been tested.

Lets do a such a screening again in one  
year. And only nice people will be allowed  
in.

Chris Windmill

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Chris Windmill  
GPO Box 1690  
DARWIN NT 0801  
AUSTRALIA

See picture of king fox above

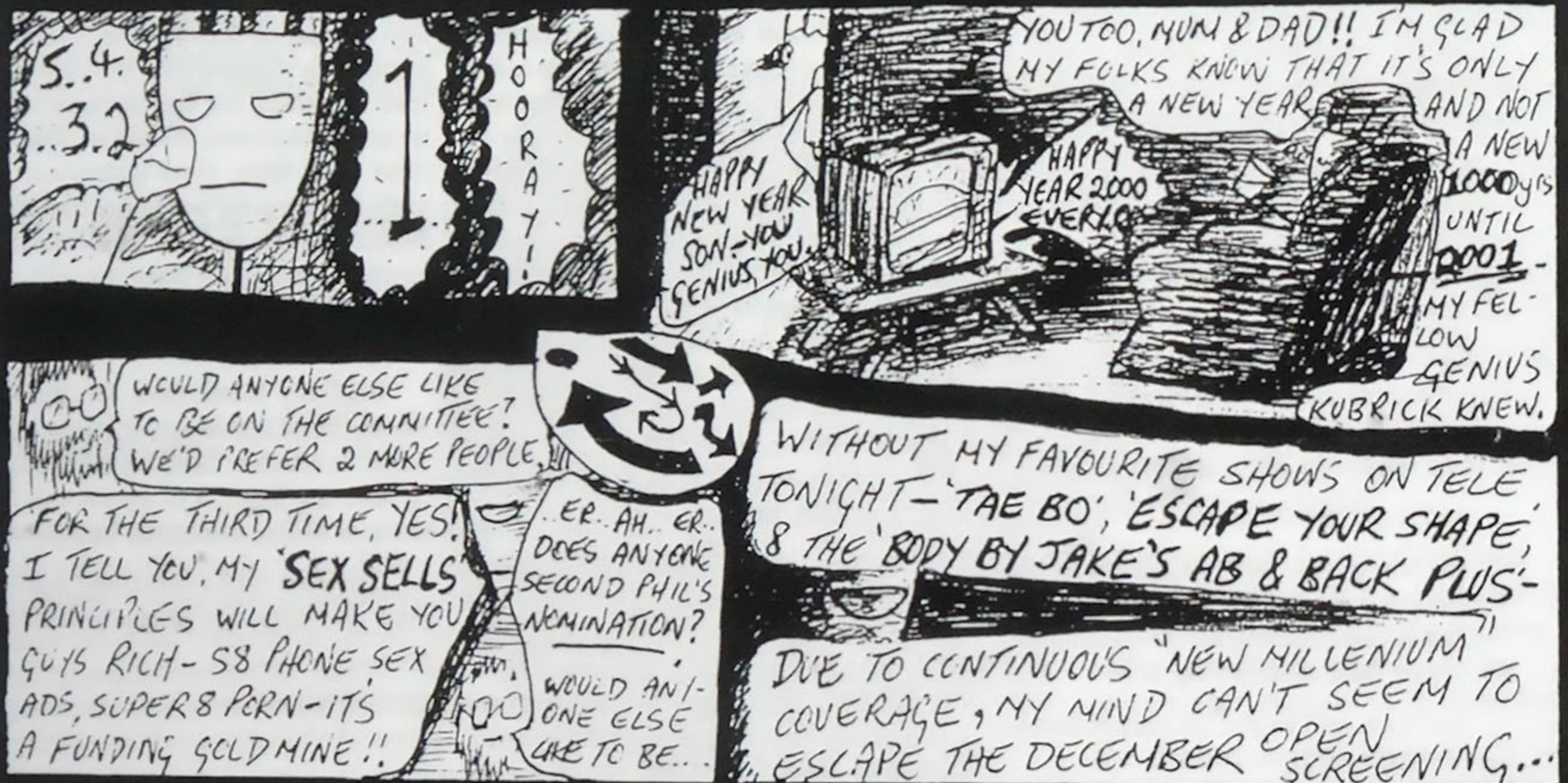
Chris Windmill is a tragically prolific maker of short  
films. His work has been seen in international  
festivals, on obscure television broadcasts and  
projected on the wall of his own lounge room.

He works for ABC television in Darwin as a news  
editor.

Email : cfhwmill@ozemail.com.au  
Phone : +61 8 8981 2789

# THE ADVENTURES OF PHIL KERR: 2000!

SPONSORED BY THE SISTERS OF SLEAZE LESBIAN LUST PAGEANT INC.



## Super 8 Equipment Hire

Equipment	Description	per day/per week
Nikon R10/R8 Camera	10x zoom, Lap Dissolve fade in/out, single frame, slomo, 18, 24, 36, 54 fps, macro lens	\$20/\$100
Canon 1014XL	Silent Camera, 10x Zoom, Lap Dissolve, Fade in/out, single frame, slomo, 18, 24 or 54 fps, macro	\$20/\$100
Eumig Mark-S Projector	Single or Super 8. One track optical or magnetic sound.	\$20/\$100
Elmo ST-180 Projector	Sound, twin track	\$20/\$100
Folding Screen		\$10/\$50
Sony Audio Mixer	portable 6 channel, battery operated	\$15/\$75
Editor/Viewer	various	\$6/\$30
Wurker Splicer	Good, reliable, and easy to use	\$6/\$30
Wurker Splices	Available for purchase by members, \$20/pack of 50 (for use with Wurker Splicer) Cheapest price in town! Only covers one frame either side of the cut, leaves both sound stripes free.	
Miller Tripod Junior	Fluid Head	\$10/\$50
Super 8 Backwinder	For backwinding film to make double exposures.	\$6/\$30
Fujica Frame Enlarger	For taking still photos from Super 8 and 16mm frames.	\$6/\$30
Stopwatch	for timing film and sound	\$3/\$15
Lettering Sets	for adding titles	\$6/\$30

All prices listed are for members only. Non-member and corporate/business rates are double the listed rates. Non-members are also required to show two forms of photo ID with their current address. Wurker splices are strictly only available for purchase by members.

## soundscapes BY STU THOMAS

BRASS PASTICHE #1 (15 MINS)

BRASS PASTICHE #2 (15 MINS)

These sounds arose as I was preparing song demos, firstly as a release from the melodic constriction of 'the song', & finally became a complete distraction. Therefore it is based on the dynamics of the sounds that appear in their very random order....I wanted to see how far you could go in screwing with horn sounds, having great faith in the unknown & the sage power of openendedness - of leaving things to construct themselves & to let ideas breathe. This experimuzak is a series of interwoven loops which were created only from brass tracks originally played by myself, or by members of my band, The Brass Bed.

STU THOMAS IS A WORKING MUSICMAKER, LEADS THE BRASS BED & IS A BASS HITMAN FOR KIM SALMON AND THE BUSINESS, LUXEDO & BARB WATERS...ph 481 8457 for soundtrack needs.

## Fujica Macroline

### Frame Copier

At the Melbourne Super 8 Film Group we have a device which enables stills to be taken directly from Super 8 and 16mm films.

This is very handy if the filmmaker has been unable to photograph stills on location whilst making their film and requires stills for film festivals, promotion and programme notes.

The device has been designed to fit directly in the lens position of a Fujica or Pentax stills camera. We have recently purchased an adaptor which is suitable to use with Nikon camera equipment as well.

It is very simple to use and I found the easiest method is to place a piece of untextured white A4 paper on a window or wall with direct sunlight illuminating the paper. The still camera is set up on a tripod facing the white paper. On a table in front of the camera, thread the movie film onto film winders and select the frame required for enlarging by carefully clipping the film into the Fujica device.

The movie still frame should be seen through the still camera's viewfinder as it would appear when screened. As the device has a set aperture, it requires adjusting the shutter speed of the still camera to gain correct exposure.

The procedure is a little time consuming (mainly in seeking the correct frame required, checking focus, exposure etc.) but is worth the effort as the results achieved are excellent.

### **Moira Joseph**

Most of the stills produced in the 1999 Festival programme were taken by Moira using the Fujica frame enlarger. It is available for hire from the group for \$6/day, \$30/week (members rates).



IMAGE FROM "Resonance" S8 film Stu Thomas '99

soundscapes by Stu Thomas PH 9481 8457.

I provide soundtracks to accompany films. Call me to discuss your project.

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## ***Last Open Screening:***

Tuesday 14th December

### ***Focus at Infinity—Bill Mousoulis***

2 minutes, 18fps, cassette sound, 1999

### ***I and the Eye—Gary O'Keefe***

2 mins 30 secs, 18 fps, soundstripe, 1999

### ***Night Eyes—Bill Elliot***

30 seconds, 18 fps, silent, 1999

### ***Today—Jake Wilson***

20 minutes, 24 fps, silent, 1999

### ***Against the Light—Tony Woods***

11 minutes, 18 fps, cassette sound, 1999

## ***Next Open Screening:***

Tuesday, 8th February 2000

ERWIN RADO THEATRE

211 Johnston St Fitzroy

**7:00pm**

Soundscape by: Stu Thomas

**7:30pm**

Films by David Thomas  
"Unedited Glimpses of India"

***Followed by the Open Screening***

***BYO take-up reels please***

**ISSUE 156**

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

**email: [super8@netspace.net.au](mailto:super8@netspace.net.au)**

## ***Become a Member!***

For those who are not currently members, joining the Melbourne Super 8 Film Group can provide you with so much more than just a newsletter. As members you will receive discounts on equipment hire, entry to screenings, and the chance to participate in Australia's only film organisation dedicated to the Super 8 gauge. As a recipient of the newsletter you'll receive tips on where to get cheap stock and processing, telecine, forthcoming festivals and Super 8 events from around the world, as well as technical information on equipment use and maintenance.

***Membership is \$45.00 full/\$30 concession. Contact the group at the address below for an application form or download one from the website.***

***Layout by: Tony Woods and Rad Rudd***

***Phone: +61 3 9417 3402 Fax: +61 3 9417 3804***

***Office Address: Level 1, 207 Johnston Street, Fitzroy***

This newsletter is published monthly by the Melbourne Super 8 Film Group Inc. Contributions are welcome. © 2000 the Individual authors and the Melbourne Super 8 Film Group. Disclaimer: The opinions expressed in this publication are those of the individual authors and not the Melbourne Super 8 Film Group. Library subscriptions to this publication are \$50 (Australia)/\$60 overseas and \$35 for other organisations.

***The Melbourne Super 8 Film Group is entirely self-funded. Donations and contributions are most welcome.***

# **Super Eight**

**ISSN 1039-5288**

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