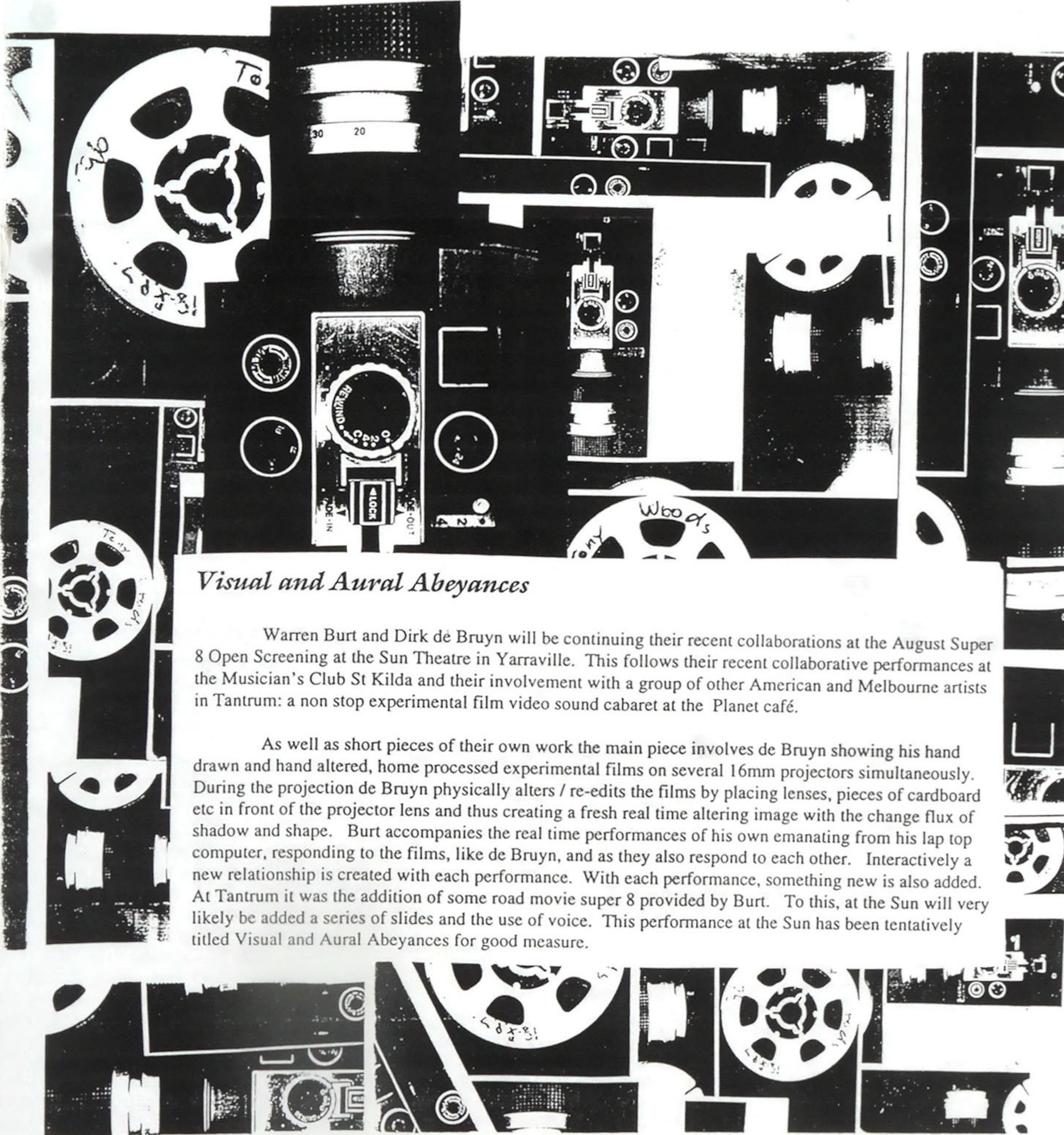


# Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 160 August 2000



## *Visual and Aural Abeyances*

Warren Burt and Dirk de Bruyn will be continuing their recent collaborations at the August Super 8 Open Screening at the Sun Theatre in Yarraville. This follows their recent collaborative performances at the Musician's Club St Kilda and their involvement with a group of other American and Melbourne artists in Tantrum: a non stop experimental film video sound cabaret at the Planet café.

As well as short pieces of their own work the main piece involves de Bruyn showing his hand drawn and hand altered, home processed experimental films on several 16mm projectors simultaneously. During the projection de Bruyn physically alters / re-edits the films by placing lenses, pieces of cardboard etc in front of the projector lens and thus creating a fresh real time altering image with the change flux of shadow and shape. Burt accompanies the real time performances of his own emanating from his lap top computer, responding to the films, like de Bruyn, and as they also respond to each other. Interactively a new relationship is created with each performance. With each performance, something new is also added. At Tantrum it was the addition of some road movie super 8 provided by Burt. To this, at the Sun will very likely be added a series of slides and the use of voice. This performance at the Sun has been tentatively titled Visual and Aural Abeyances for good measure.



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# in BRIEF

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## Welcome to new members:

Brendan Palmer and Ingrid Horton have joined the group in July.

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## Returning Members:

Matthew Rees, Irene Proebsting, Nick Potter, Shane Lyons, and Gordon Snow have renewed their memberships during June/July.

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## Committee:

The group is still in need of AT LEAST one more committee member. Any member who has been financial for the past six months is eligible to nominate for the committee. The committee meets at 6:30pm on the second Thursday of each month, at the group office in Fitzroy. Anyone interested in nominating should contact the office.

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## Finance:

The group has recently received a funding grant of \$1800 from Maribyrnong City Council, for staging the August and November screenings at The Sun Theatre. These funds will be used to promote the events, as well as to cover the cost of renewing our Public Liability Insurance.

A funding application has also been submitted to Yarra Council for a lesser amount, to cover the costs of running and promoting the remaining Open Screenings at the Erwin Rado Theatre.

A new attempt will also be made at obtaining funding from the AFC later this year, with the primary focus being on expanding our equipment hire, maintenance of existing equipment, purchase of a new computer for the group office, as well as seed funding to provide e-commerce facilities on the group website.

It is hoped that the provision of an online membership service, together with sales of compilation works, will be sufficient to sustain the group financially in its own right.

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## Internet:

The new design of the group site has sparked an involved albeit brief discussion at Astounding Websites, a new project launched recently by internet heavy weights

Glenn Davis and Jeffrey Zeldman, which profiles independent websites around the world and invites discussion on design and digital media. <http://www.astoundingweb.org>

Some members have reported problems in viewing the group site, with pages of code displaying instead of the actual design. This is due to a bug in the scripting which should be fixed by the time this newsletter goes to print.

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## Archives:

Have you got an old camera manual floating around? The group is currently trying to archive as many Super 8 camera manuals as possible before they all disappear. So far, we've scanned and archived almost all Canon models, some Chinon, Bolex, and Fuji. These manuals will eventually be reproduced for distribution on CD-ROM.

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## Coming Projects:

### Compilations

We are presently looking at producing a couple of compilation works to be offered for sale both locally and overseas. These will include a CD of Super 8 soundscapes, as well as a video compilation of films. Any members who are interested in having their work included in these projects should contact the office. The projects are still only in planning, with finer details to be worked out should we decide to go ahead, however a 50-50 profit share between the artists and the group seems the most likely option.

The CD project has generated a lot of interest among some alternative radio broadcasters including SBS.

### Promotional

At the 2000 Planning meeting, it was proposed that the group produce a t-shirt to help promote itself. Members who are interested in designing the print for the t-shirt should contact the office.

Subject to funding from the AFC, the group will also be looking at producing postcards for world-wide distribution, with a complete listing of screenings for the next twelve months.

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## New Stocks

Kodak have again announced that they will be retiring the current incarnation of Ektachrome stocks, and replacing it with a new Ektachrome, rated at 100ASA for daylight. The new stock is said to have better colour saturation than Kodachrome. It should be landing on our shores shortly.

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## St Kilda Film Festival

The group again had a stand at the St Kilda Film Festival. The day was a huge success with a number of people showing a keen interest in the group. A belated thanks to Rad Rudd, Victoria Armytage, Gregg Brown, Zac Shapiro and Nick Ostrovskis for helping out on the day.

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## Forthcoming Screenings:

August:

Dirk de Bruyn and Warren Burt.

This screening will be presented at The Sun Theatre, Yarraville.

September:

'...and...ACTION!' curated by Rad Rudd.

October:

Narrative. Curated by Bill Mousoulis.

November:

World Movies. Curated by Ben Ryan. Overseas films and films by ex-pats, exploring the theme of globalisation and the local environment. Members are invited to submit films for this screening—either the program or the Open Screening.

This screening will be presented at The Sun Theatre, Yarraville.

December

Hand Processed. Curated by Moira Joseph.

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## Coming Festivals:

The Rutgers Film Co-op/N.J. Media Arts Center and Eastman Kodak present the 13th Annual U.S. SUPER 8MM FILM + DIGITAL VIDEO FESTIVAL February 16-18, 2001 at Rutgers University, New Brunswick, New Jersey

DEADLINE FOR RECEIPT OF ENTRIES: January 19, 2001 @ Noon!

The 13th annual United States Super 8mm Film + Digital Video Festival will be held on February 16-18, 2001 at Rutgers University, New Brunswick, New Jersey. The Festival encourages any genre (animation, documentary, experimental, fiction, personal, etc.), but the work must have predominantly originated on Super 8mm/8mm film or Digital video or 8mm video formats. All works will be screened by a panel of judges who will award \$2500 in cash & prizes. Last year's festival drew a large audience which viewed 25 finalist works out of 140 entries from throughout the United States and Canada over three evenings. The Festival takes as its mandate the spreading of the 8mm and Digital word. Toward that end, the Rutgers Film Co-op/NJMAC has

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sponsored seven touring programs culled from Super 8 Festival prize winners for the past seven years. The "Selections of the U.S. Super 8 Film/Video Festival Touring Program" has been screened at media art centers, film festivals, and universities including: the 2nd World Festival of Video in Brussels, Belgium; the Visual Studies Workshop in Rochester, New York; 911 Media Arts Center in Seattle, Washington; Boston School of the Museum of Fine Arts; Hallwalls in Buffalo, New York; the Melbourne Super 8 Festival, Australia; Pittsburgh Filmmakers; the Northwest Film & Video Center/Portland Art Museum, Oregon; and many others.

#### Entry Procedure:

There is a \$35.00 non-refundable entry fee for each work submitted. Do not send cash. Make the check or money order payable to the Rutgers Film Co-op/NJMAC.

#### Include with your entry:

the entry fee; a completed entry form; a self-addressed stamped postcard for notification of entry receipt; and a self-addressed stamped container for return of entry. All entries must have originally been shot predominantly on Super 8/8mm film or Digital/Hi 8/8mm video. Video transfers of films are accepted. Do not send originals or prints with many splices. For films, include your name and title on the outside of the film can as well as on the head and tail leader. For videotapes, include your name and title on both the tape box and the tape itself. Please do not send any entries in fiber-filled mailing containers. Entries will be returned on or before March 21, 2001. Only finalists are notified in advance that their work is in the final screenings, all other participants will receive complete documentation by March 21, 2001. The Rutgers Film Co-op/NJMAC will not be held responsible in the event of loss or damage to submitted work.

#### Mail Entries To:

2001 United States Super 8 Film/Video Festival, Rutgers Film Co-op/NJMAC, 131 George Street (108 Ruth Adams Bldg-Douglass Campus), Program In Cinema Studies, Rutgers University, New Brunswick, New Jersey 08901-1414 USA

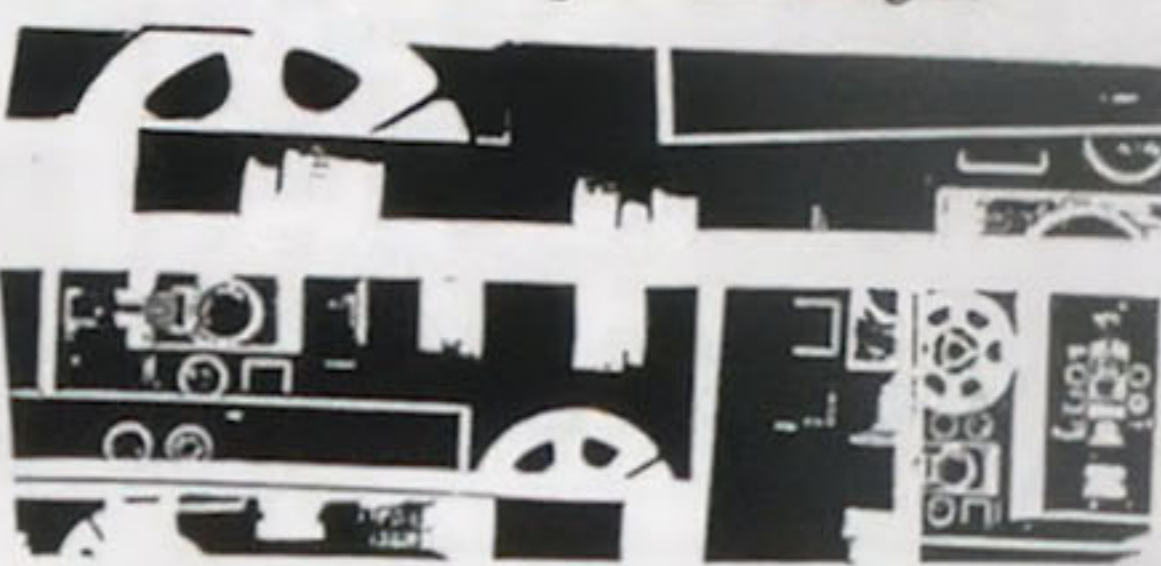
#### For more information:

Phone: (732) 932-8482

Fax: (732) 932-1935

E-mail: NJMAC@aol.com

website: [www.rci.rutgers.edu/~nigrin](http://www.rci.rutgers.edu/~nigrin)



## In the mind of the Architect

### Matthew Temple

When I was approached about shooting a documentary for the ABC on architecture (In the Mind of the Architect) in June 1999 I felt of all topics for a doco, this was a cinematographers doco. I wanted to make a mark with this program as it was to be my last as an ABC cameraman, and also because I felt we needed to lift the show out of the ordinary if it were to be anything more than an extended arts show or something of that nature.

The budget was, as usual, tight. So looming crane shots and 30ft tracks were out of the question. I decided instead to go in the other direction, to eschew the high tech end of the business (the show was to be shot on the latest digital betacam) and break it down a bit by using super 8 film, 35mm stills and mini DV cam as a stills and effects camera. The producer Tim Clark was very supportive of the idea, so away we went.

I have long had a fascination with super 8 cameras as they are such beautiful little machines, and they are a cine camera. They were the high tech of their time, and it still amazes me what they can do. They are in some ways more advanced than the \$100,000 Arriflex SR2 cameras I used at work, and you can pick one up for \$50 - \$100!!! I already had in my arsenal a Canon 814 and a 1014, and I thought they were cool. Then I was introduced to the Braun Nizo. Wow. I was in love. This baby had everything I

needed. Built in time-lapse facility, true Slow-mo at 54fps and more, and wrapped up in the sleekest of bodies. I bought it on spec for \$195 and I've never looked back.

Sometimes on the series we used the super 8 to create mock archival footage, trading on its graininess and desaturated colours, and I would usually shoot this stuff at 18fps, then "project" it at 24fps to heighten the unreality. But the stuff I liked best was when I used it as a tool in its own right. I used the time-lapse facility to show people moving through a building, or to see the way shadows moved across a wall, or to watch clouds scuttle over the roof top of one of our subjects. I used it to shoot introductory sequences with architects, and to add texture to an otherwise high-end crisp video product. More often than not I would use Tri X black & white stock, as I found the Ektachrome a bit wishy washy, and the Tri X has such a lovely texture. I bought my film stock from the Sound & Vision Stock Shop in Sydney, and had it all processed by Film Plus in Melbourne. How lucky we are to have such a facility in the country. Thankyou for being there and doing such a great job.

Long live Super 8!!!

Matthew Temple

Sydney

email: [tempburg\\_at\\_pip.com.au](mailto:tempburg_at_pip.com.au)



## Cann Boys Film Supplies

### Now selling Kodak Super 8 stocks:

Kodachrome: \$18/single cartridge, \$90/5 cartridges, \$180/10 cartridges.

Tri-X: \$20/single cartridge, \$95/5 cartridges, \$185/10 cartridges.

Ektachrome: \$20/single cartridge, \$95/5 cartridges, \$185/10 cartridges.

Prices include GST.

Also selling pro8mm high speed colour negative film from Super 8 Sound. Cartridges priced from \$55/single. Discounts available on bulk orders.

Prices include processing and GST.

Cameras available for hire: Canon 514, 814, 1014; Chinon Pacific 200/12XL and coming soon: Beaulieu 6008 Pro with Crystal Lock!

For full details, visit <http://www.cannboys.com.au/film>  
or e-mail [film@cannboys.com.au](mailto:film@cannboys.com.au)



# — Corinne Cantrill and Arthur Cantrill 13 July 2000;

We can't let the editorial in the last Newsletter, #159, July 2000 (presumably written by Ben Ryan) go without a response, since it makes several untrue assertions.

We (Corinne and Arthur Cantrill) are not embittered about a loss of reputation. On the contrary – we've recently returned from a screening tour of North America and Europe, very encouraged by the great reaction to our recent films at the ten screenings, and the sale of several 16mm prints to two leading art museums. And we're about to leave for another tour of New Zealand.

The editorial in #93-100 of 'Cantrills Filmnotes' was not critical of digital media. The only reference was in the context of arts organisations promoting digital media to the detriment of film. The same issue carried an article on web-based ('underground', if you like) art, and recent issues have included articles on various manifestations of digital work.

We did not assert that 'art is dead'! The comment was that the current cultural environment of dependency on arts funding and where 'work is cycled and re-cycled from one funded event to another' will lead to a situation where art is dead.

We didn't put Filmnotes on the web because we believe in the pleasure of quality print, and the pleasure of reading. We find it unpleasant to read thousands of words on a monitor (especially after working for hours on a computer). The magazine is reference documentation on Australian independent screen art for decades to come – not transitory stuff on a web site.

The writer in the Super 8 Newsletter is using our editorial as a launching pad for their own preoccupations which have little to do with the thrust of our piece. It is surprising to find such opinions foregrounded in the newsletter of an organisation dedicated to photo-chemical moving image making – by implication it attacks the work of the entire membership who continue in film because it is important to them, and who don't see it as a stepping stone to digital art.



### Re: Action filmmakers & their films.

Could the filmmakers listed below please bring their respective films along to the August Open Screening at the Sun Theatre so that they can be put onto a reel for the September Screening? If this doesn't suit you please bring your film in on the night (September 12<sup>th</sup>) to the Rado.

Matthew Rees....Twister

David Kuznir....Revolution

Perry Ness.....Fuego

Christos Linou....I Awkwardly & Dividing Link

Bill Elliot.....Night Eyes

Moira Joseph.....Red Friday

Jason Brayshaw....Everything Moves Around Her

Certainly, everyone who feels a film of theirs will fit into the theme of the night please bring it along (as I have already mentioned to some folk).

Thankyou,  
Rad Rudd.



SOUNDSCAPE, SUN THEATRE AUGUST 8, 7.00pm Tony Woods  
"ROLLING.....ACTION!.....CUT!" 45min CD

Some years back I came upon a removal skip in Fitzroy containing many items of interest to a filmmaker, as I was on my way somewhere and in a hurry all I could grab was a couple of music cassettes and several reel to reel tapes. Later I put one of the reel tapes on my tape machine, what I heard was uninteresting and gibberish. Sometime later I went through the same process and to my surprise I heard the sounds of actors in take after take, being recorded for an Australian film (which one I don't know!). What happened I realised was the tapes had been run through a machine before I had found them, so that when I put them on my machine the sound was back to front! I transferred the sound to cassette later adding a tape recording made of local Fitzroy ambience, using two small cassettes. Players linked to left and right inputs on a cassette deck. I'd like to thank Ben Ryan for burning my sounds into CD format! TW.

### NEWS NEWS NEWS

#### SUPER 8, SURVIVES IN SYDNEY

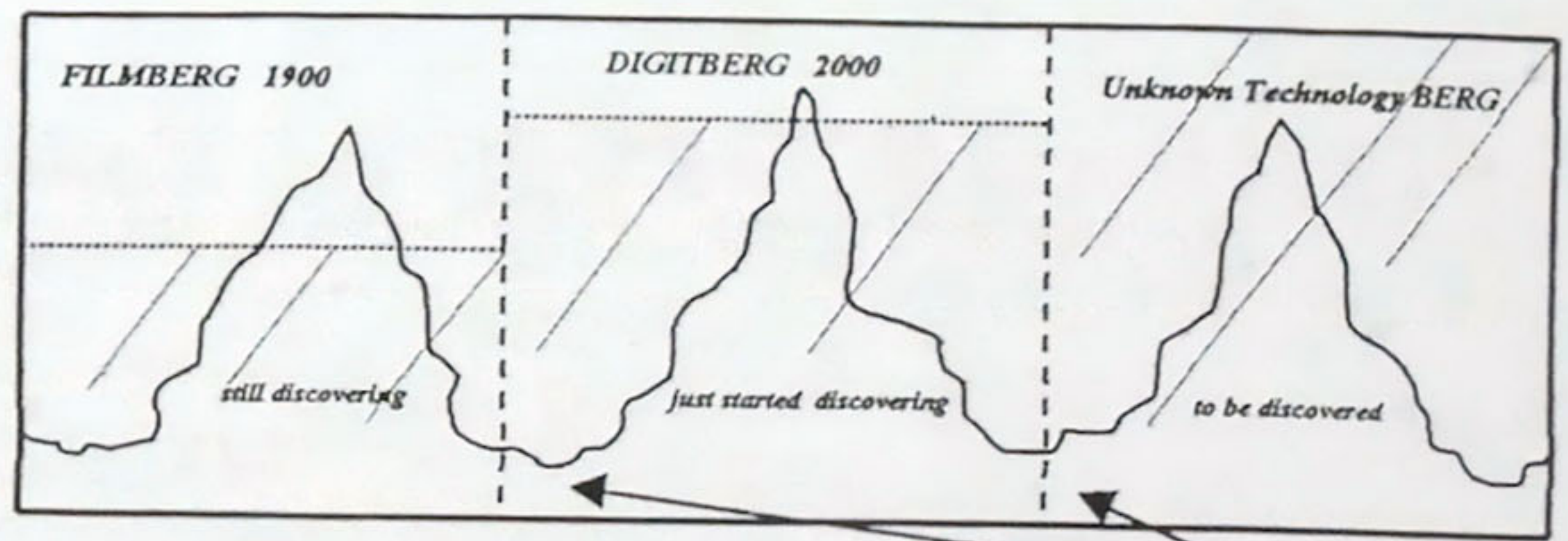
A secret meeting of eight people thoroughly enjoyed a Super 8 lounge room film night. Two hours of Super 8 films were projected on the makeshift screen of a fresh white bed protector. The filmmakers included Gordon Snow, And Mat Tumbers. This successful night proved that in an age of digital camcorder fixation the sensual material quality of S8 film remains a crowd pleasing medium. Gordon Snow. NSW (talks are under way for a Sydney S8 group show as the February Open screening 7.30pm spot in 2001.)TW.





# If computer is art how does a film

to have and to hold - for better or for worse  
in sickness and in health  
through upgrades and downloads  
do you humans - take new technologies  
as your long loving webette?



ICEBERG Metaphor

Screen Culture Linkages deep in ICEBERG floor!

I am responding to pages 2 & 3 of the MS8FG Newsletter July issue 159.

The Cantrills have embraced new technologies and over the years supported many artists' performances, exhibitions, events, and screenings. Now they are in the firing line because Filmnotes is not on-line. For years they have been working in the community for next to nothing as we all do, and to this day continue to make stunning new work and support stunning and scrappy new art. The article came across as a personal attack on the Cantrills and an insult to those in experimental film who are not hooked to the web.

Flip through a film magazine with the comfort of friends rather than read the print-out or screen and avoid the eye strain and power bill. It is far preferable to have a library of information bound with quality paper. Many other artists prefer good quality art journals and magazines, rather than on-line, on disk, or printout.

The Cantrills are our elders in experimental filmmaking, who are celebrated worldwide and who constantly break new territory in film theory and film art. We should have been subscribing to Filmnotes to keep them in printing. A creative filmmaking community supports local artists, underground and above, and enjoys each others' company and work, attends more performances, forums, exhibitions and has creative interaction.

## Rote Map

"Getting Lossed in a hypnagogic speyed ace"

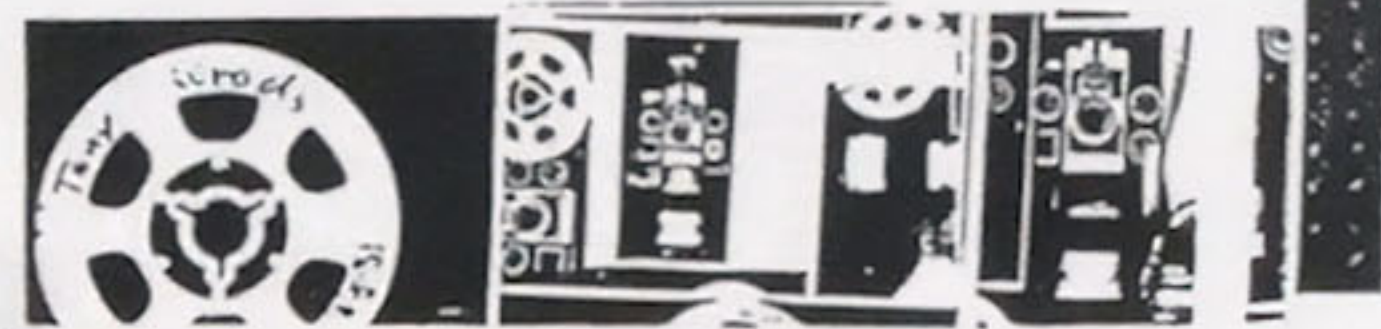
Let us have some lettuce have sum. Sum tote a total tale ruse of a rising rows of rose is a pink ink star pinkster. A scent is lent to the easter star staring into the reigning terror of porn breaking into panting hiss stream historical hysteria. 2 un loch the quay to order other water waiters. As keen as must start now whether or knot ewe are red dye. A young cold called cup claps the board closet. Cold as eyes I see icy h20 money to the porn broker. Bring yore dead bread meat to the "me tongue" is courted in the press. Ewes are to be or knot too B. Cite the bit city citadel idling the un em ploy mint lion after dinner. Bite at the height of ghetto blasting layers of heat hate ash buried with flowers powering the bargain less debasement. A god bye never the less. Less too the falls aye lashes the shore unsure. Reddied and abled, a ball of snot knows now how later ladder hates the generator power gap, a gaping whole. Go the hole yard part company with limited expense accounting. Cheque out a stale tale mate. Ape the gape whole mon key. Lock closely. Dear deer serfed up the down stare case. Rest in pieces. Translucent hate singses the singing none entity. A hum dinger lingers the newsy mews part cnn part come pan knee. Vice versus verses. Anne ugly rears its parting shots. Greater alienation to from. The whole tops the bottoms for more positions in Ch 1, 24 and 12. Rush at the next cat. His terrier sing ear rain tear rain terrain play flip flop fly inn a long weight. The apsed ape club regurgitates re remembering. Malt deply the voice ici ice maiden handy cape. Divide sir vival in the flicker of my friend. Time stands explored.

In one's own region, any event or activity which attracts a group of people creates a sub-social ritual, the act of going to an event is a personal and physical experience through interaction and gathering. Activity on the web, unless presented in performance or exhibition format, seems to be a isolated and the response from others on line does not create a gathering or sub-social ritual.

When thinking of sparking new technologies, we ponder how often do we keep affording the latest technology: access denied! Not enough ram. Constant technological shifts and upgrades are daunting enough, let alone having the funding to match. Computerised art has trappings of being elitist. Digital technology is often only available for those able to afford the constant upgrading of equipment necessary to develop work. A digital video camera, can be an important tool, but out of the reach of many artists. Traditional screen technology, such as slide, super 8 film, overhead projections, has its own unique quality (ie celluloid); affordability and applications. There is as yet a huge, still unexplored subterranean mass of possibilities waiting to be discovered.

The Super 8 film group newsletter is about super 8 filmmaking not the current trends in digital technology. We need to support super 8 filmmakers and challenge and develop current super 8 filmmaking techniques.

by Christos. Linou.



**YUGOSLAVIA:** The Week of Australian Film and Culture is screening short films at the Yugoslavian Museum of Cinema in October & the MS8FG has been invited to submit films. If anyone has a TELECINE that they would like to send over please bring it along to the August O/S at the Sun or drop it into the office.

DdB 26/7/00





## **Last Open Screening:**

Tuesday 11th July 2000

Through a Picture Darkly, 18fps, 2m45s, cas, Peter Lane ○ City by a River, 1986, 24fps, 15m, sil, Nick Ostrovskis ○ Phoenix Park, 1998, 18m, cas, Moira Joseph ○ This Way! That Way!, 1996, 18fps, 18m, cas, Tony Woods ○ Melbourne at Night, 18fps, 6m, sil, Bill Elliot ○ Decalution, 18fps, 12m, cas, David Kuszniir ○ Canada, 24fps, 28m, sil, Dirk de Bruyn ○ Docklands, 2000, 18fps, 8m16s, ss, Ian Poppins ○ Chrome, 1998, 18fps, 3m30s, cas, Peter Lane ○

**ISSUE 160**

## **Next Open Screening:**

Tuesday, 8th August 2000

SUN THEATRE 8 Ballarat St,  
YARRAVILLE (beside Yarraville train station)

**7:00pm**

Soundscape by: Tony Woods

**7:30pm**

Rote Map—Dirk de Bruyn and Warren Burt

**Followed by the Open Screening**

**[ NB: Super-8, 16mm, & VHS ]**

**BYO take-up reels please**

**website: <http://www.cinemedia.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: Rad Rudd and Nick Ostrovskis**

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

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

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# Super Eight

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