

# Super Eight

*Newsletter of the Melbourne Super 8 Film Group Inc.*

# 165 February/March 2001



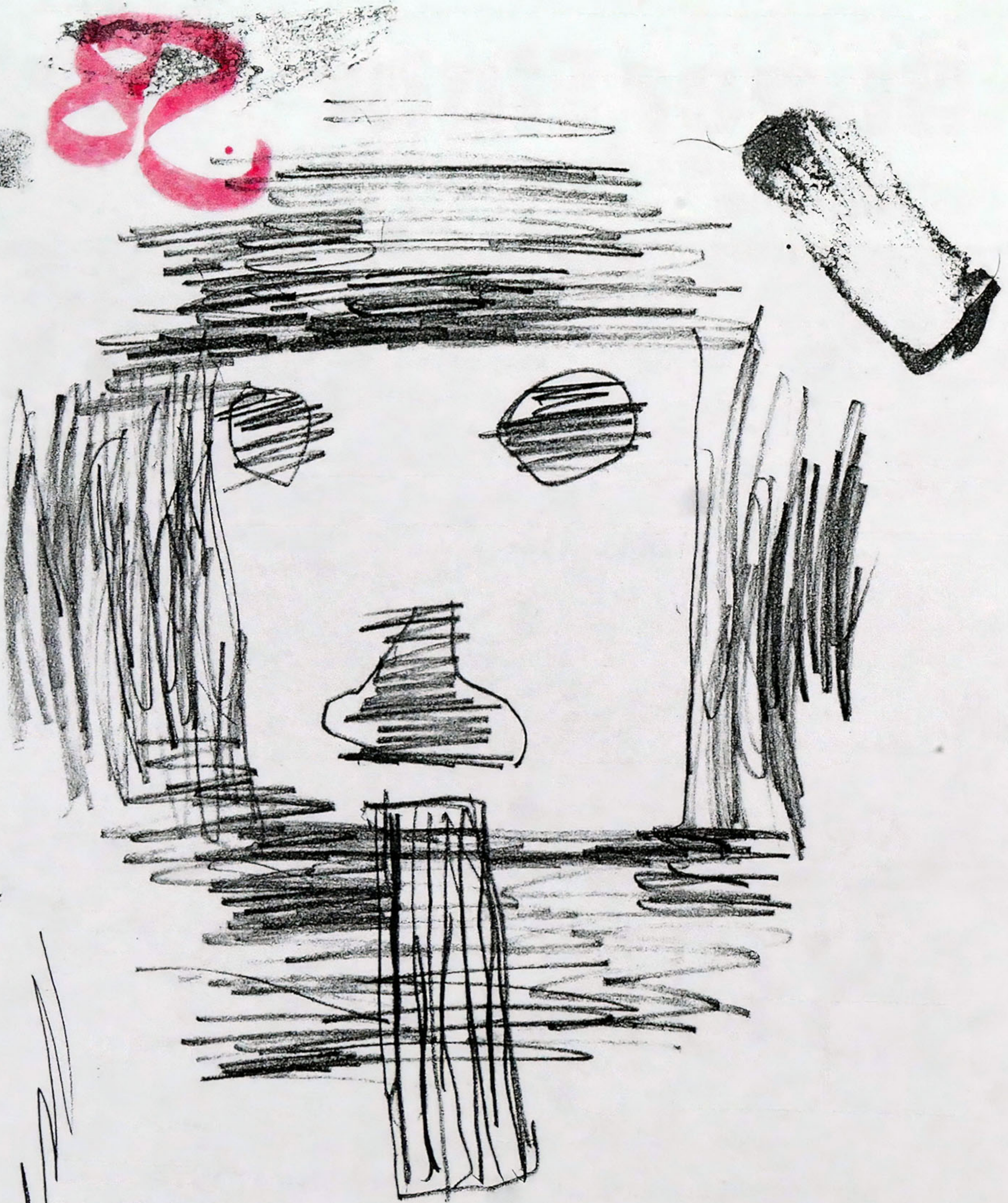
## SUNDAY

THE OPEN SCREENING TIME HAS BEEN CHANGED  
TO 2-00PM ON THE 2<sup>ND</sup> SUNDAY OF THE MONTH.

FEBRUARY OPEN SCREENING: SUNDAY 11<sup>TH</sup>

MARCH OPEN SCREENING: SUNDAY 11<sup>TH</sup>





Andres  
[www.moscart.one.net.au](http://www.moscart.one.net.au)



# **FEBRUARY SCREENING:**

11-2-01

## **A Film by Joe Robinson**

Joe Robinson. Born 221 Gore Street, Fitzroy. Melbourne, Australia. 1979.

Lived for a short time in the country as a child, between Colac and Lorne, in a small country town called Birregurra.

Returned to the big smoke, and proceeded to finish primary and then high school, in Melbourne.

Has travelled twice to Europe; The first time in 1995 for three months, with mother and brother staying in France, Italy and Germany.

On completion of high school, Joe began studying 'theatre' at Collingwood Tafe. It was after completing the first year, that he set off on a solo mission for a years travelling around Europe.

Hence this film. Which was compiled from footage taken of the journey in 1999. The travelling only lasted nine months, until Joe was caught having worked illegally while staying in England, and thus he was consequentially deported.

The film Joe says is running in chronological order and it is not entirely to my liking. (Joe found it interesting, how much footage one takes initially, before re-evaluating how much time there is left of the journey and what experiences may await documentation.)

Joe is presently in the edit suit attempting to finish his latest little production. A fictional piece titled; 'The Water's Running'.

# **MARCH SCREENING**

11-3-01

Andres Caycedo's film showing at  
the March open screening.

The idea for this film was to make a cross between a documentary and a road movie. It takes place in different settings in South Australia during a trip I made this past December. This work basically consists of landscape shots where the presence of humans is almost avoided in its entirety, and more to capture a connection with the open spaces in a meditative way. I experimented with fades in order to try to tie up the scenes in a simple sequence but also to enhance the idea of travel and time.

Andres Caycedo

[www.moscart.one.net.au](http://www.moscart.one.net.au)

Andres is the first MS8FG member to be featured on the new artists' page. Anyone interested in submitting work for the page please contact the office via one of the numerous contact methods listed on the back cover.





Gordon Snow

**'Dorothy's Dream'**

1997

2min 20 sec 24fps, silent

'Dorothy's dream' is a collaborative animation made by the visual artist Georgia Burrell-Davis and Gordon Snow on the shore of Merewether beach, Newcastle in 1997. This three part film stars Georgia's hand made dolls 'Dorothy' and the masturbating 'Pinkie'. The film is an exploration of childhood wonder, fear, and latent sexuality.

**'Flower Painting'**

1999

2min, 18fps, stereo sound

In this animation the artist, and his subject, flowers, jostle in mystic dance set in front of the artist's abstract paintings. 'Flower painting' delves into the dark imagination of a modern day shaman to reveal the process of creation.

**'Study Notes from installation 'into the flux - the art condenser''**

2000

18 fps

Silent

This short film shows some of the raw drawing animations that formed the basis of Gordon Snow's Bachelor of Fine Honours project. The aim of Gordon's project was to investigate the process of drawing like an atomic scientist in order to demonstrate the essential energy of art. Various drawing methods were animated with a super 8 camera. The footage was dubbed to video and transformed in both analogue and digital modes. The resulting video was projected upon two overlapping semi transparent sine curve waves creating the audio, visual and sensory experience of the 'art condenser'.

Double Helix Science Club, Class Action.

Friday 19th of January saw Rad, Tony and myself, transformed into supreme beings of knowledge for 2 hours, while we took 10 children (and their parents) from the Double Helix Science Club, through the action, drama and absolute delight of Super 8 Filmmaking.

The MS8FG were contacted by Double Helix, to participate in their annual holiday activities, in which they try to do something different every year.

Rad and Tony gave a very thorough explanation of the S8 camera and it's many uses and possibilities, while I demonstrated how to put the batteries in... Rad wooed half the class with his promises of action, football and dodgy disguises. The older children of the group preferred Tony and his obvious experience with S8, he gave them a broad overview on technique and style. Whereas, I had to entice my students with promises of creative freedom, leaving them with no ideas! We embarked on a 'stick' animation, cut short due to time restrictions, the rest of the film being used in voyeur and vaudeville fashion.

These films will be screened at the March Open screening, so get along and see where the children are going to take super 8.

V. Armytage



# WEB NEWS

Ben Ryan is continuing on with his good work on the Super 8 Group's website. The 'Telephoto' discussion list, technical enquiries, & on-line membership applications keep the site very busy. If you weren't aware, the site won a 'Pick of the Net' award last year. See below.



Hello there!

Sofcom are delighted to inform you that your web site - Super 8 Film Group - has been chosen as one of the best sites in Australia, and we would like to award you with a Sofcom 'Pick of the Net' award.

You can view your site on the Sofcom page  
<http://www.sofcom.com.au/top10/>

Article from LOUISE CURHAM, NSW Group member

Dear fellow MS8G members

I am a new convert to hand processing. I went along to Moira Joseph's workshop at the CAE and since then have been enthusiastically telling all and sundry about the beauty of the hand processed image. As a filmmaker who has worked with the bigger gauges, I choose super 8 for its low fuss, do-it-yourself qualities as well as the beauty of the image. Both of these qualities are enhanced by hand processing, which is a superbly simple affair once you've been shown how.

So the workshop was a treat with just two of us there to learn (when it's held again, you would be foolish to pass it up). We got some art/film history thrown in for our \$45 as we started off with a demonstration of rayograms after Man Ray - unexposed film broken out of the cannister and wound around cardboard, like carded elastic. This was then placed beneath a photographic enlarger with all sorts of objects scattered over the film - plastic beads, letters, pins et al. Then the enlarger light was flashed on - fabulous, random, direct film making. So we had this to process, along with the films the two of us had brought. It is a scarily simple process, the same as black and white photographic film developing, using the same chemicals. The film is simply stuffed into a developing tank and chemicals poured in, standard developer, stop and fix bath with similar timings as for photographic developing.

The most joyous moment is taking the film out of the tank and behold, your film image. We used all stocks - Kodachrome, Ekta, Tri-X, Agfa colour - they all come up negativised, lights are dark, darks are light and they all come up toned, Kodachrome tones slightly red, Agfa slightly yellow. My Agfa came out of the tank black - couldn't see any image at all. Moira put it straight into a container of White King bleach and agitated it until the emulsion started to flake, whipped it out, rinsed it thoroughly and there was the image, several layers of emulsion down. I scraped back some of the film, so there were no flakes of emulsion and in other areas left the flakes, making an amazing scratch-like effect when projected.

While the films dried, the hardest part is the waiting, Moira showed us some of her hand processed films and pointed out the huge scope of hand processing - all kinds of dyes and colours can be used to tone the film and the rayogram concept has endless possibilities. I am keen to re-film my negativised images to end up with a positive image, twice hand processed. The incredibly beautiful, soft, 3D qualities of the hand processing can only be enhanced by a re-filming. I can't rave enough about the workshop - when it's on again, go if you can.

hand processing

Subject:

hand processing

RE: hand processing



Subject: RE: RE: hand processing hand processing Subject: hand processing

A Russian site ([www.geocities.com/cinetank/upb-1a-manual.htm](http://www.geocities.com/cinetank/upb-1a-manual.htm)) seems to be a shopfront for producers of a spiral processing tank. I'm interested because it's the only one I can find. I have some concerns though. The first is regarding ease of loading. I've only processed 35mm stills film and don't have any idea of the 'logistics' of loading one of these tanks in the dark. To begin with, I have an idea the s8 cartridge has to be broken (with a hammer). Then how does one thread the film in the tank so that all areas are equally exposed? (The winding type obviously don't face this problem). Ideally I'd like to play with a spiral tank before having one shipped from Russia, but it looks like in the end this tank is my only option (so if the MS8FG has any orders.... :).

I'm also just beginning to research the composition of developing, fixing solutions etc (initially for B+W reversal). I might start with the Tmax kit, but have been told this isn't ideal. It'd be good to speak to some people who have been doing this kind of thing. I'm also interested in moving onto negative stocks (which I hear can be got from Cannboys, but is not clear from their site).

Subject: FW: Re: Processing tanks Processing tanks FW: Processing tanks

> 1. Could you please tell me what the difference is between your UPB-1 and  
> UPB-1A tanks.

Difference between UPB-1 and UPB-1A very, very small.

UPB-1A more modern version,

Difference between UPB-1 and UPB-1A tanks only on the tanks body lid.

> 2. Could you also please tell me if it is possible to use half the  
> quantity of solution when processing only one roll of (super 8) film as  
> opposed to two rolls.

For processing one roll Super 8 film you need solution 1 L, it's information from user manual.

( But , my personal opinion, you must use solution from 0.8 ..1 L, because you need 1L for processing one 16 mm film too.)

For processing two rolls you need 2 L ( information from user manual )

> 3. Finally could you please provide me with the cost of these tanks and  
> shipping to Australia, as well as available payment methods (Visa?).

I can propose tanks with:

new conditions: \$65 + \$35 shipping

new conditions, but with small, not important defect \$50 + \$35 shipping

used conditions \$40 + \$35 shipping

if you order 2 pcs, shipping cost \$50

All tanks have full kit accessories and ready for using.

About payment. I can received advance payment via Western Union ( world money transfer service )

If you have more question, please ask.

Best regards

From: Olexandr Kalynychenko [SMTP:olex@kalyna.dp.ua]



## SOME CHANGES IN 2001

During the poorly attended planning meeting January 21<sup>st</sup> (7 people), some changes in this year's activities were decided on, they were..... the Open Screenings to be held 2<sup>nd</sup> Sunday of each month, starting at 2pm -to 5pm ( There will be no soundscape for a while). held at the Rado Theatre. We have not decided where to screen in August. The newsletter will be bi-monthly apart from single issue for December .( 5 double issues, one single ). We hope to devote one page to a member's artwork, so any member interested in having a photo say or a drawing etc on this page , talk to a committee member. Committee meetings will be held after the Sunday Open Screenings , members are invited to attend. As before we invite members to contribute to the newsletter, suggest ideas for screenings, and to generally to help in any way so that the Group can continue. We also thought that it could be a good idea to include the websites of members who have one, so that others could check them out and maybe correspond, we also think that it would be a benefit to the Group's wellbeing if members made more of an effort to get to know each other better, we may organise a few social events during the year also. T.W.

Some other changes have been suggested for 2001,

After the break at open screenings, filmmakers to project the film they wish to show, those who don't know how will be shown,....this will give Rad or Bill a break and a chance to enjoy the films just like the rest of the audience. It will also slow things down a bit/ and maybe the film before and coming up can be discussed and introduced.

Committee members will be able to hire equipment half member price, this is a form of thank you for all the extra work done on behalf of the group.

A 'soundscape workshop' conducted by Warren Burt after his return from America ( I think in July ) he has agreed to this.....maybe for members and public! f/

Remember any member can contribute to the newsletter, and that the group office is your office, if you need to photocopy some item or need to either use the computer or have some one compute for you, just let the office know beforehand for the latter. o/

TWO IDEAS FOR GROUP TO CONSIDER FILMMING ARE; AS MANY MEMBERS AS POSSIBLE TO ASSEMBLE AT SAY THE FITZROY SWIMMING POOL PARK, POSSIBLY 7.30PM TO SHOOT A SINGLE KODACHROME OF VICTORIA ARMYTAGE AND FRIENDS ' FIRE TWIRLING' THE RESULTANT SUPER 8's TO BE SHOWN AT A LATER OPEN SCREENING. i/

THE GROUP TO BUY 3 KODACHROMES GIVE ONE EACH TO THREE MEMBERS ;THE 1st SHOOTS 9ft THEN HANDS THE CARTRIDGE TO ANOTHER MEMBER WHO SHOOTS 9ft THEN HANDS THE CARTRIDGE ETC. THE 1st FILMMAKER INCLUDES AN ' A ' SOMEWHERE IN THE 9ft THE NEXT 'B' ETC

1st CARTRIDGE WILL INCLUDE A B C D E WITH ABOUT 5 FRAMES OF WHITE BETWEEN EACH 9ft.

2<sup>nd</sup> WILL INCLUDE F G H I J ETC.

3<sup>rd</sup> WILL INCLUDE K L M N O ETC.

THE SUBJECTS TO BE FILMED( AS WELL AS THE ABOVE) ARE ' COLOUR ' 'VOYEUR' AND 'A ROOM IN YOUR ABODE'.

WHEN THE LAST FILMMAKER IN EACH GROUP FINISHES A CARTRIDGE THESE ARE RETURNED TO THE GROUP OFFICE . THEY WILL BE SENT TO BE PROCESSED AND LATER ASSEMBLED ON A LARGER REEL AND SHOWN AT AN OPEN SCREENING. THE CARTRIDGES CAN BE PASSED ON TO ANOTHER EITHER AT AN OPEN SCREENING OR THROUGH THE OFFICE.

STARTUP OF BOTH IDEAS TO BE DECIDED ON SOON,



## 2<sup>ND</sup> ANNUAL MELBOURNE UNDERGROUND FILM FESTIVAL

JULY 5-15 (to be confirmed)

DEADLINE: MAY 11<sup>TH</sup>

SCREENING SUPER-8 FILMS!!!

[www.muff.au.com](http://www.muff.au.com)

LOOKING FOR VOLUNTEERS. MEETING ON WEDNESDAY, Feb 7<sup>TH</sup>, 7pm

Bar 161, 161 High street, Prahran.

email: [beck\\_rsuther@hotmail.com](mailto:beck_rsuther@hotmail.com), [Richardm777@yahoo.com](mailto:Richardm777@yahoo.com)

## 8<sup>TH</sup> ANNUAL CHICAGO UNDERGROUND FILM FESTIVAL

AUGUST 17-23<sup>RD</sup>

DEADLINE: APRIL 7<sup>TH</sup>, 2001

LATE DEADLINE: MAY 15, 2001

[www.cuff.org](http://www.cuff.org) for details and entry forms

## Some ideas for the future of the MS8FG

I was unable to attend the meeting on the 21<sup>st</sup> of January so, at time of writing, I'm not sure what other ideas came up regarding the group's future activities and direction, and what our time and finances allow us to do. However, here are some of my own suggestions - which I'm sure overlap with other people's - for helping to fulfil the MS8FG's aims as stated on our website:

"Since (it started in 1985 the MS8FG) has encouraged and facilitated the production, exhibition and discussion of Super 8 films and, in doing this, promoted an awareness of low and no budget filmmaking as a cultural activity."

### 1. Involvement with the Melbourne Underground Film Festival, taking place in early July.

- a) Encourage them to offer Super 8 projection as a screening option for entrants of new films by offering the services of a projectionist and projector. To encourage entrants with super 8 films to enter the film itself rather than just a videotape we should sponsor prizes for the best Super 8 films shown. Perhaps one year free membership and/or open screening entry and/or some free equipment hire (first prize - all three). However, this would limit the prize to Melbourne filmmakers. I don't know if the group's finances would stretch to cash or goods for non-Melbourne entrants.
- b) program retrospective screenings of super 8 films (practicality would probably require screening on both super 8 and telecine.)
  - MS8FG members films from recent years.
  - Films from the early years of the MS8FG.
  - Retrospective/s of one or another movement, group or individual, current or historical, who could fit the broad definition of "underground" and who have a substantial body of work on Super 8. Suggestions needed!

These sessions would help to directly promote the MS8FG, super 8 film making generally, and provide a receptive audience with a bit of sorely needed alternative Australian film history.

### 2. Arrange some open screenings at cafés and/or nightclubs.

Would provide a more social atmosphere and as special events would generate more publicity and interest. Screenings have taken place at Café Bohemio in the past.

### 3. More involvement in mixed format screenings.

Some pubs and clubs have regular screenings of newish grass roots/alternative/micro-budget movies. The ones I've seen have all been video projection only, some of which is telecined 16 and 8mm and it mostly looks a bit crook. As with MUFF we could offer these already existing events use of a projectionist and projector to show super 8 films, getting the ball rolling with some MS8FG members' films. Or we could instigate a new one - in collusion with others - showing a mixture of super 8, 16mm & video. Audiences and video makers who may never otherwise see Super 8 will discover its superior on-screen quality. However, there's an issue here of navment to individual film makers

### 4. An avant-garde/experimental film and video festival.

There was talk about this late last year. A separate festival away from MUFF's emphasis on narrative and feature material would provide an opportunity for more extensive coverage of current and historical super 8 practice.

5. I understand the Melbourne *International* Film Festival used to have super 8 screenings. What are the chances of getting this happening again? (They have a new director this year). We could also try to get a pub or nightclub to hold unofficial "parties" for MIFF goes to wind down after a hard day's movie-watching and show Super 8 films there. Either shut-up-and-watch screenings or just film loops used as wallpaper.

In general, I'm skeptical about the ability of exclusively super-8 events to attract much interest anymore. I hope I'm wrong. There might also be a perception when people first learn of the MS8FG's existence that it's simply a group of die-hard, luddite, home-movie makers comparable to steam train buffs. Putting super 8 alongside video and other formats will put it in front of a bigger audience, dispel any misconceptions of what the group's about, and raise super 8's profile in people's minds as a still-viable artistic film making format.

SHANE LYONS.



# video screening

8-00PM FRIDAY 16<sup>TH</sup> FEBRUARY @ THE ERWIN RADO

As one of approximately four 'special screenings' planned for the year 2001, the group is holding a VIDEO screening at the time and location shown above. It will run for 1 hour and include videos by myself, Tony Woods, Miles Bennett, Pimple Productions (of Veg-In fame), Huu Tran Productions, & Matthew Rees. Matthew Rees is graciously supplying the projector & mDV player, & we will also have a VHS VCR (mono only). The idea behind the screening is two-fold;- to provide a screening venue for no/low budget video makers, to expose such people unfamiliar with Super 8 film to the gauge, & the MS8FG. It won't be an open screening, but if interest warrants it, the next one may be.

Hopefully, we'll see you there.

You're tuned in!

This quarter Cinema Shorts online film festival will feature it's Industry Watch segment with an interview with Cuban American filmmaker Maria Escobedo. Take a sneak peak at her feature film "Rum&Coke."

"Ms. Escobedo's debut feature offers up an authentic mix of Latin culture and comedy with a twist"- HBO's CyberSoulCity

To see Cinema shorts goto [WWW.Cinema-Shorts.com](http://WWW.Cinema-Shorts.com) and click on Picture Start on the home page. Cinema Shorts the universal leader!

To submit a film goto our website. For sponsorship information call 212 . 560-2463

[WWW.Cinema-Shorts.com](http://WWW.Cinema-Shorts.com)

[WWW.CenterSeat.com](http://WWW.CenterSeat.com)

MAFIA

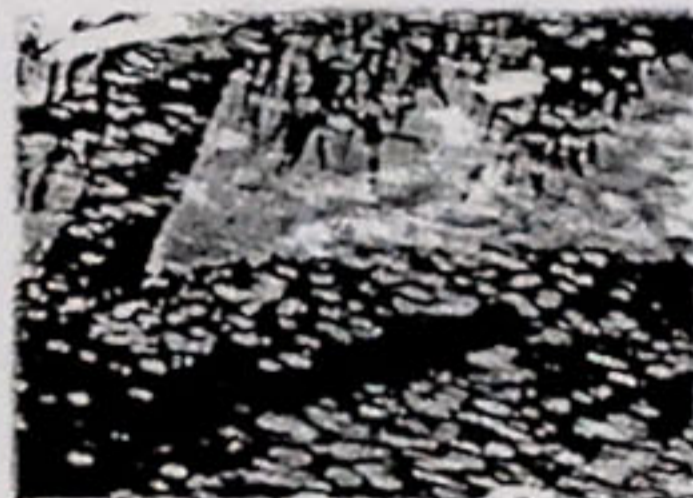
Cinemakers 3rd Annual MAFIA...is coming...

Make A Film in A Weekend...March 2-4.

For more information call 236-8877.

## SPECULATIVE FILM WORKS

Mon 5 & Tue 6 March 2001 - 8pm  
La Mama Theatre, 205 Faraday Street Carlton



# ultraprojections

\$12/\$8 Concession

Bookings: phone 9347 6142  
Information: phone 9380 6416  
email [acantrill@netspace.net.au](mailto:acantrill@netspace.net.au)

LA MAMA



Heinz Boeck  
ancient maritime survey, 2001, 15min  
Arthur & Corinne Cantrill  
The land is not empty, 2000, 26min  
Christos Linou  
Resonance, 2000, 8min,  
I Awkwardly, 2000, 8min and Siren, 2001, 6min  
Irene Proebsting & Barry Brown  
The Noojee Garden, 2001, 16min  
Jelly #3, 1989, 4min



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

Bits & Pieces by Peter Lane 1999 2.5mins  
Timelapses 2000 7.5mins  
by Tony Woods 2000  
The Saxophonist 2000 0.5mins  
by Nick Ostrovskis  
Moon by Christos Linou 2000 3 mins  
Untitled by Andres Caycedo 2000 3 mins  
The Circle Turns 2000 7 mins  
by Bill Mousoulis  
Not Your Average Loaf 2000 3 mins  
by Beck Morley

**ISSUE 165**

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

2:00pm SUNDAY, 11th February  
ERWIN RADO Theatre,  
211 Johnston St, Fitzroy.

**2:00pm**

Super 8 film by

Joe Robinson

***followed by***

***the Open Screening***

***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.

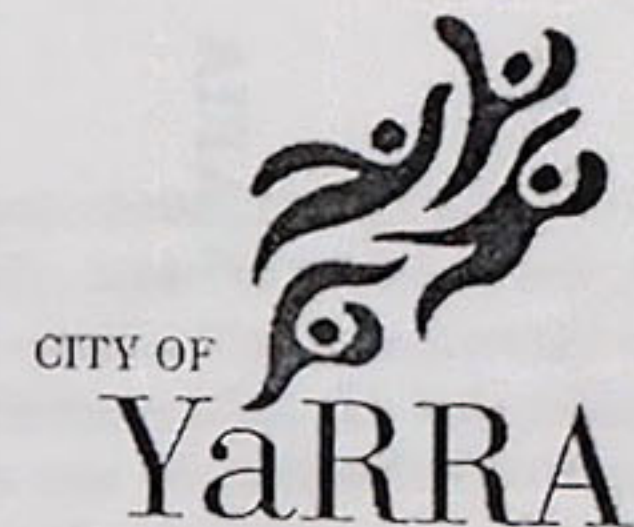
***Membership is \$45.00 full/\$30 concession. Contact the group at the address below for an application form or download one from the website.***

***Layout by: Shane Lyons, Ingrid Horton, Rad Rudd.***

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

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

This newsletter is published bi-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.



# **Super Eight**



SURFACE  
MAIL

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