

SUPER EIGHT

THE NEWSLETTER OF THE MELBOURNE SUPER-8 FILM GROUP NO.36 MAY '89

1989 SUPER-8 MAGAZINE launch

at the next Open Screening (see back page for details.)

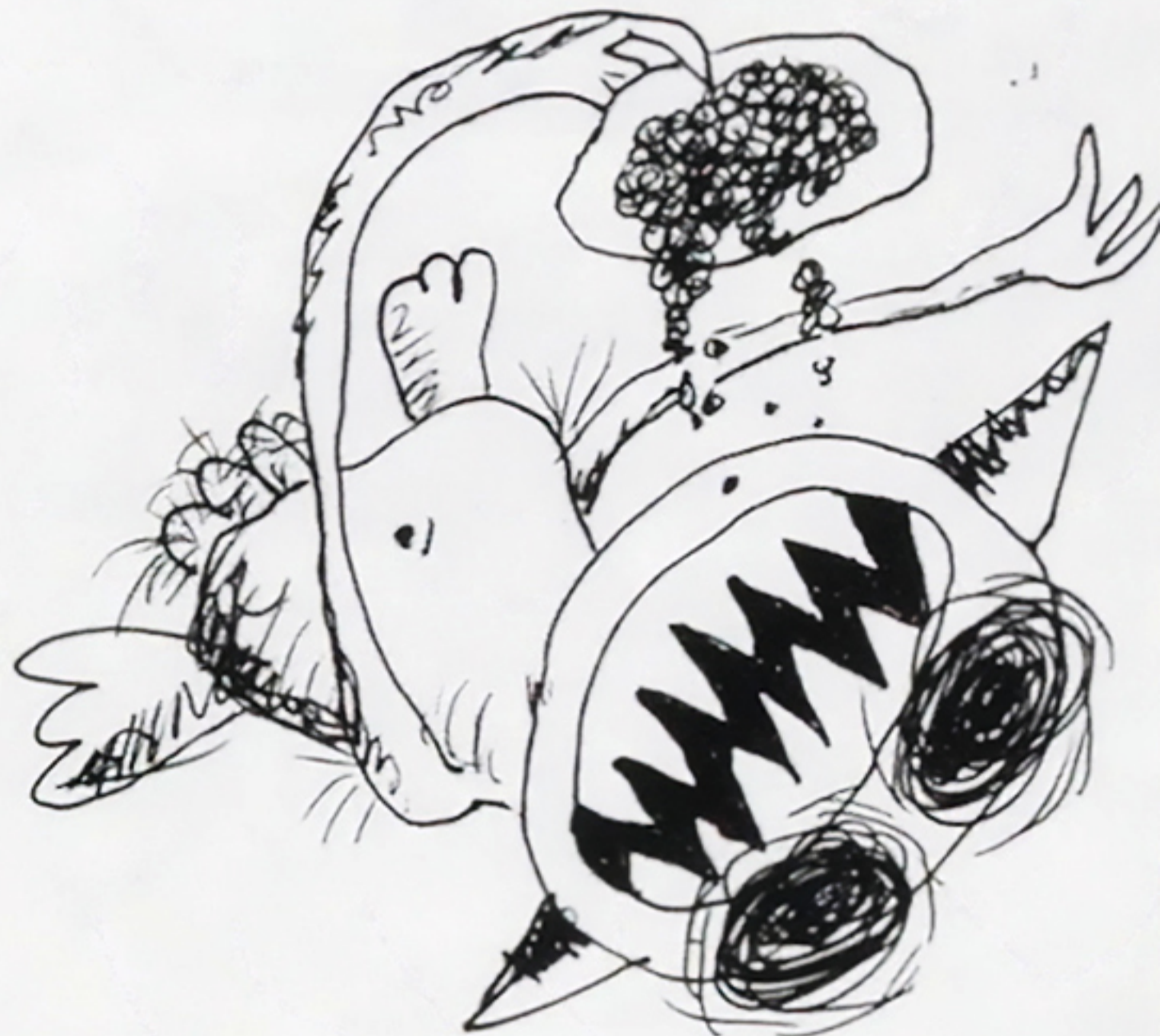
A 36-page extravaganza, for free!

Articles by David Cox, Chris Windmill, Ian Poppins, Dirk de Bruyn, and others.

Special features: Top 10's of 1988, an 8-page 'Best of the Newsletter', also the best of 'Fronx on Super-8' from RMIT's Catalyst magazine.

Pick up your copy of the magazine for free at the Open Screening.

COUSCOUS



ST.KILDA FILM FESTIVAL

This year's St.Kilda Film Festival was held over four days (April 26-29) at the National Theatre in St.Kilda. Various other commitments made me miss some of the sessions, but I ended up seeing about 23 of the 40 new Australian short films on display.

None of the films that I saw made me sit up and really take notice, but a few came close. *The Invisible Girl* (by Danae Gunn and Jayne Stevenson) takes a little time settling down and the "Creature" part of it detracts somewhat, but overall it's a fine and observant film. *Rabbit on the Moon* (Monica Pellizzari) also creates a precise, 'realistic', world, and also has a fable element to it. I'm not sure of its philosophy though and I'd rather not have its feel of nostalgia. *Living Room* (David Caesar) is absorbing cinema, but very formal and questionable morally. I can't see it as anything more than an exercise, a one-off.

Pesto (John Nicoll and Steven Robinson) was the funniest film that I saw, but it suffers from what I call a "party mentality." *Smoke 'em if You Got 'Em* (Ray Boseley) is the perfect example of this - it's not a film, it's an excuse for a party, which continues when the film is screened ("spot-your-friend" time.) It's films like this that make me want to go back to living in Lalor. A special mention for *Cruel Youth* (Tony Ayres) which didn't even have the redeeming feature of a few laughs.

The one major disappointment of the festival was *The Bear* (Dennis Tupicoff.) This film has none of the emotive power of some of his animations I've seen (like *Dance of Death*.) Other films that I didn't like at all include *Telegram* (Kriv Stenders), *Bonza* (David Swann), and *Suburban Encounters* (Jo Bell.)

The films that picked up awards were: *Kelvin and His Friends* (Brian McKenzie), *Universal Provider* (Jackson and Stiles), *The Invisible Girl*, *Bonza*, *An Ordinary Woman* (Sue Brooks and Alison Tilson), *Living Room*, *Rabbit on the Moon*, *Crack in the Curtains* (Jinks Dulhunty), and *Still Flying* (Robert Stephenson.)

(Bill Mousoulis)

films at last Open Screening

- Urban Monotone* by Nic Maclean
- Thanks Andy* by David Haberfeld
- Blood Biker* by Aaron Goldberg
- Melbourne Magazine 1* by Ian Poppins
- The Polka* by Gary O'Keefe
- The Pier* by Gary O'Keefe
- Another World* by Ian Poppins

SEAHORSE, BYO



brace yourself against a solid object such as a tree; or sit down and lean against a friend's knees or back as he or she sits and braces against you. Place your elbows against

IN PRODUCTION :



6. POULTRY SHOP

SPY UN GOES TO COUNTER:

VOK: I'LL HAVE A BUCKET OF CHICKEN BEANS

CHICKENMAN: (HERE Y'ARE), ^{ONLY} WE GOT THE HEADS PLEASE

YOU'LL HAVE TO GET THEM OFF YOURSELF

VOK: I SEE, YES / MUM, YES AN

CHICKENMAN: FIVE BUCKS

20m 1M

C.U.

SUCKED

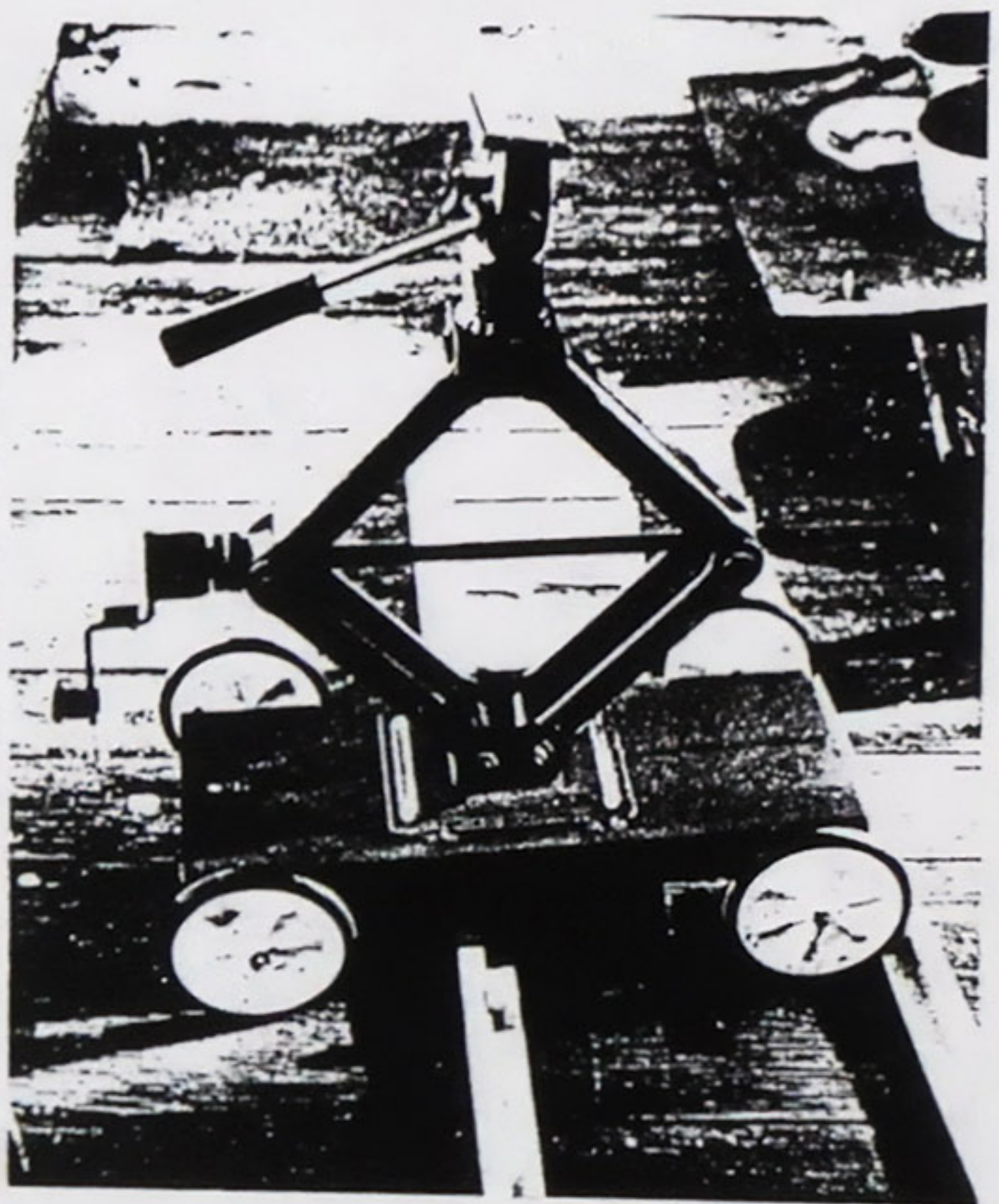
A POLLYFRONK PRODUCTION

EXTRAORDINARY S.8. MACHINERY SERIES X X X X X X X

STUDENTS CORNER

NO. 1. THE DOLLY

THIS MONTH, A SELECTION FROM THE FILES OF A YOUNG FORMER P.I.T. FILM STUDENT; (N.B. FWAL POINT)



- AUSTRALIAN FILM COMMISSIONS - established 1974 from Experimental Film and TV Fund, est 1972.
 - Projects Branch
 - Creative Development Branch/womens film fund (phasing out)/no frills fund.
 - Special Projects Branch
 - Cultural Activities - Publishers, Cinema Papers, MIMA, SA media Resource, Perth Institute of Film + TV, Open Channel, Channel Cinema (Sydney). Funded on a yearly basis.
 - Legal

DOLLY PROTOTYPE. MADE BY CHRIS RUSSEL. EMAIL: 29 CLARKE RD. IWANHOE

The lens also controls the amount of light permitted to reach the film. The *diaphragm* opens and closes its leaf-like blades, changing the lens aperture. The diaphragm in automatic cameras is controlled by the *light meter*, which measures incoming light. It works like the iris of the eye, reacting to different intensities of light. The diaphragm in nonautomatic cameras must be set manually.

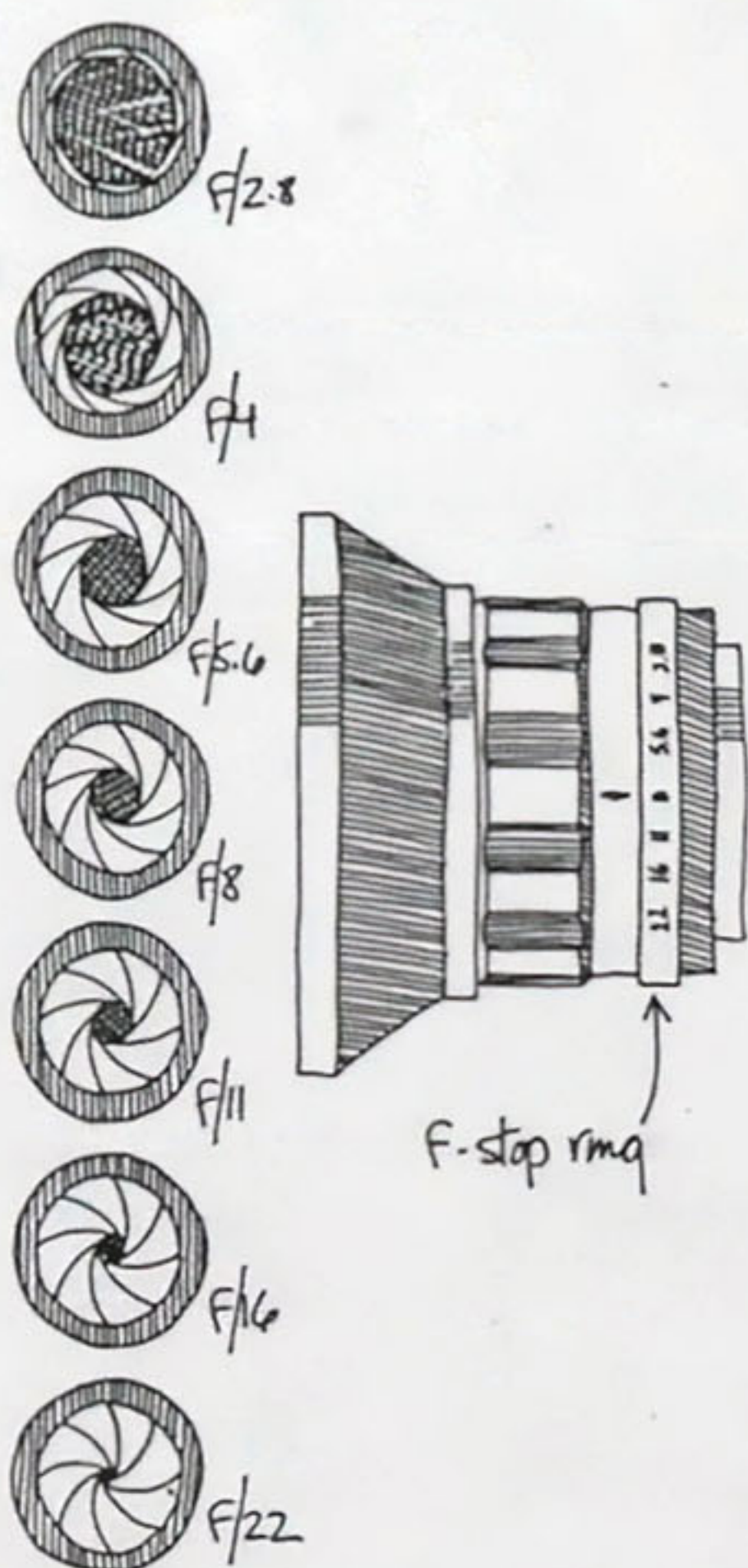
F/ numbers (f-stops) are numerical designations for the amount of light passing through the diaphragm. The smaller the aperture (and thus the less the film's exposure to light), the higher the *f/ number*. The larger the aperture (and thus the greater the exposure), the lower the number. Set at *f/22*, the lens is closed down to a tiny aperture that permits only a small amount of light to reach the film. This might be the proper setting on a very bright day. *F/1.8* denotes a very wide aperture and allows a lot of light to reach the film. Using a large aperture makes it possible to film with dimmer light conditions.

The speed of a lens is calculated by the largest opening of the diaphragm. A lens with an extremely wide opening is called a *fast lens*. XL (existing light) cameras can shoot under very dim light, even street lamps, because they are equipped with very fast lenses, sometimes opening as wide as *f/1.2*.

F-stops increase or diminish consecutively: *f/1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32, 45, 64*. Each increment represents the doubling or halving of the amount of light allowed to pass through the diaphragm. *F/5.6* is one stop wider than *f/8*. Twice as much light reaches the film.

The aperture also controls the *depth of field*, or *range of sharpness*, which is a zone extending in front of and behind the focused distance. Within this zone everything on the screen will appear sharp. It extends farther behind the subject than in front because the eye sees more critically as objects approach it.

A point of the subject is in focus when it registers as a point of the film. This is called *critical focus*. Points not in



critical focus register as circles. They are known as *circles of confusion*. Far enough away these circles appear as points to the eye. The range of sharpness is the area in which the circles of confusion are small enough to appear sharp and in focus. Therefore, the range of sharpness will be greater if the subject is farther away. Focal lengths also control the depth of field. A wide-angle lens makes the subject appear farther away and smaller in the frame. Thus, there is a greater depth of field. The shorter the focal length, the greater the range of sharpness. The closer the camera-to-subject distance, the smaller the range of sharpness. Since telephoto lenses make objects appear closer (narrower angle of view), they yield less depth of field.

The smallest aperture (highest *f/ number*) will give the most depth of field.

In a nonaction shot the range of sharpness can be increased by shooting at a slower speed. Decreasing the shooting speed decreases the shutter speed and increases the time each frame is exposed. The scene should be shot for a longer period of time to compensate, when projected, for the slower shooting speed.

A scale can be found on most 35-mm cameras that shows the depth of field at any given aperture and lens-to-subject distance. This is not possible on super-8 cameras as most are equipped with zoom lenses. It seems impossible to have a scale that changes with each focal length, but it is a nice idea. Inventors, go to it!

The depth-of-field table below is not as complicated as it looks. The chart is divided into camera-to-subject distances, f-stops, and focal lengths. Find the focal length, the lens-to-subject distance (sharp focus), and the meter reading. A cross-reference will show the range of sharpness. At 34 mm, with the meter reading *f/5.6*, and the subject ten feet away, the range of sharpness will be from seven feet, nine inches to fourteen feet. If you also wanted an object five feet from the camera to be in focus, the focus ring could be moved slightly to encompass the object while maintaining sharp focus on the subject ten feet away. Other f-stops and focal lengths can be approximated by referring to the table. It might help to copy the chart and keep it with you for reference while shooting.



DEPTH-OF-FIELD TABLE

Focal length	Feet	1.8	5.6	11	22
7 mm	∞	5'2"-∞	1'10"-∞	1'1"-∞	0'8"-∞
	10	3'8"-∞	1'8"-∞	1'0"-∞	0'8"-∞
	5	2'10"-33'3"	1'6"-∞	1'0"-∞	0'8"-∞
12 mm	∞	13'4"-∞	4'5"-∞	2'4"-∞	1'3"-∞
	10	6'0"-∞	3'3"-∞	2'0"-∞	1'2"-∞
	5	3'10"-7'3"	2'7"-∞	1'10"-∞	1'2"-∞
34 mm	∞	105'-∞	33'7"-∞	16'11"-∞	8'4"-∞
	10	9'2"-11'0"	7'9"-14'0"	6'4"-22'6"	4'7"-∞
	5	4'9"-5'3"	4'4"-5'10"	3'11"-6'11"	3'2"-10'9"
48 mm	∞	209'-∞	66'11"-∞	33'10"-∞	16'8"-∞
	10	9'6"-10'6"	8'8"-11'9"	7'8"-14'0"	6'3"-23'0"
	5	4'11"-5'2"	4'8"-5'5"	4'4"-5'10"	3'9"-7'0"
66 mm	∞	372'-∞	119'-∞	60'3"-∞	29'8"-∞
	10	9'9"-10'3"	9'2"-10'11"	8'6"-12'	7'5"-4'11"
	5	4'11"-5'1"	4'9"-5'3"	4'7"-5'6"	4'2"-6'1"

The "1989 SUPER-8 MAGAZINE", which was meant to have made it to the last Open Screening, has been distributed to various film places. If you haven't managed to pick up a copy there will be copies available (the thing's for free) at the next Open Screening.

1988 HIGHLIGHTS
(according to Top Ten lists in Yearbook)

- Flower Animation by Nick Ostrovskis
- Embrace by Bill Mousoulis
- White Woman by Anne-Marie Crawford
- A Pedestrian's Guide to Collingwood by John Jolley

'SHIT! I'VE DIED AGAIN'



OPEN SCREENING:

- Damien Grant retrospective -
- Knock Knock on Heaven's Door
- Hellwatch
- An Ugly Romance

-
- We're Chained by Bill Mousoulis
 - Melbourne Magazine 2 by Ian Poppins
 - Untitled by Dirk de Bruyn
-

PRINCIPLES OF MONTAGE

I. Principles of Cutting

- A. Length of the cutting unit
 - 1) Long strips. (The shots that are joined together are all relatively long. Quiet rhythm.)
 - 2) Short strips. (. . . are all relatively short. Usually employed in cases where the shots themselves are full of rapid action. Climactic scenes. Effect of tumult. Quick rhythm.)
 - 3) Combination of short and long—into long strips suddenly one or more quite short pieces. Or vice versa. Corresponding rhythm.
 - 4) Irregular—series of strips of variable length, neither definitely short nor long. The length dependent on the contents. No rhythmic effect.
- B. Montage of whole scenes
 - 1) Sequential. (An action played straight through to the end. The next joined to it, and so on.)
 - 2) Interlaced. (The scenes are cut up small and these parts are fitted in with one another. Alternate continuation of one and the other scene. Cross-cutting.)
 - 3) Insertion (of scenes or single frames in a continuous action).
- C. Montage within an individual scene
 - 1) Combination of long shots and close-ups: (By long shot, which is a relative term, is to be understood one which puts the subject of the close-up in a wider context.)
 - a) First a long shot, then one or more details of it as close-ups. (Timoshenko's 'concentration'.)
 - b) Proceeding from one detail (or several) to a long shot including this detail. (Timoshenko's 'enlargement'.) For instance, in the example from Pabst's *The Diary of a Lost Girl*, first the head of the teacher, then the whole dining room.
 - c) Long shots and close-ups in irregular succession.

- a) Succession of detail shots (of which none includes the subject of the others). (Timoshenko's 'analytical montage'.) A whole event or a passing situation composed of nothing but small pieces.

As, in IB, in the combining of whole scenes, so here within the individual scenes, montage may be used for succession, crosscutting, or insertion.
- II. Time Relations
 - A. Synchronism
 - 1) of several entire scenes (Timoshenko's 'parallel events'; Pudovkin's 'synchronism') joined in sequence or crosscut. In sequences usually connected by continuity titles: 'While this occurred in X, in Y . . .'
 - 2) of details of a setting or action at the same moment of time. (Successive showing of events taking place at the same time in the same place. The man is here, the woman there, etc.) (Timoshenko's 'analytical montage'.) Unusable.
 - B. Before, after:
 - 1) Whole scenes, succeeding each other in time. But also inserted scenes of what has happened ('memory') or of things that will happen in the future ('prophetic vision'). (Timoshenko's 'return to past time' and 'anticipation of the future'.)
 - 2) Succession within a scene. Succession of details which succeed one another in time within the whole action. For example: first shot—he seizes the revolver; second shot—she runs away.
 - C. Neutral
 - 1) Complete actions that are not connected in time but only as regards content. Eisenstein: The shooting of workmen by soldiers cut-in with an ox being slaughtered in a stockyard. Before? After?
 - 2) Single shots that have no time connection. Rare in narrative films; but, e.g., in Vertov's documentaries.
 - 3) Inclusion of single shots in a complete scene. For

- example, Pudovkin's symbolic montage: 'the prisoner'. Shots inserted without time connection with the event.
- III. Space Relations
 - A. The same place (though different time)
 - 1) In whole scenes. Someone returns to the same place twenty years later. The two scenes succeed one another or crosscut.
 - 2) Within a single scene. 'Compressed time.' Forward in time so that one sees in unbroken succession what is happening in the same place but after a lapse of time. Unusable.
 - B. The place changed:
 - 1) Whole scenes. Succession or interlacing of which occur at different places.
 - 2) Within one scene. Different partial views of place of action.
 - 3) Neutral.

The same as IIC (1-5)
- IV. Relations of Subject Matter
 - A. Similarity
 - 1) of shape
 - a) of an object. (A round hillock follows rounded belly of a student.)
 - b) of a movement. (A play round swing in follows on the swinging pendulum of a clock.)
 - 2) of meaning
 - a) Single object. (Pudovkin's montage: La prisoner, brook, birds bathing, happy child.)
 - b) Whole scene. (Eisenstein: The workmen's down, the ox is slaughtered.)
 - B. Contrast
 - 1) of shape
 - a) of an object. (First a very fat man, then one.)
 - b) of movement. (A slow movement follows very rapid one.)
 - 2) of meaning
 - a) Single object. (A starving unemployed man's shop window full of delicious food.)
 - b) Whole scene. (In the house of a rich man; in the house of a poor one.)
 - C. Combination of similarity and contrast
 - 1) Similarity of shape and contrast of meaning. (Timoshenko: The feet of a prisoner fettered in a dung and the legs of dancers in a theatre. Or: the man in an armchair, the rebel in the electric chair.)
 - 2) Similarity of meaning and contrast of form. (So thing of this sort in *Buster Keaton as Sherlock Holmes Junior*. He sees a huge picture on screen of a couple kissing each other, and kisses girl in the operator's box.)

TAKEN FROM 'FILM ART'
BY WOLFF ARNHEIM. ORIGINALLY
PUBLISHED IN 1932.

WANTED

A 16mm. camera with time-lapse facility.
Phone Nick Ostrovskis on 391 4881.



SUCK ON THIS

Specifications

Schneider Macro Varioflex II.4 7-80mm lens; split image rangefinder; 2 speed power zoom with manual override; +1 backlight control; auto/manual exposure control; accepts 18m and 00m cartridges; 8, 10, 12, 14, 16 and 18fps; single frame; time lapse; auto fade in/fade out pic and 40 or 90 frames; auto lap dissolve pic and 40 or 90 frames; 90 frame backwind for superimpositions with 18m cartridge; unlimited backwind with 00m cartridge; auto sound recording level control with limiter or full manual override; mike or line level input; fold-in shoulder support; remote release; flash sync socket; standard 1/4" and professional 3/8" tripod sockets; very quiet running.

Accessories Supplied

High quality mini shotgun electret condenser microphone with foam windscreen; matte box with effects mask; operation manual; 2 x 0.6ah battery module; 1 battery charger; all housed in fitted aluminium case.

Optional Accessories

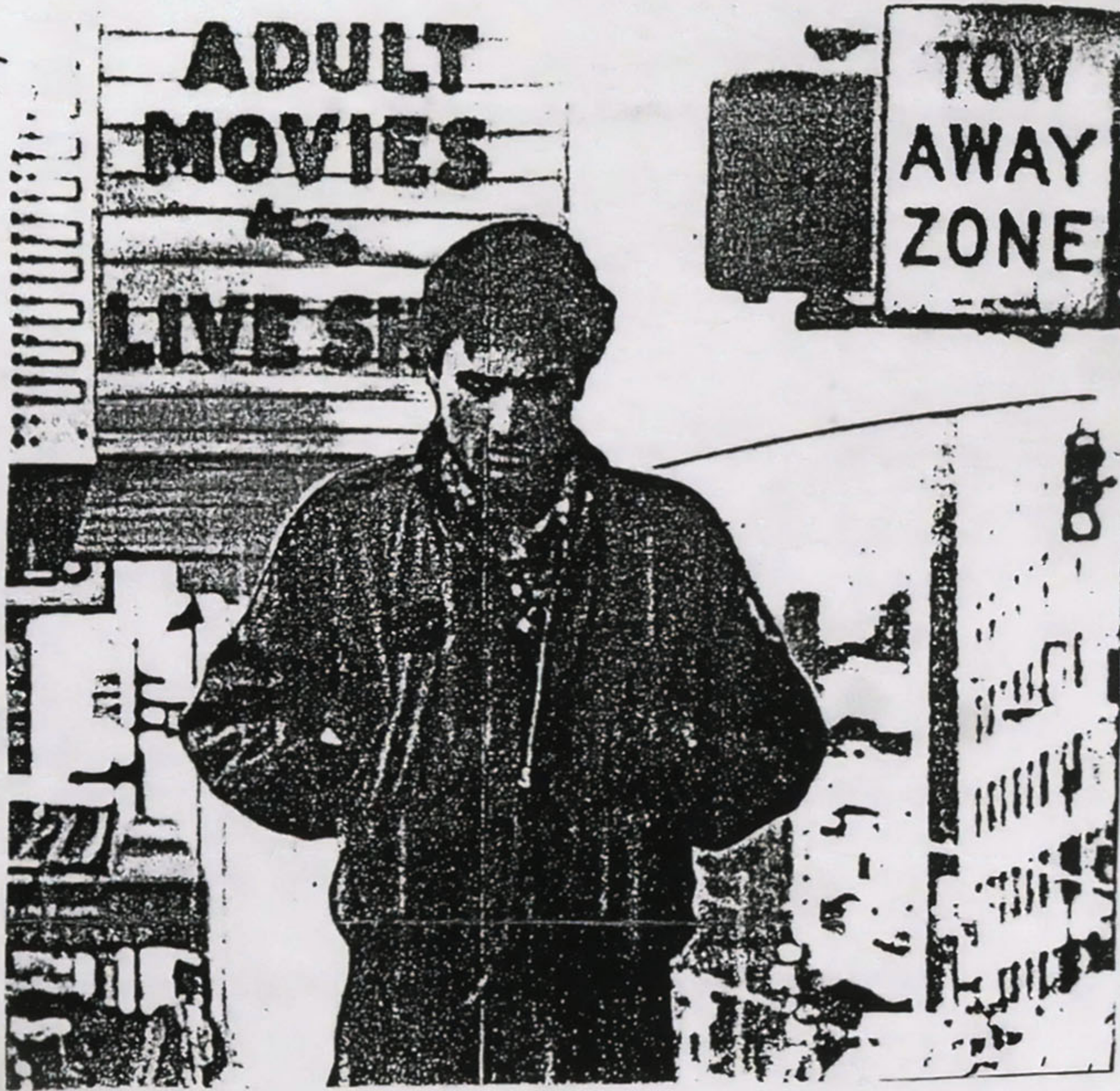
2.0ah battery pack and charger; microphone extension lead; Beyer high impedance headphones; Berkey/molevent; Crystal speed conversion.

EQUIPMENT

At last the Super-8 Group has some money to buy some equipment. We have already bought a Braun Nizo 6080 camera (for \$2000), and Mark Freeman is currently buying other stuff.

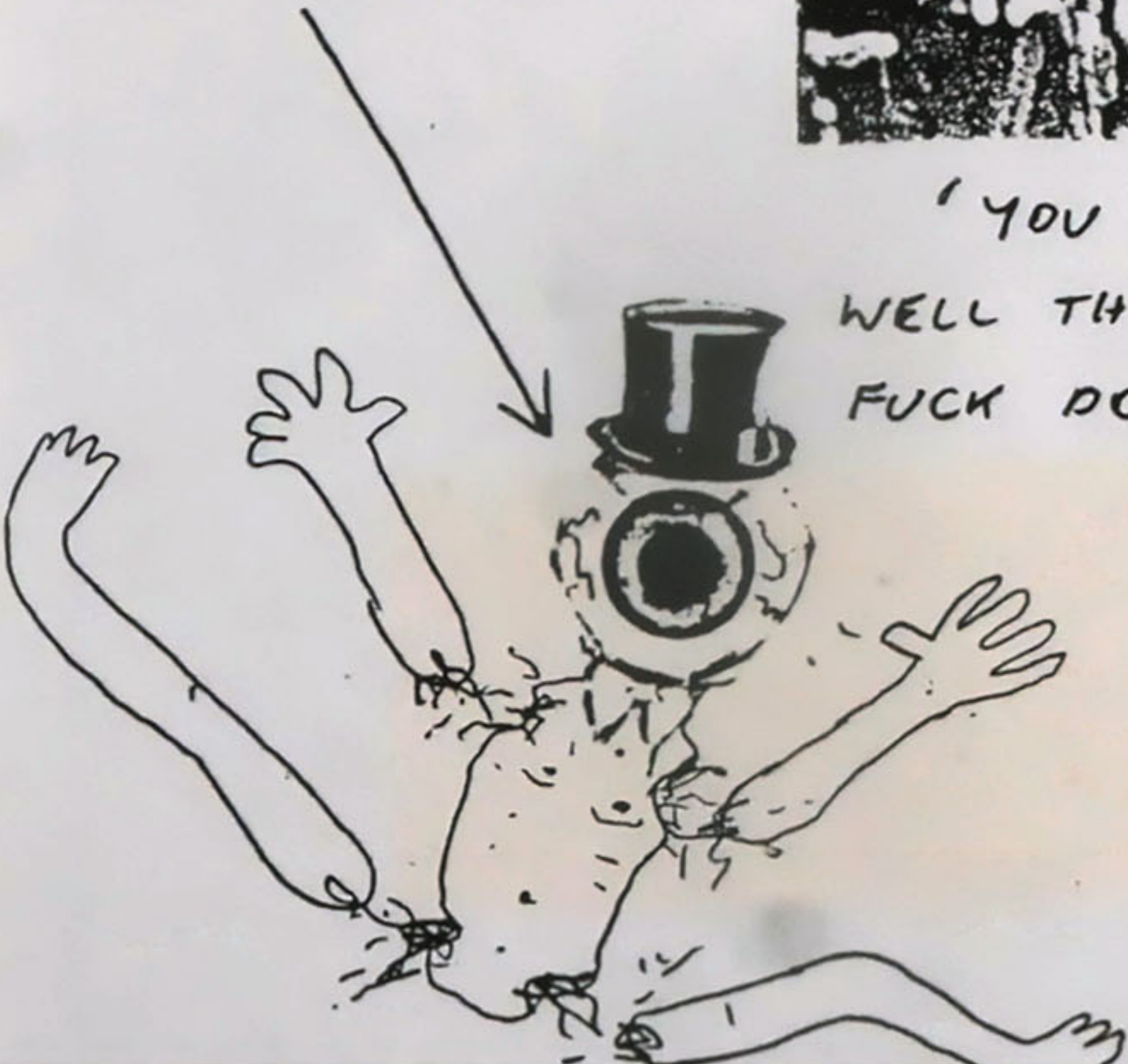
Half the equipment (including the Braun Nizo) will be housed at Open Channel and available for hire by members (membership cards will be issued shortly). The other half of the gear will be at Bill Mousoulis' (Super-8 Group Administrator) place, and available for loan to Super-8 Group members.

This whole set-up will be in operation hopefully by the end of the month.



SURREALISM RULES OK!

'YOU TALKIN' TO ME YOU TALKIN' TO ME.. WELL THERE'S NOBODY ELSE HEAR ... WHO THE FUCK DO YOU THINK YOU'RE TALKING TO.'



NUMBER OF FRAMES SEPARATION BETWEEN SOUND AND PICTURE*

	8mm	Super 8†	16mm
Magnetic Track	56	18	—28—
Optical Track	—	22	26

NEXT MEETING

Tuesday, May 9, at Glasshouse Function Room,
RMIT, Swanston St. City.

(Note the change of venue, back to our old and preferred haunt. Because we're funded now, we can now afford its increased hiring cost.)

The meeting will commence at
7:30 p.m. with 1988 Super-8 Highlights

To coincide with the launching of the 1989 Super-8 Magazine, which will be handed out to people free at this month's screening, we will present some of 1988's best Super-8 films as judged by you. That is, those of you who contributed Top 10's of '88 to the magazine.

The meeting will then continue at
8:30 p.m. with an Open Screening

Damien Grant will be bringing along a couple of his old films, so don't let us make him feel alone! Bring along a film or two, old or new, happy or blue.

The meeting will then conclude at
10:30 p.m. with an After Screening Café Talk

at Stalactites (cnr. Lonsdale, Russell Sts.), another old haunt. Everybody welcome, but newcomers be warned: the philosophising can sometimes go all night.

This newsletter is published monthly by the Melbourne Super-8 Film Group.
Contributions welcome (deadline: 4th. Monday of each month).
Membership to the Super-8 Group is \$10 per 12 months.
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CHRIS - EUROPE FOR
6 WEEKS ("LUNCH")

SUPER EIGHT

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