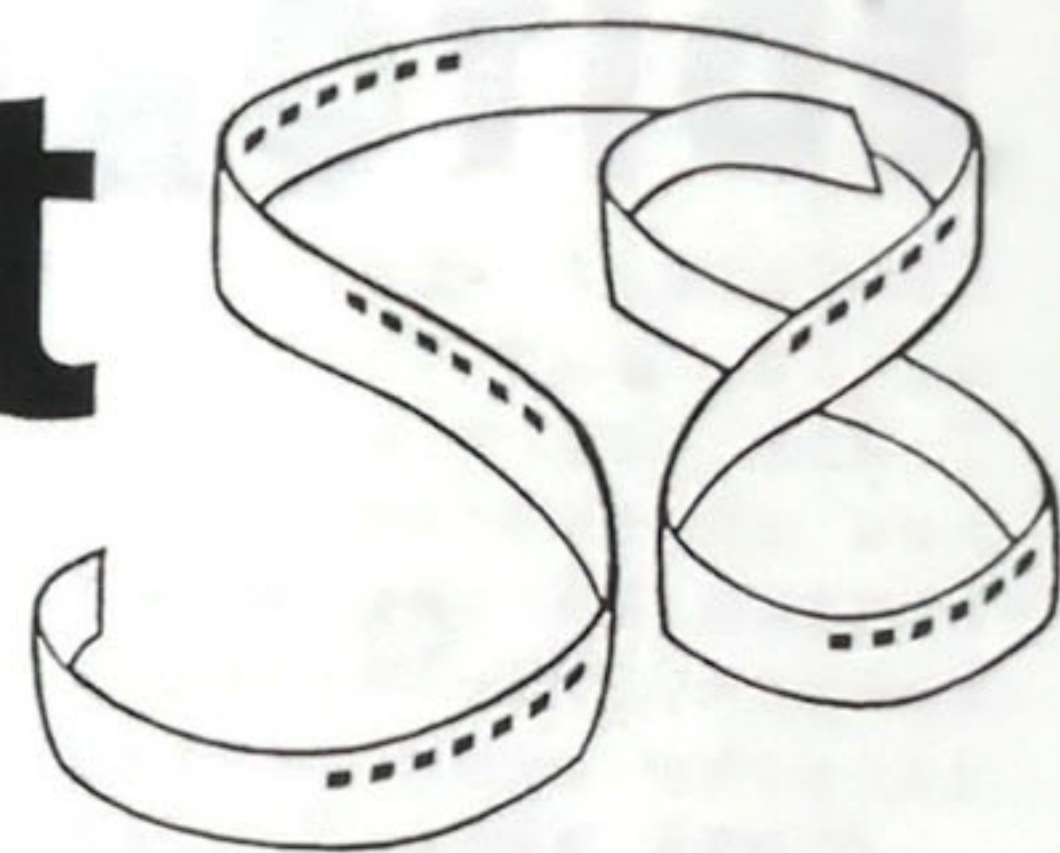


Super Eight

Newsletter of the Melbourne Super 8 Film Group



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Issue 54 December 1990

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EXPERIMENTA REVIEW



NICK O. PIONEERS THE TRI-ORAL LIQUID LEVEL LENS SYSTEM. SEE INSIDE...

EDITORIAL

Hi folks! Another year will soon be in, and what a year its been. I was blind with torpid scales, now shattered and falling free, thanks to the 8mm frame and good company, my pinhole to the sky dilates anew to see...

This year has been a bumper harvest for new films, exemplified by the biggest ever MS8 Festival.

Our burgeoning new members have, by all accounts enjoyed the Film Workshops which have armed aspirant eyes with new angles of inflection.

Our last Open Screening for 1990 portends great things with MZ's awaited 3AM, new films from BM and others, as well as Nick O's Patterns (epileptics beware!). Afterwards its EQUIPMENT SHOW AND TELL TIME- show your flashy S8 gadgets and inform the technical plebs with your fascinating mechanical anecdotes.

CONTRIBUTORS- yes you! who have made it all happen. Active auteurs have blown my blood pressure and swelled the pages of MS8. This has necessitated a few logistical suggestions. If you want your CONTRIBUTIONS RETURNED, please enclose/ include a STAMPED, SELF-ADDRESSED ENVELOPE.

Due to financial constraints (and the state of my health) we cannot go over 20 pages, so I may have to hold over some works for future issues.

Also, I hope to see more FILM NOTES for Open Screening Features, as well as OPEN SCREENING REVIEWS. A reminder- B&W GRAPHICS and LAYOUT ASSISTANCE would be greatly appreciated.

MS8 also produces an annual YEARBOOK which will be printed in March/April '91, so CONTRIBUTIONS should be in by the end of FEB. I would like to arrange a YEARBOOK EDITORIAL MEETING for interested writers, artists and photographers. See me at the Open Screening so we can arrange a time and place.

The EDITORIAL POLICY to date has been extremely open- you give, we print. However, certain issues have arisen which need explanation. I cannot print any material that is sexist, racist or discriminatory in any way. The volume of contributions has also impelled me

to request brevity, clarity and relevance to the whole membership and beyond as guiding orientations. If you do not provide me with a TITLE I will compose an irrelevant, completely obnoxious and misrepresentative one of my own. Be warned!

I have also noticed the re-appearance of a worrying personal trend in some contributions. This is not a bad thing per se, however, I would suggest that this Newsletter is for the transport of issues, ideas and information relevant to the wider membership, and is not a conduit for comments which are properly said between two people. These gentle suggestions are not intended to diminish the creative and illuminating works of our writers.

Some members have expressed concern as to the alleged HUMOUR sprinkled through these pages. The Editor believes a Newsletter that is information based, discursive, creative and flecked with a chuckle or two is what the Dear Reader wants. Are we grim, trench-coated figures projecting our serious souls, unable to take a giggle? Is the Editor's view a demented delusion bent on exposing individuals to public mockery? Send your letter bombs, old fruit, doo doo post packs, death threats and poison pens to "Dear Editor..."

Happy shooting, Ed. ●

MARK FREEMAN will be leaving the MS8 Committee at the end of the year. "Its been a lot of fun, but its time for me to move on a give someone else a shot. My two main areas of interest have been accumulating Film Group equipment and hassling Kodak to fix their 'blue rain' problem. Hopefully a new committee member can take over these quests. I'll be coming to next year's Open Screenings so I'll see you then".

COVER PHOTO- Nick Ostrovskis ●

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At the upcoming Open Screening we will be conducting our Annual General Meeting for 1990. It will basically consist of Bill doing a rough financial/membership report of the year, and perhaps a little bit of discussion on changes for 1991.

It's also a time for people to leave or join the Super-8 Group's committee. The committee at the moment consists of Bill Mousoulis, Jennifer Pignataro, Matthew Rees, Chris Windmill, Mark Freeman, and Nick Ostrovskis.

One or two of these people will be leaving the Committee, so have a think about joining it! We're going to run this loosely and openly - no voting, etc. The number on the committee is open - but we wouldn't want more than seven on it, for practical purposes. If two people leave the committee now, that means there's room for up to three to join. If you can't decide by the A.G.M., leave it till early next year, February. (There's no Open Screening or Newsletter in January.)

What does being a committee member entail? It entails attending a committee meeting once a month (third Tuesday of each month), which means basically having a say in what the Group does and how. And helping out a bit. It means just being involved generally a bit more - ideal for someone who wants to get a bit more serious about making films and helping the whole scene along.

Give Bill a ring if you have any questions. otherwise just turn up at the AGM and raise your hand or your voice when we ask if anyone wants to join the committee. And if everyone in the room raises their hands, well, we'll just have to cross that bridge when we come to it.

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NOTICE...NOTICE...NOTICE...NOTICE
 NOTICE...NOTICE...NOTICE...NOTICE
ACTOR AVAILABLE

Bill Jones, 18 years young, will be recognised by S8 members as a lead character in M La Rosa Rosa's Darling for a Day.

He has had a variety of experience in the performing arts, including private tutoring for 3 years singing and 2 years dancing; has performed in The Car, a production of St Martin's Acting School; was an extra in an episode of Kojak and Bill Mousoulis' Between Us.

Experienced filmmakers are invited to contact Bill J on:
 687 4837 9-5pm.

WORKSHOP

On Saturday November 19 and Monday November 26, the Super-8 Group ran a workshop, a basic one, for beginners. On the first day the participants (nine of them) shot off a roll each, and on the second day they saw the results and did a little bit of editing on them.

The whole thing was well run by Matthew Rees, who provided introductions that were simple yet detailed and thorough. Jenny Pignataro and Richard Tuohy were also on hand, helping out.

Time was a little bit short at the second session, but at least the participants managed a few edits, familiarizing themselves with editing/splicing rudimentaries. And everyone at least got to shoot off a roll - most of the people hadn't done that before.

The results will be screened at the upcoming Open Screening this Tuesday. (A note to Jenny and Emily, who failed to show second session: I think your films will be shown too. Ring Matthew.)

I can't help but write some notes down here; a little preview, or review, of the films. Needless to say, each film-maker has his or her own style, even if these styles are not fully formed.

What I see is: experimentation and adventure (Leesa Spenser and Gaylene Wright), serenity and wonder (Nicola Abel), rich compositions and interesting zooms (Elena Callipari), overexposed images (Michael Filippidis - sorry Michael, maybe the camera will work next time), more rich compositions and a definite visual/formal sensibility (Anna Ziglinis), and variety, discovery, intelligence (Michelle Ryan.)

Can anyone, in 1990, after ten years of sheer action, still deny the incredible power and magic of Super-8? Or its importance as a medium that is accessible? These films, modest if they may be (and I really don't believe that), smash these questions to smithereens. See for yourself. (And do for yourself.)

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For December Issue of Super-8 Newsletter (c)90 Sandy Munro
 So another year has made the dreams of many super-8 users
 come true in that they have put their visions onto film which
 has been publicly screened at the Festival or during Open
 screening at a meet.

And isn't this what Art must be part of? A sharing with others?
 So Bill Mousoulis or someone else will comment on your film..but
 remember that you are the final judge of your own work. If it
 satisfies you then SHOW it.

I must give a rave here on a film I saw for the first time ever
 which was at the 5th S-8 Festival this year. The film should be renamed
 renamed to attract an audience because I confess that its title
 before my viewing prebiased my taste to watch it..!Sucked!.I thought
 not a distasteful underground movie please. But the film is not
 sexually kinky at all. It is the most Brilliant S-8 comedy of the
 slap stick genre that I have ever seen. I can see it over and over.
 The antics of the chef, the disgust of the possible repast, the
 true to life cliched dialogue of the estate agents at their con-
 vention, the scenario at the Victorian market...etc Brilliant Bri
 Brilliant. I dont know how much Mark Freeman had to do with the
 camera work or script or directing but I am giving him the credit
 until someone informs me as to who did what in/on the film. Apparently
 some persons always miss out on credit..for example Mark La Rosa
 who has done a lot on certain films.....

The last newsletter reveals Julian Dahl's commitment to the job.
 Also it gave me a scare from Bill Mousoulis who hinted in an article
 that he actually thought of leaving his admin position. At a visit
 he reassured me he would stay for at least another twelve months.
 I chided him a little on the fact that there is no super-8 WRITTEN
 policy on certain things such as percentage CONTENT of film genre
 in our festival. There should be a written code to express the
 flexibility of super-8 to show the public..ie %age of DOCO, %age of
 narrative, %age of experimental, etc etc. A comment from a member
 degrading the doco style examples the need for a policy because if
 all your super-8 realists go you will be left with another ARTIFICE
 instead of super-8. As Bill said "Thank God for Ian Poppins" to
 support my argument. I also stressed the need for QUALITY rather
 than QUANTITY. Bill said some films he let through just because
 the maker was super keen regardless of the violent content. This
 is no example Bill. Also more reviews are called for from you
 after Open screenings. Bill, I said, earn your money. We need you as
 a figure-head too. You are beginning to write about yourself instead.

Also while I'm here I'll let you know that Stephen kindly asked me
 to take the Festival photos which I kindly did at my own expense as
 I wanted. However I do not own up to the comments added to the photos
 printed in the October issue. I suggest the Editor check that out
 next time. Apparently we have both been duped.

Well keep at it and if Bill says things like "Well only show the
 2nd half of your film this time" or calls your unseen roll a "rush"
 don't be disheartened...he only gave Sweetie 4 out of 10 points. Not
 everyone can be a god. We are all only human and can be very sub-
 jective at times. Pleasing to see the age range in our group since
 maturity gives deeper subjects and youth gives gutsy tries. A word
 of praise to Nick O..who had the guts to write about the violence
 of the festival content on the Sat arvo. I had expressed my concern
 verbally at the impression of our group given to a member of the
 public who ONLY sat in on THAT screening. ..Trashy super-8...Perhaps
 all sessions in future should have a representative BALANCE of GENRES.

*theoretical

Please print AS IS No editing allowed
 (Now would I do a thing like that?
 Edless Ed).

List of current Super 8 members

- | | | |
|--------------------|------------------|-------------------|
| Adrian Martin | Annie Porter | Sarah Jonsson |
| Bill Mousoulis | Bree McKillop | Tim Danko |
| Charles Jameson | Chris Windmill | Anna Ziqlinis |
| Damien Grant | Darron Davies | Bruce Armstrong |
| David Haberfeld | David Bonqiorno | Chris Leany |
| Elena Callipari | Eileen Maciennan | David Couiton |
| Flora Georgiou | Francois Bernard | Doug Mason |
| Greg Olsen | Heinz Boeck | Emily Nixon |
| Ian Kerr | Jacqui Ward | Gaviene Wright |
| Jennifer Pignataro | Jenny Brown | Ian Poppins |
| Jonanna Hauser | John Calder | James Lee |
| Laki Sideris | Leesa Spencer | Joanne Carmichael |
| Maeve Woods | Marie Craven | Julian Dahl |
| Mark La Rosa | Mark Freeman | Loren Daniel |
| | | Maris Roche |
| | | Matthew Rees |

- Michael Siu
- Michelle Ryan
- Nick Ostrovskis
- Perry Laird
- Phil Heffernan
- Robert Spalding
- Sandra Munro
- Steven Ball
- Michael Buckley
- MIMA
- Nicola Abel
- Peter Schuller
- Phillip Dean
- Ross Ferguson
- Gary O'Keefe
- Les Hillis
- Richard Tuohy
- Brendan Murray
- Tim Joy

BACK UP LIZARD

Hello. I quite enjoyed last month's Open Screening- a very diverse offering of optical fantasies. Some tacky; others well thought out. It is wonderful such things can be shown side by side in the S8 group. Films are for everyone to enjoy.

Moving pictures were originally made for the bored working class- no self respecting snob would be caught dead in a cinema. Thankfully that has changed and these days there are films to satisfy any quirk of humanity. The first couple of pictures I saw were in Fiji when I was about three or four years old. They were South Pacific and Oklahoma- both shockers with over-the-top sound tracks.

Talking of quirks, I managed to relocate my first S8 film, done in 1977 at college. My old headmaster wants to erect a bicycle rack in my memory at the college. It is bizarre looking at it: filmed long before I was cast out into the wide world of dole cheques, music bands, grimy roadies and bottle-wielding audiences. Segments of the film may appear in Simon Cooper's new downcast epic.

Someone told me that SKA TV IS HAVING A BROADCAST (its actually a narrowcast, Ed) IN FEB '91. Could be a good opportunity for the S8 Group to show some of its plastic platters there. Don't know their number but they have a little office in the Prince of Wales Hotel, Fitzroy St, St Kilda. (See 'Opportunity Knocks: Public TV Profiles' for more details)

Oh yes, I nearly forgot- Favourity S8 Films Seen this Year. Probably a toss up between Julian Dahl's dazzling debut End of Beast for its lovely B&W photography and classy music and Jenny Pignataro's Astral Plane for its colourful sex, bex and rock and roll overtones. Was Astral Plane a tribute or a piss-take of my bittersweet Welcome to Fairfield? One may never know... Oh Jenny, wasn't it you at the Lizard Restaurant ordering tossed insects with the lot? Now I'm gonna get your flavour on a scratch and sniff t-shirt, so I can measure my pleasure in huge nasal treasures 'till I'm buried in the dirt.

Perry Laird.

- | | |
|--------------------|-------------------|
| Michael Filippidis | Josse Ford |
| Nic Maclean | Mezz O'Brien |
| Nigel Buesst | Harry Starverkos |
| Peter McLennan | Rohan Forster |
| Rebecca Young | Lisa Horler |
| Sabrina Schmie | Alex McCallum |
| Sonia Leber | Alissa Gul |
| | Cleo Constantinou |
| | David Johns |

If your membership is due, do the right thing and renew!

FILM MAKERS' FORUM

The Filmmaker's Forum was held at the Glasshouse on September 2 as part of the 1990 Melbourne Super 8 Film Festival. The committed and vaguely interested were invited to discuss the views and experiences of three long-time S8 artists; Simon Cooper, Richard Tuohy and Marie Craven (hereafter SC, RT, and MC).

Below is an edited text of "SUPER EIGHT FILM MAKING IN THE 90's", continued from last month.

Open Question: Can you do dissolves on Super 8?

RT:...To do a dissolve you have to do it 'in camera' on the film because its reversal film. So you have to plan things like that... You can get a print done but (it) will look very different from the rest of the film... If you know you want to do a fade, that's the trouble though, you have to know ...

BM: You just have to shoot it. All cameras, well, most have manual aperture over-rides, and only a couple of cameras have (auto) dissolves and super-imposition facility. The camera that the S8 Group has, has got that.

MC: Some people who want to do more complex things can finish the film on video...

RT: The important thing about that is its really not worth doing unless you pay for a good transfer and incorporate that into the cost of making the film. And that's a difficult thing to afford, because to get a really good 'Flying Spot Scanner Transfer'...can cost you up to \$200 an hour, but its really worth doing if you can afford it. Otherwise...a S8 print looks better

than video.

Open Question: Is there any way you can change (Standard) 8mm to Super 8?

MC: I reckon you should get onto Film Processors in Adelaide which does all S8 transfers... or you can try Film Plus in Melbourne...

BM: Or Cineservice. Film Plus process Black and White (Tri-X)... and they also do the Ektachrome, that's 160 ASA Kodak, which Kodak used to do: they used to sell it but now you have to get them (Film Plus) to get it from overseas, so some stocks are kind of a problem-they've disappeared. One of the colour stocks and one of the B&W stocks have gone...

RT: Yeah. In fact there's only two films now, apart from Agfa.

BM: Which is like different colours than the Kodak stuff. If you're interested in shooting something maybe you could do tests and gauge the stocks and see what effects you can get.

Open Question: What actual stocks are still available?

RT: Kodachrome 30 which is a daylight/tungsten film. And you can get Tri-X which is the B&W fast film, very coarse grain. And that's all you can get now...Up until about two months ago you were able to get Kodak Ektachrome sound and silent film and Plus-X, which is very nice B&W stock...You used to also be able to get 200 foot Kodachromes but I think that's been discontinued altogether. Stocks that they don't stock any more like Ektachrome and Plus-X which are still being manufactured in the (United) States, you can get, and you should get because there are still labs that will process them and there will be for a long time... You need to contact Kodak and get them to order it. Takes about 8 weeks or 4 weeks by airmail.

BM: So don't be put off if you want to use the (Ektachrome) film. Its just a matter of putting an order in.

MC: There's lots of rumours about Kodak cutting out the production of S8 altogether, but the latest rumour I heard was that they actually perceived S8 as a stable market, like very small but stable, and that they are going to keep producing it as long as it remains that way...

JD: Do you see Public TV as a possible fillip to greater exposure of S8 films?

MC: Yeah... Its a great idea. But my memory of them (Television Unlimited) trying to get works, is that they were incredibly selective at that time, but its diversified since then... Its kind of a non-financial distribution possibility... Some people in the avant garde are more puristic about wanting to show film as film... It just seems to me that anything that comes along as a chance for a wider audience is a good thing.

JD: Would you recommend other avenues in the wider media as a chance to show S8 film, like Eat Carpet?

MC: When I was at MIMA (Modern Image Makers Association) we showed some (S8) work to someone from Eat Carpet (SBS). They haven't been forthcoming in taking up much Australian work. They seem to get a lot from Channel 4 (UK), but they do show Australian work too...Some people do get their work shown that way. If you feel motivated to do your own distribution its good to try them out, send stuff around. You can get it (Your Film) on video and send it around...

JD: Should S8 filmmakers know about copyright, particularly with sound or images taken from other productions? What are the implications?

SC: It depends on what you want to do with the film. There's nothing to stop you doing it if you're not making any money out of the film. (If you do incorporate copyright material without permission), technically its unreleasable. If you take footage from TV or sound off records, technically you can't show it on television because that would infringe copyright...It couldn't be released, say, if my film (A Distant Relation) I had to get all



the copyrights for the music, because you wouldn't be able to show it at a cinema... If you're breaching copyright they shouldn't show it at all. The cinema management should just reject it. If its important to the film, that's only when the issue comes up, and if you don't want to release it widely, its probably not a problem.

MC: ...You can get away with things like images from TV. People in Sydney make whole films that are appropriated images from TV...

SC: About four years ago there was a real trend in the ABC to buy a lot of Super 8 for Edge of the Wedge, First Take, and they rejected everything that infringed copyright.

And at the time the most well known work was that television stuff, and they didn't take any of that...

So in the end they (the ABC) couldn't show a true example of what S8 filmmakers were doing...

MC: TV is a real killer for that ...Anything to do with TV you have to be straight down the line.

Open Question: What process is involved in getting work into Film Festivals?

MC: You could contact the groups beforehand and ask them when the festival is and when they're open to contributions, and also whether they charge an entry fee...

BM: Always with film festivals ring them and ask to speak with the coordinator of the S8 part, and just make sure you speak to the person and your work will be considered. Just Don't Be Shy!

TUNE IN next month for further deep revelations and sweaty gossip...

MAKING PRINTS FROM FILM ORIGINAL

I got into the habit of making duplicates off my photographed images when I was making slide works some twelve years ago. It was unavoidable when the same piece was set up as an installation for three weeks. With duplicates I was able to set the work up and leave that country without worrying because a friend was organised with spares should one slide get damaged or stolen (don't laugh, thefts of slides in installations do occur !) It followed fairly automatically, once I started working with movies that duplicates were required. You meet some vicious projectors that will gouge deep grooves into your film or snap a whole line of sprocket holes without anyone realizing.

Besides reassurance gained there are practical advantages. Your duplicate films can each have a sound stripe laid for minimal cost. Onto that sound stripe you can either record direct or else place your pre-recorded sound track via a good sound projector. Once this is done you know exactly how certain sound image combinations are synchronised. It is possible to erase and alter the original sound track. It is possible to make additions by way of commentary etc. using the balance stripe.

Your original film should be CLEAN. It should have neat firm splices (I use the easy Agfa automatic 'bandaid' type and these are suitable but so are several other techniques)

Contrast will be slightly increased through printing. This might be in certain ways attractive, but it can mean that overexposed and underexposed effects become exaggerated. I think that a little of the range and saturation of colour from the K40 original gets lost (Not much).

Do not expect to be able to get fades and dissolves as you can for the larger film guages. You should do these things in your camera. Arthur Howe at FILM PROCESSORS in Adelaide told me during a telephone conversation last week that it was not possible to combine sound and silent filming in a print.

DICK COLLINGRIDGE in Sydney is still I believe making duplicates involving S8. I telephoned twice last week and left messages requesting a copy of current charges. I'm still waiting for that information. I have had work done by Dick in the past and he took a great deal of trouble to get colour matching and correct focus. My experience with FILM PROCESSORS was only last year. I found them very organised and helpful and work was finished almost the day promised (Do allow a few extra days or weeks if you have a deadline to meet. If you are taking or sending films overseas get moving in sufficient time. Remember you still have the sound track to attach !) The Adelaide firm return your original and the print by C.O.D. mail....My guess is that the Sydney firm and the Adelaide group do work of similar quality and although exact prices are not to hand yet, I do not think there would be a big discrepancy. Film Processors charge \$30 for the first hundred feet complete with a

Film Processors

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AUGUST 1990

EKTACHROME	E160 / G160 / 72LL	\$ 8.00 per Magazine
BLACK & WHITE	Plus X / Tri X	\$11.00 " "
FORCE PROCESS	1 STOP ONLY PLUS	\$ 5.00 " "

CONTACT PRINTS (Picture only with Reversed Emulsion)
EKTACHROME \$25.00 per 100' min

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STANDARD 8	to SUPER 8mm	\$40.00 " " "
16mm	to SUPER 8mm	\$60.00 " " "
SUPER 8mm	to 16mm	\$90.00 " " "

OPTICAL PRINTING will reproduce scratches from both sides of the ORIGINAL FILM as Photographic Scratches. With CONTACT PRINTING scratches may be less noticeable.

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Please do not send Money, or Cheque.
All films received, are returned by C.O.D. POST only.

LIABILITY OF LABORATORY

As the cost of the work carried out is not proportionate to the value of the original camera film and prints handled.

Maximum care is taken with all Photographic Materials in this Laboratory. THINGS BEYOND OUR CONTROL, such as, mechanical, power failure, damaged films, tears, or joins, could also affect other films during processing. Please let us know if you have any camera trouble.

Customers should INSURE all films entrusted to Film Processors against all risk, from any cause.

Kodak needs to hear from you.

John Rex ("worldwide strategic planner for amateur movie film") at Eastman Kodak in Rochester, New York, is conducting market research in USA and abroad, to determine who presently uses and will continue to use 8mm movie films.

Please share your diverse experience with John Rex. Contact him directly at Consumer Imaging Division, Eastman Kodak Co, 343 State Street, Rochester, NY 14650, or telephone 0011 1 716 724 3446. Also ask other filmmakers to call him or write. His report is supposed to be presented in December so you'll have to be quick.

Some things Kodak may like to know:

1. What problems, if any, have you had obtaining Kodak Super8 or 8mm film stock?
2. Where do you buy stock?
3. How much do you shoot a year?
4. How many rolls do you buy at a time?
5. What problems, if any, do you have with a) processing services b) other lab services c) equipment repair d) other problems related to Super8 and 8mm film.
6. Did film classes anywhere have anything to do with getting you to use Super8 or 8mm? Where? When? Are you a media teacher or a professional in film/television?
7. What market adaptations could Kodak make that would induce you to purchase more Super8 or 8mm products?

The above information comes from a very informative newsletter put out by Bob Brodsky and Toni Treadway, 10- Oxford Street, Somerville, MA 02143-1608 USA. They ask that if you write to John Rex, please send them a copy of your letter.

Ektachrome availability and processing

Processing of Ektachrome E160, G160 and 7244 is still offered by Film Processors in South Australia and Film Plus in Melbourne still process 7244. The challenge lies in being able to buy the stuff. Kodak's Sydney office claimed all lines had been discontinued and the Melbourne office gave conflicting reports - one person said it was no longer being made while another said it may be obtained from overseas but was not being stocked or marketed in Australia. Confused? So were we! It seemed incredible that the Australian distributors were drying up supplies when from our point of view Ektachrome was still very much in demand. A call was made to John Rex at Consumer Imaging Division, Eastman Kodak NY. He assured me that Ektachrome is still being produced and that Kodak is committed to continuing support for all of the Ektachrome lines. On a more general note he said that Kodak intends to continue supplying the Super 8 market as long as there is adequate customer demand. It's obviously hard to maintain demand with distributors saying the product is unavailable. So if you want to use Ektachrome don't let a distributor tell you they can't get it. Keep using it!

Virginia Hilyard, Editor of Sydney Intermedia Network Newsletter,
Nov 1990.

sound stripe. They work in fractions thereafter. Naturally there is postage, cost of new reel, colour leader etc (if required) and those costs would be extra.

I have heard a rumour that film students are having processing done in U.S.A. but as yet I have no definite information. I did learn from a photographer I met that there is great interest in S8 in New York and it is therefore likely that facilities for processing would exist there. I'm still following up that information.

By the way, any scratches from the original become far more visible once printed. Nothing can be done to remedy this so take care of your original film. Don't allow the tail end of a reel to flap around. Use a viewer/editor and minimise projection as much as possible if you intend making a copy.

Maeve Woods
Nov '90

TYPICAL RUNNING TIMES OF FILMS

Film Format	8mm				Super 8				16mm			
	18		24		18		24		18		24	
Projection Speed in frames per Second	18		24		18		24		18		24	
Frames per Second	27		36		30		40		34		42	
Film Length and Screen Time	Minutes		Seconds		Minutes		Seconds		Minutes		Seconds	
	Feet 50	3	42	2	47	3	20	2	30	1	51	1
100	7	24	5	33	6	40	5	0	3	42	2	47
150	11	7	8	20	10	0	7	30	5	33	4	10
200	14	49	11	7	13	20	10	0	7	24	5	33
300	22	13	16	40	20	0	15	0	11	7	8	20
400	29	38	22	13	26	40	20	0	14	49	11	7
500	37	2	27	47	33	20	25	0	18	31	13	53
600	44	27	33	20	40	0	30	0	22	13	16	40
700	51	31	38	53	46	40	35	0	25	56	19	27
800	59	16	44	27	53	20	40	0	29	38	22	13
900	66	40	50	0	60	0	45	0	33	20	25	0
1000	74	4	55	33	66	40	50	0	37	2	27	47
1100	81	29	61	7	73	20	55	0	40	44	30	33
1200	88	53	66	40	80	0	60	0	44	27	33	20

Film Processors

P.O. Box 76
Walkerville 5081

75 NORTH EAST ROAD, COLLINSWOOD
SOUTH AUSTRALIA 5081

Phone: (08) 344 4242
269 5644

SEPTEMBER 1990

PLEASE NOTE

KODAK have ceased to manufacture Super 8 EKTACHROME.
Type 7244 / E160 / G160

Most Ektachrome Films we receive now, are past their Expiry Date, or Heat Affected.

This can affect the Color Balance, unless they have been kept in a cool place, or a refrigerator.

Sakura ceased to manufacture Super 8 Color Films in 1984, and sold by 'PACIFIC' in Australia. The color result now, is Very Poor.

Black and White Reversal Plus X and Tri X Super 8 and 16mm Camera Films are still available. Check with Kodak Motion Picture Division.

Ektachrome 16mm VNF Type 7239 / 7240 / 7250 / 7251 can still be Processed and Printed.

Film Processors have Ektachrome Type 7399 Super 8 for Printing with Pre-Striped Magnetic Sound Tracks.

See our PRICE LIST for full details.

KODACHROME can only be PROCESSED by KODAK.

Arthur E. HOWE.

Super 8 / 16 / 35mm FILM LABORATORY
EKTACHROME COLOR B & W PROCESSING & PRINTING SLIDES & PHOTO ENLARGEMENTS

PATTERNS

by NICK OSTROVSKIS

1990 5 min Silent

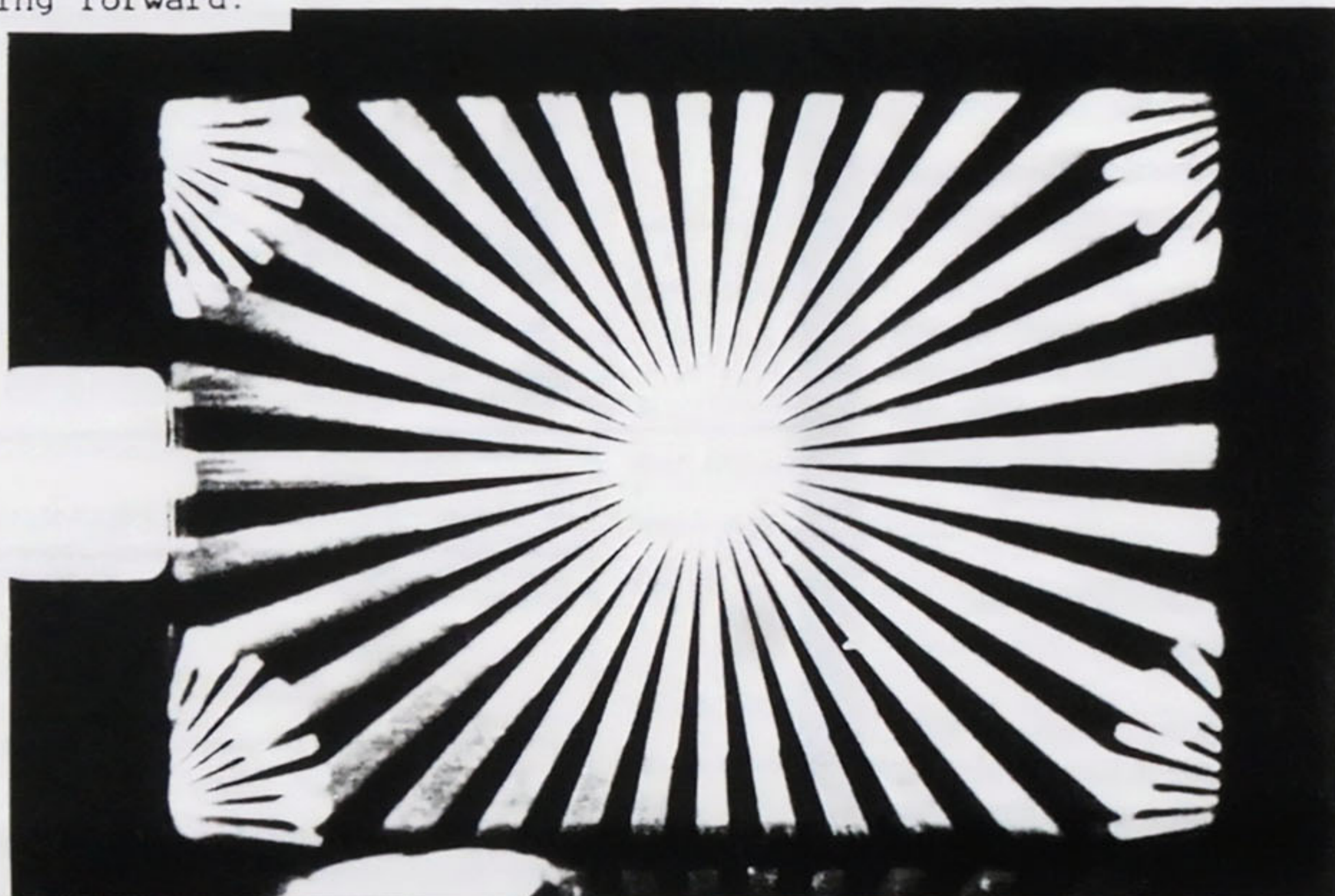
Begins with animated slides of crosses, horizontal lines and also a focus test pattern. The camera zooms in and out of these slides at a fast rate. At times there are dissolves and superimpositions which generate many different patterns from these slides.

Slides of flowers are then animated. The same techniques are used. An orange flower seems to sprout out from itself. Yellow flowers form a cross shape. At times the bright source light gives the illusion of solarisation. Negatives are also rephotographed. Negatives and positives are superimposed simultaneously in sections.

Apart from patterns and flowers, there are also other images like:- my childhood, the area where I live, negative shots of the city, Yarra, my street, Riverside Quay, AGAL, Flinders Street Station, National Mutual, my dad, myself, Rialto...

Pos images of mum, city taken from Kensington flats in 1982, Latrobe Valley, dad reading, home, grandma, SEC, childhood shots of Marina with accordion, neg of John as kid on front porch, Helen in bright red jumper standing by 'face tree' near Moorabool Reservoir, me, Yallorn, Dad at work in 1960's.

Flowers gradually recede. Slow zooms back. Then move in and out for a couple of seconds. Ends with bright pink/redish flower moving forward.



Showing at December Open Screenings

experimenta

I write this brief report late on Tuesday, 27 November, before the festival is over, but that is because it is necessary to have it mentioned in this newsletter (the next one is in February.)

And necessary in a more important way than just the mention. Experimenta reminds us, once again, that experimental film-making is a crucial part of our film world. Remember: new form for a new content. Otherwise there is stasis, death.

The catalogue accompanying the festival has essays in it by Adrian Martin, John Flaus, John Conomos, and others. The essays are inspirational. I guess it takes a festival, and its catalogue, to remind us why we're in this, what it's worth.

I've been to a number of the sessions, not all of them. (And Experimenta also included performances, installations, etc.) And, I must say, I enjoyed many of the films.

Some notes, off the top of my head:

The Paul Winkler retrospective was a highlight. Brick Wall, as always, remains pacy,

intricate and fascinating. Red Church, however, is a masterpiece. The soundtrack creates a scary atmosphere, producing a spellbinding and frightening experience, culminating in one of the sublimest moments the cinema has yet offered us. The new film *Glitter*, despite its sometimes beautifully ethereal images, is chaotic though. The relationship between the material in it and the treatment of it is problematic - it is neither here or there.

Of other films: Ted Colless' *Wet Madeline* is so funny - intellectuals' emotional lives. It's great because it's accurate. Virginia Hilyard's *E.G.* takes us into the mind of an elephant believe it or not. Scary. Sonia Leber's *Doubtful Invitation* almost achieves a mix of documentary and fiction - it's a bit too much the former. Robert Nery's *A Time Sight* is a tough nut, very dense and singular.

These are works that progress the cinema. And that, of course, is such a thrill.

by Bill Mousoulis.



IS THIS YOUR PROBLEM?

From Peter West's column in Making Better Movies, July 1986.

PUSH PROCESSING

By the time this letter is published, I will have two cartridges of super 8 Ektachrome 160 film ready to be processed. They both contain irreplaceable material which I require for a sponsored film that I'm making. However, shooting took place under conditions where it was impossible to use additional lighting and the available light was provided by comparatively dim tungsten lamps.

I was using the Canon 1014 X1-S camera for this work but even with the shutter opened to the maximum 220 position, the indicated aperture was just less than the maximum f/1.4. (My light meter actually indicated an aperture of f/1.0).

I am wondering whether there is any laboratory service — other than the normal EM26 offered by Kodak — which, as in the professional world, would enable the film to be push processed to give the best possible results in these circumstances. Alternatively, I remember reading somewhere that to 'brighten up' a dark 16mm Ektachrome camera original, it is possible merely to reprint it. Is this process applicable to super 8 and, if so, who would offer it?

NICHOLAS McALPINE, Oxhey, Herts.

If your camera indicated that the correct exposure for your difficult interiors was indeed just under f/1.4, then you may well find that the screen results will be acceptable with normal EM26 processing. (You cannot normally rely on an external meter unless you have calibrated it for the particular cine camera you are using to take into account light deflected to the viewfinder and meter.) Much depends on whether the light sources or any brightly-lit walls, etc. were being read by the camera's meter (which would tend towards under-exposure of the actual subject).

I don't believe that any lab offers super 8 'push-processing' (increasing the development time in the first developer to boost the effective film speed) in this country. One or two American labs have advertised this service. (Try writing to Newsfilm Laboratory Inc. at 516 N. Larchmont Blvd., Los Angeles, CA 90004, USA or to Yale Laboratory, 1509 N. Gordon Street, Hollywood, CA 90028, USA.) However, I feel

that without a test roll to check how much extra development is needed you are chancing your luck somewhat — only if you are quite certain that you have underexposed by one stop is push processing worth-while. Otherwise your results will come out too light and with extra grain, making it impossible to rescue through subsequent printing (too light scenes print much worse than too dark ones).

If it was my film, and I was reasonably sure that I had underexposed by only some $\frac{3}{4}$ of a stop, I would have the film processed normally, and then look at the results. If it proved too dark, then it should still be possible to effect some improvement by making a copy (which should be done optically so as to bring the emulsion into the right position to match the rest of the original film). Colour Technique, who advertise in *MBM*, offer such a service.

PROJECTOR POWER LEAD

At an auction of school equipment I bought an A.E.I. model 700/701 16mm projector; it was only when I got home that I discovered that the power-lead was missing. It is the same as the Bell & Howell lead, i.e. a 4-pin Jones plug with green wire to pin numbered 13, black to 14, and reds to 15 and 16. As it has a 1000W 240V lamp and the motor is for 220-240V I don't think a transformer is required, so why is a 3-pin system not good enough? There must be a reason for it.

I put a red and black connection to the black and one red (16) on the machine and it motored OK, but no light to the lamp (even though this is OK).

T. LOWRY, Dundonald, N. Ireland.

The reason for the 4-pin plug is the same as on the older Bell & Howells (like the 636). The projector could be fitted either with mains voltage lamps (and different ones would be needed for localities that had different mains supplies, which could be anywhere between 200 and 250V; only in the last 20-30 years has 240V become universal in this country and 220V on the Continent), or 110V lamps could be used via an external transformer. Due to their smaller

filament area the 110V lamps put quite a bit more light onto the screen, while taps on the transformer primary allowed the machine to be used over a range of mains supplies while still feeding the lamp with its correct voltage (even a slight over-voltage will drastically reduce lamp life, while undervolting it reduces brightness appreciably). The motor is less critical in respect of its supply and will probably work O.K. over the range 200 to 250V.

On the socket 15 is the lamp and 16 the motor live connection, with 14 the common return. With a mains voltage lamp, the Jones-plug connections should therefore be: Live (brown — or red in older leads) to BOTH pins 15 and 16; Neutral (blue or black) to pin 14; Earth (green, yellow or green) to pin 13. If you have an existing Bell & Howell lead, you can solder a strap between pins 15 and 16 of its socket; this is better than strapping the projector plug, since it still allows 110V lamp use via a suitable transformer and lead.

With a 110V lamp the 110V from the transformer is fed to pin 15 while 240V for the motor is fed to 16 and the neutral of both goes to 14.

SCRATCH TREATMENT

I have a problem with my films: they are badly scratched and I would like to ask if the 2.22 film treatment actually removes scratches visibly from the screen. Also my Cinerex dual-gauge projector I think is scratching my films and wonder if you could give me any advice.

KEVIN HAYDEN, Liverpool 14.

2.22's main function is to remove dirt that has become embedded in the scratches and this reduces (but does not eliminate) their visibility on the screen. Much depends on whether the scratches are on the emulsion side or the base (careful examination under a strong magnifier — perhaps the projection lens removed from its holder — under an oblique light should tell you).

If they are on the emulsion, then the water treatment recommended a year or so ago by Ivan Watson seems to bring dramatic improvements. The film is uncoiled on a clean, flat waterproof surface and then carefully stroked with a swab of cotton wool dipped in the luke-warm water. Repeated stroking may be

necessary to swell the emulsion enough to 'flow' and close up all but the grossest scratches (if these have actually removed some of the dyes, then little can be done, but most scratches only affect the clear supercoat).

After treating a length, excess water must be wiped off both sides of the film (and the sprocket holes) and at the end of the treatment the whole film must be hung up to dry in a dust-free atmosphere. If you are treating a long length of film, it might be advisable to unroll it loosely into a few inches of water in a bath, and use the top lip for the treatment area.

Some wetting agent or washing-up liquid in the final rinse will help even drying and avoid tear-drop marks. Make sure that no hairs or bits of cotton wool remain on the film — they are almost impossible to remove once the film dries. Wiping down with a wet, soft chamois leather can help.

As regards the projector, the most likely cause of the scratching is a chip of film or dirt lodged somewhere in the film path; most likely culprits are the autothreader chutes, or perhaps the gate. Careful cleaning with a small brush and perhaps a moistened orange stick should improve matters. Look also for any burrs in the guides and gate parts, and if necessary polish away.

SPEED FLUCTUATION

I own a Eumig 810D projector. While operating, the machine suddenly slows down to around 10 f.p.s. and then, after a few seconds, it suddenly regains normal speed. Yet the motor seems all right. Can you suggest the cause and a cure?

TED ASTON, Birmingham.

I suspect that some oil or grease may have been deposited on the variable speed drive unit disc, causing slippage. Remove the back and wipe both discs and the rubber-faced drive-ball with a cloth moistened with a degreasing cleaner (Thawpitt or alcohol) until you are sure that the surfaces are dry and free from oil. If the trouble still persists, you will need specialist help and I suggest that you send the machine to the current Eumig repairers, Axco of 228 Regents Park Road, London N7 3HP.

SPLICES

OPTIONS: There are two types of splices available;
 -the WURKER covers 2 FRAMES and is AVAILABLE FROM THE MS8 GROUP in packs of 50. Contact Bill,
 - the HAMA which covers 4 FRAMES and is most commonly found at photo retailers in packs of 50 or 100.

Contact: Van Bar's
 or Elliot's Photo Centre
 116 Glenferri Rd Malvern
 ph. 509 6786, or ask your local photo shop to order some in for you.

If you want you film splices to be as unobtrusive as possible, its best to go for the WURKER splice as it covers 2 rather than 4 frames and is less noticeable during projection.

However, it is possible to cut the 4 frame HAMAS in half, but be careful! Precision is the essence. A 50 pack of HAMAS cut in half will give you twice the number of splices as the WURKER type for a similar price.

Both types leave the balance and MAIN SOUND STRIP INTACT. Older roll-tape stock covers both traks and will give you rougher sound cuts.

SPLICE MACHINES: Elliot's have some but check them carefully as most are refugees from the '70s.

The BEST SPLICER is the WURKER unit, obtainable from ACE EDIT in Sydney Ph. (02) 398 9039. MS8 FILM GROUP also has 2 Wurkers (See Equipment Notes). Also, check the Trading Post under photographic equipment.

THE PROCESS: 1) Projecting your 'rushes' (complete, unedited film rolls) a few times will give you an idea of the shots that work and the ones that don't. A SHOT FILE helps.

2) HANDS should be CLEAN and the work area DUST FREE. Load the rushes into the editor/viewer and locate the cut. All editor/viewers have a HOLE PUNCH ARM which is used to mark the chosed point for the CUT.

3) Remove the portion of film from the unit and either cut with the splicer OR with scissors. NOTE- if you cut scissors you must RE-CUT BOTH ENDS in the splicer to ensure an even edge.

4) Place both film ends in the splicer. TRY NOT TO TOUCH THE ADHESIVE SIDE of the splice during application. The splice should SIT EVENLY across the two frames. The SPROCKET HOLES should be EVEN and CLEAR PRESS the splice between fingers to ensure REMOVAL OF AIR BUBBLES. The FILM ENDS should sit straight and close together WITHOUT OVERLAPPING. The actual GAP BETWEEN FILM ENDS should be less than 1mm, the closer the better.

TIPS: MOVIE CLEANER doesn't affect splices. It is advisable to clean the finished film of emulsion residue, finger marks and dust, which are an almost unavoidable part of the editing process.

If the splices are clean, any SHOT LENGTH down to about 6 frames is possible.

Splices that are carefully done will last almost as long as the film itself (over 50 years).

If the finished film becomes stretched after frequent screenings (usually after several years) or the splices are shoddily done, the film will 'jump' in the projector. The film may the become jammed. There are few things more horrifying than watching a ten foot resplendant image of the jammed frame bubbling and burning after a few seconds in front of the projection lamp. So hey! Lets be careful out there.

Ed.

Kodachrome processing problems.

We've had a lot of reports this year of problems with Kodachrome processing. An item in the Perth Super 8 Film Group's September newsletter mentioned scratches and marks that made the film look like a snow storm. Recently Virginia Hilyard has had the same problems - scratches and snowstorms. There have also been some very long delays - up to 5 weeks (!) and reports of excess dye remaining on the film after processing.

Kodak reports that the "snowstorm" is a problem with a new processing machine installed this year in the Collingwood labs. Static occurs as the film runs over the transport rollers. To avoid this problem staff do a 'special' batch each week and manually support the film over the rollers. To get your film in the 'special' batch you have to put your film in the processing envelope and then put this in a larger envelope and address it: ATTENTION Mr Tony Kelly, Customer Relations - Special Processing, Kodak processing laboratory, Private bag 131, Abbotsford VIC 3067. You can ring Tony Kelly toll free 008 333 355. I was assured that even though the machine has had this problem for 4 months, it is being addressed and Mr Kelly hopes that it will be running smoothly sooner or later - lets hope so.

The long delays are due to the equipment problems and industrial strikes. There has been no explanation of the scratches.

Home Talkies (the super 8 suppliers on Cleveland St. Surry Hills) report that while cleaning Kodachrome, excess dye is leaving a pink/purple residue in their tanks. This should have been removed in the final bath during processing. Apparently the excess dye makes the film unstable, thereby reducing its life. Using the Red, Yellow, White label cleaners from Home Talkies will remove the excess dye.(unintended plug)

Virginia Hilyard, Editor
 SIN Newsletter.

by Julian Dahl

RMITV PROFILE: Royal Melbourne Institute of Technology TV is the most longstanding and experimentally oriented TV group. It straddles both the needs of media students to hone skills and develop creative optics, and its specified goal to "provide local filmmakers (and) community groups...with the opportunity to put innovative and socially relevant programmes to air" (RMITV fact sheet).

RMITV was the first group to be granted a Limited Test Broadcast License by the Department of Transport and Communications in 1987. Its sixth test broadcast was made with the help of a transmitter atop the Doncaster Westfield Shoppingtown, using UHF channel 31, with a total audience range of 900,000.

On a budget of \$7,000 and liberal equipment loans and donations from corporate groups, over 200 students ran seven days of radical, humorous and experimentally explosive programmes between the 19th to the 26th of August this year.

S8 OPPORTUNITIES: With assistance from Rusden, Huntingdale, Footscray Colleges, Holmglen TAFE, Monash and Melbourne Universities, RMITV has been able to screen the widest panorama of student work.

Contributions have also included independent documentaries, "Best from the Melbourne Super8 Club", work from the Fring Network Film and Video Festival, MIMA, and individual entries from the MS8 Film Group.

RMITV "is strongly committed to facilitating the artistic and cultural expressions of the broader community" and represents the most encouraging opportunity for independent experimental or avant-garde films. Another test transmission is planned for mid-1990.

CONTACT: Production Coordinators
 Maria Rizzo 4996764
 Jaki Fisher 387 2503

TVU PROFILE: Television Unlimited is a coordinating and organisational group involved in corporate and government liaison as much as programme development. 130 members from within and outside the TV industry make TVU tick, with help from some government funding, membership fees and donations.

As Lisa Horler TVU Programmer said, "All people in Public TV are now trying to sway powerful groups", and none more so than TVU which has, along with Open Channel, SKA TV PBAA and a variety of other consortiums, just completed one of the most highly detailed elucidations of the face and rationale of Public TV- "Towards a Better Model". It was written in response to the recent CLC Report to DOTAC (See "Opportunity Knocks- Public Television and S8" MS' No. 53).

Lisa sees the level of S8 involvement as "up to the S8 Group itself... With Public TV you're stepping into another realm- it becomes much wider because the whole community can see your programme".

CONTACT: TVU Office 311 0509
 Lisa Horler, Programmer 531 4218
 or write to PO Box 270

Footscray 3011.

SKA TV PROFILE: St Kilda Access Television is one of the more high profile Public TV groups. Like RAT, they seek to promote "localised, regional TV relevant to the area that you're broadcasting to" (John Sarandon, SKA founder and sponsorship coordinator). However, SKA also wishes to create a "lively alternative media" through allowing access to independent film and video artists.

Two previous test transmissions using UHF 31 were completed in 1988 and Dec. '89 with the help of a St Kilda Council grant of \$18,000 and the usual bevy of loaned equipment, benefit functions and corporate donations.

Their last transmission cost →



SKA-TV
 Saint Kilda Access Television



only \$8,000. It was facilitated by the efforts of their 300 strong membership and outside ad hoc production staff from other Public TV groups. 80% of programmes screened were produced 'in house' with 20% of contributions from independent film and video makers.

SKA and RMITV are perhaps the most conducive groups for S8 films as they have, since their inception, promoted experimental images and new forms for the small screen.

Said John, "We're always after material because there's no shortage of air-time". Another transmission is planned for Feb. 1991. CONTACT: Office- Prince of Wales Hotel, St Kilda, 2nd Floor. ph. 534 8255 or write to- SKA TV PO Box 1252 St Kilda Sth, 3182

RAT PROFILE: Richmond Access Television is a locally based organisation which seeks to facilitate 'on air' access to local groups and institutions. This orientation was exemplified by the first RAT transmission during the 21-23 of June this year, which used the Richmond "Off Peak Arts Festival" as its focus.

160 people were involved in the narrowcast. Over 85% of air-time was specifically made by or for RAT.

As the mega-networks slide down the monetary parabola, Public TV continues to surprise by its 'can-do' ethic, wide community support, capital loans and donations. The transmission was made possible by a \$7,000 grant from the Richmond Council and \$250,000 worth of equipment loaned from Open Channel, Sony Australia, Broadcast Rentals, GTV 9, SKA TV and Telecom Australia, to name but a few (Tracey Naughton, RAT Chairperson, "Off Peak, Off Beat but On Tim!", Australian Municipal Journal, Oct. 1990). The transmitter was located atop a cherry picker parked outside side a church on a hill in West Hawthorn.

S8 OPPORTUNITIES: As the above may suggest, RAT is more concerned with democratising the airwaves, rather than providing a forum for independent film. However, Tracey's advice to MS8

filmmakers is, "You've obviously realised you're not going to get on the major networks- so that's the rationale for Public TV, to allow access to a wider audience".

Further, it must be remembered that programme time is fairly elastic, with plenty of scope for well produced S8 films. Another transmission is planned for Feb. '91. CONTACT: Tracey Naughton 419 2679 or Kevin Breen ph. 420 9621.

HOW TO ACCESS PUBLIC TV

Before contacting the various groups listed above, it may be wise to consider certain logistical, practical and legal aspects of TV broadcasting.

All Public TV groups have some form of Selection Committee which are usually pretty open to new ideas, however, the medium itself does have certain constraints:

1) A S8 film proposed for transmission should not infringe COPYRIGHT in sound or vision. TV images, pop songs, even advertising bill boards are not acceptable. In short, everything must be original, or the release of copyrighted material must be paid for.

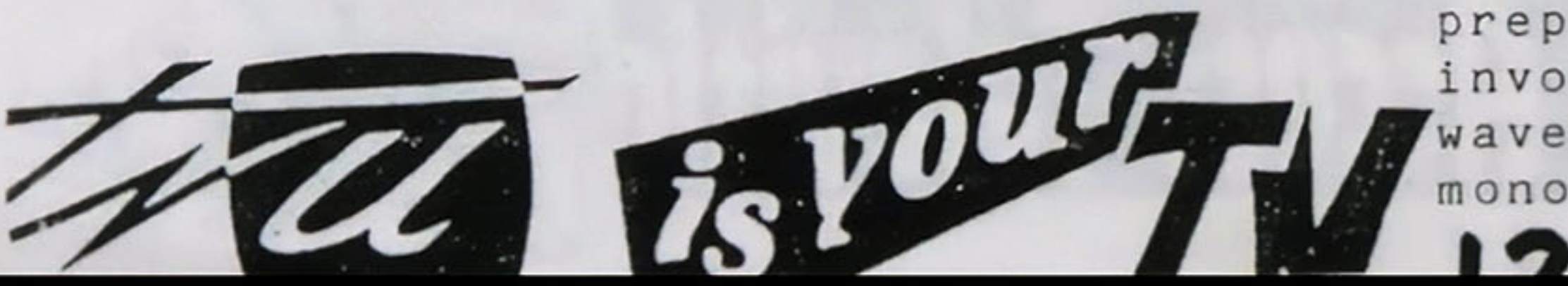
2) The groups I spoke with said no set policy, aside from legal factors, governed the acceptability or otherwise of submitted programmes.

All indicated that works should not be racist, sexist or in any way discriminatory.

3) The film must not contravene the Broadcasting Act in terms of nudity, obscenity or violence.

4) S8, being such a fragile, tenuous visage is technically vulnerable and does not easily lend itself to high quality video reproduction (more about film-video transfer and copyright will be revealed in future issues). Ideally, the film should be well shot and cut, cleaned, and tele-cined to High Band via the Flying Spot Scanner Technique. The original VHS copy is also acceptable.

Public TV is the most exciting 'free to air' opportunity for S8 filmmakers, and offers the transport of optic mind-waves to hundreds of thousands of potential viewers. But Public TV needs you too! Volunteers are required for sound, camera, post-production- whatever you are prepared to give. And remember, involvement in grass roots airwaves can only help open the tube monopoly to all.



Way of Seeing Feature

THE TYRANNY OF THE SUPER8 GAUGE

By Michael Filippidis

The S8 group, as indeed the S8 newsletter, stands at a crossroad from which there may be no turning back once a path has been chosen. In the past our newsletter has served as a bulletin board, a battle ground and as a bridge between the group and the outside world of non-S8 aficionados. Our decision now as to the direction which the newsletter and the group will take is directly related to the issue of criticism for it is my contention that the S8 newsletter and the S8 group will stand or crumble by the very degree to which they proclaim themselves to be forums for critical debate.

The crossroad which we face as a group is due to the very name we have given the group's publication: Newsletter of the Melbourne Super 8 Film Group. A newsletter has connotations of the bulletin board approach towards facilitating communication between members. Surely what we seek from the newsletter is more than news; the history of the newsletter has seen it used in so many ways as to make the term newsletter inadequate. I propose therefore, that we begin to view the group's publication as not just a newsletter, but rather, as a journal. We may out of habit retain the name S8 Newsletter, however, our attitude towards it must be that it is a place where we commit to posterity our positions regarding the practice of film making.

Our practices and theories as film makers and as a group of film makers must come under scrutiny. The newsletter must be a place where we do more than just wax lyrical about S8; it must be a place where we all stand accountable for the films we make. Accountability as I see it does not mean that the film maker must lose any of their integrity as a film maker. Far from it, what I mean is that the critical discussion which the newsletter will engender will act as a method by which we all take responsibility for what we bring to the group. If we are to be taken seriously as artists or as a school of film makers then it is necessary that we take responsibility for ourselves. We can no longer afford to be satisfied with the pluralistic, open-handed approach towards S8

film making that we have had in the past.

As it stands now the S8 group is composed of anyone interested in S8. This is admirable and to be applauded, however, the time has arrived when we can no longer remain just a hobby group. If we are to be remembered as more than just that bunch of misfits in Melbourne who keep churning out S8 stuff for their own sake then we have to rethink our position, proclaim our manifesto and work at achieving the aims of that manifesto. Right now we are nothing more than a hobby group and while this has the advantage of allowing the group to be as open, pluralistic and egalitarian as possible, it also means that the group can never be seen as a cohesive unit of film makers practicing their craft in the format of S8 and who share fundamental principles as to what sort of film they see as being worthwhile.

The future is clear:

if we want to have maximum impact on film history then we must decide on a manifesto and govern ourselves accordingly for we need to have more than just a film gauge uniting us every month that we meet; on the other hand, such a decision will necessarily entail the exclusion of those film makers and practices which do not follow the aesthetic of the group's manifesto. This is where the biggest drawback in choosing to be a school of film makers rather than an assortment of film makers comes to loom large in our minds. To choose the way of the manifesto will mean that many of us will drop away or revolt by leaving the group (which is as it should be) as we cannot reconcile our own practices with the demands of the group's manifesto. The variety and richness of the group as it stands will be lost in favour of a purity and homogeneity which is based upon a kindred sensibility rather than just a kindred gauge.

These are dangerous waters we tread and we must always be guarded against personality clashes. If we cannot as a group accept the way of the manifesto then we must resign ourselves to being the S8 group and nothing but the S8 group. If, however, we adopt a manifesto then we stand to be liberated from the tyranny of the S8 gauge even as we lose many of our

fellow film makers. The irony in this is that the manifesto itself is but another tyrannical system to which we will dedicate our energies; the difference, slight as it is, between being just a S8 film maker and a manifesto film maker is that your philosophy is organized around first principles which may or may not have anything to do with S8. The manifesto could be applicable to all formats as what it seeks to offer is a programme regarding the making of any or all films: in short, the manifesto proclaims that this is what a film should aim to be no matter what the gauge is.

Where does this leave the group you ask? What the group has to address if it rejects the option of adopting a manifesto is the randomness and disunity of the group as it is now. With so many people of differing sensibilities it becomes almost impossible to see how the group can make any concerted impression upon cinema. As things stand now S8 is seen as an end in itself and not as a means to an end. This is where I see the tyranny of the S8 gauge working to undermine our efforts, for while the only prerequisite to joining the group is to express interest in S8 we can never hope to have the kind of unified creative activity of which the history of art is made: it is almost as though the medium is the master, not the artist.

Our dull servitude to the notion that all that is required of us in order that we be film makers is to use S8 is depressing. Let us be more than just S8 film makers, let us be artists, schooled in the ways of artists and their ilk. We must aspire to loftier ideas than just how to get our hands upon a cheap S8 camera. All we do now is tacitly agree that we are ideologically acceptable simply because we have made a film on S8; after watching it at the open screening we remain silent when the time comes to discuss critically what we have just seen. It is as though to work in S8 were enough. Well it is not enough.

We must accept that standards or criteria external to the question of which format one has used can and must be applied to what we do. Each of us as a practitioner of S8 film making must be our own acid test. We must be the toughest critic of our own work just as we must be critical of the work of others. It is not acceptable to merely do something on S8, bring it

along to the open-screening and then feel satisfied that it is worthwhile. Unless we have really thought out what it is we are doing and why it is important and how best to do it then we cannot expect to have any credibility as artists.

Art as I define it at this point in my thinking is not the film/painting etc. itself, but the labour and effort poured into it. "A work of art", means precisely that: a work produced by way of decisions, decisions and more decisions; art is a term denoting a work which has required labour and thought in its planning and execution.

The role of objective criticism in all of this is that it allows us to have standards which we can all share; a critical, theoretical or practical manifesto thus works as a common reference point by which we can be united. At any rate, art never works innocently and for that reason alone we must ensure that there be objective criticism of everything the group does. The newsletter

is to be our forum for such activity (just as one would hope the open-screenings would be). There can be no other way: accountability on our part as film makers and as a group of film makers demands that objective criticism be a part of our practice.

RESPONSES to the "Tyranny of the S8 Gauge" and the question, "Which has the most relevance for film criticism- academic analysis or subjective impressionism?" are invited for MS8 No. 55.

NEXT OPEN SCREENING.....

FILM NOTES FOR
"A MAN WALKING, FALLS", B&W sound
11m 40s, by Julian Dahl.

This film depicts an unknown man; walking, searching, meeting fellow flotsam and sipping the liquor of bonhomie.

I wanted to explore the rich grain of Tri-X B&W stock for impressionistic ends. Also, the medium and simple story impelled the use of 1930's stylisation with hyperbolic makeup and costume.

The storyboard was designed to perceive memory, dream, desire and allegedly objective 'reality' on equal terms with equal validity. Linear narrative, naturalistic sound and realist assumptions are approached with an ironic and subversive purpose.

The man, pursued as much by his past as his impending demise is not a walking parable. As the personal nature of the S8 medium connotes, this is one story told to find its own refraction within the viewer's optic. This is not to invalidate directorial intent, but merely to assert its relative inconsequence once the film becomes the plaything of other minds, walking and falling...



Production still- cast from "A Man Walking, Falls".

NEW FACES OF 1990

by Bill Mousoulis

I love making lists, and the end of the year being upon us is a good enough reason to exercise this love.

It's been a good year for the Super-8 Group. And when I think of the Super-8 Group, I think of personnel. The only big minus was the departure of Sarah Johnson, a co-founder and leader of the group, from the committee. Some other long-standing members are still there: Chris Windmill, Nick Ostrovskis, Ian Poppins, Harry Starverkos, Mark Freeman, and Matthew Rees (and particular mention has to be made of Matthew's continuing no-nonsense contribution.) And the people who came to the fore last year are still active: Sandy Munro, Mark Zenner, George Goularas, Heinz Boeck, etc.

What I offer now, then, is a list of the new people who have made their mark on the scene this year. And, as you can see by this list, these new people (not necessarily younger people) have certainly made an impressive and substantial mark.

Here they are then, in alphabetical order, the Ten Great New Faces of 1990:

STEVEN BALL. We advertised for the position of Super-8 Festival Director this year. Steven applied for it, didn't get it, but ended up running the festival anyway. Lacking preconceptions, he cast a well-organized and broad net over Australia (in the call for entries, and in publicity), ensuring our most successful festival yet. Easy-going and enthusiastic, he is now actively engaged in his own work, and holds a position on the board at MIMA, raising doubts as to whether he will indeed return back home (England.)

JULIAN DAHL. The bard, the night-owl, the beat-boy. I wonder about people like Julian, people who are not tainted with the sickly attitudes of closure, cynicism, restraint. Someone ought to tell them to live in the real world. Or

ought they? Well, if they do, people like Julian can throw the comment right back in their faces. If the limits of reality are the limits of the possible, Julian has conclusively proved it. As editor of the newsletter for the past four issues, he has, well, broken records. And hey, anyone who gets up later than I do has gotta be alright.

MICHAEL FILIPPIDIS. A young gun, just 21, he is a highly intelligent and passionate cinephile cum film-maker. Or maybe he'll end up being a critic, I'm not sure. Whatever the case, watch out for him. This year he has come to the Open Screenings, contributed to the newsletter, and generally been on the scene. And, yes, a film is in the making, there, somewhere. And Mark Zenner likes him, which is saying something!

DAVID HABERFELD. David is even younger than Michael, and the most determined of the tertiary students I know. He has already made several films, which are strong both in their individualism and their subject-matter. If he keeps his head, he will go on to make plenty more.

PETER McLENNAN. Who? you may ask. Well, Peter is one of two New Zealand members we have (the other being John Calder). You may remember a piece he had in one of the newsletters. Anyway, he's keen as mustard. Last time he wrote he was working on seven films at once (one of them funded) and he threatened to send one or two over.

JENNIFER PIGNATARO. I've been raving about Jenny in the past few newsletters, so I won't do it more now. Suffice to just state the facts: this year she joined the Super-8 Group's committee, and, not having shot off a single roll at the start of the year, made three fully finished films by the end of it. →

LAKI SIDERIS. Laki came up with several lively, rich and satisfying films during the year: *Guitar Hero*, *madonna*, and *I Think I Killed Max*. I worry about him though, and his two friends Damien Grant and Peter Schuller. I feel these three have a lot to offer the cinema world, and they should be doing that offering. "Don't quit your day job" is the phrase most inappropriate here.

RICHARD TUOHY. Richard quit his day job during the year, and currently stands as the exciting prospect of the Super-8 Group's got. Not that he made *Love Life* this year, a 40-minute drama lauded by John Flaus on the radio; it's more because he kind of doesn't like the film. He's a thinker, a voracious learner, and a passionate analyzer. And yet, he's also a man of quivering emotions. He's a total inspiration and he's only 21. Whatever he may be doing this year, or the year after, he'll always be about forever learning and doing. He hates it when I say this, but here goes again: this guy is definitely going to have a career in feature film-making.

MAEVE WOODS. Maeve unleashed *Flashing F* and *Bones and Lit Flat* on us this year and people found the 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93 (count them) minutes impressive, others not. Maeve will not be denied though. She deserves not only the screening she does get, but all others too. She is a courageous film-maker (her films aren't half-bad either.)

ANNA ZIGLINIS. Anna would no doubt be surprised to see her name here, but she should be. Just like Michael and David, she represents Optimism and The Future. And: she's got what it takes (I know these things.) In fact, she represents an incredibly large group within the Super-8 Group which is perhaps about to come to the fore. It is a group consisting of Maris Rocke, Ellen MacLennan, Michelle Rya and many others - i.e. women. Hopefully next year we'll see a better male-female balance in the Group than we've had up to now.

(Thanks also to the faceless masses who have made the scene what it is today. You may yet be lionised too!).



EQUIPMENT

All items are for borrowing unless otherwise stated.

Everything to be booked with Bill on 429 9847.

BRAUN N120 6080 sound camera (\$15 per day)
sharp lens; intervalometer; wide angle lens; crystal sync pulse; various speeds.

BRAUN N120 6080 sound camera (\$15 per day)
sharp lens; intervalometer; wide angle lens; crystal sync pulse; various speeds.

SANKYO sound camera
basic sound camera, 18 or 24 fps.

DAWN BROWN MEMORIAL CAMERA:

CANON 814 silent camera
excellent camera, but silent

ELMO ST-180 projector (\$5 per day)
twin-track. basic, but solid, machine.

HILLER Junior tripod
currently without pan handle

small tripod

screen

editor/viewers

WURKER splicing machines

WURKER splicing tapes, 50 per pack, \$6 per pack.

MEMBERSHIP

costs only \$15 (\$10 concession)

annually, which includes a copy of Super Eight each month, open doors to the Open Screenings, a wide selection of Equipment Hire, as well as the invaluable experience of our long-standing members.



NOTES ON THE LAST OPEN SCREENING NOV. 1990.

by Bill Mousoulis

Tremendous.

Oh yes, I'm happy alright. After two or three pretty bare Open Screenings, last month's was a treat. A total of 17 films shown, with three or four others missing out. I'm always busy concentrating on the projection and worrying about the time to pay full attention to the films, but here are some notes on them.

Untitled (Ross Fergurson): When you really want to get that roll processed. Maybe the shots can be used later, in another film. Note must be taken of the fine processing of the black and white by FilmPlus.

All I Want Is A Woman (Sandy Munro): Sandy's film of a few months back, but with extra scenes shot and added to it. Sandy has even edited, gasp, horror! There is something sophisticated here which belies the seeming dagginess of it all. Pathos plus!

Short films series (Les Hillis): Five short pieces here, one of which had a title. Les is determined on social critique! And good on him. But: I feel it's the easiest thing in the world to attack consumerism, it's such a sitting target. If Les is serious about film-making, he'll mature and expand; if not, he'll drop out like the countless "socially conscious" students before him.

Sisters Fertility Dance and Wayward Vixen (Perry Laird): What magic Perry weaves! He has captured a female essence or two with these films. He doesn't bother with such an easy device as narrative; he gets to the heart of the matter and stays there, trustingly, lovingly.

Never Oily or Dry (David Haberfeld): Like Les, David is bent on social critique, hell-bent on it. I'll have to see this one again before commenting on its meaning, but I can say it's uncompromising, intense, and just plain scary. David's work is somewhat obscure, combining and twisting traditional elements/images, and it has sledgehammer impact.

Astor Theatre Sign and Squizzy Taylor (Tom Vitale): A hobbyist, an enthusiast, Tom saw the Open Screening advertised in the E.G. and came along. Each film is just one roll devoted to filming said subjects. Who can deny Tom's pleasure in such a venture?

Ormond (Gary O'Keefe): Dirk de Bruyn watch out, you have a challenger! Not materialist-Dirk, but family-Dirk. But no-one can have a monopoly on filming one's kids. This reminds me of Brian McKenzie's *On The Waves of the Adriatic* - a documentary that is really a narrative film, i.e. has the feel, majesty and potency of a narrative film.

Blister (Steven Ball): I wasn't paying full attention to this one, for whatever reasons, but it looked like it had a lot going for it. Basically, it's strong formally, pictorially, and this strength is translated into thematic meaning too, unlike other films of its ilk. Like Perry Laird and David Haberfeld, Steven is proving an auteur.

Astral Plane (Jenny Pignataro): Okay, I'm biased on this one, because I helped edit it, but I really like it. Lots of charming images, everyday but radiant, and propelled along by the lively music. But I've got to criticize Jenny sometime, so here goes: one shouldn't actually advocate the astral (i.e. dream) plane ahead of the reality plane, because it implies dreams can't be realized and that one therefore expends energy on the solace offered by them. A sharper, more dynamic thinking is required.

sex/dialogue/empathy: 38 (Bill Mousoulis): Brilliant film, absolutely scorching. Oh, hang on, I made this one - I better not talk about it.

CONTRIBUTIONS

Immiraging (Peter Spence): Overwhelming amount of "notes" here, as Pete calls them. And he's right - this isn't 'cinema.' And yet, it is, because he's filmed it all. Words, images - lots of them. Very mythical stuff this, and very challenging.

Presentiment (Raymondo Cortese): Presentiment: premonition. An art film, yes. I'm surprised more of these films don't turn up: it's such an attractive, if pretentious (and therefore difficult to master) genre.

Panorama (Nick Ostrovskis): From a few years back this one, but Nick reckons it's now finished, that no more editing will be done on it. I'm skeptical. I don't trust film-makers who don't trust themselves. Nick's close to losing me: I am no longer sure of any image, of which film it belongs to, of what meaning it has apart from or within that film, etc, etc.

Allens Sweets Sign and Demolition of Hoyts in Malvern (Tom Vitale): The screening finished off with two more of Tom's short pieces, leaving Ian Poppins, Brendan Murray, and Maeve Woods stranded. Suffice to say you're first on the list next time guys.

A good Open Screening, and the next one promises to be a bumper too. As well as films from the above three people, there should also be new films from myself, Julian Dahl, and Mark Zenner (the awaited 3 a.m.) If they get finished, of course. And the Workshop films will also be screened.

See you there.

- are sought for the following:
BOOK REVIEWS (past and present)
TECHNICAL Q&A - Have your problems solved!

READER'S FORUM- Vent your mind, not your spleen.

FILM REVIEWS- 8mm and beyond.

WAY OF SEEING FEATURES- What is Super 8, where is it going, what could it become?

TECHNICAL FEATURES- eg. "How to Make Quality Direct Sound on 8mm".

FILM NOTES- Let the Philistines know what your film really means!

FESTIVAL REVIEWS

FASCINATING FILMIC FACT FILE- or 'Interesting S8 Facts I Heard on the Bus One Day'.

ALSO- STILLS, PHOTOS, GRAPHICS, POEMS.

AND REMEMBER- We're open to suggestion!

Send your CONTRIBUTIONS, typed, single spaced A4 split columns (if possible) to:

The Editor

Melbourne Super 8 Film Group
Newsletter

PO Box 1150

Richmond North, VIC 3121.

EXPRESS YOURSELF!!!

..."whenever you have actors in Super-8 ...it always seems to come across through a vacuum"

The amateur, shoe-string nature of S8 film production is usually reflected in the quality of on-screen performance. Emotion often seems contrived- and perhaps necessarily so as the performers are friends or eager auteurs feeding the director's filmic fetishes. If the director can spread the sublime virus of inspiration to the performers, then emotive energy can be born. Amateur theatre groups are good recruiting grounds. Some agents may give you the number of no-fee performers eager to build film skills.

See M La Rosa's article "Notes on Acting" in MS8 no. 52 for more details.



Steve Ball's "Sydney Super8 Scene" will appear next month. (FEB. 1991)

MELBOURNE

SUPER 8 FILM NIGHT

MELBOURNE SUPER-8 1990

In Melbourne in 1990 the most vital and innovative films are being made on Super-8.

This selection by Melbourne based film-makers from the Fifth Melbourne Super-8 Festival is an indication of the strength and diversity of a thriving scene.

Films made by individuals who retain a healthy distance from prescribed dogma or mainstream conformity.

Films that entertain, amuse, confront, confound, enthrall and delight.

PROGRAMME	
THE CUTTOCK HEADS (6 minutes)	Chris Windmill
LUNA PARK (3.5 minutes)	Riva Long
VIGNET (38 seconds)	Pete Spence
AERIAL (4 minutes)	Eileen MacLennan
PLUMBERS COME TO TOWN (3 minutes)	David Haberfeld
PAUSE (8 minutes)	Raffi Ghazarian
GRRRI (2 minutes)	Heinz Boeck
PRAVDA KRAPEL (7 minutes)	Keely Macarow
**** INTERVAL ****	
I THINK I JUST KILLED MAX (5 minutes)	Laki Sideris
THE MYSTERY OF LIFE (9 minutes)	Doug Mason
ENTER FRAME/EXIT FRAME (4 minutes)	Damien Grant
EARTH AND CHANNEL PART 2 (8 minutes)	Steve Ball
OPTIC YOUTH (7 minutes)	Nick Ostrovskis
SUCKED (16 minutes)	Mark Freeman

OCTOBER 10 ... 9 pm

VISION

FILM AND VIDEOSPACE

THE PARK CREATIVE ARTS

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SYDNEY INTERMEDIA NETWORK NEWSLETTER

NOVEMBER 1990
ISSN 1 0 3 5 - 7 6 8 8
Suite 1/146 Bourke Street Darlinghurst, PO
Box 424 Kings Cross 2011. Ph (02) 332 4674
Assisted by the Australian Film Commission

"You ain't heard nothin' yet, folks."
The first talking film. The Jazz Singer.
in 1927.

That spirit of humour goes a long way towards
modernizing technological change. It's the sort of
humour that has characterised many of the activities
of the Sydney Super 8 Film Group during the last ten
years. Hopefully won't be lost with the name
change of the Sydney Intermedia Network. If the acronym
indication, that sense of humour is alive

Intermedia Network incorporated was
a new name at the Special General
Meeting of 27. The vote also replaced the old
name and replaced the old
support and promote the creative
medium and other electronic media.

It does not mean that Super 8 will
be abandoned. It would mean that anyone
who would abandon a medium of such scope,
great quality and to use - not to mention the
fact that it will last a lot, lot, lot longer
than most other media - means that a public
association is the activity rather than
the case over the last
to events and in the
brought about the life

SUPER 8

Members of
Nov
SIN at SITE da
Nov 23, 2
Screenings at the

ALL THIS M

DANCE PERFORMANCE IMAGE WRAP EVENT

SIN

This form enables S8 filmmakers to buy stock or services free of Sales Tax which is usually between 20 to 30% of total price. ITEM 107 applies to films which are made for public exhibition only. Bring ID and this Newsletter as proof of MS8 Film Group Membership.

Stock supplies: Van Bar's, Carlton,
or contact Mark Green (Kodak) for other Kodak
film distributors, ph. 353 2560.

To the Commissioner of Taxation
Commonwealth of Australia

I hereby certify that.....purchased from
.....ON.....is for use in the production of motion
pictures (other than films for private, domestic or personal use by
or for whom they are produced) and exemption is accordingly claimed
under item 107 of the first schedule of the Sales Tax Exemption
and Classifications Act.

Name.

Signed.

Address.

Date.

• open screening •

NEXT MEETING

NEXT MEETING

Tuesday December 11, 7:30 p.m.

Glasshouse Function Room, R.M.I.T.,
360 Swanston St. City.

This is the last Open Screening for the year,
so come along!

We're going to start the AGM at 7:30 sharp,
so those interested better be there.

The Open Screening will start at about 8:00,
with drinks and snacks towards the end of it -
a little party folks!

As well as bringing your films along, bring
any odd bits of equipment you may have, or just
your camera, and show it to people.

We've booked the room till 11:00, so come along
and be merry!

*Show your
equipment if you dare!*

**Next
Issue**

(FEB. 1991)

SYDNEY SUPER-8 SCENE
FILMMAKER'S FORUM REVISITED
ALL ABOUT COPYRIGHT
FILM TRANSFER FACTS
SPECIAL REPORT FROM 'DEEP
THROAT' - S8 AND SURVEILLANCE.
MORE EXPERIMENTA REVIEWS
WAY OF SEEING FEATURES

Editorial & Layout By: JULIAN DAHL PH. 525 3320

Contact Number: Bill Mousoulis 429 9847

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Super Eight

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