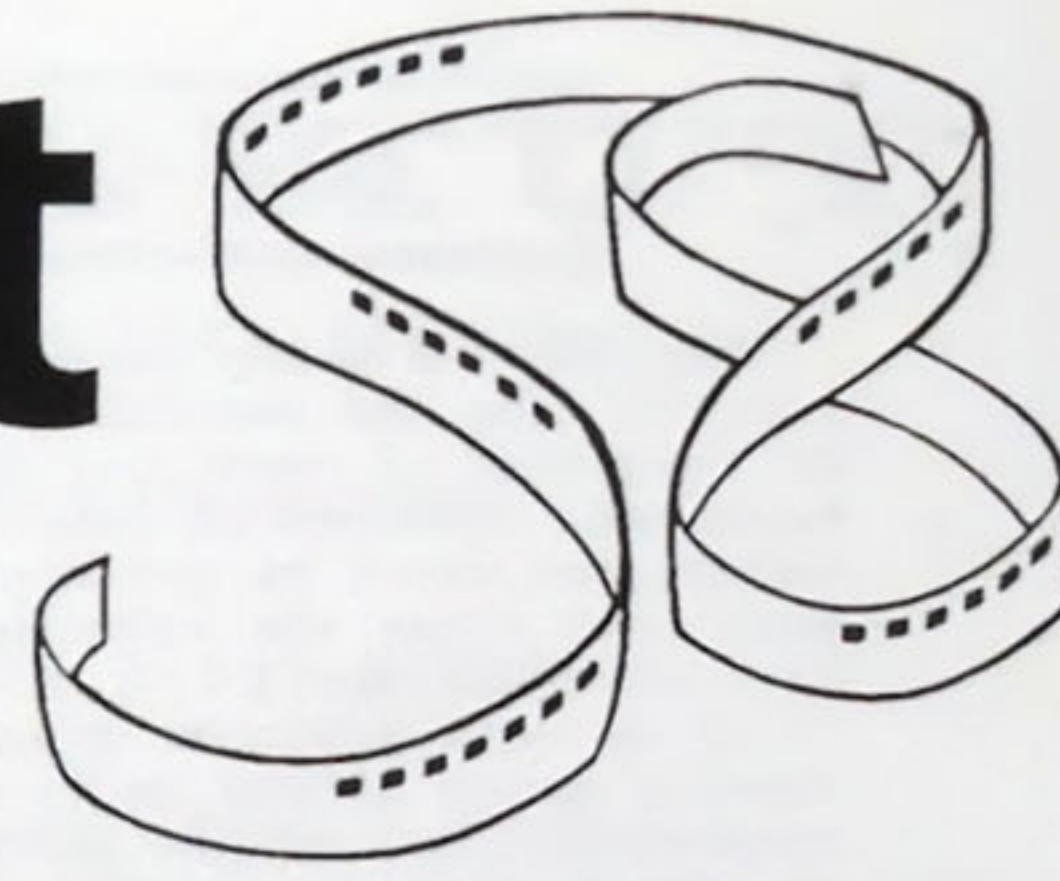


# Super Eight



Newsletter of the Melbourne Super 8 Film Group  
Issue 55 February 1991

## EDITORIAL

Another year swells anew with portentive treats to challenge probing open apertures. Now's the time to finish those Special Projects for the upcoming Fringe, MS8 and overseas festivals. SKA is also having another narrowcast from Feb. 15, to be followed by RAT and RMITV towards mid-year- give them a call.

The rationalist razor has struck MS8 and many other creative associations in 1991: another hurdle to test our passion for the perilous skinny guage. Now's the time when we need YOU- your participation, time and involvement to ensure our undaunted progress as premier 8ml makers.

The newsletter format will also have to adapt to new austere conditions. CONTRIBUTIONS should be around 300-800 words, single-spaced split columns. There will be less space for discursive, magazine style work. I would like to encourage more B&W graphics and short, lively, informative articles.

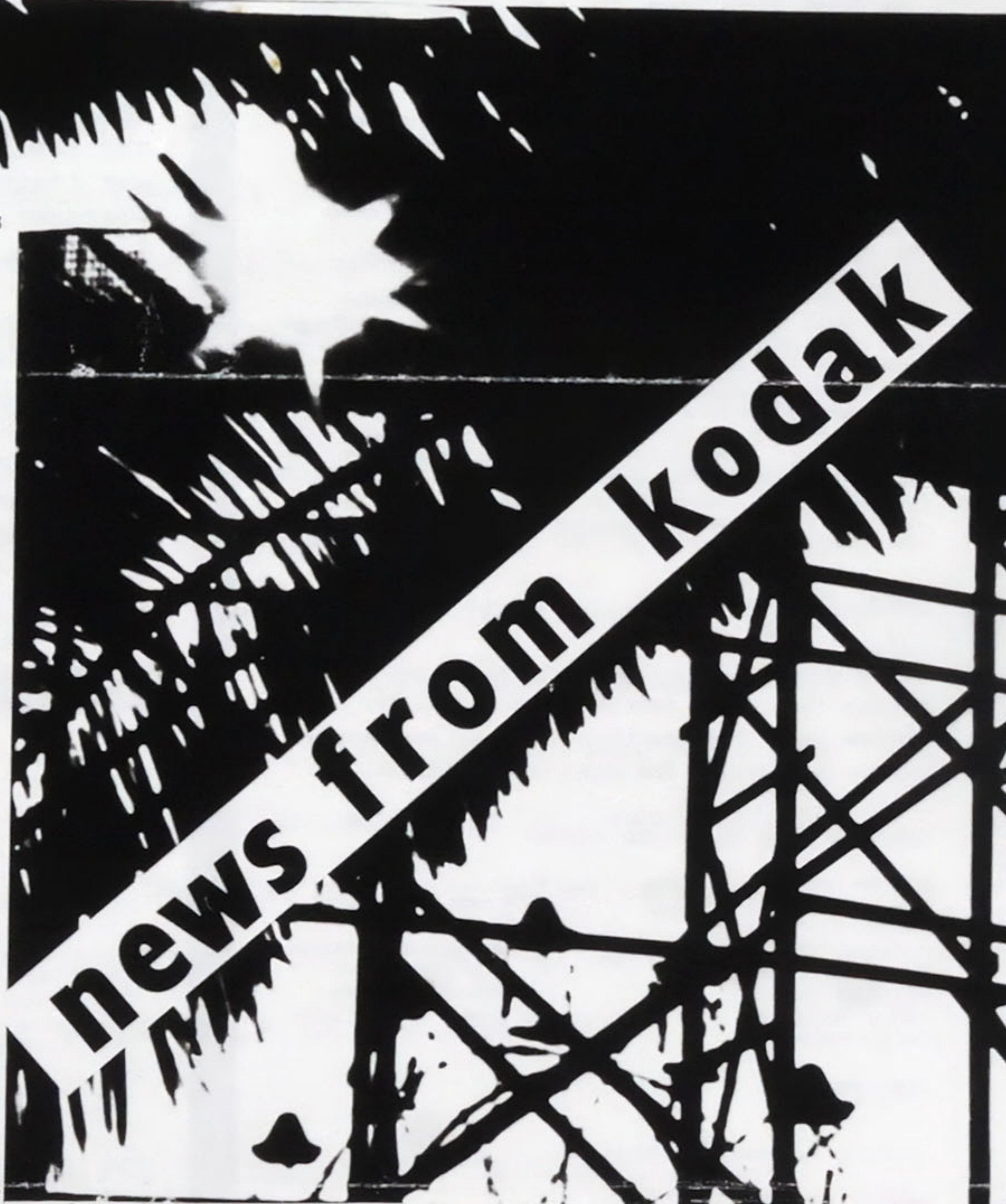
Thanks to our contributors in 1990.

Strength through joy!

Ed.

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Joel Epstein, Business Manager for Kodak's Ektachrome and Kodachrome Reveral S8 processing was a guest speaker at the Dec. 1990 Open Screening. At last some hard facts about S8 film from the horse's mouth.

Blue Rain or speckles or tram tracks meandering over those Essential Shots has been a problem for many S8 users for some time. Kodak currently use the same developing machine for both 35ml slides and S8 reversal film. Although the unit is adapted for S8, there is a "design problem" with the "static roller transport system" which causes the roller feed to scratch and grab the film.

Although Kodak "wants a permanent solution to the problem", the demand for S8 is not yet sufficient to warrant purchase of a

S8 developing machine.

Other problems noted were Martian Green patches patches and similar tonal irregularities. Kodak says they will fix the machine "as soon as possible". The hundreds of regular S8 users in Melbourne hope that this is not analogous to "the cheque's in the mail". Affected films will be replaced free of charge, but you may have to go to Coburg and let Kodak survey the damage. The special development batch which allegedly avoids the above pitfalls is seen by Kodak and others as "no solution".

### Processing Delays

Although some lucky Super Eighters have recieved their films in 7-10 days, most have had to wait 2, 3 or even 4 weeks. Because both slide film and S8 are processed on the same machine, lab workers often

# FUNDING

The Super-8 Group normally gets a grant of \$10,000 from the Australian Film Commission at the start of each year for organizational expenses. Because of cuts to the AFC's own budget, we won't be getting this money this year (let alone the extended figure of \$16,600 that we asked for.)

If we were a bigger group then a lack of funding would affect us to the extent of splitting completely, but we can survive, the way we did the first three years (86 - 88) without funding. It means there's now no wage for administration, and we'll probably have to find a cheaper venue for the Open Screenings, and have the newsletter smaller.

We'll have to pay for these things using income derived mainly from memberships, and from equipment hire. Those two things don't come to terribly much, but we'll just have to make do. The 1991 Magazine/Yearbook has been scrapped, but hopefully the 1991 Festival will be unaffected (a separate grant covers that - fingers crossed.)

At the upcoming Open Screening on Tuesday, Bill will present the budget for 1990's running, and outline how 1991 will go without funding. Needless to say, if you r membership is due, now would be a good time to send it in.

1991 is proving a turbulent year already, on all levels, in all things, Australia and world-wide. Now is the time: the weak will fade away, the believers will be in for a big struggle. Only faith itself will remain. But that's the most important thing, therefore we cannot lose.

## ANNUAL GENERAL MEETING

At the December Open Screening we had our AGM for the year. Nick Ostrovskis and Mark Freeman left the committee, but four new people joined up, proving the Group's healthiness.

The committee as it now stands:

Steven Ball *	
Bill Mousoulis	* new members
Jennifer Pignataro	
Matthew Rees	(Bill and Matthew survive from founding committee in Nov.85)
Michelle Ryan *	
Richard Tuohy *	
Chris Windmill	
Maeve Woods *	

## NEXT MEETING

Tuesday February 12 1991

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

At 7:30 p.m.: SPECIAL MEETING

We have missed out on our government funding this year. Bill will outline what will now happen.

SUPER EIGHT AT



Comrades.....

I am looking for work for a programme I am curating for MIMA's 1991 season of screenings. I am particularly interested in work that was originated on Super 8 and finished on another medium or gauge (e.g. 16mm, 35mm, video and so forth) and that 'expands' the Super 8 in some way (formally, aesthetically, thematically whatever...).

I am also interested in Super 8 films that are primarily non-narrative and experiment with duration, structure and aesthetics.

If any of your work, or the work of anyone you know falls within these rather blurred guidelines, let me know.

The screening will probably be in May at the State Film Centre and all participating film-makers will be payed a fee.

Don't be nervous, don't be shy.....  
Steven Ball telephone 531 8145

SALES TAX

by Ian Poppins

In regard to the Sales Tax form published in the December 1990 edition of "Super 8" and the accompanying paragraph.

Upon reading Nigel Buesst's 1991 Melbourne Film Makers Resource Book Page 60, which relates to Sales Tax and Duty, I would advise caution when using this form.

The paragraph labelled "Exemption under Item 107A" in this book says in part, "You are meant to be earning a living from making films, and have a turnover of at least \$12000 a year to qualify."

Our newsletter states "Item 107 applies to films which are made for Public Exhibition only." There appears to be an "A" missing, so it could be two entirely different items, or is it the one and the same section being quoted.

Perhaps someone who is conversant with these items can clear up this matter for us, before some people find themselves in trouble with the Tax Office.

NOTE FROM B.I.A.:  
107 - stock  
107A - equipment  
Use the form  
It's your right.  
Go to big distributors  
though.



# SKA-TV

## Saint Kilda Access Television

SKA is having another narrowcast from 15 February and is most interested in receiving new works from independent S8 filmmakers. If you have made a few films which you feel are technically proficient and approximate of your aesthetic goals, well here's your chance to broaden the scope of your own Way of Seeing.

2

CONTACT: Lou Doyle 525 3551



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SUPER 8 FILM PROCESSING -----HAVE YOU ENCOUNTERED TECHNICAL PROBLEMS ?

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As so many reports of difficulties with Kodak processing have recently come to our attention , this is an attempt to sort out the range and seriousness of faults encountered, and to try to discover when imperfections first started to appear. The following are problems encountered by people to whom I spoke:

- (a) Bent and distorted spools. (b) Lumpy splices which can be out of alignment and cause projectors to malfunction. (c) A bracket of film frames which can fade out into a blurred greenish look. (d) Black vertical scratches of diverse arrangements. (e) Blue flaring shapes (can be quite pretty!). (f) Light, usually blueish coloured scatters of marks. (g) Dark, apparently dust related scatters....Have you noticed any of the above phenomena or have you any additions for the list? Can you provide approximate dates when such things were first observed ? Can you let us know the frequency of such incidents ? Please produce if you can a clearly labelled example of your unsatisfactory film.

Kodak have expressed their willingness to investigate complaints and attempt to solve problems caused by their equipment. As you probably know Kodak have recently relocated all their Kodachrome 40 processing in Collingwood and they are using some different machines. They want to help us and we can help them !

PLEASE FILL OUT THE FOLLOWING QUESTIONNAIRE AND RETURN IT TO THE NEXT OPEN SCREENING OR POST IT PROMPTLY TO THE NEWSLETTER POST OFFICE BOX.

- 1/ APPROXIMATELY HOW MANY FILMS PER YEAR DO YOU HAVE PROCESSED ?.....
- 2/ OF THOSE HOW MANY DO YOU ESTIMATE TO BE FLAWED IN PROCESSING ? .....
- 3/ HAVE YOU NOTICED ANY RECENT INCREASE IN PROCESSING FAULTS ? .....
- 4/ CAN YOU REMEMBER THE DATE WHEN PROCESSING PROBLEMS WERE FIRST NOTICED AND FURTHER, CAN YOU IDENTIFY THE MOST RECENT OCCASION ? EARLIEST:.....  
KIND OF FAULT.....  
RECENT:..... KIND OF FAULT.....
- 5/ HAVE YOU COMPLAINED TO KODAK ?.....WHEN ? .....
- 6/ PLEASE SPECIFY IF YOUR FILMS WERE PROCESSED BY 'BY-PASS' :.....
- 7/ IF YOU HAVE ENCOUNTERED PARTICULAR IRREGULARITIES IN KODAK PROCESSING NOT COVERED BY THE LIST a, b, c, d, e, f, g, AT THE HEAD OF THE QUESTIONNAIRE PLEASE DESCRIBE CLEARLY ON SEPARATE SHEET.

# CITY OF S.I.N. Steven Ball

## HUME HIGHWAY

The Hume Highway. On the overnight coach from Melbourne to Sydney, no matter how tired, one can never sleep. I couldn't sleep. No matter how much I needed to rest for the day ahead, I didn't fall asleep.

I couldn't read either. We had been warned by our host the co-driver that our personal lights had to be extinguished by midnight to avoid disturbance to our fellow passengers. I sat awake in a dark coach full of insomniacs each fearful of the wrath of woken sleepers should they attempt to throw some light on their Picadors and Penguins.

I was lucky enough to have a window seat. I peered into the blackness waiting for the next truck to shed its pinspots of light, looming silently out of the night, in a slow pan, left to right.

The purpose of my journey to Sydney was to present a screening of Super 8 films from Melbourne, plucked fresh from the festival. I was also hoping to get a perspective on the current state of Super 8 film making in Sydney especially in the light of the Sydney Super 8 Group's name change to Sydney Intermedia Network (S.I.N.). In recent months I had seen a number of films by Sydney film makers. Most of these had been at least four years old and were typified (although by no means exclusively) by a concern with mass media, especially the tele-visual, employing deconstruction techniques, semiotics and other post-modern paraphernalia. Films by Michael Hutak, Mark Titmarsh and Andrew Frost quite often pointing the camera (literally) at television and messing up the results. They were, as Hutak himself says, "self-consciously delinquent". They reminded me often of the work being produced at round about the same time by the Duvet Brothers and George Barber in the U.K.,

except that these artists worked directly on video, being responsible for what was to become known as 'scratch-video'.

So. What had happened since 1986? What was being produced? And by whom? As I pondered on these questions, on the Hume Highway, I fell asleep...

## HAROLD PARK

Glebe is one of the older areas of Sydney. With its flaky three storey colonial terraces and their luscious overgrown gardens it has the atmosphere of a once decadent Bohemian bustle. It also has a racecourse, 'the trots'. It also has the Harold Park Hotel where, following the success of such regular events as 'Writers...' and 'Performers...' '...in the Park', Francisco Fisher has embarked upon an enterprising series of independent film and video screenings. The interest was generated by a handful of screenings of work presented by students of University of Technology Sydney (U.T.S.). Now the venue is open to screening proposals (phone Francisco on 02 692 0564 or 02 552 2999 for details) to be held every Wednesday evening. Already Francisco is getting some interesting programmes organised, the Melbourne films being amongst the first. He has the enthusiasm and genuine interest to ensure the screenings the success they deserve.

As the Qantas jets passed in front of the warm Sydney sun we drank beer in the garden.

## BOURKE STREET

Speeding through the Sydney streets in a taxi is another experience altogether to the stop start lope along St Kilda Road. Sydney's narrow streets twist and loop, snaking between blocks of irregular shape and size. Perched on a hill in Bourke Street Darlinghurst, at the gateway to King's Cross sits the first floor home of S.I.N.. This was where I was to borrow the projector for the evening's screening.

## HOUSE OF S.I.N.

Brian Doherty hovered around the S.I.N. office like a shy nervous smile. He told me that the name change reflects a shift in emphasis away from purely Super 8 production to include other media. In particular video. It appears that there has been a fairly general trend for Sydney Super 8 film makers to post-produce on video; S.I.N. are meeting this demand. They provide basic low tech., low cost video equipment such as video 8.

Perhaps it was the day's clammy warmth, maybe it was the strain of administration but Brian did seem rather tired, even world weary, and I had the impression that things were in a kind of limbo. Or perhaps they were at that point of uneasy calm that occurs immediately before change or upheaval.

Francisco later told me that there seemed to be a lot of screenings taking place in clubs and at dance parties as a sort of extended light show. Was this to be the future of Sydney Super 8? He seemed to think that the lack of places to show film and video (Harold Park being a rare exception), the absence of a real network for contact between film makers has deadened interest and is leading to a kind of numb apathy.

One person who is far from apathetic is John Cumming. He was highly enthused by the Melbourne films screening and feels that there should be more opportunities for these sorts of events including exchanges between Melbourne, Sydney, other places interstate and even overseas. He intends to put together some kind of directory of organisations and individuals (probably to be published in Filmnews) with the intention of encouraging this sort of activity.

## NOT AN IDEAL SPACE

Harold's Bar and Grill is not an ideal space for a film screening. It is impossible to get complete black-out, the sound system is appalling and there is

no screen. The films had to be projected on a wall (off-white grey) and overall focussing made impossible by the angle of projection. These are things that will have to be, and I was told that they will be, improved.

My experience of screenings in such establishments led me to exercise extreme caution in my expectations. Invariably the audience are so engrossed in activities such as eating, drinking, talking and trying to seduce one another, that the films become a mere diversion to be glanced at between oral stimulations. Thankfully this was not the case at the Harold Park. The fifty or so strong audience (a reasonable number I was reliably informed especially as it coincided with the A.F.I. awards on T.V.) were in turn enthusiastic, attentive, polite and responsive. A few of the films were awarded keen applause.

I had selected a programme that, I felt, represented the diversity and quality of films being made in Melbourne. Some of the better ones from the festival. The overall impression from overheard comments was that it would be difficult, if not impossible, to put together such a strong programme or recent work by Sydney film makers. Perhaps an uneasy twinge of jealousy, that old Sydney/Melbourne rivalry slipping around the place.

The screening stimulated a discussion around the possibility of more of this type of event if there were more regular venues and promotion.

## WET AND STEAMING

Sydney was wet and steaming in afternoon warmth on my last day there. I had returned to the S.I.N. office where Toula Anastas was handing over the organisation's administrative reigns to Virginia Hilyard. The conversation inevitably turned to comparisons of the Sydney and Melbourne Super 8 'scenes'. Unlike the Melbourne group, S.I.N. is

largely a resource centre, administration orientated, faced with the ongoing task of maintaining and updating equipment. Funding is stretched to the limit. It's main users seem to be U.T.S. students when their own equipment breaks down or is fully booked. Toulia remarked that Sydney film makers are more interested in glitzy Hollywood styles, subverting them through appropriation and de-construction. Melbourne Super 8 practice tends towards personal, often 'social-realist' orientated films with a strong (semi-) narrative inclination. Sydney film makers often work out of educational institutions (such as U.T.S.) and tend to be visibly 'media-literate' exploring themes and genres, where as Melbourne's auteurs are largely self-taught, their work itself part of a heuristic process and the everyday world their frame of reference. This has led to the over-generalised perception of Sydney films being flashy post-modernism and Melbourne naive suburban narrative drama. Naturally there are as many exceptions as examples. Some of the most interesting work being made in each of the cities, to my mind, fall outside easy-to-define categories. In Melbourne Keely Macarow's 'Pravda Krapel', Damien Grant's 'Enter Frame/Exit Frame' and anything by Chris Windmill and Nick Ostrovskis. In Sydney the work of Virginia Hilyard, in particular the sublime 'Yes it is' and her remarkable Super 8 to 35mm blow-up 'E.G.', Daniel Staten Robinson's '(The) Taking (of) Place' and Andrew Frost's mid 80s work. All of these, and many others, demonstrate an approach to film making that springs from an impetus to develop a personal aesthetic and attitude, not to ape

the conventions of television, Hollywood and other existing models, either to copy, re-work or de-construct. They are part of a practice that is global and can hold their own in an international context far removed from parochialism and Sydney/Melbourne polarisation.

#### GLEBE CAFE

Later as I sat in a Glebe Cafe killing forty-five minutes before my coach to Queensland, I reflected on the swirling rush and layered complexity that is Sydney, a contrast to the gridded wide streets of Melbourne with their lines of crawling traffic, I could see the relevance of the work that mixes media, explores genre and echoes the speed and superficial urban glamour and clamour. The kind of work that usually typifies Sydney's Super 8 hey-day and has now outgrown such gauge specificity.

#### POST-SCRIPT

A few weeks after my return to Melbourne I received a copy of the S.I.N. newsletter. It seems that their metamorphosis is now complete and they are up and running with open screenings, fund-raising dances and curated events. Brian Doherty is currently in town for 'Experimenta'. When we spoke he seemed excited by the new developments which have included a screening event at the Sydney Observatory. He was keen to meet Melbourne people and organise regular exchanges and screenings. It is also heartening to see that they are still maintaining a strong commitment to Super 8. Good luck to them. They deserve all the bad puns their acronym is going to attract!

STEVEN BALL November 1990



#### KODAK'S VISIT TO THE GROUP

By Ian Poppins

It was great to see that Kodak has finally acknowledged that Super 8 users are not getting a fair deal.

Let's face it, when video began to make inroads into the Super 8 market, Kodak, Agfa and equipment manufacturers dumped the loyal users.

Sure the "baby on the lawn" users quit Super 8, but a new market developed. People who were really interested in making films of all types started to realize that Super 8 had potential.

Sales of Super 8 have been constant, despite no advertising, no new equipment, and difficulties in obtaining spare parts.

What could it be, if there was advertising and easily obtained equipment, and new upgraded film stocks.

When Super 8 first came out, Kodak suggested that it could be used professionally, but this didn't come to pass at that time. Now some professionals use it.

Now, I know that the following may be too much for the so-called "Professionals" in marketing, and the accounting at Kodak, but with proper marketing, such as pointing out that video images will not last but Super 8 will, picture quality and being able to have Cinemascope and Stereo sound, are some of the marketing tools which can be used.

I am sure sales would increase. Of course the film would have to be readily available.

Now, here is a mind blowing concept Super 8 is to replace 16mm. Yes, that is right. Just think about it Super 8 can almost replace 16mm. The film stock is very good and can be projected onto a big screen.

Super 8 is limited by being in a cartridge, and not having colour negative film stocks.

Double system sound can be used, and if the right film stocks are available answer prints and A and B rolls can be used.

Already, Super 8 feature film prints are made with optical sound, the same as is used with the 16mm film prints.

So Kodak, how about getting behind your invention and pushing for Super 8 to be used in place of using 16mm and video in many circumstances. Video still cannot give film quality, so why not originate on Super 8 and transfer to Video?

Or is this too much for Kodak's braintrust to absorb?

# 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

# experimenta

## REVIEW <sup>By</sup> J.D.

How do you review a hundred shards from eyes that see not what is today but what yet can be? Such is the task of reviewing Experimenta '90-Melbourne's most dynamic and diverse festival of avant-garde film, video, installation and special seminars which ran during November-December this year.

Every pallet was catered for from experimental narrative and documentary to 'Inside the Box' of new TV, to a cacophony of music videos and live bands in Noisefest, Stellark's aesthetic cybernetic installed Media Snakes from renowned UK artist Tina Keane, an evening of French avant garde featuring the work of Christian Lebrat. Fantastique Modern Image Maker's Association was established in 1986 by a group of Melbourne film and video artists. Ivor Bowen, MIMA president and Festival organiser said that MIMA's "main objective is to find good screening outlets for experimental film works, and then it really expanded to performance and installations"

MIMA recieved several hundred entries for Experimenta which were given to a Selectio Committee made up of artists in those specific fields of each Festival component. In general, the chairperson of that sub-committee is a leading artist in that particular field as well.

MS8 members will have recognised the smash hit Pravda Krapel from the MS8 Festival earlier last year. Also included were short films from Melanie El Mir- the new kid on the block who has broadened the portent of surreal impressionism within the skinny guage. We also saw the wooden-faced hilarity of C Windmill's Cuttock Heads, as well as the brooding angst of M Zenner's Original Copy.

Video works included renowned computer animator Peter Callas and his Neo Geo: An American Purchase. This fast pulse social commentary was chromatically and structurally powerful with images, words and symbols hurtling at micro-chip speen. Cliches and hackneyed images abounded, but perhaps this was necessary to make sense of a story told in milliseconds.

Seasick on Dry Land by Ilana Shulman explored the life and contexts of

a young Jewish girl in Germany. Camera work was imaginative and probing withing the peeling rooms of cultural memory. The crudely metaphoric scene of a basting chicken could have been edited more discerningly. However, the film sensitively pursued a "disciplined obsession with the past", whil acknowledging tha silence means death.

One of the more interesting cross-guage works was E.G. (elephant girl) by Virginia Hilyard. The camera hungrily explores the pores, textures and pieces of an elephant. Fast pans and macro stills comprised this innovative work made from a 35ml print from a S8 colour original.

The first Experimenta held in 1988 was a marked success with several nights at the 290 seat State Film Theatre sold out. The Festival has helped entrench MIMA as the leading edge of new media forms.

Recognition and support of their work was extended by the Australian Film Commission, the Australia Council, the British Council and Film Victoria. However, state funding for this financial year has been totally severed. It is clear that economic conditions have necessitated trimming and streamlining of several funded cultural activities. The reasoning behind the total asphyxiation of Australia's premier arena for the promotion and production of experimental image difficult to fathom. Is it wise or just to apply bottom line rationalisation to a creative endeavour which produces few tangible profit and reaches a fairly eclectic market? Is financial justification the yardstick of value of all things, or are we as a culture to aspire towards a deeper apprehension of intrinsic worth? In any case, Australia will be all the poorer for ignoring this powerful turbine of new ways of seeing

CONT'D from p1

"catch up on 35ml work and have a backlog of S8". Joel saw this as an unacceptable problem, and indicated that he is organising trials with Paulo Alto in San Francisco. Early results are good

Turn around times are expected to be reduced to 10 days with ~~extra freight~~ (incorrect) ~~costs to be passed on to the consumer.~~ An urgent service is currently available for K40 Film Stock

Kodachrome 40 and Tri-x are the two films currently available in Australia. Plusx and Ektachrome obtained in Australia are usually out of date. It is possible to buy commercial quantities of the full range from Kodak manufacturing centres in Europe, Britain and the USA.

### Prognosis

Although Kodak records show a 30% decline in S8 processing since 1988, current demand is still "relatively high" with around 80,000 rolls processed this year in Australia.

Joel Epstein was supportive and open to our queries, but he can only plan 2 to 5 years ahead. At the moment, the 'small but stable' market

for S8 is undergoing a resurgence. There are no plans to stop S8 production overseas or marketing in Australia. As Joe says, "S8 film is the best way of capturing images and is far superior to the electronic image, and it will be manufactured for a long time to come".

However, the transfer of S8 processing offshore will mean long delays and higher charges- anathema to filmmakers working on meagre budgets and festival deadlines.

Loss may also become a prickly issue. Kodak plans to send 1,500 rolls per batch to San Francisco. A Character Reference System to identify each individual roll of film is not yet an option. It is also unclear whether S8 users will have to wait until the 1,500 roll quota is reached before the film is sent.

The bottom line- higher stock prices with the prospect of continuing long processing delays. Is this just and equitable treatment of long-time Kodak customers? Should we be able to expect the same level of professional service as other Kodak patrons?

- Ed  
Contact Kodak to register your concern and commitment to the guage.  
Joel Epstein  
Tony Kelly  
Helen Cornish

# SUPER 8 RESOURCES

Compiled by S.I.N. Nov 90

\* If anyone has information about other labs or services please let us know so we can keep up to date.

S8 film can be purchased from:

Kodak retail shop - 62 Booth St. Annandale.

Fletcher Fotografics - Pitt St City Ph: 267 6146

Foto Reisel- 24 Market St City Ph: 296745

Home Talkie Co. - 268 Cleveland St. Surry Hills Ph: 699 8777 or 698 1758 (Also stock a large range of S8 splicers, splicing tape, cameras, viewer editors, projectors - new & used)

## Manufacturers

KODAK - 62 Booth St, Annandale (02) 692 7222

AGFA-GAVAERT - 2 Byfield Rd, North Ryde (02) 888 1444

## Stocks available

**Agfachrome 40** (40 ASA Tungsten, 25 ASA Daylight) 50ft silent and sound. Place orders through Sydney office Processing by Agfa, N.C.S.L. (Nunawading Colour Spectrum Laboratories) PO Box 40, Nunawading Vic 3131

**Kodachrome 40** - Processing available only by Kodak. (40 ASA tungsten or 25 ASA with daylight filter) 50ft silent and sound. 200ft sound only.

**Ektachrome** - ~~Processing through Kodak~~ or other Labs (see Super 8 labs below).

At present generally hard to get, although can be ordered through Foto Reisel:

Transfers (Prices 6.11.90)

Super 8 - Video Using Flying Spot Scanner Telecine.

Video lab - 4-14 Dickson Ave Artarmon NSW 2064.  
Ph: 439 5922

Transfer to U-Matic/VHS - \$320 per hour

For colour grading - \$350 per hour

Cost of tape is extra

Flying spot scanner system - Rank Cintel Digiscan 4:2:2

Will hand clean film before transfer. Need to include 10ft either end of film for run in and run out.

Custom Video - Channel 7 Mobbs Lane Epping.  
Ph: 877 7777

Transfer to U-Matic/VHS - \$135 per hour

For colour grading - \$260 per hour

Cost of tape is extra

Have no facilities for cleaning Super 8 film before transfer - film should be cleaned before it is taken for transfer

Pro-Image Post - 166 Willoughby Rd, Crows Nest.  
Ph: 439 5044

Transfer to U-matic/VHS - \$200 per hour

For colour grading - \$360 per hour

Super 8 to 16mm

Eight-Sixteen Services - 36 Wentworth Ave East Killara Ph: 498 6275 (Dick Collingridge)

Blow-ups from S8 to 16mm negative

S8 to S8 prints

Ektachrome 160 Type A (160 ASA tungsten) 50ft silent and sound.

Ektachrome TypeG (160 ASA daylight/tungsten) 50ft silent only.

Ektachrome 7244 (160 ASA tungsten, 100 ASA Daylight) 50ft silent only.

Black and White - Processing not available through Kodak.

Kodak Tri-X (200 ASA Daylight, 160 ASA Tungsten) 50ft silent only.

Kodak Plus-X (40 ASA Tungsten, 32 ASA Daylight) 50ft silent only.

## Super 8 Laboratories

Film Plus - 40 Punt Rd Windsor Vic 3181  
Phone (03) 514 640

Super 8 Black and White Reversal

Super 8 Ektachrome 7244

Cost - \$9.50 per 50' Roll

Charges include return postage and post-pak

Film Processors - PO Box 76 Walkerville SA 5081.75  
North East Road Collinswood SA 5081.  
Ph: (08) 344 4242, 269 5644

Super 8 processing:

Black & White Reversal - \$11 per 50' roll

Ektachrome 160 + Type G + 7244 - \$8 per 50' roll

Printing:

Optical Prints with Prestriped film (no sound transfer)

Super 8 to Super 8

Standard 8 to Super 8

Contact Prints:

Ektachrome 60 ft minimum. (Picture only with reversed emulsion)

Do not send money or cheque. All films recieved are returned by C.O.D. post only.

Kodak - 62 Booth St Annandale (02) 692 7222

Kodachrome 40 - Processing included in price of film.

Films can be deposited and picked up from Booth St. office where they are sent by courier to Melbourne lab for processing.

Interformat - 1000 Brannan St San Francisco, California 94103 Ph: (415) 626 1100

Blow-ups from S8 to 16mm/35mm negative

## Film Cleaning

Permafilm - 10 Speets Rd Oakville Ph: (045) 73 6242

Cleaning and scratch removal - \$70 per 1000ft, \$35 minimum

Film to be dropped off and picked up from the Sony shop, 505 Victoria Ave Chatswood, attentioned to Permafilm. Permafilm pick up from Sony every Tuesday and Friday.

# • open screening •

## LAST OPEN SCREENING

A Man Walking, Falls by Julian Dahl  
Kate, BT, and the Engorgement on Safari  
by Brendan T. Murray  
Debbie and David's Wedding by Ian Poppins  
Untitled by Les Hillis  
Hoyts Metro Malvern by Tom Vitale  
Prince Charles by Tom Vitale  
Fairfield Bridge by Paul Laird  
Construction Group by Bill Mousoulis  
Workshop films by Michelle Ryan, Elena  
Callipari, Gaylene Wright, Anna Ziglinis,  
Michael Filippidis, Nicola Abel, Leesa  
Spencer, Jenny Brown, Emily Nixon.

EXT MEETING - Tues. Feb 12, Glasshouse, EMIT

At 8:30 p.m.: OPEN SCREENING

A screening designed, as always, for you!  
B.Y.O. film - something you shot over summer,  
something you shot years ago but haven't screened,  
anything!

Also remember that after the screenings people  
usually go to Stalactites (corners Russell and  
Lonsdale Sts.) for a chat'n'chew. So if you  
don't have to get up early the next morning to  
work, come along. All welcome.

FOR SALE .... FOR SALE .... FOR SALE .....

EUMIG S-912GL twin-track projector  
practically new - \$250.

CHINON 80SMR sound camera  
excellent features - lap dissolve, inter-  
valometer, various speeds. Only \$350.

Ring Mario or Sylvia on 404 1642.

## MAKING PRINTS FROM FILM ORIGINAL

Super 8 Ektachrome is a Low Contrast Print Film.  
The processing and color response, is not the  
same as Kodachrome  
Kodachrome has light pink base, where as  
Ektachrome print film has a clear base.

Sound and silent films, can be joined together  
to print onto a continuous sound stripe print.  
What I said was, that, to cut a sound print  
into a silent camera film, if it was locally  
striped (Laminated or Oxide Paste) the sound  
and picture characteristics, would be different,  
so that it would be better to have a print made.

The enclosed Price-Lists for Super 8mm, has 20%  
Sales Tax included, in certain items, where as  
16mm prices are Plus SALES TAX, if applicable.

The print length is always longer than the  
picture, as we have to allow extra film, for  
threading up the printer.

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# Super Eight



If undeliverable return to:

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