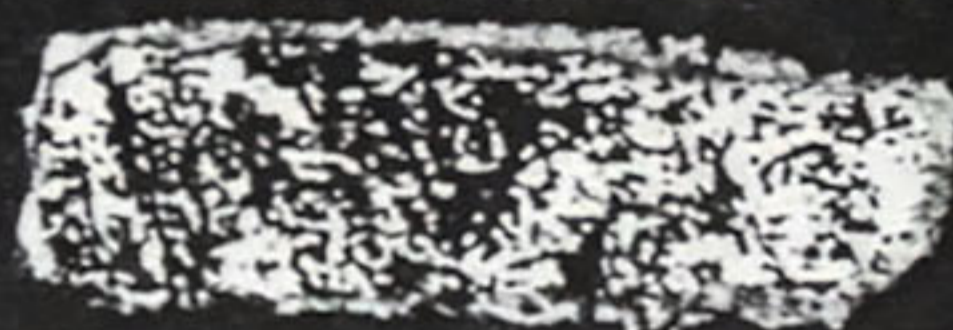
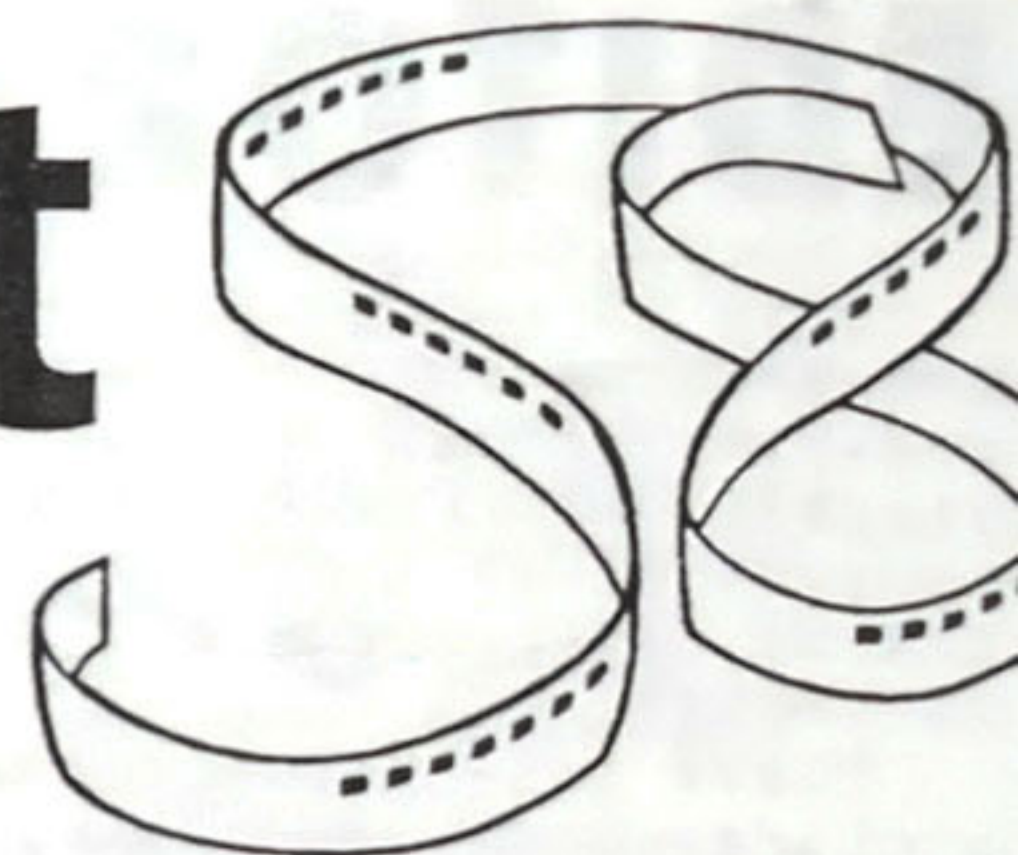


# Super Eight

Newsletter of the Melbourne Super 8 Film Group



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to answer that question. Don't

Has teleconverte  
Brand new. \$250





# EDITORIAL

Ahoy to those of dilated aperture and probing pin-holes. Another month of creative frenzy is upon us. The upward parabola of interest and enthusiastic support of S8 continues with a plethora of news, views and opportunities to report.

'News from Kodak' gives the current picture of S8 processing from the Australasian region. Although processing has improved, stock availability has not. It is rumoured that Van Bar's in Carlton has Ektachrome in stock. This is 160 ASA low light capability colour stock rarely seen in Australia. Check it out...

A wealth of festival opportunities beckons with most Melbourne screening runs between May and September. Also included in this issue is a list of overseas contact addresses. I would be most interested to hear from anyone regarding them, so information can be updated in following issues.

The Lounge Special S8 Screening is in train and will happen on April 13th, 7-9pm. Widely advertised and divergently programmed, it includes new and old work from Nick Ostrovskis, Chris Windmill, Jenny Pignataro and others.

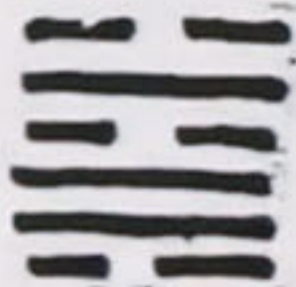
Hope to see you there,

Ed

PS Although I may guest edit MS8 from time to time, I will be unable to regularly guide these pages to fruition in the future. Other projects beckon, and focus-space is required. Prospective EDITORS are advised to contact Bill m.



Cover Artwork:  
'CHING-THE WELL' by Steven Ball



"The Well remains in its place, it has a firm, never-failing foundation. Similarly, character must have a deep foundation and lasting connection with the springs of life. The Well does not change, yet through the water that is drawn from it, it exerts a far-reaching influence."  
-'The Book of Changes'

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- MARINE BIOLOGISTS PROFILE.....11

Accommodation available in the heart of the Elwood Super-8 film-making community. Only those interested in living in a thriving kaleidoscope of frenetic audio visual activity need inquire. Low rent, no fuss.....call 531 8145

## CONTRIBUTIONS CONTRIBUTIONS CONTRIBUTIONS

- are invited for MS8 No. 58. The Cover is open for the mind's eye. I would also like to see more Open Screening Reviews- so essential for our filmic development and reappraisal, as well as giving an answer to our projected passion. Short articles, features, photos and graphics are also welcome. Contributions should be typed, double-spaced split columns, and received by the last week of each month. If you would like your work returned, please include a Stamped, Self-Addressed Envelope. Don't think about it- just DO IT! And who knows, it could be YOUR FILM glowingly reviewed in the next issue...

# 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 longstanding members.



It's a Man's World: 64 out of 103.

At the last Open Screening there were few people, to be sure (18 or so), but there were even fewer women than usual (10%). And yet 39 of our 103 members (yes, we've reached triple figures - first time ever) are women. Sort of like 'passive' members, who don't turn up or make films.

Why is that?

Picture this: Jenny Pignataro and Richard Tuohy both receive badly-processed films from Kodak. Both, separately, go back to them, demanding replacement stock. Only one succeeds: Richard. Why? Because he can turn on the technical talk. Injustice!

Or this: a group of members at an Open Screening (this is bound to have happened) discuss lenses, filters, aperture settings, etc, etc. The one or two girls in the group (and me) feel left out because they can't understand the technical talk, and, worse, are practically discouraged (by the atmosphere of "You've got to know how your camera works in order to make a film.") Injustice!

I ask: has the arrogance of men gone so far as to make art subordinate to technology? And passion to reason, adventure to orthodoxy, etc, etc? I say that a good idea or feeling badly presented is far superior to the perfectly-realized barren one. The execution is important, but not that important.

All this is old news of course - 25 or so years old in fact. But the struggle is perpetually new. Women are ... what? It is up to each individual to answer that question. Don't let the fuckers get away with it!

Bill Mousoulis for  
People Who Use Automatic Exposure

## THE 40TH MELBOURNE INTERNATIONAL FILM FESTIVAL

JUNE 7 - 22, 1991

SHORT FILM COMPETITION



1991 sees the 29th year of this, one of the world's longest running short film competitions and Australia's only International film awards.

INTERNATIONAL SHORT FILM  
COMPETITION

## EQUIPMENT

Okay, a full equipment list was promised last issue, but it hasn't materialized. Roughly, there are a number of cameras available (thanks to Steven Ball and Ross Ferguson recently donating a camera each), but not the really good one, the Braun Nizo, which needs repairs to the sound recording. There is one projector available, and two editing kits (viewer + splicer). And other bits and pieces, but no lights. And as from this month, the stuff isn't for free. We need to make a bit more money, what with no funding available, and the money covers maintenance in any case. Don't worry, prices are cheap. A flat rate of \$5 will apply every time something is taken, but you can hold on to whatever it is until someone else needs it. (Or maximum one week if you want to book it as a certainty.) The projector remains at \$5 a day (with discounts applying for numerous days.)

Ring Bill on 429 9847 for full details.

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

Canon sound camera, as new, low light capability. Model No. F15XL (this sounds unusual - perhaps it's a 514.)

Has teleconverter (wide angle attachment).

Brand new. \$250.

Ring Paul Muelenburg on

881 8721 (office hours.)

# Super Eight

## Filmmaking Course

Are you a newly inspired aspirant aspirant optic unable as yet to realise The Dream? Are you a not-so-new Super Eighter whose zeal is subverted by logistical or technical constraints? The this course is for YOU!

The student will be accompanied through the realms of basic photography, camera technique, lighting, sound, editing, and Capturing the Idea. The course includes a three hour location shoot and guest seminar/screenings from three of Melbourne's most renown filmmakers.

CONTACT: Marion Butt  
CAE Centre  
256 Flinderst St.  
Melbourne, VIC, 3000  
Ph. 652 0611

CHILDREN'S FILM FESTIVAL

SUPER-8/VIDEO

Non-Competitive

SCIENCE FILM FESTIVAL



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'SUPER EIGHT' HAS OPENED IT'S PAGES TO ADVERTISERS. ROCK BOTTOM RATES AND MULTIPLE ISSUE DEALS AVAILABLE. GET IN QUICK. CALL STEVEN BALL ON 531 8145

## BULLWINKLE'S

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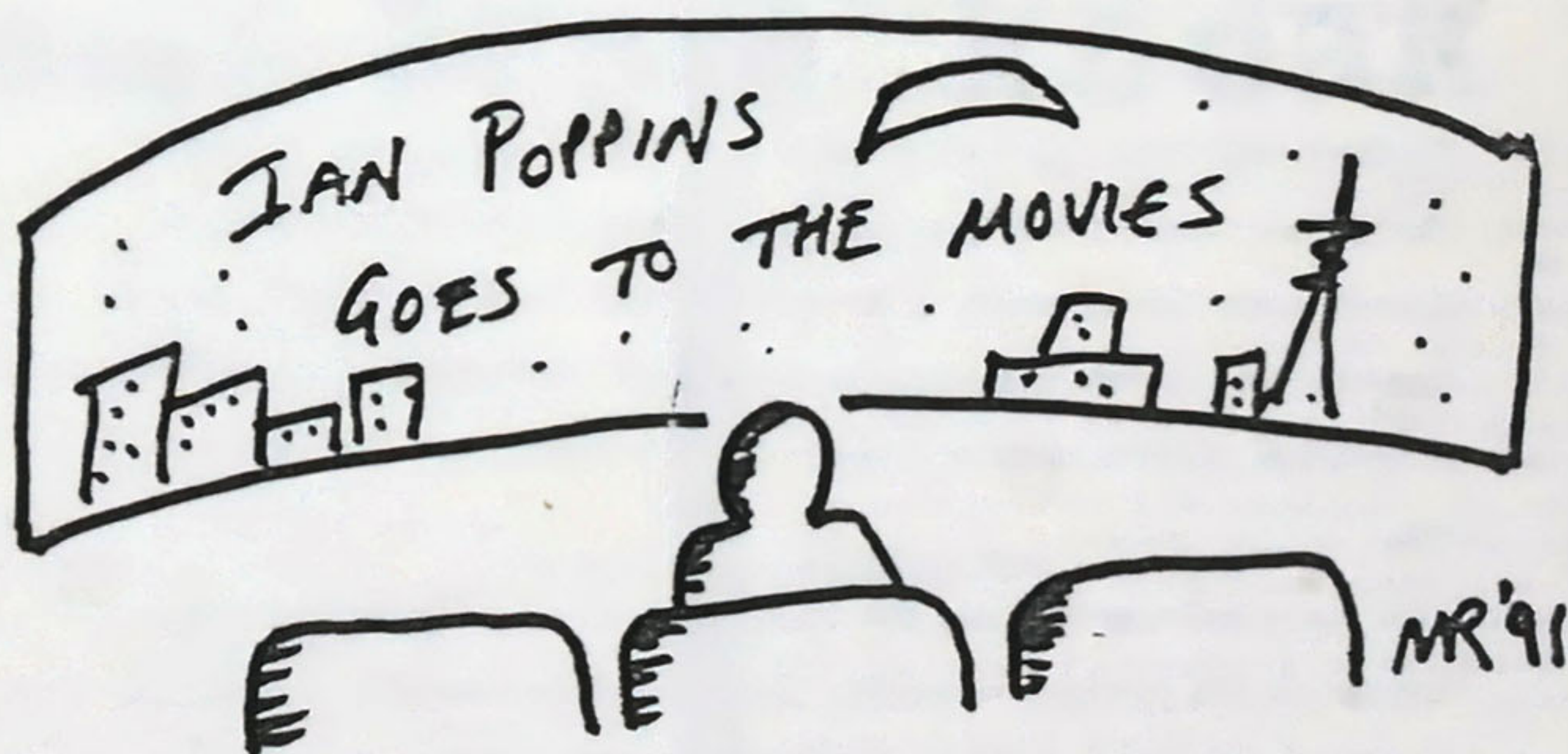


### PRINCE FARI CATCHES ZENNERPHOBIA WHILE SURFING THE SIDEWALKS OF SAINT KILDA

WOW!!! The news is grim, the moolah is all dried up, but the attitude survives! Trim the newsletter, make it lean an' mean, cut the bull, get to the point, make more films, invent ridiculous situations, that's what the nineties is all about, getting your message across before the end of the century. Say what you gotta say and then shut the hell up. As the infamous American poet Henry Rollins puts it, don't talk about it, don't think about it, just DO IT!!! What ever it is, DO IT. Yes folks, it's time to start the whole damned gig again - not from the good old things but the bad new ones.

MORAL: Garlic bread is a vastly underrated creative stimulant, Hot Chocolate is just good for a sugar rush (ask Mr Lynch), and Screamin' Jay Hawkins for Pope.  
- PETER MCLENNAN, AUCKLAND, NEW ZEALAND.





Melbourne Super8 Film Group, Tuesday, 13.3.91.

IAN POPPINS SPECIAL SCREENING.

What an extraordinarily confusing experience to witness Ian Poppins, self-appointed family archivist and documentor of private festivals! Ian says that his family, sometimes numbering fifty individuals, gather in one space to see themselves and their (now dead) ancestors come back for a visit on the illuminated screen in a (suburban ?) livingroom.....Yet, despite this personal involvement between camera's objects and subject Ian's films are always strikingly pulled back and lacking in intimacy. I sensed more empathy in the picnic cricket scene between immobile dark observing canine and film maker than between the participants in the afternoon's game and the person behind the camera. I was interested in accidents (?) such as the picnic table left trembling as an Auntie quickly retreated from the camera's range. Although Ian implies in words that his films are about people it is my impression that he has a far greater sensitivity for dealing with place and that that is where his real interest lies ! Perhaps this is said in the title of his early film "A House in the Country" ? I found greater force in the image of the relentlessly straight road travelled by Ian and his pal when setting out on a shooting excursion in their Hilman. I also liked the image of Puffing Billy darkly floating above a mysterious cloud of white vapour. I liked the self conscious shot of rustic cottage framed with one distinct yellow leaf in the foreground in spite of the fact that one of the very irritating factors in looking at Ian's films is that they tell you loud and clear that he has looked at all the popular books about how to take good photographs or make good movies.....Ian even said in so many words that once he had witnessed Fitzpatrick travelogues,".....Of course I used them as a model" ....Why the "of course" ?....This brings me to the most interesting issue raised in the process of viewing the films made by Ian and other really dedicated home movie makers: If these film makers are brave enough to work with familiar images derived from within their own families or from experiences of holidays in quite predictable tourist destinations, why then do they drain the life thus gained by setting out to base their films upon falsely 'universalised' models, on types which have been created with all the cynicism of someone setting up



a supermarket display ? Is it not the great advantage of the 'marginal' film maker that she or he can turn their back on the Fitzpatricks and the Greenways and their ilk ? If in Ian's case the answer is that the family thus filmed enjoys the Fitzpatrick window dressing and added mannerisms then it's for Ian to decide if he wants to make films according to those dictates. And if the film maker is setting out to engage in a dialogue relating Fitzpatrick cliches to other aspects of film making, thats an interesting one.

OPEN SCREENING 13.3.91.

This was a quiet week in contrast to the rush of activity and new films brought to the previous screening. The openness and absence of excluding practices is quite genuine in the Melbourne Super8 Film Group. It is an extremely valuable feature of the group but inevitably results in fluctuations in volume and kind. This week there was only one person who brought along work. However, time and concentration is a valuable opportunity in any context and I found it rewarding to give more attention to the cluster of reels brought along by Tom and to try to think about some similarities and differences in approach between Tom's work and that shown by Ian at 7:30.

Tom Vitale's films seem to me to be concerned with monuments and the demise of monuments. It appears that he sets out to film on a day that some clearly identifiable event is scheduled such as a Royal Visit, or the last journey of a cable tram, or the demolition of a landmark cinema, a visit in daylight to a drive in cinema prior to its closing down or, more or less equivalent though indirectly so, he recorded the filming of the events in a well known criminal's life.....Squizzey Taylor surely a 'monument'( the film within film device ) !

Particular place/event in mind Tom must set out on the day to tell his audience the 'Truth' about what is or was and the moment it came into existence or ceased to be. With lucid wide shots the camera is patient as it allows the machines to roll on. Each film reel consists of half a dozen shots of even length which establish early, middle and late stages in this clearly identified event. The commercial media would have been there as well and they would have dragged in close ups of smiling crowd or crane shots but Tom attempts none of these mannerisms or embellishments. Tom's films are dry. However, I found this characteristic took on a positive value when presented with the several reels all on one evening. I became quite fascinated by the severity and austerity of what I was viewing. One film was called "A Cavalcade of Transport" it was simply a witness to big old cars, motor bikes, trucks and trams rolling down a hill towards the viewer ( though with no sense of imminent collision ) and past and on. Drive-in Cinema showed you the back of the screen and ticket office, a look upwards to bio-box and vast projectors behind glass, empty white marker posts where cars recently had been stationed, and a sustained shot of the looming white, filmless screen.....the site already of an absence.....the whole drive-in complex reminiscent interestingly of a grave yard. MW



# news from kodak

Recent changes in Kodak's processing logistics and results have mystified many an ardent Super Eighter. How can I ensure faultless processing? How long will I have to wait? Is S8 still developed here or has it all moved offshore? MS8 contacted Kodak for answers to these and other questions.

Currently S8 can be processed in three ways: 1) standard system where film is posted or dropped into the Collingwood lab. The multitude of 'blue rain', 'tram tracks' and 'Martian green' problems have allegedly gone. Virginia with Kodak's public relations believes that in-house processing is now "fine". However, some filmmakers have noticed an intermittent recurrence of the 'bluesplodge' problem.

2) the bypass system is said to avoid all of the above pitfalls but can take over 2 weeks. Given the above, processing in Australia must be approached with caution.

3) Paulo Alto is a main branch facility in San Francisco, USA. This is where "a lot of S8 processing" from Australia is done.

Although Melbourne filmmakers no longer have the luxury of full in-house developing in the metro area, the move to the US benefits all other S8 users in the region.

Turn-around time is currently 7-14 days via post. Joel Epstein, Business

Manager for S8 Processing is satisfied with the US trials. Without exception, results from Palo Alto are faultless.

The Character Reference System (CRS) is not in operation and it is unclear whether it will be in the future. CRS is designed to individually identify each film, and is a better guarantee for the customer in comparison to the current batch number system. Nevertheless, Virginia describes the risk of loss as "minimal". She does advise that filmmakers developing several rolls should send them together in a single post-pack.

Kodak sends 2-3 shipments to the US per week, each consisting of 3-500 rolls. The previously indicated 1,500 roll quota appears to have been replaced with smaller, faster batch sizes.

Virginia says S8 cost will not rise to meet these extra freight costs, "As long as we can break even (!) and satisfy everybody".

Her advice to nervous S8'ers reluctant to play Russian Roulette with their masterpieces is- "You can feel safe. The (new) system is down and working". It appears that the rising surge of interest and production in S8 has impelled a marked improvement in S8 processing. Says Virginia, "I get calls about Super 8 all the time. Its getting really big. Who knows what what's going to happen?" Ektachrome and Plus-X perhaps...?

## INTERNATIONAL

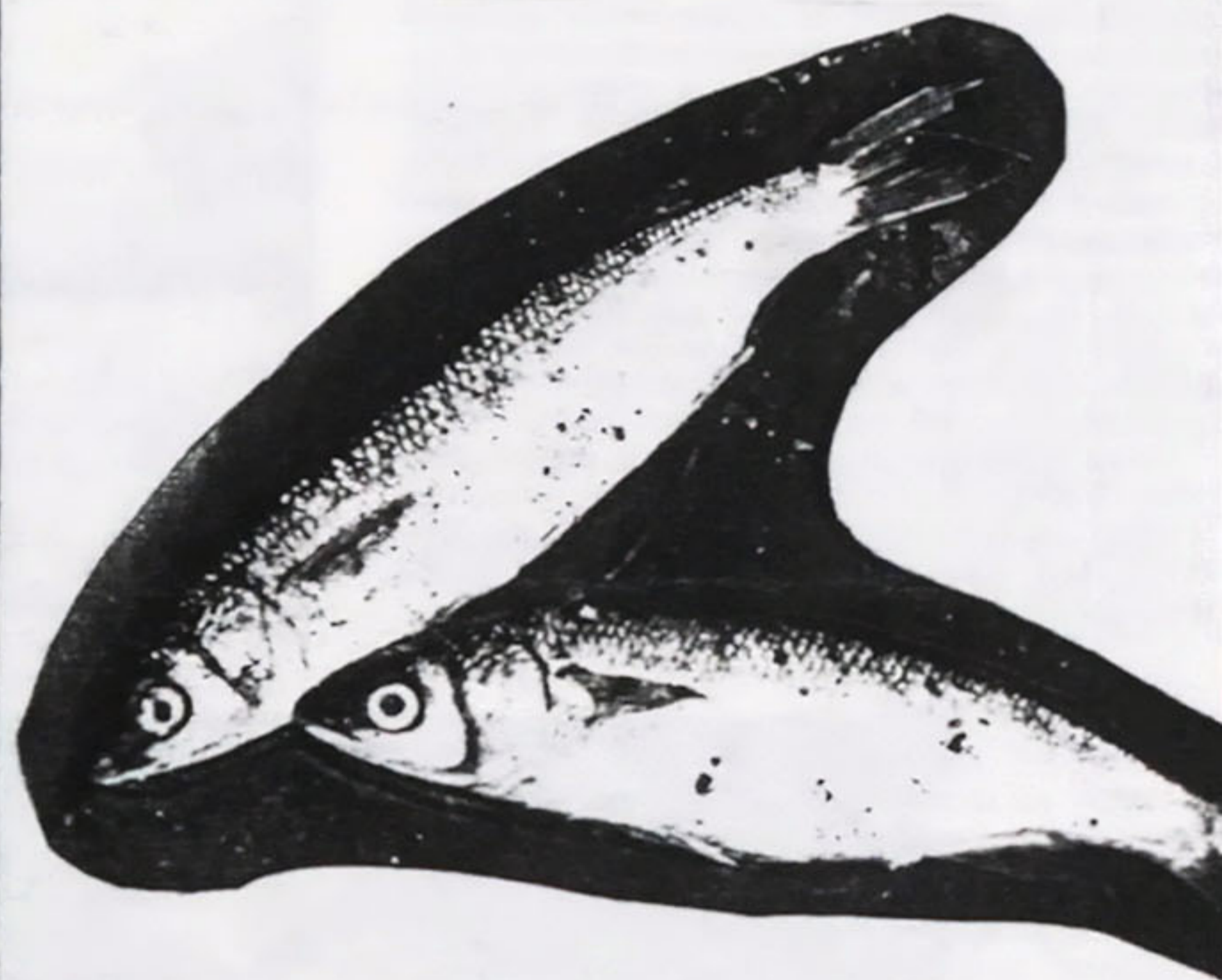
### FILM CONTACTS

Millenium Film Workshop Inc.  
64 East 4th Street  
New York  
NY 10003 USA

Rolf Schoeber  
Audiovisual Experimental  
Foundation  
PO Box 307  
6800 AM Arnhem  
The Netherlands

Onasbruck Experimental  
Film Festival  
Postfalm 1861  
D-4500 Onasbruck  
Germany

The Funnel  
PO Box 1052  
Adelaide Street  
E. Station  
Toronto  
Ontario  
MSCZ2K4  
Canada



## FESTIVAL INTERNACIONAL DEL NUEVO CINE SUPER 8

Apartado 61482  
Chacao 1060  
Caracus  
Venezuela

We have no further information about this festival, however, as South America is a vibrant zone of S8 filmmaking, this could be a most interesting opportunity.



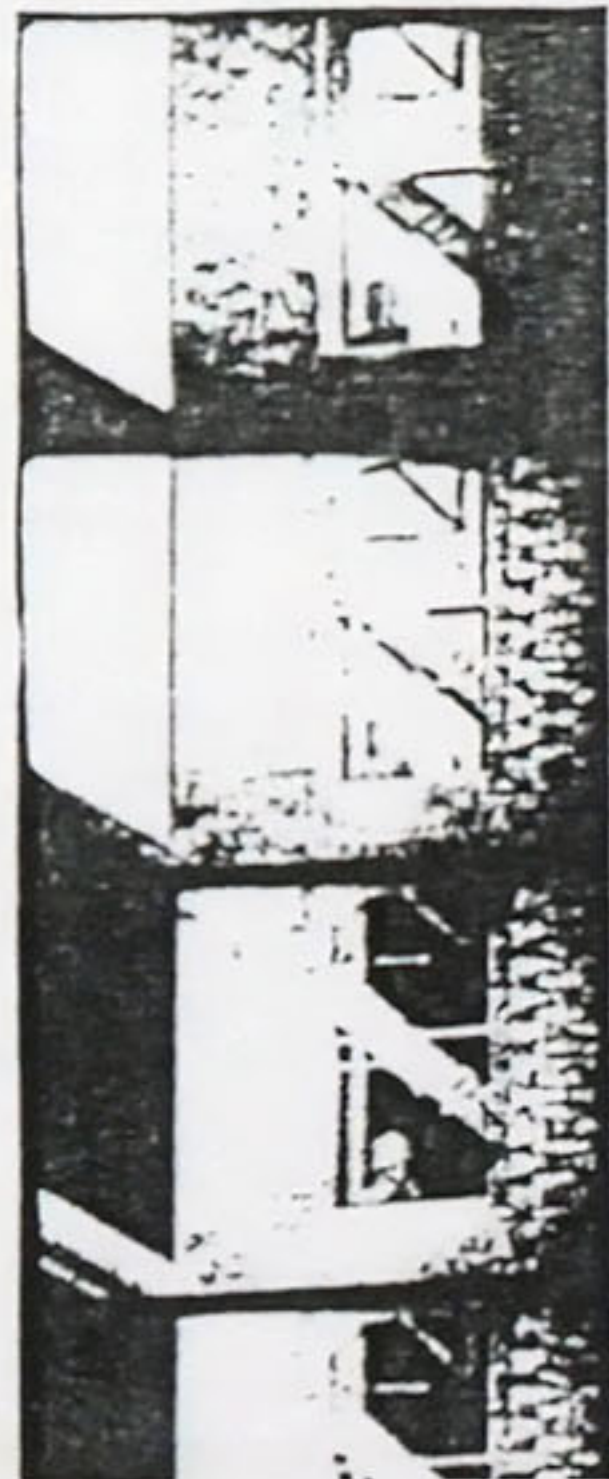


7.00pm

SUN. APRIL 21st  
STATE FILM THEATRE

5.30pm

'Cantrills Filmnotes' 20th Anniversary



Programme 2

*Skin of Your Eye* (1971-73, 117 mins. colour) John Phillips, Garrie Hutchinson, Michael Lee, C Mann, Hugh McSpadden and others.  
*Skin of Your Eye* documents aspects of counter-culture movement in Melbourne during last Vietnam War years, 1971-73, when publication of *Cantrills Filmnotes* was commenced and includes appearances by filmmakers whose work was covered in the first issues of the magazine, well as poets Garrie Hutchinson, Chris Mann, revolutionaries (John Layfield of SDS), Michael Lee, discussing Bergson's influence on filmmaking, taken from an interview in issue #10, John Phillips speaks of his feelings about returning Australia from England, extracted from an interview issue #7. The film is an exhaustive testing of possibilities of image manipulation through re-film (earlier explored in the *Cantrills Island Fuse*), takes the form of fifteen 'essays', each concern with a particular aspect of the re-filming process beginning with highly coloured studies of crowd Melbourne streets, Hare Krishna performers, portraits of filmmakers and poets, a memorable poet's night the Pram Factory, the last Vietnam moratorium march, and moving on to more austere, torn monochromatic passages.  
 The film ends with a recapitulation of images previously, with Garrie Hutchinson's poem celebrating the power of sight: 'Think of a Movie think of your eye / think of surfaces / think of the skin of your eye...'

SUN. APRIL 7th  
LINDEN GALLERY

"Generic Sound and Image"

Multi-media presentation from Warren Burt, Chris Knowles, Brigid Burke and Ernie Althoff.

Musicians have been involved in multi-media productions for most of this century. They have made films and videos, made photographic images, and produced scores that are sometimes works of visual art in their own right. This programme features work by Melbourne musicians whose work frequently crosses over into the visual/media spheres. Works for film/video and electronics by Chris Knowles and Warren Burt will be presented, as well as works for slides and instruments by Brigid Burke and Ernie Althoff. Warren Burt often allows musical processes to shape the making of the visual parts of his compositions, while Brigid Burke uses her slide making as the scores for musical performance. Ernie Althoff and Chris Knowles explore a variety of relations between sound and image in their work. An evening of new music and visuals where the visual may not always be at the top of the perceptual hierarchy!

SAT. APRIL 20th 3.30pm  
STATE FILM THEATRE

'Cantrills Filmnotes' 20th Anniversary

Programme 1

This programme is to celebrate the 20th anniversary of 'Cantrills Filmnotes', which has been published by Arthur and Corinne Cantrill since 1971. The films, produced by Melbourne and Sydney film-makers from 1970 to 1972, were featured in the 1971-73 issues. It was a time when anything seemed possible, and the filmmakers, unencumbered by theory and criticism, and encouraged by the success of film art in the US and Europe, felt part of an international film-as-art movement that was hopeful of continuing growth and acceptance.

The program: *Mindlines* by Lynsey Martin - a play of 'abstraction' and 'realism' derived from travelling shots; *Requiem No. 1* by Paul Winkler - a meditation on the death of the filmmaker's father; *Black Fungus*, Michael Lee's collage of superimposed 'found' images, combined with original graphic animation; *Island Fuse*, by Arthur and Corinne Cantrill - produced by re-filming old B & W footage in order to manipulate texture, movement and colour; *Lelechhand*, Peter Kingston's impressionistic quest for the lost explorer; *Beyond Fuller*, in which Bruce and Barrett Hodsdon translate into film some of their responses to Hollywood and European 'New Wave' cinema; *K-Tape 1*, Jim Wilson's standard 8mm 'diary footage' re-filmed on super 8 and enlarged to 16mm; *Red, Red?* Red John Phillips' evocation of the political underground, filmed in the UK.



INFORMATION CONTACT MIMA ON (TEL.) 525 5025







• NETWORK •

1st Floor 184 Brunswick St Fitzroy 3065  
Tel: (03) 419 9548

P.O. Box 1479 Collingwood 3066  
Fax: (03) 417 7872

A CALL TO ALL FILM AND VIDEO MAKERS.  
THE MELBOURNE FRINGE ARTS FESTIVAL  
WILL BE HOLDING A PARTICIPANTS MEETING

TIME : 6pm MONDAY 8th of APRIL 1991.

LOCATION : FRINGE STUDIO 1st FLOOR  
184 BRUNSWICK St. FITZROY

The main purpose of the meeting is to provide a platform for Film and Video makers to find out information regarding this years festival. The meeting will also provide forum environment where people can exchange and gather information and meet other artists performing or exhibiting in the Fringe Arts Festival.

*If there are any queries prior to the meeting please contact the Fringe Arts Festival office on Ph: 419 9548*

Belinda Alexandrovics  
Fringe Film and Video Director.

## 37th International Short Film Festival Oberhausen 24-30 April 1991 "Way to the Neighbour"

22nd Filmothèque of the Youth  
20-30 April 1991

### REGULATIONS for the 37th International Short Film Festival Oberhausen 1991

1. From 24 - 30 April 1991 the 37th International Short Film Festival Oberhausen will take place under the motto "Way to the Neighbour"; the event is acknowledged by FIAPF/IFFPA, the international Federation of Film Producers' Associations, as an independent, competitive festival for cinema and television films.  
The 22nd Filmothèque of Youth, taking place from 20 - 30 April 1991 as part of the International Short Film Festival Oberhausen, is a means to provide even juvenile and up-growing persons with the chance to have a youth-apted survey on the selection and presentation of an essential part of international creating of short films.  
All the contributions submitted will also be available for the selection for the Filmothèque of Youth.

2. The Town of Oberhausen will organize the 37th International Short Film Festival Oberhausen.

The Federal State of North Rhine-Westphalia, the Kulturstiftung der Länder (Cultural Foundation of the Lands, with funds provided by the Federal Ministry of the Interior) the Deutsche Volkshochschulverband (Association of German Adult Education Centres) and the Landesverband der Volkshochschulen von Nordrhein-Westfalen (Land Association of Adult Education Centres of North Rhine-Westphalia) advised by the Arbeitsgemeinschaft der Filmjournalisten (Association of Film Critics) will support the 37th International Short Film Festival Oberhausen.

The Institut Internationale Kurzfilmtage Oberhausen (Institute International Short Film Festival Oberhausen) will be in charge of realizing the 37th International Short Film Festival Oberhausen.

The Youth Welfare Department of the Town of Oberhausen will be in charge of the 22nd Filmothèque of Youth.

3. The International Competition at the 37th International Short Film Festival Oberhausen is particularly meant to discuss new tendencies of the international short film, without regard to national representation. Products of all genres will be admitted to take part in the International Competition. The competition will comprise 12 programmes at the most, with a maximum of 24 viewing hours.  
The producers and the filmmakers whose short films will be presented within the competition of the 37th International Short Film Festival Oberhausen will receive a participation diploma.

4. Short films which last up to 35 minutes (24

pictures per second) will be admitted to the International Competition. In very rare cases, the Festival Committee will reserve themselves the right to admit films with a presentation time of up to 60 minutes. This exceptional permission will preferably be applied to countries with a less developed production of short films.

5. Films with a format of 35 mm or 16 mm and Super-8 films can be shown. Films with separate sound can only be shown in a 16 mm format.

6. Films that have been entered for the International Competition will have to be completed after 1st January 1989.

7. Films which have already won a prize at another FIAPF-acknowledged festival cannot be shown within the International Competition. Films that have not been shown on any German festival with supraregional importance will be preferred.  
Contributions to the Competition must not have been broadcasted on German television before the Festival.

8. The Festival's Committee will be in charge of forming the contents of the 37th International Short Film Festival Oberhausen. The members of this commission will be appointed by the directress of the International Short Film Festival Oberhausen in accordance with the supporting institutions and associations.



# SUPER 8 and Surveillance Bizarre Exposé



We live in a world of secrets, mistrust and suspicion. All around us the agents of control are watching and recording our every twitch. Long range directional microphones, covert cameras, the furtive figure in the night. Our Special Correspondent 'Deep Throat' went undercover to bring you this Special Report.

Westpac Banking Corporation has been using Super 8 cameras for automatic teller surveillance since 1987. Sources reveal that Ektachrome Type A is used to record 2 or more frames of card customers, shot from a hidden recess at eye-level. At least 6-10 rolls are processed at one Melbourne lab each month.

The cameras are installed in "high risk" areas to deter plastic credit fraud which ranges from \$40-50,000 professional crime sprees, to family members using a relative's card without consent. Greg Johnson with Westpac's Card Services Investigations notes that "the public seem to have caught on that there are cameras", which acts as a deterrent in itself.

All automatic tellers now display a sign warning customers that they may be photographed. One reason why Super 8 is used is for its exceptional depth-of-field and actuanace which is essential for frame enlargements.

Greg believes S8 surveillance is "fairly widespread throughout the industry. Most people with security cameras use Super 8". The cameras operate in most states, usually around capital cities. This indicates that a large market share of S8 equipment and stock is held by financial and security corporations.

Said Bill Paget, Westpac's Chief Manager of electronic banking in 1987- "Since installing the cameras in June, it has more than paid for itself- in all cases where people have been confronted with visual evidence, they have owned up".

In most cases shots are taken by a single-frame or timelapse function- one frame when the card is inserted and another frame when it is withdrawn. The films are then developed and kept on file indefinitely. In the first few years of operation, films were destroyed after three months but this practice was abandoned when it was discovered that a significant number of customer queries and allegations surfaced long after the holding time.

Greg sees a balance between "legitimate civil liberties concerns" and the need of the bank to protect its interests. However, the removal of the →





three month holding time does raise serious issues. Although there are "no statutory limits" on how long 88 photo records can be kept, it is reasonable to expect that security related information, the vast majority of which is of no investigative value, should be destroyed after a limited time. The citizen has a right to delineate the extent of diffusion and retention of personal information within corporate and government bodies. This concern is highlighted by the fact that duplication and persistence of personal information is often of great value to the government, including the taxation department and the police, insurance companies, direct mail businesses and others. It should not be up to the security company or corporation to decide the term of efficacy of visual information covertly gained.

Be this as it may, it is an exquisite irony that banking and security firms are a major consumer of Super 8 stock, and indirectly help to ensure that our experimental, challenging and often subversive optics within the skinny gauge will continue into the future.

JD

9. Foreign contributions will preferably be selected in the producing countries, otherwise at festivals or by the members of the Festival's Commission at Oberhausen. Film experts of the respective countries may be invited by the International Short Film Festival Oberhausen to co-operate. The selection days in the respective countries will be announced in due time.

10. Short films are to be submitted by the producers. In exceptional cases the submissions can be made by official film institutes. If short films are owned by a successor in title after the selection has been made, this successor will have to be asked for permission to let the film take part in the competition of the International Short Film Festival Oberhausen.

11. All the film submissions and preview copies will have to arrive at Oberhausen not later than 1st March 1991.

A film submission will comprise a completely filled in registration form, two black-and-white photographs, original-language dialogue lists for non-German-language films and — if possible — English, French and German versions of the dialogue lists along with a preview copy. The presentation copies of the selected contributions must arrive at Oberhausen before the 15th April. As regards non-German-language films, the English, French and German versions of the dialogue lists must have reached Oberhausen by that time.

For conveyance by mail:  
Internationale Kurzfilmtage Oberhausen,  
Christian-Steger-Str. 10, Postfach 101505,  
4200 Oberhausen; fax: 0049-208-852591;  
telex: 856414 kuobdt; telegram address:  
Filmtage Oberhausen; telephone: 0049-  
208-807008/0049-208-825252.

For rail express:  
Internationale Kurzfilmtage Oberhausen,  
Grillostraße 34, D-4200 Oberhausen 1,  
Bahnhof 4200 Oberhausen Hbf (to be called for at the station, do not notify).

WORK FROM THE MARINE BIOLOGISTS WILL APPEAR IN A SPECIAL PROGRAMME, FOLLOWED BY THE OPEN SCREENING.

## A PORPOISE IN THE MODERN AGE



by The Marine Biologists  
1984, Colour, Sound, 10 mins.

"A Porpoise in The Modern Age" is the first slap at being born again, every child player winning a prize mixed metaphor and an acoustic guitar. — (T.M.)

The Marine Biologists are:

### NICK MEYERS

1979	"Dogs Life"
1980	Went to Technical College and made films
1981	Worked "in the industry" on feature films like "Doctors and Nurses" and "The Frank Birrell Story"
1982	Australian Broadcasting Commission
1983	"Scales of Justice" and music career
1984	Went "overseas". "A Porpoise in The Modern Age"
1985	Jingles, "Edge of Nowhere", "Carumba" & "This is Super8"

### SEAN O'BRIEN

1981	High School and "Moth Scoll"
1982	Went to University. Drama and "Rocke Against The Reds"
1983	More University and music career
1984	Went "Overseas" and "Young Christian Scientists"
1985	Finished University. "Edge of Nowhere" & "Skirt, Garter, Hat, Shoe"

### ANDREW FROST

1980	High School, "Fragments Of..."
1981	Art School and as "Frank Birrell..."
1982	Joined Super Eight Group and "Rocke Against The Reds"
1983	Wasn't in a music career but made "Something's Going to Happen"
1984	Didn't go "overseas". Made "A Film Which A Word Appears..." & "A Porpoise in The Modern Age"
1985	"Wave", "There's No Medium Like The Presence", & "Edge of Nowhere"



# • open screening •

## LAST OPEN SCREENING

Cable Trams

XPT

Cavalcade Transport

Drive-in all by Tom Vitale

packaged films:

The Castle of Fu-man Chu trailer

Horror Express trailer

(brought in by Gary O'Keefe)

History of the Cinema

(brought in by Ian Poppins)

## NEXT OPEN SCREENING

Tuesday April 9 1991

VENUE: Meeting Room C, R.M.I.T., City.

Note that we're not in the Glasshouse room this month. Meeting Room C is up one flight of stairs, and through the SRC section. Just follow the arrows.

At 7:30 p.m.:

THE MARINE BIOLOGISTS retrospective:

Porpoise in the Modern Age (1983, 10 mins)

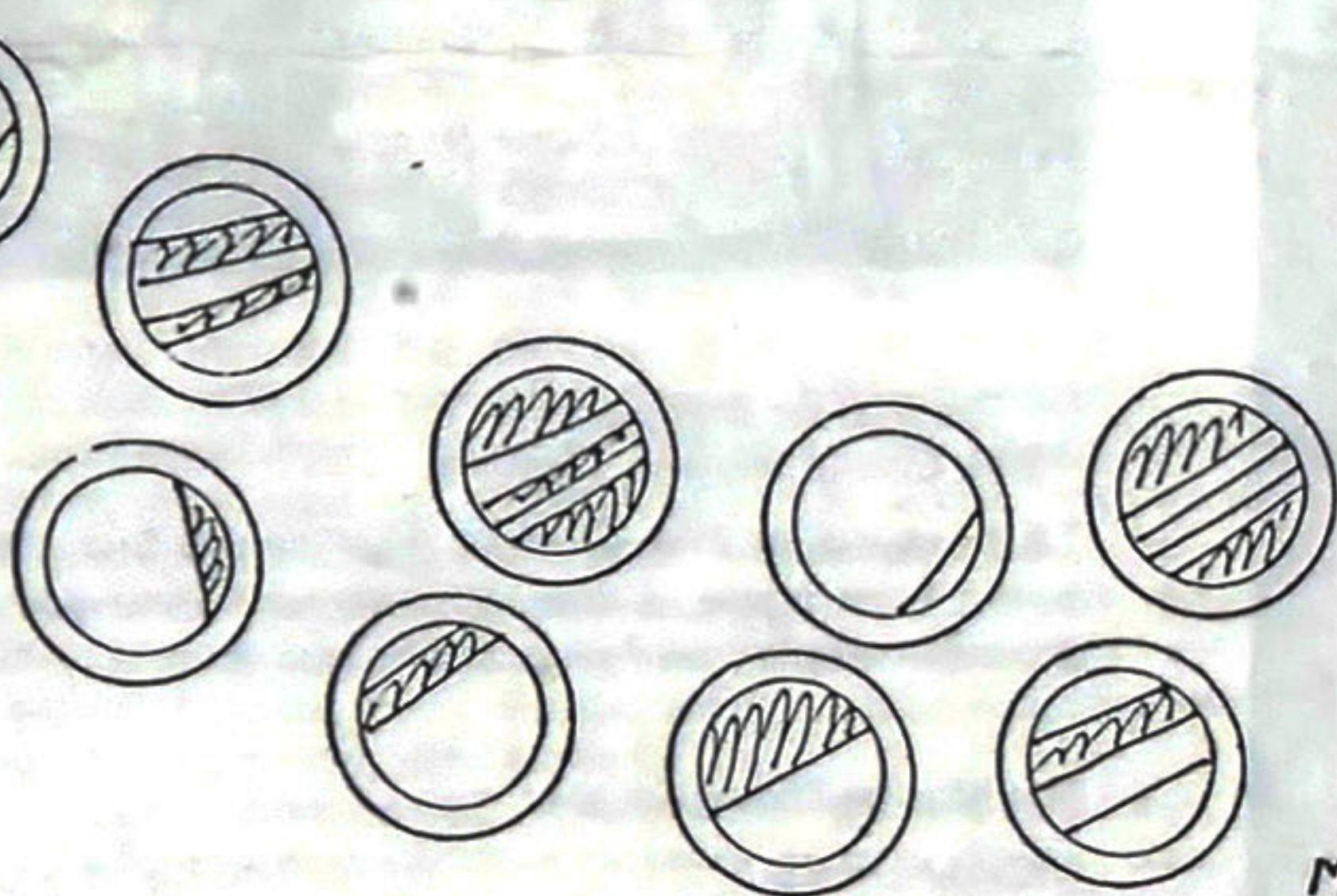
Edge of Nowhere (1985, 27 mins)

It's All True (1987, 17 mins)

At 8:30 p.m.:

OPEN SCREENING

BYO film. Everything and everyone welcome.



MW

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# Super Eight

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