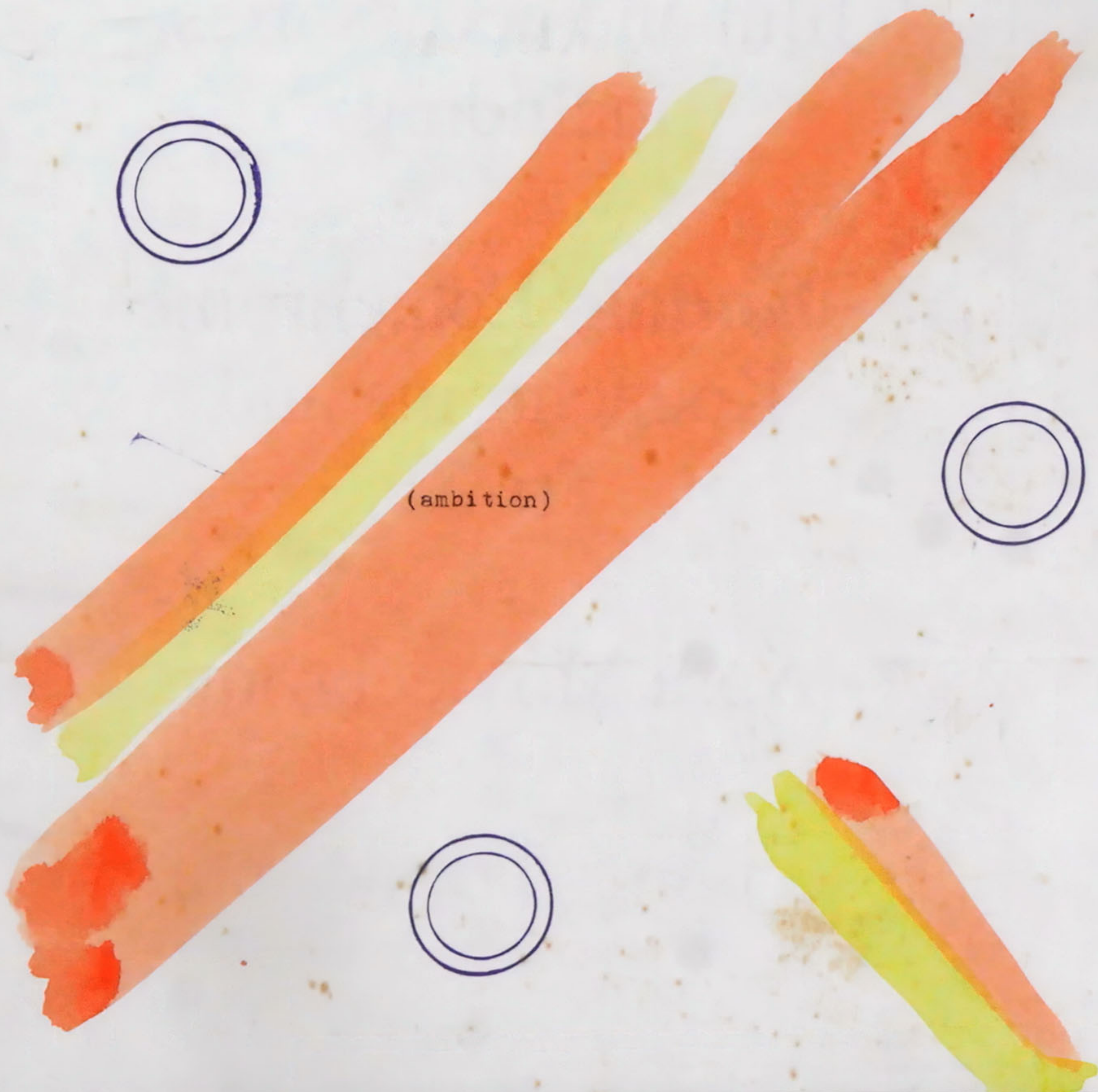
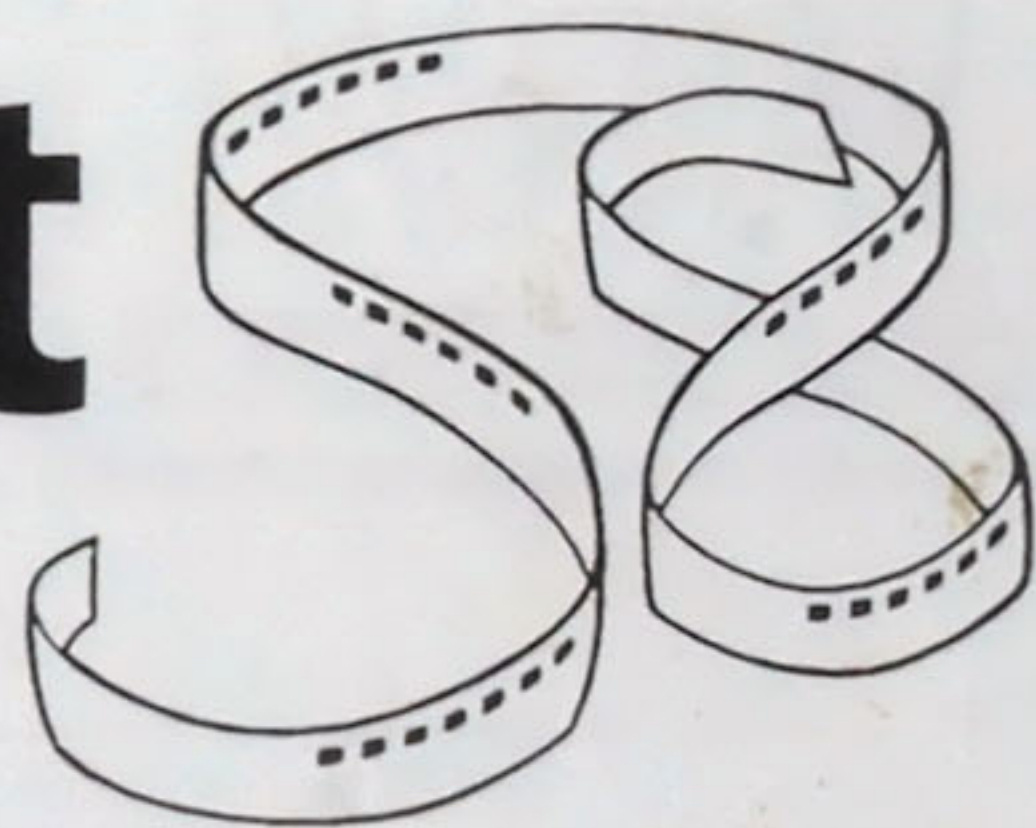


Super Eight

Newsletter of the Melbourne Super 8 Film Group

Issue 61 August 1991



VAN BAR

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21-21

VAN BAR

PHOTOGRAPHIC SUPPLIES

The next month will be a busy time for avid consumers of Super 8 films on the big and small screens, so sharpen that pencil and jot these down in your diaries...

From 1st to 10th August RMITV will be broadcasting on UHF 31. Most people in the inner city suburbs should be able to receive the channel between 6pm and midnight, Monday to Thursday and Saturday and on Sunday between 8am and midnight. They will be showing a number of Super 8 films throughout. For programme and other information call RMITV on 660 3030.

CANTRILLS CANTRILLS CANTRILLS

Tuesday August 13th 7.30pm - Super 8 Group Screening

Long established as Australia's leading experimental film makers and publishers of 'Cantrills Filmnotes', Arthur and Corinne Cantrill carry their Super 8 camera with them on all their overseas travels. We are proud to be able to welcome them to our next Open Screening to present some of these films. A rare opportunity to see some of their vast collection of little black reels. Don't miss. In the Glasshouse Meeting Room, as usual followed by an open screening.

THE MELBOURNE CINEMATHEQUE

Wednesday September 4th 6.30pm

'Beyond Documentation, Beyond Fiction'

A selection of Super 8 films featuring: 'Ormond' by Gary O'Keefe, 'Construction Group' by Bill Mousoulis, 'Blister' by Steven Ball, 'Face Job' by Jenny Pignataro, 'A Dozen Shades of Green' by Darron Davies.

" Like the best of documentaries, and the best of all films, these five films are marvellous because they're not didactic: the images and sound speak for themselves, allowing for rich experience on the part of the viewer" - Bill Mousoulis. At the Glasshouse Theatre, RMIT.



Thursday 12th September 7pm. Fringe Film and Video Festival

A Super 8 Group curated screening of recent Melbourne films including: 'Gritty' by Maeve Woods, 'Bridget among the ten thousand things' by Mark La Rosa, 'Sides of Sea on the shortest day of the year' by Sandy Munro, 'Event Horizon' by Sarah King, '253M' by Les Hillis and 'Ordinary Flux' by Richard Tuohy. Don't Miss. At the State Film Theatre.

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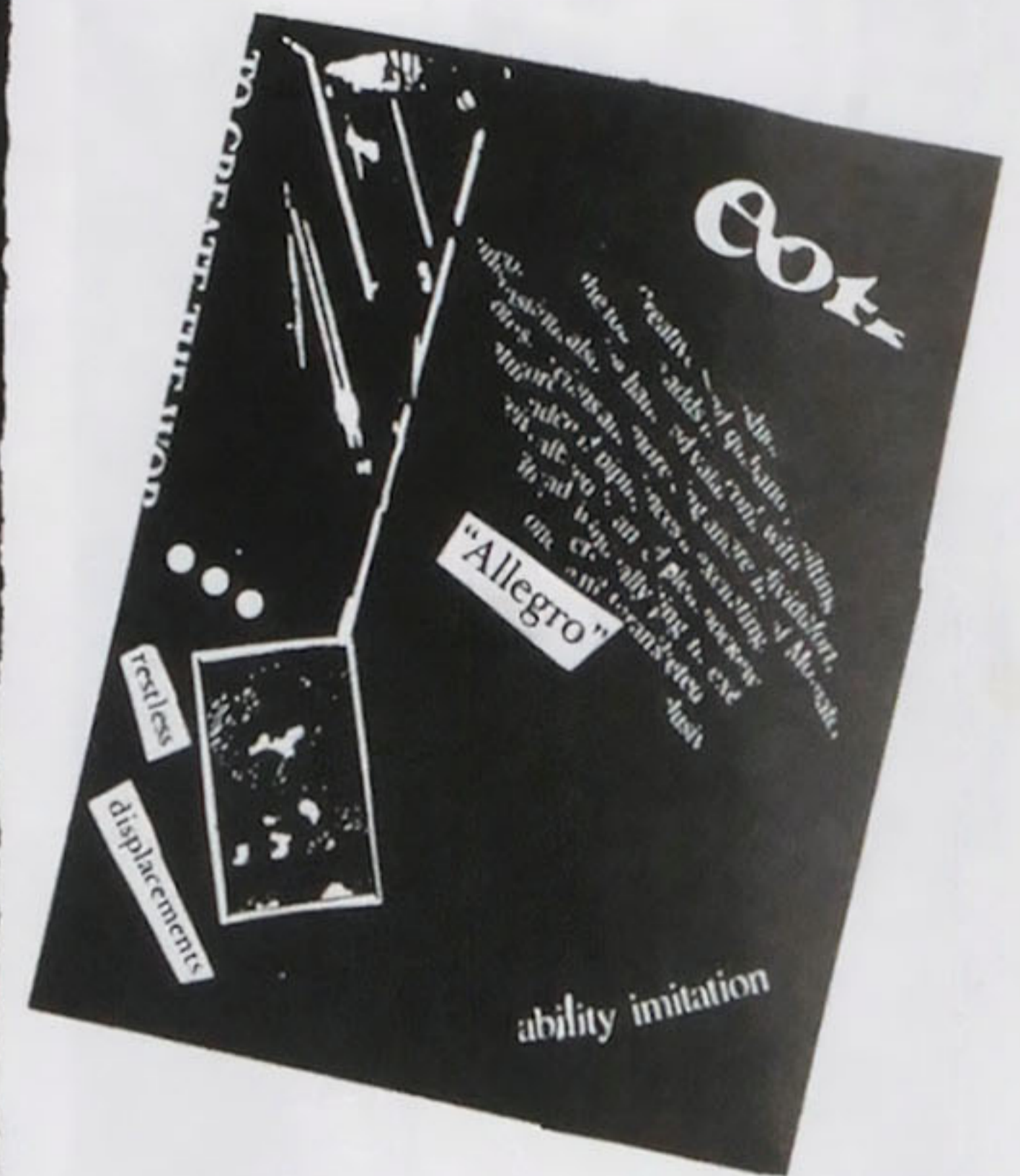


pete spence

NOW

chattering pebbles envelope suns strung
 flailing clotheslines hang worn pasts
 boxed wrapped bright signs of asking
 left as vestiges once speared lost
 flung ants ears itching unfurled wings
 uncertain grains chafe nubile napes
 a sucked perspective eggs roll wheelbarrows
 three legged racing on rubbled gold
 still bacillic itching twitching snips
 lick liquid stones from concrete lips
 can human juices hear the spaces
 between yesterday's breath today's time ran
 elbowed skittles clink red sand
 dripped hidden blood from shelves beyond sight
 of moaning doorknobs spinning shut
 what is now is now is then
 thoughts rake the space from aqueous sills
 what is now is then
 what is then is when
 the nameless same even pickles fear
 threshing toothpicks near and forgotten
 can gormless fogs trap white vacuum
 or cradle fractions of fragments shot
 once the mind curls pavements
 new ribbons found
 around instants gone from chemical plots.

- Julian Dahl



pete spence

This article is intended to provide some basic information on the availability and price of some commonly used Super-8 products. It covers splicing tapes and machines, film stock, film processing, and film reels. It does not include film cleaner, but most of the companies mentioned below, or film labs themselves, should be able to provide this information.

All prices mentioned are excluding sales tax except where otherwise stated, as Super-8 group members should be able to purchase tax exempt by claiming under item 107 (see exemption form elsewhere this issue). It is easiest, however, to do this at the more professional photographic stores like Vanbar or Schriber who are used to this form.

Also, some of the companies mentioned are wholesalers, and may increase the price or add a small-order fee unless you buy in bulk.

First, the bandaid type splicing tabs. Agfa splices are no longer available, but Hama make analogous splices that work on either brand machine. In fact, Hama make three different types of Super-8 splices. The 'Cinekett S8' is a four frame (ie. it covers four frames of film), wrap around splice. A wrap around splice consists of one piece of tape, folded in the middle, to cover both sides of the film. If using sound film, wrap around splices leave the main sound stripe untouched, but cover over the balance sound stripe (the thinner stripe on the sprocket edge of the film), which causes a sound drop out as the splice passes the sound head of the projector.

The Cinekett S8 splices come in packs of 50 (no. 3756) which cost around \$7.35, or packs of 100 (no. 3755) which should cost around \$11.55.

The 'Cinekett S8 Universal' is a four frame, two piece splice. That is, it has one piece of tape for each side of the film. With sound film, the two piece splices leave both the main stripe and the balance stripe uncovered. When projected, two piece splices tend to be less noticeable than the

wrap around varieties, as a wrap around splice buckles the film's edge slightly, causing more of a jolt in the projector as it passes.

Unfortunately, the Cinekett S8 Universal (no. 3778) is over priced at around \$17 for a pack of 50.

The third type of Hama splice is the 'Cinekett S8-II Sound' (no. 3775). This is a two frame splice which costs approximately \$10 for 50, but is only useable on a rare Hama splicer (no. 3786). Unless you have this exact splicer (one of which I have never seen) do not buy this splice.

Hama products are imported and distributed by 'Adeal' at 150 Buckhurst St. South Melbourne (ph. 690 4911), and can be purchased direct from them. They do, however, require that you know exactly what you want and in what quantity, as they, like most wholesalers, are not set up for over the counter sales.

Adeal have set a recommended retail price (including sales tax) for their Hama splices as follows: Cinekett S8 (3756) pack of 50, \$10.10, Cinekett S8 (3755) pack of 100, \$15.80, Cinekett S8 Universal (3778) pack of 50, \$23.90, and the not to be used 3775 pack of 50 for \$13.70. If you wish to buy these splices with sales tax, this is the most you should pay.

Most camera stores (not 1 hour labs), already have accounts with Adeal and can order any of the Hama products in for you for the previously mentioned tax free prices, but do be careful. A camera shop in Ackland st has the 3756 packs of 50 marked up to \$14.50, and the 3755 packs of 100 for \$22.50 (inc. tax). This is too much to pay.

The cheapest and most reliable places that keep stock of the Cinekett S8 are 'Vanbar' at 159 Cardigan St Carlton, ph.

347-7788 and 19 Chapel St Richmond, ph. 427-7877, or 'Schriber Photographics' at 213 Tucker Rd Moorabbin, ph. 578-6379. I recommend you buy them there to encourage them to keep supporting us.

The other bandaid splice available is the 'Wurker' splice.

The Wurker 'Duoplay 2/S8' is a two frame, two piece splice, which come in packs of 50. These are ordered through 'Ace Edit' PO Box 323, Bondi Junction 2022, ph. (02) 398-9039, and cost \$6.30 plus postage. They are the cheapest, least visible, and easiest to use of the bandaid splices, and do not cover either sound stripe.

An alternative to bandaid splices is the roll splice, like the CIR or Bolex, etc. These use rolls of tape in a splicer like a sticky tape dispenser (similar to 16mm tape splicers). They are a wrap around splice, covering two frames and have long been thought unavailable. In fact, rolls of this tape can be purchased from 'Film Processors' 75 North East Rd, Collinswood South Australia 5081, ph (08) 344-4242, or 'Filmtronics' in Sydney, (02) 807-1444, for around \$3. Roll splicing machines may also be available from these sources, but I'm not sure. These are the quickest, cheapest and easiest of all splices to use, but as a wrap around, they cover the balance sound stripe and buckle one edge of the film slightly.

Hama currently produce two splicing machines for their splices. The manual Hama Film Splicer 'Cinepress S8' (no. 3781) is crude, but effective, and costs around \$19. It has virtually no moving parts, and no clamps to hold down the film, but with practice should allow extremely accurate splices to be made.

The Hama 'Cinepress S8 Automatic' splicer is much fancier, and looks well designed and reliable. It costs \$92 but is probably a good investment if you like the Hama splicing tabs.

Agfa used to make an automatic machine but it had many moving parts and was not entirely reliable. Most Agfa splicers I have seen lately are worn out. Be very careful buying one second hand.

The Wurker machines are available from Ace Edit for around \$70. These manual splicers are stronger, easier to use and more reliable than the Hama manual splicer, and have clamps to hold the film in place. The Super-8 group has two of these machines for hire. I strongly recommend using the Wurker system.

It must be pointed out, however, that only Wurker splices

should be used on Wurker machines, and Hama on Hama (or Agfa) machines. Some people cut the four frame Hama splices in half to use on the Wurkers, but this is likely to make a bad, and very visible splice.

Super-8 film reels are manufactured in Sydney by 'Tuscan Industries' (02) 699-2422. They make a clear and a delux range of reels, each available in 200', 400', and 600' sizes. These can be purchased from Film Processors in South Australia (see above), or from 'Cine Service' in South Melbourne, 699-6999. Cine Service are a wholesaler so will probably increase the price unless you buy in bulk. Their prices are as follows: In the clear, \$3.15, \$4.05, and \$10.20, and in the delux, \$4.50, \$5.85, and \$11.10 respectively.

'Kodachrome 40' currently costs \$19.58 in sound and \$13.30 in silent. 'Agfa Moviechrome 40' is \$19.00 sound and \$12.80 silent. 'Tri-X' (black & white) is \$18.00. These are the prices at Vanbar, which remains one of the cheapest places that keeps Super-8 in stock. Other camera shops can get it in for you if they don't have it, but not necessarily at this price. Forget about buying it at chemists except in emergencies. Vanbar expect to have 'Ectachrome 160' in stock in about two weeks, and hope to be able to sell it for the old prices of \$15.72 sound, and \$12.25 silent, but they can make no promises. When they do get it in, it can be processed, along with Tri-X, at Film Processors in South Australia, or at 'Film Plus' (see their add this issue).

At the moment, the Kodachrome processing machine at Kodak is still having trouble and damaging films, so to guarantee results it is best to ask for your films to be sent to the U.S. for processing. To do this, you have to drop it off in person at Kodak at the corner of Hoddle and Punt Road Collingwood, and make sure they understand what you want. If in any doubt, talk to Victoria Brener (ph. 483-1048).

Agfa at 376 Whitehorse Rd Nunawading (875-0222), currently processes their Moviechrome every Friday and can usually be collected that afternoon or the following Monday.

"Beauty is difficult. If it isn't, there isn't beauty." - Peter Gidal

John Cage once made a statement about the problems of defining 'experimental' music. His statement could also apply to 'experimental' film. Taking the liberty of replacing the words 'music' with 'film', his statement reads...

Formerly, whenever anyone said the film I presented was experimental, I objected. It seemed to me that film makers knew what they were doing, and that the experiments that had been made had taken place prior to the finished works, just as sketches are made before paintings and rehearsals precede performances. But, giving the matter further thought, I realised that there is ordinarily an essential difference between making a film and watching one. A film maker knows their work as a woodsman knows a path he has traced and retraced, while a viewer is confronted by the same work as one is in the woods by a plant one has never seen before...new film: new viewing. Not an attempt to understand something that is being said, for, if something were being said the sounds and images would be given the shape of words. Just an attention to the activity of images. (apologies to Cage)

This is just as relevant now as it was in 1957. To those keen on banishing things to historical cultural ghettos, this would seem to represent a 'modernist' philosophy, the assumptions being that there is no 'new' art, that the idea of an 'original' work bears no relation to contemporary cultural practice, that all art is subjectable to a semiotic reading. I have seen two films recently that have impressed upon me the nonsense of taking on board such a narrow view.

The first 'Guilt' by Peter Gidal, was shown at a MIMA screening of 'Beyond Imagination and reality' - films and videos from the ICA Biennial in London. Peter Gidal was an influential avant-garde experimental film maker in Britain in the late sixties, early seventies. Along with Malcolm Le Grice he pioneered a practice firmly rooted within a minimalist modernist aesthetic which they dubbed 'structural materialism'. They regarded representational film as being illusionistic and sought to free the viewer from this supposed deception by adopting structures that would lead to an appreciation of the real nature of the medium as a material object. There is a strong didactic element in their early films where the revealing of the materiality of film is associated with a Marxist political concept of materialism.

'Guilt' (1987-88) embodies a search for a minimalist purity of form. Describing the film is a difficult task, not so much in relating what one sees, but in describing how one related to it. During the films 44 minutes the screen is often apparently black. Occasionally one tentatively glimpses repeated shots: exteriors, water, lights, a wall emerge out of, and quickly slip back into, the grainy black and orange darkness. The film is silent.

Yet this description does nothing to convey the experience of watching the film. It does not give of itself easily. To catch the images, to explore the grain, to work out what one thinks is in there, one enters into a contract with the film, to commit oneself to the act of looking, seeing. A relationship demanding ones attention, expectation, imagination and memory in a reflexive existential journey. Giving the film ones time, to the sparse minimalism, its hard beauty, is an engagement that is its own reward, the 'meaning', if you like, of watching the film.

It was largely through its preoccupation with vigorously didactic issues that structural materialism lost its creative momentum at the end of the seventies. Finding refuge in academic concerns, the artists involved carved out nice little niches in cushy teaching positions. More recent adherents to theoretical semiotics seem to be following a similar path, in this case towards media and cultural studies. A warning. Academia = artistic and spiritual mummification.

DIFFICULT BEAUTY

Thankfully people like Gidal are still making films engaging with the experience of watching films.

Now, one would assume (perhaps naively) that the audience at a MIMA screening would either be informed enough, or at least able to suspend their expectation as to what film should be for long enough, to sit through a film like 'Guilt' and attempt some kind of connection with it. Sadly this was not the case. After about ten minutes most of them had left, by the end of the film there was only one person left, apart from myself, in the previously packed room. Perhaps a group like MIMA should become more actively involved in the education of audiences in approaches to 'difficult' works such as this. I sincerely believe that this type of film can be appreciated on its own terms by a wider audience. It takes just a little education to break down the gap that can lead to marginalisation and unfortunate accusations of elitism. It seems that there is no one else in Australia willing to arrest the slide into consumerist philistinism, a culture of couch potatoes whose cry is " Thrill me, feed me, entertain me."


Why do I mention all this in the Super 8 Group Newsletter? Because there are film makers working in Super 8 film whose films require a similar kind of reading or occupy an aesthetic territory. The films of Maeve Woods, given their single minded intimacy and subjective personal approach, or perhaps Pete Spence's hands-on approach to the film material. Both represent a practice not concerned with a 'cinematic' approach, but as an independent artistic activity in a filmic medium. The other example is the most remarkable Super 8 film I've seen for a while, 'Sides of Sea on the shortest day of the year' by Sandy Munro.

'Sides of Sea...' is an intelligent, perceptive film that, in many ways, contains elements of a structural materialistic approach whilst maintaining an intuitive and emotional grasp of its subject matter. The subject is Brighton Beach with its bathing boxes, sea, sun and sand. The techniques involved in filming and editing coalesce into a painterly synthesis. A shot of beach through two bathing boxes, the exposure read from the back of the boxes causes the brighter beach areas of the frame to bleach out. Shots at dusk push exposure to the maximum. The haze of unfocussed detail. The playful tilting of the camera so that the horizon line cuts the frame diagonally. A loose rhythmic editing of repeated shots, punctuated by definite and distinct cuts in sound, abrupt discontinuations of the sounds of wind and wave. These elements become a poetic, contained exploration of location. The film maker and viewer collude in this exploration. Importantly this is not a passive illusionistic impressionism. One is constantly aware of undergoing the experience of watching a film, the synthetic qualities are a result of the idiosyncracies of film and the camera movement betrays the presence of the film maker responding to stimuli and impulse. The effect is like that of listening to music, triggering a pre-cognitive, immediate response, leading to reflection, not on what the film is saying, but on ones own reflexive connection with what one is seeing. A wholly engaging existential exploration in both the making and the viewing.

Peter Gidal's film is minimal. Sandy Munro's is rich with colourful expressionistic plasticity. They are both concerned with the purity of visual and structural form. They both require the attention of the viewer in a suspension of expectation and judgement to accept the resonances of the images. When we can give them this time and respect watching these films becomes a rare and indefinable connection with sublime experience.

Surely the closest we can come to a definition of beauty.

Steven Ball (born again hack modernist)



'Guilt' (1987-88)
-Peter Gidal

It was good to commence the screening by looking at the group of films sent down to Melbourne and included last month in the Film Festival Program. As our guage is light and cheap to post it is a pity that we do not all circulate work more both with Sydney but also with film makers in other cities of Australia where customs duties are not required.

Some of the Sydney films I missed at the screening and can only recall in a very general way from the festival. The film remixed by four film makers : Emmanuel G , Simon Cooper, Andrew Frost and Caroline McArthur incorporated a great deal of material processed, distorted, emphasised from selections of existing commercial film and video by the now familiar method of rephotography. I recall that this created effects with space and mood, by on the one hand making figures loom up on the screen, move in tremulous staggering waves accross our field , again and again and as well mesmerise us through graininess and essential film textures. I liked the disquieting figures emerging in the roller coaster sequence and the gaunt masked people seated at a table and grimacing over and over again. It would be of interest if the directors of films such as 'RIFF' could communicate some of their ideas about specific selections of material for quoting and remixing. I did assume that the sources were existing commercial films (?), and not locally made shots. It would be interesting for example to know if the selection was based on Cagean notions of 'indeterminacy' or if particular cult images were dealt with. Each and every bit of film will respond with new rhythms and levels of contrast but I believe that we all utilise the process of re-contextualization to our own (at least partly conscious) ends.

In Janet Merewether's film 'A SLICE OF LIFE OR THE CRUMBS OF EXISTENCE' we witnessed the ironic musings of a woman who lives out her daily life in the great French city of culture and 'Romance' punctuated by the monotonous rationing out of a long loaf of bread. A bored voice (perhaps that of the film's director ?) told of the city's highlights: cleaning the streets, visiting the laundromat, watching the snow fell on the rooftops and seeing the skateboard riders near the columns of the the Modern Art Museum on Sundays. A number of unusual techniques such as a kind of puppet animation and b/w film were employed here.

Anthony Foot's 'THREE WIDE ANGLES' was a film with a good deal of energy and plenty of film jokes. The main laugh was in the use of the lens itself, in the very W I D E . The wide permitted us to roll along the highway in a bus, to run through the bus behind the hero, and to engage with the passenger driver of a taxi (which never actually departed) whilst they (we) talked (in lip synch)about moving and other things. We, the camera moved at one point right down the taxi rank over the cab rooves and we came right up close to a horse and "BANG !" the

OPEN SCREENING REVIEW

by Maeve Woods and Steven Ball

On paper 'Banner' by Barbara Campbell looks good. A voice-over relating the tale of Betsy Ross and George Washington designing the American flag, minimal shots of red bars rolling up and down the screen in alternating sequence (apparently a detail from Sydney's Coca-Cola sign), shots of the dark interior of an observatory (?) (Stars and Stripes, geddit?). The programme notes point out references to Reagans Star Wars program and one can obviously read the Coca-Cola sign as being symbolic of US imperialism. Sadly the dead-pan irony doesn't quite come off as a film. Each element is a little too discrete, the style a little too dry and understated and the connections not quite made on viewing. Intriguing but ultimately the whole is less than the sum of the parts. (SB)

'Riff (Remix)' is a re-ordered version of what could be called a 'concept' film. (The original was made up from 6 three minute vignettes made by six different film makers). The concept revolves around each film being a 'riff' such as one might find in a rock song. This seventies rock motif pervades much of the film from the concept-album conceit (remember those dreadfully pompous pseudo-classical works by the likes of Rick Wakeman and Emerson, Lake and Palmer) to the inclusion of orchestral versions of Led Zepplin and Jimi Hendrix in the individual sections by Emmanuel G and Andrew Frost respectively. The technique of re-shooting from video screens is used to varying effect. In 'The Chamber of Pure Vision' Andrew Frost used an episode where a US senator shoots himself on broadcast television. This episode has been used in one of his other films to powerful effect through repetition. In 'Chamber...' however it is not so macabre, the shot ends before the 'shot' leaving it hanging without clear intention or impact. In 'In the City' by Simon Cooper the video/computer monitor transmits the words of a divine guidance, a nicely ironic touch. Caroline McArthur's 'Untitled' perfectly matches the dynamics of the video image (re-shot, slowed down roller coaster) with the sweeping undulations of music by the Cocteau Twins. In this section there is a sophisticated sensuality. Whereas the other parts rely on a more ironic juxtapositioning, 'Untitled' is celebratory. As much as I appreciate the undeniable conceptual consistency of a project like 'Riff' it is reminiscent of those glib, wacky little 'arty' bits that are used to fill out TV shows like MTV. None more so than 'Will to Power' (Emmanuel G) especially the shot of a baby accompanied by Robert Plant squeeling "Give it to me now baby". A cheap pun. (SB)

I must confess to being a fan of Virginia Hilyard's films, although up to this point all I had seen was 'Yes it is' and 'E.G.'- both sublime. 'Saving Daylight' didn't disappoint. A poetic stream of consciousness moving through a number of phases. I particularly enjoyed the use of sound. The alpine snow with the ringing wine glass; the woman climbs a ladder to a jarring harmonica. The film moves location geographically, from the mountains to the slow, moody urban street night to the underwater swimmer, and yet maintains a hard-edged psychological ambience and a firm grasp of its internal subjective logic. Soulful and evocative. (SB)

horse was shot and "BANG !!" as a dog came looming up and was shot (or vanished). An interview ended with the interviewer closing the door firmly on the interviewee . One minute the big sun glasses confronted us but the next we were dollying away leaving a disorientating sense of perspective in a long cement back yard. All this film was very bright and sharp, a sense of sunshine and daylight and sudden events, but events that were the result of optics and spatial abborations.

I liked the use by Barbara Campbell of a cryptic text in her film ' BANNER'. Although minimal in that it employed only two repetative visual sequences it made elegant use of words. The text was read in a lively but measured way and the viewer

was confronted by the puzzle of the identity of first the red and black stripes and secondly something concerned with moving machine parts. Guesses ranged from sections of bicycle pedals seen close up, to dimly lit factory interior with parts grinding into action, then someone remembered that Barbara had done a performance which was associated with the observatory---were we seeing the opening of the observatory dome to the stars ? The words that speak from the screen recall a story of some mythical first 'stars and stripes' flag design... A war story.

It would be risky to generalise from such a small sample as I have here seen of Sydney Super8 films, but I have seen others at festivals, and I am tempted : Sydney film makers appear to be more interested in things international whereas Melbourne film makers use as their vehicle the local, particular place/situation and say something about the nature of existence ! Sydney film makers utilize the voice-over in a polished way with a lot of attention to timing...It's difficult to make any direct comparison here but I think there is an attempt albeit on a mini budget to explore speech patterns, ideas derived from a notion of 'casual conversation' in Melbourne. I don't mean realism as an end in itself, it's a kind of psychic reprocessing centered around the 'aparently mundane'.

.....
A short open screening followed the Sydney films.

I particularly liked version two of 'SIDES OF SEA' by Sandy Munro and the two very raw experriments by Pete Spence plus Pete Spence with Norma Pearson. I would not assert that Arte Povera was the only worthwhile art movement of the twentieth century. However, in times when big scale and mega-dollar expenditure is appearing as almost mandatory for works which make it into the big so called international Art Events, it is refreshing to encounter in the medium of the Super8 film things that are cheaply made but very gutsy.

Pete projected some very thin negative that he had developed in a bucket. Mystical dark tadpole like shapes turned out to be candle flames. Human faces moved strangely, barely visible as snatches of dark line, maybe talking, displacing one-another in space. The whole was quite brief. Some experriments with colour direct onto the pale negative did not seem to me to work too well with such fragile images.

Norma Pearson was the partner in a direct drawing experriment. Obviously improvised, these lines and volutes suggested the textures of pencil and crayon. 'ONE HOUR OF DRAWING' they called it and the screening time was about fifteen seconds. Plenty of lively graphic kinds of surprises rippling and growing on the screen.

continued over

Last month I enjoyed Sandy's 'SIDES OF SEA' now she has come up with an even better version. There were two aspects of version one that I preferred to this : I loved the 'tragic' purgatorial, suffering images of burnt out people images as they tried to cross past the gap, over that narrow space between the two obscuring sides of bathing box at the distant water's edge. I also preferred (I think ?)the rough rather shawn off nature of the first rather than the more pat idea of going from early light through day into the night....But I'd like to see it again, I'm not sure. And I did like some of the darkening water with its sombre eternal rippling movement.

Of 'SIDES OF SEA ON THE SHORTEST DAY OF THE YEAR' I loved the introduction of new tough geometry in the triangular wires and shed gables. Chunks of red red painted wood, undulating sand and specially the on off sound patterns worked so well.

Maeve Woods

For Sale For Sale

Wide range of Super 8 equipment available including : several cameras, silent/sound editor viewer, splicers, spools : 2 projectors and assorted S8 bits. Reasonable prices CONTACT: KARL GUERIN 534 4099

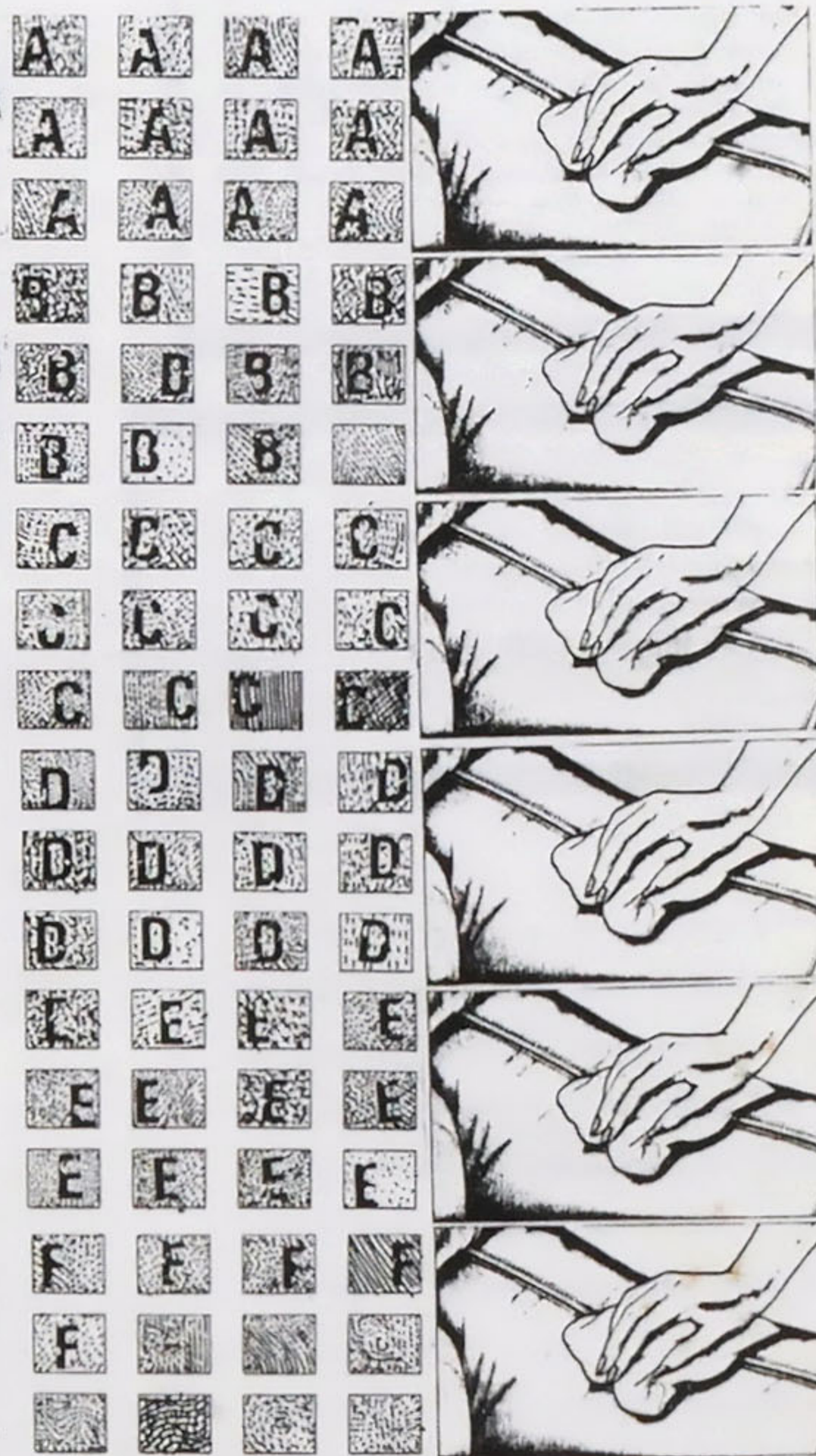
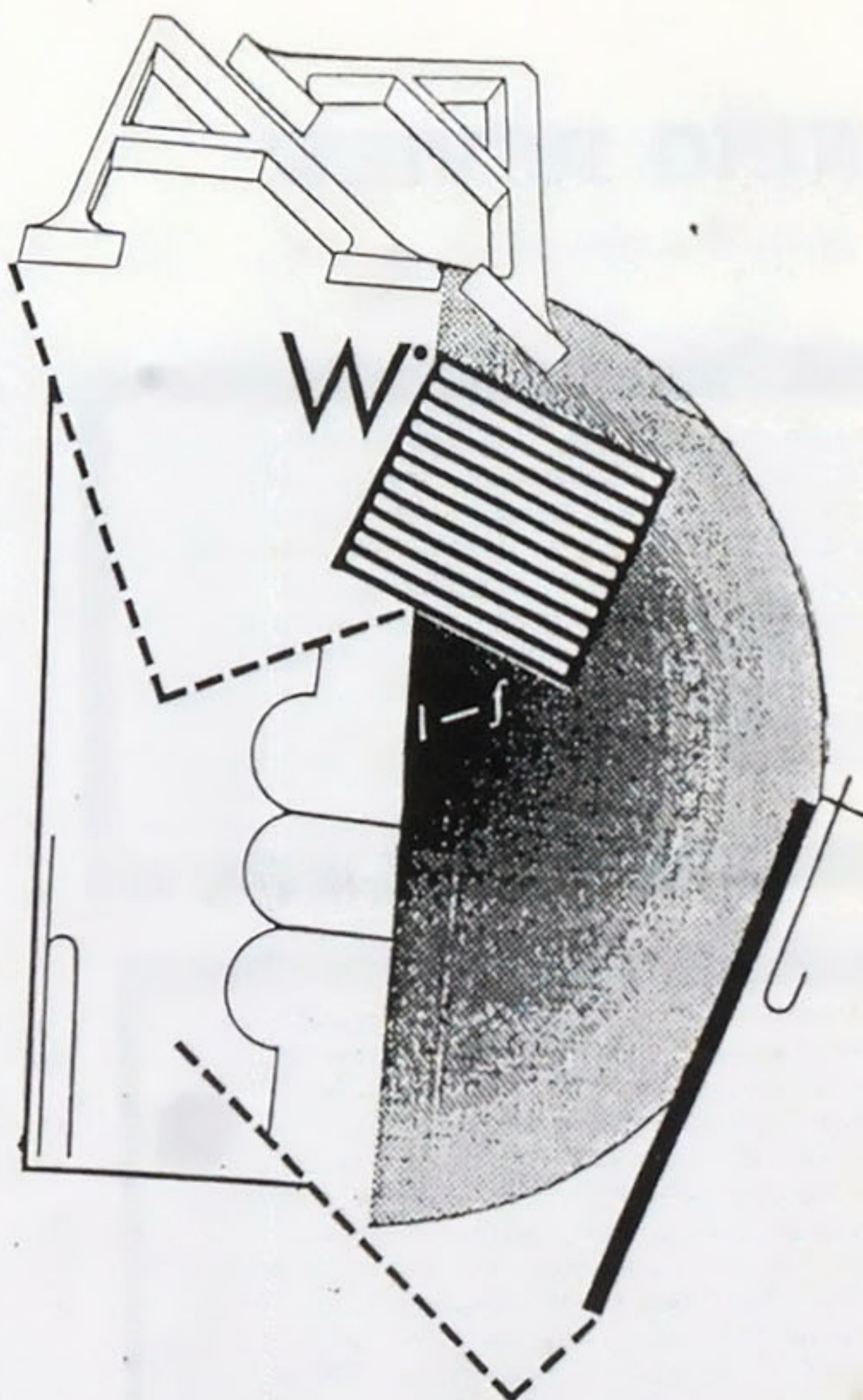
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pete spence

SENSE OF SOUL

(or Hit Picks of July)

by Bill Mousoulis

On Tuesday, June 18, at the Super-8 screening at the Melbourne Film Festival, a girl behind me betrayed herself. As yet another film began its intended motion into our hearts and minds, she whispered to her friend: "We're missing TWIN PEAKS".

On Tuesday, July 9, at the Super-8 Group's last Open Screening, I wasn't missing anything. Oh, no; I had my video machine working for me. Not that I was taping TWIN PEAKS, mind you; and it wasn't L.A. LAW either.

If we can roughly say that in the 80's a post-modern or 'knowing' consciousness came into dominance, then we have to also roughly say that THE SIMPSONS is part of this trend. DOOGIE HOWSER M.D., the other Channel 10 Tuesday prime time show, is definitely not - its humanism is of the 70's, where dilemmas are resolved magically, creating a wholesome and satisfying 'moral tale' as it were. But THE SIMPSONS too is humanist, and I would hedge my bets and say that it is smarter than not only DOOGIE HOWSER M.D., but TWIN PEAKS.

In the episode on July 9, the ever-enlightened Lisa persuades the family to eat Japanese. Reluctant at first, Homer goes through the entire menu which means he tries that poisonous type of sushi, and, yes, he's eaten the wrong part. He has 24 hours to live. The morning after next, however, he is alive and he exclaims joyously to his wife "I vow to live life to the fullest!" Quick fade-to-black, and there he is: watching ten-pin bowling on telly, munching away on chips. The director holds the shot for a minute as credits roll, but with no music (a dorky Channel 10 announcer spoiled the effect slightly though).

What happens here is that the irony is subordinated, or, as Chris Marker would say, the irony is naiver than the enthusiasm it works off. What gives THE SIMPSONS such a wisdom, of course, is a Christ-like humanism. What else explains the relentlessly redemption-filled structure of each episode? You see, the show doesn't deny that Homer is a dumb ox, or Bart a smart-arse kid, but it also loves them. (My vote for President of the World would go to Marge Simpson - healer, magician, lover extraordinaire.)

What I'm saying in a roundabout way here, is that we don't have to give up notions of humanism in these post-naive times. The two, in fact, are inextricably linked. Away with all the patronizing and cosy cliches! As Michael Stipe sings: "That's me in the spotlight, losing my religion."

Unfortunately, much mainstream pop music remains a mental massage. (Think of the American Top 40.) But we have bands like The Hummingbirds, thank Christ. The title of their single "Two Weeks With a Good Man in Niagara Falls" suggests a hip cleverness, but the lyrics that follow these words in the song ("And as Niagara Falls, so do I") reveal the song as the profound, heart-rending tale about living that it is.

Likewise Sandy Munro's latest film *Sides of Sea on the Shortest Day of the Year*, which played at the last Open Screening. Like the opening credit sequence in THE SIMPSONS, which alters slightly each time, this is another take, or another living, of a particular experience or scenario. I got tired of hearing people after the screening saying it was just like the month before's *Sides of Sea*. Do we stop making love just because we've done it before? Or drinking wine? One hopes this philistinism is not rampant. (It also manifests itself in the other type of comment I got: "But the shots are out of focus.")

Apart from the fact that it is a good film, i.e. with a precise structure and rich in its details (variations, recurring motifs, a sharp and sensual style), *Sides of Sea on the Shortest Day of the Year* is extraordinary on a much deeper level. Like so few artworks, it gets right to the heart of the beauty and mystery of life itself. Sandy does that not by showing us the beach (that is just the 'medium', as it were), but by giving over her very soul! To the beach, and

to us. I don't know about others, but I feel privileged. Her film is an act of love, and I feel that I now know her intimately.

What links The Hummingbirds, THE SIMPSONS, and Sandy Munro (and it is even found in Ian Poppins' *Feeding the Seals*, but in a clumsily conventional way) is a sense of soul, or spirituality if you like. A sense of living, of experiencing, of dying even. And behind it is a philosophy smarter than post-modernism. The post-modernists say "Life's a bitch and then you die." The wise people say "Life's great and then you die." (Maybe Sandy Munro would just say "Life's a beach"!)

P.S. A sense of soul is also to be found after each Open Screening at Stalactites cafe, cnr. Russell and Lonsdale St.s. Newcomers to the Group shouldn't be discouraged from coming along - we only bite the food.



Super Eight Filmmaking Course

Are you a newly inspired 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? Then this course is for you!

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SUPER 8 EQUIPMENT HIRE

<i>Equipment</i>	<i>Per Day</i>	<i>Per Week (7 days)</i>
Braun Nizo Sound Camera with wide angle lens, matt box & batteries	\$ 15	\$ 75
Sankyo Sound Camera	\$ 5	\$ 30
Silent Cameras Various	\$ 2	\$ 10
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Wurker Splicers	\$ 1	\$ 5
Miller Tripod Junior	\$ 2	\$ 10
Elmo St-180 Projector sound, twin track	\$ 5	\$ 30

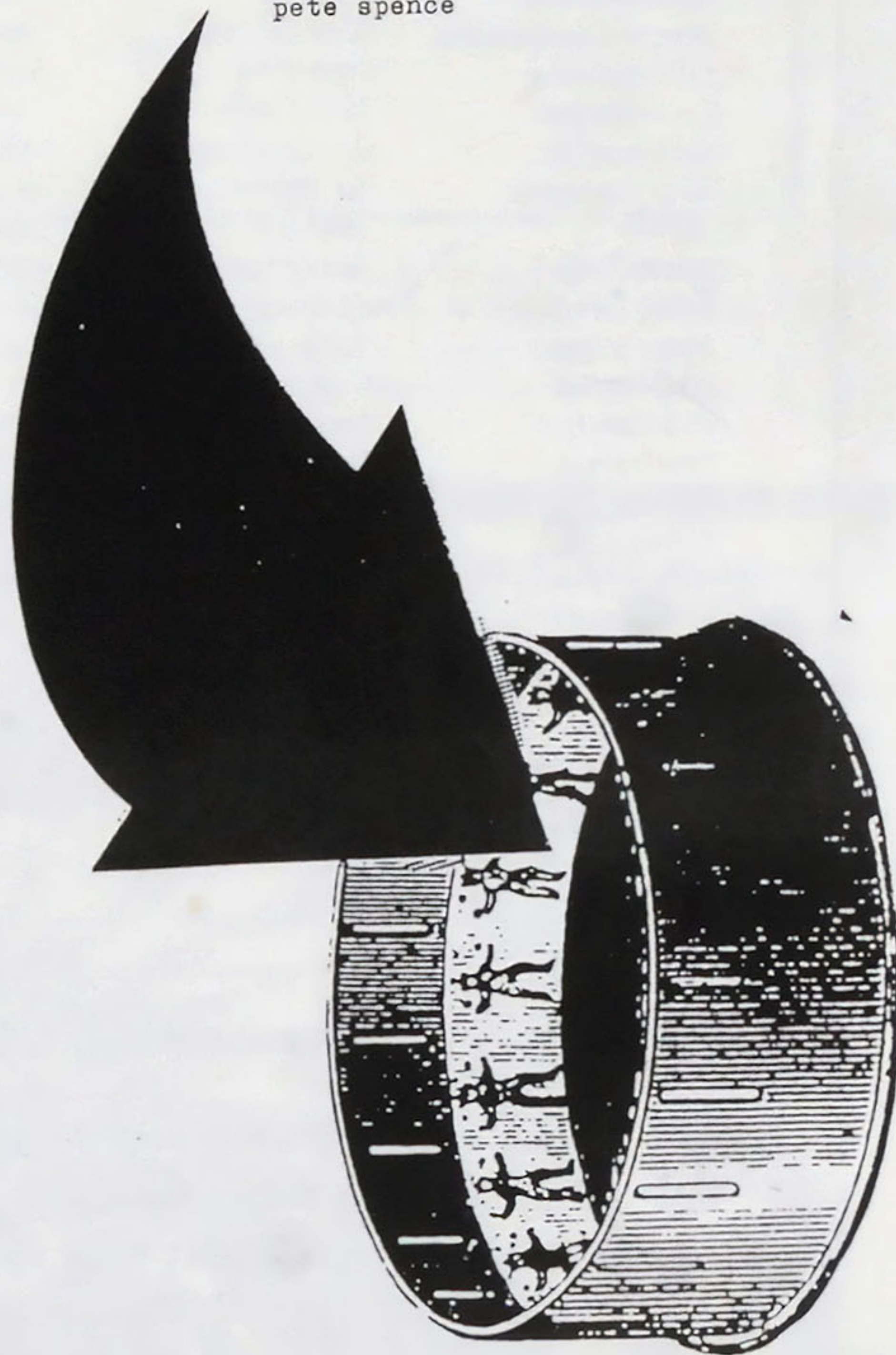
All equipment to be booked with Richard 528 1536

taking a bucketing
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i first began doing black and white neg in a bucket last year mainly because i wanted to see what i'd filmed ASAP and i didn't much worry about how the quality was it was with the film GESTURES whyche i started around the end of 1990 that i realised that if i filmed the neg results i had from projection that the refilmed neg would in actual fact be a sort of positive that interested me 'cause this meant i could refilm neg continuously getting neg-pos-neg-pos-neg-pos until the image was almost erased i had been doing stuff like that on the photocopier for years and seeing that i had gone into film as another extension to my writing and visual poetry activities (i'm more and more inter(rupted)ested in multi-medial actions) this way of dis.sturb.ing or rev.vital.lising an image was useful to me right now i have quite a bit of bucket developed black and white neg film the images of whyche i will refilm in the usual manner but this time i am experimenting with projecting the film onto sheets of A3 paper whyche i have drawn and or pasted texts onto i am carefully mapping these sheets so that the texts/drawings are in the white areas of the stuff i will project onto the sheets this saves the neg for refilming of other background texts or drawings it also means that a small amount of imagery can be continually manipulated to build a mass of matter.real whyche can hopefully be edited into a good short film (i like 'em short) as far as the technique of developing the film goes i use any developer i can get D76 to HC110 or whatever and a good film fixer HYPAM or whate'er i fill an household bucket halffull of developer i don't have a darkroom so this is done at night in the bathroom (i don't worry too much by a bit of stray light floating in through the window)i break the S8 container open (no need to use an axe) and hand feed the film into the bucket of developer (you need to swirl the film around fairly often to get even developement where the film touches itself it is impeded in developement) i place a sheet of cardboard over the bucket to minamalise stray light i also keep the film in the developer longer than the recommended time whyche helps with even developement once i think its

ready for fixing i have another bucket ready filled with fixer and i pour the entrails of the S8 into the fixer i usually store the developer in bottles again its usefull a couple more times you can turn the light on about a minute after the film has been in the fixer what you gotta keep an eye on now is the clearing of the films backing once the full length of film has cleared leave the film in for another 3 or 4 minutes then take the film out and wash it in water for about ten minutes all very rough and ready to be honest with ya if you don't like scratches marks stains and multiple imperfections best keep sending your film to the lab.

pete spence



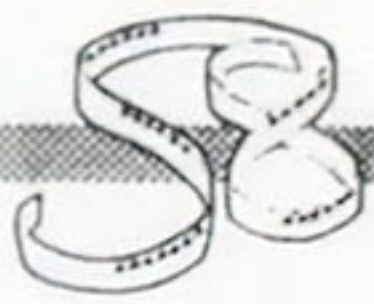
ARE YOU A MEMBER?

If your name is not on the list below and you received this newsletter in the mail then this will be your last! That is unless we receive your membership by next month. Due to lack of funding we need the membership money to keep a float.

A & C Cantrill	Alissa Gul	Alex McCallum	Robert Spalding
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Brendan T. Murray	Bruce Armstrong	Brett Magee	Sandra Munro
Cadi Mc Inerney	Chris Leany	Chris Windmill	Sonia Leber
Cleo Constantinou	David Couiton	Damien Grant	Tatsuya Suga
David Bongiorno	David Cox	David Jonns	Tina Kaufman
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Ellen MacLennan	Fiona Trigg	Emily Nixon	Sabrina Schmid
Flora Georgiou	Gary O'Keefe	Francois Bernard	Saran Steonens
Gaylene Wright	Guy Sutherland	Gregory Pakis	Student Film Makers
Harry Starverkos	Ian Poppins	Heinz Boeck	Tim Jov
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Nigel Buesst	Paul Dowie	Noel Llovo	
Pete Spence	Peter McLennan	Peter Schuller	
Rachel Mylis	Robert Jankov	Richard Tuohy	

Membership Super 8 Group

Cost only \$15, \$10 Concession annually, which includes a copy of **Super Eight** each month, opens doors to open screenings, a wide selection of equipment hire, the invaluable experience of our long standing members as well as contact with other film makers.



**TAX EXEMPTION TAX EXEMPTION TAX EXEMPTION
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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.

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This form exempts you from paying Sales Tax on any film and related materials. Take copies, fill out and give to the salesperson each time you buy something. Most larger stores such as Teds and Van Bar will accept it, some smaller outlets such as your local chemist or milk bar may not. Sales Tax is usually about 20 % so it's worth using.

Maeve Woods



Last Open Screening

Films from Sydney....

'Riff (Remix) - various
'Banner' - Barbara Campbell
'Three Wide Angles' - Anthony Foot
'Saving Daylight' - Virginia Hilyard
'A Slice of Life or the Crumbs of Existence' - Janet Merewether

Open Screening....

one film by Pete Spence
one 16 sec. animation by Pete Spence
and Norma Pearse
'Seals' by Ian Poppins
'Sides of Sea on the shortest day of the year'
by Sandy Munro

Next Meeting

Tuesday 13th August
Glasshouse Meeting Room
RMIT, 360 Swanston Street

At 7.30 pm

CANTRILLS CANTRILLS CANTRILLS

Super 8 Films by Arthur and Corinne Cantrill

followed by...

Open Screening

BYO films. All shown, time permitting.
(ends at 10pm sharp)
extra-curricula activities at Stalactites

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Super Eight



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