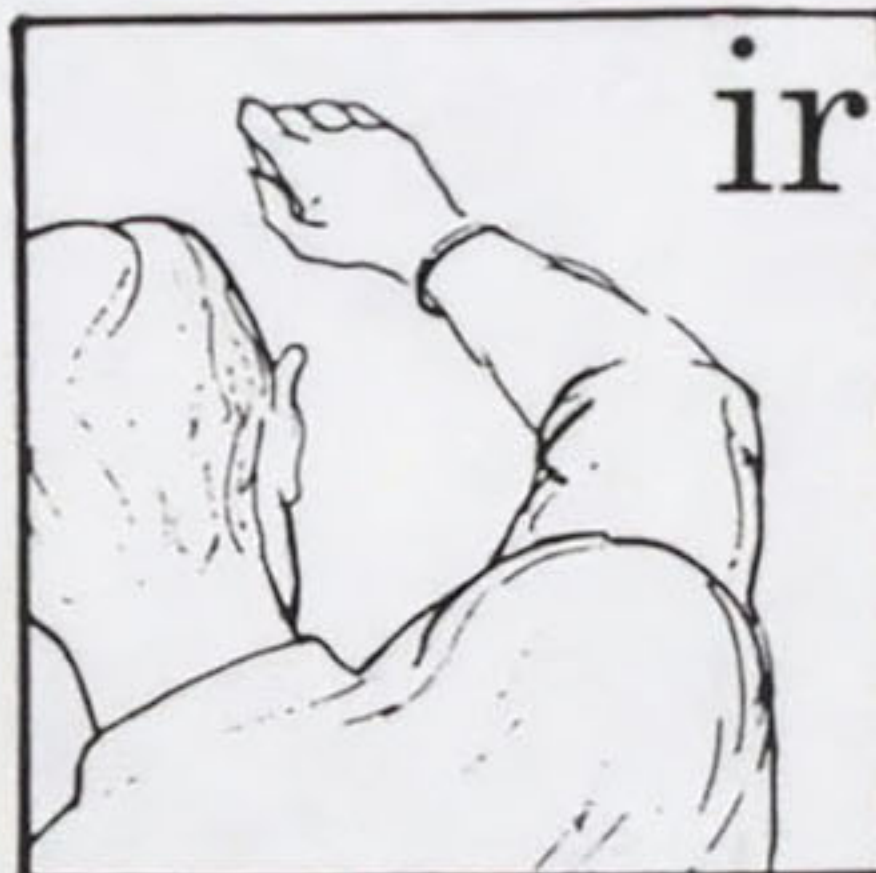
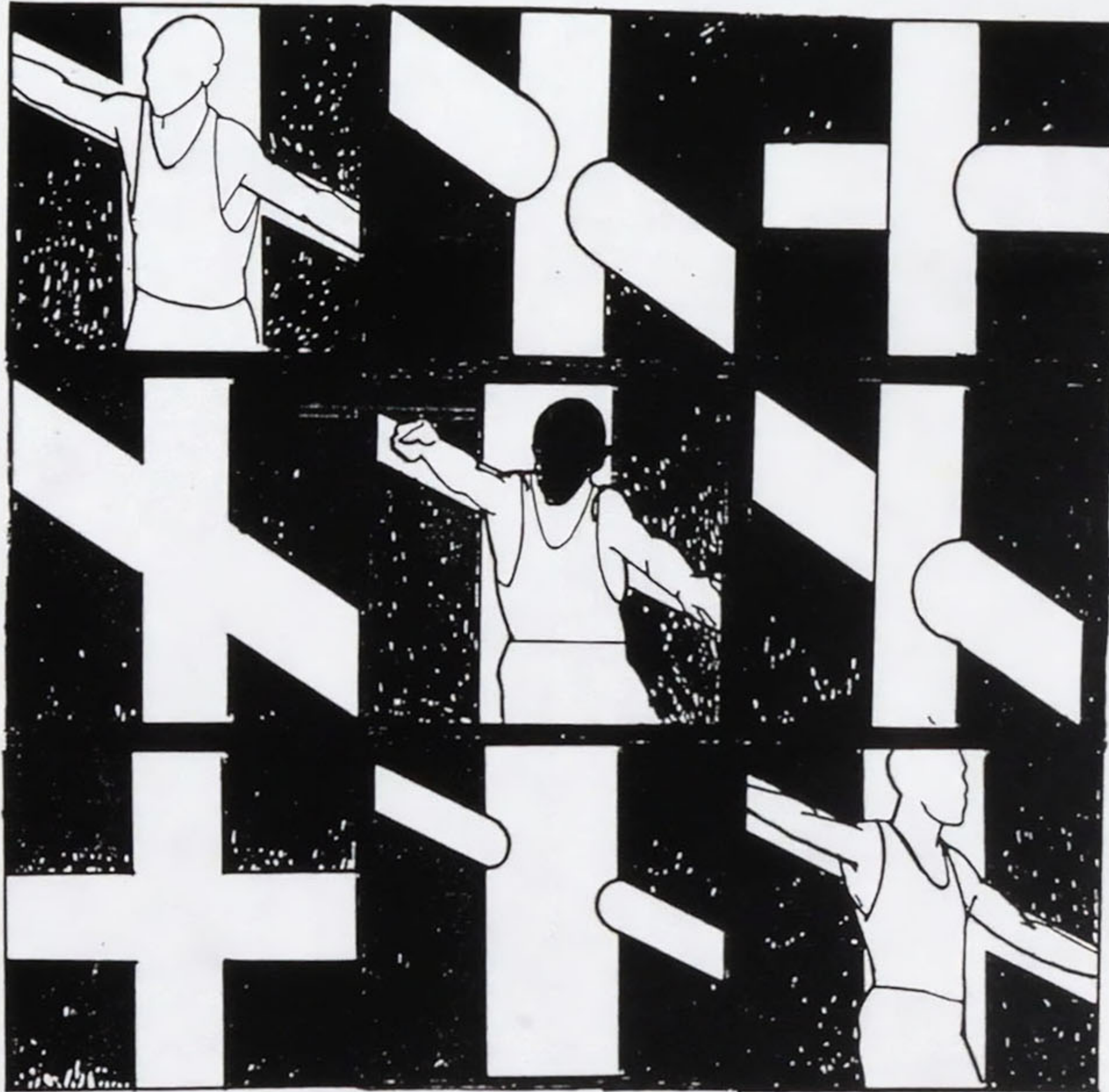
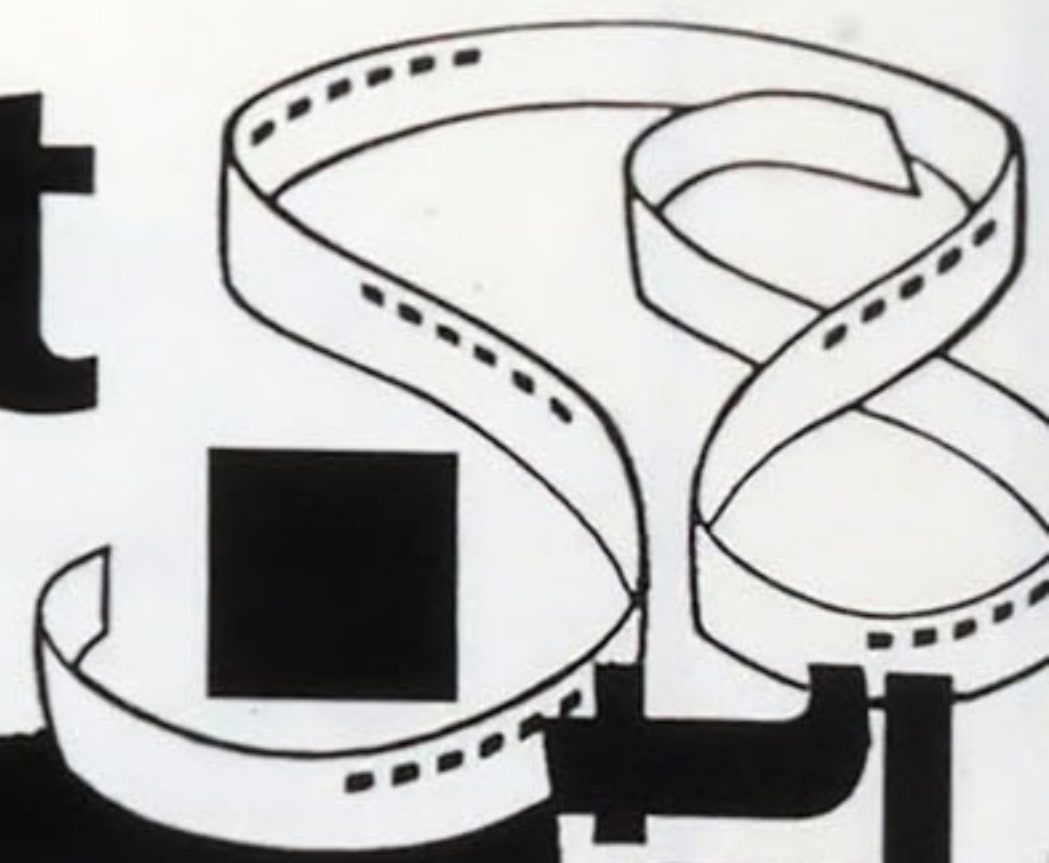


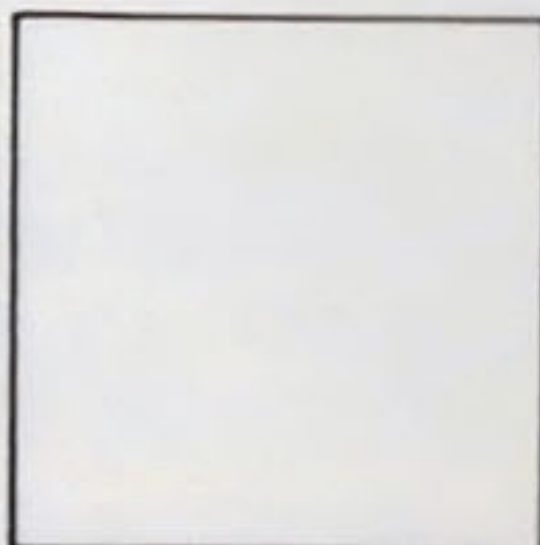
Super Eight

Issue 70 June 1992

Newsletter of the Melbourne Super 8 Film Group



Super Eight
magazine



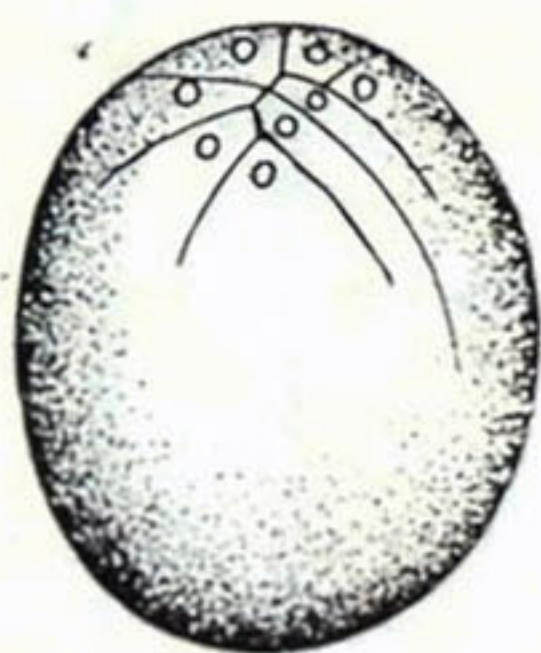
—

Foucault



à
GO *in* GO

She loved him in theory.
But how could she find a place for him in practice?



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Fade-in

TITLE

'JEREMYS FRIENDS'

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FRONTYARD

1. Andrew walks along footpath, into driveway and along path towards front door.
2. Andrew walks up to the front door and opens the fly-screen.
3. Note stuck to front door, 'Around back, come thru,' Andrew removes note, looks at, goes inside. [S]

BACKYARD

4. An overturned chair lies on the ground beneath a clothes-line full of washing, (shot from back door, with table and shed).
5. Andrew opens the back door, steps out and calls Jeremys name. [S]
6. Andrew stops, looks left, (close, with shoulders).
7. No-one is there, (P.O.V. panning left to right from shed to garage).
8. Andrew looks back at the shed and moves forward, (as 6, wider).
9. Andrew walks past the clothes-line, (camera lingers on clothes-line).
10. Andrew reaches the shed, calls Jeremys name again, goes in. [S]
11. Andrew stops and looks around, (shot through window).
12. Back on the clothes-line, Jeremys legs swing slowly in and out of sight, (out of left frame).
13. Andrew turns back around and walks on, (as 11).
14. Andrew steps back out of the shed and moves slowly forward, puzzled, (as 10, closer, with shoulders).
15. Andrew, passing by clothes-line, stops and looks at the chair on the ground, (as 9).
16. Andrew turns to go back to house, pushes washing aside, bumps into Jeremy and leaps back in fright, (2 shot, camera panning left to reveal Jeremy). [S]
17. Andrew stops, looking up and down, (close on face).
18. Jeremy hangs between sheets, dead, (close).
19. Andrew stands staring, (as 17).
20. Jeremy hangs, oblivious, (as 18, wider, with note).
21. Andrew stands staring, looks down to, (as 19, wider, with shoulders).
22. Pegged to the front of Jeremys shirt is a piece of paper, (close on paper).
23. Andrew, looking at paper, moves carefully forward, (as 21).
24. Andrew unpegs note and steps back, (as 16, wider).
25. Andrew, looking at Jeremy, steps back, looks at letter, unfolds it and begins to read, (as 21, wider, to waist).
26. Andrew stands reading, (as 4, with Jeremys legs).

KITCHEN

27. Andrew, on phone, lowers Jeremys letter, says, "Okay, see you," then hangs up, raises receiver, dials another number and looks out window while he waits to get through. [S]

BACKYARD

28. Andrew and Tracey sit in front of the clothes-line, Tracey reading Jeremys letter, Andrew staring at Jeremy, (wide, with Jeremys legs).
29. Andrew and Tracey sit at table, Tracey reading Jeremys letter, Andrew staring at Jeremy, (2 shot).



30. Tracey finishes reading Jeremys letter, looks at him, (close).
31. Jeremys legs hang, (P.O.V).
32. Tracey looks back at the letter, "Did you call her?" she asks, indicating the letter and looking to Andrew, (as 30). [S]
33. Andrew nods, looks at Tracey, then back at Jeremy and says, "She's on her way," (close). [S]
34. Tracey looks back at Jeremy, (as 30).
35. Andrew and Tracey sit at table, both watching Jeremy, (as 29).
36. Andrew and Tracey sit in front of the clothes-line, both watching Jeremy, (as 28).

Fade-out

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Fade-in

LOUNGEROOM

37. Andrew and Tracey sit on a couch, waiting.
38. There's a knock at the front door, Andrew and Tracey look towards it, at each other, then Andrew stands and moves away. [S]
39. Andrew walks up to the front door, checks to see who's there, then opens the door and walks away. [S]
40. Andrew sits back down beside Tracey, telling her, "She's here," (as 38). [S]
41. Sarah steps inside, closes the front door behind her and walks on, (as 39). [S]
42. Sarah stops in the loungeroom doorway and she, Tracey and Andrew all say, "Hi," (3 shot). [S]
43. "So what's going on?" Sarah asks, standing, (wide, to waist). [S]
44. Tracey looks at Andrew, then back to Sarah, (as 38).
45. "Where's Jeremy?" Sarah asks, (as 43, closer, with shoulders). [S]
46. "In the laundry," Andrew tells Sarah, Tracey looks at him, (as 38). [S]

BACKYARD

47. The clothes-line is empty, (chair is gone).

LOUNGEROOM

48. Andrew, Tracey and Sarah are all sitting together, Andrew and Tracey staring into space, Sarah reading Jeremys letter, (as 37).
49. Sarah sits reading Jeremys letter, (close).
50. Tracey looks from space, to Sarah, to Andrew, back to space, (close).
51. Andrew looks at Tracey, back to space, (close).
52. Sarah sits reading Jeremys letter, (as 49).
53. Tracey looks from space, to Andrew, (as 50).
54. Andrew looks at Tracey, to space, then back at Tracey as he stands and moves away, (as 51). [S]
55. Andrew leaves the loungeroom, (as 43).
56. Tracey watches Andrew leave, looks to Sarah and asks, "Are you going to be alright?" Sarah nods and mumbles, Tracey looks from Sarah, back after Andrew, (2 shot). [S]

JEREMYS BEDROOM

57. Andrew pushes curtain aside, pauses in doorway, then enters room. [S]
58. Andrew walks around room, (wide).
59. Andrew stops and looks at photo on stereo.
60. Photo of Andrew, Tracey, Sarah and Jeremy, Andrew moves on, (close on photo).
61. Andrew sits on Jeremys bed, looks at photo, then notices something under the bedclothes, curious, he puts photo aside, reaches in under the covers and pulls out a rubber-chicken. [S]
62. Tracey pushes curtain aside, sees Andrew and leans against the doorframe, (to waist). [S]
63. Andrew glances at Tracey, then looks back at the chicken, (as 61, closer).

- 64.. Tracey moves forward, (as 62, closer, to shoulders).
65. Tracey sits down beside Andrew, looks at him, at the chicken, then takes the chicken from Andrew and places it on the bed, (as 61). [S]
66. Andrew looks from the chicken, to Tracey, (close, with shoulders).
67. Tracey looks at Andrew, licks her lips, (close, with shoulders).
68. Andrew glances at Traceys mouth, (as 66, closer, full face/neck).
69. Tracey glances at Andrews mouth, (as 67, closer, full face/neck).
70. Andrew looks at Tracey, (as 68, closer, full face).
71. Tracey looks at Andrew, moves forward, (as 69, closer, full face).
72. The chicken is squashed as Tracey moves on Andrew, (close on chicken). [S]

LAUNDRY

73. Sarah, holding Jeremys letter, opens the laundry door, stops and stares down at. [S]
74. Jeremys legs protruding from beneath a pile of washing, (P.O.V).
75. Sarah stares at Jeremy, moves forward, (as 73, closer).

Fade-out

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Fade-in

JEREMYS BEDROOM

76. Andrew and Tracey lie in Jeremys bed together, (wide).
77. "I'll miss him," Tracey says, Andrew looks at her, there's a knock on the bedroom doorframe, Andrew and Tracey look towards it, (2 shot, close). [S]
78. The curtain is pushed aside and Sarah looks in, "Hey, I'm going now, alright?" she says, (as 64, to shoulders). [S]

BACKYARD

79. The clothes-line is full of washing again, (as 47).

FRONTYARD

80. The front door opens and Sarah, Tracey and Andrew step out, Andrew stopping to close the front door and put the 'Around back...' note back up, (as 3). [S]
81. Sarah and Tracey wait for Andrew, Andrew joins them and they all walk on, (as 2).
82. Sarah, Tracey and Andrew walk along path away from front door and out onto footpath, (as 1).

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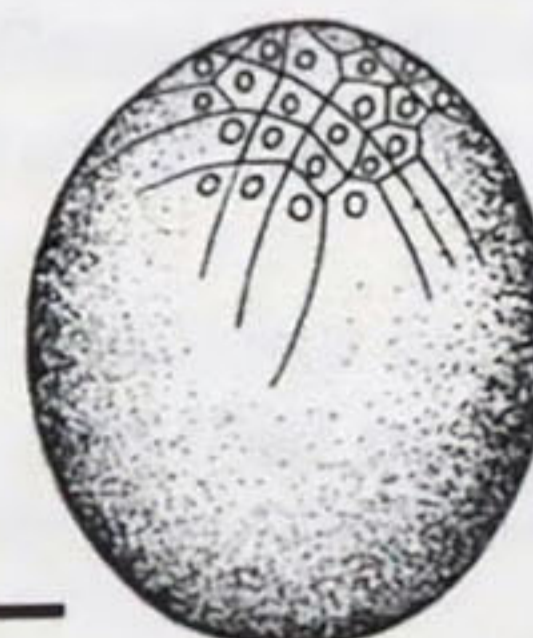
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TITLE

'JEREMYS FRIENDS'

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SUPER 8 MOVIE FILM & OCCASIONALLY SUPER 8 USED EQUIPMENT available at Ted's Camera Store, Chadstone. Ph: 568 7800 (Ask for Steve).



Richard Tuohy in his article is like a Zen Archer who is spot-on, he hits intention but misses the target! He is as correct as any philosophic investigation, couched in the rules of grammar, attempting to bring into Being a nail to hang the problem of Meaning on! Richard showed clearly how two film-makers approach reference, one minimal, the other in a gradation of fullness(!), the problem Richard is that reference only assigns things and has little if anything to do with meaning, in other words reference doesn't design!, meaning (appears or disappears) raises its problembound facade only within codes, grammars and rules, i agree with Richard that in "Spatia" these are minimal, but it may also be said they are maximalised by intentionally seeking this vacancy. Now i must say how close Richard comes to explaining developement or its lack in "Spatia", because i had mentioned to Simon O'Brien at the screening (when asking if he'd like to do a soundtrack for "Spatia") that it'd have to use the "whole-tone scale", now the "whole-tone scale" is a scale cheerfully neglected by composers because its use seems to produce a static music that affords no developement in the "sturm and stress" sense of musik, not that Simon has taken up that challenge, never-thuh-less he has recently produced a soundtrack that will fit well with "Spatia". Now: with Moira's film the semantics only strongly appear when the film is shown within The Melbourne S.8.Group, Julian Dahl as the motorcycle rider is an overloaded signifier, shown outside T.M.S.8.G. this signification evaporates to a model equal to the motor cycle and other signs in the film which render the film readable, i'm only pointing out here a difference between familiarity (loaded into the film) and generality (reading the film) which can alter the critique of its inherent meaning, in a sense i'm asking how does a GROUP (such as we are) criticise or evaluate itself?, self-criticism/evaluation being i tend to think a slow-growth area on the emotional/awareness placard.(Thanks Richard nice article).

ABOUT BILL M: somehow Bill carries his jibe about 20th century modernism unwell!, as far as my researches can tell there doesn't seem much difference between it and the modernism of the Franco-Burgundian Court (Baroque) or for that matter modernism in Shakespearian times!, Vico aside,FINNEGANS WAKE is probably no more than a proclamation of the Enlightenment, or a footnote from the age of Guttenburg!,THroughout its various periods modernism has been underwritten by the Humanist project!,so why such UNQUESTIONING faith Bill in Humanism?, where has Humanism in medicine for instance led us?, to failure of the imuno-system!!!, maybe naivety gets one used huh?, SO whatever the Serene Time that is RIGHT for Bill it is possible the Moving Camera wasn't in place then!, so i wonder how Bill affords/ fords this dichotomy without getting his Zeno's wet!!!

Michael Filippidis as usual has some of the best reviewing i have seen in this newsletter and i hope he'll keep more coming our way.

Spence

pete spence

the screening the second over our new venue was well attended just on 40 members + guests, it was a surprise for me to turn around and see Chris Barnett there, also i met Alex who'd been with the Group since its beginning but hadn't been to an open screening for years, i hope he picks up a Super 8 Camera again, figuring there'd always be room for Born-Again Super 8ers!(fudd-da-mentalist or wha-tever!).

Jennifer Pignataro's programme was nice stuff, WILD DAY's mood of loss at a football match was an impressive first film full of observations and no fear of using available light (tran scene etc) a trait i find often in films by many members of the Group 9e.g. Gary O'Keefe in ROSSTOWN ROAD - Sandy Monroe in SIDES OF SEA).

FACE JOB relished in mystery and didn't demytholise the beauty mist, whether you got some facial jell on the lens or not the soft focus made for wonderful mystery.

ASTRAL PLANE was for me a music/clip and a fair example.

SOFT is a lot looser than the first two films the black+white gestural material is good but some of the colour sections don't hold up that well (for me). NEW FILM SOON???

The Open Screening was a mixture! Anthony McMahon's THE AFC IS COLDER THAN DEATH is one of the many REACTION films to some sort of disssappointment, why not go on and make a ten minute FILM rather than THIS ten minute film? should funding by the AFC FILM VIC OR WHOEVER be your only way out to make your own version of DOGGIES IN THPACE!!?proving you live that way doesn't make for application material!, the film was full of slappy-stich, i enjoyed it for what it was, but i hope Anthony forgets the woes, disallows bitterness and because he obviously can put together narrative sequentials, opportunes us with other films in the future!

Although the material that interests Ian McIntosh is problematic for me, Ian's AFFECTION is a strong film, whether the material is personal fascinations or politically charged is unclear to me i.e. if a woman had made this film could it be seen to be powerfully femminist? (i'm thinking here of a discussion last year over a film by ABIGAIL CHILD where the imagery seemed to confuse the intention!) one thing is clear the SIGNS we use are not and so should never be taken for granted, they are an unruly lot and could turn on you!

i hope MELBOURNE CENTRAL is included in our next FESTIVAL programme! i've viewed few of Ian Poppins' films, this one is terra/fic, the way sound is used reminds me of Sandy Monroe's SIDES OF SEA! Ian Poppins has chosen a READY-MADE Film-Set for this doco + a wry comment with the MONEY song near the end!, i have enough trouble walking through MYERS, so thanks for warning me about this den of post-modernist capitalism!

ARK-KIT-TEK-TURE, i've always had in mind some short films on architecture, there's some fine structure around, a lot of it will disappear, i hope to do some of what i got in mind, this one is a snippet of about a short distance radius of our recent place of residence.

ART SCHOOL IMPROMTU EXPERIMENTS IN TRANSFORMATION, was the flop of the screening - good for the students involved with the film to review but flat in this screening context.

THIS ISSUE.

thanks to OONI PEH (recent member) for a good review of Jennifer Pignataro's films,also for the poem whyche interests me syntacticy, and for some typewriter art - i've been interested in typewriter art for years and have shown in exhibition many of the international practitioners i.e. RUTH WOLF-REHFELDT (Germany) KARL KEMPTON (USA) PETER MURPHY (Australia) amongst others all of whyche fits into the international visual poetry scene, i'd like to see more typewriter art OONI.

Bill's article this issue has given me some fine material to play with for next issue, as far as i'm concerned Bill keep away from SIGNIFIER & SIGNIFIED it is too obvious you have no idea of this arena, more on this from your St. Kilda branch Semi-Odd-icts.

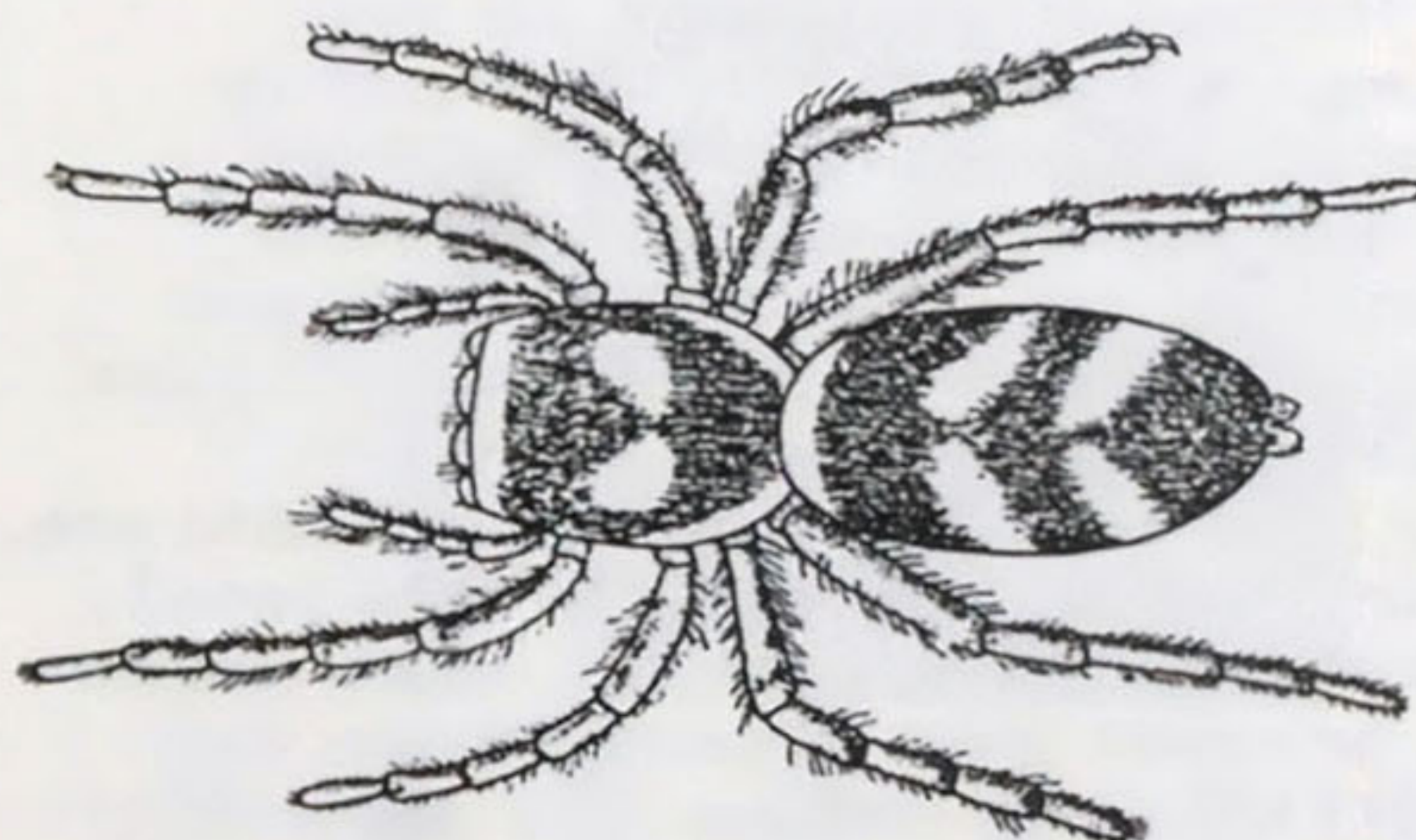
SCENARIO FOR A FILM

rock-a-bye picture on the wall
rock-a-bye nail don't you fall

(sung by a choir of Two increasingly
exclamatory for ten minutes until the
choir is crushed by the hydraulics of
a gathering crowd)

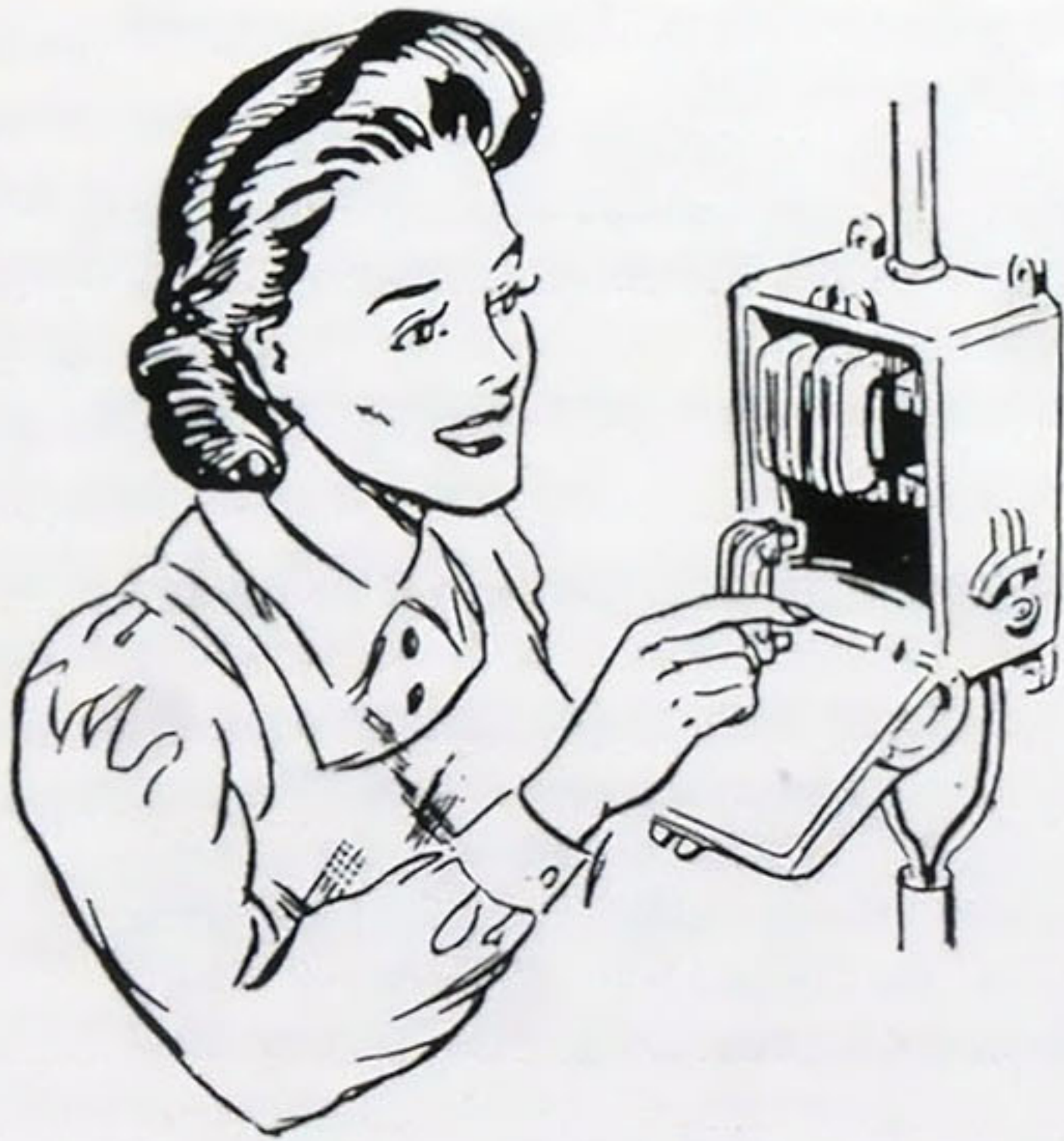
The Camera should hold steady the whole
duration on a painting of an Apple
wearing a wig.

pete spence + Norma Pearse.



Salticus





As an important part of the monthly newsletter's function is to provide a forum for constructive and enlivening debate about the films that are shown at the open screening, I welcomed Bill Mousoulis once again offering some thoughts on the films screened at the April session. Bill's comments are generous, thoughtful and measured in their effort to respond to the work of Super 8 filmmakers. In the same spirit of generating an ongoing dialogue, interrogating both the process of creativity in filmmaking and the basis of productive critique, for those making and watching films, I would like to offer the following thoughts.

The shuffling of films into categories such as A and B prompted me to consider why I would avoid a discussion of the films viewed at the April open screening in this manner. The differences discerned in the films were, I felt, too neatly summarized in unproblematical binary oppositions with terms posed as mutually exclusive and mutually exhaustive possibilities. Categorizing films in this way attributes a series of motives, characteristics and/or emotional, intellectual responses that serve to preempt our expectations and artificially define its sphere of relevance and meaning.

The primary distinction between the two groups, that of "artist" and "explorer" reflects not the filmmaker's intentions, but rather the writer's desire to elicit an authentic essence to the nature and meaning of art, a recurrent theme for Bill in earlier articles. In previous comments, the function of art has been suggested as being one of enlightenment which can be construed as an egotistical and superficial project, presuming a great deal of unqualified omnipresence in striving to reveal or shed light upon the world thus encountered. I think, however, that art is always this, the opportunity to represent something of the world as you see/feel and understand it. The 'group A' films are quite explicitly linked by Bill in their exhibition of these characteristics and are contrasted to the defining criteria of 'group B' films in which the filmmaker as explorer also seeks a truth about the world, but it appears as a world inhabited. To explore, it is insisted, one must enter into the world one seeks to know about and it is through the heart that this knowledge will be interpreted. The heart, seat of passion, producing bodily effect, (emotions), is privileged over the eye, with it's hotline to the brain, centre of intellect, realm of the mind.

I question, however, to what extent these responses, (emotional, intellectual), operate as autonomous and oppositional forces in attempts to both create or view a film? To me such distinctions invoke the inadequacy of a conceptual logic that forces us to privilege one term over another—whether it be head over heart, anatomically speaking, or mind over body, ontologically speaking. The problem for me is not solved by reevaluating the privileged position, but rather rests in the obfuscation that is generated in our understanding of films, or art or most things for that matter, when we enforce one perspective to the exclusion of other.

All art is an intellectual, (symbolic), and emotional, (imaginary) excursion, drawing on discursive practices and cultural traditions which must, at some level, have some communication with the unconscious processes that subtend all meaning. Of course, none of this has to be either actively acknowledged or pursued as an intention of the artist or the viewer.

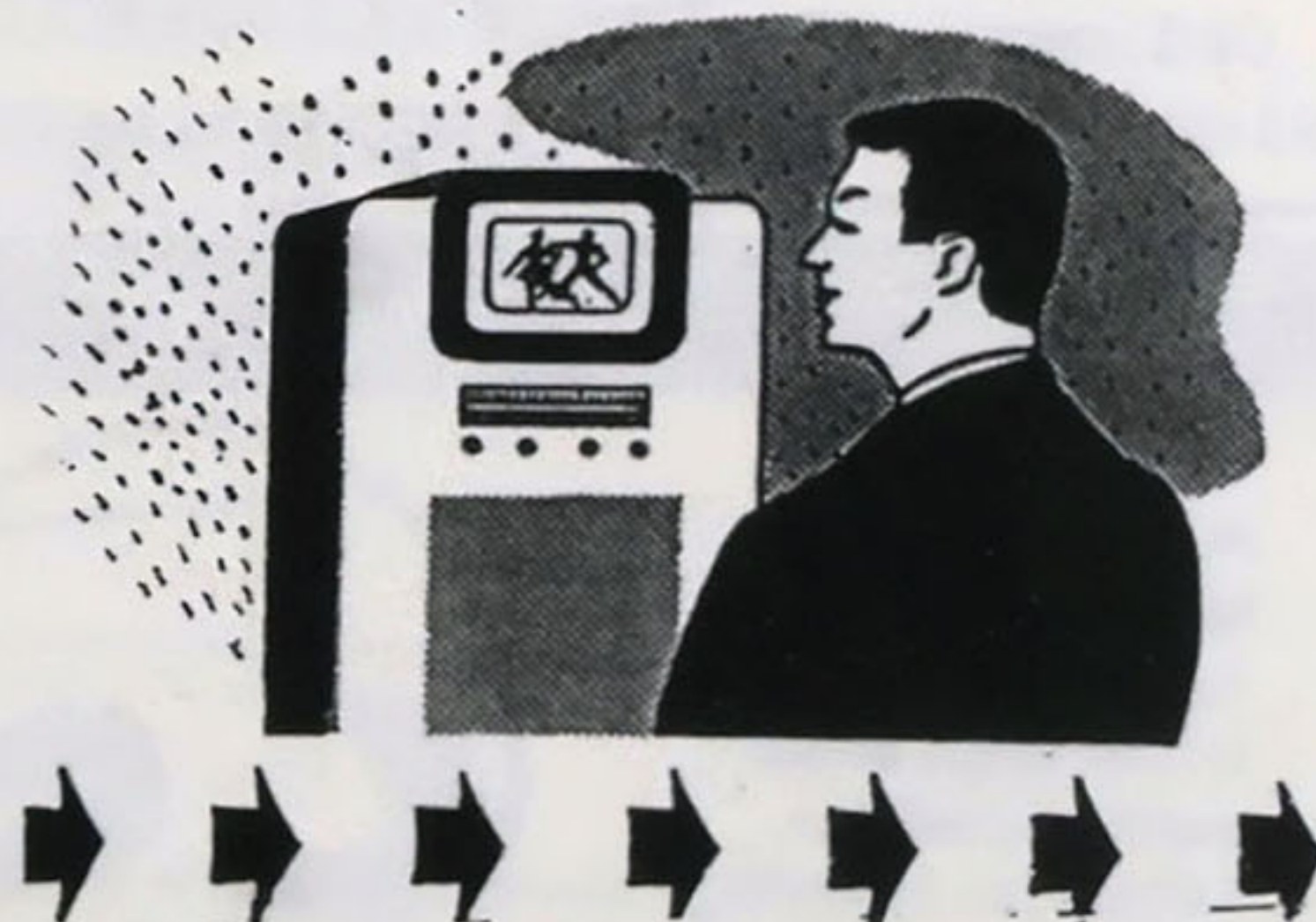
The other distinction drawn between the films shown on this night, (14/4), drew attention to the way in which they approached the human form, (dispersal/concentration.) This was an interesting, (though somewhat arbitrary), exercise, in which it was supposed that the heart, (being a product of anatomy), evokes a more eternal truth than the transience of intellect, (being a product of the twentieth century). The heart as a flesh and blood organ is quite different to its powerful metaphorical and linguistic ability to encapsulate truth and passion. A metaphorical understanding of the heart must inevitably be situated within the current linguistic and intellectual traditions to which we have access.

Both Norma Pearse's Portrait, and Julian Dahl's, Slaughter of the Strawberry, took the body, or some body/ies, as a subject, in one or another with quite different intentions and results. The word human itself is one I try to avoid as it seems to elide the corporeal presense of the body which Bill felt was evident in the 'group B' films. The embodied possibility of a human body, and by implication, humanist discourse, has only ever had meaningful currency as an intellectual proposition because bodies can only ever be experienced or represented as male or female.

Bodies certainly featured in Arnold West but there was a great deal of thought put into the ways in which they would be portrayed/captured/represented on film, (labour,

eating, sex, youth, old age, death). The process in which this was done was inherently egotistical, in that it was essentially our story, reflecting what we wanted to show, omniscient to the extent that our subjects, (both the children and the grandparents were mostly unaware of being filmed), and, at the editing table, rigorous in our attempt to put together a film that would be considered at the same time effortless, 'artistic' and pleasurable to watch.

To what extent we succeeded remains out of our hands but I believe it is in the balance of engaging both an intellectual and emotional response in which one enhances/informs the other is the stuff on which a film ultimately rests. Personal preferences notwithstanding, I think that many of the films shown that night approached this balance and this was be independent from whether or not the filmmakers chose a more or less conventional narrative format or, as in the case of Pete Spence's Spatia eschew narrative altogether. The one film I had the most problems with was Julian Dahl's Slaughter of the Strawberry, which, despite some beautiful imagery and promising ideas, was just too self-consciously and heavy handedly intellectual to succeed at its own proclaimed intention, which was, at one not-insignificant level, to tell a story.



Deborah Warr

NEWS

At least our good friends at the Melbourne International Film Festival recognise Super 8 as an exhibition format.....

The Melbourne Super 8 Programme is on Tuesday 16th June at 5.45pm, at the State Film Theatre featuring: **Arnold West** by Gary O'Keefe and Deborah Warr, **Soft** by Jennifer Pignataro, **Dead Roads** by Heinz Boeck, **Out of Place** by Maeve Woods, **Serendipity Blues** by Norma Pearse, **Freud** by Tanja George, **The Motorcycle Ride** by Moira Joseph and **Ordinary Flux** by Richard Tuohy.

THE AFC IS COLDER THAN DEATH PART 2

It seems that the AFC shorts database currently being planned (see last newsletter) does not recognise Super 8 film as an exhibiting format! I've already written expressing concern about this strange assertion. I'll keep you posted with developments.

news

Announcing the Raving Empirical Humanist Award.

See if you can identify which films fit into Group A or B at the next Open Screening.

Prize:

A lifetime of navel gazing in Richmond.

letter

newsletternewslette

Write for the Newsletter. Only spurious personal opinions accepted.

newsletternesletternewsletternews/

News items compiled and written by Steven Hall - a spurious personal

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Next Screening : DISPLACEMENTS

Most people will be familiar with some of the films that came out of Sydney in the 1980s through the Sydney Super 8 Group by Frost, Hutak, Hilyard, et al, et al. Jane Parkes has sent us four films made by women artists in the 80s which afford us a brief but tantalising glimpse into less familiar territory. 'Heaven' (1986) and 'Heart' (1987) by Linda Dement are reminiscent of Georges Bataille and Kenneth Anger, respectively, with an ironic twist. Whereas Johanna Trainor's films: 'Displacement' (1984- made with Ruby Davis) and 'Model/Artist' (1987- with Eliza Campbell) are re-appraisals of the subject matter of much of art and photography: 'landscape' and 'the nude', amongst other things.

Not to be Missed.

Tuesday 9th June, 7.30pm, Film Festival Theatre, 211 Johnston St. Fitzroy. Followed by an Open Screening. BYO Super 8s

FOR SALE.
 Saga Editor
 Super 8 + Regular 8.
 Fresnel bright screen
 excellent condition.
 \$20 call Jon 3476930.



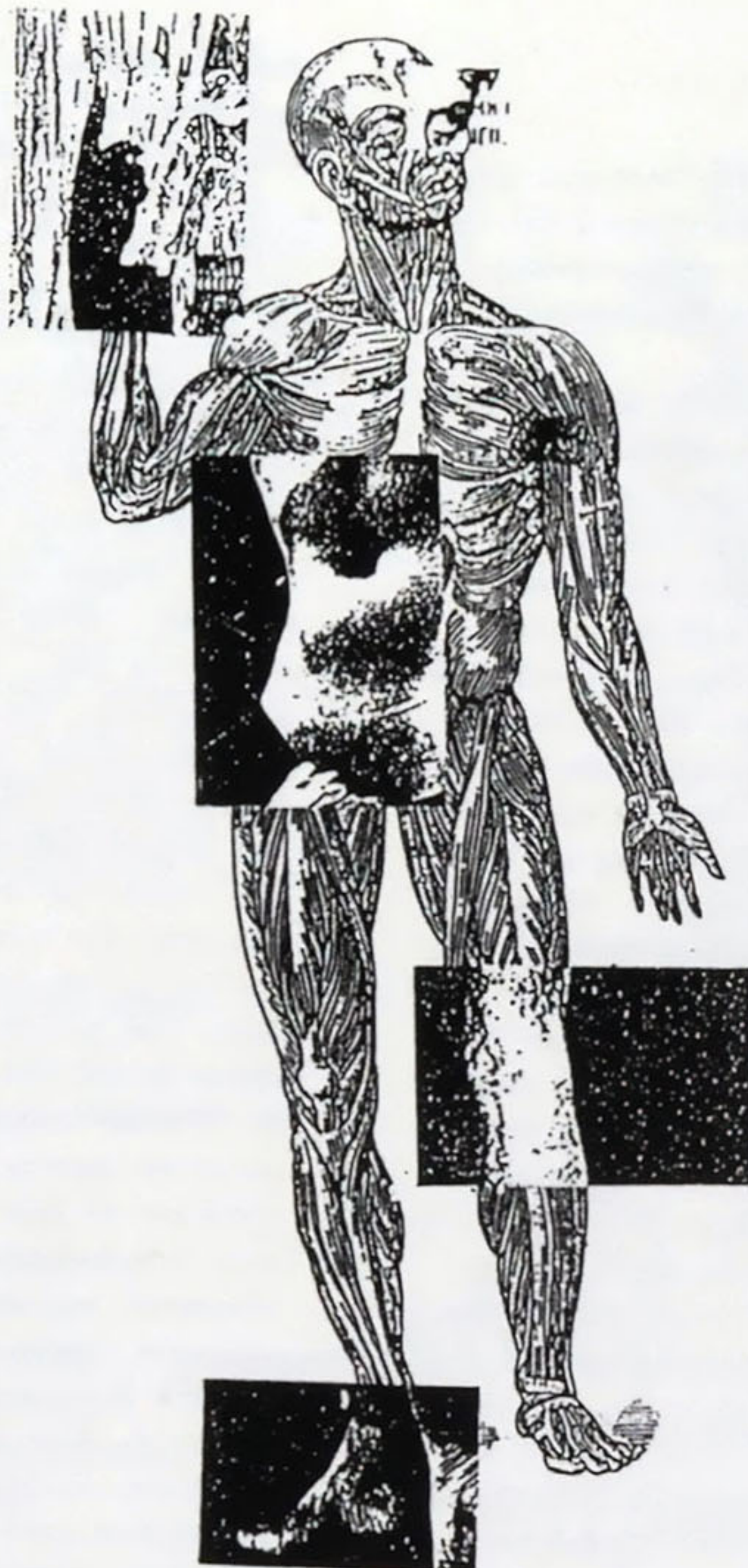
TECHNICAL/PRODUCTION ADVICE PAGE.

Thought there might be a few people out there with questions or problems of a technical or production nature in need of advice. If so, please write to the group at our usual address and I shall try and make up some sort of response. All correspondence will be published in the Newsletter, and must be addressed to Dear Dorothy. (Non Sexual).

Richard Tuohy.

Call for submissions

body of film



- big toe
- neck
- tarsus
- breast
- finger nail
- knee
- spine
- hip
- hamstring
- collarbone
- iris
- cheek
- temple
- armpit
- pituitary
- testes
- shin
- ankle
- palm
- knuckles
- nose
- adam's apple
- jugular
- pelvis
- thigh
- solar plexus
- forearm
- skin
- liver
- heart
- shoulder
- areola
- shaft
- anus
- jaw
- inner thigh
- panty line
- belly
- love handles
- cellulite
- labia
- funny bone
- nose
- pubic hair
- mouth
- teeth
- lips
- tongue
- ears
- lobe
- nipple
- tibula
- glutius maximus
- back
- front
- temple
- eyelash
- thumb
- nape
- beel
- soul
- ankle
- crotch
- clitoris
- chin
- mouth
- forehead
- ass
- scrotum
- waist
- rib
- hair

THE EXQUISITE CORPSE

Make a film about a part of the body in 8mm, super 8 or 16mm. This summer Pleasure Dome will be presenting an Exquisite Corpse project. Le Cadavre Exquis was a surrealist game in which each person drew a part of the body without seeing the rest of the cadaver drawn by fellow players. When the drawing was finished, it was unfolded to reveal the fragmented corpse.

For Pleasure Dome's Exquisite Corpse, each participant will choose a segment of the body to film and then contribute their piece to the collective corpse unveiled at the final screening. Everyone is welcome to participate. All body parts must be submitted by June 15 1992, at the very latest. For publicity, please confirm as soon as possible.

It is important that you chose a section (it could be as large as the back or as small as a pore) and not the whole body. This body part may be interpreted in any way, we are interested in both physical and filmic diversity. Your chosen part is allowed to interact with other body parts; for instance... hand strokes cheek.

For people who like to work in video, it is pretty easy to transfer your completed black and white video to super 8 (cheap) by shooting off the TV monitor, or you can transfer both colour and b/w to 16mm (expensive) at the lab.

When sending your film(s) over the Canadian border, please address them to the Artists Film Exhibition Group, and write: For Festival Preview Only, No Commercial Value, on the customs form. Do not use the term Pleasure Dome, or Exquisite Corpse on the package as we have horrifyingly puritanical customs officers.

For more information or to inform us as to which part you have selected; call, write or send a fax to Kika at the Pleasure Dome.

67a Portland St.
Toronto, Ontario
Canada M5V 2M9
{ 416 516 1532 } tel.
{ 416 593 8661 } fax.

Pleasure Dome is an artist's film exhibition group based in Toronto. We show film: sexy, political, rigorous, intimate, local and international, 8mm, Super 8, 16mm and 35mm.

Films will be accepted 'till 25 June, remember to airmail it!



Locked in the lit lilted carriage late destined for an outer suburb and counting the fluoro tubes (thirty-two) no conversation, I contemplated the screening of 12th May 1992 at the new Super-8 headquarters in Fitzroy.

Self flagellation: To introduce into what must be the most potent spot on any program, those last moments... a lot of dross... How could I be so careless !

Around seven thirty I'd spoken with Les Hillis.

We had both talked about our respective experiences of art training and had agreed that such education served us in our separate ways to define that which we did not wish to do in an art practice. We had briefly talked of the demonstration of method/position where-in we are shown a model (practical ways to work well) We identified an alternative in the spelling out of clear principles (say leading to design). From these two quasi opposed situations arose the question " If it's not that and it's also not that then what is it ?"

In simplest terms most of us would I think agree that it's what cannot be programmed, what cannot be reduced to the convenience of a method, what cannot be written down except perhaps indirectly by metaphoric means. Indulgent in the hour of train thoughts when all fellow passengers were too weary to converse, where the air was mellowed by the warm vapours of alcohol and sweat in nylon anaraks I thought about the specifics of learning say about film from watching the works of the 'Masters'. Is it I questioned, that They know it all and we sit in front of our screens filled with Godard and others, identify the parts, analyse how these parts are ordered and juxtaposed and make our films from what we have thus deduced ?

When we sit in front of screens, depending upon our state of expectation (perhaps to see the great works of the great man) or our otherwise state of preparedness for fully giving TIME to receive the work, I believe it is the process of locking in which is important. Each has her build up of valued features accumulated. Each a set of experiences perhaps gathered as a peripheral benefit of one or other of the kinds of formal art or philisophic training talked about with Les Hillis at seven thirty this night. Perhaps it makes little difference if the 'training' is one independently done by means of the written texts now abundantly available by the bar/kitchen table/coffee house method or one of the above routs. We come to expect quality of experience in specific situations and behold, when we GIVE TIME the quality of experience generally becomes a self-fulfilling prophesy !

This brings me back painfully to my hand wielding the lash: We at the Melbourne Super-8 group have culled the very dreary copies of commercial films on the mini guage from our programs. I hesitate to say our programs are all 'serious', there is too much vigorous subversion in our midst for that kind of false piety : I remember somebody saying that football would be enlivened by the inclusion of exploding footballs (this conjecture flowed on after Jenny Pignataro's film "Wild Day"). The proposal was that the players should understand that they could devastate their foot, a particular risk factor in the game. That conversation flowed on to look at Mayan dangerous games played to win with a hard ball, and what was the latest archaeological conjecture as to the reward

for the victor ?...Was the winning team rendered 'safe' and destined to play again ?...or was it the honour and right of the winner to be decapitated ? We see the carvings and in their midst a headless torso flower-like gushing petals of blood at that very instant of change. It is TIME of course again, this time it is TIME as subject. Birth is the moment of the head without it's body and death can be the moment symbolically of the body with head replaced by a flower (of blood). Niether moment can be sustained. The essential subject matter here is that of TIME....Here is the running camera 'taking' as the finger depresses 'trigger' and holds (alive) the movement...Here the finger is raised and living film ceases to run : no longer do the butterflies feed, the ants gambol, the catterpallars roll, the beetles copulate. The guillotine of the pause has fallen. The guillotine of the splice has happened. The actual electric chair, the actual guillotine (who does not reassuringly touch her throat at the sight or tighten the muscles within the neck for a moment ?)

But to return to thoughts of Godard and great men of film. The question is , do we learn about a tradition which is valuable in it's own right, a kind of Doctrine? Do we make sense of the forms and meanings we see here so as to inform our own film making ? I suspect that vestiges of the above are important, specially in that such a reference point outside of us shall facilitate discourse and the exchange of our diverse subjective accounts. There is at least a third possibility. There is rich focussed time that viewers give because they expect to discover something worthwhile. Perhaps their publicity machine has told them that they will certainly experience good things here. Perhaps there comes together the outer tentacles of an idiological apparatus which allows these particular viewers to be very generous. They are excited and they concentrate over TIME. The framework of time around an art form and an art work can take different shapes : Take some object on a wall such as a painting. It can miss out completely if viewers on the day have, because of their particular preparatory sources had words in their heads telling them to look for something else. But paintings can also do well if circumstances encourage further visits. The latter way paintings receive channelings of thought and feeling over much time. The painting can be a very fortunate vehicle for these things. It can sometimes receive intense time. The makers of many films, those film makers with a reputation probably do come up with the goods. We give them time in which we are fully focussed and absorbed, where we notice what is there and more, what is not yet there in the film but is anticipated within ourselves and gels through the seen film catalyst.

The cinema has emense value because it permits us to put ourselves in touch with the works of others and also the films from our own workshops for which it is otherwise most difficult to obtain a distanced perspective. We can give the TIME to experiencing works and we can KNOW THAT WE HAVE GIVEN TIME. I think it is the memory of this time interaction that resides with us and continues as an experience. In a simplistic sense we are there in a cinema experience for X number of seconds. It is not necessary to name all the parts during that time. It is. The film need not preclude words but it has access to other paths.

I feel a very saturated enjoyment from the Melbourne Super Eight Film Group at the present moment. So much

art has been taken over by beaurocracies. Gone are the survival cleaning jobs of yore. Big arts in big arts spaces requires great chunks of matter to create objects and relatively complex banks of buttons and knobs to make big enough things for funding in advertised spaces. Professional people who choose things for display have a stranglehold in most areas of the arts but as yet not in Super-8. Those open screenings are so valuable as they stand. The group is lively and articulate and independent. I've done my bit now to bring along what must be in all ways the worst bit of kitsch and mindless jumble. How I hated the pacing, the spacing, the monotonous angles, the architypal but shallow figures clinging onto the safe remnants of their high school drama classes. All of those carachters slotting into nameable fantasies that held them in a net of creative repetitiveness. All very salutary for me: Check what you bring next time, never again snatch something with a possibly interesting label from the shelf. Never to squander that priceless concentration of a special audience..j...

MAEVE WOODS
12.5.92.

LAKE

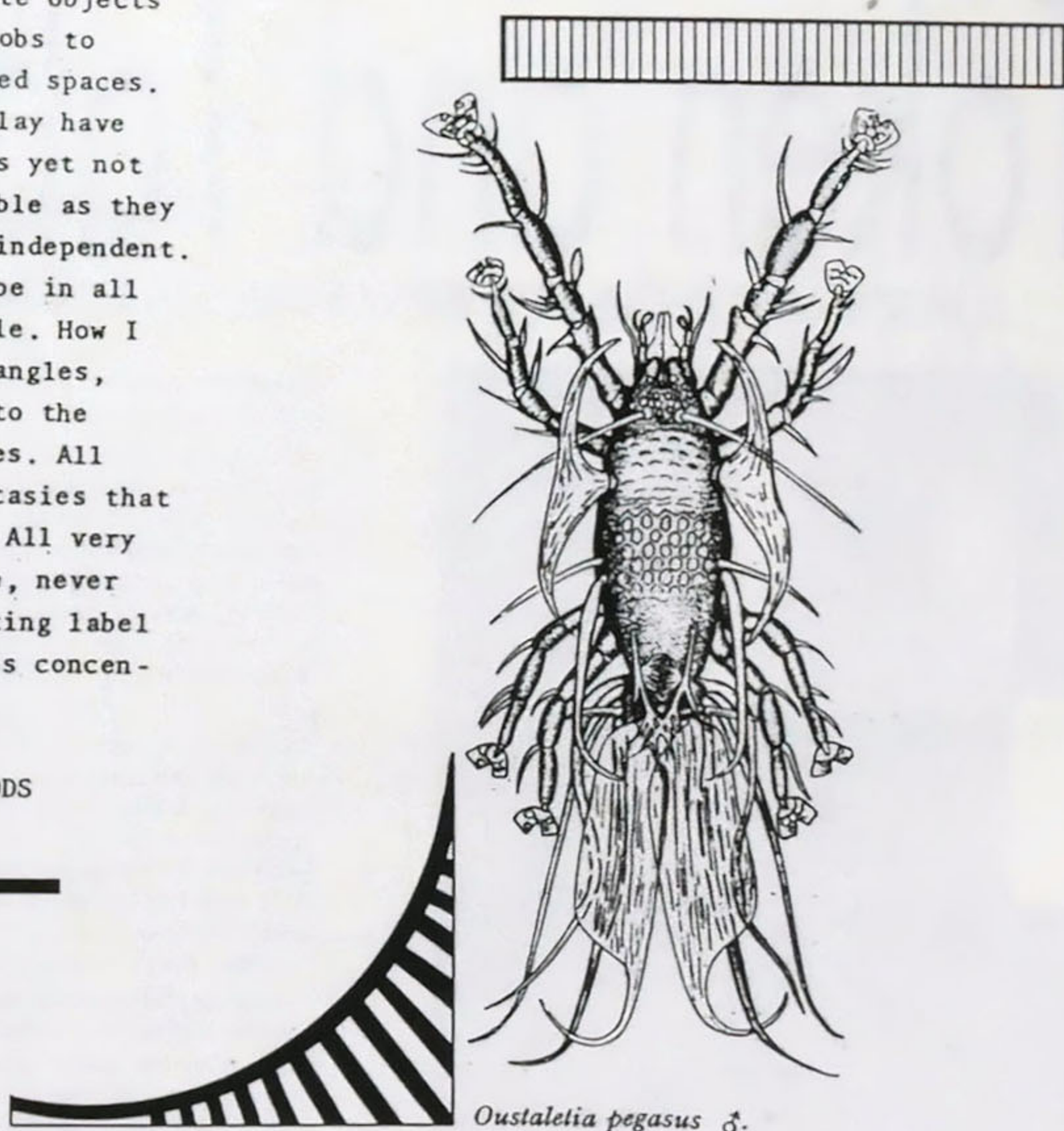
Barely ash, cinder, mist moorish.
Bone eucalypt, mass, frame, waiting.
Feather soiled, moulted, shimmering.
Form elapsed in Light, shield translucent.
My reflection in the lake, fractal.
Sight.

Vibrant cockatoos swoop and rise.
Sky.
Your spirit alight, mosaic rain.
Bark, carcass, abandoned nest, rust.
I heard soft drumming, pulse, step.
Today.

OONI PEH.



Androctonus australis (Scorpionide)



Oustalelia pegasus ♂.

Super Eight Filmmaking Course

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CONTACT: MARION BUTT
Council of Adult
Education Centre,
256 Flinders St.
Melb. 3000
Ph: 652 0611

by Kika Thorne

Token and Taboo

SUPER 8 AND REGULAR 8: NEW WAVES IN CINEMA SERIES



From UPSTAIRS, INSIDE by Kathleen Maitland-Carter — Super 8

TOKEN AND TABOO: Super 8 and Regular 8mm Films

Part 1 Curated by Kika Thorne: Wednesday, April 24 - 8pm, The Rivoli

Part 2 Curated by Marnie Parrell: Thursday, May 23 - 8pm, The Rivoli

FOR THE PURPOSE OF THIS ARTICLE, UNLESS SPECIFIED, BOTH REGULAR 8 AND SUPER 8 HAVE BEEN REFERRED TO AS 8mm FILM.

You wanted the movies 'cos you wanted to learn how to be, how to move, how to see. You wanted those people on the screen. They opened their bodies the way you only could with your lover (oh, more). And you saw this in a public place and you know now... your political heart beats here, in the light of an 8mm projector.

Token and Taboo, couldn't have come at a better time. Black Label and Carlsberg Light have reignited the joys of the Super 8 grain, freedom of camera movement, etc... and suddenly, the films in our basements are not just 'intimate' or even 'arty' - why, they're stunning! And they look like TV. That is, of course, until the 30 seconds are over and we are still watching and what we see does not compliment the state or materialism or sexual repression or television.

Eight millimeter film is a living medium inappropriately excluded from the current film exhibition scene. The Pleasure Dome, a late twentieth century invention, screens contemporary experimental films in Toronto - at the Euclid, The Purple Institution (now defunct), the Rex, and the Cabana Room. The Pleasure Dome has changed the profile of 8mm in this city by programming entire bodies of work by 8mm filmmakers — John Porter, the J.D.s (Gloria Berlin, Bruce La Bruce, Candyland Productions), Linda Feesey, Peggy Ahwesh, Marnie Parrell, John Kneller. They will be screening Gwendolyn's work this summer, and there are others who are deserving of such attention such as Sharon Cook, another longterm Super 8 filmmaker. Pleasure Dome screenings are an important one-time retrospective venue, but where does this leave individual films? And why should one group take entire responsibility for this incredibly diverse medium? As if in answer, the Liaison of Independent Filmmakers of Toronto and the Canadian Filmmakers Distribution Center have ignored their usual New Waves In Cinema Series mandate (MANDATE: Program films by members of these two organizations) in order to include any

Toronto 8mm filmmaker in the upcoming New Waves in Cinema Series, *Token and Taboo*.

The response to this search for Regular and Super 8 film has been impressive. There are a large number of films out there, beyond the boundaries of these film institutions. Every week I meet more filmmakers with originals tucked away inside, some looking for an easy out and some needing to be pried. Neither Marnie or I could program thematically; there is just too much work to be seen. I hope these shows will inspire some of the 16mm curators about town, giving them the opportunity to program their favourite work within a thematic multi-gage program.

New Waves in Cinema² & Innis have both hosted multi-gage screenings before, but these events are rare and don't usually include current films by younger filmmakers. In this post-Funnel era, 8mm filmmakers and 16mm film institutions alike have to work together to change the 16mm monopoly. Perhaps at one time LIFT and the CFMDC saw 8mm film as the 'territory' of the Funnel¹. Everything was in place there — production, distribution, exhibition, critical discussion, and an international reputation.

There seemed little point for other 16mm centres to provide a redundant service. Now the Funnel is inaccessible; 16mm experimental artists have moved to LIFT or the CFMDC or right out of town and 8mm film artists have to begin again. Or do they? Both LIFT and the CFMDC are opening their once folded arms to Super 8 production and distribution by encouraging these filmmakers to take an active role in their organizations.

In 1988, the Ontario Arts Council (OAC) recognized Super 8 as an artist's medium, stating that Super 8 could be used as support material for Super 8 projects in the experimental category. What about Regular 8? What about 8mm animation, documentary, narrative? And when you say experimental, do you mean genre or approach? What if 8mm filmmakers wanted to make 16mm films in order to attract a different audience?

In 1991, in response to recent intermedia experimentation, the OAC film and video funding is undergoing policy change². Now filmmakers are known to tape video, use computer graphics and transfer to film, both 8 and 16mm. Video producers can be found shooting in 8mm or 16mm, sometimes both, depending on the desired image, and transfer to tape. Then there are video producers who manipulate the camera to make video look like film, or filmmakers who use optical printers to make film imitate television ... and on, and ... It seems that artists who are interested in moving images are more concerned with aesthetics and economics than the historical affiliations binding them to a specific medium. But I could be wrong. When all the boundaries are blurred and you apply for a grant, if the jury is stacked with video people, and you are a filmmaker, won't your acceptance/rejection depend on the art?

All too often the use of 8mm film is argued as an economic decision. The reasons for choosing 8mm film production are as multifarious as the films produced. The combination of unobtrusive, lightweight cameras and cheap film stock allow for 'loose', spontaneous shooting. People who would never dare to act before a 'serious' camera have moved freely in the gaze of this toy. A thirty dollar editor viewer is so portable, you can edit in bed. The image itself is a fit of photographic seduction, its massive chunks of swirling grain, and reds as bright and deep as the blood in your lips. Flesh sings — when did life look so sexy?

Many thanks to Jonathon Pollard, Dot Tuer, John Porter and David Craig for their informative conversation.

FOOTNOTES

1. During that wildcard period between the end of the Funnel and the beginning of the Pleasure Dome, 8mm films were being screened in clubs, coffee houses, art galleries (particularly A Space), living rooms and schools, (Innis, OCA....) Among the organizers were the familiars — John Porter, Jonathan Pollard, Gloria Berlin, Fifth Column, Isabelle Rousset, Potemkin, Ross McLaren, and Anarchists - Cathedral A.

2. When the New Waves In Cinema Series began in October 1987 it included new films from The Funnel as well as LIFT and the CFMDC.

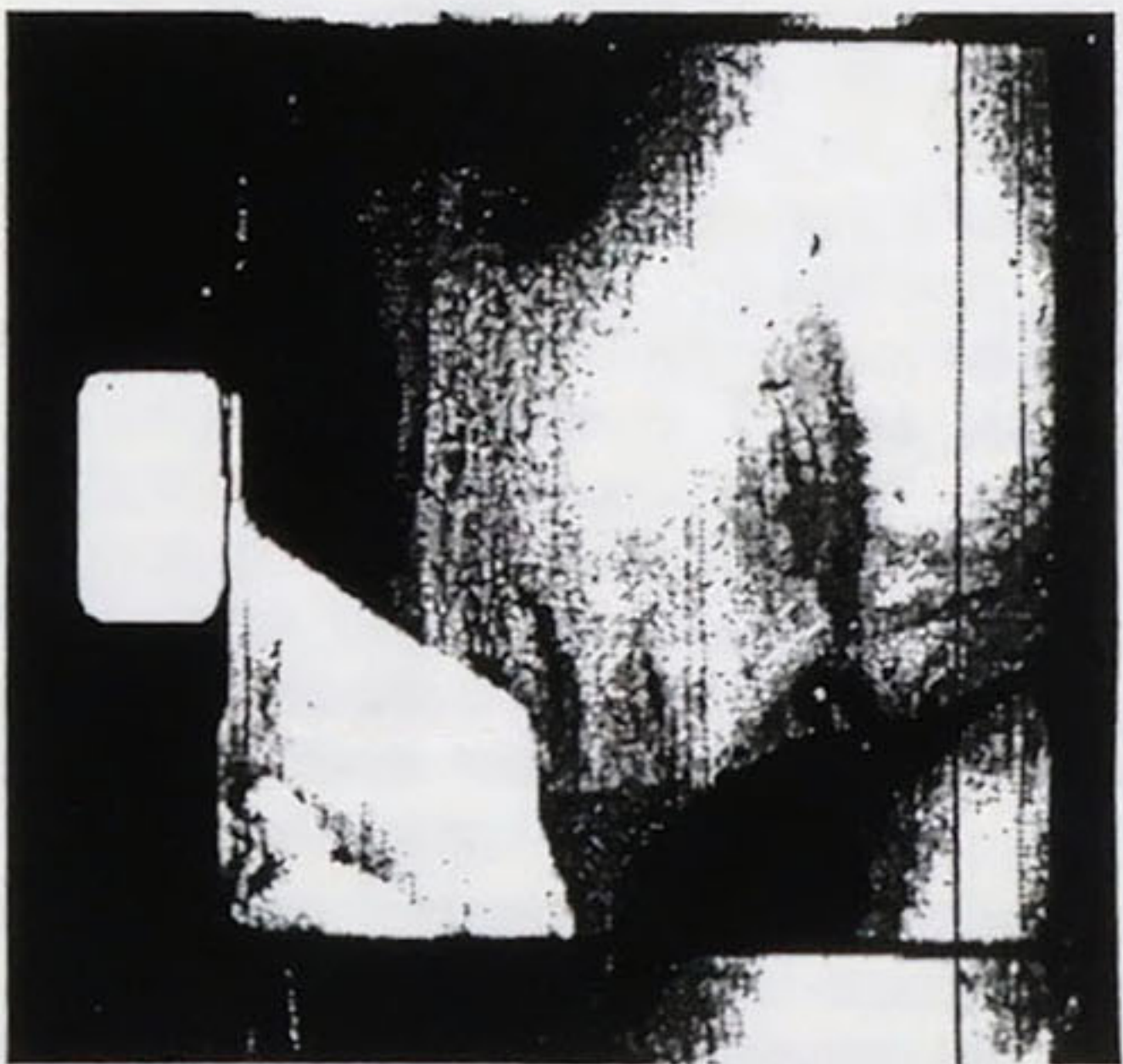
Each organisation would chose a curator to program work from their own selection of films and these three programs would show on the same night. Most of The Funnel films exhibited at these events were Super 8.

3. The origins of The Funnel began in the basement of the Center for Experimental Art and Communication (see Dot Tuer's article 'The CEAC Was Banned in Canada' in C Magazine No 11, 1986). A group of CEAC members approached Ross McLaren to co-ordinate Super 8 open screenings from October 1986 until the political sabotage of CEAC. Other important efforts were the open screenings put on by the short lived Super 8 Distribution Center, of which Ross McLaren was also a member. The Funnel formally began a year later out of this activity and for ten years it was a thriving centre for Super 8 and experimental film and performance with its own theatre built to facilitate multi-gage screenings. During it's time the Funnel published a number of catalogues which you should be able to find in artist run centres and art school libraries. For more explanation see the articles by John Porter and Ross McLaren in the Power Plant Catalogue, Toronto:Jeu d'histoire.

4. I think it's important to note that the Ontario Arts Council, in the process of changing, has published its film grant application as a guideline. They are open to 8mm work, especially if you give them a video dub. If you submit a film, it must be a print as they can't undertake the liability of damage to an original. Just talk to them about it beforchand.



From AUNTIE'S STORY by Brenda Joy Lem — Super 8



From IT HELPED MY MIND RELAX by Wrlk Mead with Kevin — Super 8

КИНО ХУДОЖЕСТВЕННЫЙ ЦЕНТР
ЛЕНИНГРАДСКИНО

NEWS FROM OVERSEAS

by Ian Poppins

According to the latest issue of AMATEUR CINE ENTHUSIAST, there is a possibility that another source of Super 8 film may be released. It could be made available in bulk form for loading into reloadable cartridges or supplied direct in the standard 50 ft cartridges.

At present there is no other information available, and whether we will be able to obtain this in Australia remains to be seen.

Good news for Standard 8 users, is that the British firm of L.G.P.(Cine) are interested in continuing the supply of Standard 8 film into the Market place.

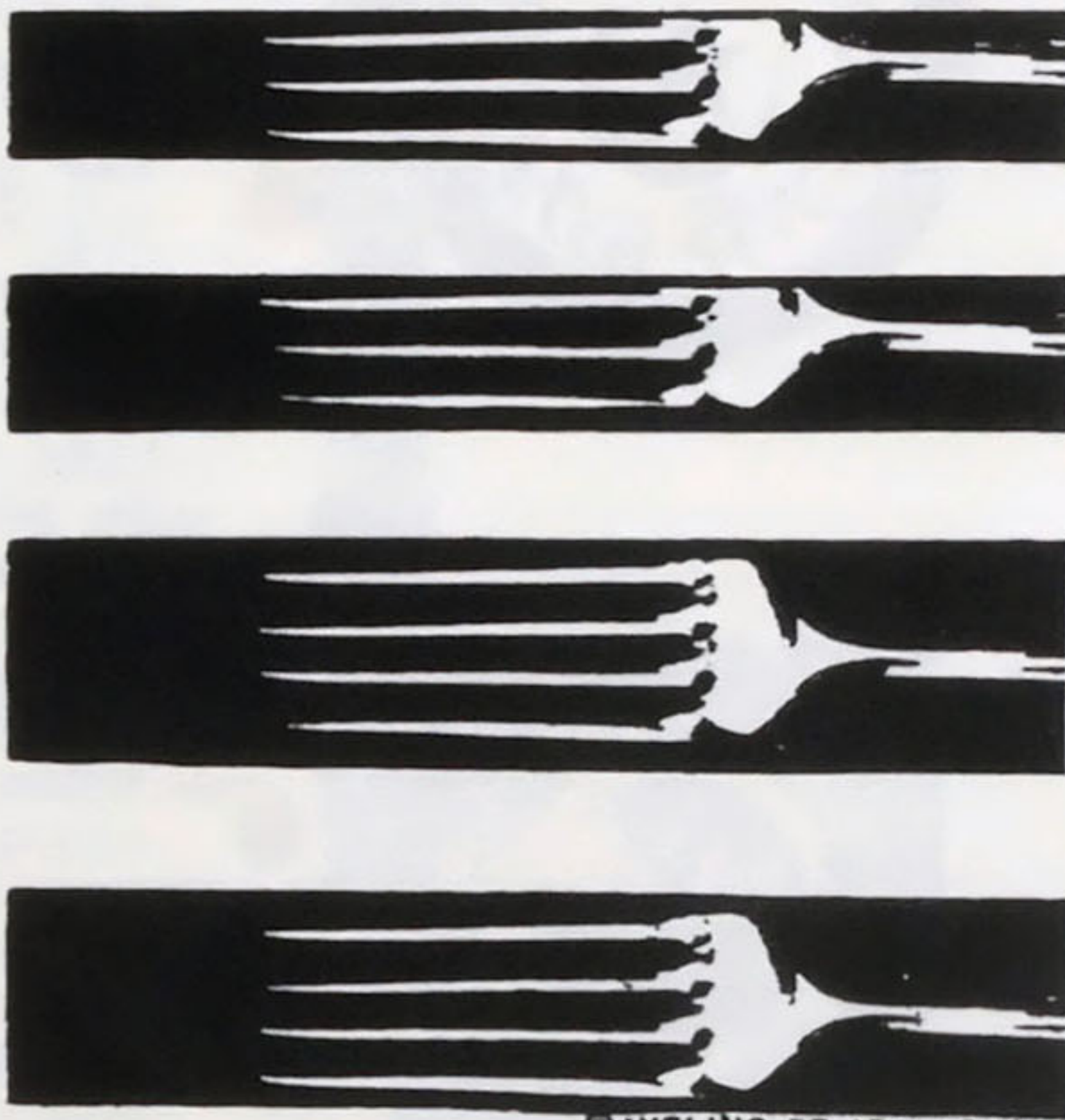
They have purchased three machines, one twin band Super 8 machine and two single band machines for Standard 8. These machines perforates the 16mm film which is used to make the 8mm films.

They now have to find suitable suppliers of 16mm wide unperforated filmstock in colour and black and white, and find a suitable processing laboratory to maintain a reliable service.

It is nice to see that they have also purchased a machine which will make Super 8, so we can only hope that they find a supplier of 16mm film. If this all comes off at least we in Australia should be able to import the film if it becomes necessary to do so.

If anyone is interested in contacting them for any reason, their address is L.G.P. Cine 231, Imperial Drive, Rayners Lane, Harrow, Middlesex, HA2 7HE, ENGLAND.

SONETO AMERICA LATINA



©AVELINO DE ARAUJO 1987

Affection for the Cinema

by Bill Mousoulis



"The eternal subject of cinema is cinema itself". Could this be true? Admittedly Michael Filippidis used these words in the last newsletter specifically analyzing Mark La Rosa's work, but they serve as a good starting point for my current discussion.

If taken generally, I don't believe a word of this "cinema itself" statement. Nothing can be strictly "self-reflexive": life is a matrix - or even a cauldron - of connections. A film is a film, sure, but it also refers outwards. Or, to put it another way, whatever you want to name "the stuff of life" (call it "meaning", "sense", "life-force"), it still necessarily requires embodiment. Although this form/content division is problematic at the best of times (because they are inseparable), I always hedge my bets on the side of the "signified" (i.e. as being of more value than the "signifier").



I believe that when cinema is the "content" in films, it is merely a preliminary stage in the development of a cinephile into a cineaste - it is the film-maker showing his affection for the cinema. Who can resist this sort of thing? - We all do it. But there are various levels, various ways of doing it. Straight referring is the weakest (for example, to extend my analysis to literature, the Shakespeare element in **My Own Private Idaho**). More resonant and less intrusive is the organic assimilation of an influence into the film-maker's vision (for example, the way Bogie's presence permeates through Belmondo in **Breathless**). If we examine local Super-8 practice, we could say that the "high" way of referring is something like the way Ozu is incorporated into Richard Tuohy's **Ordinary Flux**; the "low" way got two guernseys at the last Open Screening: Ian MacIntosh's **Affection** and Anthony McMahon's **The A.F.C. is Colder Than Death**.



Both these films use the "Sydney" method of filming off the TV screen - i.e. they have bits of other films in them. But what happens, is that instead of raising the original material to the mythic level of the refilmed extracts, the extracts only serve to highlight the attempt at such. The film-makers are thus self-belittled - revealing themselves as deficient when it comes to an intensity of representation (the feelings, thoughts) in their own work. But this usage of refilmed material is just a symptom, one sign among many, of an unformed cinema practice in an overall sense.



Looking at **Affection**, it is clear that Ian MacIntosh is dreadfully in love with images and sounds, but is too impatient to order and clarify his signs - this man loves the cinema and wants to do it himself! That's wonderful, but it's not enough.

In an article in the last newsletter, Richard Tuohy ruminated on form, saying that variation in form creates (an illusion of) meaning. With **Affection**, we could say that too much variation creates a dispersion of meaning. I should qualify: too much of a certain kind of variation. For variation in itself is great; it adds complexity and resonance to a central idea, a central meaning. In **Affection**, the variation is not ordered, causing the theme and its subtleties to spray off all over the place, confusing at least one viewer. I am not discounting the possibility that the ordering in the film is completely intentional by the film-maker; I am merely recounting how I interacted with this film.

Firstly, the title wasn't at the head of the film, and the film wasn't introduced. A title always delineates the general thematic area of a film, and Ian's is a good title - pity we weren't given it. It would've helped, but not completely - the film's admixture of signs would still remain an unclear hybrid of moods, textures, etc. The strangest hybrid is the overall one: how a film-maker can create such edgy atmospheres and yet be woolly in his meaning.

The music is a major problem: it is tentative (emotionally) and lacks development. Like I said, this may all be intentional, for the music matches the film's own hesitancy. The film toys with various cinematic modes without embracing any of them: thriller/horror, psychological study, ideological (feminist) critique. (For example, all three are in the shower sequence.) Texturally and formally it jumps around also: did anyone get what that repeated flash of color was? As for thematically, in its various highlightings of lack of affection, it traverses across alienation, violence, suffering, entrapment. That multi-sidedness is okay, even admirable, but as the bird flies off at the very end in a euphoria of freedom, it comes across as just another sign Ian has thrown in, rather than the transcendental conclusion to a journey of the spirit that Ian undoubtedly wanted to take us on. Despite all this negative criticism of mine, though, I still find Ian one of the more interesting and vital film-makers in the Super-8 Group - I look forward to his future films.

A brief word on Anthony McMahon's **The A.F.C. is Colder Than Death**. It also uses TV footage and is also unformed overall. But its problems are simpler; one could say the opposite of **Affection's**. Anthony's film has just the one main idea, and it is overarticulated - the film needs editing and "filling up". And when it does branch off (S-8 filming sequence; dollar coin sequence) it is strangely aborted. But these are trifles - the thing that marks it is its "subject". Anthony has made a film about not being able to get money to make a film. That is taking the statement "The eternal subject of cinema is cinema itself" a step further!

QUIET PASSAGE

Surrender

flat space
(speed)
light
road loop
screen

'Quiet Passage'

Space
cut
place
cut
space
cut
splice
cut
dis-
cut
location
cut
transmission
cut
current
cut
flow
cut
Quiet
cut
Passage
cut
black

quiet

passage

sound proof
detail

hidden voice

(film notes on a
working progress.
a sound film)

steven ball





We must be wary of being purely reactive. True affection for the cinema bypasses primary matters like the "cinema itself". Surely the only "eternal subjects" are life, death, love, hate, etc. Above all, true film-makers do not copy others or refer to them. Godard is the prime example here: his work is saturated with previous artworks, but he is unmistakably original. Influences are one thing; appropriations another. Is there anyone in the Super-8 Group today who has the strength to be original?

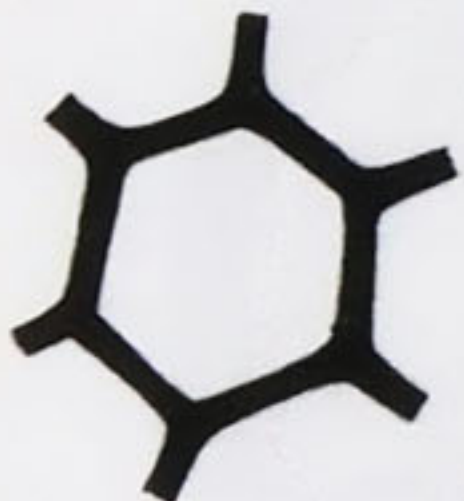
(For Les.)

WANTED!!! 10 "KINOKI" (abbreviation in the Russian for Cinema((Kino)) and Eye ((Oko)) a bold and reckless lot who documented the moment from any angle necessary-> each "Kinoki" will be given ONE roll of TRI-X and on a particular day and within ONE mile radius of the G.P.O. will chronicle on film a history of this square of place, the film will then be cut and spliced together into a 35-plus minute film (projected at 18 fps) and shown at an OPEN SCREENING, all 10 "Kinoki's" names will appear under CAMERAS: in the titles, the title of the film will be: "THE SUPER 8 KINO EYE", the only rules will be-> no actors-> no plots-> no fictions-> any in-camera film speed can be used, anyone interested or wanting more information should contact pete spence on 534 2456.

MOIRA JOSEPH.
IAN McINTOSH.
RICHARD TOUCHY.
NORMA PEARSE.
GRAEME CUTTS.
STEVEN BALL.
SHERBROOKE COMMUNITY SCHOOL.
JENIFER PIGNATARO.

we have eight kino-eyes i need two more to make the ten people to weild camera for my KINO-EYE project, i will be in touch shortly.

JOHANNA TRAINOR



I made the film "Displacement" in 1984 in collaboration with Ruby Davies, and "Model/Artist" in 1987 with Eliza Campbell. I started production on a larger piece in 1988, "So the Story Goes", which is still in post production. Although I have worked on other people's videos since this time, my main direction has been away from moving images and more towards still photography and exhibiting. I have wanted to work by myself and have more control over the final representation of my work. At present I Lecture in Photography at The Tin Sheds, Art Workshop, University of Sydney and the University of Western Sydney, Milperra.

Details of Films Submitted:

"DISPLACEMENT" 6 MINS COLOUR SUPER 8 FILM by Johanna Trainor and Ruby Davies 1984.

"MODEL/ARTIST" 3 MINS B&W SUPER 8 FILM by Johanna Trainor and Eliza Campbell 1987.

HEAVEN

Linda Dement 1986

super eight film approx 3 minutes

Tableaux vivants at home with the girls, orifices, diamonds and a dead pig's head

HEART

Linda Dement 1987

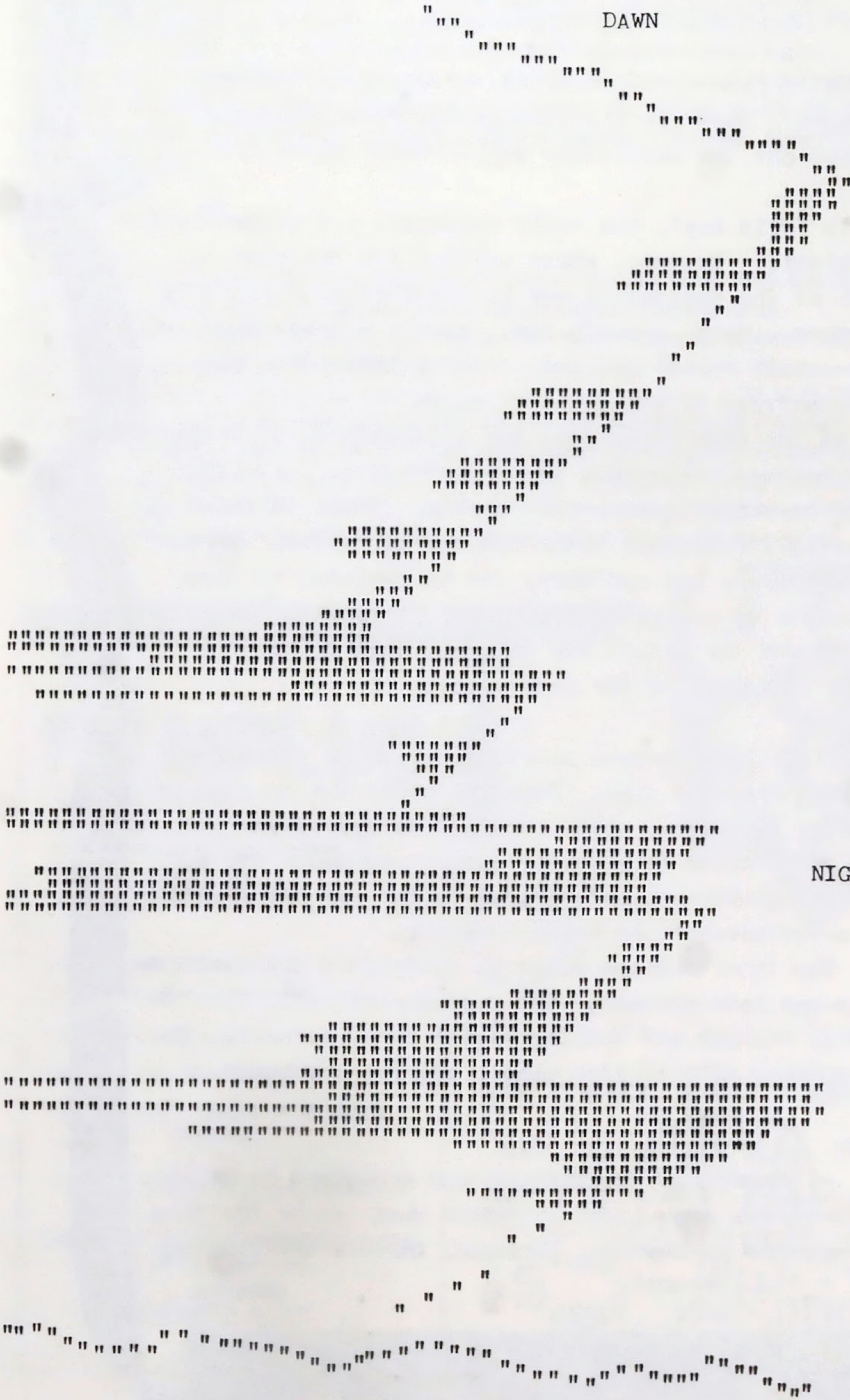
super eight film approx 5 minutes

A gang of girls are doing something wierd in public toilets at the railway station, back allies and the lounge room. A ferret and a dingo are involved

Linda Dement
born Brisbane, 1960
I am currently undertaking a Master of Fine Arts, College of Fine Arts
UNSW and lecturing in Photography and Computer Imaging

DAWN

NIGHT



'Wild Day' and 'Face Job'

Two short films by Jennifer Pignataro

The films are interesting personal impressions on factual events. They are also insightful because of the choice of detail and the particular way in which these are presented.

In 'Wild Day', the early sequences are contemplative and individualistic. Example, while waiting for the game to start, several of the spectators may be observed as distinctly poised characters - dark, scruffy man, wearing a heavy coat and an angry expression; eager-eyed dad stuffing into a hot pie; man alone, amidst rows of still-vacant seats.

As the game commences, the film gathers a charged momentum, and becomes vulnerable to predictability - excited crowd, furious brandishing of paraphernalia. Then, surprise shots of towering floodlights interrupt the narrative. These lights are unnecessary but suddenly, one is reminded of them, and of the reality of a periphery. Hence, in looking away from the game itself and the crowd, the film may acquire some originality in interpreting the experience.

'Face Job' focuses on detail which is repulsive and humorous at the same time. Example, while the protagonist is being treated to creams, metal rods and massages, one's attention is transferred to a poster advertisement on the wall beside her. The comparison between the facial and the flawless face in the advertisement, is heart-breaking.

The final outcome seems to contradict the cynicism that the film may have aroused. The protagonist exits from the process looking happier and feeling better about herself? The film works by being able to step aside, observe and laugh at oneself.

I think that it is brave and eccentric to be able to portray in unique terms, two incidents that can be limiting in their themes and aesthetics. Perhaps, that is challenging.

OONI PEH

Dear Steven (SUPER 8 GROUP)

You may be interested to know that very cheap B/W S8 film MAY still be available in ex-East Germany. It is sold in Hungary, Czechoslovakia etc. I have several friends in Vienna who can buy this film (or attempt to buy it) in bulk if the S8 Group as a whole wish to purchase. Processing is included in purchase price BUT the last films I sent to the lab didn't come back and none of my written inquiries recieved a reply! The lab may be out of action, the company may be defunct but there may be caches of film still to be found. About \$5 per film from memory.

Rick Randall.
Tel. 481 7670.

Rick thanks for the information, this is the first word on a Black and White stock from the Slavic regions i have heard of, a colour stock similar to Agfa has been part of my investigations over the last six months and if some of the rumours actually happen it will be available in Australia before the end of this year reasonably cheap! FILM-PLUS has developed the colour stock and they think it is very good, i have no doubt if FILM-PLUS can be given a couple of test rolls that they can also develop this particular stock. I for one would be interested in experimenting with it. Hopefull enough other members are interested and something comes of your information. Thinking about it i don't mind using a couple of rolls that i might purchase for FILM-PLUS to work out its parameters, being always willing to get something odd back from the developementationistical process! pete spence.

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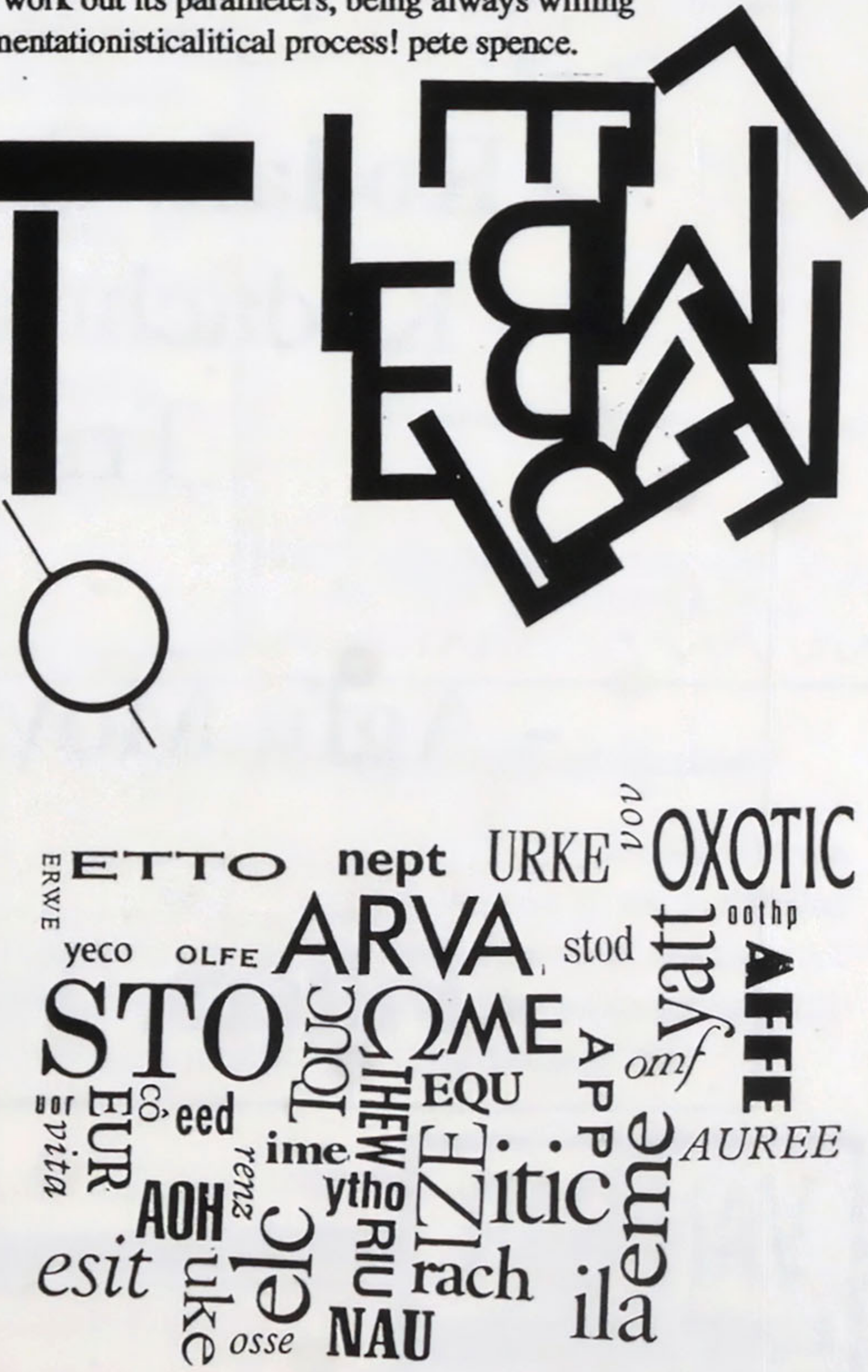
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- **Filters, Tripods etc.**

VAN BAR

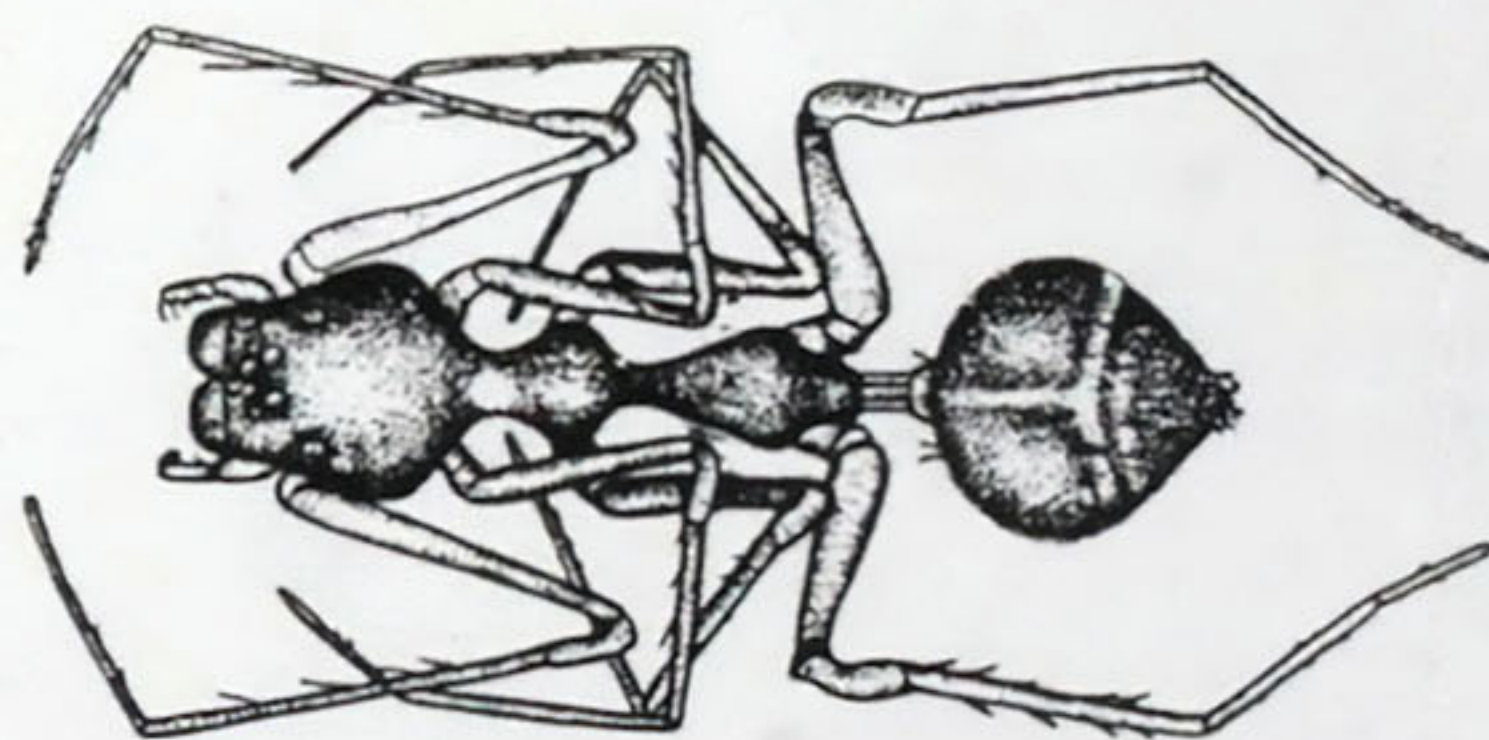
PHOTOGRAPHIC SUPPLIES

Fringe artists!

Fringe Network is 10 this year and we are planning a big tenth birthday party on 15 August.

We are searching for any film or video footage or photographs of events in the Fringe Festival 1983 to 1991.

If you participated in the Fringe Festival during this time and have any visual material, please get in contact with the Fringe office on : 419 9548



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.

MAIL ART EXHIBITION

THEME: THE SEASONS

SIZE: FREE

DEADLINE: JULY 31th 1992

PLEASE SEND YOUR WORK TO:

HIVETT ARMAS • COL. EL MANCHEN No. 51
ANTIGUA GUATEMALA • C.A.

To the Commissioner of Taxation Commonwealth of Australia

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

Name: _____

Signed: _____

Address: _____

Date: _____

TAX EXEMPTION TAX EXEMPTION TAX EXEMPTION

Last Open Screening

ARKITEKTURE. pete spence. 18fps. 7 mins.
AFFECTION. Ian McIntosh. 18fps. 6 mins.
MELBOURNE CENTRAL Ian Poppins. 18fps. 3.37 mins.
THE AFC IS COLDER THAN DEATH. Anthony McMahon. 18 fps. 10 mins.



Tegenaria domestica

COVER BY: pete spence.

Editorial & Layout By: Layout and other things: pete spence.

Contact Number: 417 3402

This newsletter is published monthly by the Melbourne Super 8 Film Group.
Contributions are welcome (deadline 4th Monday of each month).
Membership of the group \$15 (\$10 concession) annually.

Super Eight

If undeliverable return to:

Melbourne Super 8 Film Group
PO Box 12502
A'Beckett Street
Melbourne
Victoria 3000

Chris Windmill
6/158 Chapel Street
BALACLAVA 3183

Next Meeting

At 7.30 pm

DISPLACEMENTS

1. DISPLACEMENT.
2. HEAVEN.
3. MODEL/ARTIST.
4. HEART.

At 8.30 pm

Open Screening

BRING FILMS!!

SURFACE
MAIL

POSTAGE
PAID

