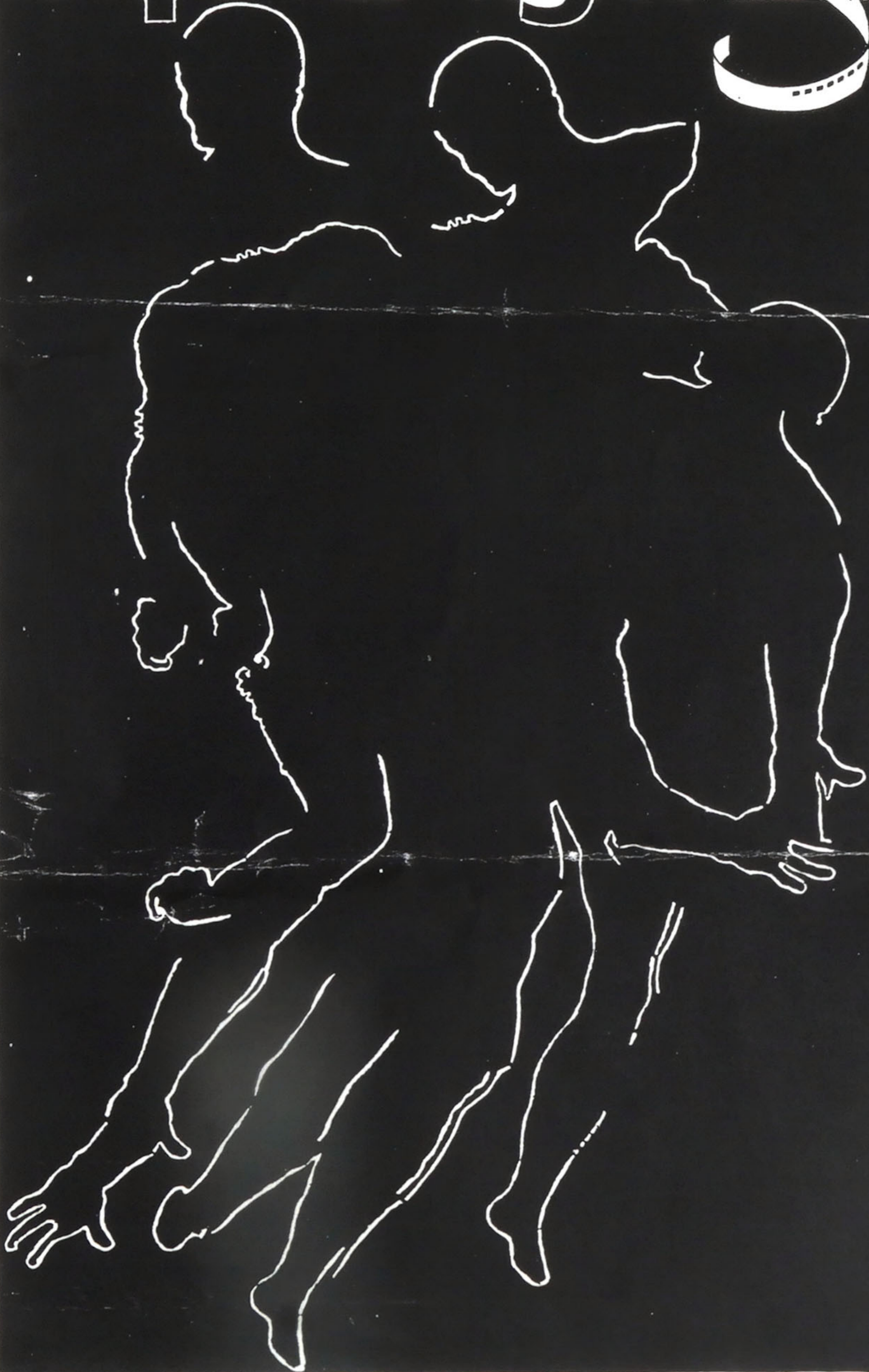
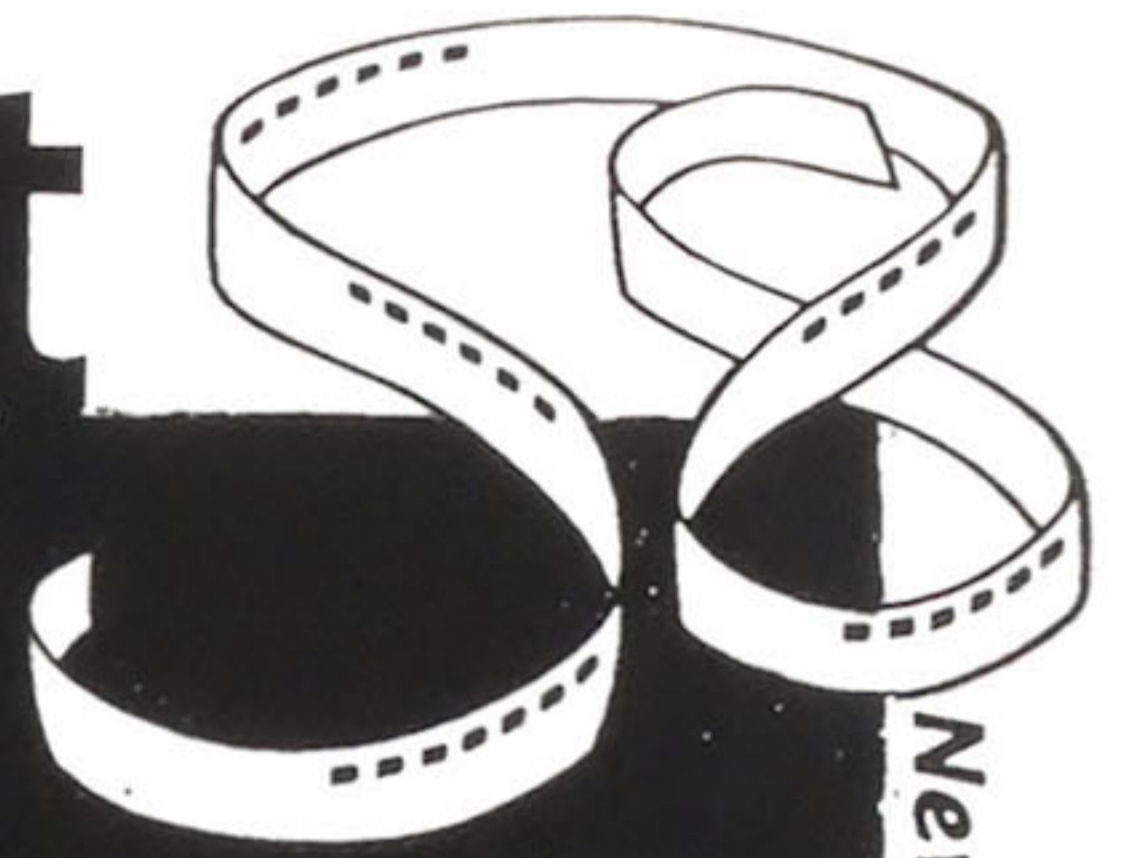


# Super Eight Super Eight



Newsletter of the Melbourne Super 8 Film Group

Issue 72 August 1992



# NEWS FROM THE LAST BASTION

**THE SEVENTH MELBOURNE SUPER 8 FILM FESTIVAL** There won't be a Super 8 Festival this year, I mean there will, but it will be held next year. Let me start again. The festival was originally planned to be held in August (this month!). However, anticipating a block in the AFC's funding pipeline, we decided to postpone to later in the year. With so much other festival activity (Fringe, Experimenta and so forth) up to the end of the year, it seemed more realistic to think about alternative dates. The most interesting time looks like early March 1993. It is a pity that we miss out this year, but there is nothing else on in March, it will be the first festival of the year and it gives us a lot of time to put the festival together, avoiding the usual last minute rush job. Latest news from the AFC is that we will get funding for the festival, with no word yet about our regular group funding.

**OTHER FESTIVALS** There will be a Melbourne Super 8 Group programme in this years 'Frames' festival (Adelaide) and the 'Jumpcut' festival (Perth). Full details in next months newsletter.

**NEXT SCREENING** Tuesday August 11th, 7.30pm - a programme of films by Heinz Boeck followed by the open screening. In the Film Festival Theatre, ADA Building, 211 Johnston St. Fitzroy.

**COMMITTEE NEWS** As most of you are probably aware the Group's activities are managed by a committee. The committee members are elected at the AGM at the end of each year. The current committee consists of Steven Ball, Jennifer Pignataro, Matthew Rees, Pete Spence, Richard Tuohy and Maeve Woods. What you may not know is that members of the group are welcome to attend committee meetings. This is an especially good idea if you are entertaining thoughts of standing for election to the committee. The meetings are usually held on the Tuesday evening following the screening. If you're interested phone the office for exact date and time. The committee is always looking for new ideas, especially for things like possible programmes for the 7.30 slot in the monthly screenings, editors for the Newsletter etc. For future non-group festival screenings we will be forming selection committees which will be open for all group members to participate in the selection and programming of such screenings. There is also a Yearbook editorial and production committee which will be responsible for putting together the imminently to be produced Yearbook. There will also be a committee formed for the production of the video compilation, if we get funding to produce it. **If you are interested in participating on these, or in any other way in the organisation of the group, you are most welcome.** Call the office.

**NEWSLETTER** This will be Pete Spence's last stint as editor/layoutperson for the newsletter. Thanks to Pete for some invigorating work. The editor-layoutship of the newsletter is now up for grabs. Call for details.

**DIRECTORY OF MELBOURNE SUPER 8 FILMS** The Directory will become a very useful resource for sourcing films for programming in festival screenings and other purposes, that is if more than a handful of people fill the forms in. It helps to identify what is around, by whom etc, and it will grow into an archive record, so that those films do not get forgotten. It'll take a little time to fill them in if you have a backlog of films that you would like to register, but once you've done that just fill one in everytime you complete a film. From the poor response to date I can only assume that most members have little interest in screening their films beyond the open screenings. They are being reproduced for the last time in this newsletter.

**STOCK AND PROCESSING UPDATE** A brief phone around some of the local Super 8 suppliers and labs to get an update on the current situation. Filmplus process Kodak Tri-X, Ektachrome and Agfa Moviechrome. The latter is sent to them from Agfa. If you return your film to Agfa then processing is included in the price, if, however you want your film processed quickly it can be taken direct to Filmplus although you will have to pay their usual rate for processing Super 8 of \$8 a reel. Filmplus also sell Tri-X. Next I spoke to Norbert Hermann at Agfa about the current situation regarding Moviechrome. He confirmed that production stopped altogether at the beginning of the year at which point they estimated at having about six months worth of stock remaining in the country. They sold out of silent stock within a month but there is still sound stock available. Moviechrome is distributed by Nunawading Colour Spectrum. If you are having trouble finding it in the shops give them a call on 875 0222. My next stop Kodak. They are still sending Kodachrome 40 to the States for processing with no plans to get their processing equipment in Collingwood up and running again. They estimate that turnaround is about three weeks, which may surprise some members! I have heard reports of some of the old problems (blue lines etc) occurring on the U.S. processed footage. If this happens to you COMPLAIN to Kodak. They should, at least, replace your film. Their customer service number is 483 1011. Van Bar still sell Ektachrome (both types, sound and silent) and Kodak Tri-X (200ASA, black and white, silent only). I've just had a visit from Rick Randell who says he can get hold of some 'Orwo' 40ASA black and white Super 8 film manufactured in Russia. Apparently it is nice film with a fine grain. If enough people want some Rick will organise to get it to Australia. It is considerably cheaper than anything you're likely to get here and Filmplus will probably be able to process it. Call Rick Randell on 481 7670. Kodachrome 40 is still widely available.

News items by Steven Ball.

## **Melbourne Super 8 Film Group Administration**

**Administrator:** Steven Ball

**Office Hours:** Monday, Tuesday and Friday 2pm to 6pm

**Office Address:** 1st Floor, 207 Johnston Street, Fitzroy

**Postal Address:** PO Box 12502, A'Beckett Street, Melbourne 3000

**Phone Number:** 417 3402



OFF

OFF

ON

Easter 1979, in the flat.

After the crash.

Travelling, going nowhere fast.

Flat screen, flat horizon, speed flattens everything.

After the crash.

The lapse occurs at breakfast, the cup dropped and overturned on the table.

Then time comes together again.

Eating, sleeping, fucking, dreaming,

tracing the lines on a page.

off off  
off off off  
off off off off  
off off off off off  
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off off off off off off

on  
on on  
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on on on on on on

Steven Ball

LINDEN - ST.KILDA ARTS CENTRE,  
MODERN IMAGE MAKERS ASSOCIATION ( MIMA )  
AND ALLIANCE FRANCAISE

PRESENTS

AT ALLIANCE FRANCAISE - 17 ROBE ST. ST.KILDA

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MIMA AND ALLIANCE / CONCESSIONS

\$7 GENERAL ADMISSION \$5 MEMBERS OF LINDEN,

The Legendary French Sound-poet,

**JERRI CHORIN**



**TUES. AUGUST 18TH**  
**AT 7.30 P.M**

LIMITED SEATING  
BOOK EARLY!

A Night of Performance and Film



extraneous meaning.

The purity of cinema, its inherent strength, is revealed not in the symbolic aptness of images but in the capacity of those images to express a specific, unique actual fact.

p72 "It was like travelling along parallel lines which never touched or influenced each other. The future did not meet the present." p88

## Begging questions of the universe

suffering in distinct ways? How does the hardened mud crack if not from the sun? Does it leave parched flesh or the sensual breeze?

As one draws up

The experience of suffering is met with acceptance in the knowledge it will pass.

If this experience is the result of a past action and therefore cannot be avoided is there anything to be learned (and gained) from the precise content of this suffering? Or could that response lead to the construction of an irrelevant or false narrative? Apart from being still how can one accept the return of oneself from a state of reactions to pain such as escape, exacerbation, and redirection must complicate our understanding.

one mud foot

then the other

from the past

How am I to know that the quality of my present (life) is a product of my immediate actions or a product of a distant action? This seems important to know. For if it is something affecting me from the past which I cannot change then that would not allow me to destroy something in the present.

how can the

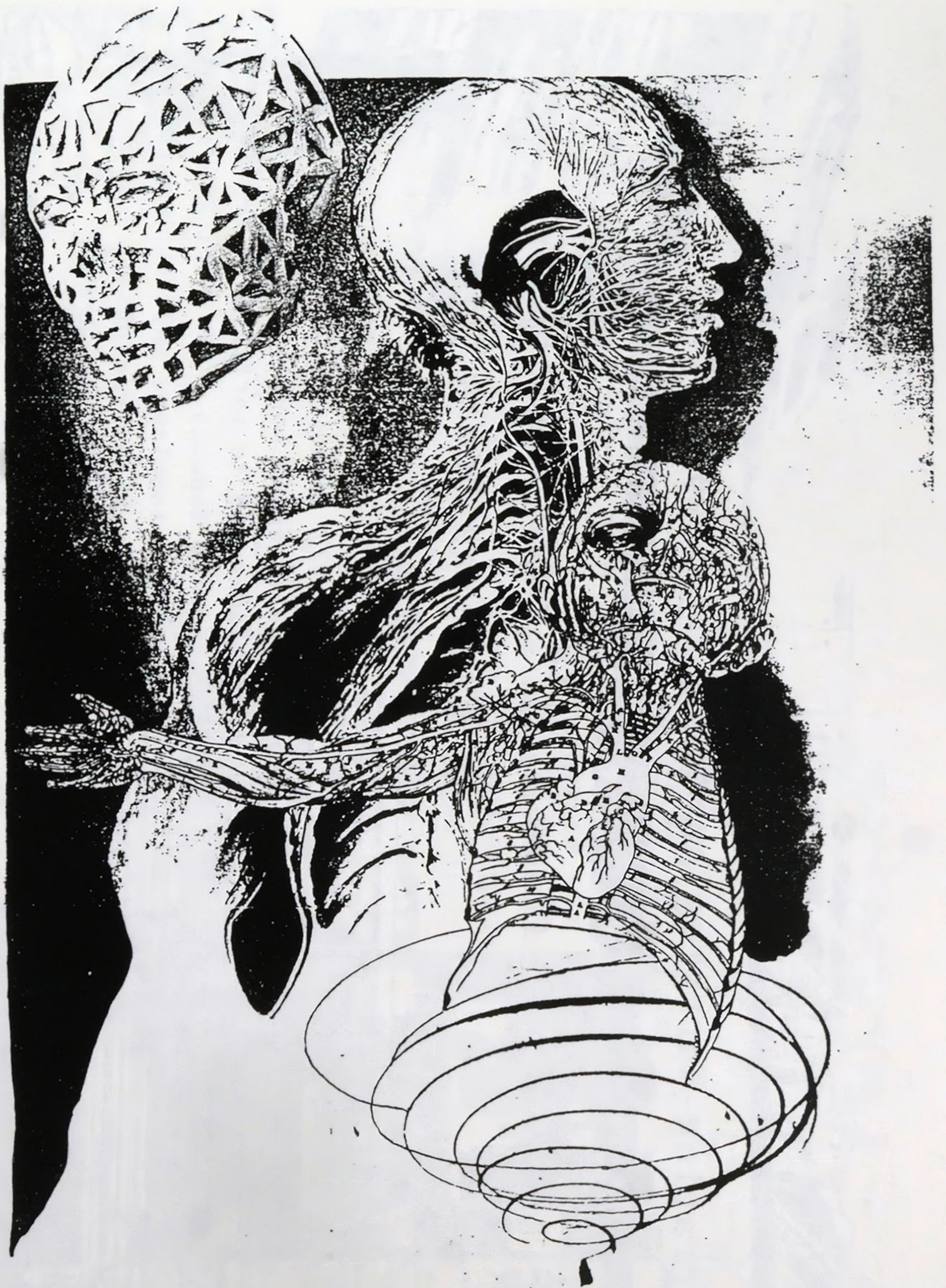
future be

If when it rains elicit the thunder upon myself?

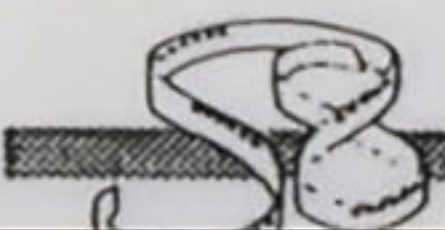
*influenced?* The law of cause and effect: For each action which relieves another living beings suffering or increases their happiness so I will be returned, one for one, (not in the manner of an accountant's balance). But what determines the precise timing of this effect? Why are whole cultures

NORMA PEARSE





pete spence





scraping hurrying hurtling no 3 dead rrrr!

& 5 films 11<sup>th</sup> aug. 1992

by heinz boeck

Scraping the brain.  
6½ mins. An inner life -  
the self conscious individual.  
The external world  
obliging us to participate.  
and the tension  
between indolence and  
motivated involvement.



dead roads. 8 mins. The l-  
andscape was never indiff-  
erent. The barbed wire fe-  
nce has snagged the skyline  
. The bath water is tepid .  
And every night when you  
lie down you fall flat.



FILM # 3. 18 mins. - the  
multiple textures  
of the small moments  
of sensory  
experience are drawn in-  
to a  
web of interplay  
between interior subject-  
ive being and the ext-  
ernal world of  
imperatives. The stor-  
y - segments  
from the  
life of Kim.



Grrr! 2 mins. - a  
textured assemblag  
e about hurtling t  
hrough inner space  
. jagged apprehens  
iveness that surro  
unds shuddering em  
otional reflection  
s pieces everywher  
where are you goin  
g? hurrying to get  
somewhere else. 5 m  
ins. stumbling thr  
ough some oblique  
projections -  
Annette contemplat  
es a change.

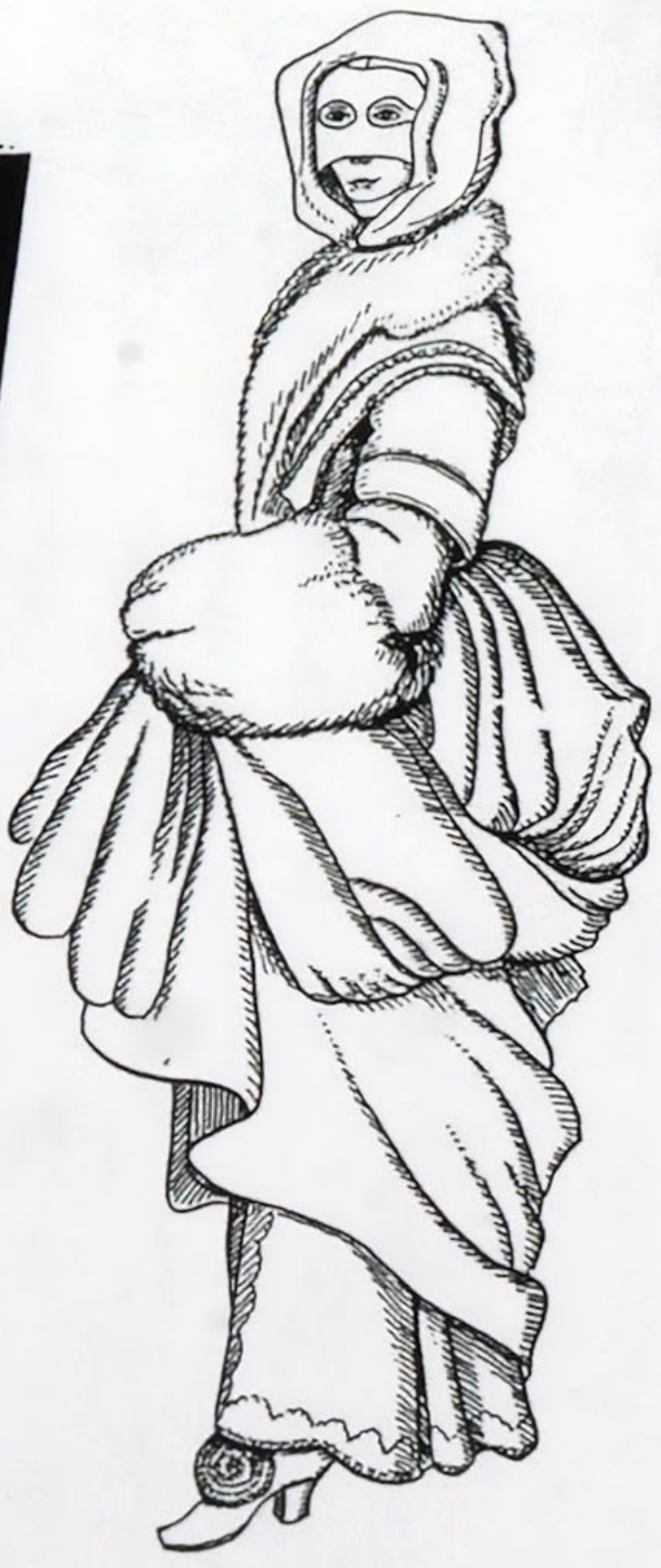




Photograph by Moira Joseph.



a couple of Melbourne Super 8 Group Filmmakers beyond relaxation.



SOME NOTES.  
.....

the last open screening was a nicely balanced filmik evening , apart from JOGGER which was a great little film most of the rest of Laki,s proggrrrrammee left me cheking my indifference levels, Michael Kellener,s GETTING IN AND OUT OF A CAR: THE FIRST 2 DECADES showed a successful debt to Godard, i enjoyed the travel diary BANDUNG by the Cantrills and was fassccinnattedd by a partic-ular musical instrument i saw in the film, OFF OFF ON was Steven Ball at terse, SHAKE A LEG owes it all to miNormal Mc Claren but enjoyable, RUBY was what Dave Cox said it was a short Home Document i enjoyed the soundtrack, STRUKTURLUST is a recent exploration.

.....  
i would like to hand the NEWSLETTER back to the rotating vol-un-teer system that has historikly produced it, i,ve enjoyed a fairly long uninter-rupt-(ture)-ted run with it and would enjoy the sur-pri-se in the Mail of issues that i might contribute to but did,nt covet. i,m sure to volley-un-teer to do an issue from time to time,  
pete spence

# FILMPLUS

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# VAN BAR

PHOTOGRAPHIC SUPPLIES





## GO GLOBAL!

Continuing the list of international film festivals that will accept Super 8 films. If you are interested in entering any of these it is advisable to write to the individual festival to check details. Some of the festivals listed may have passed for this year, however the information should be correct for future years. (from the British Council's 'Directory of International Film and Video Festivals')

### France:

International Festival of Hang-gliding Films, St Hilaire du Touvet, September. Entry deadline July. Various prizes. No entry fee. Festival International du Film de Vol Libre, St Hilaire du Touvet Tourist Office, Syndicat d'Initiative, 38720 St Hilaire du Touvet, France. ph: (76) 08 33 99  
International Festival of Escapist Cinema, Troyes, November (even years only). Entry deadline mid-Sept. Various awards. No entry fee. Carrefour International de l'Evasion, Centre de Creation Audiovisuelle de L'Aube, Mairie de la Riviere de Corps, 10300 Troyes, France. ph: 25 79 05 08/25 79 40 28

### Germany:

International Okomedia Ecological Film Festival, Freiburg, November. Entries Mid-Sept. Various prizes. Entry fee DM30. Okomedia International Ecological Film Festival, Okomedia Institute, Schillerstrasse 52, D-7800 Freiburg, Germany. ph: (761) 70 27 68  
Marburg International Medical Film Festival, Marburg, October (even years only). Entries mid-August. Various awards. Entry fee DM100 plus DM5 per minute. Medikinale International Marburg, Schuhmarkt 4, D-3550 Marburg/Lahn, Germany. ph: (64) 212 40 44  
Oberhausen Youth Film Festival, Oberhausen, April. Entries early March. Various prizes. No entry fees. Filmothek der Jugend, Stadtjugendamt Oberhausen, Concordiastrasse 30, D-4200 Oberhausen 1, Germany. ph: (208) 825 9345  
Oberhausen International Short Film Festival, Oberhausen, April. Entries: January. Various awards. No entry fee. Internationale Westdeutsche Kurzfilmtage, Christian-Steger-Strasse 10, D-4200 Oberhausen 1, Germany. ph: (208) 825 26 52/825 28 99.  
European Media Art Festival, Osnabruk, September. Entries May. Payment to selected films. No fees. European Media Art Festival, Postfach 1861, Hasestrasse 71, D-4500 Osnabruk, Germany. ph: (541) 21658

### Hong Kong:

Hong Kong Independent Short Film Exhibition, Hong Kong, December. Entries August. Various awards. Entry fee US\$10. Phoenix Cine-Club, GPO Box 7449, Hong Kong.  
Hong Kong International Film Festival, Kowloon, April. Entries December. No awards. No fees. International Film Festival, Festivals Office, Level 7, Administration Building, Hong Kong Cultural Centre, 10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong. ph: (3) 7342892

### Israel:

Tel Aviv International Student Film Festival, Tel Aviv, June. Entries mid-April (Prints). Various awards. No fee. The International Student Film Festival, Department of Film and Television, Tel Aviv University, Ramat Aviv 69978, Tel Aviv, Israel. ph: (3) 411155/419204

### Italy:

Bergamo Film Meeting, Bergamo, July. Invited prints only, at end May. No awards. No fees. Bergamo Film Meeting, Viale Papa Giovanni XXIII, 30, 24124 Bergamo, Italy. ph: (35) 233 129/234 011  
Salerno International Film Festival, Salerno, October. Entry forms mid-Sept. Awards. Entry fee: L6,000 to L50,000. La Segretaria, Festival Internazionale del Cinema di Salerno, Casella Postale 137, Salerno 84100, Italy

### Japan:

Hiroshima International Amateur Film and Video Festival, Hiroshima, July (odd years only). Entries end January. Various prizes. No entry fees. Secretariat c/o Chugoku Broadcasting Co, Culture Dept Business Division, 21-3 Motomachi, Naka-ku, Hiroshima City 730, Japan. ph: (82) 223 1111

### Malta:

Golden Knight International Amateur Film and Video Festival, Valetta, November. Entries mid-Sept. Various prizes. Fees: US\$15 to US\$50 according to category. Golden Knight International Amateur Film and Video Festival, c/o The Malta Amateur Cine Centre, PO Box 450, Valletta, Malta.

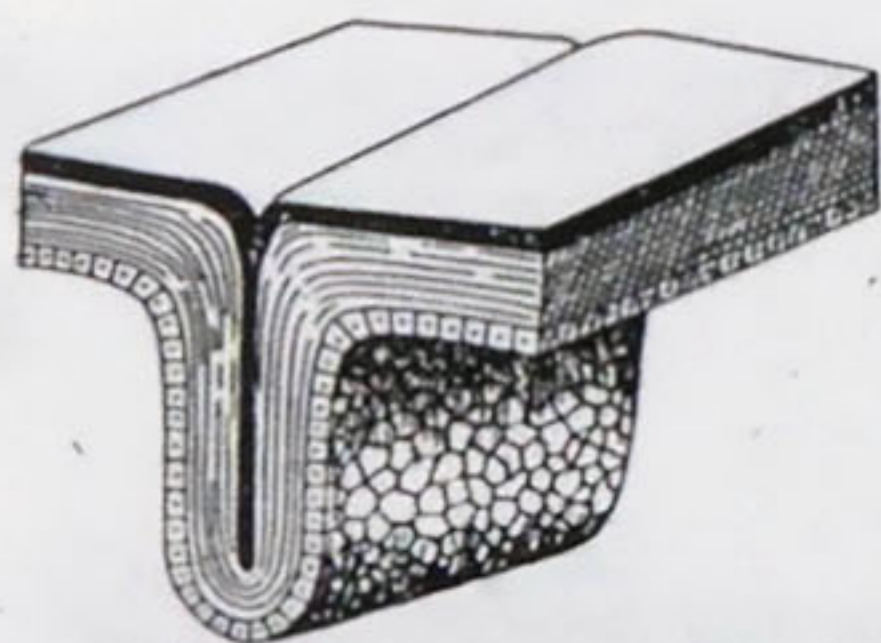
### Netherlands:

International Audio-visual Experimental Festival (AVE), Arnhem, November. Entries end July. No prizes, no fees. International Audio-Visual Experimental Festival. PO Box 307, 6800 AH Arnhem, Netherlands. ph: (85) 420571/511300

### Portugal:

Algarve International Amateur Film Festival, Algarve, August. Entries end July. Various awards, no fees. Festival Internacional de Cinema nao-Profissional do Algarve, Estrada de Moscavide 41-4 Dto, 1800 Lisbon, Portugal.  
International Amateur Film Festival, Guimaraes, November. Entries beginning October. Various awards. Small entry fee. Festival Internacional de Cinema de Amadores, Lago Joao Franco, 4800 Guimaraes, Portugal. ph: 41 44 72

...to be continued



In the memory of a fine cat sat the thought of the combing of the sea. First a felt brush treated its surface to a ripple which experienced interruptions as turtles shelled atolls seen by aerial visionaries. Food time and the dream absorbs the smell of a kangaroo as it leaps, as it sleeps, and bumps across the plain towards a gun holding a silver spoon. Purr drops in, sways to one halt and two hairs interrogate the ears to hear a call from the steps signing in breasts and pats the saliva beats - food.



NORMA PEARSE

Super 8



## 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.

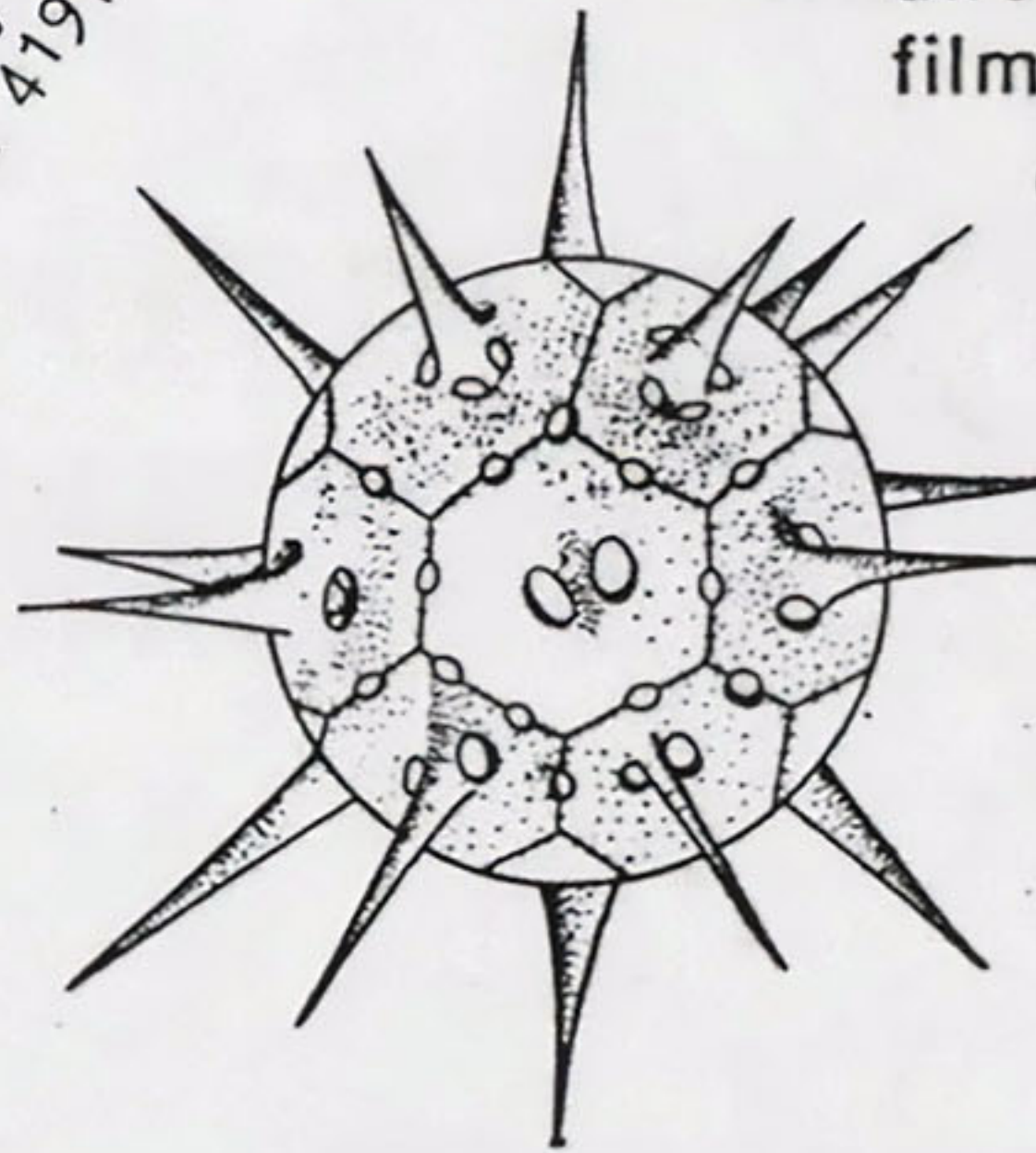
## Super Eight Filmmaking Course

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!

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

CONTACT: MARION BUTT  
Council of Adult  
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Melb. 3000  
Ph: 652 0611

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*Lithosphaera elegans.*

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**TAX EXEMPTION TAX EXEMPTION TAX EXEMPTION**





## Last Open Screening

RUBY. Dave Cox. 3mins.

SHAKE A LEG. Peter Simondson. 3mins.

GETTING IN AND OUT OF A CAR:  
THE FIRST 2 DECADES. Michael Kellener. 16mins.

OFF OFF ON. Steven Ball. 4½ mins.

STRUKTURLUST. pete spence. 9mins.

BANDUNG. A & C Cantrill. 22 mins.

## Next Meeting

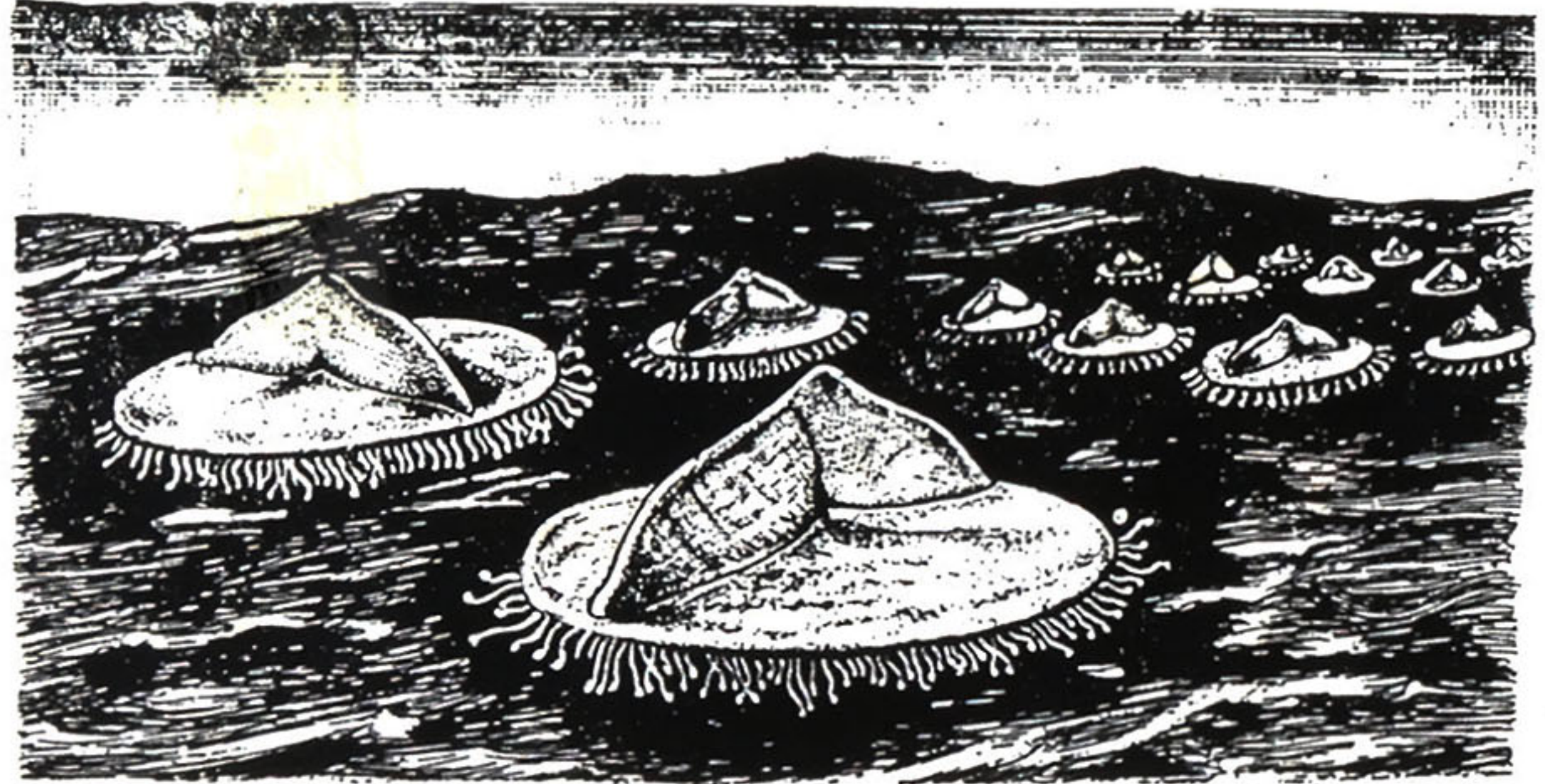
At 7.30 pm

heinz boeck

See Centre Page this Issue

At 8.30 pm

Open Screening



COVER: pete spence

**Editorial & Layout By:** pete spence

**Contact Number:** STEVEN BALL 4173402

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