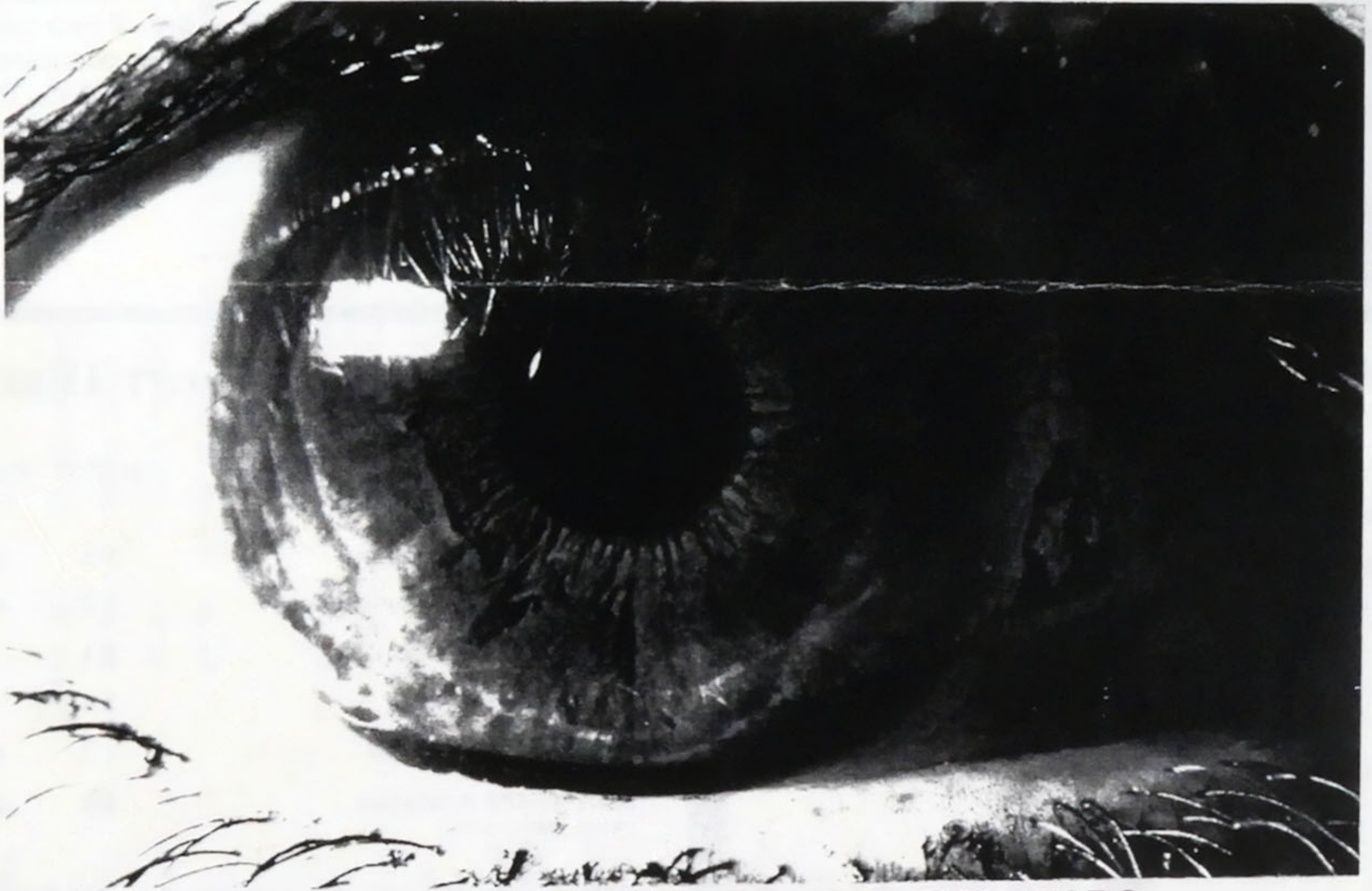
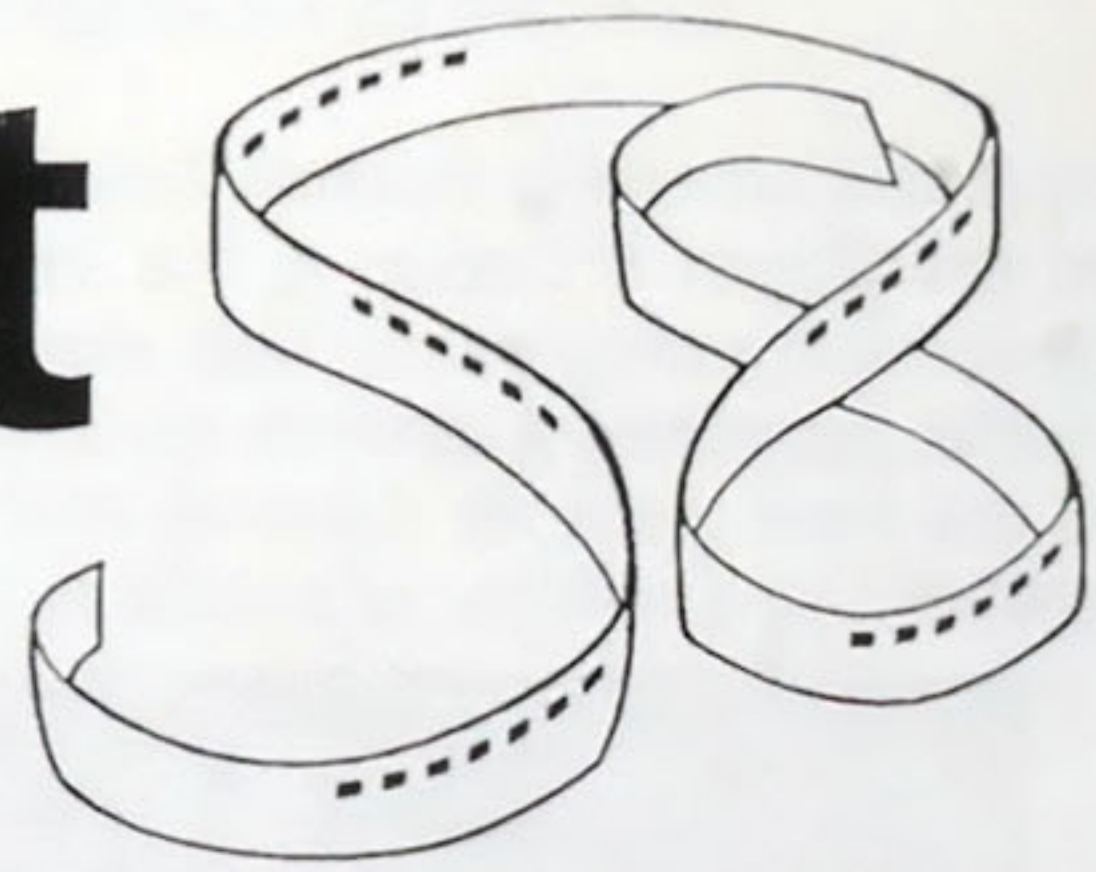


Super Eight

Newsletter of the Melbourne Super 8 Film Group

Issue 73 September 1992



from *PLUTO LESSON* by JENNIFER PIGNATARO

EDITORIAL, NEWS AND OTHER THINGS

Steven Ball

The August programmed and open screenings were quite a success. Despite an unfortunate breakdown in communication between the group and Australia Post which resulted in the newsletter arriving a couple of days *after* the screening, a record number (for this year) of people turned up. Heinz Boeck's programme looked very good and what with well over an hours worth of films for the open screening, things were very fine indeed.

One advantage of having moved to our new venue is that it gives us unlimited time which is proving conducive to discussion and general socialising. Last month, however, it did lead to the screening going on far too late for a lot of people. This month, to avoid the same thing happening, the screening will start at **7.30 sharp**. I'll be presenting a programme of my films and if you're late, well that's your loss.

FRAMES AND JUMPCUT

The group has curated programmes in both the **Frames** film festival in Adelaide (17th-23rd Sept.) and the **Jumpcut** Festival in Perth (25th Sept.-3rd October). Exact dates of the programmes are not known at the time of writing. The films screening are: **Frames:** *Bridget Among the Ten Thousand Things* by Mark La Rosa, *Pier Walk* by Moira Joseph, *Colors* by Nick Ostrovskis, *Strukturlust* by Pete Spence, *Affection* by Ian McIntosh, *Arnold West* by Gary O'Keefe and Deborah Warr, *Triad Tesseraic* by Maeve Woods and *Ordinary Flux* by Richard Tuohy. **Jumpcut:** *Eiffel Tower Sponge Film* by Chris Windmill, *Jogger* by Laki Sideris, *Off Off On* by Steven Ball, *Getting in and out of a car: the first two decades* by Michael Kelleher, *Portrait* by Norma Pearse, *253M* by Les Hillis, *Soft* by Jennifer Pignataro, *Dead Roads* by Heinz Boeck, *Sides of sea on the shortest day of the year* by Sandy Munro, and *The Bemused Tourist* by Arthur and Corinne Cantrill.

Continued page 2

WANTED TO HIRE

A Super 8 Camera with external sound
synch facility .

ANDREW DOWD 428 8505

of the Melbourne Super 8 Film Group, including frame blow-ups both inside and on the cover. Corinne assures me that it will be out by the next screening, so dig deep.

KODACHROME CRISIS?

I heard some rather disturbing rumours recently that Kodak were to discontinue importing Super 8 Kodachrome 40. I contacted the Order Entry Group at Kodak where a Steve Gentle assured me that they had no intention of discontinuing Super 8 Kodachrome. Hmmm, there's no smoke without fire. If you hear anything along these lines, let us know *and* hassle Kodak. Mr Gentle's phone number is 353 2615. The best thing to do is carry on buying and shooting Kodachrome. If we demand the supply, hopefully they'll supply the demand.

At a recent screening Corinne Cantrill remarked to me that the Super 8 Group is the best film scene in Melbourne in twenty years. Well, she should know. The Cantrills commitment extends much further than most and the next issue of *Cantrills Filmnotes* is largely dominated by a number of articles by and on members



Corinne Cantrill

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 8 EQUIPMENT HIRE

<i>Equipment</i>	<i>Per Day</i>	<i>Per Week (7 days)</i>
Sankyo Sound Camera	\$ 5	\$ 30
Silent Cameras Various	\$ 2	\$ 10
Editor Viewers	\$ 1	\$ 5
Wurker Splicers	\$ 1	\$ 5
Miller Tripod Junlor	\$ 2	\$ 10
Elmo St-180 Projector sound, twln track	\$ 5	\$ 30

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To the Commissioner of Taxation Commonwealth of Australia

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Dear Editor (Steve ?),

Recently another film group member published a film script which I found very interesting. I'd like to see many film makers making this sort of information available.

We are always looking for written material in the newsletters but I think there is a problem with preconceived ideas about the nature of that material. Really there are two distinct problems: One problem is with discreet categories of mutual exclusivity. Articles tend to be 'criticism', latest information on availability of film stocks technical know how, or poetry. None of these categories necessarily reflect the ideals and endeavours of the individual Super-8 film maker per se. The second problem and perhaps the more significant is that the categories CRITICISM or TECHNICAL or POETRY, are one stage removed from the making business itself. Access to a script on the other hand means that another layer of the making business is offered for scrutiny and this constitutes an improved pathway for sliding back and forth ideas film maker to film maker within the group. Of course we can read "Notes on Cinematography" by Robert Bresson which is pretty personal, or "Independent Film Making" by Lipton which is mainly practical. We can even delve into "Film Form and The Film Sense" and mull over Eisenstein's personal ideas. But those men are of another time, a different place. As the Art Scene gets ever deeper into Internationalist concepts, gigantic costly sky scraper scale of work, as film making and exhibiting is increasingly a market cornered by salaried people and those with access to specialist video and film making equipment through their employment within institutions, members of the MELBOURNE SUPER EIGHT FILM GROUP should I feel, make the writing in the Newsletter function as effectively as it can to improve their creation of alternative film.

The Open Screenings are such a valuable vehicle. My God I hope the AFC continues to fund us now that it's all on such a high! It is a real buzz to see all of those diverse works up on the screen. When people can comment on one another's films that's great too. I'm advocating the Newsletter publication of film log books, notes on projects and scripts because I believe it could increase awareness of what other film makers within the group are aiming to do. I also think that scripts unveil the unconscious meanings embedded in film. This can be a revelation both to new readers (others) and to the film maker.

Not every film maker puts down a script in words on paper. Perhaps those who have written scripts are inconsistent and use the words only because of certain circumstances. I have written down the individual shots in my films on three occasions and always as a guide to the mixing of a sound track. The present text for TRIAD TESSERAIC came about in that way because I knew I had to specifically communicate with a musician whose time was limited. We had to run the original film too many times through the projector but had it not been for the accurate recording in seconds of each segment of film material that little strip of edited Kodachrome would have been even more damaged. And I find that in reading the script over I make little changes influencing meaning (private meanings, not public signs). I shall be editing next Newsletter and I do hope other scripts arrive for publication.

MAEVE WOODS.

TRIAD TESSERAIC 1992.

Maeve Woods.

- 00.05 Black leader.
- 00.00 White flash.
- 00.01 Black leader.
- 00.09 CU of b/w photos of architectural details pinned to wall, seen from side angle. Then ditto in long shot with dancing shadows cast by vines and some unexplained orange/yellow tint.
- 00.15 Titles: "TRIAD TESSERAIC" in white letters over b/w photos of architecture, ie details of the Ferrara 'Diamond Wall'.
- 00.21 Commencement of long complicated sequence of layered images derived from Ferrara Diamond Wall. Generally light to medium tone there is a mysterious sense of image growing out of image and image gleaming through image. We seem to witness crystalline growth arrested. As is the case with crystals there are distinct structures and yet through what seems to be reflection and transparency the mass is always dissolving and even denying itself. We would not comprehend that these images were derived from a masonry source were it not for the indications offered in the introductory photographs of stone walls.
- 00.45 As the previous continues but modified by the use of a three faceted lens. This shifts layers one across the other and sets up more questions as to the nature of the subject matter. This lens and it's resultant sensations will recur later.
- 01.07 Intercut with the above stone(crystalline) sequence are some episodes clearly photographed from real glass surfaces which are patterned with a diamond mould. This is the first. Lighting comes through the substance and there are unexplained fleckings and bluishings of various colours.
- 01.34 Stone again, this time darker and flashing. Colour changes overlay the forms.
- 02.02 Stone again, with one constant configuration and many coming and going in overlays.
- 02.28 Stone images of larger scale. Pyramids in evidence. Some forms hold for longer periods. Next quick unnerving flashing.
- 02.50 Little obvious stone like quality now as the images are made up of flat triangular elements of bright yellow and certain pinks. Here is a two dimensional look.
- 03.00 Return to stone images made with the three faceted lens. In contrast to the previous section the images stand out as volumes in front of black velvety backgrounds.

03.34 Glass. Only subtly different from first glass segment. Colour tinting here though is muddier and uses purple, orange and red.

03.43 Stone which looks flat and abstract. The resultant pattern of triangles is small in scale and yellow.

03.58 Now the animated yellow triangles form in such combinations that they appear to be spiralling.

04.05 Orange, blurred looking glass image of an object rotating on a diagonal axis

04.14 Stone again but soft, velvety. The changes are very rapid and indistinct. Mysterious.

05.00 Clear whitish glass, little colour accent, the form rotates on a vertical axis towards the right then towards the left.

05.15 Limpid glass which catches deep purple pools of shadow and rich ridges of yellow light as it rolls backwards.

05.28 DIFFERENT IMAGE: A great factory wall falls to the road. It falls a second time to the road amidst flames, smoke and dust rising.

05.38 Immediately a shadowy replica of the first falling wall rises and rises a second time.

05.51 Man in red shirt opens wall safe. What does it contain.. ..nothing ?

05.55 Commencement of a fresh long sequence which will run for the final three minutes of the film and be marked by the introduction of new sound track material. Now we are seeing something which is in a sense closer to 'real' architecture. We see the pyramidal segments as fortifications, ornaments upon a stone wall. We see the wall contextualised as building by means of the juxtaposed tourists and cyclists, the street and particular details hitherto only subliminal such as windows. However, there remains something uncomfortable in it's relationship with reality.

06.22 Women visitors speak at the base of the wall. Then there is a steep movement up the surface of the wall but very close.

06.44 Young tourists or students speak at the base of the wall in shadow. Behind them is the lighted textured wall. We move in close to the wall itself and climb up into further shadow beneath an ornate corner balcony.

Street with cyclists. Pan.

07.15 Wall seen from something like street level but the angle is exaggeratedly steep looking up to that window.

07.30 Sky, then sky into wide view of flat street scattered with lunch hour cyclists. Pan to left where the special wall is seen in perspective flanking the street.

07.54 Corner of building. Cyclist. Wide zoom.

08.18 Wall surface looks for an instant like pattern again as only the peaks of pyramids shine out of general shadow. Then pan upwards to discover illumination. Pan to right where woman stands beside red stop light.

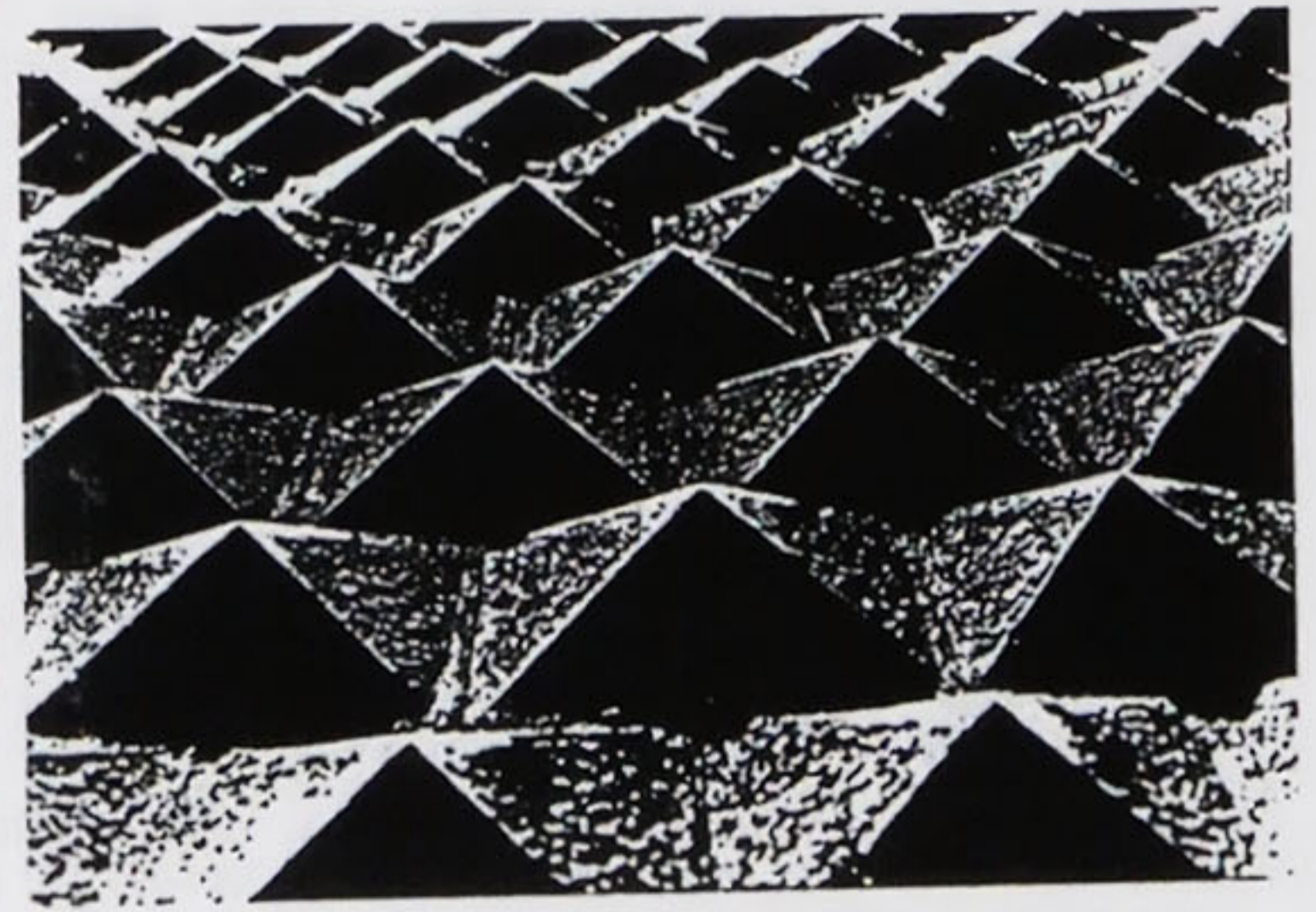
08.26 CREDITS: Sound: Jane Belfrage
Direction, Camera: Maeve Woods.

08.37 Pale section of wall appears. It seems concave. Pan across to right where woman is emerging into light from darkness.

08.55 Black leader...
END.

NOTE: Jane Belfrage provided four original sound elements which were mixed to form the sound track. These sounds were: Drum (so called talking drum), recordings made of water movements amongst rocks and pebbles on a beach, bells and an original performance on a Melbourne Harp (ie made in Melbourne by.....and a cross between Irish traditional harp and Paraguayan harp) Simon O'Brien's assistance with advice and mixing was very valuable.

MAEVE WOODS, 1992.



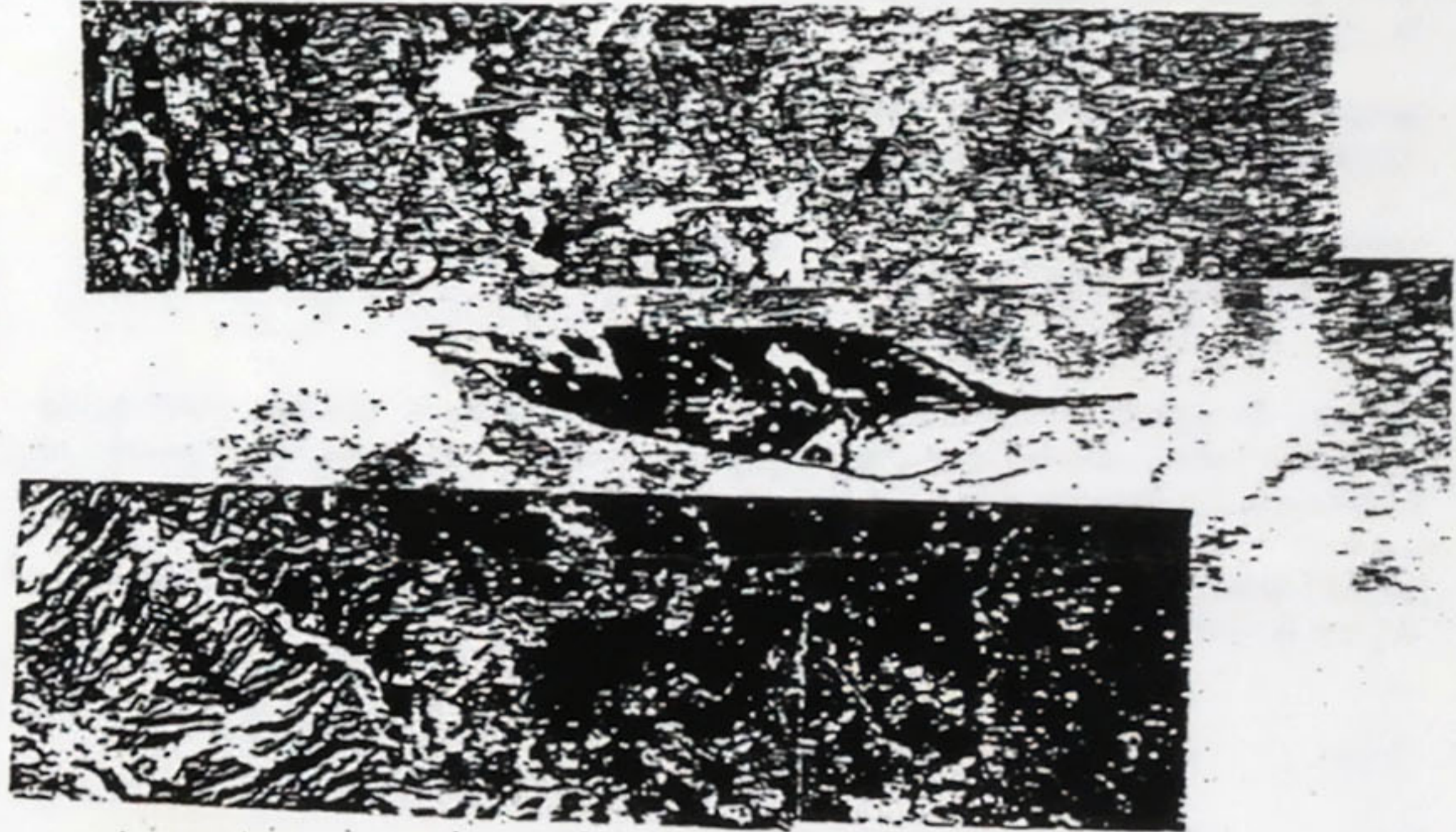
EARTH AND CHANNEL PART 2
8 minutes, 1990

"Nothing is so disconcerting to a map reader as to see a large amount of detail presented on a map, and then be confronted with the realisation that there is no frame of basic geographic information to which they can relate the distributions.

It is possible, with the help of a projector, to transform a scale difference of as much as four or five times. Much larger changes are difficult."

A filmic instruction manual guides the viewer through a fractured landscape exploring psychological and cartographical terrains. Both circuitous and tangential, it is a journey that becomes its own end.

BLISTER
5 minutes, 1990
Postcard
Dry snap underfoot
A history of fire. Please.
Write me. Drowning hot.



QUIET PASSAGES
five films by Steven Ball

Tuesday 8th September 7.30pm

HARMONIC THREE THREE (MAHENO)
23 minutes, 1991

LIGHT
TRAVELS
AROUND
MOVEMENT
ELECTRONS
In
ORBIT
CONTINUUM
Material
particles
u/tp
rare
winter
cyclone



OFF OFF ON
4 minutes, 1992

After the crash,
Easter 1979, in the flat.
Travelling, going nowhere fast.

QUIET PASSAGE
10 minutes, 1992

A sound-proof detail

space. cut. place. cut. splice. cut. dis-. cut. location. cut. transmission. cut. current. cut. flow. cut. quiet. cut. passage. cut. black.

JETSAM: a movement of images

"Ariadne's Trace" Performance by Barbara Campbell	10 mins
"The Cabinet Of Madame Tussaud" Video by Barbara Campbell	6 mins
"Which Side Do You Dress? Part 2: Victoria" Work In Progress by Linda Sproul	10 mins
"Home/Travel" Dual Projection Super 8 Film by Barbara Campbell	3 mins

Barbara Campbell is currently visiting artist at Queen's College, Melbourne University where she is developing a performance - "Cries From The Tower" - to be presented at Experimenta in November.

Linda Sproul is also performing at Experimenta where she will present both parts (Victor & Victoria) of "Which Side Do You Dress?".

Date: Monday 28th September
Time: 7 pm
Venue: Linden Gallery, St. Kilda Arts Centre

N.B. This event is free of charge.

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August 15th, 1992

JOHN CAGE IS DEAD.

This morning on Radio National's MUSIC SHOW they talked briefly about the musician and mushroom specialist and some of the ways Cage influenced creative thinking in this century. I am quoting the following from memory. I feel it has relevance to some of the work being done within the MS8FG:

*"THE MORE RECORDS YOU BREAK
THE MORE MUSIC YOU'LL HAVE.
EVENTUALLY YOU'LL BE FORCED
TO SING YOURSELF"*

(MW)

experimenta

The word is that Experimenta this year (November 18th - 29th) is going to be an event quite definitely not to be missed. Including screenings, installations, performances, seminars and much more. It looks as though there'll be quite a bit of Super 8 in it too. For more information contact Lizzette Atkins on 525 5025.

VAN BAR

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Last Open Screening

FILMS BY HEINZ BOECK

VIEW FROM THE MARCO POLO HOTEL by ARTHUR AND CORINNE CANTRILL
CRYING FOREST by PERRY LAIRD
ONE THOUGHT by IAN McINTOSH
FEAR OF NIGHTS by SIMON O'BRIEN
ZERO FALLS by GARY O'KEEFE
SOL/STICE by PETE SPENCE
TRIAD TESSERAIC by MAEVE WOODS

Next Meeting Tuesday 8th September

At 7.30 pm SHARP!

QUIET PASSAGES

five films by Steven Ball

followed by an Open Screening

BYO Super 8 films

Melbourne Film Festival Theatrette

ADA Building

211 Johnston Street

Fitzroy

Editorial & Layout By: Steven Ball

Contact Number: 03 417 3402

This newsletter is published monthly by the Melbourne Super 8 Film Group.
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Super Eight



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