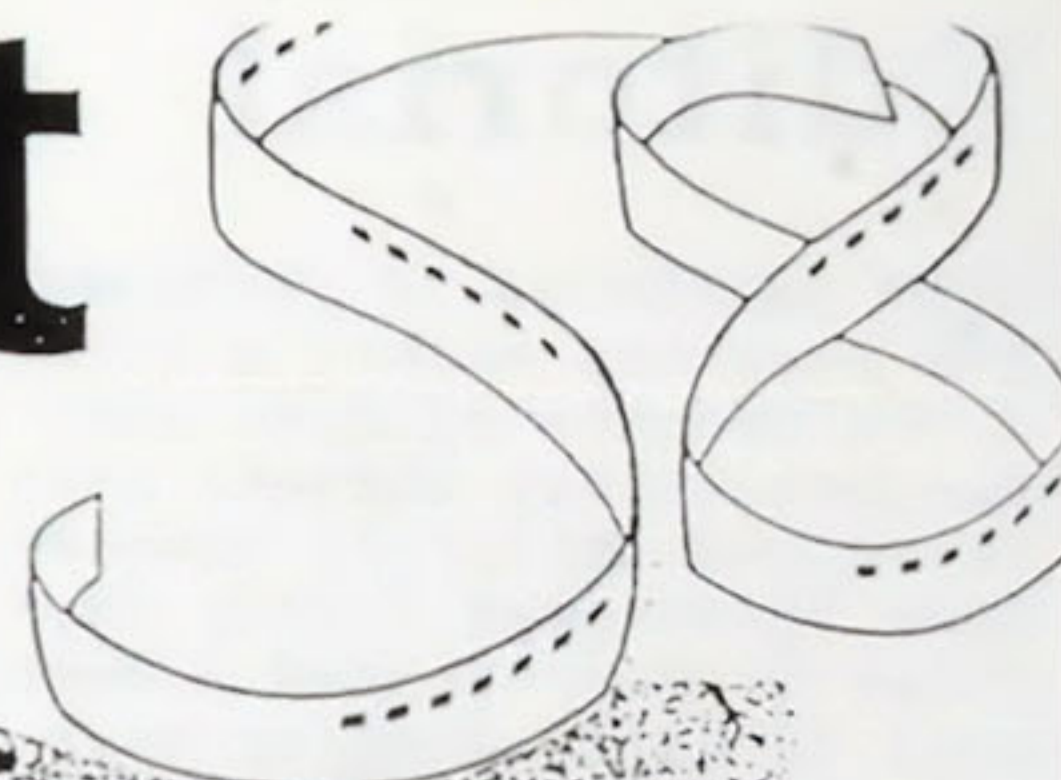


Super Eight



Newsletter of the Melbourne Super 8 Film Group

Issue 74 October 1992



Cover Design by MAEVE HOODS

O P E N S C R E E N I N G S are held on the second Tuesday of each month (except for January). Bring your films to the screening this month or come join the audience. ADA Building, 211 Johnston St. Fitzroy.

Editorial

*OPEN SCREENING IN SEPTEMBER:

The pace has slowed a little.. Was I the Prophet of Doom when I announced our continuing success with full audience and full film numbers at the Open Screenings ? Only four Open Screening films were presented ! Numbers in the past I recall sinking much lower but all the same the Open Screening is such a good venue that I expect it to be perpetually overflowing with goodies ! What factors influence attendances at the monthly Open Screening ? The one month we had our Newsletter held up in the post Open Screening attendances reached a record level! People come out on cold wet nights even when the Melbourne International Film Festival is running in opposition. It would be interesting to learn from individuals in the audience the answer to certain questions : Do you finish a film and whenever that is simply bring it along ? Do you wait until some moment you feel would be a better time to present your new work and what would be your criteria for electing the best screening time? Many members clearly have engraved upon their consciousness/their diary "2nd Tuesday of the month = OPEN SCREENING " I find that specific non-variable particularly reassuring and I'm glad it only sometimes corresponds with full moon.

*FESTIVALS IN PERTH AND IN ADELAIDE:

There is a forum associated with FRAMES Festival in Adelaide and Stephen Ball has been invited to be on that panel as a filmmaker. Steven has his video called POOLS BETWEEN LAND in the MATINEZE program being sent from Sydney. The Forum is at 3pm on Tuesday 22nd September and the MELBOURNE SUPER EIGHT FILM GROUP's program is at 5:30 on that same Tuesday. The Perth JUMPCUT Festival is happening on the following weekend. Steven will come back briefly to Melbourne in between festivals. I hope he has time to write some kind of report on audience reaction to Melbourne films as well as his impressions of other work to be seen there... Arthur and Corinne Cantrill will be in Adelaide to show their PROJECTED LIGHT program. Mark La Rosa and Richard Tuohy will not be going to Adelaide in person but their new collaborative film PAPER CHAINS (16 mm) will be there in some part of the program. At the time of writing we do not know the date for that.

*THANKYOU:

THE MELBOURNE SUPER EIGHT FILM GROUP is grateful to FILM VICTORIA for generously providing travel and expenses for Steven Ball's trips to South and West Australia. It means that our group has a spokesperson and representative over there and more importantly, as nearly all work sent is original footage (few prints and no video copies are going) it is highly desirable to have a responsible person supervise the work's transport and projection.

*QUEST:

I hope that some fresh Super 8 filmmakers are uncovered in Perth and Adelaide. It would be very interesting to invite good people from those cities to show work at the 7:30 time slot before the Open Screenings.

*NEWS OF A NEW FILM VENUE IN SYDNEY:

The Sydney based group EXPOSED contacted me last month. They have taken out a membership and will be receiving the Newsletter from now on. EXPOSED put on curated screenings at the AFI CINEMA in Paddington. The screenings take place each month on a Wednesday and incorporate video as well as film gauges. There is a simple program printed on card and I get the general impression that Emma Cooper and other organisers go to a great deal of trouble. I have spoken to Emma by phone and it is hoped that some kind of program exchange can be arranged. As well as a possible organised program individual filmmakers can contact EXPOSED and submit whatever they please for possible inclusion in one of their monthly curated programs. Note however, it is not an open screening situation.

*A FILM MAKER VISITS MELBOURNE FROM ALICE SPRINGS:

Kieran Finnane was in Melbourne at the time of the last Open Screening. She has worked in film in a number of places, mainly in France. She now lives in Alice Springs and has been working on video because the technical facilities for video are good in that part of Northern Territory. I asked her if she knew of any Super 8 work being done in Alice but she seemed fairly certain that there was none.... What a pity !

*BEST BIT OF NEWS:

We always hope but we are never entirely certain that THE MELBOURNE SUPER 8 FILM GROUP will get funding from the AUSTRALIAN FILM COMMISSION. Our membership rates are deliberately kept as low as possible. So they should be given the fact that the biggest chunk of financial support in real terms comes from the filmmaker members! However, you can all heave a sigh knowing that our annual funding has been approved. Just last week we learned that we had been allocated a budget of \$10,000. We could not publish the Newsletter, rent the office space, keep up communications with potential venues and potential filmmakers were it not for the injection of funds from the AFC. There is also the administrator, Steven Ball who works officially for twelve hours each week in the office. We have received exactly the same funding this year as we did two years ago. This means no allowance for inflation and unless the grant is increased we will just have to cut down on SOMETHING ! The committee shall be meeting to discuss just what economies can be introduced.... We are also celebrating the fact that we are all keeping afloat for another year: ... On, on into the sunset. I have a vision of a special tram equipped with jolt resist Super8 projector and tea urn. It is adrift somewhere between Fitzroy and St Kilda.

*EQUIPMENT-EXCHANGE OR AUCTION THEREOF:

Some people have good, useful, properly functioning pieces of equipment that they simply don't use. It has been suggested that the MELBOURNE SUPER 8 FILM GROUP should provide the venue and opportunity for BARTERS to occur. But nobody wants to attempt this unless there is definite interest and commitment. Can any interested members please write to Steven Ball expressing interest and providing specific details. It would have to be at a time and place separate from Open Screenings because such a mix would detract from the all important Open Screening. Possibly it could be at the AGM/ End of Year Party ??? We seek your opinions please. It would be a boring waste of time attempting Auction, Barter etc unless sufficient individual interest could be indicated in advance.

"Generally, in my film work, I draw from a number of different impulses and orientations. I try to work freely and opportunistically with a particular interest in structures and an exploratory approach to forms of representation of the personal and the phenomenological."

Steven Ball
Cantrills Filmnotes, Nos. 67, 68

The early *Earth and Chanel Part 2* is a seminal film in Steven Ball's work precisely because it acts as an instruction manual for the viewer as to what to expect from his subsequent films. The idea of exploring real and imagined terrains and of the relationship between real and imagined terrains is a concise summary of the formal *raison d'être* of Ball's films. More importantly, Ball's work displays a commitment to abstraction; the representation of real places in the form of cartographer's charts or the use of extreme close-ups which baffle us all speak of an aesthetic of abstraction which acts to confront us with our own desire for the familiar, the ordinary and the easily appropriated. Ball's own note for *Earth* that it is a "filmic instruction manual" which "guides the viewer through a fractured landscape exploring psychological and cartographical terrains"¹ attests to the importance of this work to Ball's aesthetic.

At one point in *Earth* the commentary speaks of what happens to people who find that the geographical detail of a map cannot be realized by any actual landscape that they can inhabit. The list of symptoms which accompanies this disorientating experience is exactly the same list of symptoms which one finds oneself

and panic which set in are due to the viewer's discovery of a film that does not correspond to one's expectation of what a film should be like: concrete, clear and comforting in the way of the classic narrative mode. Instead one is confronted by a mode which is abstract and frustrating. In this way *Earth* is a reflexive move on Ball's part for the film speaks not only of maps but of the condition of film making and viewing.²

Earth is really about the way we crave for correspondence between our abstract ideals (our belief in a cinema that is of a particular mode) and reality's concrete phenomena (the discovery that a film is unlike any other film we have ever seen). Another way of saying this is to use the film's own metaphor of the chart (abstraction) and the landscape (phenomena). Of the film's screened during the *Quiet Passages* programme *Earth, Quiet*

Passage, Off Off On, and Harmonic Three Three (Maheno) display this same aesthetic of abstraction by way of close-ups and associational form in order to examine the texture of terrains as well as the texture of films. *Blister* is as Ball himself put it, a post-card in comparison to the other four films. Of the four films which fit the above mentioned aesthetic of abstraction *Harmonic* is undoubtedly the best; a film of formal sureness and integrity it is Ball's masterpiece to date and the one film which best illustrates the preoccupations found in the earlier *Earth*. *Harmonic* is a devastating apocalyptic vision of a place which is as much a place of the imagination as it is of the world; a place found only in one's dreams, but is that not what cinema is for us anyway?

Michael Filippidis

¹Quoted from the handbill promoting the *Quiet Passages* screening.
²On this tendency in Ball's work see Ball's own contribution to *Cantrills Filmnotes*, No. 67, 68, p.15, where he discusses his major work *Harmonic Three Three Three (Maheno)* by writing:
 "...the film can be seen as an exercise in structural materialist filmmaking and I did become more and more interested in approaching the project as an unapologetically and uncompromisingly experimental work."

VAN BAR

PHOTOGRAPHIC SUPPLIES

HEAD OFFICE/SALES
159 CARDIGAN ST., CARLTON 3053
VICTORIA, AUSTRALIA
PH: (03) 347 7788 (5 lines)
FAX: (03) 347 0407

DISTRIBUTION/SALES
19 CHAPEL ST., RICHMOND 3121
VICTORIA, AUSTRALIA
PH: (03) 427 7877
FAX: (03) 427 7797

Full range of Super 8 movie
film and accessories,
including:

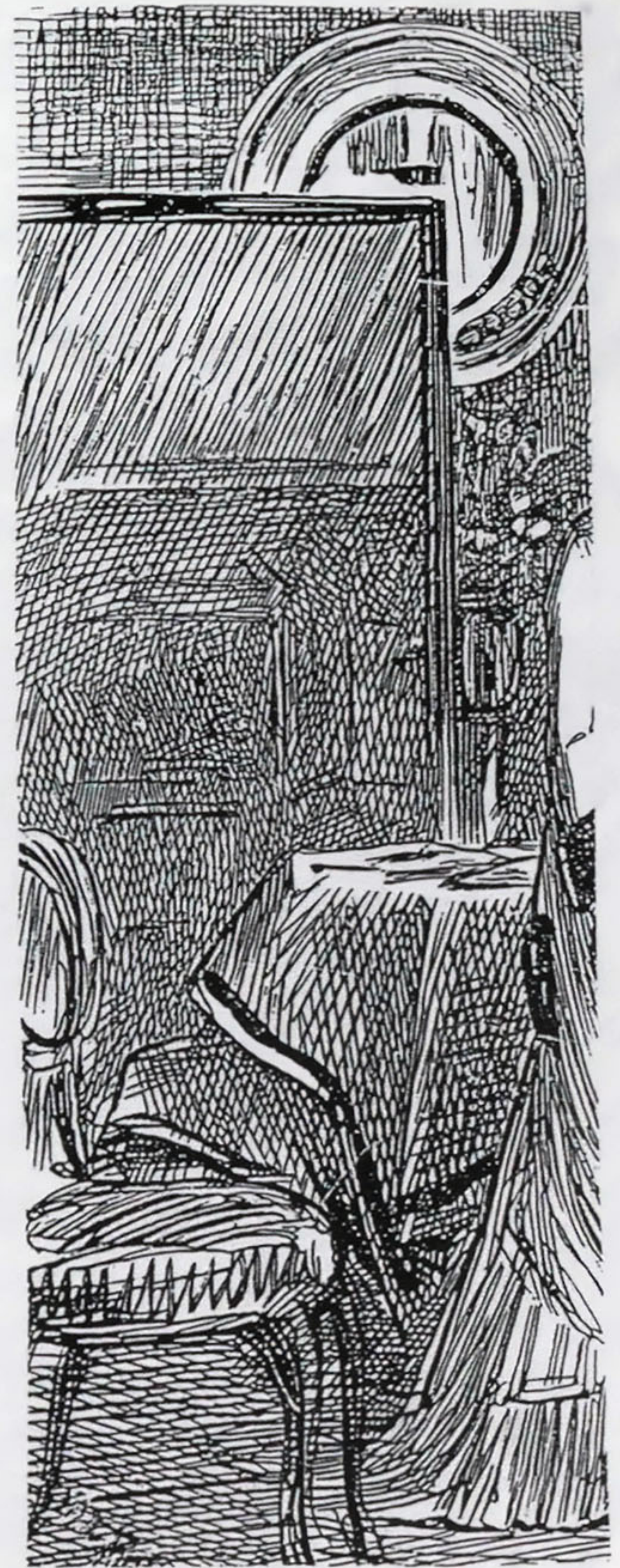
- Kodak, Ektachrome
Kodachrome and
Tri-X.
- Agfa Moviechrome.
- Filters, Tripods etc.

VAN BAR

PHOTOGRAPHIC SUPPLIES

Editorial

- * **SOUND EDITING, SOUND IN FILM:**
S.W.I.M. (Support Women Image Makers) is the organising group behind the series of panel led discussions soon to commence at Linden in St Kilda. There will be five Wednesday events from October 7th through to November 4th and there are films and filmmakers involved in several sessions. The discussion promising to have specific relevance to work done in the MS8FG is the "SINGING CELLULOID" program on October 28th. Speakers include a sound editor, Annie Bresion. Marie Craven, filmmaker will be speaking about her use of sound in film. Filmmakers are also involved on other nights. Sylvie Mackie and Cathy Vasseleau are two women involved in aspects of film or video.
- * **A BAND WANTING TO COLLABORATE WITH FILM MAKERS:**
Sound, specifically original performances in collaboration with filmmakers is the interest of the band called "LUNG". I met Daniel Bowran by chance a few months ago. He is involved in Film Study at Latrobe University and wants to do some filming. Some members of the band have attended a couple of Open Screenings and expressed interest in working to provide sound possibly by the method of playing live with/to a completed film. They use voice and amplified objects as well as some more conventional instruments. It seems to me like a generous offer and one filled with interesting potential. They also expressed interest in performance situations in public places where slides or film could be integrated as a part of the performance.
- * **MORE COLLABORATION:**
Gerard Farmer telephoned the office and said he was keen to crew/collaborate with other Super 8 filmmakers. Gerard's phone number is 696 4684
- * **ACCESS TO EXPANDED RANGE OF HIRE EQUIPMENT:**
Richard Tuohy has investigated the array of equipment offered for hire at very fair rates by FRINGE FILM FACILITIES. There are many cameras including a Canon 1014 XLS that does just about everything. There are also microphones, viewer/editors to rent and more sophisticated editing facilities in their FILM AND AUDIO EDIT SUITE. You can also hire lights with stands, gels and all the rest. It all sounds quite innovative and exciting. It could mean access to a range of very useful basics and nice hard to find specialist items at budget prices. After 20 Oct you can telephone and make your own detailed enquiries on 8080 395. Fringe Film Facilities has also said they'll be advertising in the Newsletter soon.



SUPER 8 EQUIPMENT HIRE

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

Membership Super 8 Group

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

TAX EXEMPTION TAX EXEMPTION TAX EXEMPTION
TAX EXEMPTION TAX EXEMPTION TAX EXEMPTION

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.

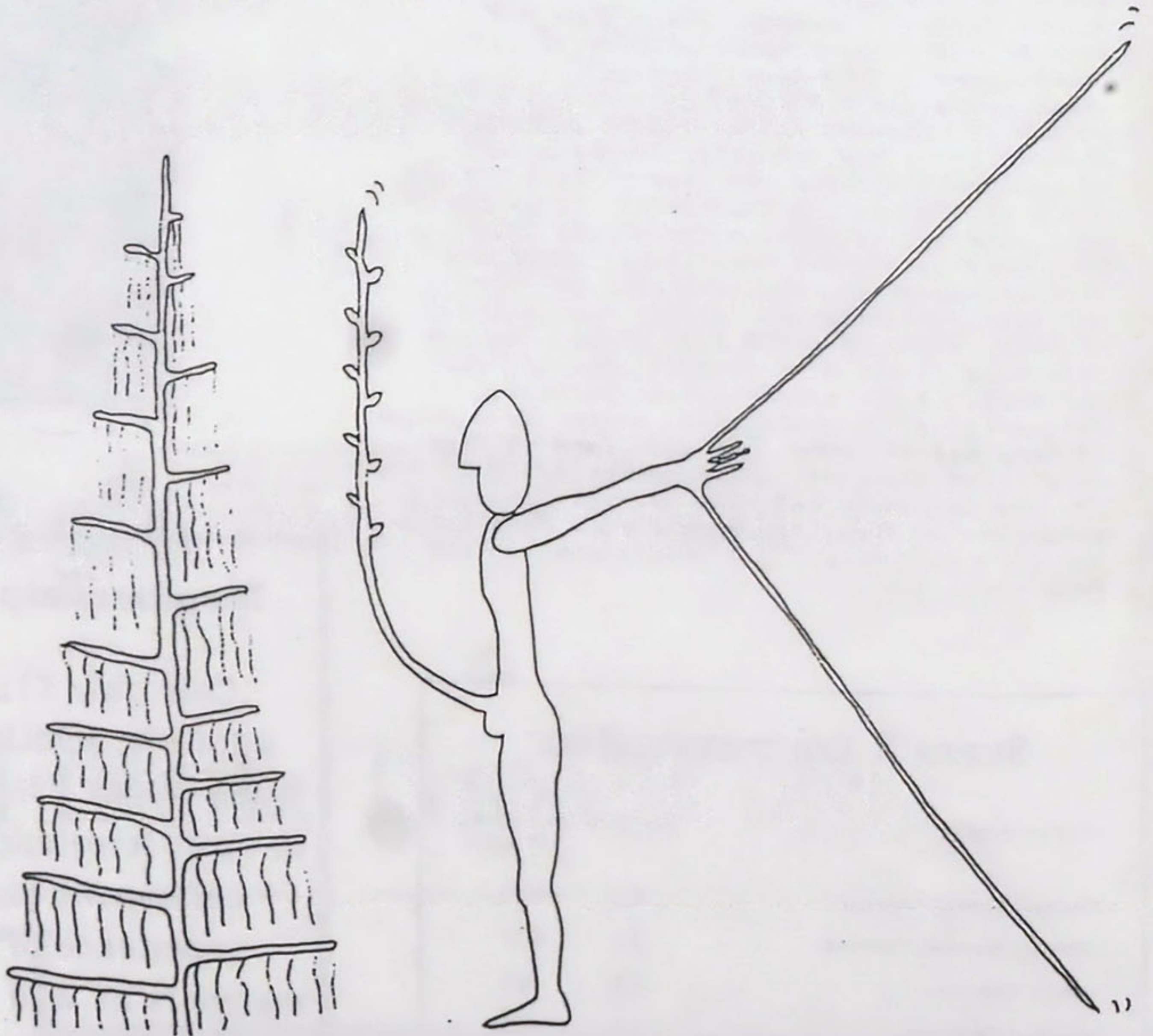
Name: _____

Signed: _____

Address: _____

Date: _____

Drawing by HANNES LARUSSON (Iceland)



" ÞAR SEM VARGARVIR HÚKA "
= 473) (2. 12. '93) H. L. (EÐI Á ÞÖRKUM DAUÐA OG FAKURSKÉPUNAR)

NEXT OPEN SCREENING. AT 7.30pm:

ADELAIDE SUPER 8 FILMS

We welcome Adelaide based filmmaker Patricia Balfour who will be presenting a programme of Adelaide Super 8 films from the FRAMES film festival.

The programme will include:

INVASION OF THE BODY SMELLS

Alice Dodd

SNARED

Jolanta McBride

MARTHA'S GAY SHOPPING DAY

Jennifer Cloher

RESSURECTED ABORTIONS

Alison Alock

THE RACE

Sandy Lepore & Anthony Jennings

THE WOMAN IN BLACK

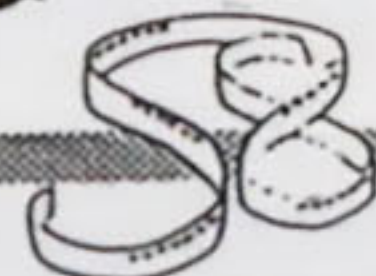
Sally Ashton & Nicola Mill

HOLLYWOOD STAR FACTORY

Julie Sweeny & Patricia Balfour

DEJA PLUS

Scott Collins & Caroline Guerin



PART TWO: PROJECT DETAILS

Title: "Phases of the Moon"

Principal applicant(s) this project: Matthew Rees

Intended duration: 15 mins Colour **B&W**

Shooting format (circle)

8mm 16mm 35mm 1/2" 3/4" high low 1" Video 8

Finishing format (circle)

8mm 16mm 35mm 1/2" 3/4" high low 1" Video 8

Other _____

TYPE OF PROJECT- Narrative drama using a photocopy process

and time lapse photography to enhance the visual image and message.

Description/treatment summary/synopsis

The film is a narrative which follows the breakdown in the relationship between a woman and a man over a period of time. We see the film primarily through the eyes of the woman. We witness how she copes with the situation. The film however also looks at how the man handles the breakdown.

What I feel is important about the film is that it doesn't intend to make a judgement of the two characters, or 'Who is to blame?', however it shows how time and destiny play a large part in our lives.

Time is one of the main themes that runs through-out this film. Not only in a direct sense i.e. the use of various time pieces, but also in the style of the film. There will be a rhythm created within the film by the use of editing and repetition. This theme of time will be also taken up with the use of time lapse photography and a photocopy image process (explained in more detail later).

The film contains no language or sound effects. Once the film has been shot and has had a rough edit, a score will be written to enhance and bring more meaning to the images. I intend the music to be a mixture of both popular and classical music.

Like the images the music will contain a narrative, the two styles of music will represent layers within the film. The popular piece may depict what we see on the film, where the classical piece may represent what is in the film.

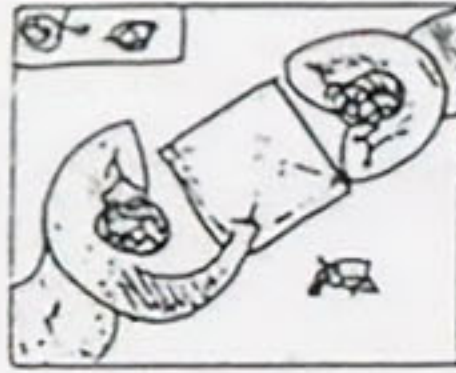
See storyboard for more detailed explanation of the plot.



C/U - WOMAN LOOKING ACROSS TO MAN.



PHOTOCOPY: UNKNOWN MAN + WOMAN ARE SEEN KISSING. FADE TO BLACK.



OVERHEAD W/S - MAN + WOMAN PLAYING 'TRIVIAL PURSUIT'



M-C/U - MAN LOOKS AT HIS WATCH.



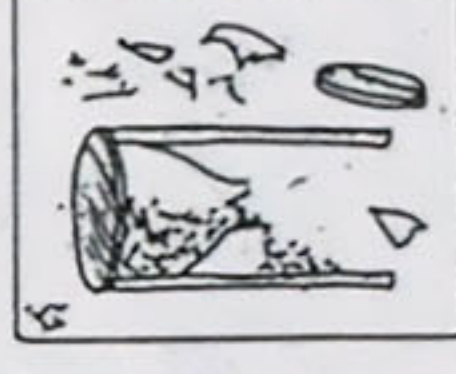
W/S - KISSES WOMAN ON THE CHEEK AND LEAVES THE ROOM. THE WOMAN ROLLS ON TO HER BACK.



OVERHEAD M-C/U - SHE LOOKS AT ONE OF THE QUESTION CARDS. PLACES IT ON HER CHEST AND STARES INTO SPACE.



PHOTOCOPY: AS BEFORE.



C/U - EGG TIMER BROKEN ON THE FLOOR.



W/S - BREAKFAST TABLE WOMAN ALONE



C/U - SPOON SMASHING A BOILED EGG. TILT UP.



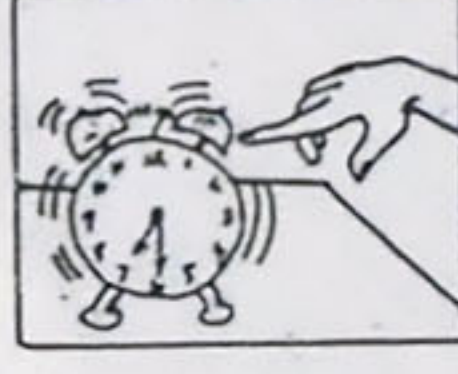
C/U - WOMAN LOOKING TO WHERE THE MAN SHOULD BE.



MID SHOT - WOMAN + MAN STANDING IN A DOORWAY. A TENSE CONVERSATION IS TAKING PLACE. THE MAN LEAVES AND THE WOMAN CLOSES THE DOOR AS SHE ENTERS.



- OVER HEAD WIDE SHOT - TWO PEOPLE ASLEEP IN BED, A WOMAN AND A MAN. TIME LAPSED OVER A NUMBER OF HOURS.



CLOSE UP - AN ALARM CLOCK IS TUSHED OFF BY THE WOMAN.



MEDIUM CLOSE UP - THE WOMAN ROLLS ACROSS TO THE MAN WHO REMAINS SLEEPING.



C/U - BOILING EGGS ON A STOVE. AN EGG TIMER IN THE FORE GROUND.



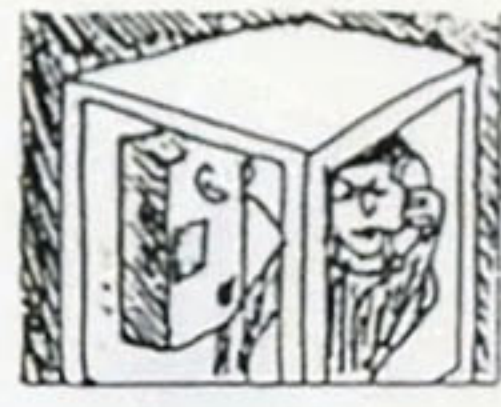
W/S - BREAKFAST TABLE - MAN EATS NOT LOOKING AT THE WOMAN. SHE WATCHES HIM AS SHE PICKS AT HER EGG.



C/U - EGG BEING PICKED AT, CAMERA TILTS UP.



M/S - WOMAN WATCHES THROUGH WINDOW AS MAN DRIVES AWAY IN CAR.



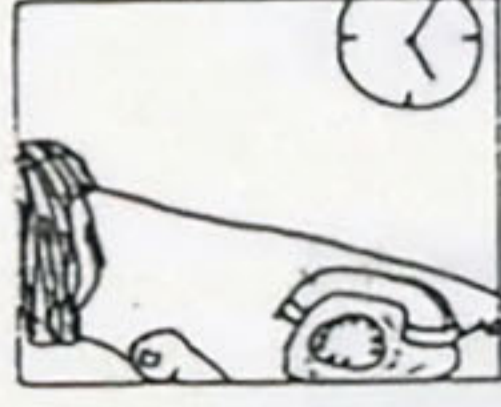
M/S - WOMAN IN TELEPHONE BOX RINGING MAN.



M/S - WOMAN AT HER WORK.



C/U - MAN ANSWERS, VERY SHORT CONVERSATION TAKES PLACE.



M-C/U - SHE LOOKS AT CLOCK AND DECIDES TO MAKE A PHONE CALL.

(CAMERA MOVES AROUND TO HER FACE)



C/U - HANGS PHONE UP, OBVIOUSLY FURRIED.



C/U - WOMAN - OBVIOUSLY NO ANSWER



ANOTHER C/U - WOMAN ENTERS FRAME WITH MAN, THEY KISS.

- THIS TURNS INTO THE PHOTOCOPY IMAGE.



PHOTOCOPY: AS BEFORE



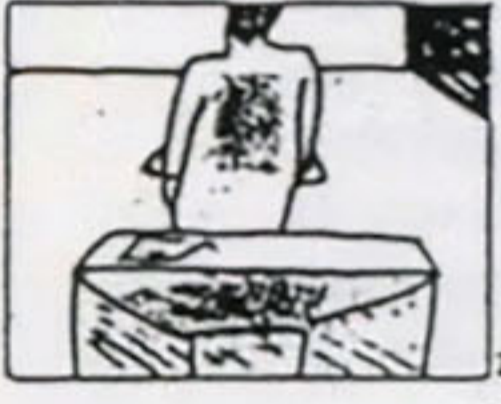
PHOTOCOPY: AS BEFORE.



W/S - LOOKING OVER THE BACK OF TV. WOMAN LYING DOWN READING TRIVIAL PURSUIT CARDS.



W/S - WOMAN CLOSING UP HER PLACE OF WORK. A LARGE GRILL-GATE IS LOWERING.



W/S - MAN WALKS IN STANDING IN FRONT OF TV.



M-C/U - MAN WALKS UP TO GRILL AND PASSES THE WOMAN A SMALL PACKAGE, SMILES THEN LEAVES.



M-C/U - MAN AND WOMAN TALK IN FRONT OF T.V. WOMAN IS UPSET. MAN LEAVES.



M-C/U - WOMAN WATCHES AS MAN LEAVES. HE GETS INTO A CAR WITH ANOTHER WOMAN. CAMERA MOVES AROUND TO



W/S - OUTSIDE, NIGHT, WOMAN AT DOOR AS MAN GOES TO HIS CAR. WOMAN FOLLOWS TO CAR.



C/U - WOMAN WATCHES AS THEY DRIVE OFF - TILT DOWN TO THE PACKAGE IN HER HANDS.



W/S - PHYSICAL ARGUMENT IN FRONT OF CAR, HEADLIGHTS SILHOUETTE CHARACTERS.



C/U - WOMAN OPENS PACKAGE, IT IS A HOT EGG TIMER.



PHOTOCOPY: AS BEFORE.



C/U - TILT BACK UP TO WOMAN'S FACE, SHE SMILES.



MONTAGE: WOMAN WALKING THE STREETS AT EARLY EVENING, DEEP IN THOUGHT. LOOKS AT WATCH. THIS WILL BE A SERIES OF DIFFERENT SHOTS.



PHOTOCOPY: AS BEFORE

At the time of writing there is an exhibition at the Australian Centre for Contemporary Art of 'Transcription Drawings' by Australian artist Ruark Lewis. Amongst other things, Lewis produced 55 'Directional Modality' drawings whilst listening to the radiophonic music of Robert Douglas. Like much radiophonic music these pieces were produced on tape without a score or script. In setting down a graphic/graphite representation of the music, Lewis was producing its first 'score'. The drawings are not a visual encapsulation of the composer's intentions, they represent the act of listening visually and spatially. As the music unfolded through time in the drawings Lewis mapped his experience of listening. Apparently he worked quickly moving continuously from sheet to sheet, later working his initial marks into completed and necessarily abstract drawings.

Of course one could say this is nothing new. Perhaps not, perhaps so. Early twentieth century abstract painters such as Kandinsky, Malevich and Mondrian, through their use of colour, line and form, sought an abstract (re) presentation of, amongst other things, sound and music. One thinks of Mondrian's "Broadway Boogie Woogie" in particular. However this exploration becomes emotive and transcendently utopian, dealing with environmental atmospherics, quite distinct from the very specific project of Ruark Lewis.

Visual representation of music is as old as the hills. To facilitate the repeated performance of such an abstract, ephemeral art form, convention has dictated that music be pre-scored by staves, bar lines, notes, time signatures and so on. Even the alternative forms of notation pioneered by twentieth century avant-garde composers such as Cage, Stockhausen et al can be seen as simply alternative versions of the same musical convention. The real subversion, perhaps, exists in radiophonic music or musique concrete through direct production and manipulation of sound on tape etc. This could also be seen as a technological extension of an earlier convention of improvisation, linked to unscored oral tradition and cultures with parallel development in jazz or rock.

The Ruark Lewis project of transcription is visual representation after or during the event of music: post-compositional.

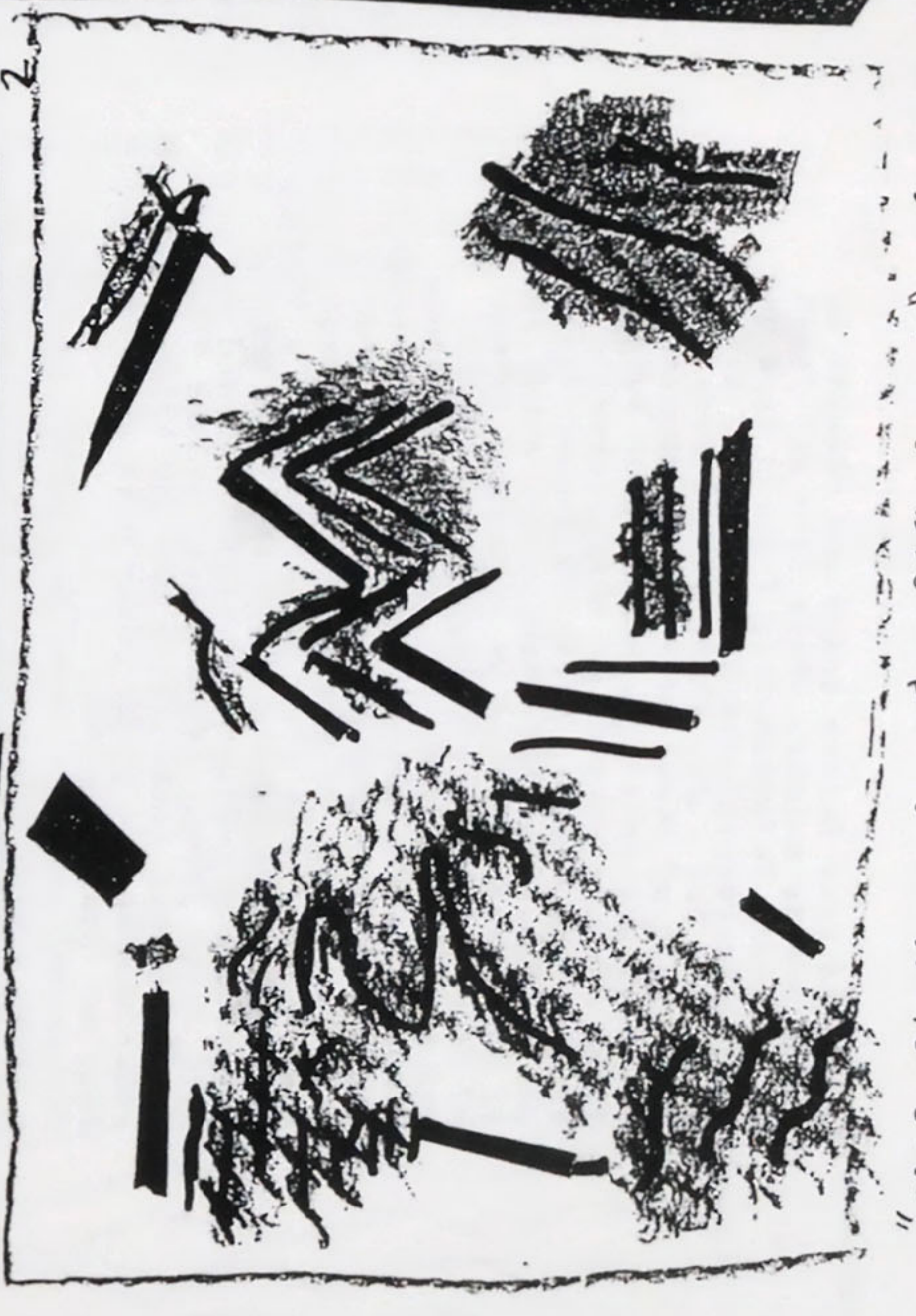
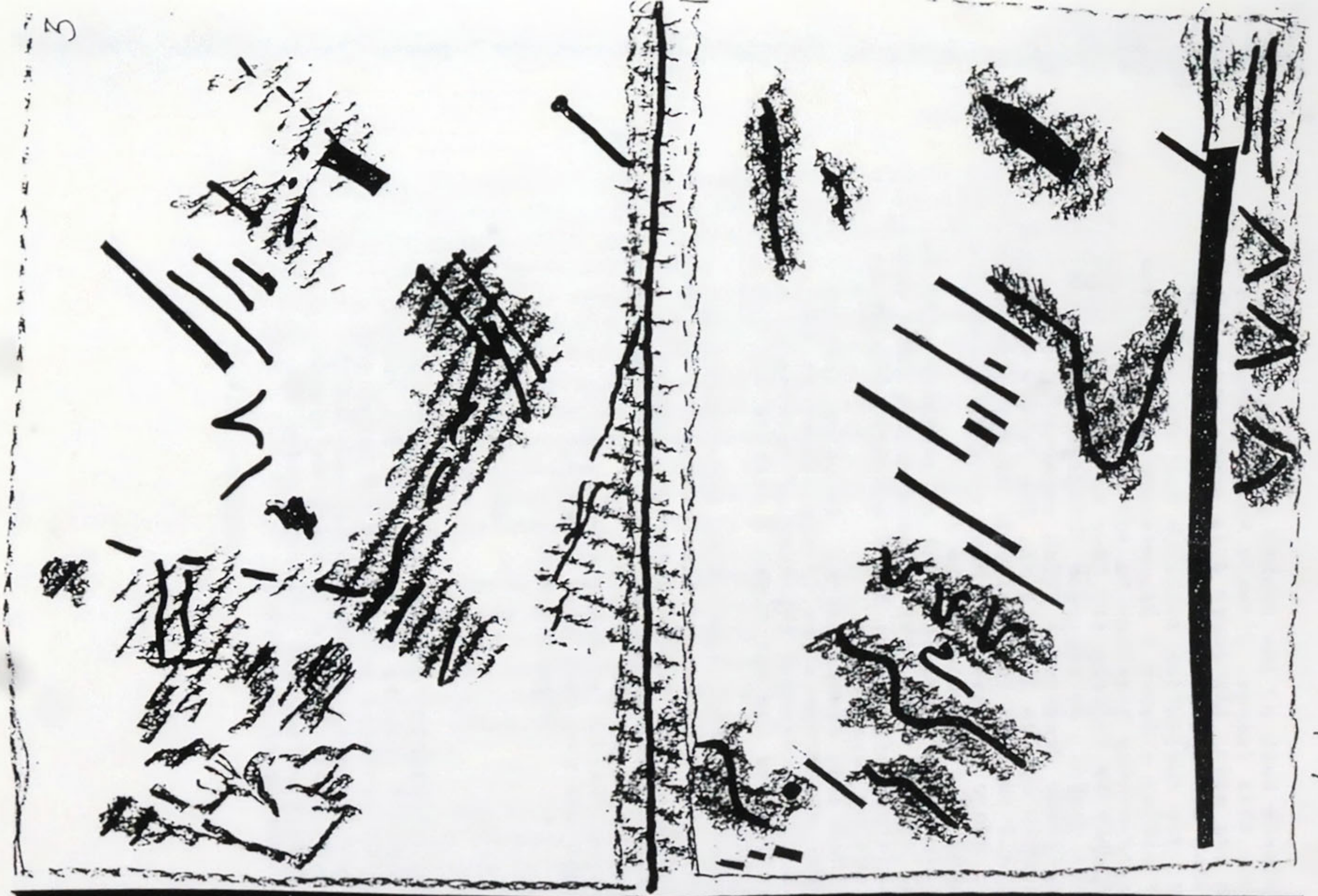
Last year Maeve Woods had an exhibition of her paintings at Watters Gallery in Sydney entitled 'Airborne (visible marks derived from non-retinal sources)'. The bracketed enclosure is significant. In Maeve's paintings the source is non-retinal and yet the marks are arguably abstract, i.e. not approximations or facsimiles of 'vision'. How, today, do we define or describe the signification of abstraction? If an abstract mark or image is 'representational' is it abstract or *an abstraction*? How does one attempt to bring the representational/non-representational abstraction dialectic to any kind of conclusion? In Abstract Expressionism for instance, the paint drips of a Jackson Pollock could be said to represent the movement of the paint can, the physical gesture of the artist. As marks they are self reflective without direct visual facsimilisation. To make a clear distinction: in *pure* abstract art the mark or trace is not a replication of visual experience, although it maybe in *abstraction*. Abstract art can be a representation of the of the gesture that produced it, or indeed of synesthetic or psychological experience.

In the last newsletter Maeve suggested that it would be interesting to see "another layer of the making business" of Super 8 film. She was referring to a script of some description. 'Script' suggests a *written text* preceding and *pre-determining* the event of the film. This is a strict definition and not one borne out by Maeve's own 'script' which is actually a transcript or a post-script, written, as it was, after the film had been edited. Equally 'script' doesn't necessarily *have* to mean a written text. It can just as well be a series of images or numbers or anything else. Whatever it is still a conceptual two dimensional pre-determination of the finished film. I would contend that many Super 8 filmmakers do not script their films, except perhaps on an imaginary level. The beauty is that one can work with original material, 'the sketch', and include it directly and materially in the finished film, 'the canvas', like improvisation, musique concrete or abstract impressionism.

Given this it is my intention to take up Maeve's suggestion but not to provide a 'script' but another layer of the 'watching' business: a visual response, a trans- or post-script of, not one of my films, but of Pete Spence's 'Strukturlust'.

In 'Film Is', Steve Dwoskin reproduces notes made during a second viewing of Michael Snow's 'Wavelength'. It is a text, a descriptive impressionist poem. To me the experience of watching a film is not language-based. By transliterating visual and aural experience the sense of the film becomes secondary to semiotic entanglements, placing an over-emphasis on the production and interpretation of the structure of language.

'Strukturlust', in spite of the paradoxical pun of the title, is not simply concerned with structuralism (i.e. the structure of pro-filmic material) in the abstract, as it is with restructuring representation through repeated reshooting. By my earlier definition 'Strukturlust' is not an abstract film, it is abstracted representation. It (or any other film for that matter), and the experience of watching and hearing it, can be mapped, and this is my intention. Earlier this year I made some 'acoustic' drawings which became the 'script' to 'Quiet Passage'. Perhaps through broadening the scope of possibilities for 2 dimensional representation of audio visual experience I can explore and the non-literary, spatial and temporal properties of the experience of film. Perhaps others can look at ways that they can represent their own, or others films, in literary or non-literary ways, script, transcript or post-script, towards other ways of describing the film experience.



"MAP OF 'STRUKTURLUST BY PETE SPENCE" - STEVEN BRALL 19/9/92

Dear Maeve,

Received your letter today and thought to reply pretty quickly while it's all fresh in my head. Unfortunately I don't have any exact figures and won't be going to uni til 5 October but... The short film I made was the result of First Year Cinema Studies at Flinders university; a second year subject. There are two strands to this course; a student may either choose to become involved in Practical Film making and study some of the theory of film ie signs and syntax of film, history, ideology, analysis etc and so forth OR they can become completely involved in the theory, write lots of essays and tute papers and forget about the practical business. As you can imagine, about two thirds of the year thought making a three minute film and doing the Basic Film Making course was a pretty good idea. We ended up with about forty, three minute silent films (each student makes their own and helps the other members in their group make theirs) That was last Semester.

For second semester those who wished to make a seven minute Super eight film had to submit a story board/treatment. I think eight to ten of these were selected and we are all currently working on these. This time around we are using sound.

Next year we are going to move on to 16mm: So, at least at Flinders, I'm not sure about other institutions--The super eight is a basic training format used not only with the idea of going on to more expensive 16/35 but also as a means of understanding how Film's shot, edited, what is involved--to supplement the theory of Cinema Studies, which is very strong. There are a few avid super 8 users in the course. For example a friend of mine has had his own Super 8 camera and projector since his high school days and has made many very groovey little non narrative films, all of which he shows to friends whether they want to see them or not! I think he wants to go to a film school in Sydney after he has finished at Flinders. There are also people making films independently of any institution, who seem to have aquired their own gear but I don't think they realise or know of any avenues for showing them with the general public. I was a bit surprised to find that very few of my film making

friends knew of the FRAMES festival. Apart from this (venue) I don't know of any either. Oh yes also, the Super 8 is sometimes used in other disciplines such as Drama at Flinders. IE, for Australian Drama we had the option of making a Super 8 documentary/fiction piece on something peculiar to Adelaide--The Pie Floater or Glenelg etc. But nobody took up this option. At any rate Flinders has a film and video department which supervises the lending of its facilities. The fellow in charge of all this is Andy Hollitt. He has been there for years and has seen many student films. You might like to contact him?

Well, I can't really think of anything else at the moment. FEEL FREE to send me any more questions you might have and I can actually go do a bit of research.

I know that Jenny McArthy is quite keen on Super 8. As are a few of the others at the M.R.C. She is even thinking of putting up a small prize for the Super 8 section in next FRAMES.

Aside from this, Super 8 is appreciated by various people around here because it is accessible to the ordinary person, inexpensive (comparatively) and is "real film"--better quality image than video.

anyway, better go write some essay!
Might see you down here soon, Oct?

Regards, Bye,

Alice Dodd.

Note: "INVASION OF THE BODY SMELLS" was a Super 8 film by Alice Dodd in the recent FRAMES festival in Adelaide. I wrote and asked Alice to please supply some information about Super 8 in South Australia and particularly at Flinders where she is an undergraduate student.

(Editor, M.W.)



ON SOUND

JANE BELFRAGE

I am hearing the spaces in which I live as places of silence and sound. I write and think and listen with my mind's ear for the musics and the sounds of the history of this land. I listen for the silences and absences of voices. Words and texts are sound to me, and so is music - profoundly social sounds, systems of meanings we share or partially share or don't share at all. I am imagining time as a soundscape. I imagine the land of Australia as being drenched and imbued with human song for thousands and thousands of years. Songs and singers profoundly located in this land. The great epic song-cycles of the Aborigines, traversing and mapping vast spaces and connecting language groups and nations, expressing the intrinsic unity of all nature and culture. Ensuring the continuance of the ancient immanent creative Dreaming. Now I hear the Great Australian Silence as a colonial silence, the absence of the ancient songs ...

Sound and silence is a contested domain, a political space. We take unseeable sound and silence, like air, into our female and male bodies to make meanings, and we create language as sound from our bodies ... In my womanliness when now I speak and create music I know I am entering a public soundscape where the power to articulate reality has been encultured as masculine. Whose sounds do we hear? whose words? whose musics? whose realities?

I'm realising that almost all our language about knowing is mediated through visual metaphor systems: from my *perspective* as a musician there's a lot of *scope* for new *insights* into hearing as a way of knowing - you *see* what I mean? Knowing is a relation of power. Who are the knowers? who is known? for what purposes? The political eye and I as subjects see objects ... always space and separation between the knower and the known. Straight lines of knowing, from eye to object, whereas sound is all around.

The banished heart must speak to be heard. It is time for our banished hearts to utter what we long for. To bring into hearing what has not yet been heard, what we have not known, to make music, to speak to each other, to listen for and understand the meanings of silences. To enter the great Australian silence and hear the rhythms of life.

SEPTEMBER 1992

(Women's Studies, La Trobe)



Drawing by HANNES LARUSSON (Iceland)



Drawing by HANNAH STANLEY

wednesday october 28th

SINGING CELLULOID

sound in film, how images
and sound work together
Annie Breslon, Sound
Editor; Marie Craven,
filmmaker; Deborah
Verhoeven, theorist and
critic.

SOME NOTES COLUMN.

CANTRILLS FILMNOTES Nos. 67,68 has an enormous devotion of S.8 primarily S.8 from THE MELBOURNE SUPER 8 GROUP but throughout those pages dedicated to other Filmmakers S.8 is mentioned often e.g. AL RAZUTIS has used S.8 as source matter-real for some of his films but back to the documentation of THE MELBOURNE SUPER 8 GROUP the cover both inside and out back and front has one of the best collections of STILLS i've seen an exhibition no less the diversity that makes this GROUP what it is is also acknowledged in the articles by members STEVEN BALL'S SECOND TUESDAY is a wellworded forward that is taken up as one reads on the coverage may be only some of the GROUP but the way it reads the GROUP as a WHOLE is APPARENT i might point out to SANDY MUNRO that it was the OBERHAUSEN Representative that called off the screening after we had shown a couple hours of S.8 and selected 2 films that might have a chance my memory of the day is that films by the GROUP made a notable impression also SANDY i congratulate you on your fine poem (YUGO SKOPJE((YUGO SLAVIA)) "A scattered cow" reminding me of Kenneth White's writing i'm interested in that tradition of the filmmaker poet/poet filmmaker people like James Broughton/ Len Lye and others

last OPEN SCREENING: i was impressed by OONI PEH's first film "Shot in St. Kilda" which reminded me of RUDY BURCKHARDT a New York Photographer who also made films (some with Joseph Cornell) He used the idea often of filming as if taking a STILL photo but in moving film a little wind or a shadow etc may startle the image -Ooni's Film was like a series of STILLS although the camera also in places searched over buildings added to the STILLS the most enjoyable STILL was the shot of waves churning against a part of Elwood Beach, nice quiet film.

pete spence.

FILMPLUS

- * 16mm PROCESSING
BLACK AND WHITE & EKTACHROME
BLACK AND WHITE NEGATIVE - PRINT
- * SUPER 8 PROCESSING
BLACK AND WHITE, EKTACHROME & AGFA
- * FILM TO VIDEO TRANSFERS
(Hi-band/lo-band U-Matic and VHS/SVHS video)
- * VIDEO TAPE TO FILM
- * NTSC ↔ PAL VIDEO TRANSFER
- * VIDEO EDIT SUITE FOR HIRE
VHS/SVHS

FAST TURNAROUND *** COST EFFECTIVE

40 PUNT ROAD WINDSOR 3181
(ST KILDA JUNCTION)

03 510 4640

FILM PLUS PTY LTD
A.C.N. 007 275 434

FILMPLUS

AND SEE A DOG'S PAW'S SHADOW ETCHED ON A GLASS OF WATER WITHOUT SPILLING IT LIFT THE HEAVY AIR WITH CHAINS



LAST OPEN SCREENING

CHAIRS/BOTTLE/TABLE

Pete Spence 2 mins 38 secs

AT RENDRA'S PLACE

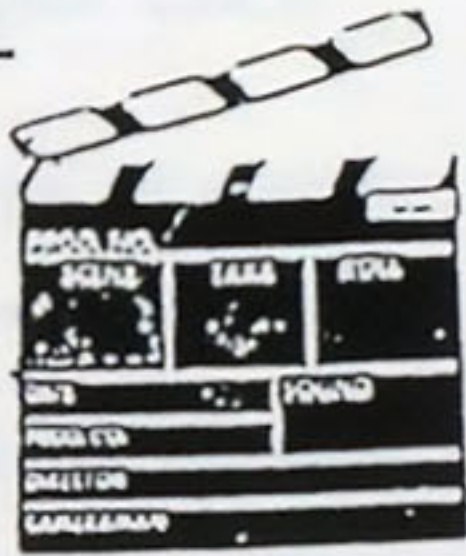
A & C Cartrill 9 mins 30 secs

SHOT IN ST KILDA

Ooni Peh 3 mins

UNDER 15 GRAND FINAL

Ian Poppins 15 mins



OPEN SCREENING

7.30pm

Tuesday 13th October

Film Festival Theatrette
ADA Building
211 Johnston Street
Fitzroy

NEXT OPEN SCREENING

ADELAIDE SUPER 8 FILMS

We welcome Adelaide based filmmaker Patricia Balfour who will be presenting a programme of Adelaide Super 8 films from the FRAMES film festival.

The programme will include:

INVASION OF THE BODY SMELLS

Alice Dodd

SNARED

Jolanta McBride

MARTHA'S GAY SHOPPING DAY

Jennifer Cloher

RESSURECTED ABORTIONS

Alison Alock

THE RACE

Sandy Lepore & Anthony Jennings

THE WOMAN IN BLACK

Sally Ashton & Nicola Mill

HOLLYWOOD STAR FACTORY

Julie Sweeny & Patricia Balfour

DEJA PLUS

Scott Collins & Caroline Guerin

Editorial & Layout By: MAEVE WOODS

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

SURFACE
MAIL

POSTAGE
PAID

Chris Windmill
6/158 Chapel Street
BALACLAVA 3183

