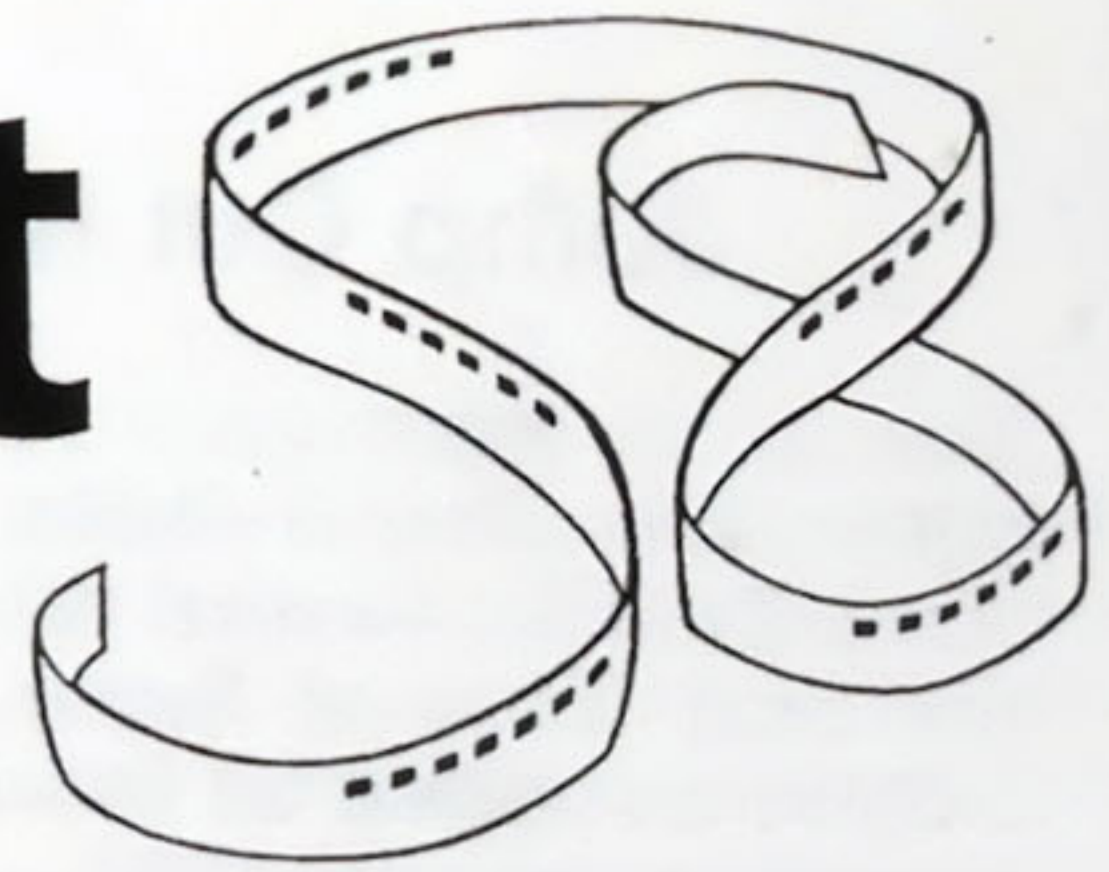


# Super Eight



Newsletter of the Melbourne Super 8 Film Group

## FILM ABUSE

Moira Joseph

Some notes on City Walk and Chase.

I have always treated film with great respect, trying as much as possible to observe all procedures to protect and encourage longevity of the filmic image and always handling the skinny gauge with utmost care.

These two experimental films were made in direct defiance of the above.

Having had an interest in alternative methods of film processing, especially in relation to my still photography, I thought it might be interesting to indulge in some "film abuse" to test the tolerance of the emulsion and also as a specific method of creating unusual effects.

I processed City Walk and Chase in B+W chemicals using a large plastic tub as a developing tank. The films were then placed in acetic acid, fixed, then soaked in lemon juice and bleach. Finally they were washed and hung on to the line to dry. Chase was also partly exposed to light during the development stage.

All this film treatment was fairly rough and tactile in its handling, so these unconventional methods are not recommended for those who treat film with great respect and sacredness.

I was pleased with the final results as they gave my films the dream like (nightmarish!) escapism quality I was aiming for.

If anyone has tried any other alternative processing methods please write to the Editor and let us know of your successes (or failures!).

## STAN BRAKHAGE FILMS - Moira Joseph.

Many thanks to Jim Bridges for providing the 60's Stan Brakhage films at the last screening.

I first read of Stan Brakhage in Lenny Lipton's Independent Film-making, where he writes the introduction pages.

The films shown at the screening were a real inspirational treat with their soft muted colours and dream like quality.

The freshness, purity and openness of Stan's way of seeing comes across in a gentle but certainly indelible series of images.

These wonderful films cannot really be appreciated through words alone, but **MUST** be seen for a truly magnificent filmic experience.



Day of Wrath Dreyer

## Jump Cut Report

Due to an interruption in his space/time continuum Steven Ball's report on the Jump Cut Film Festival will be held over to the next issue of Super Eight and will include an update on interstate screenings as well as news for 1993.

## January Meeting

There is no Open Screening held or Newsletter published in January. However a one day "Policy and Programming Planning Meeting" will be held to discuss strategies and activities for 1993. All members are invited to participate and it will be an opportunity to make and discuss suggestions about group activities, potential programmes for the 7.30 slots and any other relevant issues. A date will be arranged and an agenda set later this month. If you are interested in attending and would like more information contact the office after 15th December.



La Passion de Jeanne d'Arc Dreyer

## AFC Shorts Database

AFC Research and Information is developing a new database specifically designed to track short films/programs produced in Australia from 1988 onwards. It will serve as both a resource for statistical information regarding short film production and for occasional catalogues for promotional purposes. After a certain amount of prodding they have agreed to recognise Super 8 as an exhibition gauge. It is in the interest of both the individual filmmaker and the continued recognition and survival of Super 8 as a filmmaking practice to participate in this. A Data Entry Sheet is included in this newsletter, further copies can be obtained from the Super 8 Group office or by contacting Maree Delofski at the AFC on 02 925 7333.

## Independent Independent Film Thing

I am planning to organise a screening of Australian Independent 16mm films some time reasonably early in the new year. The screening(s) will be of non-government funded, non-institution, non-commercial work only. People with such films or who are otherwise interested in a screening of this sort please feel free to contact me at home on 416-3928. Further details will be announced in the February newsletter.

Richard Tuohy

## SUPER EIGHT Filmmaking Course

*Are you a newly inspired aspirant optic as yet to realise the dream?*

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CONTACT:

Marion Butt

Council of Adult Education Centre

256 Flinders Street

Melbourne 3000

phone: 652 0611

# A Strategy of 'Flat Cinema'

Richard Tuohy, October 1992.

The purpose of this essay is to outline the nature and objectives of this thing I have chosen to call 'flat cinema'. As used here, the term is in no way intended to relate to any previous or established usage. Similarly, I have chosen not to make reference to any specific film or film maker - even though some obvious similarities will come to mind - preferring to let the principles and techniques of this strategy stand alone. Nor is it suggested that the principles outlined here are necessarily to be found in their entirety in my own work - and I therefore also make no reference to them. In the first section of this essay then, I shall try to establish the significance of the two key tenets of this strategy - namely the principle of reductionism and the permeation effect - and then in the second, move on to examine how these two principles can be applied to the elements of diagesis, narrative structure, mise-en-scene and montage.

So to begin, what constitutes this 'flat cinema'? Let us consider the proposition that a particular length of film is required to somehow induce in the audience a sense of a particular idea: for simplicity sake, let us make this idea the knowledge of a crude emotion, like fear or desire, felt by a certain character. There is presumably an infinite number of possible variations of form this length of film could take, and therefore of course, each variation would similarly be different in the specifics of this emotional content. So while each variation 'expresses' at least subtle differences of quality within this crude emotion, we will take all the possible variations as similar to the extent that a hypothetical viewer would be able to clearly identify in each of them this required crude emotion and describe it using a simple one word term.

From here we can organise the possibilities the form this piece of film could take on the basis of the extent of their use of cinematic devices: putting at one extreme the film that used the greatest number of devices, and at the other the film that used the least. To take a rather characatured example, the film that used evocative lighting, a slow track in to a close-up, emotional music and bold gestures or facial expressions, etc., all to bolster and echo the characters feelings, would probably be found some where near the extreme of the greatest number of devices.

So if, as we required, each of these possibilities is capable of 'impressing' the same type of emotion on the audience, then most likely each will simply do so to a greater or lesser extent. If this is the case, then surely the difference between the possible variations is simply one of taste or sensitivity: how many times one needs to be told to get the message, as well as how much message one gets.

Now obviously, the more a spectator feels they know, in this instance, about the characters emotion, without feeling that they have been made to know (that is, feel they identified them over being shown) the greater the potential for them to feel a sense of ownership in their knowledge of those emotions. But this could only be the case if the sense of 'being told' diminished, while the required 'knowledge' stayed the same (or diminished less).

This sense of ownership is, I believe, quite crucial as it would seem to translate into, content aside, the sense of engagement one has with a film. This is because one is likely to lean further forward and concentrate more if one believes this is both necessary and rewarding.

So it would appear that to increase the sense of engagement in the film, one has to increase this sense of 'ownership', and to do this one has to somehow maintain the extent of 'knowledge' that the spectator has, but lessen the sense that they have been made to know. The goal then is to somehow create a sense of emotion in the audience while at the same time keeping that emotion 'off-screen'; and it is this somehow of off-screen emotion that this strategy of 'flat cinema' tries to address.

There are two key principles in this strategy that, when used in conjunction, help produce this off-screen effect: the principle of reductionism and the permeation effect. Let us consider another example. Imagine a strip of film of a close-up of a woman's face. She has what appears on first viewing as a completely neutral or deadpan expression. Now imagine watching this same expressionless shot again after the person next to you has whispered in your ear that the woman's mother had just died. Does not this new knowledge permeate through this same neutral image to now make it seem to express her sadness? Or if you show this image to someone else after whispering to them that she is pleased as her son has announced he is to be married, would they not feel her pleasure? I believe so. Without these whispers, the image did not tell us these things. They were required to give this neutral image its resonance and the desired off-screen emotion, but they were also all that was required.

This is where the principle of reductionism or simplification comes in (as whispering in the theatre is not condoned!) The image of the woman was, as we said, completely neutral (in an emotional sense). But what if we were to add to it one single element of 'expression' (for want of another way to say it)? Could this not take the place of the whispering and 'permeate' through the otherwise neutral image in the same way? The principle of reductionism as I use it then is to reduce the on-screen

content of the medium down to the emotionally neutral level but for one single element. This way reductionism is not the elimination of all on-screen devices, but rather their extreme minimalisation and simplification. In the same way, if we say that all 'spectacle' in the cinema is on-screen, which we can if we say that spectacle is that which is strikingly or imposingly presented to the audience, then reductionism in flat cinema also involves the minimalisation of spectacle.

With these theoretical imperatives now in place, let us proceed to considering some of their effects and specific manifestations in the diagesis, narrative structure, mise-en-scene, and montage respectively.

Obviously, if we apply the principle of reductionism and the minimisation of spectacle to a narrative there will be some quite particular results. It would seem that to approach 'neutrality' in the diagesis - the world or setting of the film - as the principle requires, would mean to approach some kind of 'mean existence' or 'mean setting'. Such a mean is certainly going to be culture, society, as well as class specific. It would also have to focus on the broad patterns and rituals of existence of that broad group, over the more specific.

This move for breadth is aided by a diffusion of narrative weight or emphasis amongst a number of characters. In this way the specifics of any characters details or situation is softened by the increasing generality of the aggregate.

Also, a so called behaviourist approach to characters is appropriate in attempting to achieve this desired neutrality. This involves eliminating all character traits, etc., that are somehow supposed to be innate. The 'characters' then differ, and behave in differing ways, due only to their varied predicaments or situations.

In these ways the application of reductionism has been able to move towards limiting the diagesis and narrative components to that which is in some way common or diffuse.

Reductionism applied to narrative structure is capable of a similar effect and is manifest in three main techniques: the 'flat scene', 'the triadic structure' and in 'constant metering'.

The objective of the flat scene is quite simply to remove or reduce as far as possible any element or event in the scene that is not a part of the rituals or patterns that comprise the so called 'mean' of the diagesis. This means that any scene, sniped out of the film, would convey little, or preferably no, meaning or information about the characters feelings or concerns above this ritual level. The result then is that when the scene is back in its proper context, all, or at least most, of its depth and intensity come not from the elements within the scene but rather from the scene's place in the structure.

This virtually necessitates the film will have an objective narration: where the audience knows the sum of what each separate character knows, as well as what each of them does not know. The reason for this is that if the flat scene principle has taken away all 'public' intensity going on between agents in the events of the scene, then all that is left is 'private': where intensity comes from comparing the events of the scene to what we already know each character thinks and feels about the subject; and where the audience knows both the sum and difference of what all the characters know.

The triadic or three part structure model helps in understanding this idea. Let us take the example of two characters, say X and Y, in a scene together. During the scene they raise some particular subject, say subject P. They are talking about Subject P for the first time and all we and they know about it is what transpires in this scene. In the following scene we stay with character X who is now alone or with a third character. In this scene, subject P comes up again and character X's feelings or ideas about it change or develop. In a third scene, X and Y are back together and they talk about subject P yet again. Now character X's ideas and feelings have changed - and we know how and why - but character Y only knows what we see X reveal. In this way the structure lets us get behind the surface of the flat scene to deep inside the characters. We are made aware of the tensions and conflict within the characters via the disparity in their knowledge and by what we are aware they are choosing to say or hold back.

Lastly on structure in flat cinema is the idea of 'constant metering'. This is the metering out of narrative information at a constant, even rate, throughout the film: as though the film was being kept in time with a metronome. This is achieved most palpably by rigidly maintaining regularity in time and space: by keeping scene lengths long to allow for real time processes; by maintaining a pattern of evenness and regularity in scene length, scene structure, and scene transition; and by avoiding the ellipsis, the 'vignette' and the montage scene, which all drastically vary the type and quality of narrative information.

This idea of constant metering simplifies narrative structure, allowing the audience to become quite intimate with, and therefore able to anticipate, the type of rhythms and structures involved. This in turn means that the audience will be more sensitive to variations or changes taking place within this 'neutral' base.

With mise-en-scene there is a similar need to establish a limited set of devices to form this neutral base of reductionism; remembering that the idea of the neutral base is to allow for a single element of variation to be clearly perceivable.

In actor movement and delivery, this simplification can take the form of separation: where the actor does only

one thing at a time, never overlapping speaking, movement, or gesture, etc.

There should also be rigid consistency in the pictorial elements. The minimisation of spectacle idea would seem to dictate that extremes, like deep space, are inappropriate, pointing more towards the use of mediums: medium space, medium distances, medium shots, etc. Formal angles of incidence like near 90 or 45 degrees would help to simplify and clarify the image properties. So too flat lighting, at least in colour film, seems appropriate in contributing to a sense of clarity and evenness in the depiction of space. And of course, the set itself needs to be simplified: eliminating unnecessary objects, leaving little more than the essential elements of dressing or props.

The still (un-moving) camera is another means in attaining this end of pictorial clarity, simplicity and consistency. It also allows for a greatly increased sense of intimacy with, and therefore reduction and subtlety in, actor movement, than does the moving camera, due to the latter's dampening and obscuring effect. Take for example a shot of a man pacing about a room. With a moving camera continually re-framing him, we are aware that he is moving, in more or less what direction, and more or less to what extent, but we would lack the kind of exact spatial indexing that movement relative to a still frame and still composition could give. For this reason the still camera offers the greatest degree of reductionism possible in figure movement.

Lastly we need to consider aspects of montage in flat cinema. Classical editing usually involves cutting on action: where the edit between two different shots occurs right on the point of action: in order to disguise the cut. In flat cinema, however, our principle is to simplify and reduce for the sake of clarity. This would seem to suggest the division of an action between two shots is inappropriate.

Just as we found in actor movement and delivery then, the approach montage needs to be one of separation: isolating each separate action, keeping it whole and discreet. This means cutting between action: separating it off, and letting it begin and end in the one shot.

Cutting between action also tends to indicate the desirability of the single over the two-shot or over-shoulder shot, etc. This is because the single further delineates and further simplifies an action or event.

As for character or agent relations to objects, cutting between action determines that this connection or relation be presented via the use of mise-en-scene over montage (in the formalist sense) in that this relation is the action and as such must be kept whole. For this reason, the close-up in flat cinema is rarely justified: finding use only in instances where mise-en-scene is, for some reason, incapable or inappropriate.

Classical editing also involves the tendency to utilise what is called the 'psychological montage': where a cut is made to who (or what) is most effected or moved by the events of any particular moment. For example, if character X was telling character Y that their services were no longer required, and we know that character Y will be devastated by this, then psychological montage would (probably) dictate a cut to character Y while character X was still talking (that is, still quite active). In this way, psychological montage is editing to the 'drama': echoing or bolstering it. Clearly this too is contrary to our principles and needs to be avoided.

A more 'neutral' substitute to the psychological montage is to subordinate montage to a mechanical process: cutting to that person or thing which is involved in the primary physical action of any moment - like cutting to a character when they speak.

So finally to summarise, we began by seeing that the aim of this strategy was to increase the sense of engagement the audience has with the film. This was done by decreasing in the audience the sense of 'being told' while somehow maintaining the level of their 'knowledge'. We saw that the strategy involves two key principles: namely reductionism and the permeation effect. That the theory behind these principles was to create a 'neutral' base of formal elements, like a blank background, in which a single element, device, or variation could be clearly identifiable. And that this element could then 'permeate' through the neutrality and give it its particular emotional colour, while keeping the majority of emotion off-screen.



Diary of a Country Priest Bresson

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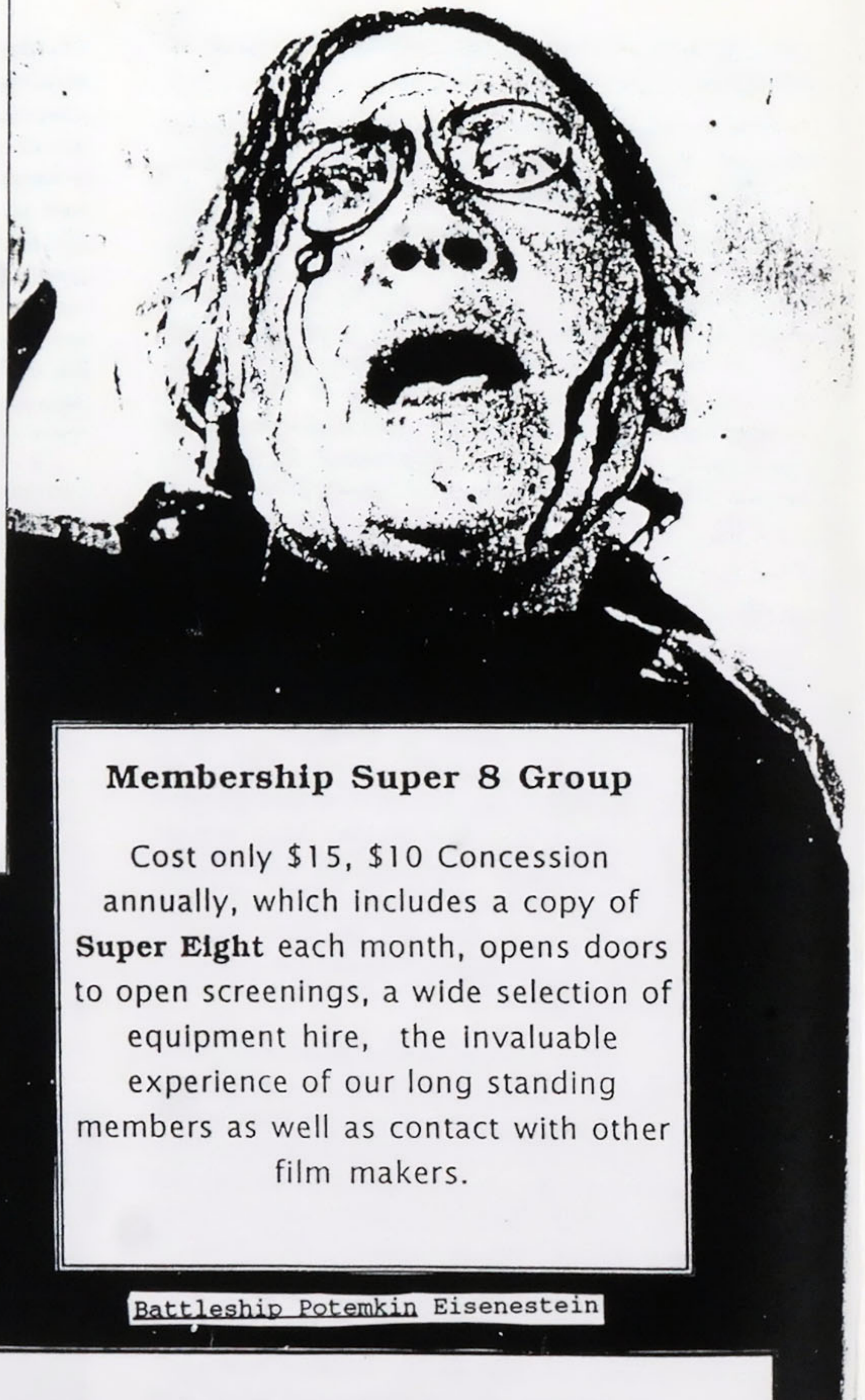
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Page 6



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1  
LATE WINTER / EARLY SPRING

In August of this year Richard Tuohy and myself completed our first 16mm film. What follows is a factional account of the sessions that took place between July and November of 1991 in which we discussed our principles and methods  
Mark La Rosa

INT. BUNGALOW DAY

RICHARD's bungalow has been fitted out with a stereo system, bookshelf, couch, desk, word processor, and two rickety chairs. RICHARD and MARK are seated on the two chairs, sipping cups of percolated coffee made from RICHARD's own Zanzibar espresso machine. They are discussing the pros and cons of collaboration.

MARK

...It's a bit of an adventure, working with a subjectivity that's not your own. It's a disciplinary thing, you know, committing yourself to a project that may take over a year to complete, and not letting the team down along the way. Then there's the support and the sharing of responsibilities.

RICHARD

...and you only need to fork out half the budget! What a bonus!

MARK

There's also the hassle of having to articulate your ideas to the other person. Words are so...finite. I'm accustomed to working alone, which allows me a gestation period in which my ideas remain in a fluid state...

RICHARD

Another problem with words is their...persuasiveness. They can lead you astray, like, for example, convincing you of something that can't be realized on film. We must remember that we're dealing exclusively with sound and image.

MARK switches on the tapedeck and presses the 'record' button.

MARK

As we've discussed so far, we're interested in exploring ways of dealing with ennui, of having to convince ourselves that there are reasons for getting out of bed in the morning, and the tenuousness of those reasons. If we were to summarize our theme into one phrase, what should it be?

RICHARD

How about...The Tenuousness of Purpose.

MARK

Good. We'll use that to keep our ideas focused. Now how do we present this theme?

3

MARK

Milk? Sugar?

RICHARD

No thanks, they dampen the flavour. You need only enough sugar to remove the bitterness. No sugar is even better.

RICHARD takes a sip of the dark but pure liquid.

(cont)

Minimalism here, minimalism there, minimalism everywhere. A cornucopia of minimalism!

MARK

Yes. We use it to insure a focused and concentrated progression of the text. It clears the way for transmission via slight modulation.

MARK sips his caffe latte, and yes, it is true, THE FLAVOUR OF ONE PART MOCCA LUX TO THREE PARTS KENYEN IN AN A.C.F. CUP is indeed lost in sugary milkiness.

EXT. St KILDA PIER DAY

Pan across the shoreline of St Kilda beach, ending on the pier.

TWO SHOT of RICHARD and MARK halfway along the pier.

RICHARD

And now I'll take this opportunity, having been placed by a force greater than ourselves into this particular setting, to exploit the sight we have before us by its use in an analogy that will help explain the principle of 'flat cinema'.

MARK

You are meaning, Professor, the waters.

RICHARD

Precisely. But first lets close our eyes and imagine sitting beside a pool of still water. Imagine tossing a small stone into the pool. Imagine the ripples spreading outwards. Now open your eyes and look.

Shot of the choppy bay.

(cont)

Note the confusion. Chuck a stone in that and you won't even notice the splash...

MARK

...the superficial sound and fury of conventional cinema...

RICHARD

We want to create the conditions for communicating with the tiniest pebble. So we will give our film a flat, even surface from beginning to end.

2  
RICHARD

Through three inter-related mini-plots rather than one linear narrative. This de-emphasizes 'character' and draws attention to 'theme', the audience having to locate what the three mini-plots have in common.

MARK replays the tape. WE HEAR; "As we've discussed so far, we're interested in exploring ways of dealing with ennui..."

INT. KITCHEN DAY

MARK is sitting at the kitchen bench with pen and paper, while RICHARD is at the stove attending to his percolating coffee. SOUND of COFFEE PERCOLATING. RICHARD takes the percolator off the stove and turns off the gas. He flips open the lid and takes in the aroma.

RICHARD

Ah! Nothing like it. Leaves instant stuff for dead...Listen, I know I waste time by making a ritual out of making coffee, but don't let me distract you. Please continue.

MARK

Well, lets talk about subtlety.

INSERT: C.U. of page 1064 of the Concise Oxford Dictionary (Seventh edition). ZOOM IN to the entry for subtle: PERVASIVE OR ELUSIVE OWING TO TENUITY; EVASIVE, MYSTERIOUS, HARD TO GRASP OR TRACE; MAKING FINE DISTINCTIONS, HAVING DELICATE PERCEPTION, ACUTE...

RICHARD

You mean, lets attempt to find some justification for our attraction to it?

MARK

Yeah. I know ultimately we're under no obligation to justify it. It's probably unjustifiable, you know, some deep current in our psyche. Maybe all you can say is that you are attracted to something and, possibly, what it is about it that attracts you, but perhaps not even that. Leaving all that aside...

MARK watches as RICHARD pours the coffee into two A.C.F. Italian made cups. C.U. of the cups.

(cont)

...Leaving all that aside, I'd still prefer to get to the bottom of it.

RICHARD

The theory of it is that subtlety works by stimulating the imagination to fill in what has merely been suggested in the text. The viewer is engaged at a deeper level than would be the case with a text that resorts to spelling things out.

RICHARD takes the coffee over to MARK, who tops his cup up with milk and adds three teaspoons of sugar.

4

MARK

We will create these conditions by using bounced lighting, by avoiding non-diegetic music, by encouraging subdued performances, by relying on everyday language for our dialogue, and by ridding the script of any heightened dramatic moments. All these elements provide us with our mean, through which we regulate the modulations.

RICHARD

You forget our neutral camera...

MARK

Ah yes! Our poor Eclair, which we mount on a locked in tripod and ban from panning or dollying or any other fancy stunts that normal cameras get up to.

RICHARD

Indeed, our disciplined Eclair understands that it must maintain a regularity in the size of shots, in its height from the ground, in the duration of each shot, and that each character must be given equal weighting by being filmed in alternating singles. In effect, we have taught it to abstain from commenting on the action.

In a synchronized motion, like characters from an Ozu film, the boys turn their backs on the waves and look out to the storm approaching from the East. It is almost upon them.

MARK

This flattening of the surface is also facilitated by the use of the fewest possible elements; for example, the activities engaged in by the characters are restricted to the use of the telephone, the making of tea, visiting friends, and having two-way conversations. Other examples include the relatively small number of scenes for a thirty-three minute film (11), and the restricted number of camera set-ups used in the coverage (5 set-ups for 16 shots in scene 7). The repeated use of the fewest elements will give the film a sense of order and simplicity.

RICHARD

And it also charges it with many tensions.

MARK

Yes, tensions which no doubt would have dissipated had we used ten 'building blocks' rather than three.

It begins raining, the boys head for the shore.

INT. BUNGALOW DAY

RICHARD sits at his desk with pen and paper, poised to jot down any spasms of inspiration. MARK paces the room.



5

MARK

I'm still have difficulty with this issue of space. I know it will be an active ingredient in the film, but how?

RICHARD

Space is carefully articulated through a regularity that's maintain-ed in such things as the actor to camera distance, the rigid fram-ing, the regular focal length, the camera height, and also by an adherence to a true to life relation between the camera and the lay-out of the room in which the action is set.

MARK

In other words, no cheating.

MARK paces the room excitedly.

RICHARD

Also there is a repetition of the same views of rooms, thereby familiarising the audience with the layout of those rooms.

MARK

In other words the audience should have no trouble visualising the layout of any room seen in the film.

RICHARD

For the most part.

MARK strolls around the room for a moment, then stops:

MARK

What purpose does it serve, this careful articulation of the space?

RICHARD

Well, we want the audience to become intimate with the space so that all movement by the actors register. As we know, movement of the characters will play an important part in plotting their mental states.

MARK

Yes, strolling and being stationary will be one of the motifs we use.

RICHARD

A subtle one, but it will be there.

MARK

Uncertainty leads to wandering and confidence leads stillness. It's a schematic use of naturalistic behaviour.

RICHARD

Yes. Hopefully the rules of never cutting on action and of always using a fixed tripod mounted camera will enhance this motif. Cut-ting on action and moving the camera both dampen the effect of actor movement.

6

INT. LOUNGE.-----NIGHT

RICHARD and MARK are gathered around the TV set watching the end of a late night movie. C.U. of TV. The heroine walks into the distance, the camera tracks back, the music swells and the credits roll. WIDE SHOT of the boys as they sit back and ponder.

MARK

How can our film ever hope to compete with that?

ABBEY the pet dog leaves the room, having heard it all before.

RICHARD

We can't. Who's gonna bother with our daggy little production?

MARK

There will be some, surely.

RICHARD

Yes, but we don't like them...because they're nuts like us. What we need is an active audience who won't be turned off by a superficially flat cinema, lacking music and drama and ...and anything hip.

MARK

Yes, what we have so far is virtually thirty minutes of people chatting.

RICHARD

But those seemingly flat scenes will come to life if the viewer gathers information from early scenes, holds it, and applies to later scenes.

MARK

The script is structured so that viewers have more information than the characters do, enabling them to see behind the facades that those characters erect.

RICHARD

And yet those scenes, if seen in isolation, would offer no clue as to what's really going on. It places demands on the audience. They must be attentive.

MARK

It's a mature relationship between the film and the audience. Agree?

RICHARD

I like to think so.

FADE OUT

THE END

## SUPER 8 EQUIPMENT HIRE

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

All equipment to be booked with Richard 528 1536



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peri

A REVIEW OF THE EXPERIMENTA OPENING NIGHT  
PROGRAMME by Laki Sideris

The Yalumba Christobel's classic dry white 1991 is an interesting fruit salad blend of Semillon, Sauvignon Blanc and Viognier. The soft gooseberry of the Semillon dominates both on the nose and the palate with the familiar grassiness of the Sauvignon Blanc serving as a contrapunctal. The Viognier (an uncommon variety in this country) is used as a spacer, seperating the varietal character of the two dominant blends and calling onto the drinker to consider each independently. Very much upfront and fruit driven, relying minimumly on the oak treatment for structure, the wine plays it safe and draws attention to its parts leaving the sum wanting. This is an undemanding means of assuming complexity and although it makes for an interesting style, this drinker feels somehow short-changed.

## Last Open Screening

Standard 8 films by Stan Brakhage

Marilyn Jim Bridges 10 mins  
Visual Poems 1,2& 3 Pete Spence  
3 mins  
Untitled (Elwood) Steven Ball  
5 mins/Standard 8  
Werribee Park Ian Poppins  
8 mins 47 secs  
Canberra 1969/ Lorne 1972  
A. & C. Cantrill/8 mins/Standard 8  
City Walk Moira Joseph/3 mins  
Chase Moira Joseph/3 mins  
Untitled Bill Mousoulis/4 mins  
Fade Richard Tuohy/3 mins/Standard 8

## Next Open Screening

Tuesday 8th December 1992  
211 Johnston Street  
Fitzroy

at 7.30pm:

### ANNUAL GENERAL MEETING

1. Activities, Administration and Financial Report.
2. Election of office bearers. The MS8FG Committee currently consists of Steven Ball, Jennifer Pignataro, Matthew Rees, Pete Spence, Richard Tuohy and Maeve Woods. Members interested in joining the committee to become involved in the direction and management of the group are encouraged to come along and stand for election.

followed by:

Open Screening /End of Year  
Party.

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# Super Eight



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