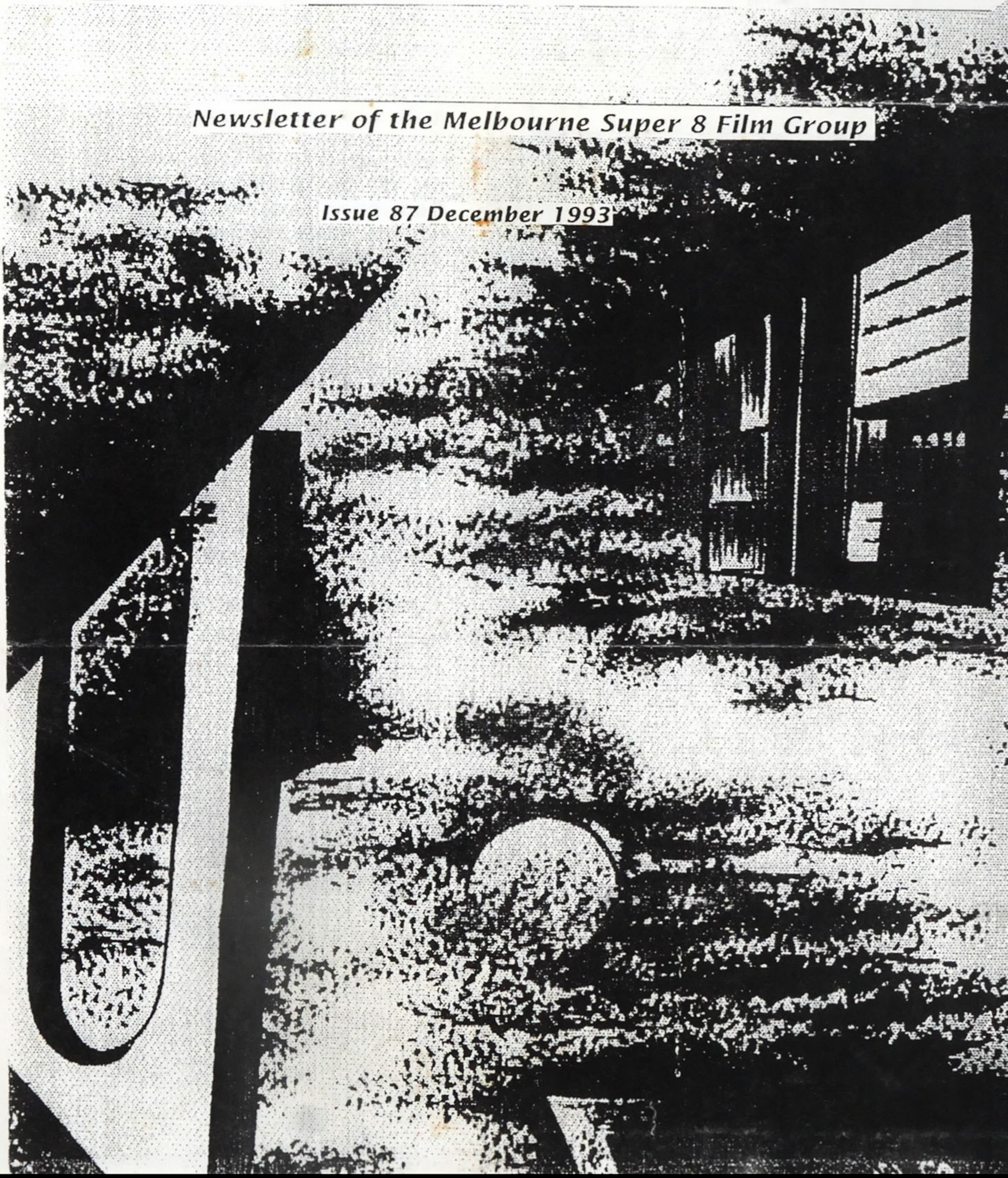


Super Eight

Newsletter of the Melbourne Super 8 Film Group

Issue 87 December 1993



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.



Kevin Todd

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 Junior	\$ 2	\$ 10
Elmo St-180 Projector sound, twin track	\$ 5	\$ 30

AGM: CORRECTION

There was an inaccuracy in the AGM notice in the last newsletter. Nominations for the committee cannot be made at the meeting. According to the groups' Articles nominations can be received from current members of at least 12 months, must be made prior to the meeting, in writing and seconded by a current group member. Nominations must be received by **6 p m on Monday 13th December**. If you are eligible and wish to stand, contact the office immediately.

FESTIVALS

Currently calling for Super 8 entries:

Mediawave International Festival of Visual Arts Györ, Hungary. Deadline 15th January 1994

1994 United States Super 8 Film/Video Festival Rutgers University New Brunswick. Deadline 21st January 1994

Contact the MS8FG for more information and entry forms for both of these festivals.

FOR SALE

Sankyo 700 Sound Projector Immaculate condition, rarely used, still in box with all the bits! Single-track sound, VU meter, Super & Standard 8. \$300 ono. Richard Tuohy 416 3928 (will be at next Open Screening if not sold before).

LEAVING - A REPLY

by Ian Poppins

Firstly, to those people who have taken the time and trouble to comment on the film "Leaving", it is gratifying to know that the film did not die at the end of its first screening, and thank you.

I would say that Pete Spence was correct as to why we changed to colour at the point that we did. Jim Bridges was also correct about the short story aftertaste, as the screenplay was written by a short story writer.

Whilst Phil and I were the film makers, I feel recognition should be given to the writer, for without Peter the film would not have been made. I most certainly do not have the talent to write stories, and I suspect Phil is in a similar position to myself.

The writer, Peter Farrar, has won many short story awards and been editor on story and poetry books. He and I were news writers for 3CR on their Sunday Breakfast show where we were the presenters and news writers in the late 70's and early 80's. So he is an experienced writer.

The film came about when Peter said he had an idea for a short film, and would like to try and write a screenplay. Peter knows a bit about Super 8, having the misfortune to have to sit through most of my films. He also wrote, narrated and appears in a portion of my 52 minute documentary "A Touch of America". (Is this the only film to be banned from screening at the Open Screenings?)

Peter knows my limitations and wrote the screenplay with these in mind. He also suggested the locations and the eyes in the rearvision shots.

Peter and I know a professional actor so it was written with him in mind. Peter did not know Phil at the time of writing the script but met him when we decided to make the film together.

When negotiations fell through with the actor Phil decided to take on the role, and did an excellent job.

As to what we do next, well I hope Phil and I get together again to make another film, however Phil tells me that his mates now want to make films with him, and he wants to concentrate on those.

Peter has another idea, and will write another screenplay for me when he has time.

For myself, I'm going into teaching mode. As a film student who has only worked in 16mm wants to make a documentary on Super 8 and post produce on Video, wants me to show him the ropes in the Super 8 part. We hopefully will be doing this during the University recess.

Finally, referring back to Peter's article, I admit I like films that no one else does. The facts speak for themselves. I gave the film "The Piano" a rating of 4 out of 10 in the recent AFI Awards. It won 11 Awards. The film I voted for "The Heartbreak Kid" got none. So I am obviously out of step with the rest of the world.

CINEMAKRAMP OVERVIEW

by Bill Mousoulis

Life throws up certain ironies occasionally. The venue where Gary O'Keefe recently successfully conducted the "Cinemakramp" program is the very same venue where the following happened: when the Super-8 Group got its first \$10,000 organizational grant (late 1988 I think), we (the committee) decided to go out for dinner and let the Super-8 Group pay - \$60 a head to be precise. I'd wondered why the name "Tolarno" rang a bell. MORAL: Super-8 Groups are fat; Gary O'Keefes are skinny. It is the Gary O'Keefes of this world who make things happen.

Which is not to level criticism at the current Super-8 Group also. The current Super-8 Group has various Gary O'Keefes in it, and as long as it always does, it will be safe (skinny). But a certain question can be asked: Is the current Super-8 Group - with Kiosk 8 - committing a S.I.N.? Probably not, but I get a little worried when the Super-8 Group begins to look, sound and feel like groups like S.I.N. and M.I.M.A.

"Cinemakramp" (3 consecutive Sunday afternoons at Tolarno Gallery) was not funded. It was a joint effort between Tolarno and Gary O'Keefe. A little good will on both sides and hey, presto - film screenings! All that's needed then is public support. Gary may be a little disappointed (organizers always are) but the turnout to the three screenings was pretty good. It could've been really good, but big deal - we are realists. It is enough simply to stage an event and for it to be successful. "Enough"? No, it's sensational. Rather than have nothing happening and then moaning about it, everyone should jump into a phone booth and turn into Gary O'Keefes, and put some films on. Not only is there a political necessity in this, there is a moral/spiritual necessity also. You have to ask yourselves, when it comes to the area of screening your films, "How does it feel?"

Questions of venue, time, program, etc. are up to you to answer. Gary answered them in a certain way. One could argue against the answers (e.g. someone might complain about being robbed of their sunny afternoon), but one cannot argue against the fact that there are answers. Gary O'Keefe put some films on, and for that he is to be congratulated.

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There were 26 films screened over the three programs. And so a great variety was presented, mainly some of Gary's favourites from the past few years.

Some of the films have been screened numerous times before and are very familiar. Their appearance in "Cinemakramp" confirms them as classics: Portrait, Jogger, Panoramicon, Last Days of the Train Strike, Astral Plane, Crazy Motherfucker, Williamstown, Moth Light, Songs, Fourth Timelapse. It would be hard to say anything new about these films - one simply sees them again and loves them again.

Some of the more recent films shown will become classics, soon: Rare Projection, Middle Distance Distant, Things I Can Do With My Toes, Arnold West. For those of you who are confused by what I mean by "classics", I mean something like this: films that have a distinct subjective/authorial quality; films that are highly worked/developed; films that are able to connect with the general viewer.

A number of the films screened fell just short of this, for whatever reasons (mainly because they strike me as "minor" works of the film-makers, and a little too esoteric for the general viewer): Through the Looking Glass, Vicar, Disneyland, Dead Roads, Big Table, Katoomba, Spinning Out, Freud.

Several of the films are in a category all their own. P+ors is like a trailer for Cine Angst Cinch. Duck in Orbit and Hollywood Star Factory are from Perth and Adelaide respectively. They are recent films but are just like films made in Melbourne and Sydney 10 years ago (save Chris Windmill).

Which leaves the 26th film, and the only one to have its debut in "Cinemakramp", Mark Zenner's The Hole. Has there ever been a more appropriate title for a film? Whether we ever get to see it again (or hear it for the first time), or see the feature-length film it is an excerpt from, is quite definitely an open question. Mark remains the one genius malcontent of the Melbourne Super-8 scene - full marks to Gary for trying to deal with him.

"Cinemakramp" - an ongoing event? Yes, if not it itself (i.e. a "Cinemakramp 2"), then something else. Someone else. GET OFF YOUR ARSES!!! ■

Nothing is Beyond Redemption

by Bill Mousoulis

A welcome opportunity to see a developing film-maker's oeuvre. Or, to qualify: Ian McIntosh is developing in that area known as "skills", but as for whether he has anything to say, well, that's been there from the very start. The six films shown at the last Open Screening (almost his complete works) are variations on a theme, with the sixth one, Fading Light, showing a directorial surety.

There's always been a whisper around about Ian's films (and I heard it even recently): that they are not "politically correct". This is a complicated issue, but my response to this would be to point out that films are not political statements (i.e. that would be submitted to legislative assemblies), but reflections (albeit trickily) of realities. This issue came to the fore recently with the rerelease of Pasolini's Salo: many disagreed that one could attack fascism by simply presenting it (i.e. in its full horror).

The area that Ian works in is sexual politics, especially male ones. In all six films, the same three strains run through: (1) the distance between male and female; (2) male as brooding, aggressive, doomed; and (3) a hard-to-describe (naturally, being ineffable) "transcendental" quality. The films have various mixes of these three things - I'd like to now look at these things in turn.

The phrase "relationship study" just does not do justice to the particular flavor of Ian's relationship studies. By having no diegetic sound, Ian's couples become plaintive

of prosaic detail ("But I told you to wash the dishes", etc.). Another distinctive feature of Ian's couples is that they are rarely together in the one shot, let alone happily together. (The happy scene in Fading Light is a memory, whilst the seemingly happy scene in All the King's Men is a reference to Sport and Iris in Taxi Driver, i.e. the exception-to-the-rule scene).

One Thought, Affection and Fading Light are full of scenes of the male and/or female alone in bed thinking, or waiting by the phone, or walking the streets aimlessly. Seeing all these films together doesn't diminish their strength - on the contrary, the viewer becomes impressed with the clarity and consistency of Ian's vision. And this vision is presented with confidence in the most recent film, Fading Light. Ian confidently holds his shots, pushing the distinctive McIntoshian emotional tenor to greater lengths. The film is marred by some overacting, but that is a minor quibble.

Now, to darker areas. Apart from the guy in One Thought, who comes across as a bit of a SNAG, Ian's films are littered with questionable males. Some would say "littered" is the appropriate word, but no human being deserves to be so dismissed, even the guy in Disneyland with the .357 magnum. As for the question whether Ian is condoning the actions of his various men, that is quite bluntly a silly question, asked by shallow people. McIntosh, like Pasolini, is an examiner of human nature.

From the vain matador in Vanities to the reincarnation of Travis Bickle in All the King's Men to the omnipresent Male Terror in Affection (Ian's most complex, delicate and "female" film) to the doomed narrator in Disneyland to the dark stalker in Fading Light, Ian has a deep fascination in and understanding of the male psyche. It's not pleasant stuff, of course, but this is the stuff we are made of. (Of course, one could, with much justification, say that males are also nice and loving, etc., but I would say that Ian's portraits are just as valid to draw.)

Which brings me to my last point: Ian throws in a little something extra into this mixture of broken couples and fucked-up men. In Vanities, the Ian Curtis-soundalike laments about how the matador is not aware of the beauty of the birds in the sky. The woman at the end of Affection is though, and when the bird flies off in the last shot, it is possibly the one moment of bliss in McIntosh's work. But transcendence is a funny business: it's not always blissful. There can be transcendence in death. And so the bull dies at the end of Vanities; Travis Bickle points his gun at us in the last moment of All the King's Men; and the woman in One Thought mercilessly kills the relationship at the end of the film. And the sense in every case is not one of destruction, but one of transcendence.

This is most apparent in Disneyland. The protagonist may talk about going to a place "without souls, without imagination, without worth, beyond redemption", but that's not the sense that comes across. Disneyland is one of the saddest films I've seen. The boy is by the door - he's never going to go to Disneyland. This is a tricky area, but I would basically say that art redeems tragedy. Nothing is beyond redemption. And so next time I'm walking down Brunswick St. in fading light, I'll just think to myself: no matter how dark it gets, there'll be some plaintive, soothing piano music descending from heaven at any moment to redeem me. Of course, one can interpret Fading Light in a different way (I myself did so in the newsletter a couple of issues back), but one can't deny there's certainly something fishy going on in the film, and in all the others Ian has given us.

Ian introduced his films by saying that he hoped the films were not only important for him, but also for us. I, for one, respond in the affirmative. ■

CINEMA: AS MOODY BASTARD

Talking about Ian McIntosh's films is a bit like discussing John Wayne. Sure he was a fascist, but ones enjoyment of **Rio Bravo**, **Searchers**, **The Shootist**, etc has nothing to do with his politics, sexual or otherwise!

Ian's films unashamedly celebrate male experience. There is overt and underlying predatory maleness throughout his films.

People call his films mood pieces, not narratives, and indeed they are mood pieces, but his films actually condense a lot of narrative down as he tries to simplify the essence of his experience.

Words aren't used in Ian's films (couples converse silently in their ritualistic doomed telephone conversations) as he is a man of cinematic action or non-action as his characters seem to live in the no-mans-land between, near the finish and the endless end of relationships.

TVs, phones, windows and women who stay in bed while men leave to walk streets and existing light are the main ingredients

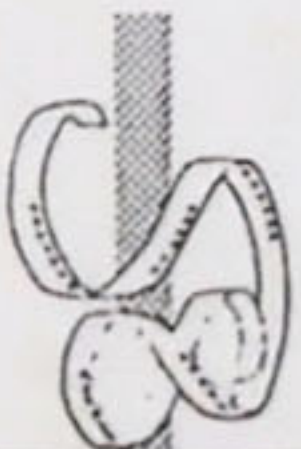
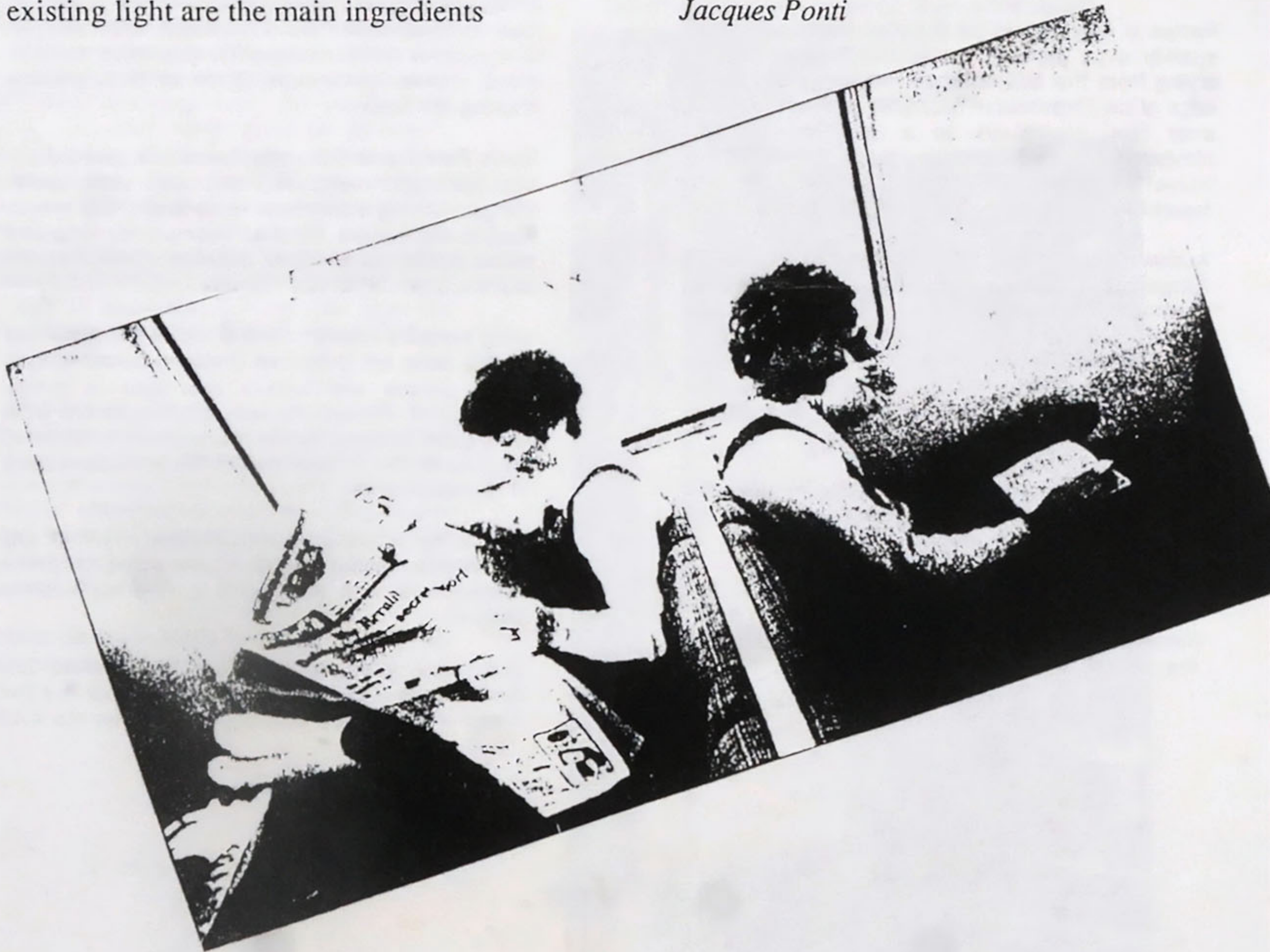
of Ian's short films. Ian succeeds in his cinema, but his themes aren't exactly flavour of the month. It's a pity when someone sets out to do something in a film and cinematically doesn't quite succeed. Ian succeeds but is criticised as if he hasn't because his sexual politics are on the nose.

We all seek some sort of resolution or transition in narrative, dramatic situations are set up to be solved or worked through. Ian tells us that life is not that simple. Cinematic gut reaction compared with dramatic problem solving doesn't balance, hence the unease with his work.

His films are politically and sexually incorrect.....but not his cinema! This man has to do what this man has to and he does it well.

His vision of life is bleak and may not be mine but it's nevertheless Authentic and like Big Bad Bill Mousoulis I'll defend his films, and look forward to *the big one*.

Jacques Ponti



NOVEMBER OPEN SCREENING *Jim Bridges*

Perren-ting or every little ting about Perren. Norma and Pete's baby has changed their lives...and their 20 minute movie of this experience is about to change ours!

Perren in hospital with tag around his wrist, Norma in ultra CU, camera jostles baby. Camera rotates... and baby's head arcs, ah... sublime! Pete hangs out window and films trams and traffic, cut to flats tie-dye window.

Camera continues to rock baby, Perren's fist is comparable to Norma's thumb as they both rest on her breast. Grandparents get a go, baby's legs are pumped. Camera rocks a doodle do! A stroll in the park with Pete is always dangerous, stroller in park takes more than a stroll. The flat is awash with baby literature, paper breast is compared with the real thing.

Camera returns baby constantly to the wombs preferred position. Murmurs of self-indulgence start to surface as baby burps Pete. Other audience members also find their wind.

Peter on screen (asleep) rocks awake baby (believe me it's possible!), cries of how long is it going for? (little does the single complainant realise that at 20 mins this is a violently abridged version of the real thing)

Perren is now rocked by Russian stock, with little sparkly eyes piercing the Russian gloom. More crying from the audience as Perren kicks off the edge of his Ektachrome bath with grain washing all over him. He plays in a modified Islamic playground. More tears "keep home movies in the home!" as Pete dry eyed and probably dry mouthed, stands his ground by the projector.

Audience settles down as Perren grabs at Ektachrome dots on the bed and laughs at Jurassic blow-ups. **EKTACHROME BABIES OF THE WORLD HELP TO SAVE FUTURE OF SUPER 8!!!** this imaginary headline flashes past me as I juggle with all the ironies this particular film is producing with its reactionary audience.

Perren now in a car looks out of the window at a Richard Tuohy film. Film ends, we have all weathered the storm of Perren-ting.

Every baby has its day! Blow Gabriel Blow! This couple have made a baby, Super 8 history and a home movie... lots of future luck to all contained in the above sentence.

Wash One, Robyn Coomb's 3 min thrash film. Camera moving over a car wash. Film flaps, flips and thrashes carwash curtains. Soundtrack marriage with image impressive! (a piece called Golden Palomino's by John Zorn and jazz fusion other?) Ideal carwash muzak. Film hits freeway scape. Blocks of road film. Images flex with music especially the whip along horizontals, and drumming seems to synch well with the verticals.

Come anytime Robyn!

Ukraine David Kuszniir is back in the Ukraine even though his soundtrack is back in the USSR. Everything that is filmed gives the view of an ordered society.

People and cars move efficiently, obediently and square cars corner superbly (undercranking gives this impression). Camera spies on train travellers who finger twiddle between stations.

Mournful flat spaces seem to go on for miles. Lots of heavy earth moving equipment lying about. One man works while 3 others watch, just like us!!

Muddy and muted colour looks foggy, but also beautiful. More obedient drivers.

KNIB railway station birds, baggage, commuters and monster sized trains. Red filter square, old and young feed birds in street, a worried mother fixes hood of the child and keeps watch on the camera at the same time, is David KGB?

Shoppers and drunk on the street, lying half on road and half under tree. Everybody walks past in true western tradition. An older man tries to raise drunk, shakes his hand and gives up walking away shaking his head.

Basic Fanta and Coke machines are ignored for less packaged delights. Train tears past snow. Hunger striking students in dozens of tents (same size) in city square. Russian banners/cut to grainy colour again, not so much definition. Colour crowd move off with Argentine colours.

Long banners take up both sides of the road and double lines are breached (trouble) crowd surges on to palace and batons are used in grainy melange of colour. Workers coming home from work pass by demo as the thin white line helmeted officialdom (thugs according to David) hold the line of demonstrators.

A little kid sings on soundtrack as cynical and experienced students walk up stairs and riot police disassemble and then form a ring around the palace!

Grey soup grain along a river, architecture and land bridges a park monument. Cut to up in a bell tower with the bell tied back. The camera then

plummets down ever darkening spiral stairs. David is telling us about his fears for the Ukraine as the film gets darker and darker.

Untitled by Geoff Robinson. Some of my best experiences in the darkened hallowed halls of cinema have shared this film's title and this one seems to be a ghost of the long gone silent days of cinema. Refilmed off a viewer, it has an iris in and out sort of sensibility. Gas stove flame from below, clouds fly over as Munch trees loom up. Soundtrack is great (better than contrasty b&w images actually), light strobes through the trees. Old Melbourne Jail? jacketed male comes out of the doorway and removes mask. Spence leans over and suggests to me that it's a young James Joyce.

Light on re-filmed feet pulsates, soundtrack blows across unknown bottles. A face appears out of an Abel Gance movie directed by Griffiths.

One body slides over another naked body and plays a grainy contrasted game of toesies. Scratchy and Scrunchy soundtrack is music to our ears. Water bubble on lens is re-filmed again as images from beginning of film are cut in reverse order. Sure this film is derivative, but in these re-filmed times of ours b&w contrasty soundtrack is good for the soul.

Killer Perry ness Alexander and Atlantis Jack's 4 minute masterpiece of 5 hours editing and 6 hours of smack washed down with 7 hours of drinking all tied up with thrash metal music. When asked to describe this film, Perry said it's a film he made by himself...with someone else. When asked how long was it, he raised both his hands about 3 feet apart and said "About this long" and "the band's from Melbourne, but they have gone to Sydney!". Welcome to what could only be described as anarchistic cinema! TV, guns, phones and art exhibitions are all tracked down in this grunge city production. This is a world where guns light cigarettes, and Perry sticking to his gun fetish gives himself a three gun salute which finishes off this film and its audience. If Perry ever gets the chance to destroy the world, he will, but we'll all go out with a bang.

Shell Shock! by Chuan Lim starts off with domestic suburban hammering with just a touch of opera. Video ants do a Mexican Standoff Dance. And we are at the beach with the family. Moon on a rusty ?????? Microphone zilch as dying beetle tries to get to its feet and then filmmaker decides it's alive and worthy of our respect and waits till it finds its way off screen.

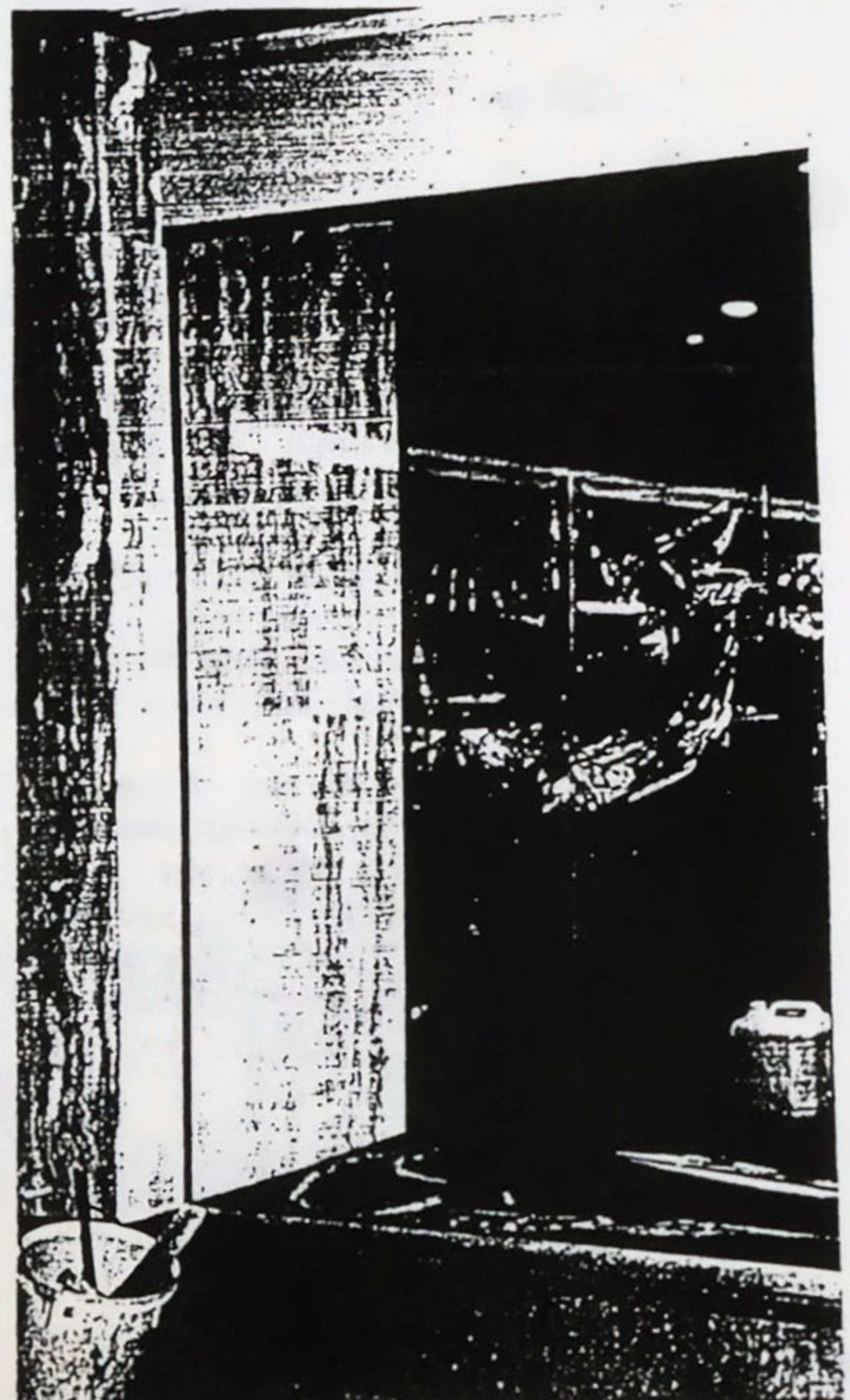
Perry grinds his teeth in the back row, as the now really dying projectionist tries to focus.

Jelly No. 3 Barry Brown starts off with a bit of bondage. Camera tracks over a photo of a girl who obviously misses the old leather strap! State is then tied up. Light beams break up and we are looking at doll's eyes, lines merge and reflections rotate. Single framed stones move like the barbarian hordes of olde.

Superman's fist leads way into light scape - out of focus leaves shower grass-shoots yellow as soundtrack bangs, bounces and breaks along.

Fireball Baby! by Ian Robbins. A black and white rock video, charged with Super 8 energy! Filming a band in concert, from behind, gives us the feeling of being in the band. And the camera - constantly does a Pete Townsend!!! Who? Heavy booming rock is performed by muso's halfway between skins and mohicans. (Tribal Baby?) Camera constantly rotates 180 degrees. All the band members have menacing backs, and the grain is so charged with the bands energy that it sort of runs horizontally. Everyone had vertical feelings about this great rock clip.

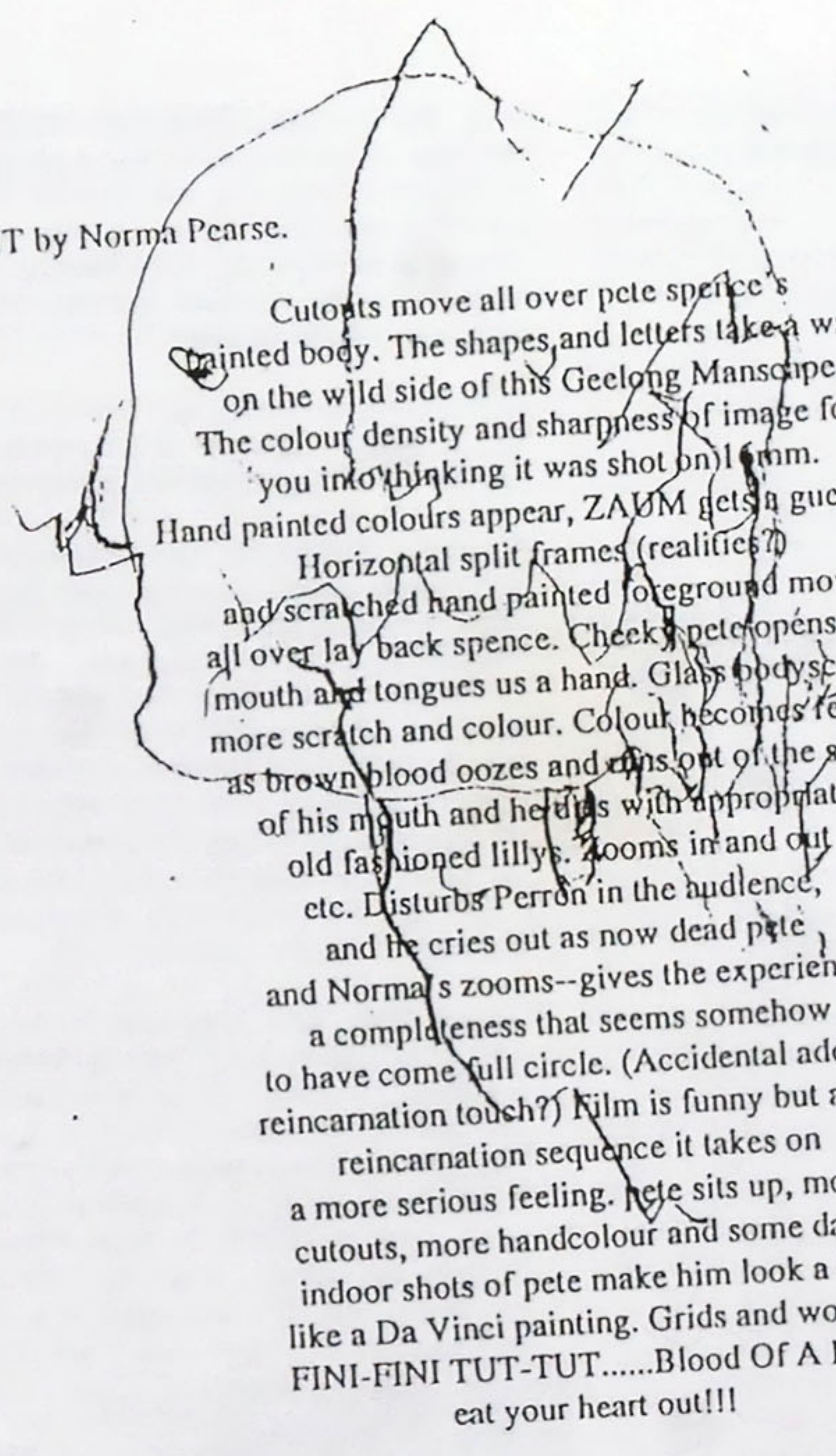
Scene from The Ring also by Ian Robbins was a bit of a letdown after the high octane level of the previous clip. Fred Negro doing a Molly Meldrum poneses around Elwood Point on a wooden horse. The girl has a very large heart-shaped ring, and to finish off the triangle, there is a metal chair with a heart, with a hole in its back. These people and objects are single and not so single framed, running all over the landscape in a deja vu-ish way that has been going on since cinema first cined!



For Richard ↘
This is your bucket +

B

PORTRAIT by Norma Pearse.



Cutouts move all over pete spence's painted body. The shapes and letters take a walk on the wild side of this Geelong Manscape. The colour density and sharpness of image fool you into thinking it was shot on 16mm. Hand painted colours appear, ZOOM gets a guernsey. Horizontal split frames (realities?) and scratched hand painted foreground move all over lay back spence. Cheeky pete opens his mouth and tongues us a hand. Glass bodyscape more scratch and colour. Colour becomes real? as brown blood oozes and runs out of the side of his mouth and he dies with appropriate old fashioned lillys. Zooms in and out etc. Disturbs Perron in the audience, and he cries out as now dead pete and Norma's zooms--gives the experience a completeness that seems somehow to have come full circle. (Accidental added reincarnation touch?) Film is funny but after reincarnation sequence it takes on a more serious feeling. pete sits up, more cutouts, more handcolour and some dark indoor shots of pete make him look a lot like a Da Vinci painting. Grids and words. FINI-FINI TUT-TUT.....Blood Of A Poet eat your heart out!!!

Jim Bridges.

LONG DISTANCE LOVE

In the near future fibre cables, ISDN, HDTV and digital radio will provide an interference-free network for global communications. Satellite communications and digital equipment will turn short wave radio into a medium of the past.

Signal dissenters cling to the short wave connection. The too clear digital signal destroys the heart of the radio experience: the suggestion of immaterial contact with a far away station. This feeling of distance and the miracle of reception are lost entirely in digital and satellite radio.

The Magic Forest of the Airwaves is an organisation that sets out to save the low-tech radio atmosphere around the globe. We are here to conserve the warmth of the human use of technology, the sense of the exotic, the miraculous. We hold to the intimate relation between what is broadcast and the physical world through which the signal travels. The atmosphere, the weather, magnetic distortions caused by cities, railways, industry and the multitude of other stations are all included in the noise, static and the variable quality of reception.

from "LAND GAUGE"
by BOSCO..

BUSH STUDIES

A member of the Group is currently canvassing the possibility of producing a portmanteau film (a feature comprising short films on a single theme by different artists) based upon Barbara Baynton's cycle of short-stories, "BUSH STUDIES".

Baynton's collection, published in 1902, evoked the Australian Bush as dark, alienating and elemental. In contrast with the good-natured, masculine nationalism of the period's more familiar writers - such as Lawson and Patterson - the gothic and distrustful sensibility with which it depicted such typically idealised rural customs of the Bush as "mateship", startles one's presumptions about Australia's literary mood at the turn of the century. Baynton's stories, and the Cosmology that generated its themes, continue to resonate to the imagination in many ways. Maybe amongst them is an intimation of a relevant metaphor. That, in "BUSH STUDIES" a bitter resistance to the classical notion of the Australian Literary Tradition as founded on naturalistic story-construction and humanist characterisation, - there is a sight of the invisibility Super-8 has in the current mainstream self-opinion of the Australian Film Industry.

If it eventuates, the completed film is intended for screening in the October Kiosk-8 event. Whilst the concept is still being ironed-out (although the stories are technically Public Domain, the copyright circumstances still have to be clarified, amongst other matters), it is currently conceived that each interpretation of the half dozen stories will be limited to no more than 10 minutes. Basic in setting, yet rich in imaginative evocations of tragedy, irony and existential grit, the stories suggest themselves to a poetic, intelligent response from no-budget film-makers. In ways apart from "retelling" of the stories with classical narrative technique. The Producer is particularly interested in reinterpretations of the stories through Alternative Narrative, Conceptual, or other non-narrative and non-illusionist techniques that demonstrate the guile of the film-maker's Imagination, and fully show-off possibilities of current Super-8 film-making practice.

A few copies of BUSH STUDIES are currently available from the Super-8 office; or the book is in print, published by Angus and Robinson in their Australian Classics series. Expressions of interest, or serious proposals please by 13th December, 1994.



SUPER 8 FACILITIES AND RESOURCE GUIDE

This is a guide to resources and facilities for Super 8 filmmakers. The information is as accurate as possible at the time of writing. It consists mainly of retailers and facilities that are consistent and reliable in continuing to stock Super 8 goods and provide services. There are many other sources such as op-shops, photographic markets, overseas contacts etc. This list is confined to proven and reliable services, mainly within Melbourne but also some interstate and overseas specialists. It is advisable to contact individually regarding services currently offered and prices.

Compiled by Steven Ball with thanks to Rodney Bourke

Super 8 Stock

Currently available in Australia:

Kodachrome 40

40 ASA tungsten, 25 ASA daylight. Available in sound and silent. Process paid. Processed only by Kodak. Takes 3-4 weeks as it is sent to the USA for processing. Available from most photographic and chemist stores.

Kodak Ektachrome 160

Available in two types: Type A: 160 ASA tungsten, sound and silent. and Type G: 160 ASA daylight & tungsten, silent only. Not processed by Kodak. Processed by Filmplus and Film Processors. Available from Van Bar.

Kodak Tri-X

Black and White, 200 ASA daylight, 160 ASA tungsten. Silent only. Processed by Filmplus and Film Processors. Available from Van Bar, Filmplus and Film Processors.

Agfa Moviechrome 40

40 ASA tungsten, 25 ASA daylight. Process paid if sent direct to Agfa (Filmplus process Moviechrome, but charge if taken direct to them). Discontinued stock but some (sound only) still available at Van Bar.

Printing and Teleclné

Printing:

Film Processors

Super 8 to Super 8, Standard 8 to Super 8, Super 8 to 16mm & stretch printing

Interformat

Super 8 to 16mm & 35mm

Teleclné:

Filmplus: Using CCD Projector to VHS, SVHS, Hi & Lo Band U-Matic

Apocalypse: Using Flying spot scanner to VHS, SVHS, U-Matic, Betacam & 1"

Laboratories and Teleclné Facilities

Filmplus 40 Punt Road, Windsor 3181. ph: 510 4640

Film Processors PO Box 76, Walkerville, SA 5081. ph: 08 344 4242

Kodak via: 1-19 Hoddle Street, Collingwood 3066 ph: 008 33 9513 or through chemists & photographic shops that are Kodak agents. Still goes to Dallas, Texas for processing and takes 3-4 weeks.

Interformat 1000 Brannan Street, San Francisco, California 94103, USA.

ph: 415 626 1100

Apocalypse 50 Rouse Street, Port Melbourne. ph: 645 3233

Super 8 Retailers

Film Stock:

Van Bar 159 Cardigan Street, Carlton. ph: 347 7788 4 Daly St., S. Yarra. ph: 827 0877

Ektachrome, Tri-X, Agfa Moviechrome, Kodachrome 40. Also good for general photographic & Super 8 accessories (globes, lens cloths, reels, Hama splices etc.)

Elizabeth Street Pharmacy cnr. Elizabeth & Lt. Collins Sts, Melbourne. ph: 670 3815

for discount price Kodachrome 40

Kodak Shop 1 - 19 Hoddle Street, Collingwood

Equipment:

The following outlets usually have second hand cameras and projectors as well as the occasional oddity.

Camera Action 217 Elizabeth Street, Melbourne ph: 670 6901

Michaels cnr Lonsdale & Elizabeth Streets, Melbourne ph: 670 0241

Camera Exchange 364 Lonsdale Street, Melbourne ph: 670 1929

Teds 239 Elizabeth Street, Melbourne ph: 600 0711

Trading Post available at newsagents, published every Thursday

Home Talkie Co. 268 Cleveland Street, Surry Hills 2010 ph: 699 8777

The Widescreen Centre 48 Dorset Street, London W1H 3FH U.K. ph: 71 935 2580

Derran Film Services 99 High Street, Dudley, West Midlands DY1 1QP U.K.

Ace Edit PO Box 323 Bondi Junction
2022 ph: 02 398 9039
Good for editing equipment, they sell
Wurker splicers and splicing tape.

Equipment Hire

Fringe Film Facilities ph: 808 0395.
Comprehensive selection of Super 8
equipment for hire at cheap rates
Open Channel 13 Victoria Street, Fitzroy
3065 ph: 419 5111. Mainly video
production and editing facilities but hire
sound equipment, lighting kits etc that may
be useful for Super 8 filmmakers.

Miscellaneous

Camera Repair:

Precision Camera Service Hans
Juergen Schmidt, Camera Technician, 53d
Bourke Street, Melbourne ph: 654 2703

Projector Repair:

Austatec 96 Wattle Valley Road,
Canterbury 3126 ph: 836 3196

Scratch Removal:

Permafilm 10 Speets Road, Oakville 2765
ph: 045 73 6242

Can treat films to largely eliminate visible
scratches from emulsion side only.

also 2.22 (Two twenty-two) is a solvent
that does the same job and protects the film
from further scratching. Available from:

Adelaide Movie & Hobby Centre 78
Flinders Street, Adelaide 5000.
ph: 08 223 7530

FILMPLUS

- * 16mm PROCESSING
BLACK AND WHITE & EKTACHROME
BLACK AND WHITE NEGATIVE-PRINT
- * SUPER 8 PROCESSING
BLACK AND WHITE, EXTACHROME & AGFA
- * FILM TO VIDEO TRANSFERS
(Hi-band/Lo-band U-Matic and VHS/SVHS video)
- * VIDEOTAPE 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

FILMPLUS PTY LTD
A.C.N. 007 275 434



A film which enfolds around the losing side of a
football match.

Super-8 set in a fun park, spinning thoughts of
helplessness, and impending demise.

A journalist who writes about an open city, and
unknowingly shares a bus ride with a vigilante.

I could be oversimplifying. Descriptions may be
more intriguing than the subjects being described. Or,
something is happening in Super-8?

Three diverse films which convey interesting
perspectives in terms of disillusionment, failure,
subtle discontent, closure.

One of them stands out. Because although it
subscribes to one's emotions, the film attempts also
to introduce a dialectic between the images and
re-reading those images. The fun park becomes more
threatening than a shotgun.

"We are always distant in some way, in some particular,
from our sorrow. Only hysteria can create total sorrow,
but even this, once it is articulated, is no longer so
bad as it was before. For the same reason, absolute
happiness is impossible and those who speak of it must
be regarded as hypocrites. In the wretchedness of his
New Delhi room, weeping hot tears (no doubt more for the
personal offence he had suffered than for the lost object),
S. still finds the strength to photograph his telephone."

Jean Baudrillard

LAST OPEN SCREENING

at 7.30pm

FILMS FROM THE BORDER
Ian McIntosh

OPEN SCREENING FILMS:

Perren-ting 25 mins
Norma Pearse & Pete Spence
Wash.One 3 mins
Robyn Coombs
Ukraine 30 mins
David Kuszniir
Untitled 7 mins
Geoff Robinson
Shell Shock! 3 mins
Chuan Lim
Killer 4 mins
Perry Alexander & Atlantis Jack
Jelly No. 33 mins
Barry Brown
Fireball Baby! 3 mins
Ian Robbins
Scene from The Ring
2 mins 40 secs
Ian Robbins

Editorial & Layout By: Ooni Peh & Steven Ball

Contact Number: 03 417 3402

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Super Eight

If undeliverable return to:

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

Chris Windmill
6/158 Chapel Street
BALACLAVA 3183

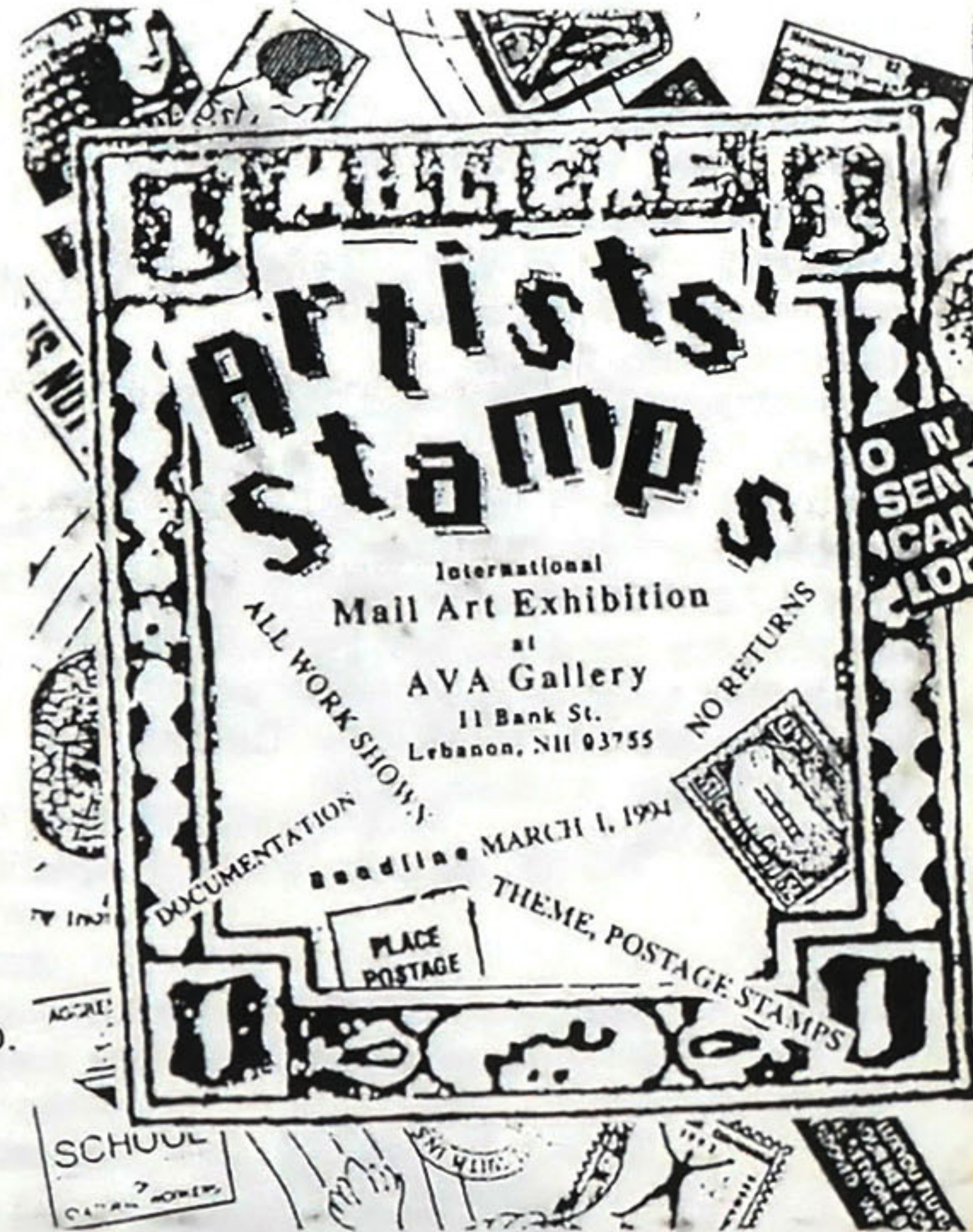
NEXT OPEN SCREENING

211 JOHNSTON STREET
FITZROY
14th December

at 7.30pm
Annual General Meeting

followed by
OPEN SCREENING
BYO Super 8 Films

followed by
End of Year PARTY



SURFACE
MAIL

POSTAGE
PAID