

Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 125 JUNE 1997



FROM THE OFFICE

Statistics Needed

The Australian Film Commission collects statistics from all groups it funds to see how much access women, people of non English speaking backgrounds and Aboriginals and Torres Strait Islanders have to film funding and film related services. The MS8FG will soon submit various details to the AFC as part of the annual report process and needs members to respond who are from a non english speaking background or of Aboriginal or Torres Strait Islander descent, so that the make-up of the MS8FG is accurately represented. All information is confidential and members can leave a message anytime on the office answering service ph 9417 3402.

AFC

Tony Woods has been invited to represent the MS8FG at the AFC Summit in Sydney on the 4th and 5th of June. Many thanks to the AFC for supplying Tony's airfare to the conference.

Festivals

The White Gloves Film Festival is calling for entries by August 18th. For details ph. (02) 9537 1203 or (02) 9712 1370, or write to White Gloves PO Box 1218 St Kilda Sth 3182.

360 Flix is calling for independant films and videos for monthly screenings starting at the Kaleide RMIT Union Theatre in July. For further details call Catherine on (03) 9660 3713 or Pin (03) 9388 9779

Ross Hampton Communications is calling for entries to a super 8 film festival that closes on October 17th. For further details phone (09) 319 2446. As clarification for our members this festival is in no way related to the Melbourne Super 8 Film Festival that is organised by the MS8FG.

The 5th International Documentary Conference will be held in Brisbane between 20-23rd November. Filmmakers or producers with ideas for a one off documentary or series can submit their ideas by 31st July to a selection panel. Further details phone 617 3846 4567. Mailing list registrations can be obtained by calling (07) 3846 4567.

The Honolulu Underground Film Festival is seeking films to screen between 16-22nd November. Entries close July 1st and forms are available from the office.

The 30th Melbourne International Film and Video Festival Is calling for entries by 1st June. The films will screen at the Grierson Cinema on June 27-28th and at the Ormond Movie Club Inc. on July 3rd. For details phone 9531 4969.

Memberships

I should have announced in the last newsletter that MS8FG memberships now cost \$20 concession \$25 full price.

July Newsletter

The deadline for the next newsletter is Monday the 16th of June.

Dianne Duncombe
Administrator

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James Thompson

CREATIVE GLASS SOLUTIONS

LOOK .

Next 7.30 screening



Film still Betsy-Jane Osborne

Hardly ever seen: super 8 made between 1976 and the mid 1980s. The filmmakers are/were also painters, photographers, printmakers, installation artists, and/or musicians. Including Bath Girls '84 by Janet Burchill and Jennifer McCamley, Betsy-Jane Osborne's untitled observation of Virginia, & 3 music clips by Brenda Fresh. Plus more.

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SUPER 8 STOCK UPDATE

Amid a flurry of rumours about Kodak ceasing production of super 8 stock I decided to do a little detective work. It seems that the current situation is as it has been for the last 12 months or so. All Ektachrome and sound stocks have ceased production with silent Kodachrome and black and white stocks continuing. The following, reproduced in full, is a press release from Kodak released in February this year:

SUPER 8 COMMUNIQUE FEBRUARY 1997

This past year, there has been much concern expressed that Kodak was about to abandon Super 8 film. Let us assure you this is not the case! It is our intention to continue to offer Super 8 film products to the marketplace just as long as there is a "reasonable market demand" for these products.

We will be discontinuing certain Super 8 film products in the future while continuing to offer others. Manufacturing environmental regulations have negatively impacted our ability to continue the manufacture of sound striped Super 8 film. We will continue to offer sound striped Super 8 film only as long as our current inventory lasts. While we are continuing to explore alternatives to our manufacture, we have not found an alternative answer at this time.

We have discontinued our manufacture of current Ektachrome Super 8 film products. This decision was based on our inability to meet current governmental regulations for Health and Safety. Based on our present sales level of these products, coupled with a historical downward sales trend line and the expectations that this sales history will continue into the future, we cannot invest, in good faith, with our total stockholder population, in research and development to reformulate these emulsions without the expectation that we will be able to recoup that investment at some point in the future.

The Super 8 film product that we are discontinuing is the 200' Kodachrome Super 8 Sound Cartridge. The discontinuance of this product is based on the previously mentioned manufacturing environmental regulations that have negatively impacted our ability to continue to manufacture sound striped Super 8 film products. We must also point out that the "market demand" for this product in the United States (our largest geographic market for this product) was less than 1,000 units/year the past two years.

Having said all of the above, we hasten to assure all our loyal Super 8 customers, worldwide, that it is our intention to continue to offer Super 8 Kodachrome Silent and Super 8 Plus X and Tri X Reversal Silent films to the marketplace just as long as there is a reasonable market demand. Of course, we must also assume that there will not be further governmental regulations that will adversely affect our ability to continue to manufacture these products.

Included in the communique is an estimate, based on historical sales data, for when we expect to be out of stock and, thus, out of business on our various sound striped Super 8 products and the Super 8 Ektachrome products. Product discontinuance notices will be issued through our normal channels as we approach the actual stock-out dates.

All Super 8 film products that we will continue to offer are now available directly from Eastman Kodak Company in "case lot or sleeve" (inner case lot packaging, where applicable) quantities. In addition, Consumer Imaging dealers and Kodak Express stores

will continue to be able to offer these products through their retail/photographic stores.

In closing, let us acknowledge that the actions we must take relative to discontinuing our manufacture of sound striped Super 8 products are not easy for any of us. We will continue to explore alternatives but must, in good faith, not raise expectations beyond what we are able to deliver. At the present, we have not found an alternative answer. We will continue to search.

Catalog Number	Description	Expected Stockout Date
180-9359	200ft. Kodachrome Sound (E)	December 1997
157-5091	50ft. Kodachrome Sound	October 1997
182-9597	15m Kodachrome Sound (E)	December 1997
129-1004	15m Ektachrome 160A Sound (E)	May 1997
501-9294	50ft. Kodachrome 40A	Continues to be available
502-2728	50ft. Ektachrome 160G	March 1997
502-9046	50ft. Tri-X	Continues to be available
502-9087	50ft. Plus-X Reversal	Continues to be available
505-3335	15m Kodachrome	Continues to be available
501-0053	15m Kodachrome	Continues to be available



Various peoples' experiences would suggest that it's not worth contacting Kodak Australia for information as half the time they seem not to know about super 8 themselves. A good source of information is the Kodak website where the latest press releases re posted; the source of the above.

Other super 8 stocks are available from Super 8 Sound in the States. These are existing stocks, including neg stock, 'repackaged' as super 8 in cartridges. For an example of their stock see below from their price list:

NEW!!!

Professional Negative & Reversal Films

Color Negative Stocks

(Price includes Stock and Processing)

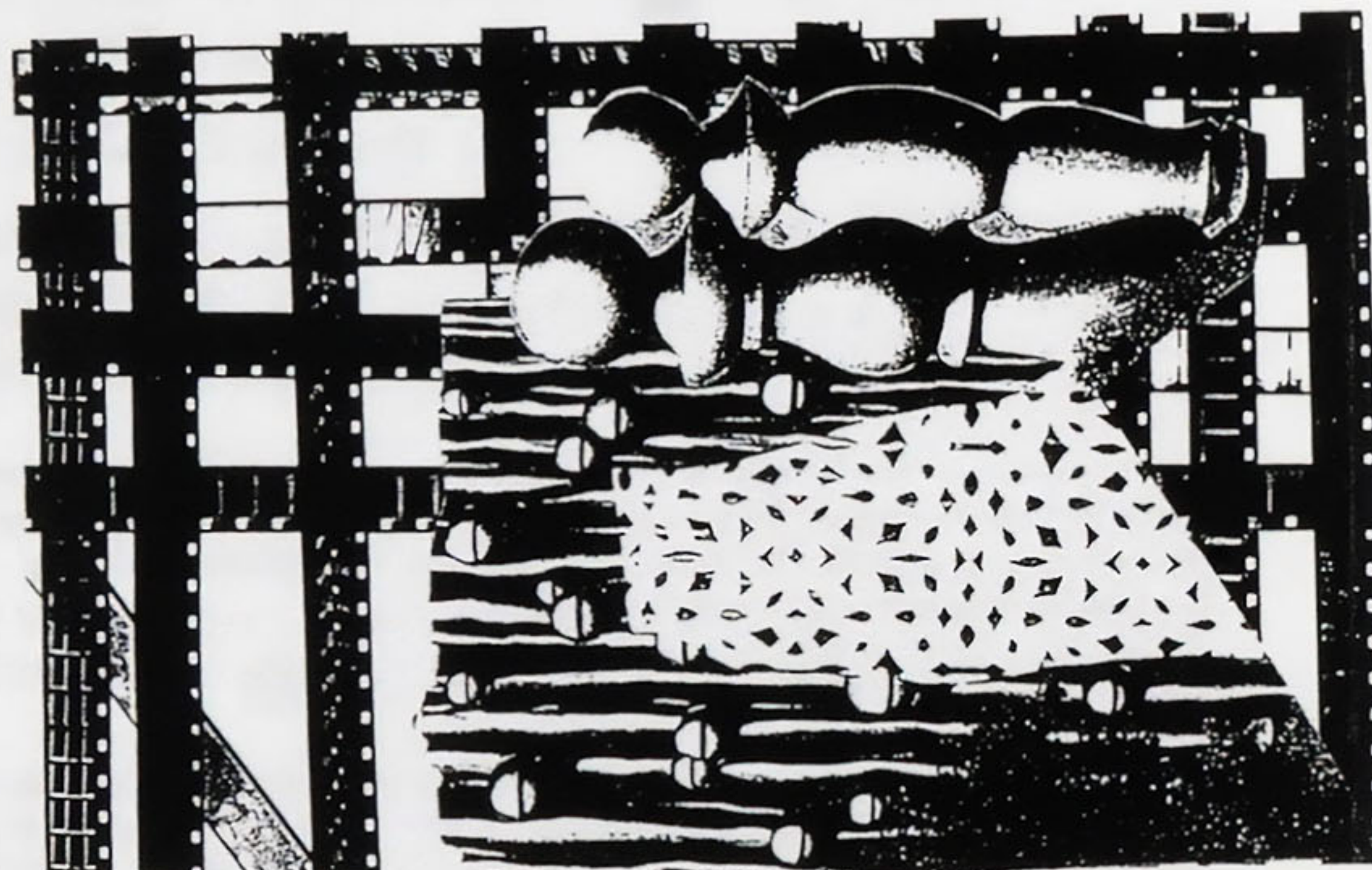
50' PRO 8/45 (50ASA) Day	30.00
50' PRO 8/48 (100ASA) Day	30.00
50' PRO 8/93 (200ASA) Tung.	30.00
50' PRO 8/87 (200ASA) Tung.	30.00
50' PRO 8/77 (320ASA) Vision Tung.	30.00
50' PRO 8/96 (500ASA) Tung.	30.00
50' PRO 8/98 (500ASA) Tung.	30.00
50' PRO 8/79 (500ASA) Vision Tung.	30.00
50' 640 Primetime(640ASA) Tung.	30.00

Color Reversal Stocks

(Price includes filmstock only)

50' Fuji Velvia (50ASA) Daylight	35.00
50' Fuji Provia (100ASA) Tungsten	35.00
50' Fuji Provia (400ASA) Tungsten	35.00

Fuji Velvia and Provia films must be custom ordered



Super 8 Sound also provides processing and video transfer services (only NTSC, however) and sells equipment.

I have also received some e-mail correspondence from the 'Frameworks' discussion list. One teacher in the states informed me that "... Super-8 film will now be listed along with 16mm and 35mm film stock in their professional pamphlets + price lists." Ironical when you consider that super 8, and Kodachrome in particular, was originally produced for a 'domestic' market, while in recent years Ektachrome was marketed by Kodak's 'professional' Motion Picture division.

Another correspondent has referred to the Russian super 8 stock that was available via Europe in the early '90s: "...what is gone for sure is Russian (or rather Soviet) Super-8. I got a few 1991-expired cartridges in Prague recently of 40 ASA color made in cooperation by ORWO (GDR) and CVETA (USSR). Sort of the fall of the wall stock. I hear they used to produce black and white stock as well."

I have just received information that double super 8 b&w is available from the Widescreen Centre in London. I haven't had time to check it out, but the address and web details follow:

Widescreen Centre

48 Dorset Street, London W1H 3FH, UK; ph: 171 935 2580; fax: 171 486 1272; www.wscreen.demon.co.uk

For Kodak press releases got to <http://www.Kodak.com/aboutKodak/bu/mptvi/pr/presrl.shtml>

Super 8 Sound:

2805 W. Magnolia Blvd., Burbank, CA 91505, USA; ph: 818-848-5522; <http://www.super8sound.com>

and for general small gauge activism see **Small Movies** at: <http://www.city-net.com/~fodder>

The Group's website will have links to all the above sites. If anyone has new or contradictory information to the above please let us know.

Steven Ball

dilate reflections from natasha stellmach cont...

the surprise festival

With an overall budget of 200,000 NT dollars (approx. A\$ 10,000) & a great deal of small & large private & public investors (a hotel, Belgium companies, airlines, Taiwanese cultural & corporate), the four day fest didn't do too badly. Incidentally the curator, Xavier Liao mentioned that the festival had over-spent its budget & even though there had been talk of possible filmmaker remuneration, there was no money remaining to pay the festival volunteers (all film students) let alone filmmakers.

What was interesting was that the festival was a free event, its aim to entice passers-by who had come into the "Paris end" of the city for a stroll, coffee or glamour shop, to attend a short film festival. This is fantastic in theory had it been held in a cinema, theatrette or similar venue. However the bemused & somewhat puzzled "drop-ins" descending the dark stairwell leading to a *theatre of sorts* in a basement of an abandoned shopping centre complex didn't really know what to do. Apparently only weeks before Surprise it was occupied by a pizza restaurant.

The ambience was gloomy, not in the sense of it being dark or quiet, as it was actually too well lit on either side to make a film festival truly cosy & mysterious. In terms of quiet, you faintly (& occasionally loudly) heard all the tunes being played by a nearby record store. The actual basement had ring-in chairs which looked deceptively comfy but as a jury member I think I experimented with every possible position permutation in the end. It accommodated an estimated crowd of 500 although I never counted anywhere near that.

It would have been simple to recreate that homely, warm & comfy theatrette ambience with a bit of aesthetic foresight & perhaps the hiring of cinema seats or the draping of large black or dark coloured curtains around the exterior to close in the space a bit more. Instead we were surrounded by brown brick pillars & a brown slab of wall just beyond the screen. Attractively, the ceiling was well decorated with yellow & red silk to at least filter the normal lighting. Being such an open space without a bio box or separate administration area made it appear sloppy. Any problem be it technical or administrative was known by all. Poor planning.

The screen as already mentioned was bordered in red but had been made up of 3 makeshift panels. In the beginning we all had to get used to the permanent vertical lines dissecting each film.

The technical fiascos which happened all too frequently throughout the 4 days meant we (the jury) had lots of coffee breaks upstairs. Unfortunately this meant that sessions began much later than programmed. This could have been avoided by investing more money into:

1. good & reliable equipment
2. a professional paid projectionist
3. a time keeper.

A professional projectionist was only hired for one day & even then I could see him struggling with the old 16mm, 35mm & video projectors. Why else would the film projectors as well as the video heat up & break down? Other times I cringed when I saw the curator (who had plenty to oversee already) projecting or re-spooling 16mm film which had spooled & was dragging on the floor. It just created an extra feeling of unease that we were all too aware of & didn't need to be.

Nonetheless the event was *surprisingly* received successfully & had a fair deal of media coverage. As Taiwan's first, it was covered by in-house photographers, local newspaper (photographer & journalist), cable TV (3 min. piece that we have been promised to receive on VHS) & local TV.

the international jury

I was fortunate to have been part of such a cohesive, talented & fun group of people. Not only did they provide much appreciated support (esp. when there were pre-liminary hassles with the dilate programme equipment) but they were an inspirational lot. Even though it was my first jury experience, for the others it was a well worn job. In their words it was the most cohesive & interesting panel they'd ever worked with. A bit about them:

Ray Jing, Taiwan, our president & ex-director of the National Film Archives Republic of China, Director of the Audiovisual Art Department of Tainan Fine Arts Institute.

Marielle Paternostre, Belgium, editor, scriptwriter & Professor of the Montage-Script Department of the Institut des Arts des Diffusion, Louvain-la-Neuve, Belgium.

Normah Nordin, Malaysia, theatre & performance director, producer, cultural activist & director of Centre Stage Performing Arts, Malaysia.

Monika Stachnik-Czapl, Poland, manager of the Cracow International Festival of Unprofessional Short Video Films, Poland.

Tsukuru Imanishi, USA, filmmaker, producer of Imago Films, LA, member of programming committee of LA Asian Pacific Film & Video Festival.

My role included designing a standardised jury judging form (which simplified things greatly) & having to judge 50 competition films.

MORE ON THE COMPETITION FILMS & THE DILATE PROGRAMME IN NEXT MONTH'S NEWS.

A NOTE TO DILATE FILMMAKERS FROM THE COMMITTEE:

Due to a foreseeable lack of audience numbers, the committee has decided not to hold a fundraiser screening of the full Dilate programme as previously indicated. The full programme is available for hire from the office on VHS. Your films have been unspliced from the programme & are available for collection at the office, or at the next open screening. If this is difficult, please call the office & we'll arrange to have the film sent to you. Cheers.



REVIEW

Super 8 in the Video Age: Using amateur movie film today

by Bob Brodsky and Toni Treadway

Reviewed by Virginia Fraser



Third edition, ninth printing, published 1994; 124 x A4 photocopied pages spiral bound between clear plastic covers, illustrated, with comprehensive glossary. **\$29.95 from the Cinestore, Bourke St, Melbourne.**

The information in most "how to make small gauge film" manuals falls into five main categories. This book goes into three of them in some depth:

- . technical information and advice about choosing equipment, and adjusting and operating it to get desired effects
- . procedural information - how to set up film, sound and editing systems appropriate to your resources and needs
- . 'rules' for filmmaking based on a mixture of the authors' aesthetic and moral judgements, philosophy of life, and conventional wisdom. However it goes very lightly on the optical, chemical and other physical principles behind moving film, and happily eschews altogether the category of spoon feeding - scripts to make, ideas to have, etc

WHEN TO USE SUPER 8?

The book is aimed at several groups of people from complete beginners to professionals in other formats or media including those who have never made a film and want "some orderly systematic help; those who are knowledgeable in professional film or video but feel super 8 would be cheaper, or more flexible, or who need to work alone; people who need film but want a less obtrusive camera than large formats offer; people who can't afford 16mm; and artists who want to know how to finish super 8 on video and get effects economically (There is a small useful chapter on how to approach this task).

Treadway and Brodsky aren't shy about recommending other formats where they think them more appropriate and offer checklists to help decide. Among the arguments batted about are that film is easier to edit than low end video and not impeded by different national television standards, that for cheap visual literacy training equipment, 20 super 8 cameras, 20 editors and 5 projectors are cheaper than "a single industrial grade video camera and recorder", and that "the beauty of super 8 is making your own films". They discourage thinking about super 8 as a kind of junior 16mm which can be used in the same way.

REALISM AND OPTIMISM

With a heartening mixture of realism and optimism, the authors are clear-eyed about super 8's limitations but observe, that despite prognostications to the contrary, it's still around, while some video formats have already bitten the dust. They value its "simple economy, portability and the historic image quality" as well as the low cost access it gives to creation of media. They "like to see film used to delight, inform and to raise issues", and believe that super 8 at its best uniquely offers "candor, economy and immediacy of human experience."

Their focus is primarily on filmmaking the way they do it themselves, using live action footage with sync sound and mixed down sound track on sound striped stock, as documentary, newsreel, low-budget industrial films, or sometimes more personal, or agitational film. But there's still plenty in it for those who make other kinds of films in other ways, not least the sense you get from reading it that there is, as it were, intelligent life on other planets. It is full of tips and observations about getting a film made (how to make a baffle for your camera, which furniture polish to use as a film path cleaner, how to identify what caused the scratches on your film, etc), and is sprinkled with names and addresses and description of services not available here, and of films, and filmmakers you've probably never heard of.

THE FIVE SYSTEMS

The authors offer two approaches to their information, the first as five systems of film-making for different outcomes and levels of resources. Though this edition was published only three years ago (when sound stock seemed to have more of a future than it does now and digital video was new), so much has happened and stopped happening in video and super 8 since then that the first and last of these systems are now probably the most relevant for most people: System 0 "using what you've got and making the best of it"; and System 4 "for media artists and film or video professionals who will originate some or all of their moving images in Super 8 or 8mm film" but will do post-production and exhibition in 16mm, 35mm or video. Systems 1-3 are progressively more complicated ways of using sound on sound-striped stock.

AND MORE

The second approach distributes much of the five systems material differently organised through other chapters with headings including Fundamentals, Broadening Your Knowledge, Transferring Super 8 to Videotape, Distributing Your Film, and For Skeptics, Perfectionists and Worrywarts, with subsections including a pre-shoot checklist, how to make invisible edits, when to use an external light meter (and when not to), two film stocks (one defunct) compared, how to obtain releases, 'Broadcast Quality' explained, how to make music videos with non-sync cameras, cleaning and storing film and videotape, how to post-stripe silent film, technical arguments for using 24 or 18 fps, and how to test a super 8 camera for frame registration, jitter in film transport, viewfinder diopter accuracy and compensate if it's not accurate.

And some final words of wisdom from the authors: "Remember super 8 was designed for good times and home movies".

Enigma 8 Film Festival.

At Craig's Hotel (Ballarat) on the 29/3/97, the Ballarat Super 8 film group held an event called the *Enigma 8 Film Festival*. This is a snippet of what happened.

As I feverishly finished the sound track to my own film at the last minute, I realised that I was running out of time. Despite having done everything from organising the written program to splicing the films together, I found myself in the position of only having 15 minutes of time left to set up. I decided that I would get someone to cue the audio tapes for the competition films when I got there.

Speeding down Sturt street I realised that I had forgotten a double adaptor that I might need. I had to swing back around. I had visions of a restless mob gathering at the entrance of the venue chanting "boring...boring...!" Sweat dribbled down my forehead and into my eye. I pulled back into my driveway squinting. Leaping out of the car like Kojack, I grabbed what I needed and was heading toward the cellar again before the next bead of sweat trailed down my nose. Once there, there was about 10 minutes left. The sergeant in me started delegating various tasks to other members of the film group. They seemed to respond in slow motion. Luckily, only two or three audience members had wandered down into the cellar. Yet my brain was still overheating. By the time most of the audience had settled in their seats, I was still trying to set up. When your red in the face, this is most disconcerting since all the audience has to focus on is your capillaries.

After giving some sort of semblance of "opening remarks", I started up the projector and away the festival went. The competition segment was first. The film at the start of the line-up went through smoothly and I began to relax. The film was not chewed up, the audience clapped and the sweat on my brow dried up. The next two films were also presented without a hitch. By the time *I Feel Lucky* was projected, I almost started to enjoy myself. However, then I noticed something wrong. At first I thought the Hitachi was not turned up high enough for the audio tape. But my heart sank, especially during an animation sequence, when the images flickered by without the soundtrack.

I had spent so much time on Enigma 8, only to forget something as simple as getting someone to cue the competition audio tapes properly. To save embarrassment, I went on a quick astral voyage while my mouth announced "There should be a soundtrack to this film, apologies to the Film Maker. My brain was mortified. When the next film came on, also without sound, my body decided to freeze so that the audience might think that I was merely an innocent pole. Two more films passed through the projector in all their silent glory. I then had to drag my foolish self to the front, like some sort of authority, to announce the "winners" (of course neither of the judges could make the screening). However, I think that the film to video copies of the competition segment placated a few people. I was saved from the final disgrace of trying to dislodge the projector from my throat.

Apart from the less than perfect presentation of the competition segment, the Enigma 8 Film Festival was a success. Four first time Film Makers were attracted to the competition, while about 40 people viewed the festival. Local film enthusiasts got the opportunity to view a broad range of Super 8 films. There were narrative based films such as the intriguing *Distractions*, "experimental" films which challenged the audience such as *Articulated Image* (1996) and amusing windows into suburbia such as *Hula Who* (1995). I was really happy with the perfect presentation of the exhibition segments of the festival because they represented a rich and unique filmic experience. An experience which was not hampered by technical difficulties.

While I would love to comment on all the films presented, I also know that I could not do justice to them with the available space. The audience certainly seemed to enjoy all of the films, which often inspired them to clap and make comments. One audience member at the front, even stood up in his chair to encourage others to relax and freely comment (which they did).

Tim Block.
For the Ballarat Super 8 Film Group

MEKAS MANIFESTO

As the French cultural scene is swept up in the glitter of Cannes (where one of the major events is the opening of the Cannes Planet Hollywood!), Paris fashion designer and gallery owner Agnes B, along with contemporary art curator Hans-Ulrich Obrist have published a two-page color broadside dedicated to Jonas Mekas which includes stills from several of his films, a call for contributions to the Anthology Film Preservation Program signed from Cannes, and Mekas's "Anti-100 Years of Cinema Manifesto."

Mekas writes,

"Some are talking about the End of History. There are others who say that we are at the End of Cinema. Do not believe any of it! And the movie industries and the movie museums around the world are celebrating the 100th anniversary of cinema; and they talk about the millions of dollars their cinemas have made; they discuss their Hollywoods and their stars--but there is no mention of the avantgarde, of the independents, of OUR CINEMA. I have seen the brochures, the programmes of the museums and archives and cinematheques around the world. I know what cinema they are talking about. But I want to take this occasion to say this: In the times of bigness, spectaculars, one hundred million movie productions, I want to speak for the small, invisible acts of human spirit, so subtle so small that they die when brought out under the Kleegue lights.

I want to celebrate the small forms of cinema, the lyrical forms, the poem, the watercolor, etude, sketch, postcard, arabesque, triolet, and bagatelle, and little 8-mm songs.

In the times when everybody wants to succeed and sell, I want to celebrate those who embrace social and daily failure to pursue the invisible, the personal, things that bring no money and no bread and make no contemporary history--art history or any other history-- I am for art which we do for each other as friends, for ourselves. I am standing in the middle of the Information Highway and laughing--because a butterfly on a little flower somewhere, somewhere, just fluttered its wings and I know that the whole course of history will drastically change because of that flutter-- a super-8 camera just made a little soft buzz somewhere on New York's Lower East Side--and the world will never be the same-- the real history of cinema is the invisible history-- history of friends getting together doing the thing they love-- for us the cinema is the beginning with every new buzz of the projector, with every new buzz of our cameras our hearts jump forwards, my friends!"

(Tony Paschall in Paris via Frameworks)



**Last Open Screening:
Tuesday May 13th, 1997
7.30pm**

Media Arts Student Film Show
All sound on cassette unless otherwise noted
Mousetrap - Phillip Ludwig - 5 mins
Glizda - Richard Halstead - 5 mins
He Who Waits - Christian Price - 6 mins 40 (2-track magnetic stripe)
Fine Thanks - Penny Harris - 10 mins
Story - Lucian Chaffey - 6 mins
Hair Pie - John Brooks - 2 min 40
Oranges - Jessica Huon - 6 mins
Princes Bridge - Simon Norton - 3 mins 20
Dream - Amber Zuchowski - 11 mins 40 (single track magnetic stripe)
Gerry Gee Jnr. - Matthew Rees (1984) - 8 mins (2-track magnetic stripe)

Open Screening:

Irving - Cameron Trollope (6.5 mins)
Saltwater - Steven Ball (10 mins, 18fps, cass)
Black Sun - Craig Lindley (8 mins, 24fps, silent)
Blobby's Worst Nightmare - Dane Moye (3 mins, 18fps, cass)
Mayana (remix) - Irene Proebsting & Barry Brown (6 mins, 18fps, cass)
Romance - David Kuznir (4.5 mins, 18fps, cass)
do not look now - Tony Woods (15 mins, 18fps, cass)
The Runner - Ian Handasyde (5 mins, 24fps, cass)

Next Screening:

Tuesday 10th June, 1997
Erwin Rado Theatre, 211 Johnston St, Fitzroy

At 7.00pm: Sounds by Tony Woods

At 7.30pm: Hardly ever seen - Super 8 films made by painters, photographers, printmakers, installation artists and/or musicians between 1976 and the mid 1980's. Includes films by Janet Burchill, Jennifer McCamley, Betsy-Jane Osborne and Brenda Fresh.

followed by an **Open Screening**
BYO films (and take-up reel please!)

ISSUE 125 June 1997

<http://www.cinemedia.net/super8/>

Become a Member!

For those of you who are not currently members, **JOIN NOW**, and receive to your doorstep, hot off the press, the monthly newsletter, plus enjoy the benefits of cheap equipment hire, and the Open Screenings, with feeling that you are contributing to the ongoing success and continuation of one of Australia's most prolific and energetic independent filmmaking groups!

1 year's membership: full \$25.00 / concession \$20.00

Cut and pasted by Heinz Boeck, Christos Linou

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Super Eight



**SURFACE
MAIL**
USE POSTAL
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If undeliverable return to:
Melbourne Super 8 Film Group
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