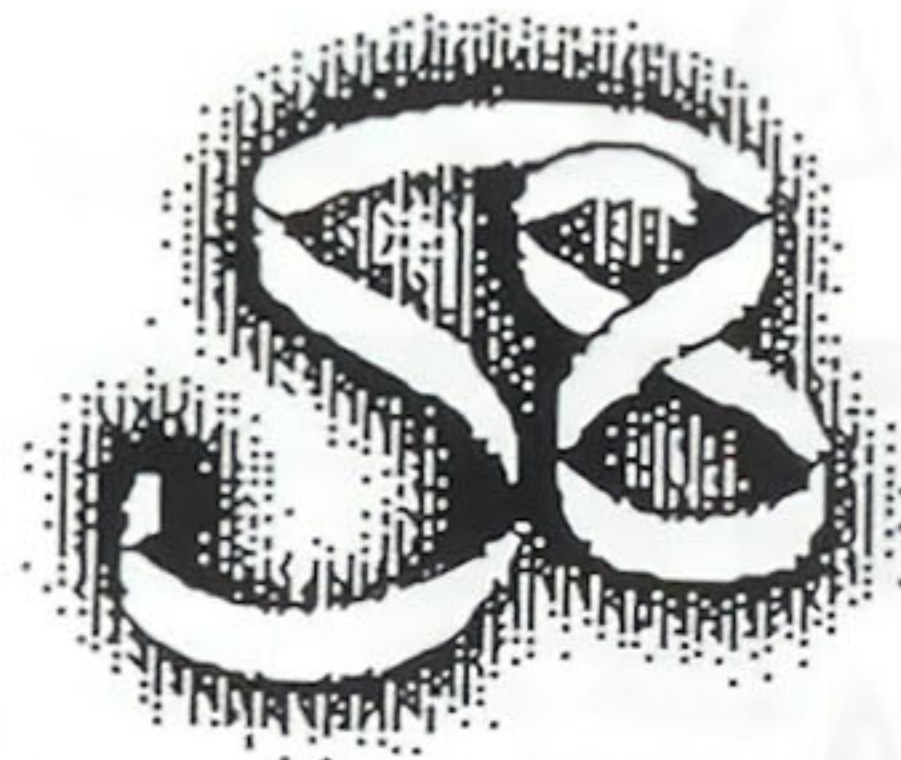


Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 143 FEBRUARY 1999



PROPOSAL TO INCREASE THE RANGE OF FILM GAUGES SHOWN AT MS8FG EVENTS

At the Planning Meeting held on Sunday January 17 at the MS8FG office, Tony Woods proposed that the group accept proposals for screenings by members and non-members in the following filmstocks -- 9.5mm, all 8mm formats, 16mm and 35mm.

REASONS: To increase the pool of films the group can draw from, provide a more complete profile of some members' film work, encourage filmmakers working in other small gauges and making experimental work in any film gauge to join the group and strengthen its membership base, raise the profile of the group in regard to screen culture, and hopefully create more interest in members contributing articles on film to the newsletter.

PROPOSALS for the 7.30pm screenings and special events, festivals, etc of films other than super 8 and single 8 should preferably include the location of a suitable projector (though in some cases the MS8FG may be able to help with this).

RESPOND TO THIS PROPOSAL BY LETTER, BY FAX OR BY E-MAIL, BUT PLEASE RESPOND.

New Directions 1999

Ben Ryan

As many people will have no doubt heard by now, the MS8FG funding application for 1999 was unsuccessful. This obviously now leaves the group at something of a crossroads, and the Planning Meeting held on Sunday 17th, ended up with a strong focus on planning how the group was going to survive the next twelve months.

The primary concern for both the committee and the group as a whole, is that of cash flow, and keeping the group financially viable. With current revenue/expenditure projections, even with the funds remaining from 1998 and the interim funding supplied by the AFC for January, we are expecting the group's finances to be in dire straits sometime by the third quarter unless we do something to address it.

The loss of funding has meant that Dianne will no longer be employed as the group's administrator. Many thanks go to her for the long hours—many of them voluntary—that she has put in to keep the group running over the last few years. She will however be staying on in a voluntary capacity to maintain the group's accounts. Michael Smith has generously offered the group use of The Sun Theatre in Yarraville as an alternative venue for the group's Open Screenings, and we are tentatively planning to schedule one Open Screening there per quarter to reduce the expense of hiring the Erwin Rado. The paraphernalia usually sent out as 'teaser' packs to prospective members is being redeveloped to be deployed online as part of the group's website to save us in printing and postage. But as far as cutting back costs go, there's only so much that can be done because the group's expenditure is already being maintained at an absolute minimum. We are therefore forced to look at our sources of revenue to find ways to bridge the gap and try to stretch the group's funds at least to the end of the year.

The proposals put forward for increasing the group's revenue at the planning meeting are the following:

- increase membership fees from \$25/\$20 to \$30/\$25 or even \$35/\$30
- increase equipment hire rates (generally rounded up to the nearest \$5/day)
- increase door charges at the Open Screenings to \$6/\$3

However, before these changes can take place, they need to be ratified by the group at a special members meeting, to be held at the February Open Screening. The survival of the group therefore relies on you, the members. When considering your position on each of these changes, we ask that you not approach them from a selfish perspective ie: rejecting the changes because you're planning to hire a camera, editor and splicer for half of June, or your membership falls due in two months. Instead, we ask that you consider what this will mean for the group as a whole, and its survival in the medium term. Without these changes, the group will undoubtedly fold within the 1999 calendar year.

With these increases, it was also widely agreed that the group would need to offer more to its members to maintain a 'value for money' perspective. Even during 1998, the group depended very heavily on voluntary contributions from the membership to ensure costs were kept down. In 1999, this need is greater than ever. If only half the members of the group were to contribute just a couple of hours per week, we would collectively achieve the workload of two full-time staff. It is therefore imperative that as many people as possible make themselves available to ensure that everything gets done that needs to be done. Even the smallest contribution will make a difference.

Primarily we are looking for people willing to raise awareness of the group in areas of the community we are not already involved with. As an example, most university environments are completely unaware of our existence, and these are prime recruiting grounds for a group such as this. We also need people to volunteer for incredibly simple tasks that have to date been left up to the committee. Every Open Screening requires at least five people working behind the scenes to ensure it runs smoothly, and helping out at an Open Screening doesn't mean you'll miss out on seeing any of the films.

An additional source of revenue for the group are the workshops run throughout the year. These began to gather momentum in 1998, and there is already a queue for workshops scheduled for early 1999. A number of people have already volunteered to tutor some of the workshops run by the group, and as myself and Virginia Fraser are taking on the role of organising the workshop program, we are calling for members to volunteer to teach these workshops, and to submit ideas on the types of workshops we can run. Apart from the already established workshop programs of Basic Camera Skills and Animation, we are preparing to run the Cameraless film-making workshop, and are also hoping to run a series of workshops based around narrative film-making such as Working with Actors, Lighting and Sound.

We would also appreciate input in regards to maintaining a consistent curriculum within these workshops ie: what things need to be covered v's what can be covered etc. We would also like to run some workshops in the vein of a 'Masterclass' for more advanced film-makers within the group. However, when offering suggestions for either the workshop curriculum or the program in general, keep in mind that the group can no longer afford to run any activities at a loss, which means we either have to look at hiking the price of a workshop if it has high overheads, or needing large numbers to make it viable.

Comments or suggestions can be directed to myself at the details below or via the group office:

email: bryan@village.vu.edu.au

Mobile: 0408 557 382

DEC 97 - NOV 98

INCOME	
AFC GRANTS	17428.00
MEMBERSHIP FEES	2155.00
GROSS BOX OFFICE	1409.55
ADVERTISING REVENUE	100.00
SUBSCRIPTIONS PUBLICATIONS	360.00
EQUIPMENT HIRE	880.00
INTEREST	1.42
WORKSHOPS	440.00
TOTAL	22773.97
EXPENDITURE	
Wages	9672.00
Travel	200.00
Newsletter	1629.40
Theatre Hire	340.00
Workshops	620.00
Publicity	250.00
Catering	60.18
Equipment Hire	50.00
Postage	900.00
Photocopy/Fax	336.55
Screen Culture Membership	50.00
Insurance- Fees - Audit	1101.69
Phone	487.50
Equipment Repair	229.00
Rental	2730.60
Office Stationary	189.10
Bank Charges	76.73
Petty Cash	440.00
Internet	195.00
Equipment (capital)	1704.95
Film Supplies/Parts	76.75
Refunds	111.00
TOTAL	21450.45

Bank Balance 30/11/98 - \$3692.98 CR

FOR SALE
KODACHROME 40 (SILENT) FILMSTOCK. \$16 EACH. BULK
ORDERS WELCOME. 100 IN STOCK. PH ANDREW 94282646

ANNUAL GENERAL MEETING
 ADMINISTRATORS REPORT
 DECEMBER 1997 to NOVEMBER 1998

Tuesday 8th December 1998, 7.30 pm; Erwin Rado Theatre - 211 Johnston St Fitzroy

The Melbourne Super 8 Film Group is on budget and financially viable in 1998. The Financial Accounts for the year ended June 1997 (published in the July Newsletter) showed an operating loss of \$250.54 as compared to a loss to June 1996 of \$5399.19. The 1998 figures show that the group is travelling slightly better than budget prediction. The accounts should finish the year in the black, with sufficient funds to carry through to the new 1999 AFC funding (should the grant be successful). News of 1999 funding is due sometime in December.

Attendance at Open Screenings

Attendance at Open Screenings remained constant throughout the year.
 December - 35 - Annual General Meeting; February - 45 - Dawn Jackson & John Harrison; March - 30 - Arthur & Corinne Cantrill; April - 36 - Bill Mousoulis; May - 60 - Animation Program; June - 30 - Daniel Kotsanis; July - 35 - Bernie O'Reagan; August - 60 - Postcodes; September - 50 - Craig Lindley; October - 52 - Stephen Ball; November - 45 - Mark La Rosa. TOTAL - 478

Other Screenings

8 at the Sun, 29th September, 8pm
 92 non-members, 12 members (who came to the table for tickets), 13 other members estimated. This was a successful promotion for the group giving much needed media exposure via newspaper, radio, TV and internet.
 SUN THEATRE ATTENDANCE - 117

TOTAL ATTENDANCE FOR ALL SCREENINGS DEC. to NOV. - 595

Memberships

Remain static. New memberships were boosted in 1997 by the Metro Film Festival with people joining to hire equipment. The 8 at the Sun Theatre Promotion and the Good Weekend article in August, boosted new membership numbers this year.
 1998 - New members 52, Renewing members 44; 1997 - new members 58, renewing members 40. Male membership renewal - 34; female renewal - 8; male new - 34; female new - 18. 96 MEMBERS IN 1998, AS COMPARED TO 98 IN 1997

Subscribers

Over the past twelve months eight organisations have subscribed to the newsletter
 3 organisations @ \$35 per subscription, 3 Australian libraries @ \$50 per subscription
 2 overseas libraries @ \$60 per subscription. TOTAL SUBSCRIBERS - 8

Advertisers

1 business pays for newsletter advertising @ \$100.00 per year

Workshops

5 males and 7 females have participated in the workshop program, ie two camera operation workshops and one animation workshop. The office is still receiving requests for more workshops which will operate in 1999.

Outgoing Committee 1998

Thanks to Rod Paterson, Matthew Rees, Ben Ryan, Virginia Fraser, Christos Linou, Trevor Rooney, Heinz Boeck for all their work through the year.

A Guide To Super 8 Cameras Made Up To 1980 - 1981

Edited by Dianne Duncombe. Continued from December 1998 Newsletter

NALCOM 612SL XL

As 818SM except zoom lens F1.2 8-68 mm.

Dist.: Photopac Pty. Ltd.

NIZO 3056

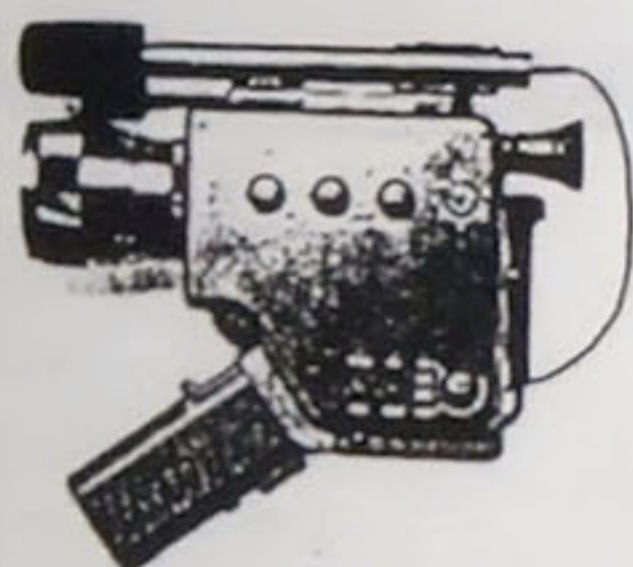


All black, lightweight (1610g.), featuring f/1.4 7-56 m Schneider Macro-Variogon lens, two speed power zoom with finger touch control, flicker-free reflex viewfinder, C.D.S. automatic exposure control with TTL measurement and adjustment up to + - one stop in 1/3 increments, backlight control switch, auto aperture control, fade in and out, filming speeds 9, 16 2/3, 18, 24, 25 and 36 fps, built-in intervalometer with single frame control 2, 5 and 15 second intervals, remote control microphone, three stage automatic sound level control, manual sound control, sound editing switch with 1.0 or 0.2 second delay and unique built in chest pod. Price: \$1,595.00.

NIZO 4056

Lightweight (1610g.), f1.4 7-56 m Schneider Macro-Variogon lens, two speed power zoom with finger touch control, flicker free reflex viewfinder, silicon TTL automatic exposure control with individual adjustment in stages of 1/3 stop up to + - one stop, backlight control, manual aperture control, auto aperture control, fixed aperture control, dissolve silent and sound, filming speeds 9, 16 2/3, 18, 24, 25 and 54, built in intervalometer with 1 frame/2 sec, 1 frame/5 sec 1 frame/15 sec intervals, flash connection, telescopic directional microphone with cardioid characteristics, automatic three stage sound level control, manual sound control, sound editing switch with 1.0 or 0.2 second delay, rechargeable NC battery box and charger. Price on application.

NIZO 4080

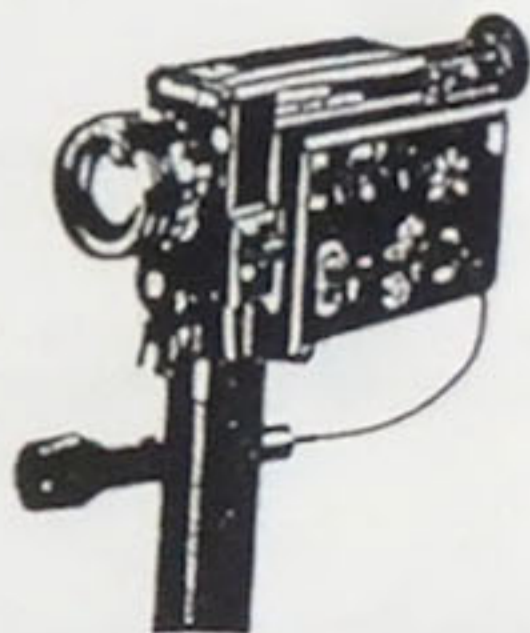


f/1.4 7-80 mm - 11.5:1 zoom ratio Schneider Macro Variogon lens with manual switch for operation without servo motor. Two speed power zoom with finder touch control, flicker-free reflex viewfinder, silicon TTL automatic exposure, automatic aperture control, fade in and out, automatic dissolve silent and sound, filming speeds 9, 16 2/3, 18, 24, 25 and 54 f.p.s. Built in intervalometer with 1 frame/2 sec, 1 frame/5 sec, 1 frame/15 sec, flash connection, telescopic directional microphone with cardioid characteristics, automatic three stage sound level control,

manual sound control, sound editing switch with 1.0 or 0.2 second delay, rechargeable NC battery box and charger, unique built-in chest pod. Price: \$2,235.00.

Dist.: Georges Camera Store

SANKYO SOUND XL-620S



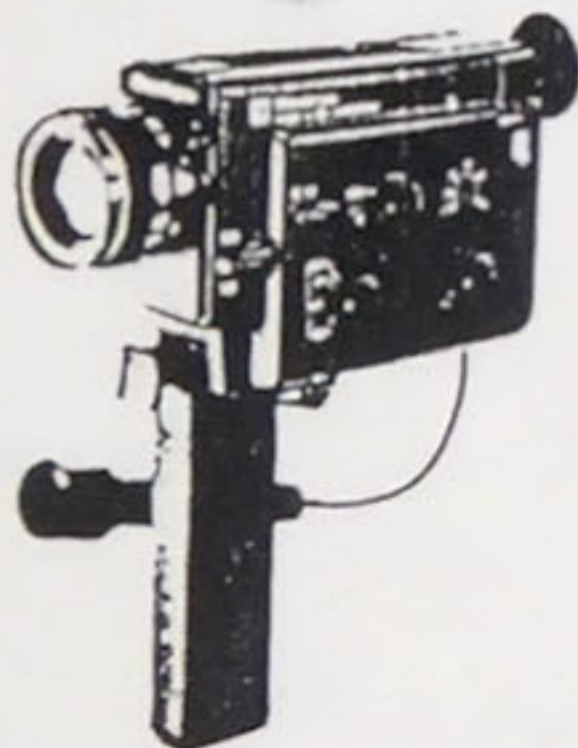
F1.2/7.5-45mm zoom lens. 0cm macro capability. Single frame exposure. 18 and 24 fps filming speeds. 36 fps instant slow motion filming. Lap dissolve (picture & sound). Built-in universal timer. Audible film-end indication. Automatic main switch shut off. Split image focusing, 6x power and manual zoom, 220° shutter opening, flash sync socket for single frame exposure, fully automatic TTL aperture control. Price: \$585.00.

SANKYO SOUND XL-400S



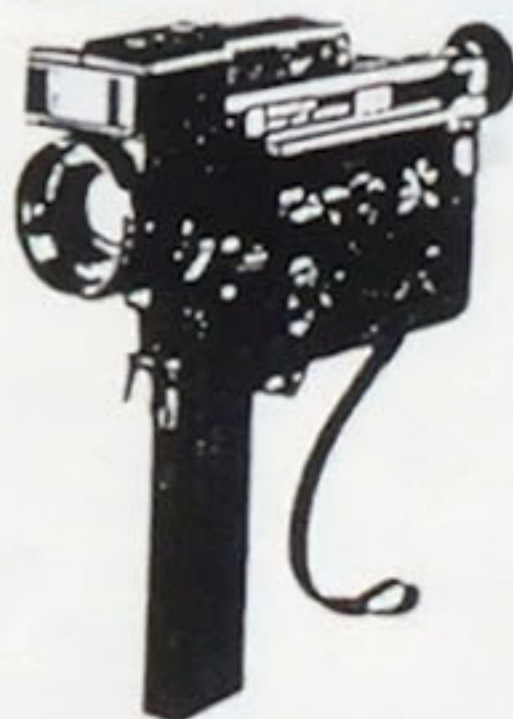
F1.2/9.2-37mm zoom lens. 5cm macro capability. Single frame exposure. 18 & 24 fps filming speeds. Auto fading (picture & sound). Backlight compensation. Fully automatic aperture control with through-the-lens CdS meter. Sound monitoring. AUX jack, flash sync socket. Sound recording sensitivity select switch. Split image focusing, 4x zoom, indication in viewfinder include film running/end, over/under exposure warning, sound level and fade out. Price: \$400.00.

SANKYO SOUND XL-320



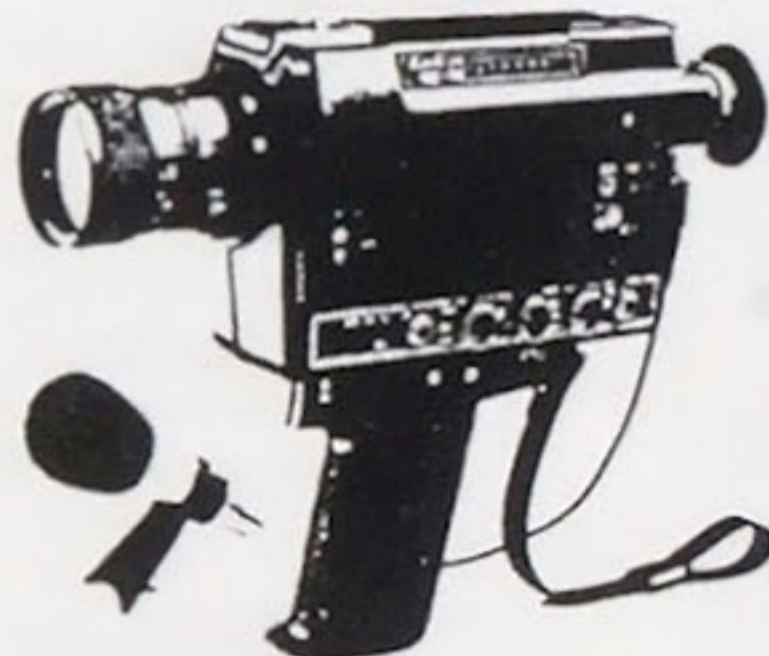
F1.2/10-30mm zoom lens. 5cm macro capability. Single frame exposure, 18 fps filming speed. Backlight compensation. Fully automatic aperture control with through-the-lens CdS meter. Sound monitoring. Mixing recording. Automatic level control. Foldaway grip. Aerial image focusing, 3x zoom, exposure meter indication window. Indications in viewfinder include film running/end, under-exposure warning, sound level. Price: \$339.

SANKYO SOUND XL-320 VAF



Auto-focusing, f1.2/10-30 automatic power zoom lens and manual zoom. Lens magnifies 3x. Continuous auto-focusing at 18 fps. Reflex viewfinder, single-frame shooting, 220° shutter opening, fully automatic aperture control with TTL CdS meter. Aperture scale and indicator on camera body. Viewfinder information includes black flag under-exposure indication, red area for over-exposure. Backlighting compensation, film transport indicator, foldaway grip. Price on application.

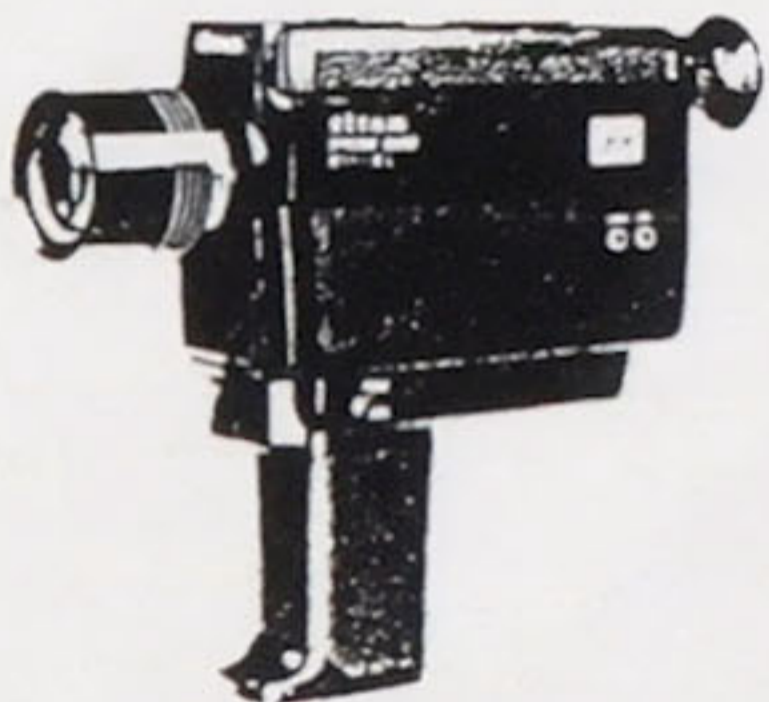
SANKYO XL800S



Low light capability, f1.8, 7.5-60 mm zoom, manual and power. Split image focusing, reflex viewfinder, adjustable diopter, battery check, 220° shutter opening, two filming speeds: 18 or 24 fps. Fully automatic TTL CdS exposure meter with manual override. Picture and sound fading, backlighting compensator, sound level control by ALC, two-step sound sensitivity control. Price: \$664.00.

Dist.: Camera Distributors

TITAN 211SL



Super 8 sound and silent with 2X power zooming. Reflex viewfinder with adjustable eyepiece. Visible control data shows over/under exposure, film advance, film end, battery power and recording level. Fully automatic EE exposure control with 18 fps filming speed and manual/power zooming. Film counter, back light control, on/off switch, remote control socket, film taking signal, battery check lamp, AC contact socket, monitor socket, lock and run lock release, movie-light socket and microphone jack. Comes complete with microphone and earphone. Price: \$275.

TITAN 311 SL

Same as Titan, 211 SL but with 3X zoom, macro focussing and



automatic audio gain control. Price: \$325.00.

Dist.: Tasmanex

MINOLTA XL84, XL64, XL42



4X, 6X, or 8X zoom lenses with power zooms; XL-84 features two zooming speeds. Total-information viewfinder with LED safe-run/battery-check, sound recording and film-end indicators plus auto/manual f-number setting indication and over/under exposure warning. Macro filming capability. Electromagnetic shutter release with remote filming capability. Filming speed 18 and 1 fps; XL-84 model also has 24 fps. Auto/manual aperture control for full auto operation or manually set apertures and fade-in and fade-out. Fail-safe features such as fixed-focus settings, external filming indicator, LED safe-run and film-end indicators, automatic back-light control, recording test, over/under exposure warning. Prices: XL84, \$450.00; XL-64, \$400.00; XL42, \$370.00.

Dist.: Photimport Pty. Ltd.

NALCOM 818SM MACRO

F1.8 8-64 mm power zoom with manual override, reflex viewing with split image range finder, automatic exposure with exposure adjustment, backlight control, film counter, on/off switch, lock & run lock, self-timer built in, movie light socket, manual filter control, audio gain control, audio fade, monitor socket, complete with microphone & earphone. Optional Accessories: Boom microphone, grip type microphone with built in contacts, remote control.

CANON 514 XL S



8mm, lightweight and compact body features fully collapsible grip and built-in rubber hood, sound controls arranged together for simple operation. Automatic level control, audio level dial, special tone select switch, auxiliary input and sound monitoring, two sound filming speeds. 5X zoom ratio 9-45 mm f/1.4 lens with macro facility. Viewfinder information includes split-image screen for focusing, recording level, aperture scale, over and under exposure warning marks, battery check/film end warning lamp, film transport indicator. Automatic or manual exposure. Powered by six 1.5V penlight batteries loaded into grip. Accessories include soft case, 45 mm lens cap, dynamic microphone DM30R (with windscreen, stand and clip), earphone E, remote switch 60, finder cover. Optional boom microphone BM70, 43 mm filter, C-8 wide attachment lens 43, power pack 9V, self-timer E, interval timer E, connecting cord C300L and microphone extension cord E450L. Price: \$532.00.

312 XLS CANOSOUND

f1.2 lens, 3 x zoom range operated either by manual or power, plus macrocinematography. Low light shutter angle of 220°. Automatic level control circuit for sound recording. Mix sound from external sources using 'AUX' jack. Adjustable diopter eyepiece, cue light, correction filter. Price: \$444.00. BM 50: \$86.00. Wide attachment 43: \$45.00.

Dist.: Canon Australia

CHINON 605 MXL

Lens f/1.7 6x power zoom. Fade and back light control. Auto and manual record. Auto-magic panel indicates all systems function. Built-in boom microphone. Price incl. case: \$610.00.

CHINON 20 PxL

Light weight Sound. f1.3 11-22mm 200m. Backlight control. Full x L shutter. Soft case. Price: \$435.00.

CHINON 30 RxL

Light weight Sound. f1.2 7-21mm 200m. Backlight control. Full x L shutter. Lap Dissolve. Soft Case. Price: \$499.00.

CHINON 60SMRXL

Lens f/1.2 6x power zoom. 8.48 macro to 2 cm. Auto/manual metering and sound recording. Back light fade-lap dissolve and intervalometer. Automagic panel indicates all systems function. XL shutter flash synchro. Built-in boom microphone. Price incl. case: \$745.00.

CHINON 80SMR



Same as 60SMRXL but with 1.7/7.5-60 mm lens. Price incl. case: \$790.00.

CHINON PACIFIC 200/8XL



All features of 60SMRXL plus f/1.4/7-56. Variable speed zoom lens. Sound filming speeds 1, 18, 24 and 25 f.p.s. and 36 f.p.s. with silent cartridge. Accepts 200' sound cartridge. Price incl. case: \$1,135.00.

CHINON 60AFXL AUTO



Two speed auto focus or manual focus. Lens f/1.2/8-48 power zoom. Auto focus range 8-32 mm. Auto recording. Back light and fade control. Folding grip. Automagic panel. Built-in boom microphone. Price incl. case: \$865.00.

CHINON PACIFIC 12SMR



12:1 zoom. f1.8 6-72 mm lens. Macro to 10 cm. Auto/manual exp and sound rec. with v.u. meter. Film speeds 1, 18, 24 fps and 36 with silent cartridge. Built-in interval timer 1-60 seconds. Fade-in fade-out lap dissolve. Seven functions visible in viewfinder. Price: \$1,200.00.

Dist.: Maxwell Photo Optics

COPAL SOUND 400 XL MACR



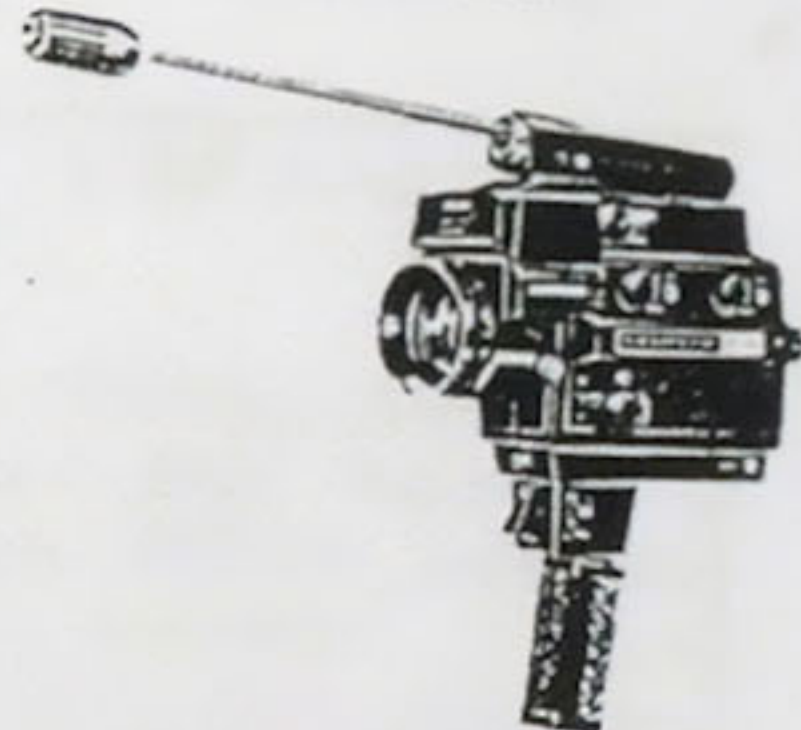
XL type with F/1.2, 8.5 34 mm 4X Etalon power and manu zoom lens with macro mechanism throughout the range. Shutter opening angle 230° with run/loc mechanism. Split image focusing. Built-in Type A filter. T.T.L. metering auto exposure. Single lens reflex viewfinder with under exposure warning, film running and recording indicator. Auto level control system. H & two stage switching and earphon monitoring. Battery check. Price \$350.00.

Dist.: J. A. Davey

ELMO 350 SL

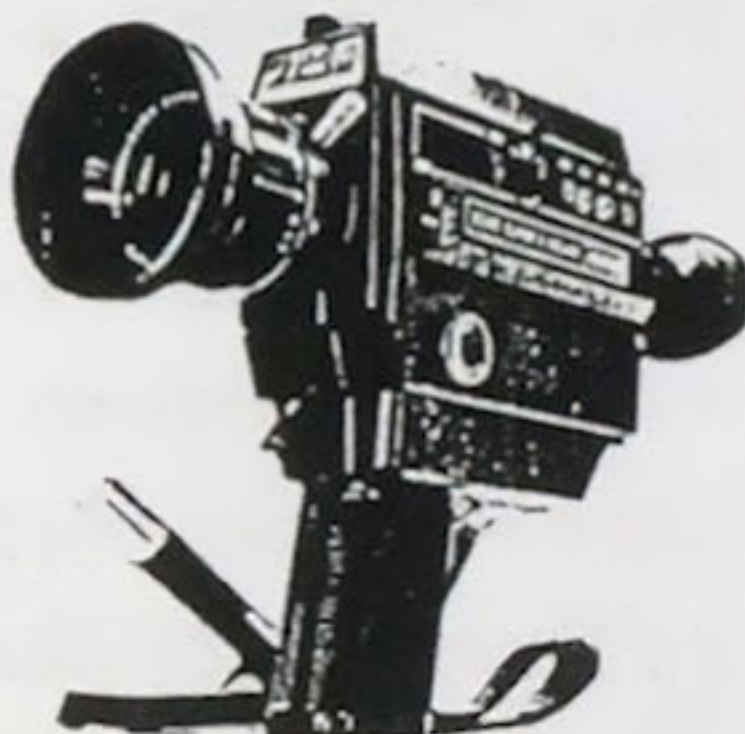
Lightweight with clip-on cord less action mike. Convenient to cus-free setting provided. F/1.2 9-27 macro zoom lens down to 11 cm. 18 fps. 220° shutter. SLI split image focusing with transport indicator (green), recording signal (red). F stop viewfinder adjustment -5 to +25. ASA range 25-160. Cue light built-in filter. Price on application.

ELMO 3000 AF



Automatic rangefinder dual image focusing. F1.2/9-27 macro zoom lens. Detachable microphone. Split image manual focusing LED green transport check; Red sound check. Two pressure focus - transport release with auto metering. Auto focus system follows moving subjects from 1.5 metres allowing concentration on zooming action simultaneously. Auto override of manual focusing possible for quick adjustment. Price on application.

ELMO 600SD



Features sound fade in/out with 6 time Elmo zoom lens f1.8, 18 50 mm. Power/manual zooming T-W approx. 5 sec. Speed 17 fps powered by six 1.5V batteries (AA, R-6). Automatic/manual aperture adjustment with through-the-lens exposure, single lens reflex, split-image focusing. Control centre viewfinder displays film transport, film presence, recording level, F-stop indicator. Eye-sight adjustment. Film speeds ASA 25, 100 for daylight, ASA 40, 160 for artificial lighting and new type G film. Input mic, book mic (500 ohm) 0.25 MV/-72dB (impedance range - 200 ohm - 1K ohm, Aux (500 K ohm), 100V/-20dB. Mic-Aux simultaneous use possible. Dimensions 215 x 49 x 220 mm, weight 1.8 kg. Price: \$460.00.

ELMO 650S

F.1.8 6 to 1 Elmo Zoom lens 8-50mm width. "Focus-free" mechanism assures sharp focusing within 9-15mm lens range. Macro Mechanism - minimum lens-to-subject distance about 10cm. 18 fps filming speed, 220° shutter opening angle. CdS, TTL exposure, F/1.8 to F/22 automatic/manual exposure control. Split-image focusing, transport

ELMO 1012 S XL

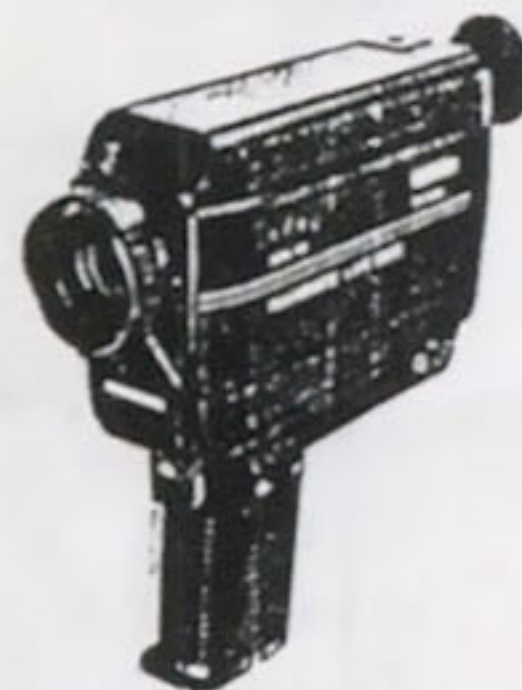


Takes 50 and 200 ft. cartridge enabling 3 1/2 minute x 13 1/2 minute filming. Focus-free control. Tele-macro down to 15

CM. F/1.2 / 7.5-75 mm. lens. 220 degree shutter. Split image focusing -6 to +3 eyepiece adjustment. Viewfinder indicates F-stop closed aperture. Over/under exposure. Film transport (green) recording (red), end of film. Auto or manual fade-in and out of picture and sound. ASA 25-160 Speeds 18 x 24 FPS and single frame sound and silent. Built in filter. Price on application.

Dist.: C. R. Kennedy

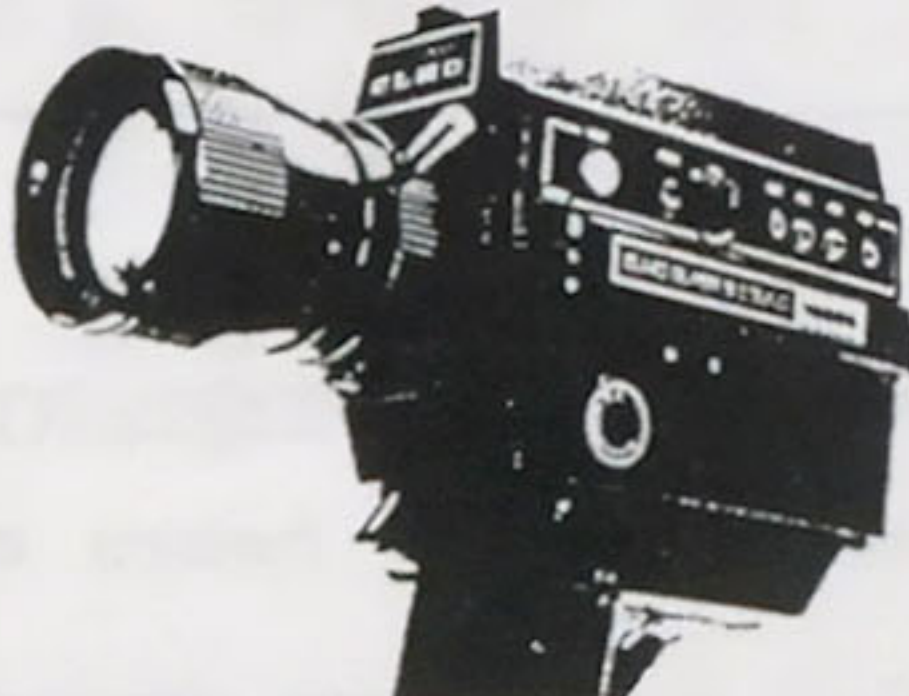
HANIMEX XL410



Low light, 2X manual zoom f1.1/9.5 to 19mm lens. In-built sound system with 200-600 ohm impedance level, IC circuit, two sound levels, monitor with earphone. 230° low-light shutter opening. Viewfinder information includes film running signal, low light warning needle, recording indicator. Automatic sound level control, omnidirectional microphone. Price: \$245.00.

Dist.: Hanimex Pty. Ltd.

ELMO 1000S MACRO



10 time power zoom lens, 7 to 70 mm, f1.8, speeds 17+24 fps. Fully automatic TTL metering, one touch macro button allows for ultra close-up photography to 14 cm. Simultaneous picture and sound fading. Memory counter has all film ASA specifications of remainder of Elmo range. Price: \$649.00.



'8 at the Sun' Yarraville 29.9.98

The notice above (March '98) is repeated to remind members that the project was an ongoing one, July has been penciled in as the next 7.30pm "POSTCODE" screening. Those members whose films were shown in August(11) may do another, but I invite all members to start a postcode film now, please let the committee know when the film is done. After the August screening quite a few members said they felt inspired to start a film, I hope they do and you too!

T.W

"POSTCODES" a S8 project
by Tony Woods

At the January S8 Planning Meeting I put forward the above idea. Basically I suggested that all the MSSFG members be invited to put together a film portrait of the postcode area they live in. The title of the film would be the code. I suggested 6.40 mins maximum no minimum, any S8 film type, sound or silent/cassette. These portraits or doco's to be shown at as many Open Screenings as needed. This also could be a touring program. July or August could be the start. So why not start as soon as possible? The Committee will ask members if they plan to do a film at the next couple of screenings.

Last Open Screening:

Tuesday 8th December 1998

Out of Focus/Offscreen, Irene Proebsting, 1998, 3mins, 18fps, silent

Footage, Christos Linou, 1998, 6mins, 18fps, stereo cassette

Early Morning at Borobudur, A&C Cantrill, 20mins 23secs, 24fps, stereo cassette

Rota Taro, Jennifer Pignataro, 1998, 6mins, 18fps, stereo cassette

Forgotten ... Lost in Thought, Heinz Boeck, 10mins, 24fps, stereo cassette

The Dawn, the Player, the Game, Ian Handasyde, 1998, 3mins, stereo cassette

Abstract, Tony Woods, 1998, 24mins, 18fps, stereo cassette

Next Open Screening:

**ERWIN RADO THEATRE
211 Johnston St Fitzroy**

**TUESDAY 9TH FEBRUARY
7.30PM**

**SPECIAL GENERAL MEETING
Followed by**

FILMS BY - TONY WOODS

**Followed by Open Screening
byo take-up reels please**

ISSUE 143

website: <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/ overseas \$35.00

contact the group at the address below

Editorial and Layout by : Tony Woods

Phone: 03 9417 3402 Fax: 03 9417 3804

e-mail: super8@netspace.net.au

Office Address: 207 Johnston Street Fitzroy

This newsletter is published monthly by the Melbourne Super 8 Film Group Inc. Contributions are welcome. © 1999 the individual authors & Melbourne Super 8 Film Group. Disclaimer: The opinions expressed are those of the individual authors and are not necessarily those of the Melbourne Super 8 Film Group. Library subscription to this newsletter is \$50 annually/\$60 overseas; other organisations \$35

The Melbourne Super 8 Film does not currently receive any funding. The group operates by self generated income and donations and welcomes contributions.

ISSN 1039-5288

Super Eight



If undeliverable return to:

Melbourne Super 8 Film Group

PO Box 2033

Fitzroy MDC

Victoria 3065

Australia



Chris Windmill
GPO Box 1690
Darwin, Nt 0801