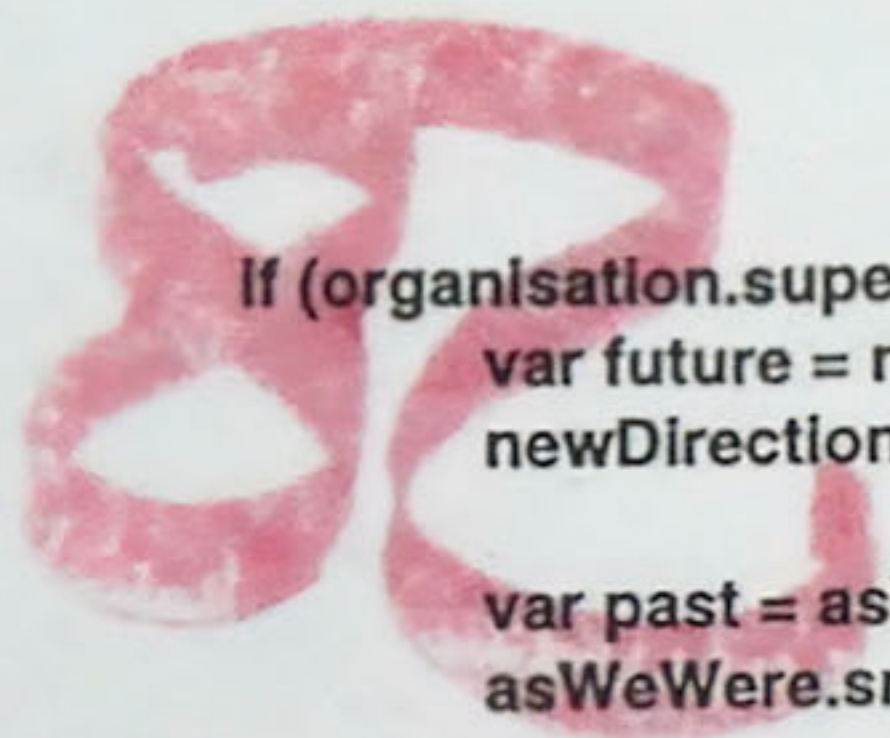


Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 159 July 2000





```

If (organisation.super8){
  var future = newDirection
  newDirection.src = refocus

  var past = asWeWere
  asWeWere.src = extinction}

```

```

function sustainability()
{
  If future.direction.super8 = newDirection
  future.status = continuance

  else future.direction.super8 = asWeWere
  future.status = extinction; return true
  text.by = Ben Ryan
}

```

Travis Dean has sent the address for
 SOUND STRIPING S8
Andrew Neugebaver
 5/24 York Street, East Gosford,
 Sydney 2250 phone after 8.00pm
 02 4324 7350 cost- 12c per foot
 Good news for Kodachrome and for
 Ektachrome users.



It's been a confusing decade for those in the arts. A whole new medium has emerged from seemingly nowhere, and once stable mediums are suddenly finding themselves under pressure from a king tide of technology. Ones and zeroes have gone from being useful tools to everyday aspects of life.

It's therefore not surprising that people who once saw themselves as pioneers in the arts are becoming embittered about the loss of their reputation for breaking new ground. They'd found their niche and now suddenly their niche is not the flavour of the month, and they're not happy about it. They either have to produce truly spectacular works, or shift their focus to other mediums in order to retain the attention they once enjoyed. The former is of course, always attainable, but to produce truly spectacular works usually requires a great deal of effort that can last months, perhaps years. The pace of the C21 society doesn't allow for such luxuries. Art and entertainment has to be produced on demand, and as such, the quality suffers...or so the theory goes.

I am of course, referring to the editorial in the last edition of *Cantrill's Filmnotes*, among others, whereby people from the 'traditional media' school have derided the rapid rise of multi-media. It's been quite a while since I've been cornered into buying a copy of this journal, and strangely, this time around I found myself actually wanting to read it. Remarks about the new media industry, and in particular, the Cantrill's comments on art and culture being dead in Australia, ring hollow to me. They are comments that demand a right of reply, but given the fact this was the last edition, that right of reply has been cut off.

In starting, let it be known that I do agree with many of the comments the Cantrills made in their closing editorial. I agree that it's dangerous for the arts community to invest all of its resources in a single medium—something about eggs and baskets. I agree that it would appear the funding bodies are trying to control the development of our arts cultures, rather than support them, by funding populist models that pander to the goals set out by those funding bodies. It's a disgrace that the Film and Sound archive is being destroyed in favour of digitisation, our heritage is as important as our future. It's also apparent that marketing is taking the lead over content. It's disappointing that we now have to try and exist in a climate of economic rationalisation, rather than the wholesale support once enjoyed a decade ago.

The one point that I disagree with, is the assertion that art is dead.

It's somewhat bizarre that the internet and the electronic delivery of artwork is so often treated with such distrust by those who identify themselves as being experimental artists, and I can't help but greet such criticisms with bemusement and scepticism. The internet (at least, aspects of it), wholeheartedly embrace the ideals of experimental art, in that independent artists in this scene are not focussed on commercial gain or satisfying some political agenda. They do it for themselves, and from that, they generate an appreciative audience.

Is it simply a fear of this new technology and the inherent distrust that humans have of all things mechanical, or the fact that it's perhaps a mode of expression that they do not understand?

I am reminded here of the recorded conversation in Gary O'Keefe's *Ray Cresswell*, in which the interviewee (and the film's namesake) countered the hypothetical arguments against computers one day being considered conscious beings. The same arguments can be applied to traditional versus electronic art mediums.

Many will argue that because electronic art is generated on a computer, it is not actually art. But why not? Because computers are machines and anything created by a machine can't be considered pure? Films and photographs are created by machines, albeit considerably simpler machines, but mechanical devices nonetheless. For both film and electronic art, the work is created by the human with the vision, who utilises mechanical devices, be they antique or advanced, to realise that vision.

Is it the fact that there is no tactile contact between the artist and the work, or the audience and the work? Perhaps, but painting, sculpture, filmmaking and photography, even, to an extent, dance and music, don't usually provide for any kind of tactile contact. Touch is perhaps the one sense that art does not regularly engage to communicate with its audience.

(cover image, Victoria Arnytage)

Page 2

Others may well argue that they find electronic art sterile, convoluted, mediocre and lacking in both form and function. This is the same closed mindedness that tends to greet any experimental artwork, and was indeed the initial response to the Impressionist painters who are now considered masters. Art is subjective, and therefore the definitions of what constitutes art must remain open, and in saying that, that's as far as I'll go on the subject of what constitutes the truly artistic.

The Cantrill's say that art is dead, which makes me wonder if they've actually bothered to really investigate the cultural scene in the electronic medium. I'm not talking about experimenta, as the Cantrill's so rightly put it, they're an organisation run by new media administrators that re-invent themselves to meet the goals of the funding bodies. Nor am I talking about the internet we see and hear about everyday—multi-billion dollar mergers and yet another dubious e-commerce solution. I am talking about the underground.

The internet only became commercial once the corporate fat cats saw the potential of the internet. The people to first display the potential of the internet were artists with an interest in computers. Many of the heavy weights of the underground web community have been publishing their work online for the better part of a decade. They are people that do not care about funding schemes, they do not care what the mainstream audiences have to say. They produce their work out of a love for what they do and a genuine belief that they are maintaining the ideals of what the web was created for: the free exchange of information and ideas.

Given the free nature of the web, I am curious as to why the Cantrill's didn't take *Filmnotes* online years ago. In their closing editorial they paid a lot of attention to the quality of the print work in their publication compared to others—harped on it actually, and also took a swipe at Australia Post for removing surface mail as an option for overseas distribution. For a minimal cost, less than printing for sure, the entire journal could've been published in colour, distributed around the world, and not turned their house into a warehouse of back issues.

The Australian independent web scene is one of the most vibrant and robust in the world, and we're recognised for it too. Young artists such as Matthew Willis and Sam Littlemore are considered world leaders in their craft, and there is an entire sub-culture built on mutual respect for people's work. It is an environment that embraces and celebrates everything that previous artistic mediums have not been entirely able to provide: artistic integrity devoid of commercial considerations. It has a global audience, and it is having a tremendous influence on the way people think about the possibilities of the web.

The fact that people are flocking to the web as a mode of entertainment means they are already captivated by the technology. More and more of these new users, when guided correctly, are finding their way to these underground networks and are truly experiencing a moment of clarity. Perhaps it's because the web is so sparkling and new, that these mass audiences are more accepting of experiential works presented online than when they see it in a gallery or at a screening or performance. It's providing artists with a much greater reach than was ever possible before.

Granted, this is making art and culture more global, but each community is still influenced by it's local cultures, and the European communities, the American communities, the Asian communities and the Australian communities, all have their own unique style and voice. It's no different to modernism or any other arts movement, it's just the rate of influence is significantly faster.

There's a lot more I could write here, but as this article is already facing the editor's cursor, I will close with this...

Don't target this new medium just because you don't understand it, or are afraid of it. As an avenue for creative expression, it promises much more than any other medium has ever been able to. Commercial interests may well control the way in which a section of the medium develops, but as always, they never control it all. And for the first time, people are able to do it without limits of any kind.

A few sites worth visiting:
www.72ppi.com
www.mwg.com.au
www.australianinfront.com.au
www.designiskinky.net
www.k10k.net



THROUGH A PICTURE DARKLY

What is fascinating is the concept of infinity. I have tried to recreate it in a clumsy way in Super 8, with pictures within pictures, within pictures, within pictures, ad infinitum! It's a concept fully understood on some open screening nights- when some of us recreate The feeling of eternity by showing films that never seem to come to an end-ever. My Philosophy is to keep em short sharp and showy. But then again I'm not a professional Artist and thereby lack the finesse and deeper insight that comes with practice-or is it Choosing your parents carefully, nature or nurture, nature or nurture, nature or nurture....? Peter Lane

PHOENIX PARK 18min S8 1998

This time lapse doco was filmed

During the 6 days that the Phoenix Park Playground in East Malvin, Victoria, was constructed. It was a community project that involved Over 1.600 volunteers all donating their time, energy and resources Into designing and building this incredible children's fairy castle.

Most of the footage was shot from a vantage point on rocks with the

Camera on a tripod and an intervalometer set at approx one frame every 10sec.

The resulting film shows the growth of the playground from bare, flat ground to completion and Opening ceremony on the 6th day.

Moira Joseph

FORWARD NOTICE

The August 8 OPEN SCREENING

Will be held at the SUN theatre

8 Ballarat Street Yarraville 3013

7.00pm soundscape Tony Woods

7.30pm Dirk de Bruyn and Warren

Burt—Image and Sound

Interval

Open screening Super 8 and 16mm

» Per mutations: In condensing my remarks during the avant-garde roundtable (March 14), I dropped the conversation's major reference to the Museum of Modern Art's ongoing 8mm and Super-8 shows. My point was not just that the unexpected popularity of this program pre-saged current micro-cinemas but—along with such other instances as Stan Brakhage's frame-by-frame painting or the very different projection pieces orchestrated by Ken Jacobs and Luis Recoder—that it served as an example of "film outliving its death." ▣

MARCH '28, 2000 VILLAGE VOICE 113

Digital Overground

DEBATING THE DEATH OF CINEMA

BY GAVIN SMITH

The "Death of Cinema" roadshow that Susan Sontag's *Times* Magazine essay set in motion in 1996 arrived at MOMA last week, in the form of a panel discussion taking off from last summer's two-part article by *New York Press* critic Godfrey Cheshire. His piece, "The Death of Film/The Decay of Cinema," was no self-serving pronouncement of the demise of cinephilia. In place of nostalgia for a golden age that never was, Cheshire substituted high-concept future shock: The Digital Revolution is coming. It's a replay of CDs versus vinyl, and we all know how that one turned out—Cinema As We Know It is doomed. Sontag's endearingly out-of-touch bandwagon is on a collision course with what MOMA film curator Laurence Kardish called "the juggernaut of electronic imagery."

Cheshire opened the discussion with a cogent summary of his article's central thesis. Comparing the impact of digital technology to the coming of sound, he identified seven key areas of film that have been or will be conquered by digital technology. Sound, editing, and special effects have already fallen; production, distribution, projection, and home delivery are next. DV-films like *Buena Vista Social Club* and *The Celebration* and last summer's video projection try-

outs of *An Ideal Husband* and *The Phantom Menace* are the shape of things to come.

With one exception, the other panelists seemed to have already either embraced or capitulated before Cheshire's prognosis, offering neither resistance nor alternative scenarios. This seemed partly in deference to the irresistible force of hard economic reality, and partly due to an understandable wish not to be seen to be "romanticizing the past and fearing the future," as one panelist put it. Though cinematographer John Bailey stated that there were many unresolved technical issues relating to image "capture area," mastering, compression, encryption, and decryption, he had curiously little to say about the fundamental aesthetic and perceptual differences between film and video—say, the difference between the flicker of film projection and the continuously scanned image field of video.

The idealistic independent producer Jason Klot (*Three Seasons*), whose earnestness generated diminishing returns, trotted out the "more integrity for less money" indie party line on digital: that its low cost will "keep the director's vision intact." American Museum of the Moving Image's executive director Rochelle Slovin distinguished herself as a tireless booster, but of exactly what remains unclear. An agreeably glum Peter Bogdanovich was content to assert the primacy of storytelling over technology, though he did sound the sole authentic note of mourning for the decline and imminent fall of the materiality of film: "The degradation of the image has been going on for 50 years, for those of us who remember seeing real nitrate prints, where there was actual silver in the film and the images used to shimmer."

The sole holdout was the can-do, undaunted Dean Goodhill, inventor of an inexpensive new 35mm film cinematography and projection system called MaxiVision48, which doubles the current 24-frames-per-second standard to achieve new heights of image resolution, light-years beyond the capabilities of high-definition video. Goodhill's system sounds extraordinary—but it's a moot point, at least to Klot, who observed that clarity and sharpness were all very well, but not everybody wants to make films with clear, sharp images.

The lax thinking that permitted panelists to treat digital video as a de facto synonym of film was underlined by Bailey's amusing reaction upon viewing his first Edison Kinescope at MOMA earlier that day: "Wonderful—it reminded me of trying to watch a film on the Internet!" Even more problematic was Cheshire's reductive equation of the digital realm with television. Where his fellow panelists all referred to the new technology as "video," Cheshire—in a sweeping conflation of technology and aesthetics—spoke mostly of "TV." At one point he stumped the others by challenging them to "name a famous TV director." Uhmm—Jean-Luc Godard?

For now, the vacuum opening up around digital is being filled with this kind of fuzzy thinking, elsewhere typified by Bailey's well-meaning announcement that he would soon be lensing a friend's "Cassavetes[-style] improvised film with a group of actors" on digital. Can't wait for that one. Finally, at the 11th hour, Bogdanovich mustered a mild slap to the new breed, observing apropos of *The Celebration*, "I had a lot of trouble seeing it. . . . I thought it was a valiant attempt, but it does matter if you can see it or not." ▣



Suburban Spotlights

At the group planning meeting in January, Moira Joseph floated an idea for the group that would operate on two levels. The idea was to devise a means of gathering members of the group in a social environment—altogether different from the Open Screenings in which we arrive, watch some films, and then do a bolt home—as well as providing an opportunity for the group to develop a cohesive body of work that could be screened both at our own screenings, as well as at other venues.

It draws partly on the Postcodes projects of 1998, but rather than inviting individuals to provide insight into their own neighborhood, we are hoping members can provide fresh perspectives of foreign neighborhoods, as quite often, it is the unfamiliar eye that reveals the objects and eccentricities that have become familiar (and therefore partially invisible) to the locals. Having a number of films shot by different people using the same subject should also generate some very interesting, and vastly different perspectives.

The idea has continued to develop through numerous committee meetings, and we are now inviting our members and the general public to take part in these monthly events.

Each month, we will gather in a suburb of Melbourne. From there, we fan out into that suburb and shoot our own perspective of these localised communities. There are only two constraints:

1. Each participant can shoot only one roll of film, and all editing must be done in camera.
2. Participants must stay within the boundaries of each suburb (though you can shoot subjects outside the boundaries, provided they are shot from within them).

Generally, around two hours will be allowed for the shoot, which will be followed by a gathering of all participants at a central location for a barbecue or similar.

The strength of this idea is that it allows both experienced and inexperienced filmmakers to gather in one place, discuss their films and to feed off each other's ideas. It also has the very obvious benefits of generating a social atmosphere within the group that currently does not exist. Films shot on these outings can then be shown either individually at the Open Screenings, or as a collection, as a feature screening. They may also be toured nationally and overseas.

July Spotlight:

The first Suburban Spotlight will be on **Melbourne 3000**. From there, we will spiral out into suburbia and the urban fringe for future spotlights.

Details:

Sunday, July 30 2000

11:00am

Gather under the clocks of **Flinders Street Station**.

From there, we fan out into the CBD. The boundaries are *Flinders Street, Spencer Street, Victoria Street* and *Spring Street*. BYO film and camera.

1:00pm.

Gather at **Batman Park** (between *Spencer Street* and *King's Way*—opposite the Aquarium) for a **BYO BBQ lunch**. In the event of inclement weather (it is Melbourne after all!), an alternative venue will be decided by participants at 11:00am.



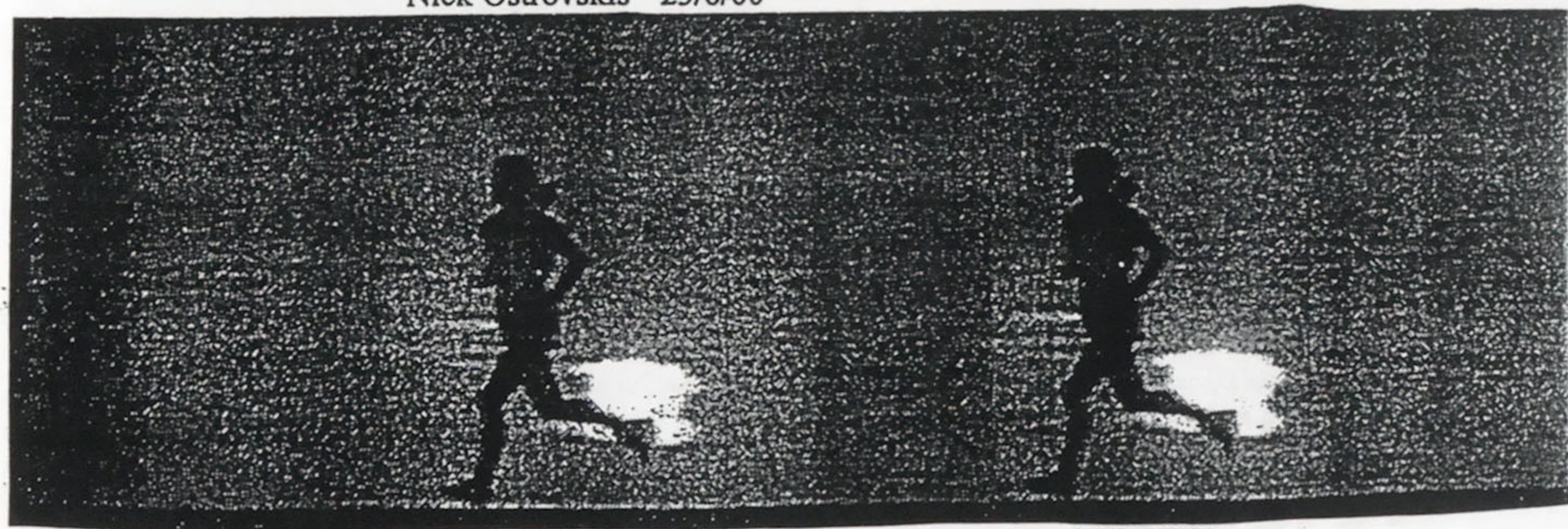
THE NIGHT OF THE INTERVALOMTER

Timelapse is the ultimate in no-brain, no-pain, just-frame film-making. Position lens, switch the intervalometer on and you're away.

Unless you like sitting by your camera all day and night, security of your camera is an issue. Best to tie your camera to a well trained and very static Alsatian dog and you should get marvellous footage. Mostly I preferred to camouflage my camera and leave it all day and night at various locations. I never had one stolen, but once at Stony Creek Backwash under West Gate Bridge I underestimated the tide and the camera went gurgle, gurgle, gurgle and drowned. I've still got footage of the super-8 camera breathing its last few frame by frame mechanical breaths as the water gradually rose. A horrid way to go. And it all happened whilst I was at home doing the lawn.

In conclusion, any Dodo can make a timelapse film, but timelapse film-making IS a meritorious activity which would benefit ALL mankind if clouds ALWAYS made mind-bending formations.

Nick Ostrovskis 23/6/00



NEW ?.....PHEW!

A burnt stick can be an artistic tool to express a feeling or a thought Year '00 or in any foreseeable year ; a burnt stick was used by many A prehistoric cave dweller to express somewhat the same needs!.It has Been my experience these last 6years that if one has the works or the Content some person who is computer etc experienced and who is Interested in using my works in a new medium ie Cdrom, Web site , they will do so,I do not Have to understand the techniques involved, I keep the original so to say. I do believe that works of any art form are best experienced in their Creators' intended public exhibition format ie the original originised!
Tony Woods.

STARTING SOON
Hand processing course, C.A.E.
Aug. 2000. Covers various techs
Hand processing, photograms,
Toning and manipulating film
Surface. Tutor MOIRA JOSEPH
Further details -Susan Watson
Phone 9652 0668



TIMELAPSE

Ideas for all..... by David Kuszniir

- a) The golden elm tree. Filmed from a seed to full growth and then to its total decline. One frame per day, early morning.
- b) A camera directly facing the clock on the GPO Building, cnr. Bourke and Elizabeth streets. The camera rotates in unison with the minute hand. One frame per quarter minute. (7 hours and 20 minutes of filming will give 2 minutes of film.)
- c) A pair of shoes, filmed over their lifetime. One frame per day.
- d) The Twelve Apostles (Port Campbell). One frame per day.
- e) Go for a long walk in the bush with a camera mounted on your back filming behind you. Have as many people as possible follow you. One frame per second.
- f) The crystal garden. A super-saturated solution of various relevant chemicals i.e. copper sulphate. One frame per 2 minutes.
- g) Camera mounted on a revolving door at the top pointed down. One frame per 1/2 second.
- h) A field of wheat from planting to harvest. One frame per hour.
- i) Opening and closing the Colonial Stadium roof. (no clouds, people, city, cranes etc. to be visible). One frame per 2 seconds.
- j) A camera placed on top of Mt Everest, filming the surrounding scene while slowly rotating. One frame per 100 years until 10 minutes of film has been shot.
- k) A human filmed from birth to death, (hopefully at least 100 years). One frame per month.
- l) A camera mounted on a satellite in stationary orbit over Australia. One frame per minute.
- m) As above, except one frame per hour.
- n) As above, except one frame per day.
- o) As above, except one frame per week.
- p) As above, except one frame per month.
- q) As above, except one frame per year.
- r) As above, except one frame per 100 years.
- s) As above, except one frame per 1000 years.
- t) Always keeping the sun in the middle of the screen. Film from sun up to sundown. One frame per 2 seconds.
- u) Camera mounted alongside the wheel of a motorcycle. The camera is activated to shoot a single frame at every complete revolution of the wheel. (The wheel will appear stationary).
- v) Film a glacier in Europe. One frame per year.
- w) Someone getting a haircut (as drastic as possible). One frame per second.
- x) A fish tank. One frame per 1/2 second.
- y) A full length feature film where all the action is either speeded up or slowed down. Only dialogue scenes at normal speed.
- z) The smile. Find someone with a great smile. Film at fast speed (full facial shot). Screen at very slow speed.



T i m e L a p s e

Or Tim Please/Mite Leaps/Pile Tames/Mile Tapes/Liete Spam

Time Lapse is something Super 8 allows to happen easily. Those plastic Sankyo cameras with the built in intervalometers and the automatic exposure settings means it is all about what you point it at and for how long rather than the technical considerations. No need to go back to change the exposure when the clouds come over or when it starts to rain. When in Canada I scavenged up a handful of these buggers in 2nd hand stores and planted them in hidden places, filming glaciers mountains and rivers in Northern British Columbia where I lived for awhile. Collected a whole year of day long sequences. It kept me going somehow in the isolation, fighting cabin fever etc, knowing that somewhere out there there was a camera clicking for "me". Lost a couple of those cameras, though I hid them well I thought. They dissappeared. I think people thought they were video cameras but I lost some good footage, that was still in the cameras. I was more affected by losing the footage than the cameras at the time as each roll could have 8 or 9 days filming on them. I even lost a camera and a Miller fluid head tripod from the yard of the house we were staying in. As someone walked through, in the middle of the night, probably one of those lumberjack types just carred the stuff away. I remembered being woken during the night but then just dozing off again. It can make you paranoid, losing stuff like that. Shooting in the snow was an adventure. When it got to -20 had to strap hand warmers to the cameras so the batteries wouldn't fail.

Its the movement of light and shade: the sun.....that provides timelapse's impulse. Joseph Nicephore Niepce, Daguerre's partner called the process of using a camera to make single images with light l'heliographie.... sun drawing. The containment of nature into the cityscape. it can also be the moon though. On a full moon night, and by keeping the shutter open between shots.

In some way time lapse speaks to the nature of film more than any other technique. In projecting film, it is the persistence of vision that keeps an image on the eye, every 1/24 of a second that the projector flips/moves/winds to the next image. It is the gap between the images that is of importance. More important than the image itself? Anyway, I like to think that it is this gap that is stretched and thus accentuated/highlighted/underlined with time lapse. It can be stretched from 1/24th of a second to 5 secs, 10 secs, 30 secs or a minute perhaps, or one frame a day. Louis Hock did that from a skyscraper in Chicago years ago.

I think of time lapse, more than any other type of filming as somehow more closely related to photography. The photograph freezes time, catches a split second. The photograph is free of the sin of subjectivity, the mute unbiased witness of reality, so the story goes. Time lapse can grab a whole day, it changes of light and shadow, and compact it into 10 seconds. The photograph captures a moment and presents it "forever" to the gaze, where a time lapse sequence squashes the day. Compacting and stretching time. These are opposites, I suppose, but to me they compliment and hence talk to the same issues. There is a sense of the mechanical unbiased witness in the feat of recording the day back into the attention span of the post modern viewer. It somehow is an assault on the duration of nature, it can re-define our view of the world, as the

photograph has. T/l is about accentuating movement, the photograph about freezing it.

There is some thing insidious, though, about this compacting process even beyond that this fits too easily into the computer age cry of less is more that Virilio has been on about. Reducing nature to a palatable experience for a speeded up world of progress sets off warning bells. Especially if it is that same progress that reduces forests to parking lots with their small hidden cameras, all the time. This is an affinity that may be better left unsaid. Those 10 seconds in the theatre are not the same as a day in the forest or on the street, in the backyard etc. They are two entirely different kettle of fish, yet one takes upon itself to talk about/of the real. The real is about immersion, the film is about standing back, processing, being in control, and so we come back to surveillance & control.

It's one thing to try and take control of your own life by shooting time lapse (though this may be an illusion in itself, of course) but as a strategy of control and overview by others, in particular the corporate/colonising other, which IS surveillance, that is an NOT or nono, a double negative as far as my own mental health is concerned.

Vid cameras now take time lapse, in surveillance, placing the corporate in the omnipotent position, they're on teller machines, the 711's, the parking lots. Or so the news wants us to believe every time they show some mugging in front of those ATMs. Most hip films use a time lapse shot, or pixilation somewhere dramatic to morph time, tweak or treat our eyes. Its in the news, the weather, traffic, shards of Koyaniskaatski (if that is how you spell it) falling on lazy eyes, staring in front of the timeless machine. Common language. It becomes nothing special, by being 'bout buying, part of common ad touting.

T/L is a trick. It is not real, though it looks more real than real. Hyper real? Sur real? A place to escape to, a place from which to look over the world, to visualise a place of control. But is it these things any more than any other kind of film?

So its a lie. So unmask the lie. Show how it is done, let it have its own inner truth. Show the mechanism of its making. Include the camera in shot. Have two cameras shooting each other, have one camera shooting a camera which is shooting a scene. How far back do you want/need to go? The hidden, unspoken must be made visible, the language of the master's house must be exposed:

(Brecht) in his own surroundings as in the theatre he disliked any attempt to cover up the workings of machinery by hiding it behind genteel disguises. When he asked one of the decorators of the Berliner Ensemble to fix him some curtain wire in his study at Buckow, this workman hid the wire behind a beautiful oak pelment. Brecht was horrified: 'Fischer,' he said to the man, 'you are covering up the technical apparatus. *One must be able to see how things work...*' Martin Esslin *Brecht: A choice of Evils*. Eyre & Spottiswoode 1959 p81

Dirk de Bruyn June 2000

Last Open Screening:

Tuesday 13th June
7:30pm

Satanic Liposuction, Neoism?! And
YOU!! – tENTATIVELY, a
CONVENIENCE & friends (USA)

Open Screening

Projected Eye – Tony Woods

15 min, 18fps, stereo cassette, 2000

The King – Peter Lane

2 min 30 secs, 18fps, stereo cassette

Next Open Screening:

Tuesday 11th July 2000
7:00pm

Soundscape – Ian Wilson

7:30pm

Timelapse

All members are invited to bring
along a S8 film of any period that
involves the use of a timelapse
technique. First in first screened.

Followed by the Open Screening
BYO take up reels please

ISSUE 159

**website: <http://www.clnemedia.net/super8>
email: super8@netspace.net.au**

Become a Member!

For those who are not currently members, joining the Melbourne Super 8 Film Group can provide you with so much more than just a newsletter. As members you will receive discounts on equipment hire, entry to screenings, and the chance to participate in Australia's only film organisation dedicated to the Super 8 gauge. As a recipient of the newsletter you'll receive tips on where to get cheap stock and processing, telecine, forthcoming festivals and Super 8 events from around the world, as well as technical information on equipment use and maintenance.

Membership is \$45.00 full/\$30 concession. Contact the group at the address below for an application form or download one from the website.

Layout by: Victoria Armytage & Tony Woods

Phone: +61 3 9417 3402 **Fax:** +61 3 9417 3804

Office Address: Level 1, 207 Johnston Street, Fitzroy

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welcome.**

Super Eight

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