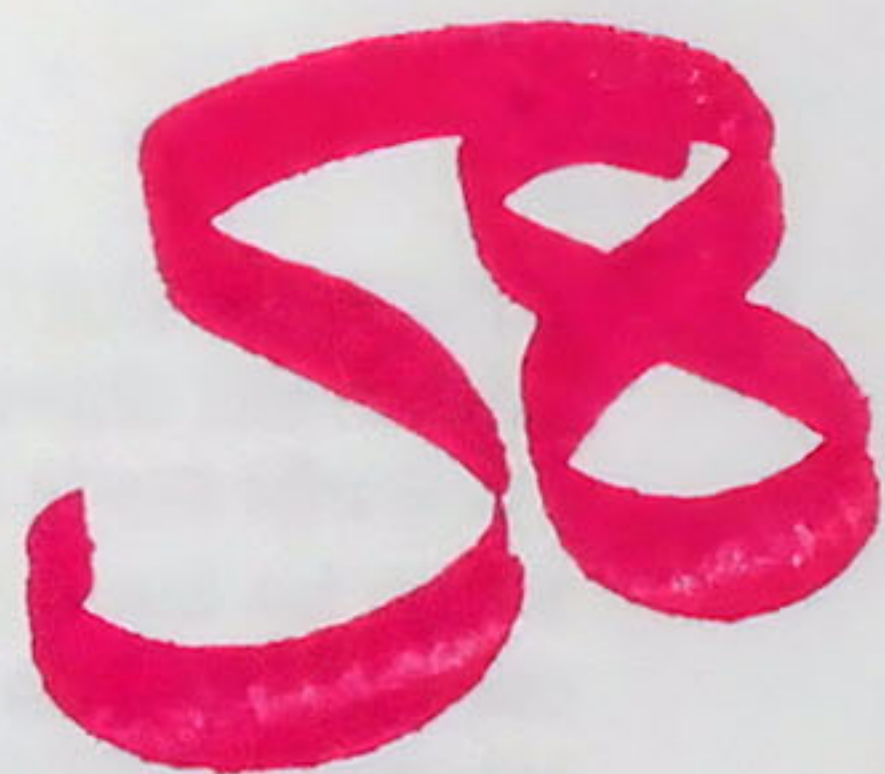


Super Eight

Bi-monthly *Newsletter of the Melbourne Super 8 Film Group Inc.*

167 June/July 2001



Oh, man!
This is better
than Imax!

Stuff this!
I'm off to the
Super 8 Film Group
OPEN SCREENING!

SEE BACK PAGE FOR DETAILS

(ie, if you've got the time)

FOR CHRIST & OTHER CELESTIAL BEING'S SAKES

DON'T MISS THIS!

STU THOMAS & GUESTS

LIVE PERFORMANCE
with silent Super 8 projection

Stu Thomas' group, the BRASS BED's latest album SAVE YOUR BREATH cord 086, is out now and will be available on the day.

STU THOMAS

(article and interview by Tony Woods)

I first met Stu in oct '99 when he came to the Group's office to hire a S8 projector to screen his Super 8's at a Brass Bed gig. I asked if he'd be interested in showing in our upcoming Super 8 Film Festival in November at the Sun. He agreed. At the selection screening I suggested the Brass Bed be asked if they'd be prepared to play live to start the final night's competition screening with Stu's S8's projected behind silent. They agreed and the event was a triumph.

So I contacted Stu recently to see if he'd do an Open Screening live with his silent Super 8's. So it is on June 10th, 2pm Erwin Rado Theatre.

'Save Your Breath', the latest Brass Bed album will be available for sale at intermission.

I sent Stu some questions by mail. Here are the results.

1. Could you briefly detail your beginnings as a musician?

I was 5-ish when I received a plastic toy guitar with fishing line strings. When I broke them all, we threw it out. Some 15 years later, turned pro bassist.

2. Training/Influences ?

Early age had me prostrate before stereo speakers, soaking in the cheesy record collection of the previous generation. Was deigned 2nd trumpet in the school big band. Snuck into learning bass in practice time. Obsessed by all musics at different times with an ear for odd sounds and production. Trained on the world stage.

3. When did you start using Super 8 & what camera do you use?

1990, attended a final film night @ Swinburne. Amongst the program was a film called 'Daliens', about aliens entering Earth via a Dali painting. That was my first collaborative full-length 3-minute reel. After that, I brought a second hand Agfa with lots of functions, especially good for animation. It's black with a big lens.

4. B & W, Colour, or silent.....preference?

I don't prefer one over the other. B/W has a wider mood range, perhaps, but both have been good to me and my filming. I usually have a soundtrack. I must make noise. Sound is another creative aspect.

5. When composing songs do words or music come first, and how are the instruments arranged?

I like different things to come first each time I go to write music or a song. The experiment always comes first, and additions will suggest directions. Once an idea is realised, re-arrangement is always possible. Recently I've written with particular singers in mind, such as Shirley Bassey, Leonard Cohen/Olivia Newton John. The instruments on a piece are usually the ones immediately at hand, unless there's a premeditated concept, or it's blindingly obvious.

With the Brass Bed, I arrange the bits for horns and bass, each player having a skeleton to flesh out in the playing.

6. As an artist I've seen commercial gallery commissions go from 25% in 60's, 1/3 in the 70's, 40% in the 80's, now 48% in the 90's. How has your situation changed? How much does the band get in % on sales of albums CDs etc. What about when doing a gig?

The music industry is so much about negotiation and reputation that the variety of possible deals is endless, and the quality of the deal will depend on your strength as a negotiator. Therefore, I couldn't talk of specific %'s. It depends on the deal. Same with gigs; every place has another way of cutting up the pie. The %'s towards the artist could be a whole lot better, that hasn't changed.

7. Do you keep a diary or just jot down ideas/words for songs etc. at random?

My diary is good for my memory. The pointform diary. I like notebooks for words/art/ideas etc: a creative diary. Songs are also a diary, albeit a selective and veiled one. I'm big on improvising words over music.

8. You are now making videos - what subject?

The video I'm working on is so far about objects that fit together to give a curio-store feel to the film. The word "hokey" springs to mind. There are broken toys, instruments, machines, bones....It's like these old ubiquitous items that hang around are like hauntings from a forgotten past, the only tangible things left. It's all very raw and intended to have S8 animations edited in.

9. Do you make home recordings or only in a hired studio etc.

I used to make multi-layered recordings with a double-cassette player as a teen, using headphones as a microphone. Discovered the 4-track, most useful tool for much songwriting and home and field experimentation.

The first Brass Bed EP, "Low Key" was done on 4-track. But the new album "Save Your Breath" is mostly a studio LP with some 4-tracks thrown in. I've seen the insides of many a studio. Now I'm using Pro-Tools for recording at home. With home recording you can be more freely inventive; the studio to a lesser extent, unless you take complete control.

10. How do you relax?

'That's what I want to know. I find a sauna, red wine and film watching not a bad start but being creative also relaxes me, so it becomes something you must plan to do.

11. Motivation - is it like me as a visual artist, making images to see the equivalent to my thinking/feeling?

Firstly I'm motivated by the creative act itself, then having the creative result make a point. It's really just about expressing, itself.

You can be motivated by events or feelings etc., and the art is a way of working out these things.

Along with "RESONANCE" 22min silent. Stu will show a new Super 8 animation film,...

DO NOT MISS THIS UNIQUE OPEN SCREENING EVENT/CONCEPT.

JUNE 10TH, 2.00PM RADO THEATRE
211 JOHNSTON STREET, FITZROY 3065



Subject: Kodak VP-1 Film Videoplayer- Help?

Date: Mon, 30 Apr 2001 10:56:07 +1000

From: les_cassidy@screensound.gov.au

To: super8@netspace.net.au, Telephoto@listbot.com

Can any one help with this.....

----- Forwarded by Les Cassidy/Acton/SSA on 30/04/2001 10:47 AM -----

Esteemed experts,

I've been given a Kodak VP-1 Film videoplayer. It was released in 1973 apparently as a semi-pro item for showing Super 8 film on television receivers and making transfers (it has a composite BNC and an RCA output). It appears to work, but I'm mystified about its operation. It looks like the film is automatically fed into the underside of the player but then it disappears. I want to run a test - but do I need to stop the deck before the film runs out, or does it stop automatically? Once it winds onto the take-up reel (which I assume is inside there somewhere) will it automatically switch to rewind? Or am I missing a way to get inside?

Any help you can be in explaining its operation and/or where I might find a owners or tech manual would be greatly appreciated.

I've searched the web and came up empty.

Thanks for your time.

John Warren

John Warren
<jwarren@HENNINGER.COM>
Sent by:
Association
of Moving
Image
Archivists
<AMIA-L@LSV.U
KY.EDU>

28/04/2001
03:25 AM
Please
respond to
Association
of Moving
Image
Archivists



Page 4.

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The following letter and article were originally posted on the Frame Works experimental film discussion list.

Date: Thu, 29 Mar 2001 15:18:42 -0500

From: Shawn Atkins

Subject: New York International Independent Film & Video Festival scam

Hello,

Just writing to see if anyone in NYC is planning to do any sort of protest against the upcoming scam "festival" NY International Independent Film & Video Festival, which charges filmmakers \$250/screening of their film. I just saw in the NY Press a full page ad for this film market which should not be able to call itself a festival...at the bottom of the ad it says..."Thank you for supporting the arts." However, I don't think that any of the profits from ticket sales are going back to the filmmakers. The Voice ran an exposé on the event in 1997 (which Dennis Lim emailed to me, and I have included it at the end of this) but it seems that the "festival" is still out there calling itself a festival and exploiting independent filmmakers. Any suggestions for actions to take? I really find this type of organization reprehensible.

Shawn Atkins



The Village Voice

November 04, 1997

FEST AND LOOSE by RYAN DEUSSING

Last winter, Robert Flanagan got a call from Stuart Alson, the director of the New York International Independent Film & Video Festival, informing him that his film *Four O'Clock* had been accepted for competition and would screen as part of the April event. Before he could celebrate, however, things took an unexpected turn.

"The guy immediately tried to sell me advertising on the festival Web site for \$500, which sounded outlandish. I told him I'd consider it, but he insisted it had to be taken care of now, while we were on the phone."

Uncomfortable at being asked for money under the circumstances, Flanagan declined. "Alson basically refused to talk to me after that," says Flanagan. "He wouldn't take my calls, and when I finally met him at the festival he actually turned to the person working the door and said, 'This guy didn't buy any advertising. Anyone who comes with him has to pay to get in.' Then he just walked away from me."

Flanagan wasn't the only filmmaker put off by Alson's business practices. "He wanted a bunch of money and was pushing the whole deal really hard," says Joe Winston, whose documentary *The Burning Man Festival* screened at the festival. "I actually gave in and paid \$250 for advertising on his Web site. That's a lot for a small-time independent filmmaker. And then he went on about selling me space in the program, at which point I basically hit the roof. Every festival lists you in the program, and he wanted another \$250."

The experiences of filmmakers like Winston raise serious questions about the role of so-called festivals in the rapidly expanding market of independent film. The "advertising packages" they paid for bankrolled an operation they knew little about, except that it called itself a film

festival and claimed several corporate sponsors, including Bacardi, the Independent Film Channel, and The Village Voice. "The fact that the festival had sponsors was important for me," says one participant. "I figured it was legit and would somehow all pay off."

Who exactly sponsored the festival seems unclear. Some companies listed in last spring's program were unaware of being named festival sponsors. The agreement with the Voice amounted to a small increase in the size of the ad placed by Alson in the film section, not a formal sponsorship. An IFC marketing administrator remembered that the festival "called us at the last minute and already had our logo. Their offer was reasonable so we paid them to put us in the program and that was it." Joan Behan, IFC's manager of public relations, says the company was misrepresented: "It was an ad, not a sponsorship." Apparently any advertiser in his program automatically became a sponsor. According to Alson, "They don't have a choice. No one advertises except filmmakers."

To be sure, film festivals represent a strange confluence of creative energy and business strategy, catering as they do not only to people who make and watch films, but also to people who buy and sell them. Perhaps most important, there are more filmmakers today than ever before, and the traditional festival circuit is overloaded. A good barometer is Sundance, the ur-festival of independent film, which received about 900 submissions for less than 100 slots in 1996. A shrewd industry observer might fathom that if every festival in the country turns away dozens of films each year, the number of frustrated filmmakers who will do almost anything to get their work screened is constantly growing. "What's a couple hundred bucks to someone who just blew their life savings?" asks one filmmaker who participated in the festival this year. "He knows people are desperate. You want your film screened, by any means necessary."

Some filmmakers who participated in this year's festival were as surprised by the event as by the hard sell they experienced over the phone. Films with prints were screened in the theater of the New York Cultural Affairs Center at Columbus Circle, where there was "no screening order established," according to filmmaker Ernie Altbacker. "They were like, 'You guys decide amongst yourselves.'" Preliminary chaos notwithstanding, Altbacker says his screening went off without a hitch. "Some people were really pissed, but my screening was okay and I figured it was worth it. But just barely."

The bulk of the festival, however, took place at the Le Bar Bat on West 57th Street, where Alson's "Film & Video Festival" proved to be an arts and crafts free-for-all, with paying participants running the gamut from aspiring poets to jewelry makers. Films without prints were screened on video in the basement. "It's like a dance floor with a bar," says Luis Fernandez, whose film *King of the Road* was screened there. "There are also swinging doors to the kitchen, so busboys were constantly running in and out." Though there's some debate as to whether free popcorn was made available, there's little doubt that Stuart Alson operates the only film festival in the world with a sculpture category and a two-drink minimum.

"I thought the venue was a very strange choice, until I found out Stuart used to work there," recalls Winston. A spokesman from Le Bar Bat confirms that Alson has worked as a booker for the club (operating under the name Stuart Steel), but denies that he received any sort of payment from the venue. "He's a reputable promoter. We don't pay him, he's paid by the people in his showcase."

An application for the 1998 event (which will run April 22 through May 6) lists the application fee as \$250 for all categories except screenplays, which cost \$95. (By contrast, the

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Third block of faint, illegible text, continuing the document's content.

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Fifth block of faint, illegible text, appearing to be a concluding paragraph or signature area.

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The lens also controls the amount of light permitted to reach the film. The *diaphragm* opens and closes its leaf-like blades, changing the lens aperture. The diaphragm in automatic cameras is controlled by the *light meter*, which measures incoming light. It works like the iris of the eye, reacting to different intensities of light. The diaphragm in nonautomatic cameras must be set manually.

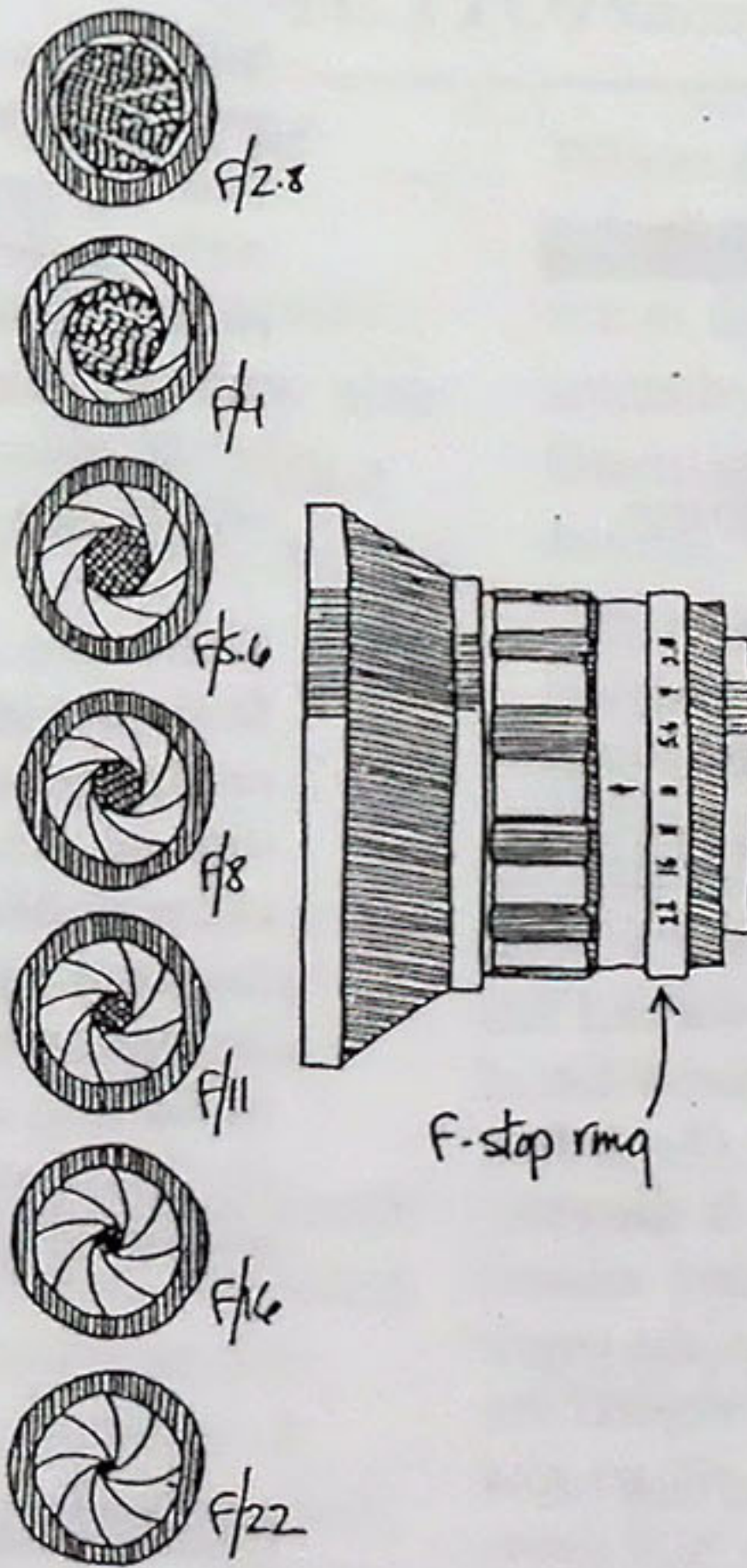
F/ numbers (f-stops) are numerical designations for the amount of light passing through the diaphragm. The smaller the aperture (and thus the less the film's exposure to light), the higher the *f/* number. The larger the aperture (and thus the greater the exposure), the lower the number. Set at *f/22*, the lens is closed down to a tiny aperture that permits only a small amount of light to reach the film. This might be the proper setting on a very bright day. *F/1.8* denotes a very wide aperture and allows a lot of light to reach the film. Using a large aperture makes it possible to film with dimmer light conditions.

The speed of a lens is calculated by the largest opening of the diaphragm. A lens with an extremely wide opening is called a *fast lens*. XL (existing light) cameras can shoot under very dim light, even street lamps, because they are equipped with very fast lenses, sometimes opening as wide as *f/1.2*.

F-stops increase or diminish consecutively: *f/1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32, 45, 64*. Each increment represents the doubling or halving of the amount of light allowed to pass through the diaphragm. *F/5.6* is one stop wider than *f/8*. Twice as much light reaches the film.

The aperture also controls the *depth of field*, or *range of sharpness*, which is a zone extending in front of and behind the focused distance. Within this zone everything on the screen will appear sharp. It extends farther behind the subject than in front because the eye sees more critically as objects approach it.

A point of the subject is in focus when it registers as a point of the film. This is called *critical focus*. Points not in



critical focus register as circles. They are known as *circles of confusion*. Far enough away these circles appear as points to the eye. The range of sharpness is the area in which the circles of confusion are small enough to appear sharp and in focus. Therefore, the range of sharpness will be greater if the subject is farther away. Focal lengths also control the depth of field. A wide-angle lens makes the subject appear farther away and smaller in the frame. Thus, there is a greater depth of field. The shorter the focal length, the greater the range of sharpness. The closer the camera-to-subject distance, the smaller the range of sharpness. Since telephoto lenses make objects appear closer (narrower angle of view), they yield less depth of field.

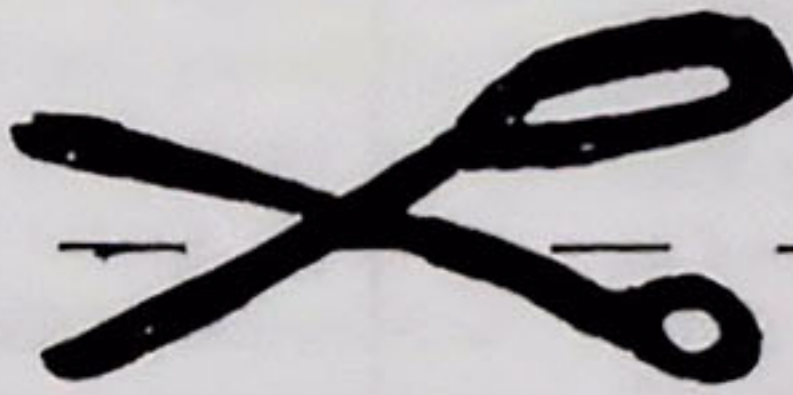
The smallest aperture (highest *f/* number) will give the most depth of field.

In a nonaction shot the range of sharpness can be increased by shooting at a slower speed. Decreasing the shooting speed decreases the shutter speed and increases the time each frame is exposed. The scene should be shot for a longer period of time to compensate, when projected, for the slower shooting speed.

A scale can be found on most 35-mm cameras that shows the depth of field at any given aperture and lens-to-subject distance. This is not possible on super-8 cameras as most are equipped with zoom lenses. It seems impossible to have a scale that changes with each focal length, but it is a nice idea. Inventors, go to it!

The depth-of-field table below is not as complicated as it looks. The chart is divided into camera-to-subject distances, *f-stops*, and focal lengths. Find the focal length, the lens-to-subject distance (sharp focus), and the meter reading. A cross-reference will show the range of sharpness. At 34 mm, with the meter reading *f/5.6*, and the subject ten feet away, the range of sharpness will be from seven feet, nine inches to fourteen feet. If you also wanted an object five feet from the camera to be in focus, the focus ring could be moved slightly to encompass the object while maintaining sharp focus on the subject ten feet away. Other *f-stops* and focal lengths can be approximated by referring to the table. It might help to copy the chart and keep it with you for reference while shooting.

extract from Super eight
no 36 1989



DEPTH-OF-FIELD TABLE

Focal length	Feet	1.8	5.6	11	22
7 mm	∞	5'2"-∞	1'10"-∞	1'1"-∞	0'8"-∞
	10	3'8"-∞	1'8"-∞	1'0"-∞	0'8"-∞
	5	2'10"-33'3"	1'6"-∞	1'0"-∞	0'8"-∞
12 mm	∞	13'4"-∞	4'5"-∞	2'4"-∞	1'3"-∞
	10	6'0"-∞	3'3"-∞	2'0"-∞	1'2"-∞
	5	3'10"-7'3"	2'7"-∞	1'10"-∞	1'2"-∞
34 mm	∞	105'-∞	33'7"-∞	16'11"-∞	8'4"-∞
	10	9'2"-11'0"	7'9"-14'0"	6'4"-22'6"	4'7"-∞
	5	4'9"-5'3"	4'4"-5'10"	3'11"-6'11"	3'2"-10'9"
48 mm	∞	209'-∞	66'11"-∞	33'10"-∞	16'8"-∞
	10	9'6"-10'6"	8'8"-11'9"	7'8"-14'0"	6'3"-23'0"
	5	4'11"-5'2"	4'8"-5'5"	4'4"-5'10"	3'9"-7'0"
66 mm	∞	372'-∞	119'-∞	60'3"-∞	29'8"-∞
	10	9'9"-10'3"	9'2"-10'11"	8'6"-12'	7'5"-4'11"
	5	4'11"-5'1"	4'9"-5'3"	4'7"-5'6"	4'2"-6'1"

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Post Production

By M. H. LY.

Minh Ly has recently become
a M.S.8.F.G. committee member

We all know that we need a good storyline in order to make a potentially good film, the *pre-production* stage. Then we need a good director, good actors, a good camera operator and the list goes on, we call this the *production* stage (faze two). What a lot of people don't realize is the editing (including SPFX) and audio (sound FX), which is the *post-production* stage is the most important aspect; this final stage is extremely crucial to the result of the end product. We often tend to neglect the editing side of it, due to its tedious efforts and time expenditure, but if the editing is well done, that basically makes up of half the result of the film in my opinion. A film that has a great plot and great performers, but has bad editing is overall a bad film.

Action filmmaking especially requires good, precise and careful editing, not to mention good sound FX. Scene which have fighting (physical combat scenes) in it must have past pace editing or the scenes won't work at all. The editing is the key factor, which determines the success of an action film, besides having excellent fighting choreography and direction. If we carefully look into and closely examine some of the Hong Kong styled action films, we will pick up how flowing and seamless their action is.

Now let's explore the secrets to achieve great action editing; we've all seen how great our screen heroes look soaring into mid-air gunplay action, how good they look handling their guns, they seem to be masters of their weapons. The reason how it is what it is, all the credit goes

back into the editing, the use of the after effects. Let's take a look at *slow motion*, this effect is widely used in action movies, it not only emphasizes on the impact of the action, but it describes a story in its own time frame or that particular moment.

In this time and age, movie editing is becoming more and more simple and user friendly, we have an advantage over the previous methods, especially in the video sense. We are able to

utilize *non-linear* (computer editing), in other words, we have the capability of dragging scenes into any spot. Whereas in the older days, once we've inserted a scene, it is not possible to then place another in front or before it. So various mistakes can be very costly, another pro is that we're able to add more and better appealing effects than we're use to.

There are definitely far more and advance features with this new technology of modern and contemporary editing format without any dispute. Though traditional film editing with rolls of film is not widely used anymore, this form of editing still remain valuable and flawless, what I mean by flawless is that this way of editing does not at all have any computer crashes or machine failure, it is still more reliable and stable to use.

End of Part 1 on Editing.

LAST OPEN SCREENINGS

APRIL 8TH OPEN SCREENING

whispers video '99
Lindsay Cox, 8min
palimpsest 1-6 (work in progress) '87 - '01
Shane Lyons, 15m30s
the camera gaze '01
Tony Woods 14m
mayana remix 6m
Irene Proebsting (sound Barry Brown)
leaving '93 8m38s
ian Poppins & Phil Jakubik
on the line '00 3m
Peter Lane
the saints go marching in 3m
Kristian Brennan

MAY 13TH OPEN SCREENING

beneath melbourne '01 6m
Nick Ostrovskis
animations '01 11mins
Glen Eira Arts (M Joseph tutor)
the passage of time '01 13m
Tony Woods
2 levels '01 6m50s
andres Caycedo



ACTION

MINH LY continues his *ACTION FILM* explorations interviewing Phong Nguyen (Western 'burbs martial arts maestro), Rad Rudd (a Sammo Hung wannabe - how else can one balance an emerging beer gut with a desire for action films?), & Kim Leoun (Action bad guy).

PHONG NGUYEN.

What background training do you have in order for you to fight like that* on screen? *(*'Love Story'* - screened at MS8FG *ACTION* screening late last year)

Well, I've been training for over 7 years in Vovinam and have performed a number of times. Vovinam is a Vietnamese martial art. It is based on the traditional Vietnamese martial art, however, it combines with other forms of martial arts as well. When did you start acting and doing action films? I started acting since I was in high school, when I did drama. I remember a time that I played a role as Thuy Tinh (God of the sea) in one of the Vietnamese fairy tale stories. My friend played Son Tinh (God of the mountain) and we fought on the stage in front of the class. Later on I joined the youth Buddhist group and became involved in lots of other performances other than acting. I performed in the Lion Dance for the Millennium New Year's Eve Festival, for the Olympic Soccer at the MCG, and for the Moomba parade and more.

Why do you like action acting?

Well, I've seen most of Australian's films and TV, but I haven't seen any film that contains the real action, eg, martial arts. I hope and aim for the day when myself and the group I work for can provide a missing area of film in Australia's film industry.

Do you prefer live acting on stage or would you rather act in front of the camera?

Well, myself, I enjoy acting in front of the camera more than on stage. However, I still like performing on stage because stage performance is where I gain more experiences in acting.

RAD RUDD

When did you start taking an interest in filmmaking?

My ego, frustrated, drove me to it back in '85.

What do you prefer to direct, art or action?

I think of myself as the master of mish-mash, which is to say that I like to incorporate all kinds of shit into my projects, a large piece of which is action/martial arts.

Where do you get your ideas & inspirations from? I think that subliminally I am affected by what I see at the MS8FG screenings - brainwashed in a sense by the dastardly powers of Woods, Linou, Ostrovskis, Mousoulis, Rees, Laird, Poppins, Joseph, Lane..the list goes on.

Yes, many visual ideas that I have incorporate perhaps these three schools of visual thought;- the new images that I see at the MS8FG screenings + a history of watching too much crap 80's action/drama serials - *The A-team*, *KnightRider*, *Magnum PI*..the list goes on, + an early background in mathematics.

Will you continue to make more action films? Yeah.

KIM LEOUN

Do you enjoy acting as a bad guy in short films?

Yes, absolutely a definite.

Are you really a bad guy in real life?

Not at all.

You look tough on screen; do you study any fighting forms?

I have in the past but not recently.

Do you like making action films or would you rather something different?

I'm open minded to anything good I guess.

MINH LY also spoke to **HUU TRAN**, associate director of '*VIETNAMESE YOUTH MEDIA*'. that interview, due to time constraints, will appear in the **AUGUST/SEPT** ISSUE of the MS8FG newsletter along with **RAD RUDD's** 13 question grilling of **MATTHEW REES**.

FILM GIVEAWAY IS SPONSORED BY THE MOVIE REEL VIDEO LIBRARY. Each audience member for the next screening will go in the draw to win a roll of Kodachrome 40 super 8 film. The winner will be drawn before the screening starts. **GOOD LUCK TO EVERYONE !!**

MOVIE REEL!

VIDEO & DVD

Cult, Arthouse, Foreign,
Film Noir, Hard To Find & Latest Releases

69 HIGH STREET WESTGARTH 9486 8866

ERWIN RADO Theatre,
211 Johnston St, Fitzroy.

JULY OPEN SCREENING:

Sunday 8th July 2-00pm
A SHORT, SWEET, ECLECTIC
HISTORY
OF SUPER 8 FILMS.

- Films from past and present members
of the Group.

SURPRISES IN STORE. DON'T
MISS IT!!

Followed by the Open Screening.

Next Open Screening:

SUNDAY, 10th June

ERWIN RADO Theatre,
211 Johnston St, Fitzroy.

2:00pm

Stu Thomas & Guests

Live performance & silent S8 projection
(Stu's group, BRASS BED's latest album has just
come out, SAVE YOUR BREATH cord 086)

followed by

the Open Screening

BYO take-up reels please

website: <http://www.cinemia.net/super8>

email: super8@netspace.net.au

ISSUE 167

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.

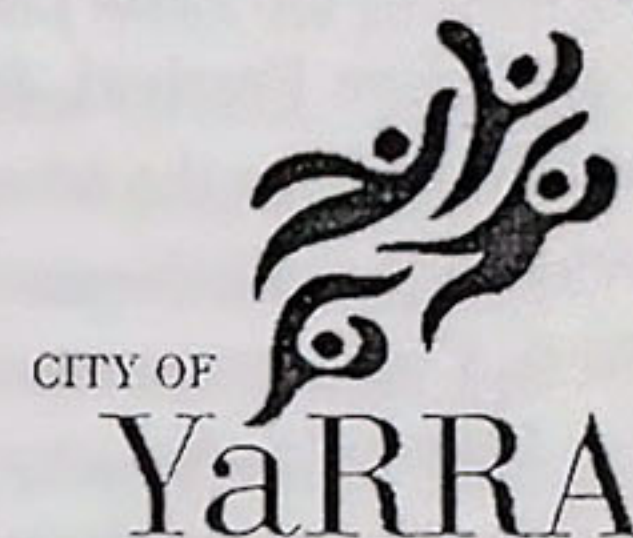
Membership is \$45.00 full/\$30 concession. Contact the group at the address below for an application form or download one from the website.

Layout by: Tony Woods and Rad Rudd

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

Office Address: Level 1, 207 Johnston Street, Fitzroy

This newsletter is published bi-monthly by the Melbourne Super 8 Film Group Inc. Contributions are welcome. © 2001 the Individual authors and the Melbourne Super 8 Film Group. Disclaimer: The opinions expressed in this publication are those of the individual authors and not the Melbourne Super 8 Film Group. Library subscriptions to this publication are \$50 (Australia)/\$60 overseas and \$35 for other organisations.



Super Eight



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