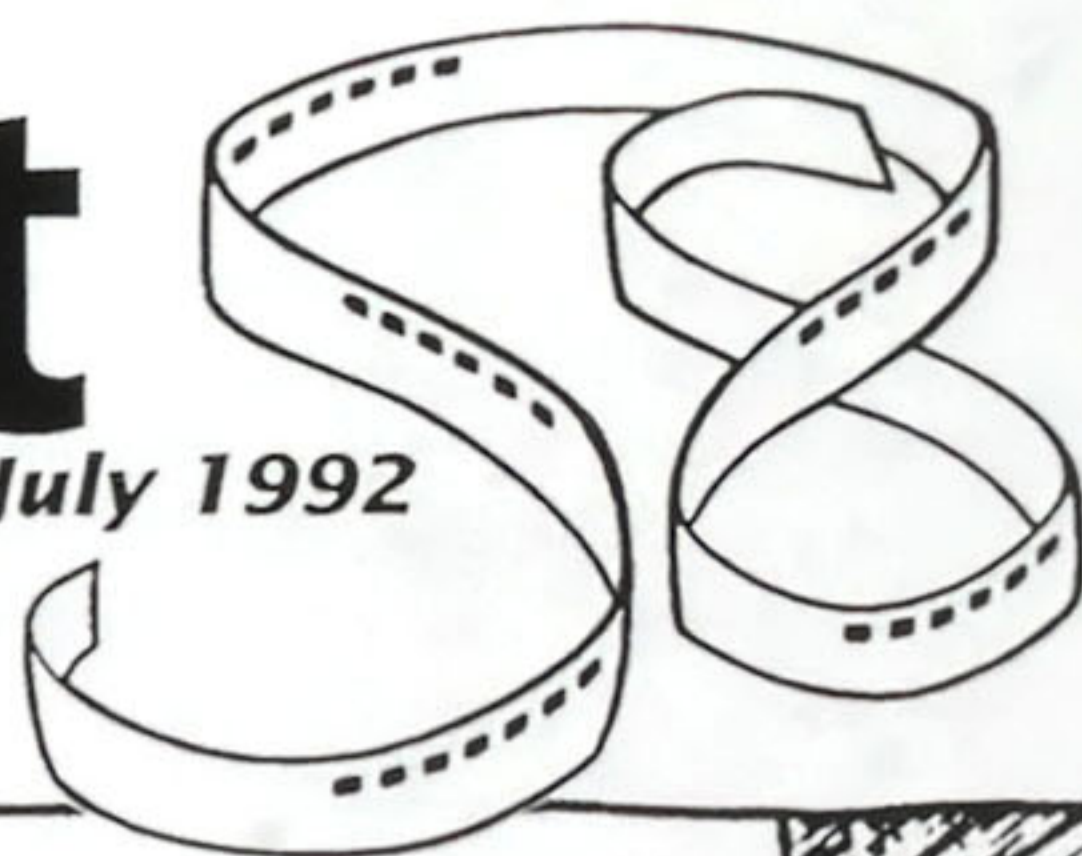


Super Eight

Issue 71 July 1992



Newsletter of the Melbourne Super 8 Film Group

OFFICE HOURS

The Super 8 Group office will be open on Mondays, Tuesdays and Fridays from 2pm to 6pm. All enquiries, equipment hire pick-up and return will be dealt with on these days between these hours. Urgent requirements outside these hours can be made by appointment if absolutely necessary. The office is located at 1st Floor, 207 Johnston Street, Fitzroy. Phone Steven Ball between the above hours on 417 3402 for information etc.

SUPER 8 AT MFF

The Super 8 programme at the Melbourne Film Festival was reasonably well attended (Just over 100 people), not a huge clamouring crowd but 'respectable'. There was the catalogue of mistakes on the part of the projectionist that has become all too familiar to viewers of Super 8 film at the State Film Theatre. As much as one sympathises with the plight of the SFT (threats of closure, cuts in funding etc.) it becomes rather irksome that every screening we have there is fraught with anxiety at the possibility of the projectionist not being able to follow basic instructions. On a positive note, let's hope that the SFT comes out of its current time of uncertainty as a strong and vital institution. Its support of independent filmmaking has been crucial and access to it is a valuable resource for a number of groups and organisations, let's hope it isn't to be permanently tainted by the whiff of the public service and terminally suffocated by bureaucracy.

**NEWS ITEMS PREPARED BY
STEVEN BALL.**

YEARBOOK

The Super 8 Group Yearbook will be published sometime in the not too distant future. We are planning quite a substantial publication to put the whole area of Super 8 right back on the film culture agenda. Some articles are being prepared but we need more, especially from members. Articles, filmnotes, essays, artwork, poems, rantings, ramblings etc all welcomed. We also need volunteers to form an editorial committee to contribute ideas, assist with layout etc. Phone the office for details.

VIPER DICTION

More congratulations to Pete Spence. As a result of his film *Diction* being shown at Oberhausen it has been selected for the Lucerne International Film and Video Festival (VIPER) in October. One thing leads to another. There are entry forms for VIPER available so enter now and perhaps there will be some other members to congratulate. Due to lack of time I haven't been able to continue the list of international film festivals that accept Super 8 but another instalment will appear next month and then each following issue until I run out of festivals.

FUNDING

Our application for funding for the group and the festival is in the hands of the AFC. I've asked for a substantial increase on the amount for previous years to allow the group to function more efficiently and to be able to provide more support for S8 filmmakers by way of equipment, screenings and resources etc. I await their decision. Our project officer seems supportive but is ultimately bound by Federal government funding priorities. Current general organisational funding priorities are under review by the AFC. If there are any significant changes in these priorities in favour of groups such as ours, given the scope of our activity on a miniscule budget, I am confident that we should benefit. We'll see!

For Sale

FOR SALE IN MINT CONDITION: Beaulieu 6008 Pro Super 8 Camera Ser. No. C6211040 with detachable Beaulieu Lens Control Unit, Schneider-Kreuznach Optivaron lens 1.4/6-70 Zoom. Custom Adaptall 2 mount for attaching 35mm Camera tele lenses. Lenshood & UV Filter. This outfit cost \$3,000 approx. Has had no more than 12 50ft reels through it. Will sell for \$1,850.

Minolta 8D 12 power Super 8 Cine Camera with Rokkor lens Zoom/Macro. Carry Bag & Instruction Manual. Will sell for \$850. Excellent Order.

Minolta 8D 12 power Super 8 Cine Camera as above in Very Good Order. Will sell for \$500. For Sale in Good Order-Accessories for above Minolta Cameras.

1, 5 meters Remote Control Electronic Shutter Release Cord with Instruction. 1, Wireless Remote Control Unit with Instructions. 1, Hi-Speed Power Pack. 1, Intervalometer. 2, Electronic Shutter Release Cords. 2, Hand Straps. Will sell accessories for \$250. Phone (053)608 264 or Write, Robt. J. Linnie, "Kasudan Park", R.S.D., Ballan, 3342, Victoria.

P.S. Although I consider that the equipment offered is priced to give buyers a good buy and myself a fair return I appreciate that interested persons may wish to negotiate.

LAST OPEN-END-ED SCREE(M)NING pete spence

the last scree(d)(N)ing was fairlee att.ended coincidentahlinglee with the Melbourne International Film Festival, the pro.gra,m,me Maeve helped get tog,eth,er from Sydney is Reviewed this issue by Maeve Woods.

only 2 films were shown at the open screening section, a short film by Richard Tuohy which was a relaxed diaristik film about a friend leaving town(?) Richard was nervous about showing the film,, he needn't have been,thro.ughou.t the film the many narrative vignettes only en,han,ced Richard's film repu,ta,ti,on.

the other film was my Diction which was recently shown at Oberhausen Festival and locally at the Next Wave Festival, i'm not conversant to self-reviewing. (i have recently been informed that Diction has been preselected for VIPER Festival in Switzerland).

see you all at the next op.en scree,ning, bring a film.

ネットワークであるVIEWの特色がいか

recently i wrote to Itaru Kato of IMAGE NETWORK JAPAN (VIEW) to find out more about their Super 8 work and the possibility of maybe doing a swap programme,i recieved a letter and catalogue and a short article about VIEW whyche is on page 4 along with some stills. Itaru Kato will be in Melbourne for EXPERIMENTA in November (he hopes to meet and talk with us),(i think some of the VIEW Super 8 may be shown during EXPERIMENTA).page5is taken from the VIEW catalogue--is an article by Jürgen Brüning on a recent German Super 8 programme shown in Japan (with a couple of stills).

THE COVER is an image from the VIEW catalogue (VIEW also has an Art Gallery).

in a recent letter from Maeve Woods i'm informed that Gary Warner (AFC) said "Melbourne is probably the World's last bastion of Super 8 Film Making" this seems to be disinformation re the present Agenda of the AFC!!!!

Modern Image Makers Association Inc. (MIMA)

experimenta

MIMA's third bi-ennial major survey of national and international film and video art will be held at venues across Melbourne between
November 17th - 29th, 1992

CINEMA SCREENINGS COMPONENT **FINAL CALL FOR ENTRIES & CURATORS!!!**

Australian artists working in the area of experimental film and/or video, are invited to submit works for inclusion in EXPERIMENTA 1992. MIMA will consider written proposals, works in progress, and completed works.

MIMA will also consider proposals for guest-curated (preferably thematic) programmes of experimental films and videos.

For application forms and further information, contact:
EXPERIMENTA Manager, c/o Linden Gallery
26 Acland Street, St Kilda, VIC. 3182
Tel: (03) 525 5025 Fax (03) 525 5105

MIMA is funded by the Australian Film Commission, Film Victoria, the VACB of the Australia Council, and the Victorian Ministry for the Arts

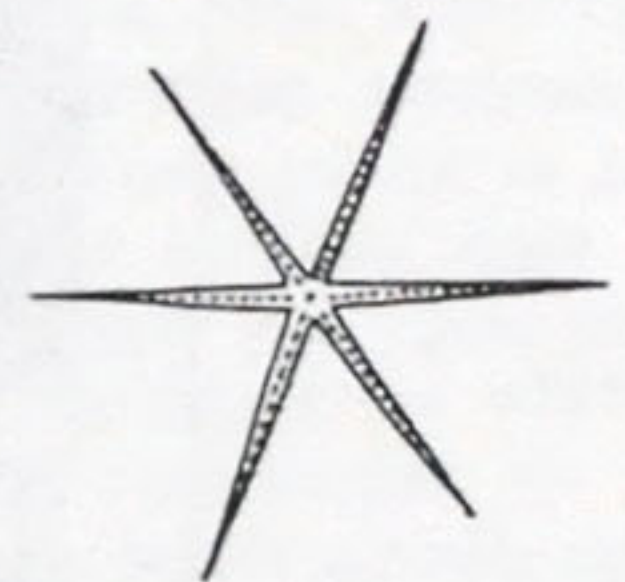


Image Network Japan View is a loosely organized network which aids groups of independent 8mm and 16mm filmmakers. It provides them with the opportunity to show their films and to further their filming activities.

While, for-profit feature films are shown in many theaters, independent and experimental films are not given the same opportunities. Regardless of their quality, there are very few places that screen these types of movies.

In the metropolitan areas, like Tokyo, a few theaters do present these types of films. But, outside of the big cities, it is rare.

Thus, filmmakers in the smaller cities, unless they are able to enter film festivals in the larger cities, have a very limited audience.

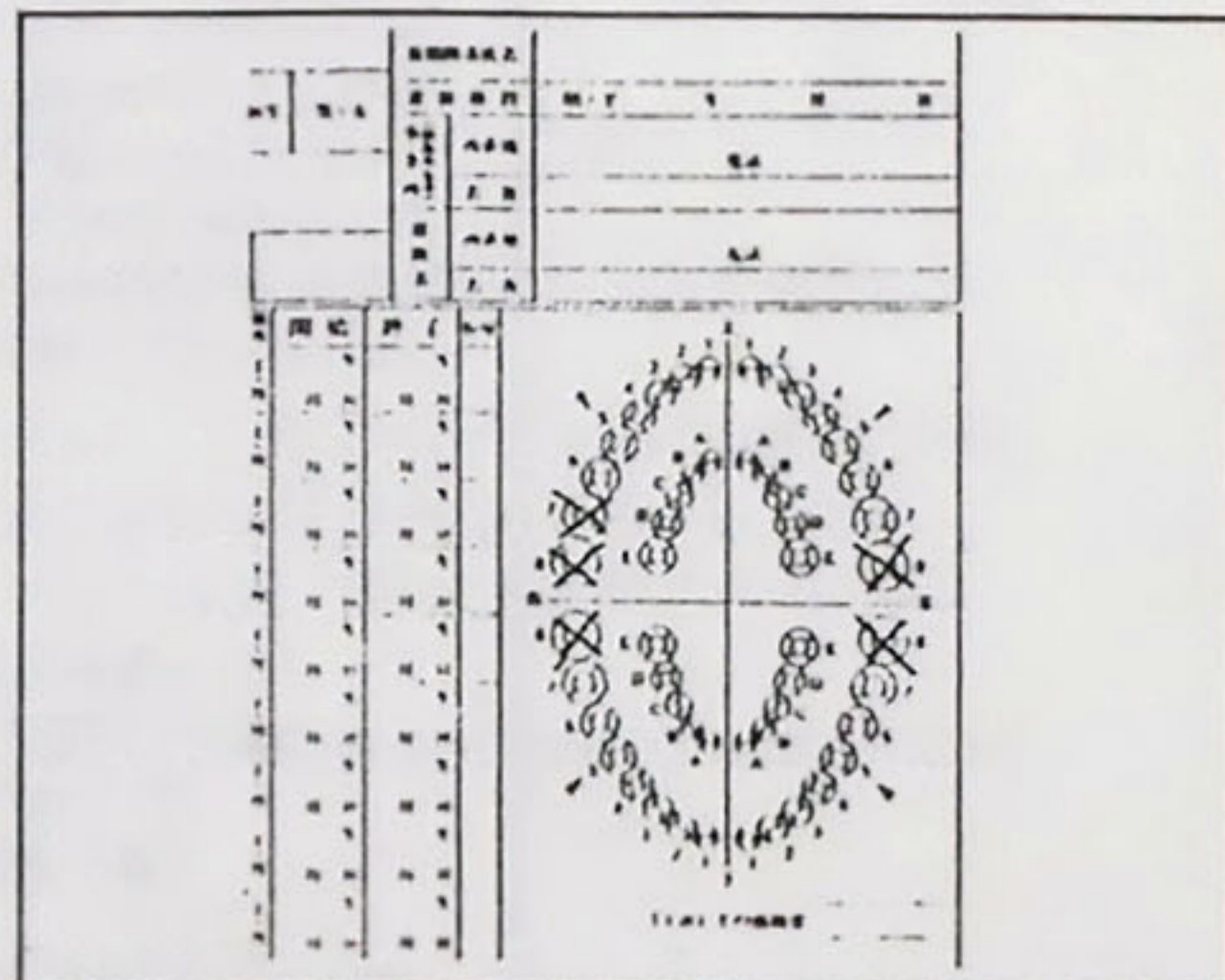
We felt we had to do something to change this situation. As filmmakers, we were aware of the difficulties we faced, and while we respected the techniques of our various experiences, we decided to come together in a nationwide union.

Film is much easier to circulate among a wide audience, than are other art forms, such as theater and visual fine art. We felt that with minor changes in the current system existant in movie theaters, it would be possible to present a wider variety of films nationwide.

As we came together, we began to discover that we faced the same difficulties everywhere, and we quickly formed a network.

The "View" in Image Network Japan View means scenery. "View" also stands for "Visual Impaction of Experimental Works" or "Emotional Wave".

Image Network Japan View is a flexible network. We strive to interact with similar film groups overseas, while nationally, we are working to depelop a movement aimed at wider presentation of films by independent filmmakers.



Berlin, city of myths and Nazis, surrounded by a wall to keep out the influence of imperialists, which just recently became swiss cheese and then disappeared, will display its diversity in a program presented at the VIEW Festival in Japan.

Known for its vivid *Filmkultur* since silent days, and in spite of its brief episode with Nazi propaganda melodramas, Berlin has remained a center for avant-garde, experimental and underground films, widely open for multi-media events and other *Schweinerien*. Always suffering under a paternalistic political administration, the *Filmkultur* has gotten its strength and kicks from all the outsiders who came to the city (and the Berliners who didn't leave), putting all their efforts into creating images which have not been seen before.

Independent film-making in Berlin is always connected to the political situation of the city itself, commenting upon and reflecting it, and even going a step further by trying to install alternative structures of funding, production and exhibition to foster the creative process. The diversity represented in the program prevents domination by any one aesthetic tendency and will give viewers a historical overview of the development of the Berlin subculture during the past decade. One response to the political climate of Berlin was individuals' joining forces and organized groups for either shooting or exhibiting their films. The use of Super 8 format by these young film-makers also brought a vivid renewal to the scene.

Looking to the individual film-makers in the program, one can see certain characteristic tendencies. Michael Brintrup and Andreas Wildfang were founding members of the group *Oyko*, whose activities have been presented internationally since 1983. Penderope Buitenhuis and Lysanne Thibodeau both moved

from Canada to Berlin in 1983 and 1984 and connected their North American background with the cultural environment they found in Berlin. Knut Hoffmeister was joined from 1979 on in the U. V. A. ("und viele andere", and many others) project, which organized the first International Super 8 Festival in Berlin and later became known for such multi-media projects as *Notorische Reflexe*, including Christoph Doering and R. S. Wolkenstein. Other influential groups and individuals in Berlin and West Germany were Rainer Grams and Monika Funke-Stern, representing different approaches to experimental film-making. Uli Versum with his self-centered existentialistic comedies and the two most important groups from West Germany, *Alte Kinder* (Matthias Müller) from Bielefeld and *Schmelz Dahin* from Bonn.

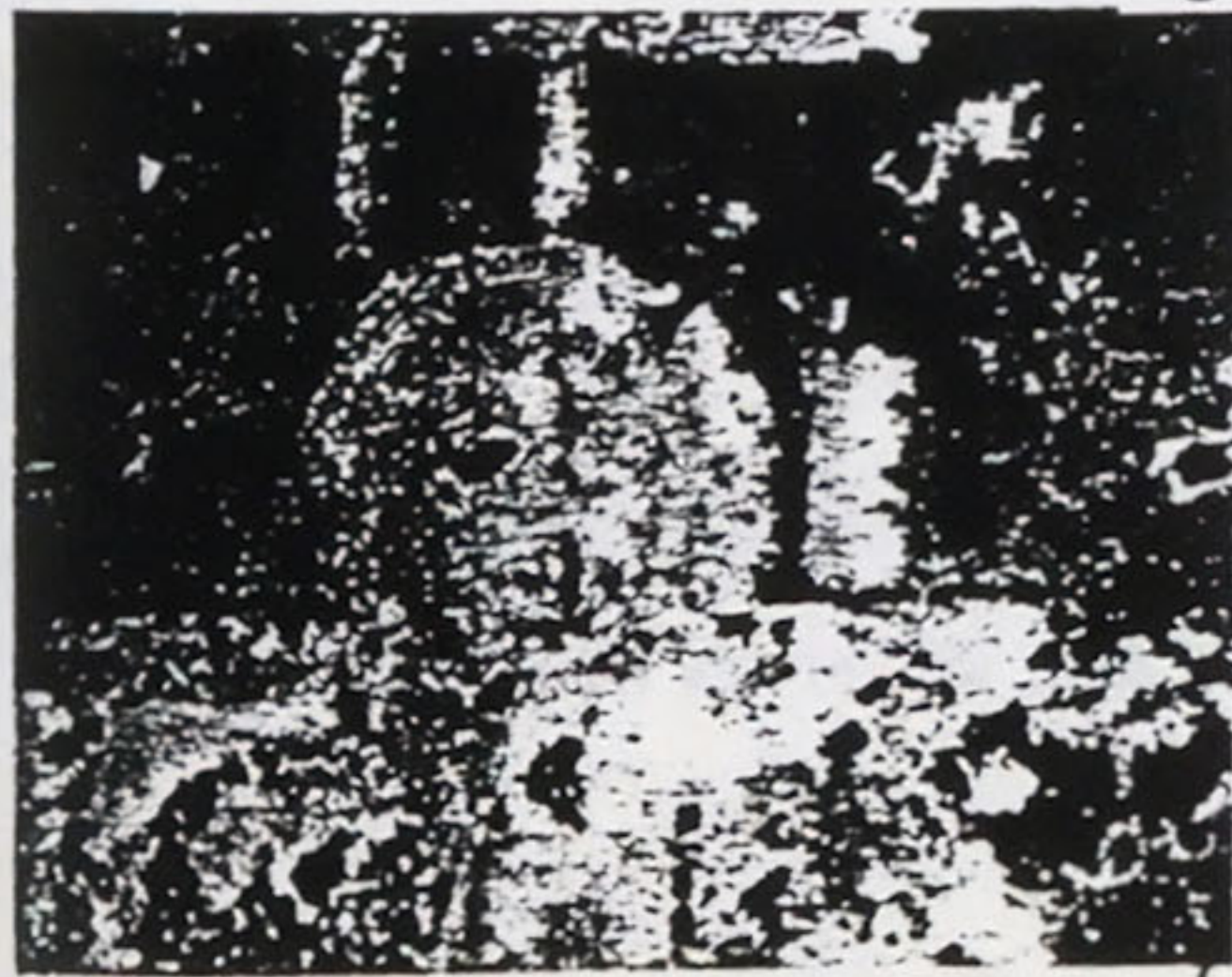
"The work in Super 8 began in the street, in lofts, in studios, and bars. It quickly moved not to museums, but to cafes, music clubs and small independent Kinos (movie theatres). The works in this show are the product of a generation acculturated through TV and rock music. The only historical references I could get extracts from any of the film-makers I spoke with, were works by Abel Gance and Fernand Leger. With one or two exceptions, the film-makers in the show claimed to be entirely ignorant of the formal films of the 60's and 70's, either as it developed in Germany or abroad. For the saints of the "New German Cinema" I heard only disdain. But Berlin is a city of Kinos, and in a given month you can see anything from Eisenstein to Pasolini and current independent works from Hamburg to Pittsburgh. So it is difficult to sort out with reliability the film's influence in this work. And Berlin is not a city of Kinos alone. There is live music of all kinds, from Gamelan Orchestra to Wagnerian Opera, from David Bowie to

Miles Davis. On the radio, you can hear virtually the entire history of music from every sector of every culture in the world. The Super 8 film in Berlin developed in and absorbed much from this musical context as well. It would seem that the decisive contextual factor in the formation of this sensibility has been the multiplicity itself of possible sources of cultural influence." (Keith Sanborn, 1983)

Especially in the field of avant-garde and experimental film-making in Germany, Super 8 is widely respected as a gauge with specific aesthetic characteristics. It is shown and evaluated side by side with film work on 16 or 35 mm. There is a small but vivid community of Super 8 film-makers from various parts of the country which stay in touch with each other. Two examples are *Alte Kinder* from Bielefeld and *Schmelz Dahin* from Bonn. One of their most acclaimed films is *Stadt in Flammen*, a virtual Super 8 cult classic.

"The versatility of the Super 8 medium allows the film-maker a broad range of expressions; from the deliberately low-budget home movie to the stylized refinement of art film. This breadth of expression is well displayed in this film program. Living in the fast paced society where consumerism and mass-media dominate culture, many of these Super 8 film-makers, by exploring and interpreting a cultural chaos, are creating new iconographic mythologies." (Keith Sanborn, 1983)

You will find a diversity of styles connecting everyday culture with the latest pop myth to the mystification of post-modern, post-punk *Zeitgeist*. Meanwhile, you meet a mass of people, with or without education, ideas which can be hilarious or depressing, surrounded by the concrete, nobody wanted to accept for real. After spending night after night in the womb-like caves of our ancestors, getting a tan which enables one to be recognizable all over the world, some people actually appear in a screening at the VIEW Festival in Japan.



a biggishing issue(24 pages!).

i hope Deborah Warr writes more , i felt Deborah's writing to be the sort of critical/reviewing i would hope to prevalent the newsletter, the style/content is as good as anything i have seen in our major magazines! both Rick Randall and Ian Poppins have given out fine information about alternative film stock, their concerns and research is highly usefull and informative, i hope members take note and use Rick's networking and follow up lan's information, my discussions with FILM PLUS has assured me that any black & white stock can be processed with little difficulty.

Kika Thorne's article shows the Canadians having similar problems as us when it comes to wider recognition of the S.8. guage.

Now BILL i reallly need to point out a few things from your article in this latest newsletter. put simply, there's no way you can hedge your bets on the side of the "signified" unless you've just thrown out all your previous whimsical articles and statements of your "moosehead" position (even a moose knows how to structure a series of signs, thats why hunters approach them downwind, although in your case one never knows what thought virus one might catch from this strategy!!) and opted suddenly for a non-referential universe!(which allows the jockey to neigh and eat hay while the horse gets on with discussing the impermanence of propositions!) put simply the "signified" only exists (as recognizable/nameable) by the signifier/s that list it (indexicals), when you say the "signified" has more VALUE than the "signifier" the word VALUE in this context is a (personal indexical) signifier enhancing YOUR "signified"!! (i might also point out that a signified in one context may or would or could be a signifier in another depending on the medium or the message), now i've heard of floating signifiers but i'm sure no "signified" ever was pissed off enough to reject that which clothes it...the hand that feeds it!

THE other point i'd like to make about your article BILL is to comment on this quoted part "I should qualify: too much of a CERTAIN KIND of variation." if you reckon the underlined words "CERTAIN KIND" in your article are a qualification you are either 1 fooling yourself 2 coding privately 3 being deliberately evasive 4 non communicative (maybe this is part of your excursion in a non-referential universe???)

the rest of your article is about as various as the criticism it makes of Ian MacIntosh's AFFECTION, one other thing i'd like to ask is, is the specific gravity of TRUE or REAL filmmakers any different than filmmakers who can't help but make the films they want to, if bumped into in a hundred yard dash to catch a tram?? your TRUE/REAL filmmaker is a figment of your imagination, a way of trying to order others to make YOUR films or a SCHOOL of B.M. (BeMused). i suppose BILL you are postule-lattice-ing the idea that what one writes is infinetly yours and not the index of the other...

pete spence

POEM

is your memory devoured?
why is this place so hard
to remember under a hibernating sun?
what can you remember
among dishes disturbed
by lack of use?

pete spence

I TINK THE ABOVE SHOWS THE LEVEL OF ACIDITY MY DIET HAD GOT TO RECENTLY WHICH HAS BURST OUT LIKE A LIGHTNING ROD GROUNDED THROUGH MY BIG TOE ON ME RIGHT FOOT ALL IN THE NAME OF GOUT BEING OF WOYAL BWOOD IN PREVIOUS LIVES MAY BE NO EXCUSE, ANYWAY TAKE IT ALL WITH AN ICEBURG OF SALT AND PRAY FOR MY GOUT!!!!!! pete spence

Tuesday, 14th of July, 1992.

5 Films

by Laki Sideris



The Guitar Hero

8 min. 1989

I was going to be a guitar hero, but ...



Madonna

9 min. 1990

Morning is that terrible part of the day when all thoughts run erratic, when all memories become confused and when the pillow, like a mother's loving arms, cradles your head and shelters you from another inevitable day.



I Think I Just Killed Max

5 min. 1990

A woman speaks to no-one in particular.



The Hook

3.5 min. 1990

Is it fair that even the slightest change in the arrangements or sequence of events could bring upon the most unexpected and unwelcomed of outcomes?



Jogger

3 min. 1992

It may be enough to simply endure.

It was never my intention to have completely thought out any of the ideas or themes present in the films above. If anything, each is a moment's document, some transient thought in my head, scribbled down rapidly and then similarly put to film. The films are necessarily short and necessarily rough; as short and as unformed as the original thought. This is a hit or miss business, full of uncertainty and risk.





From View

The "Risky Business" Puzzle

by Bill Mousoulis

Risk factor: 0

One's integrity is always far and away: to cruise, to kid (man), to be on that perpetual Hollywood honeymoon ...

Risk factor: 1

"True" recognition, viz. the solace of critical acclaim.

Risk factor: 2

Safe in the pockets: marginalization construed as a virtue.

Risk factor: 3

Necessarily dependent film practice: subversion of codes, homage, collective film-making, etc.

Risk factor: 4

To not care at all about money.

Risk factor: 5

The glimpsing and understanding of the reactive/creative line.

Risk factor: 6

To breach that line, whether in the "experimental" field or the "narrative" field.

Risk factor: 7

To then continue breaching. One never rests on one's laurels - one always keeps searching.

Risk factor: 8

The development of the Hyperborean instinct: Nietzsche, Godard, Dylan.

Risk factor: 9

The combatting of tragedy with love: Christ, Dostoyevsky, Rossellini, Springsteen.

Risk factor: 10

? ? ? ? ?

(Whereof one cannot speak, thereon one must remain silent.)

Are you a newly inspired aspirant optic unable as yet to realise The dream? Are you a not-so-new Super Fighter whose zeal is subverted by logistical or technical constraints? Then this course is for you! The student will be accompanied through the realms of basic photography, camera technique, lighting, sound, editing and Capturing the Idea. The course includes a three hour location shoot and guest seminar/screenings from three of Melbourne's most renowned filmmakers.

CONTACT: MARION BUTT

Council of Adult Education Centre,
256 Flinders St,
Melb. 3000
Ph: 652 0611

pete spence

what i was thinking
but not very loudly
i have forgotten
what it is the skin
of an almost cautious leaving
transparently apparent
and apprenticed
to forgetting
fatal profits on the pebbles
at once the fateful hands
depopulate the pockets
encompassed by shadows
of dissolved memory
the slightest silence
takes immense steps
like a casting of an horizon
yours is the trace of turbulence
and the strength you eat
theirs is the infamous breath

POEM

Super 8



My name is Mark Phillips and I am the Programming Co-ordinator for RMITV. As you may be aware RMITV is Victoria's first public television station operated by students. We are committed to providing the viewing audience with original and alternative programmes.

This year our broadcast begins on July 30 and continues until August 8. We invite members, film and video makers and exhibitors of your organisation to submit programmes. These can be on any subject and can be submitted on any format. Although we broadcast on Super VHS we do have the facilities to transfer from other formats.

We feel it is very important that other independent film and video makers have the opportunity to exhibit their work which also adds variety and enhances the quality of our broadcast.

Any programmes submitted to RMITV will be broadcast on UHF channel 31 with a potential viewing audience of 900,000. The continued success of our transmissions increases the awareness of public television both within the community and the Federal Government.

I would be grateful if you would pass on this opportunity to any members of your organisation who may be interested. If you have any further enquiries I can be reached either at RMITV on (03) 660 3416 or at home on (03) 500 0828. We look forward to your participation.

Yours faithfully,

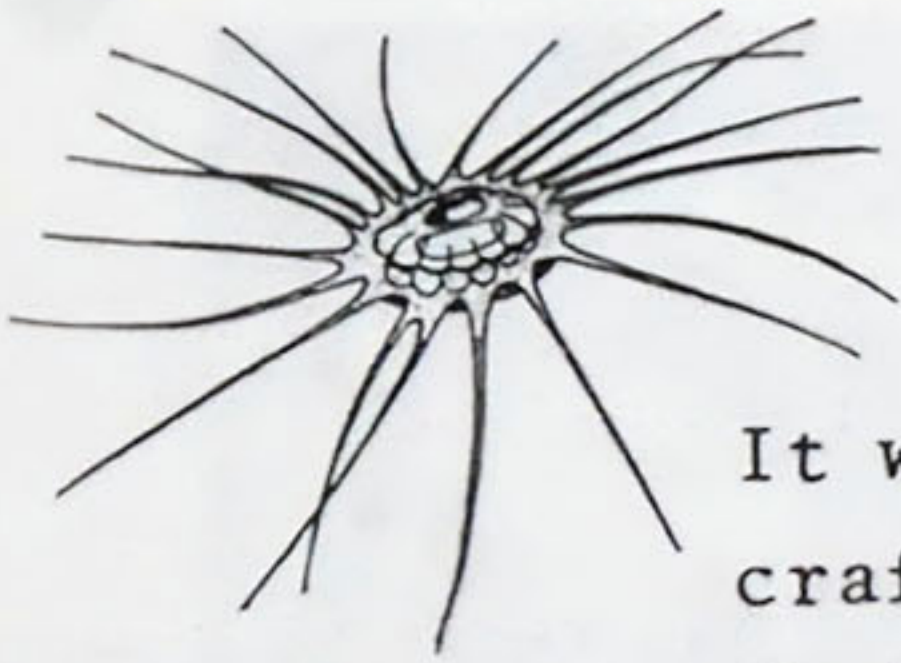
Mark Phillips,
Programming Co-ordinator.

Super Fight Filmmaking Course

RMITV - C/O SRC - PO Box 2476V - Melbourne Victoria 3001
Phone 660 3416 - Fax 639 1685

FOUR SYDNEY FILMS OF THE MID NINETEEN EIGHTIES.

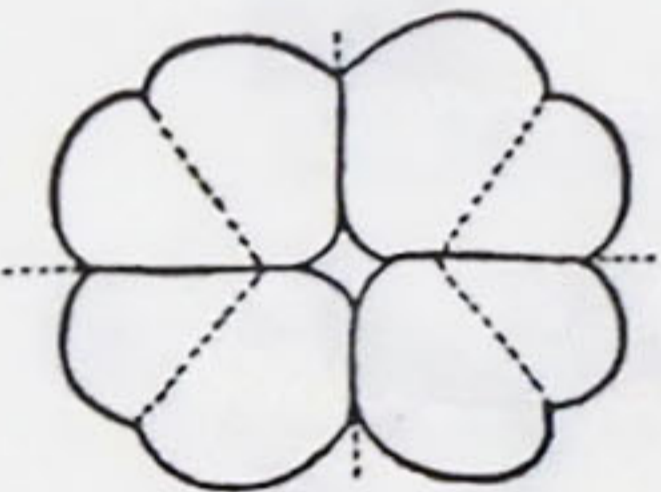
A Review By Maeve Woods.



It was a quartette of tough, subversive yet elegantly crafted films. Most of the works took something relatively familiar and looked hard at the cliches involved then constructed something very fresh.

We have the Sydney film maker Jane Parkes to thank for contacting her former art school associates and persuading them to lend their eighties films for our 7:30 program in June.

The work we saw was by two directors: Johanna Trainer and Linda Dement. Johanna collaborated with the still photographer Ruby Davies for "DISPLACEMENT" and with the artist Liza Campbell for "MODEL / ARTIST". Linda listed a number of names in her credits, amongst them members of a women's band and I observed a more youthful Jane Parkes amongst the louts hanging around the toilets with the dingo. Linda's films were " HEAVEN" and " HEART".



Johanna Trainer utilised her still image sensibilities and acknowledged something very special and specific regarding the photographic arrest of time and situation from each of her two collaborators. It was particularly interesting to see what Trainer did overall and what happened when working with each of the two partners. I believe Ruby Davies was born in the bush. That reach of flat yellow earth and bleached sheds standing stark would have come I think from that experience. Trainer and Davies were studying photography and would be in touch with the American aesthetic of the depression years, the exploitation of country subjects ravaged by drought and hunger. Clearly Edward Weston et al were a reference point and specifically a still b/w photo of a sheep dog appears pinned to a wall telling us of the concern with the process of making moving images still yet developing this situation with a movie camera. The same dog appears in a medium shot and also very early appears as if by magic chsing the camera's pan accross the horrizon line of a landscape so flat, so minimal that the movie might for an instant be filmed off a slide. In other shots there is



a stark rustic kitchen interior. It is sustained on screen for long enough that we feel it is an old slide, but then a figure with a broom moves into frame, sweeps, back to camera across the room from right to left and out. The Juxtaposition of frozen against flowing is also employed in a shot where the camera is placed to exploit a low distant horizon line which is very simple but interestingly includes a slight flow of cars, very small and far off. In the foreground, looming extremely tall, slender and conspicuous is a young woman in a soft dress which flutters exaggeratedly. There are many examples of these 'contradictions' or rearranged forces, different concepts of representations of power.



Liza Campbell as Trainer's other collaborator would have spent time working from a life model as part of her art course I presume. I have always been puzzled at the popularity of 'life classes' when the standard situation is one of obvious exploitation. Where a person 'in authority' sets the pose, uses the model's body, frequently demands coy, conventional or demeaning poses, pays very little money and as well has expectations of conformity of representation in the work done by members of the class. Well, in an extraordinary way, with only the scratchy scappy sounds of the hard pen or the chalk and no explanation, "MODEL / ARTIST" sets all of that on it's head. No 'Artist' is seen. It is a stark interior that melts into another and another slightly differing interior usually with a table, sometimes with big windows behind, employing wide angle so that fluorescent tubes in the room form stark white flowers at ceiling height. The b/w photography is spare and clear. The model plays the space. Stands wild and strong like a colossus or doubles below us on the floor with all sexual parts wrapped in, under the arching upwards turned back. Not titillating, not a turn on, not what we have come to expect of the artist's model's role !



I must have read Georges Bataille's novel "Story of the Eye" when the English translation became widely available here in the late seventies. I'd recognised the extended erotic rave nevertheless when Steve Ball and I quickly previewed these Sydney films and I realised that Linda Dement had someone reading on and on from what I thought was Bataille's book. That image of a woman sitting on a saucer of milk came back to me and I mentioned it to Steve. However, it was only

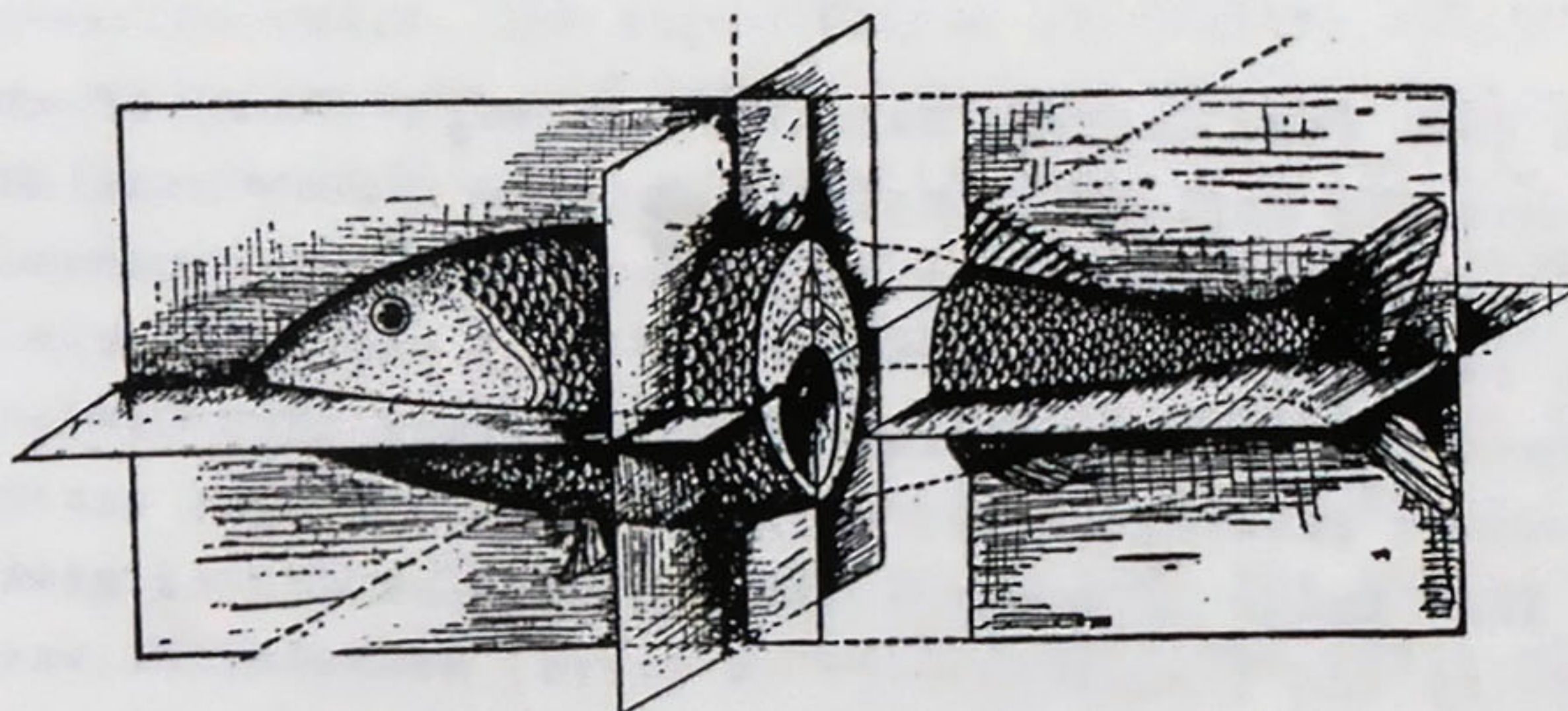


after the screening that I saw how Dement had rearranged these elements in her film "HEAVEN", and possible as the pig has it's very own (voyeristic ?) eye fed back into it's mouth, so are some of his images turned around and used to set up an alternative set of power relations regarding women's sexuality. That saucy saucer episode becomes the silencing mechanism when a woman squats on a phono turntable and the babbling sexy words are shut off. The woman/ a woman licks up her delicious diamonds from the palm of her own hand, and what a cinematic delight is that little vignette ! How elegantly does Dement set up the rose coloured back lighting and model the face, and how effective is the use of close up lens on the face. The film is put together with care but also with great flair.

Dement's films both "HEAVEN" and the last on our program "HEART" seem to be concerned with cults and fashions of the eighties and that is interesting in it's own right. They are also exploring and sending up aspects of violence, of gang behaviour, of private and public. Most interestingly there is an interweaving of wacky fun in acting out the situation of a violent yet non-violent gang riding a motor bike (not a mob) and hanging around a toilet block, wearing the inevitable black leather clothes of the time yet hinting at a challenge to homophobic anxieties and representing all kinds of small accessories in bizarre ways. I loved the 'pets'. I suppose that dingo must have represented something more loaded in the mid eighties. And what a cuddly little carnivor of a pet was the ferret ! Shampoo your poodle, she shampoos her long golden locks, but how many of us gives a shampoo to our ferret !

MAEVE WOODS, June '92

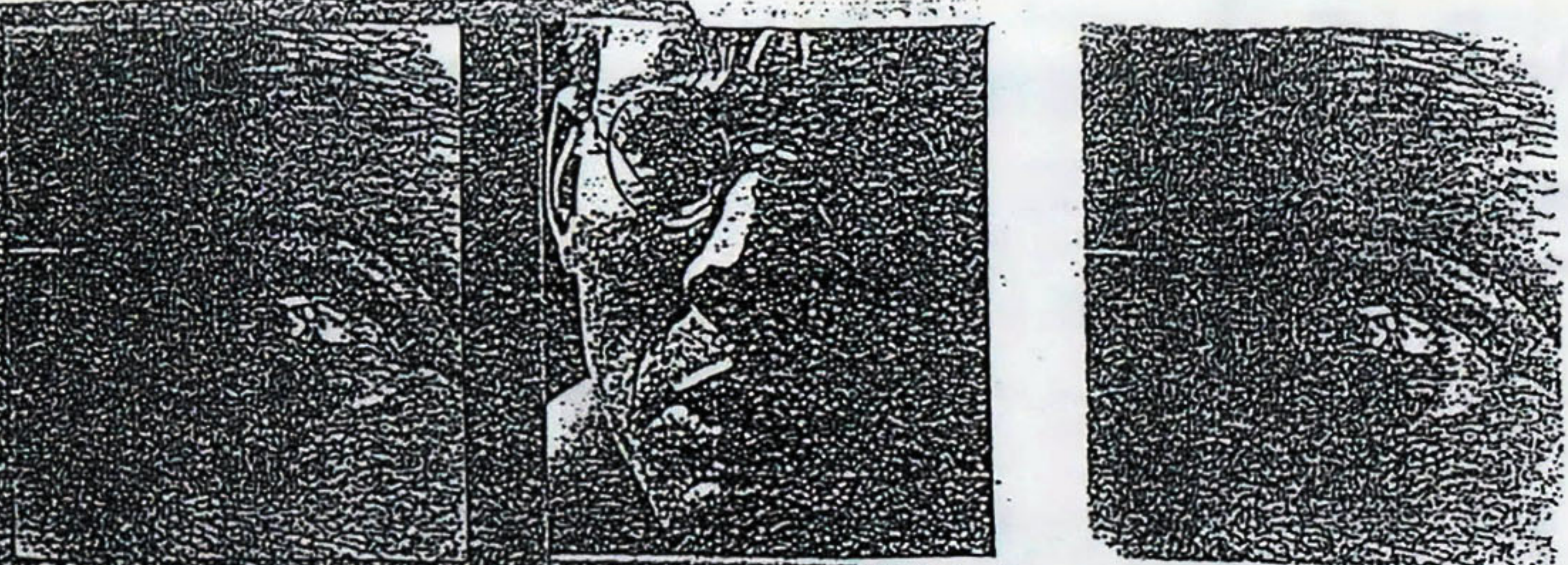
Super 8



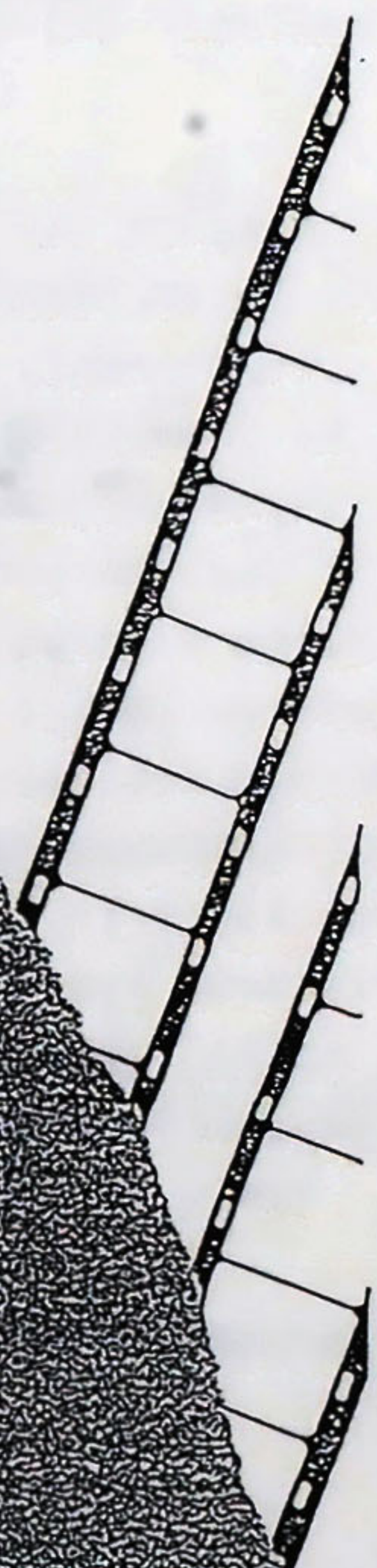
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STUDENT FILMMAKERS



S FILM FEST 92



MELB UNI

WEDNESDAY 29TH JULY.
7.00PM
AN EVENING OF SHORT FILMS
GEORGE PATON GALLERY
UNION BUILDING
MELBOURNE UNIVERSITY
ADMISSION : \$2



For information on how to submit a film (or further Festival details), please call Ross Howden on (03) 347 9160 (AH).

Hope to see you and your friends, for what can only be an entertaining and refreshing evening of films!

Membership Super 8 Group

Cost only \$15, \$10 Concession annually, which includes a copy of **Super Eight** each month, opens doors to open screenings, a wide selection of equipment hire, the invaluable experience of our long standing members as well as contact with other film makers.

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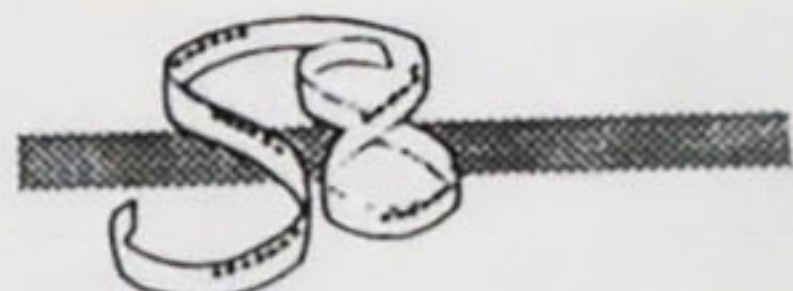
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FILMPLUS

TECHNICAL/PRODUCTION ADVICE PAGE.

Thought there might be a few people out there with questions or problems of a technical or production nature in need of advice. If so, please write to the group at our usual address and I shall try and make up some sort of response. All correspondence will be published in the Newsletter, and must be addressed to Dear Dorothy. (Non Sexual).

Richard Tuohy.



To the Commissioner of Taxation Commonwealth of Australia

I hereby certify that _____ purchased from _____ on _____ is for use in the production of motion pictures (other than films for private, domestic or personal use by or for whom they are produced) and exemption is accordingly claimed under item 107 of the first schedule of the Sales Tax Exemption and Classifications Act.

Name: _____

Signed: _____

Address: _____

Date: _____

Fringe artists!

Fringe Network is 10 this year and we are planning a big tenth birthday party on 15 August.

We are searching for any film or video footage or photographs of events in the Fringe Festival 1983 to 1991.

If you participated in the Fringe Festival during this time and have any visual material, please get in contact with the Fringe office on : 419 9548

Open Screening

Quoohy Utitled 3Mins.

Spence Diction 14Mins

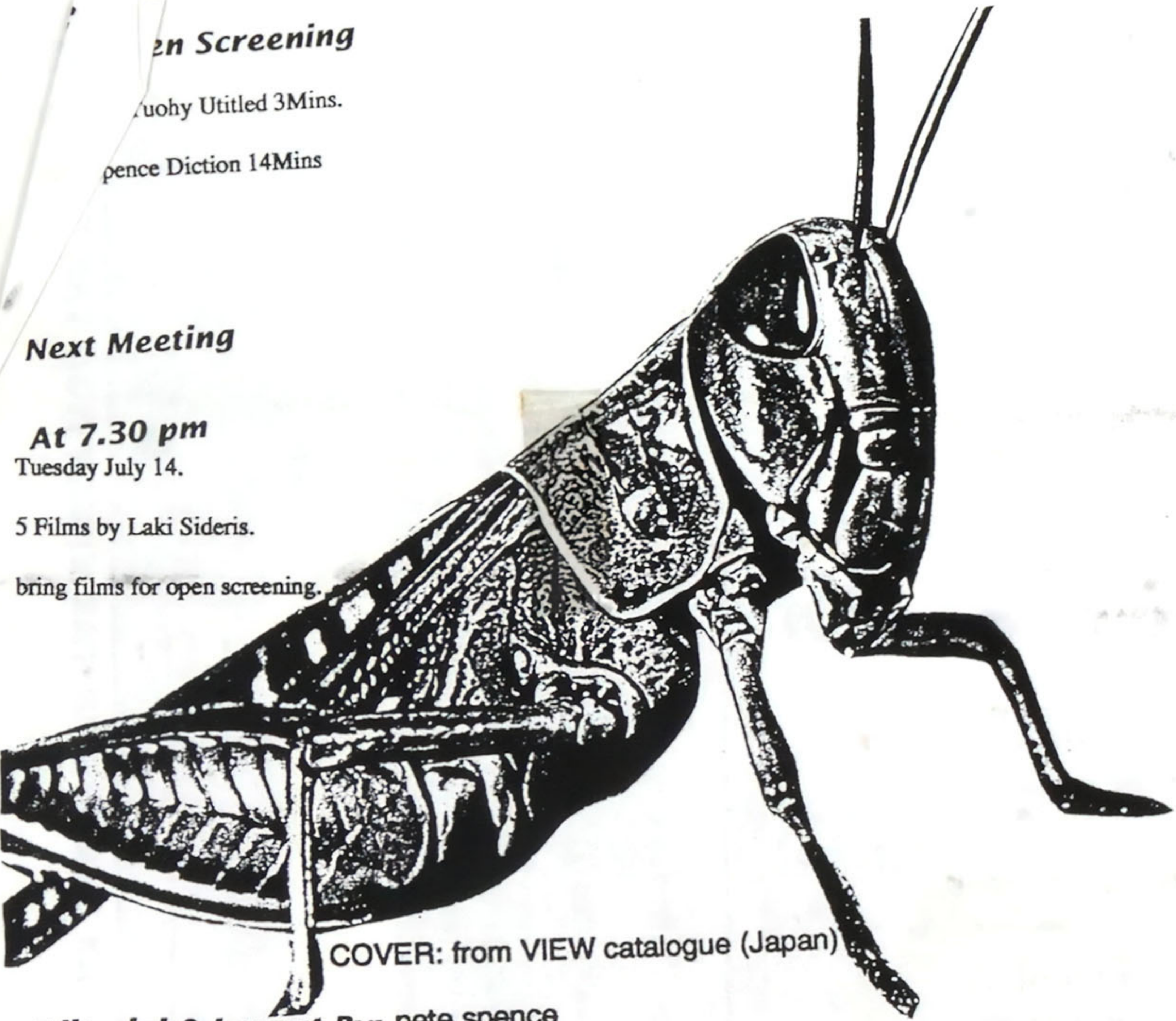
Next Meeting

At 7.30 pm

Tuesday July 14.

5 Films by Laki Sideris.

bring films for open screening.



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Editorial & Layout By: pete spence

Contact Number: STEVEN BALL 417 3402 or 531 8145 (beyond hours)

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Membership of the group \$15 (\$10 concession) annually.

Super Eight 

If undeliverable return to:

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

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BALACLAVA 3183

