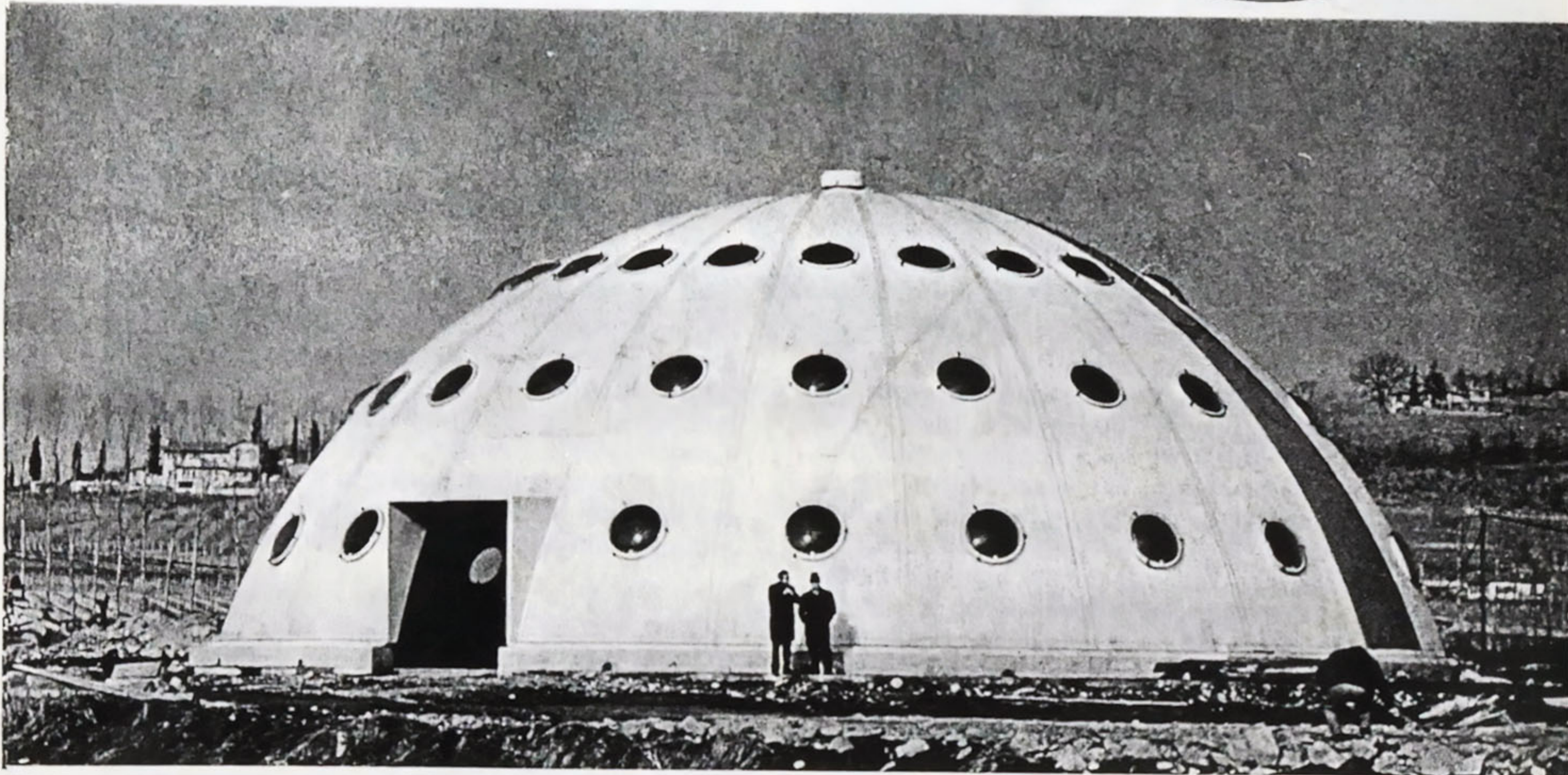
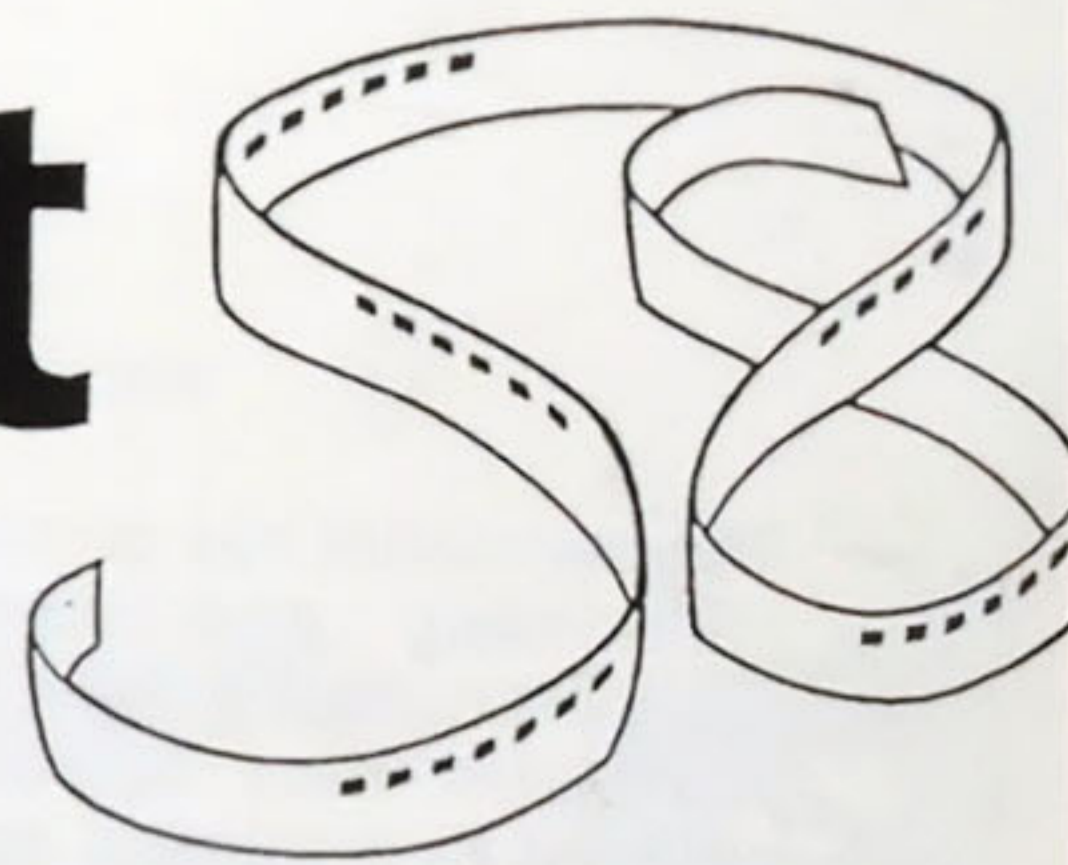


Issue 77 February 1993

# Super Eight

Newsletter of the Melbourne Super 8 Film Group



## ANNUAL GENERAL MEETING

The Annual General Meeting of the Melbourne Super 8 Film Group was held on 8th December 1992. No new committee members were nominated and no existing committee members resigned. The Committee remains as consisting of: Steven Ball, Jennifer Pignataro, Matthew Rees, Pete Spence, Richard Tuohy and Maeve Woods. The following is a transcript of the administrators annual report as given at the AGM.

## ACTIVITIES, ADMINISTRATION AND FINANCE REPORT

### Establishment of an office

Perhaps the first significant event this year was the move to 207 Johnston Street. The establishment of an office space for the group had been discussed on and off for some time. The group had temporarily rented a space in the Melbourne Film Festival's A'Beckett St office to administer the 1991 Super 8 Festival. When the festival moved to Johnston Street we were offered a good low rent space. This space is ideal, based in a location that is envisaged to be, and is becoming, a centre for film and arts activities, with the Melbourne International Film Festival, the Victorian Federation of Film Societies and the Victorian Centre for Photography all housed in the building with the added bonus of access to the theatrette space for open screenings. This has helped to give the group a solid identifiable base and a profile in the film culture community.

A number of members helped in the renovation of the office and theatrette space and in return we have been able to use the space free of charge all year. Hence the low expenditure on Open Screenings.

The theatrette space has become quickly identified as our open screening venue and this is reflected in increasing and consistently good attendance throughout the year. By a process of trial and error we overcame some of the teething problems of holding the screenings in a new venue. We have a freedom here that we didn't quite have at the Glasshouse which has meant that the screenings have become sociable, relaxed but efficient affairs.

### Open Screenings

The first Open Screening was held here in Johnston Street in April. Since then attendance has been good and the number, and I would venture, the quality, of the films brought along has been consistently good. I feel that the advantages of the venue and the atmosphere of the screenings have made them an event that people are keen to showing films at. How this impacts upon motivating people to continue making films or encourages them to make their first films, I'm not sure. Anyway lets hope it continues.

Equally the '7.30 slots' have been strong ranging from programmes of members films: Mark La Rosa, Julian Dahl, Jenny Pignataro, Laki Sideris, Heinz Boeck and myself as well as films from outside the group: Linda Dement & Johanna Trainor, Rick Randell, Adelaide Super 8 and Stan Brakhage Standard 8.

## Newsletter

The newsletter has continued to be a widely read, stimulating and sometimes controversial publication. After a good run as editor earlier in the year from Pete Spence, the newsletter has returned to a rotating editorship. For a while we spent far too much money on it, as is reflected in the expenditure figures, however, a recent effort has been made to keep this in check so that we don't blow out in the future.

## Equipment Hire

Equipment Hire has been consistent, although not a huge source of revenue for the group. There are two possible reasons for this. Firstly, it has been my experience that the majority of people hiring equipment such as cameras, editor viewers etc are first time filmmakers, often joining the group for access to equipment. Those who have been making films for a while tend to acquire their own equipment and not hire. The second reason could be to do with the fact that the equipment naturally deteriorates with use, and with limited funds for repair or replacement, we simply haven't had the resources to offer for hire. The question is, relating to the first point, whether even if we did have a good quality pool of equipment, would it get used? The decision at this point has been to keep the equipment at a basic level for those first-time users.

## Membership

Membership tends to fluctuate from month to month as memberships expire, members renew or new members join. The general trend this year has been for it to increase. Earlier in the year it averaged around 80-90 members. In the last couple of months it has hovered just above 100.

## Funding

The AFC funding that the group receives was not increased this year. \$10,000 was approved for the annual organisational grant despite putting in a submission for more than double that amount (\$23,000). The AFC have recently held a review of their Industry and Cultural Development Funding which may have an impact on us in the future, but it's too early to say exactly how this will manifest itself. They have stated, however, that they can assume no real increase in funding available. Consequently despite increases in CPI and so forth and not allowing for potential and actual growth in the group's activities, we still receive the same amount as we did in 1989. Perhaps our shoestring poverty does in some way strengthen our resolve, however, I feel that an increase is justifiable given the scope of our activities. In these days of economic rationalism, though, perhaps it doesn't help to get over optimistic. Ultimately the group will survive one way or another as long as there are people in Melbourne making Super 8 films.

One problem has been with the slowness of the AFC to approve and release funding. The current funding is supposed to be for the 92-93 financial year, and yet we didn't get the first instalment until November! This is a situation which I propose to resolve with the AFC as it knocks the accounting and planning about a bit.

On the plus side the AFC agreed to give us more for the festival as they see it as a 'high profile' event. This is all very well and good, but the festival does not exist without the group.

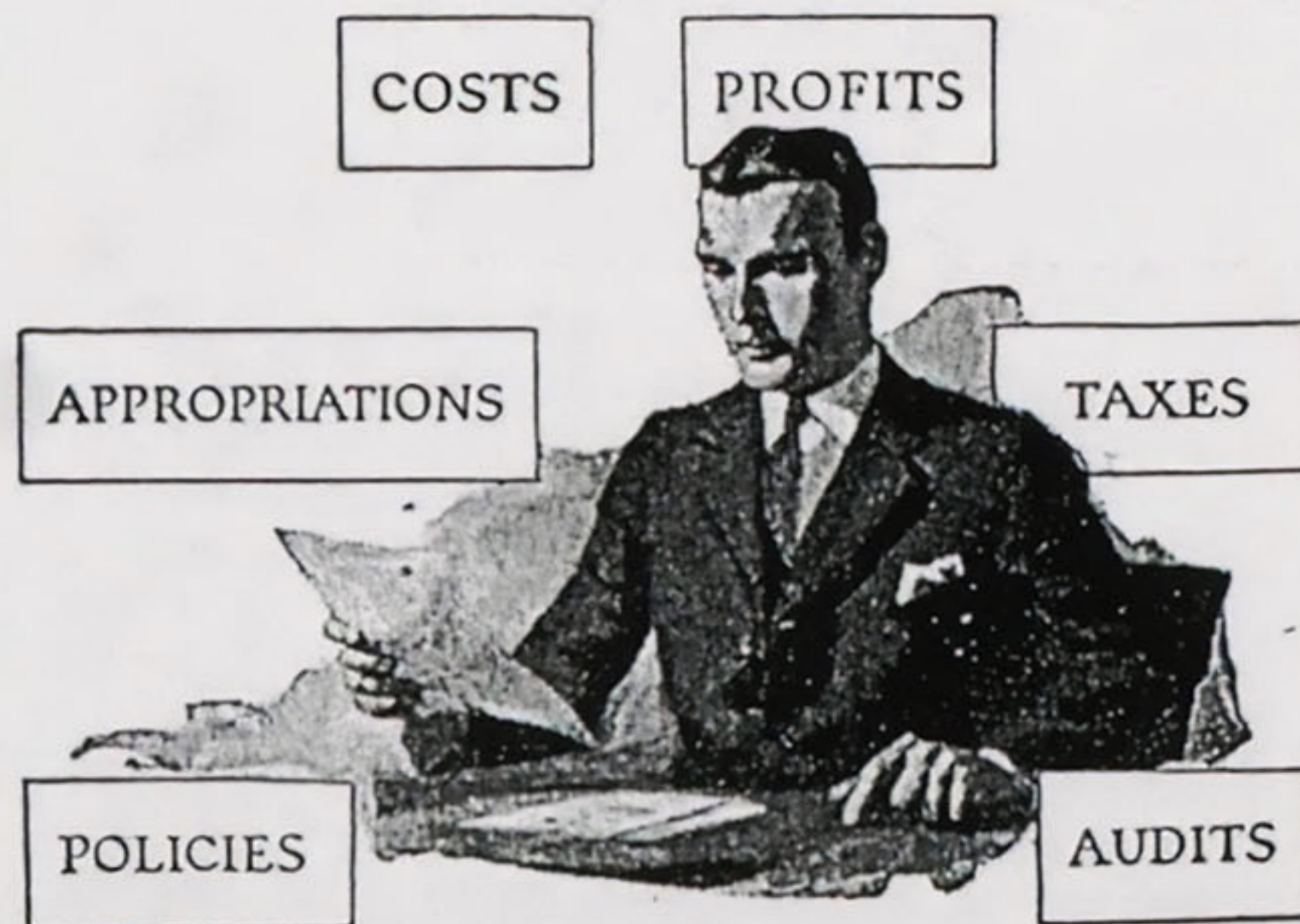
Another bonus this year was getting funding from Film Victoria to travel to Frames and Jumpcut. They are not prepared to fund the group at an organisational level, but are prepared to look at project funding. We also applied to Film Vic for funding for a video compilation, which has been turned down at this stage, but they indicated that they are interested in looking at it again. But given the change in government and the predictable reductions in arts funding, who knows?

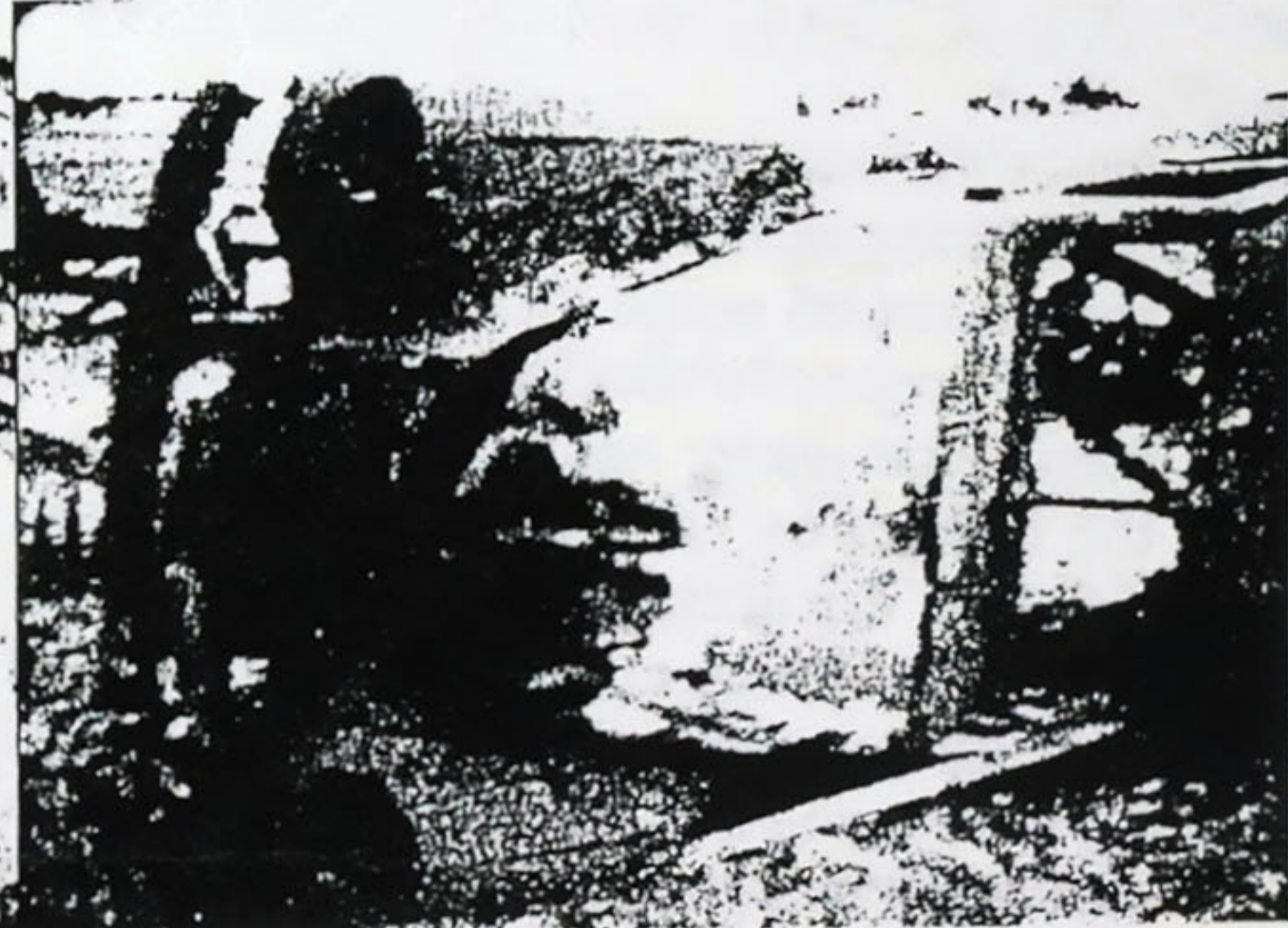
## Festival

As mentioned we have received funding for the festival. This was to be the 1992 festival but because of the above mentioned delays and the timing of other festivals this year, it has been postponed to March 93. The advantage of this is that it gives more time to prepare than in previous years and so hopefully an even better festival. So far interest from, particularly interstate, filmmakers has been strong.

## Other Activities

The work coming out of the group has continued to attract the interest of the film community in general, particularly festivals. This year we have had programmes in the Melbourne International Film Festival, Frames in Adelaide and Jumpcut in Perth. As a direct result of the latter we had a programme in another Perth event a couple of weekends ago called Art Republica. It looks like we





Arnold West

Stills reprinted with kind permission of Cantrills Film Notes.

## 1992 FINANCIAL REPORT

could get more screenings in Perth next year on a regular basis. Being able to attend Frames and Jumpcut proved to be most profitable. The genuine interest in Melbourne Super 8 was heartening. It was also an opportunity to meet interstate Super 8 filmmakers who seemed inspired by our work and encouraged to form their own groups. It was also good to be able to screen some films at the Deaf TV Network benefit recently.

It was good of Arthur and Corinne Cantrill to dedicated most of the recent issue of Cantrills Filmnotes to filmmakers from the group. This level of recognition cannot be underestimated and those members who don't have a copy should see Corinne immediately.

### Conclusion

1992 was a good year for the group on the whole. Unfortunately we have not been able to afford to publish a yearbook as we would have liked, and there haven't been any workshops as there have been in the past. Although the Melbourne CAE now run a Super 8 course which has been doing good work and involved the participation of members of the group. Financially things have been tight but we've managed. Much of the success of the group is due to the dedication of the committee and the amount of behind the scenes work that they put in. Without their support and commitment the group could easily crumble into disarray. I would also like to acknowledge the support of the Film Festival and the good will and enthusiasm of the festival staff, and also the Victorian Federation of Film Societies whose chairs and Cafe bar we use.

### EXPENDITURE

Wages	4890.00
General Admin.	974.90
Newsletter	2029.60
Open Screening	250.00
Equipment	522.66
Phone	469.70
Rent	2550.00
Festival (91)	1763.00
Festival (93)	1052.95
Other	2831.11
(inc screening fees, Frames/Jumpcut visit, Faxes, Insurance, Incorporation fees etc.)	
<b>TOTAL</b>	<b>17,334.27</b>

### INCOME

Membership fees	955.78
Grants:	
General	10000.00
Festival	6000.00
Frames/Jumpcut	1000.00
Equipment Hire	462.00
Advertising:	
Newsletter	325.00
Festival (91)	600.00
Bank Interest	108.08
Other	650.00
<b>TOTAL</b>	<b>20,100.84</b>

Steven Ball, December 1992

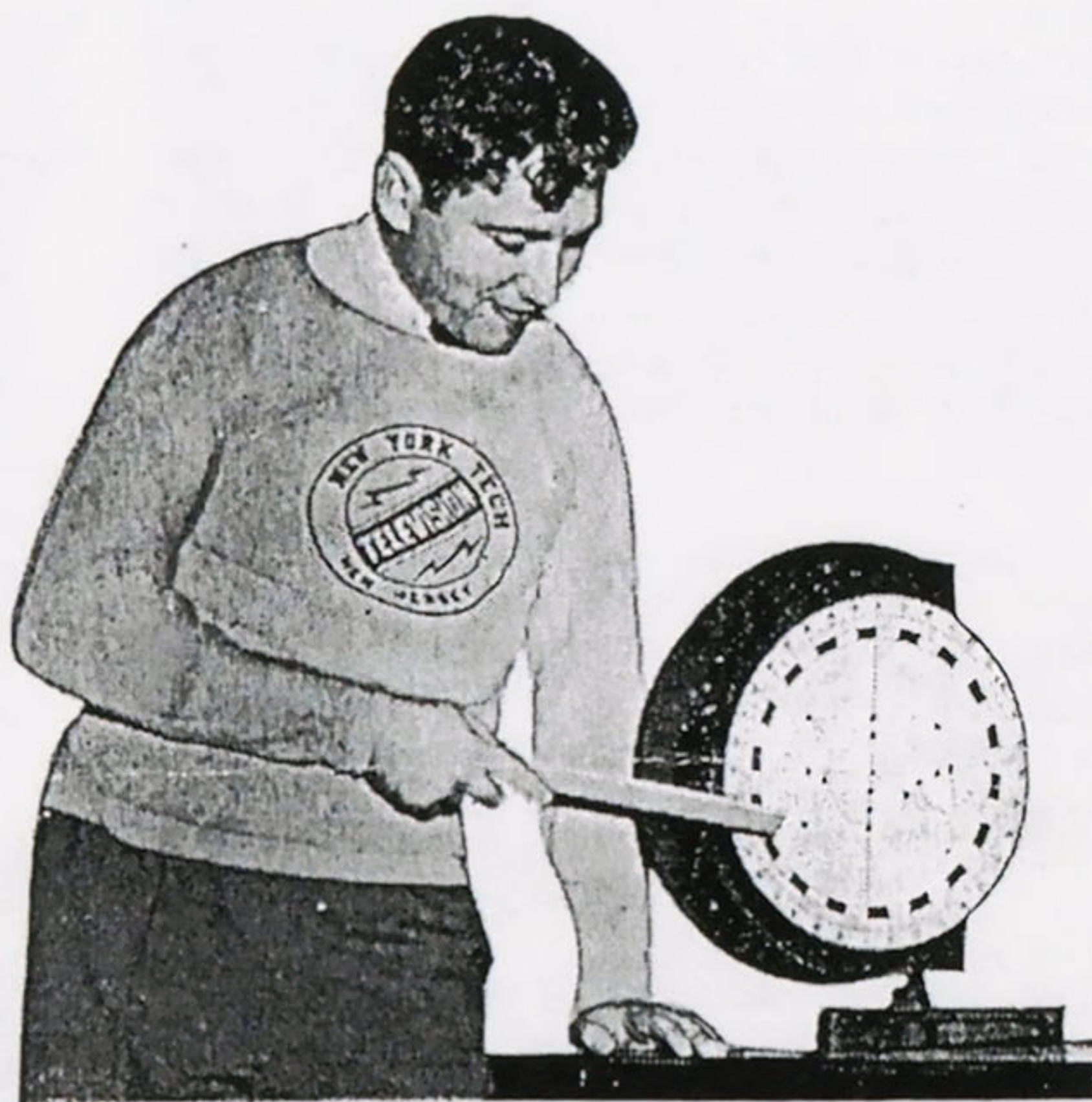
## NEXT OPEN SCREENING

first offering: i'm undersure what's may happen with the oddventure! after some long interwoven telephone con.verse.sations with jim bridges where we overex.ert.ed some ideas on multiscreen.ned projects i got to thinking about multi.project.or single screen possibilities, hence this 3 loop 3 projector idea. some vital stats: each loop is of more or less and mid more or less duration, the images on each loop are single frame images spaced by black frames of differing durations 3,7,9,11, and tween numbers at odds, there are 2 black and white loops and one colour loop. each loop is placed in a projector one of 3, all running at 18 fps, because each loop is offer differently longths it figures to me that whatever happens during the first lapse of the loopees shouldn't occur again for some maybe 12 to 24 to 36 hours - i couldn't put anyone through this duress so we'll look at maybe 30 minutes of this project, what haps could be one big mess or one big mass, how's hoping!  
yours pete spence.

### THE JOGGER.

The film that most impressed me last year was 'The Jogger' by Laki Sideris. With cruel ingenuity and machine-like precision he presented us with a short tale of modern horror. Filmed from the open side door of a moving van, the camera tracks beside the jogger running past a monotonous industrial backdrop. The audience soon registers repetition, the same roller-door, the same brick wall. In spite this repetition, the jogger maintains a precarious chronology as he stretches to escape the frame. The audience, however, must relinquish expectations of arrival as they too become drawn into his zoetropic nightmare.

Gary O'Keefe.



Instructor demonstrating theory of light in connection with study of optical systems used in projection

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### **ART REPUBLICA Perth**

On 21st November John Harrison organised a Super 8 screening as part of the **Art Republica** festival in Perth. A programme of Melbourne films spanning from 1986 to the present was screened featuring: **The Bowel-Houndromat** (1986) by Chris Windmill, **Visual Poems 1-4** (1992) by Pete Spence, **City Walk** (1992) by Moira Joseph, **The Hook** (1991) by Laki Sideris, **Gullyslide** (1992) by Steven Ball, **Dead Roads** (1991) by Heinz Boeck, **Pink Desert** (1989) by Richard Tuohy and **Working Week** (1988) by Mark La Rosa. As well as the Melbourne programme there was the programme of **Adelaide Super 8** as seen at our October Open Screening and a programme of films by Melbourne Super 8 Film Festival regulars Renny Gosatti and Philip Jeng Kane. By all accounts the screenings went very well and there are signs of an embryonic Super 8 scene in Perth. John Harrison is planning to start a Perth based Super 8 group and hold regular screenings. Any members interested in screening in Perth can contact John at 7 Lacey Street, Perth 6000 or phone 09 328 9363.

### **POLICY AND PLANNING MEETING**

The Group's Policy and Planning Meeting was held on Sunday 17th January. A number of initiatives were discussed covering the full range of the group's activities and plans made for 1993. Details will be released in due course and the minutes of the meeting are available for perusal by any interested members.

Amongst the issues discussed was the selection of films for non-group screenings. Any members interested in participating in the selection of programmes for such screenings are welcome to do so and should contact the office.

### **SALES TAX**

Due to changes in the Sales Tax laws that came into effect at the beginning of the year the exemption form that used to appear in these pages can no longer be used for sales tax exemption at time of purchase. Our intrepid sales tax consultant Richard Tuohy is currently investigating the ramifications of this and will be reporting on his findings.

### **DEAF TV NETWORK**

On the same day as the Perth screening, Michelle Ryan took a number of Super 8 films along to a benefit party for the Deaf TV Network. There were also a number of Super 8 films by deaf people screened which we hope to be able to show sometime in the future. The Network is trying to raise funds to establish itself and produce programmes for deaf people, encouraging the use of signing and other forms of non-aural communication. Anybody interested in the work of the Deaf TV Network should contact David Kai on 784 8318.

### **The 7th Melbourne Super 8 Film Festival** **Final Call for Entries**

Although the 'official' closing date for entries to the festival is 1st February, any entries received up to and at the Open Screening on **9th February** will be accepted.

The festival dates are:  
**Friday 5th to Sunday 7th March**

There will be five or six screening sessions over these three days...**a feast not to be missed.** Anybody interested in help out during the festival should contact the office.

## AFTER DARK...

...Deborah Warr

The dictionary defines poetry in a rather boring and mundane manner as an expression of 'beautiful or elevated thought, imagination, or feeling in appropriate language'. These elitist aspirations attributed to artistic production referred to in this definition fail to evoke the transgressive possibilities of poetic practices that are directed towards a more dissident and subversive use of language and imagery. Julia Kristeva, French linguist and psycho-analyst, privileges transgressive poetry in avant-garde artistic practice for the way in which dominant and symbolic meaning is destabilised and displaced. The way in which the poetic can represent a transgressive representative practice is likened to sexual perversion, (a breakdown of sexual identity in which Kristeva privileges the fetishist), and poetry, (a breakdown of meaning). The other significant moment of social disruption in Kristeva's holy triptych of subversion is madness, (a breakdown of identity). While madness carries with it grave danger for the subject of which psychosis is the most extreme example, poetry and fetishism offer the possibility of subversive pleasures. Avant-garde poetic practices remain uncertainly positioned on the margins of dominant linguistic and visual conventions. The avant-garde represents a fracturing and reformulation of the dominate order in which other subversive possibilities of meaning may be explored. Fetishism is an effect of the demand that masculine identity necessitates a repudiation of the mother's body through a recognition of her castrated status. Fetishism is a disavowal of maternal castration in which the irrefutable

substituted for the missing phallus. The fetishist is therefore positioned uncertainly on the thetic between the symbolic and the semiotic and Kristeva recognises this as holding many similarities with the practice of avant-garde art as it is situated on the margins of representative practices. Avant-garde art attempts to transgress the possibilities of the symbolic, (dominant meaning), in refusing the disavowal of the mother, thus enabling previously inarticulate desires, fears pleasures and anxieties associated with the pre-discursive maternal to be activated in symbolic representation. For me it is not the transcendental ideals of beauty and perfection that puts wonder into art but rather the pleasure and anguish of artistic practices that explore the dangerous of the precipice between meaning and meaninglessness.



# CHIMES OF FREEDOM:

A Polemic for Super-8

by Bill Mousoulis

1. That is, another polemic. 1986, 1993, and even 2093, when Super-8 will probably not exist - polemic, polemic, polemic. The song remains the same.

2. And my song is this: Super-8 is not a film medium, it is an existential attitude. Indeed, taking this imaginative definition of Super-8, I could say that Super-8 films can also be made on video, 16mm., and 35mm. And, conversely, that it is possible to use Super-8 and not make a Super-8 film.

3. To be blunt: we are dealing with two elements, and two elements only - art and money. They are both Gods. Is it understood what I am saying here?

4. To confuse the means for the end, to actually believe in "means" - that is the poison and irrationality of the money God. Its most dangerous idol is that of "prestige", dangerous because prestige can often be well-deserved. Means and rewards - true artists are too hard for these seductresses.

5. Art is its own reward. And it is self-propelling. It desires money neither for its conception, nor upon its completion. Or, to qualify, whatever money is involved (at whatever stage) is simply irrelevant to the art itself (assuming it does not affect it).

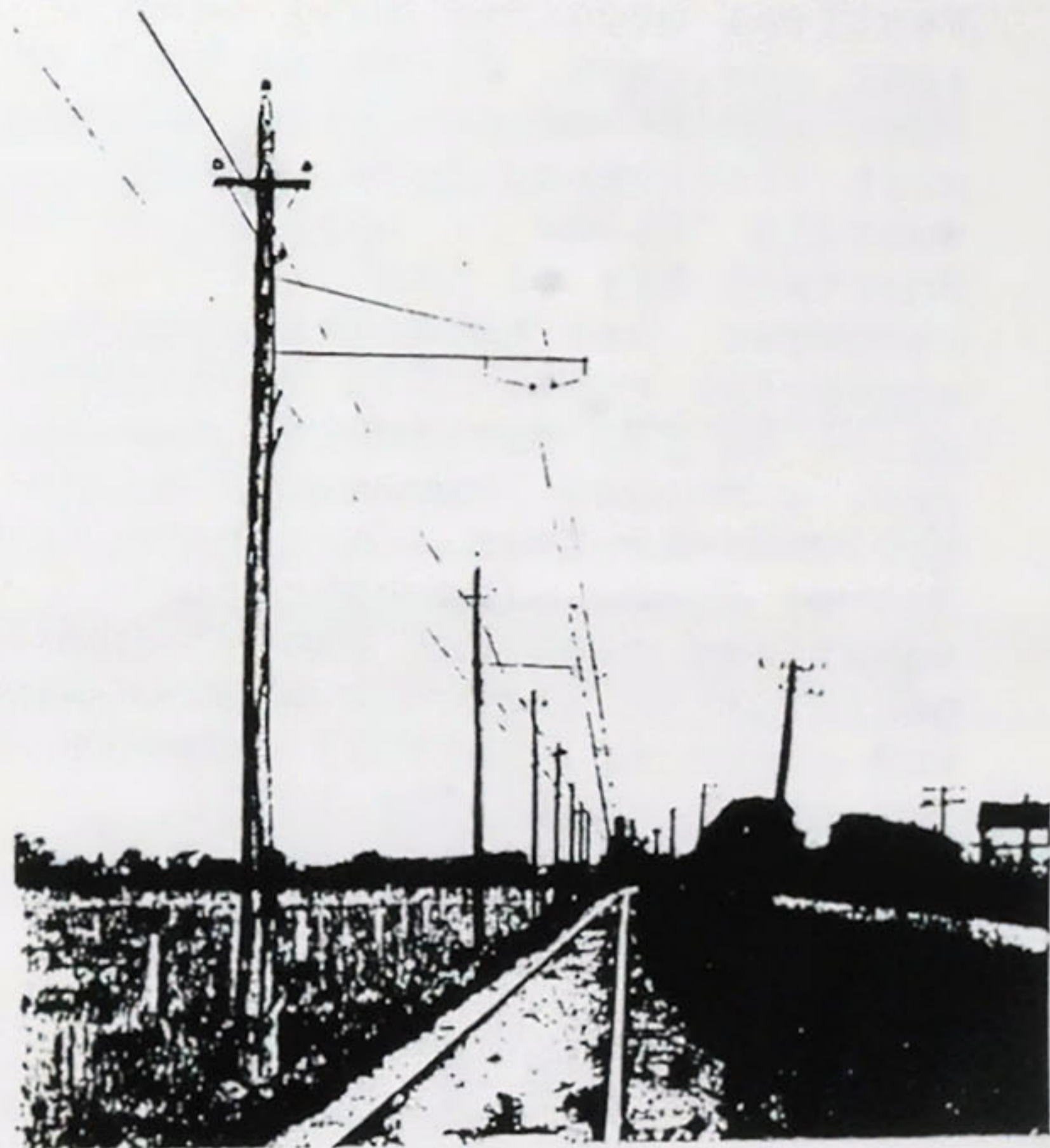
6. One must not confuse this intransigence for romanticism! To eclipse money with art is a reality - an all-too simple one - that people are generally too soft for, but a reality that nevertheless exists. And doesn't everyone know it! Is martyrdom prostitution's apologia? It undoubtedly is, but I would reckon this martyrdom a mirage - one can never be stopped from creating art. The prostitution Devil, however, is very real, and very ready to make a deal.

7. True artists can of course make a deal with the prostitution Devil - and out-Devil him! Just as they know they cannot be martyrs because martyrdom does not exist, they play with prostitution and then transcend it. Some compromises one can live with ...

8. The existential imperative within every individual is to create art rather than make money. Or is this a matter of conjecture? I am confused because the word and the deed are askew according to all the evidence. A psychological necessity: the word substitutes for the deed.

9. The word: the living human in centripetal mode. The deed: the living human in centrifugal mode. These are the only two philosophies that exist. "Going in" and "going out". Is it clear which of these two categories Western materialism fits in?

10. To shape a film career from the outside - being "trained", having connections, getting grants, appeasing audience expectations, et cetera ad infinitum. The true artist, however, does not wait to be given these things, for he understands that these things are beneath him. He is a killer of the "waiting" disease - he sees straight lines everywhere, he goes forward. He creates not only his artworks, but also himself. He is an artist.



11. Every man (and woman) is a fate. There are those whose destiny it is to wait - for that "lucky break", or until they have saved some money, or until they have their film/media degree, or for the Second Coming. I call this destiny tragedy, for waiting reasons are endless. And I call such tragedy the wrong kind.

12. One makes art, and that is it - you grab a Super-8 camera and start making films! Of what concern is it to true artists whether 2 or 2 million people see their work? Of what concern is it to them if their homes lack central heating? Of what concern comfortability, fashionability, official sanctioning? If we must have tragedy, then let us have noble tragedy - let us say to our bosses "Eat my shorts" and to ourselves "Whatever will be will be!" (To deflate but also strengthen my rhetoric: it is not the 1880's and we are not Van Gogh or Nietzsche. We will not die of hunger if we devote all our time to our art: this is the land of plenty. Or has suburbia created soft brains?)

13. Alas, I am condemned to this song, and all else to theirs. And to their destinies. I know, and so does everyone else, who the true artists are. There are many in the Super-8 Group (by the way, the best Australian film of 1992 was not made by Geoffrey Wright or Gillian Armstrong or even Susan Dermody - it was made by a member of the Super-8 Group, Gary O'Keefe) and few elsewhere. But there could be many more, not only elsewhere, but within the Super-8 Group. A song is a song, but it is nothing without ears.

14. I am listening, as always, to the chimes of freedom flashing.

"Hey! Mr. Tambourine Man, play a song for me,  
I'm not sleepy and there is no place I'm going to.  
Hey! Mr. Tambourine Man, play a song for me,  
In the jingle jangle morning I'll come followin' you

## LOOKING BACK...

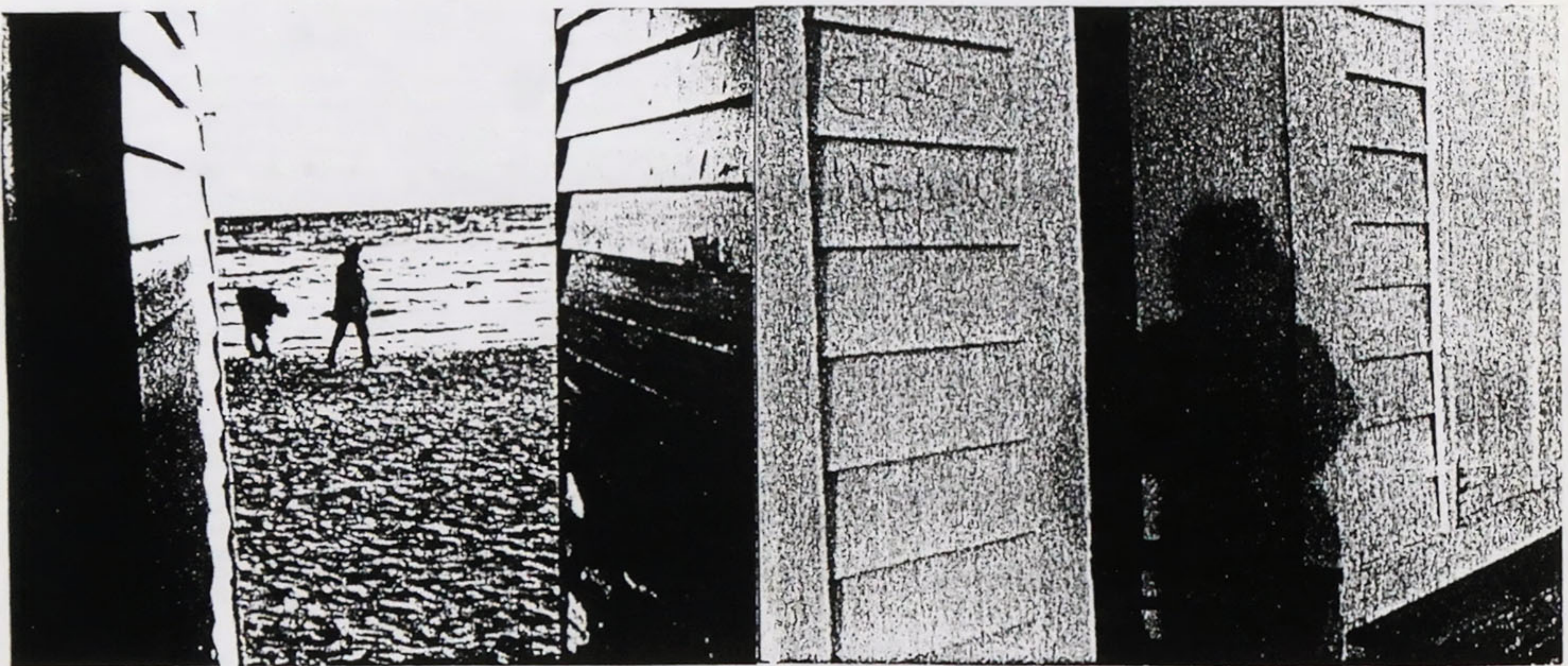
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The last Melbourne Super 8 Film Festival occurred well over a year ago, now. Thinking back to that occasion, one film springs most vividly to mind. Sandy Munro's 'Sides of the Sea on the Shortest Day of the Year'. I remember that this film has a wonderful continuity of application to its particular vision, yet, a rugged looseness in its attitude to form. It ranges from out of focus, impressionist, sometimes abstract renderings of patterns of light in a seascape and close up, partial aspects of the exterior of the built changing sheds. And then, will suddenly draw into sharp focus a passing runner; a soaring gull or a distant horizon. The whole sequence of apparently random and spontaneously chosen shots between and around the sheds is inspired by a dynamic complementarity - perhaps a kind of Taoist intuition.

Because shots are motivated by a hidden intelligence (the brain that controls the camera), the furtive gestures from around and between the built structures, peeping so to speak, the sensibility of an attitude becomes apparent in the viewer's own self-consciousness and that is of a suffering, but committed voyeur. What we have is a very lyrical evocation of a place and time imbued with the spirit of a deep yearning.

I hope that this film will make other appearances and is not lost for too long. I look forward to this year's new films.

Heinz Boeck



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Ian Macintosh, Super 8 filmmaker.

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This new 128-page book, "Stammering, Its Cause and Correction," describes the Bogue Unit Method for scientific correction of stammering and stuttering—successful for 46 years. Benj. N. Bogue, Dept. 1893, Circle Tower, Indianapolis 4, Ind.

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## 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.



## The 42nd Melbourne International Film Festival

June 3 - 14, 1993

the festival's annual showcase of international short films is calling for entries on all gauges including

## SUPER 8 FILM

### ENTRY DEADLINES

SHORT FILMS (UNDER 60 MINS) - MARCH 19 • FEATURE LENGTH - APRIL 16

For entry forms phone (03) 417 2011 or fax (03) 417 3804 or write to P.O. Box 296 Fitzroy 3065

## CALL FOR ENTRIES

SYDNEY INTERMEDIA NETWORK will present MATINAZE 1993 at the Art Gallery of New South Wales over three Saturday afternoons in MAY '93.

MATINAZE is the only annual national survey of new film and video art in Australia. In 1993 MATINAZE will also be featuring audio art and a curated program of recent Japanese film and video art.

Film and video makers are invited to submit recent works. Super 8, 16mm, video 8, VHS & Umatic works can be screened. Proposals are also sought for audio works which can be realised in the Domain Theatre of the AGNSW. There are no subject or style restrictions however works should be less than 30mins in length and should be submitted on VHS for preview by the selection panel. Only completed work will be previewed. Matinaze is not a competitive exhibition; producers whose works are shown are paid a screening fee.



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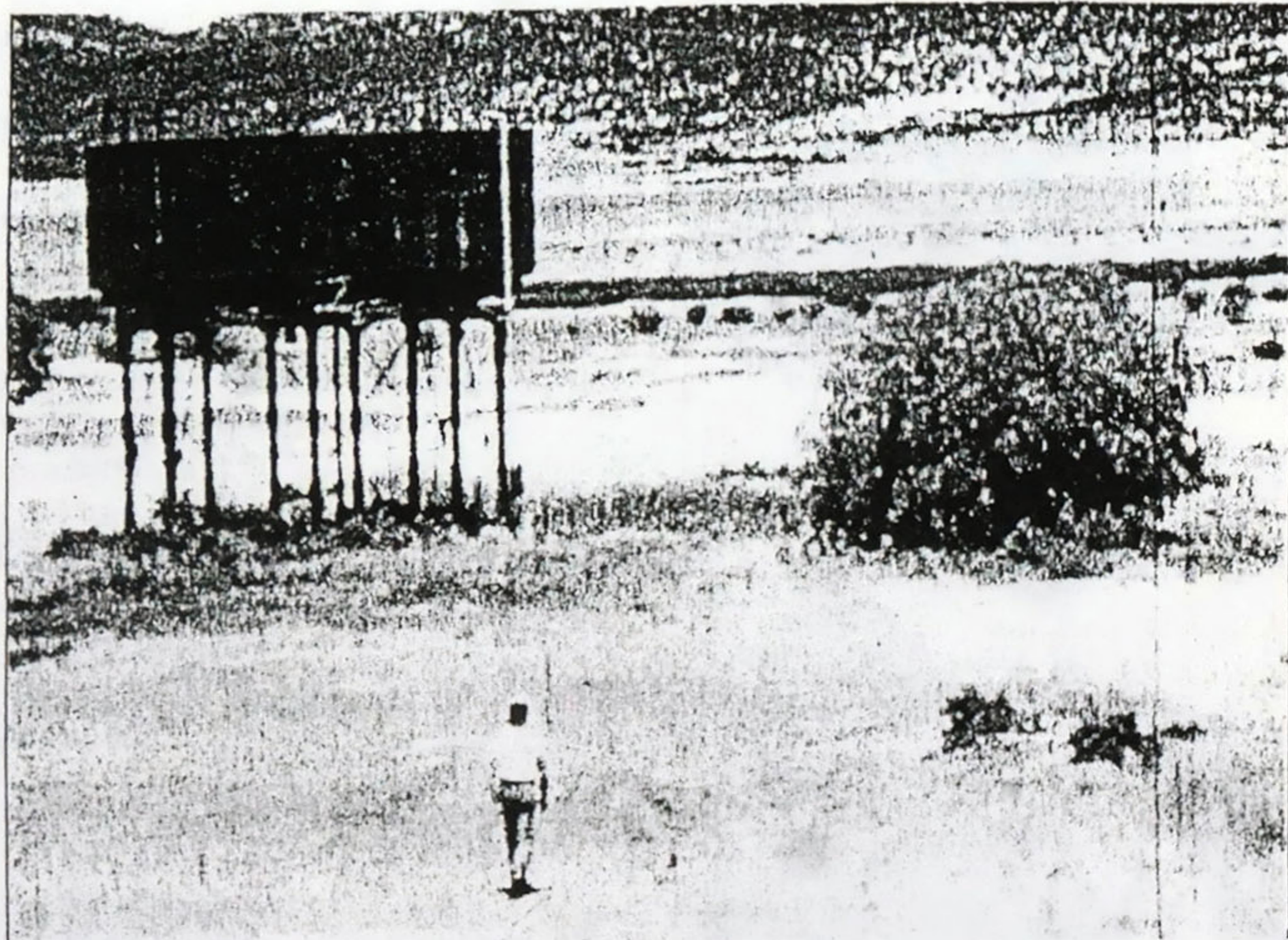
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# DEAD ROADS

by  
H. Boeck



What comes out of all this is a sense that nothing is solid; that perception is a precarious engagement. (It only seems otherwise through familiarity and complacency.) There is a certain terror and exhilaration that we feel when we're very young and our experience of being is intensified by our confrontation with so many apprehensive uncertainties. So much that is not yet familiar to us.

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## SUPER EIGHT Filmmaking Course

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## LAST OPEN SCREENING

At 7.30pm

Annual General Meeting

### Open Screening Films:

**Periscope 180°** (15 mins)

by Steven Ball

**Homage to Jas Duke - Visual Poem**

**No.5** (2 mins 41 secs)

by Pete Spence

**Jas Duke's Sound Poem** (3 mins 30 secs)

by Arthur & Corinne Cantrill

**Smart City** (4 mins) and

**Untitled** (4 mins)

by Brett Carroll

**Journey** (8 mins 30 secs)

by Damien Grant

## NEXT OPEN SCREENING

Tuesday 9th February

211 Johnston Street

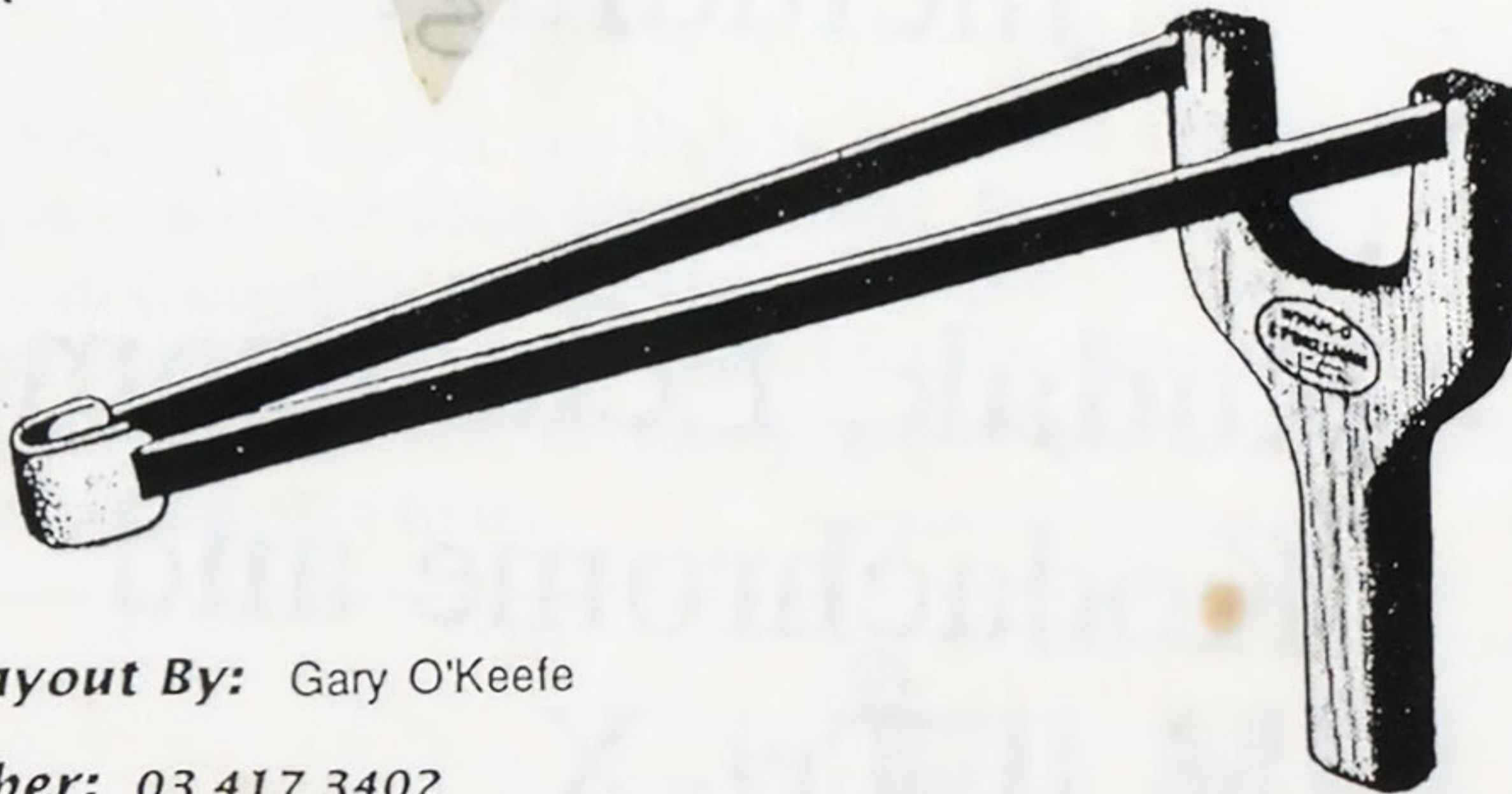
Fitzroy

at 7.30pm:

**Pete Spence** will present a three projector piece (see inside for details)

followed by:

**Open Screening BYO Super 8 Films.** Anybody is welcome to bring films along to the open screening, regardless of style, duration, subject or genre, whether complete, incomplete, incompetent, uncontained or unconcerned, all will be shown.



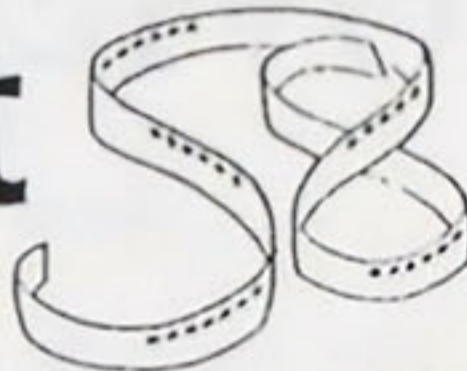
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# Super Eight



If undeliverable return to:

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