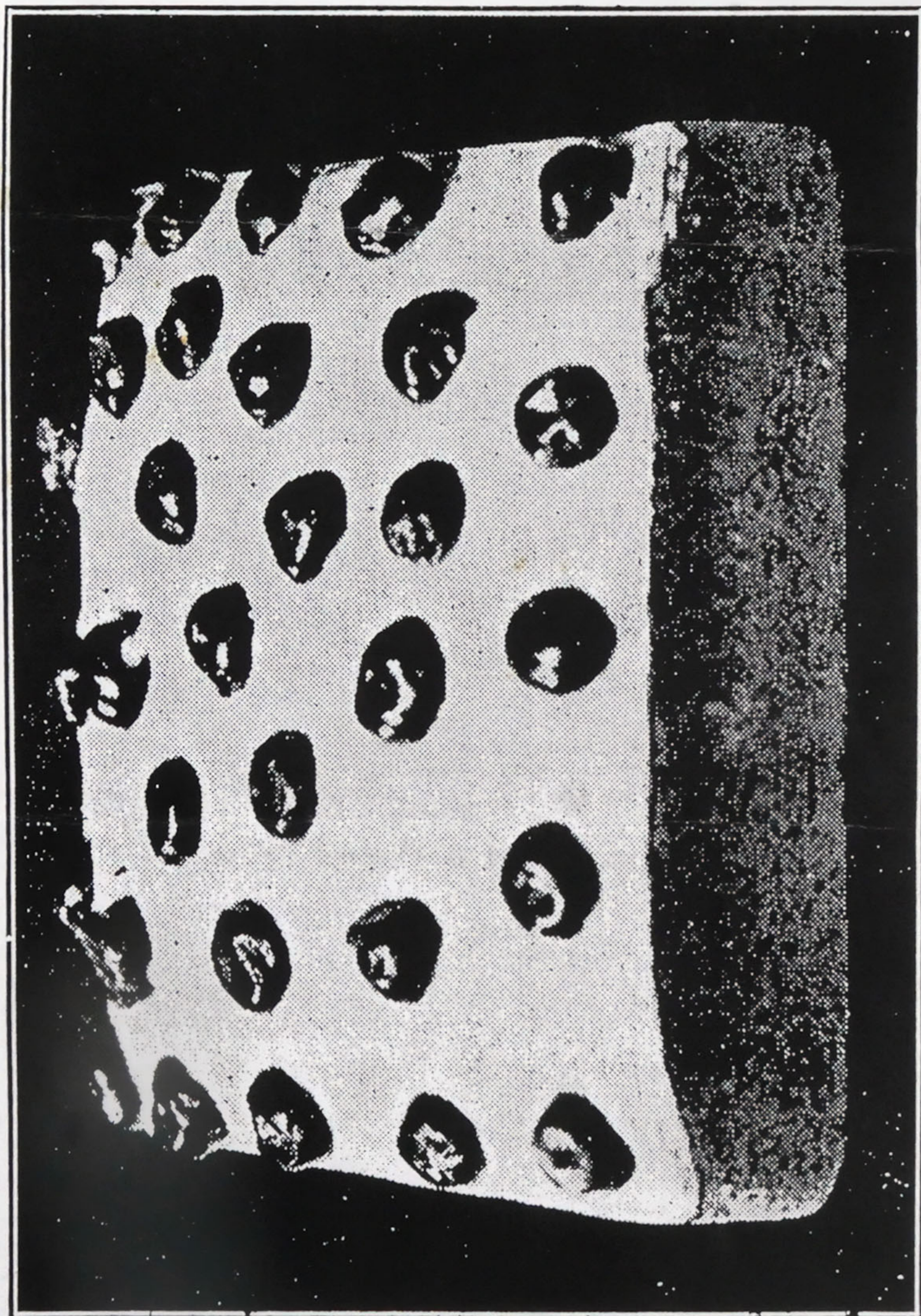
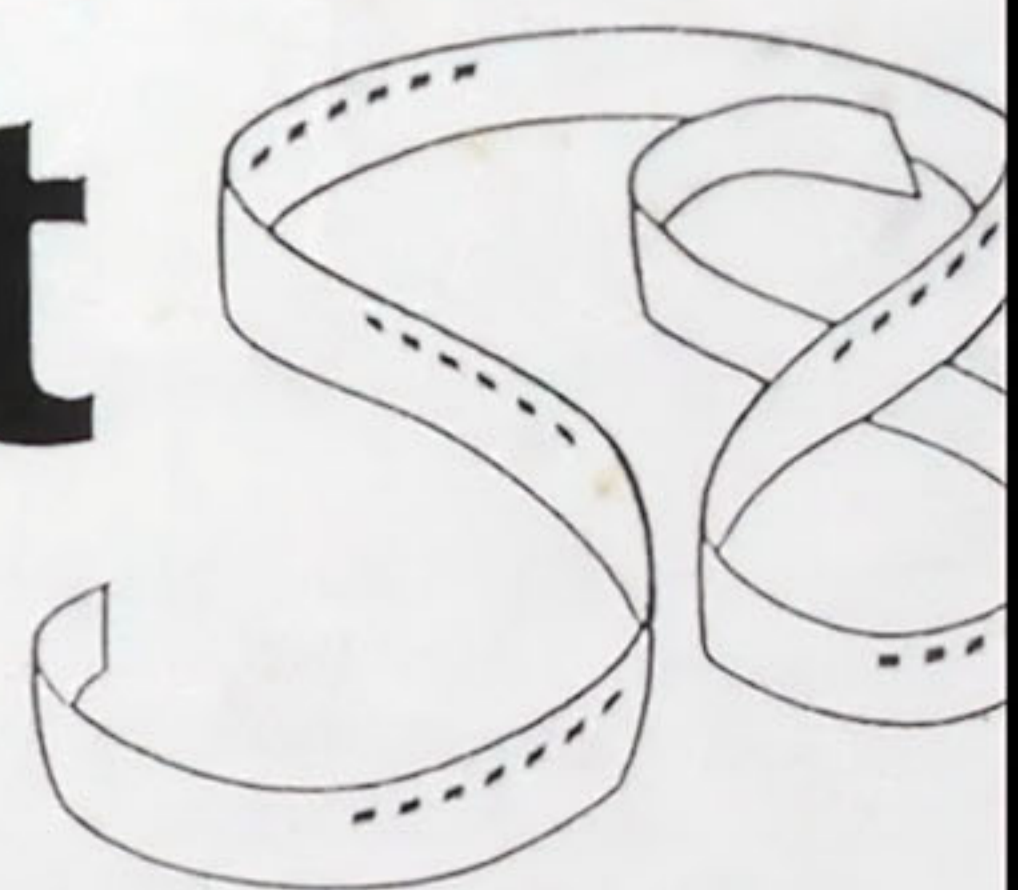


Super Eight

Newsletter of the Melbourne Super 8 Film Group

Issue 88 February 1994



ANNUAL GENERAL MEETING

The Annual General Meeting of the Melbourne Super 8 Film Group was held at the last Open Screening (14th December 1993). The following is a summary of the Administrator's activity and finance report with income and expenditure updated to the end of '93.

Open Screenings have been consistently well-attended, an average of approximately 50 people a month. The "7.30 spots" have been varied and interesting. 3 have featured the work of non-group members: Renny Gosatti & Philip Jeng Kane from Perth, "Der Yiddisher Cowboy" by Ronald Robboy & Warren Burt and films by Richard De Souza & Rhondda Kelly from Brisbane. The other six have featured the work of group members: Pete Spence, Marie Craven, "P+ORS", "Downtown", Norma Pearse and Ian McIntosh. The Open Screenings are proving popular with an increasing number of films turning up which has of late resulted in the screenings finishing rather late and films being held over to the next month.

The Newsletter returned to a more "rotating editor" system. The policy is that no single individual can edit more than 2 issues a year. The cost of the newsletter has been kept down by keeping a check on the number of pages. The cost of production has also continued to be topped up by advertising revenue.

In spite of there being no purchases of new equipment Equipment Hire income is up on 1992. Cameras generally seem to be hired by first time filmmakers. We will be looking into acquiring more equipment in '94.

Membership numbers have remained consistently around the 100 to 110 mark, new members continue to compensate for a natural drop-out rate.

In spite of again applying for more money AFC Funding remains at \$10,000 organisational grant per year and project funding of \$6000 for the festival.

Other Activities have included programmes at the Media Resource Centre in Adelaide and the Perth Super 8 Group and a presentation at Melbourne University.

As most members will be aware the Melbourne Super 8 Film Festival has been replaced by Kiosk 8 for 1994. Plans for this are well underway and members will receive information very soon. Kiosk 8 will take place in April, July and October and all members are encouraged to enter films.

As there were no nominations and no-one stranding down the members of the Committee remain: Steven Ball, Nick Ostrovskis, Jennifer Pignataro, Matthew Rees, Pete Spence and Maeve Woods. Members are reminded that they are welcome to attend committee meetings. These usually take place on the Tuesday after the Open Screenings at 6.30pm in the Group's office, although it is advisable to phone the office if you are intending to attend as the meetings are sometimes held on other days.

MATTHEW'S STATISTICS

In 1993 68 films were shown at open screenings, a total of approx 500 minutes worth. In the 7.30pm programmes there were 52 films totalling approximately 360 minutes. 116 pages of newsletter were produced. (Compiled by Matthew Rees)

FINANCIAL

Expenditure

General:

Wages	5520.00
General Admin.	744.50
Newsletter	1800.00
Open Screening	545.20
Equipment	507.71
Phone	342.09
Rent	2278.81
Other	1240.80
(includes: Filmmakers fees, Bank Charges, Incorporation fees, insurance etc.)	

TOTAL \$12979.11

Festival 7684.28
('93 & '94)

GRAND TOTAL \$20663.39

Income

AFC Grant	10,000.00
Membership	1005.00
Equipment Hire	951.75
Newsletter Ads	405.00
Other	550.00
(includes film hire and Bank Interest)	

TOTAL 12,911.75

Festival 10,474.00

GRAND TOTAL \$23385.75

experimenta 1994 CALL FOR ENTRIES

Modern Image Makers Association (MIMA) is calling for entries for EXPERIMENTA 1994, MIMA's fourth biennial survey of national and international film and video art which will be held in various venues around Melbourne from 17 - 27 November 1994.

Entry Deadline for Cinema screenings is Friday July 1st 1994.

For further information and entry forms contact the Experimenta Co-ordinator, MIMA c/- Linden Gallery, 26 Acland Street, St Kilda 3182
ph: 525 5025 or fax 525 5105

MIMA ARCHIVE

MIMA is currently setting up an artist archive and would like to include information from anyone who has ever exhibited with MIMA. If this is you, please forward up to date filmography and any useful publicity and biographical material to Vikki Riley at MIMA, 26 Acland Street, St Kilda 3182

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.

CALLING ALL MELBOURNE SUPER 8 FILM GROUP MEMBERS

The first **KIOSK 8** will take place at the State Film Theatre on Thursday 28th April and needs films; big films, small films, medium films:

YOUR FILMS

Entry Deadline for April is
Friday 25th March

KIOSK 8 will also provide an opportunity for group members to get involved in selection, programming and organisational tasks. If you are interested in becoming part of the **KIOSK 8** team contact the Melbourne Super 8 Film Group **NOW**.

KIOSK 8

*a series of ostentatious
projections of Super 8 films*

Thursday 28th April
Thursday 28th July
Friday 28th October



HONEY AND GINGER FLUFF

A New Year, A New Passion...

From this standpoint (January 1994), two years are clear: 1993 and 1994. One gone, the other just begun. Both are important, because they compose the present. Which means they compose the ever-crucial questions of: What have we done? And what is to be done? And the answers lie in only one spot: deep within all of us, i.e. all of us as individuals. The answer to the first question demands honesty; to the second, obedience. Obedience to the voice which speaks in our stillest hours, whose name is "imperative". And this "imperative" must then be transformed from a noun to an adjective, and onwards, to a verb.

What has all this to do with Super-8 film?, you may well ask. Well, I would respond: everything. Let's not compartmentalize, pur-leazze. Film, and, of course, Super-8 film, should be respected. We should put as much energy and passion into film as we do into the most pressing existential matters (our health, our relationships, our sense-of-self). For, whilst I don't believe that to live means to film, I do believe that to film means to live.

At the last Open Screening (December), Steven Ball read out quantitative data compiled by Matthew Rees as to the Super-8 Group's activity in 1993. These figures may be printed in this issue. In any case, I now offer my own breakdown, using the information in the 1993 newsletters (which means that the Dec 92 Open Screening is taken into account, not the Dec 93 one. (Matthew probably did his calculations the same way.))

Not that I'm now offering a qualitative breakdown, more simply a politically-concerned quantitative one. For everything comes down to politics. And politics comes down to power. And power means: space, time, etc. What I find interesting in the facts and figures is not how many films were screened at the Open Screenings (i.e. the 8:30 time-slots), but how many film-makers they constitute.

Now, there is little - perhaps even nothing - funny politically about the Super-8 Group, but the facts are interesting. These figures are not 100% accurate, but of the 79 films screened at the Open Screenings in 1993, there were only 33 different film-makers, with clearly some of them dominating: Pete Spence (6 films), Steven Ball (5), Cantrills (5), Phil Jakubik (5), Tony Woods (5), Jim Bridges (5), Perry Alexander (4), Moira Joseph (4), David Kusnir (4). Adding these figures up, these 9 film-makers accounted for 43 of the 79 films.

Doing the same breakdown on articles in the Super-8 newsletter, the following figures arise: 54 articles were written, by 22 authors. Prominent were: Jim Bridges (11 articles), Pete Spence (9), Bill Mousoulis (8). These 3 authors were thus responsible for 28 of the 54 articles.

My point is this: the Super-8 Group has approximately 100 members. Which means that 67 of them did not make (well, show) a single film in 1993, and 78 of them did not contribute a single article to the newsletter.

WHAT ARE YOU GUYS UP TO???

As I said, this is not a political concern. (Or, more precisely, almost not a political concern. For example, there is a time constraint on the Open Screenings, and a space constraint on the newsletter. One would hope that the Super-8 Group would immediately make the Open Screenings fortnightly, and the newsletter bigger, if the work was there. Or maybe it would start talking economic rationalism, etc.)

It is an existential concern. What does membership to the Super-8 Group mean? What is your connection to Super-8, to film? I grant that 20 or so of the "passive" Super-8 Group members may simply like watching the films and reading the articles. But what about the rest?

Again, WHAT ARE YOU GUYS UP TO???

I think we all understand the function of art, the function of artistic activity. To use a metaphor, it is to expend energy. Will-to-power. Versus atrophy, or subordination, of that power. I mean, if you feel like making a film, why don't you just do it? (NIKE, our unwilling spiritual father.)

It is a question of straight lines. A straight line is the shortest distance from one point to another. And film-making is simply a series of these "points". And Super-8 film-making means less points. To use a religious metaphor, if heaven is the space where Godard or Spielberg or Brakhage live and work and play in, then Super-8 is our "heaven on earth". And we are not "chosen ones", but "choosing ones". It's all up to you.

For the New Year: not a resolution, but a revolution.

BILL MOUSOULIS

SUPER EIGHT FILMMAKING COURSE

Are you a newly inspired aspirant optic as yet to realise the dream?

Are you a not-so-new Super Eighter whose zeal is subverted by logistical or technical constraints?

Then this is the course 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 Super 8 filmmakers.

CONTACT

Marion Bull

Council of Adult Education Centre

256 Flinders Street

Melbourne 3000

phone: 652 0611

SUPER 8 EQUIPMENT HIRE

Equipment

Per Day Per Week
(7 days)

Sankyo Sound Camera

\$ 5 \$ 30

Silent Cameras Various

\$ 2 \$ 10

Editor Viewers

\$ 1 \$ 5

Wurker Splicers

\$ 1 \$ 5

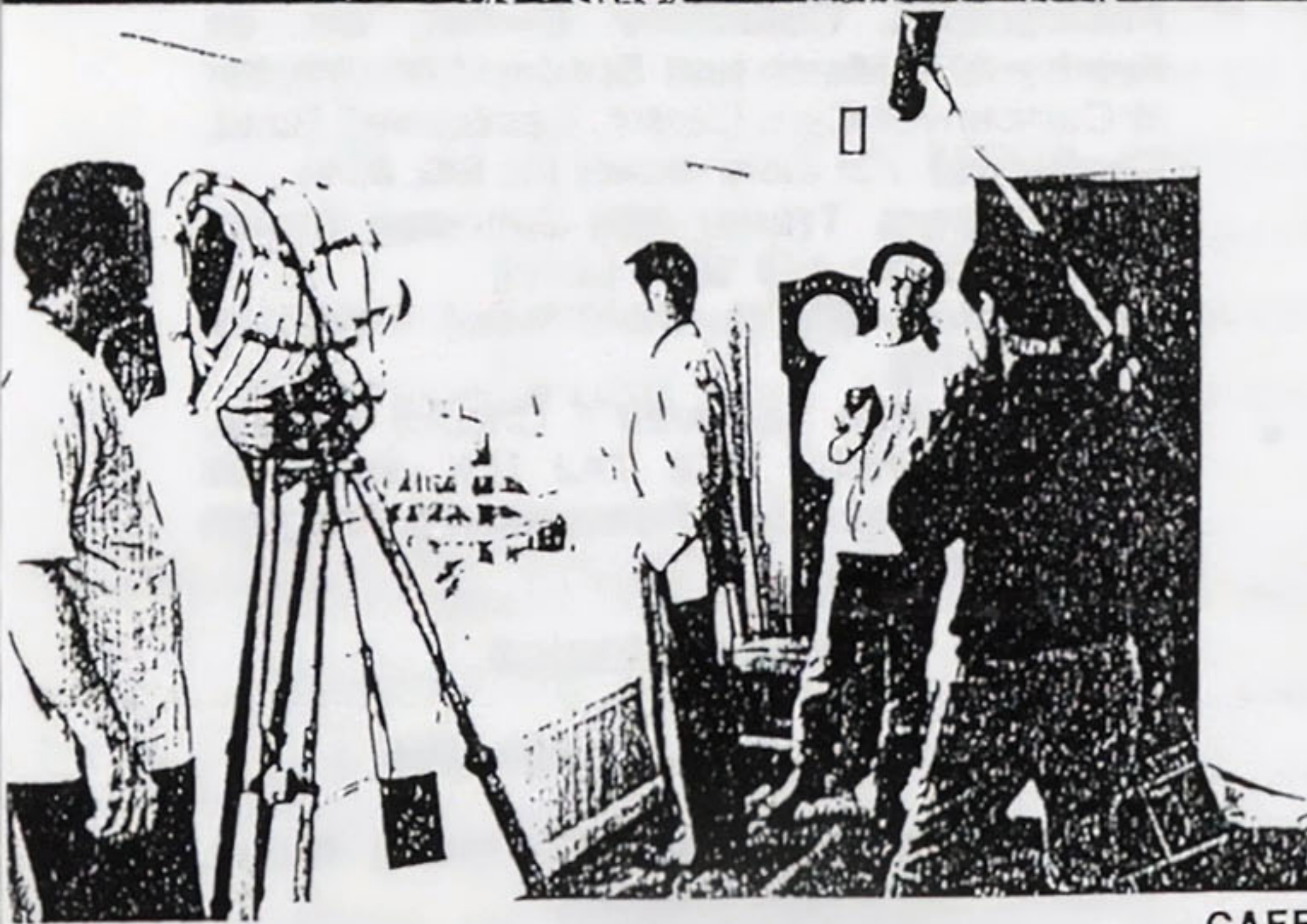
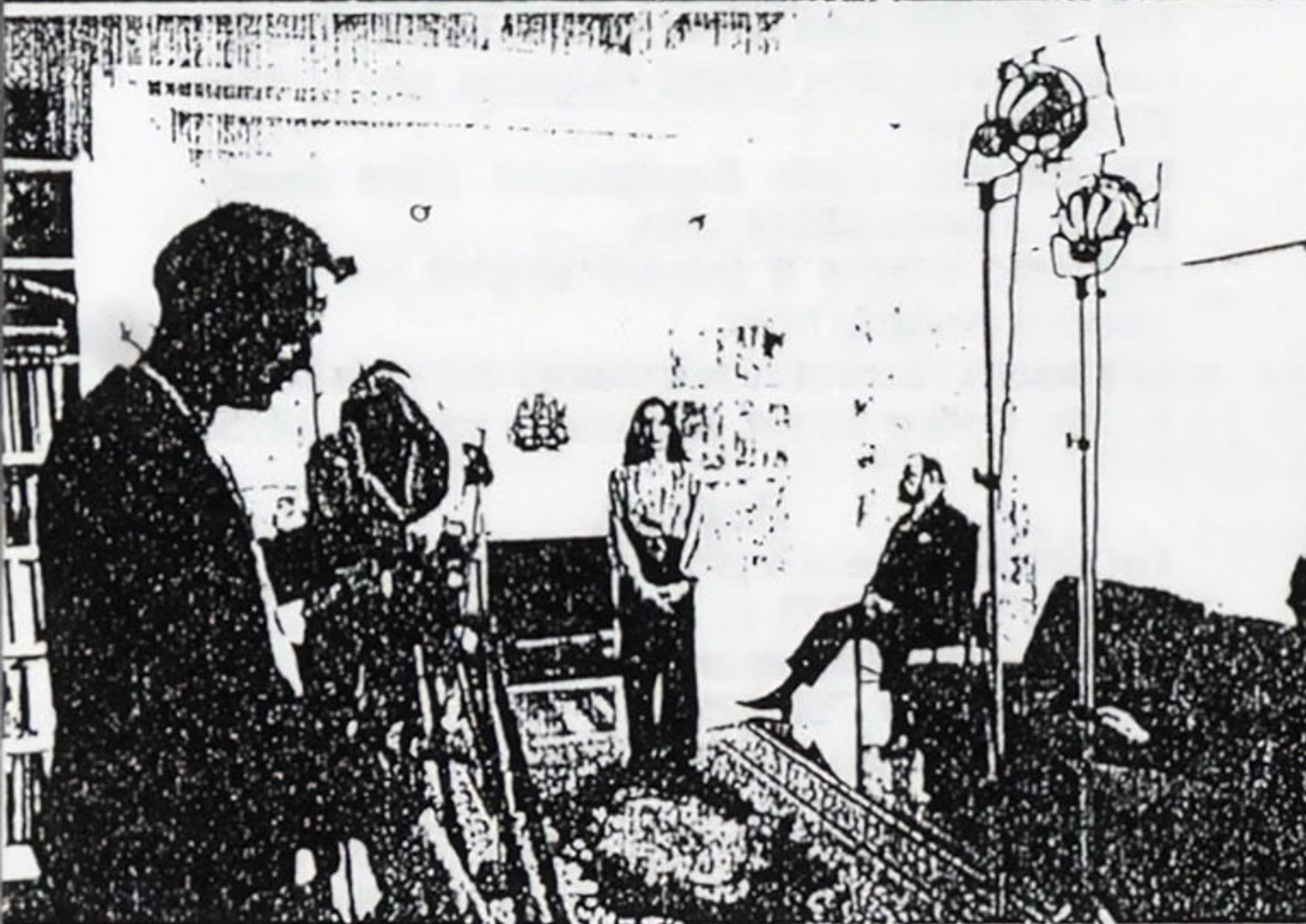
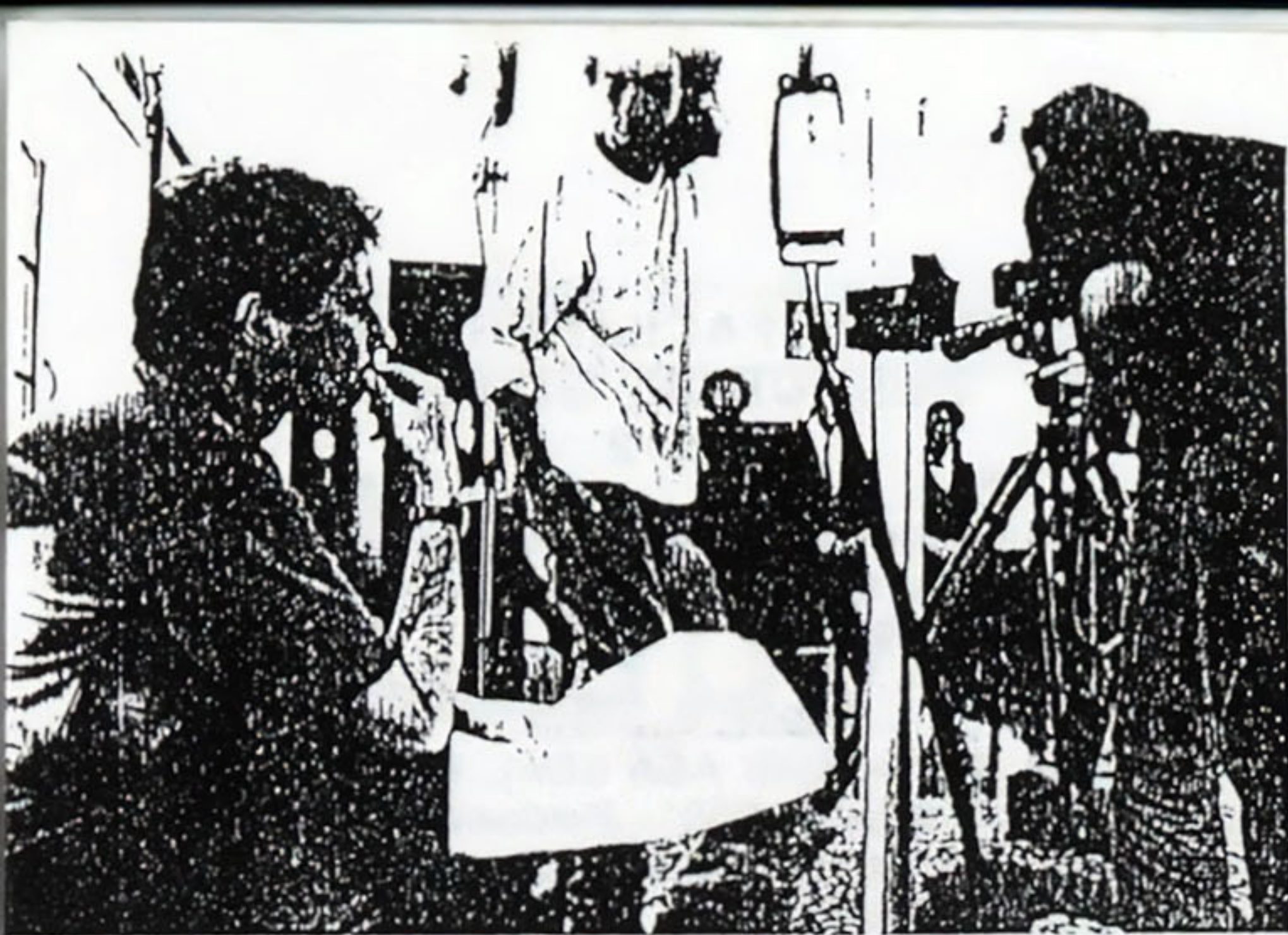
Miller Tripod Junior

\$ 2 \$ 10

Elmo St-180 Projector

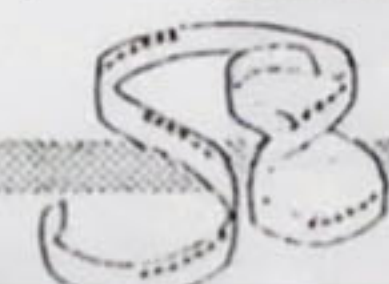
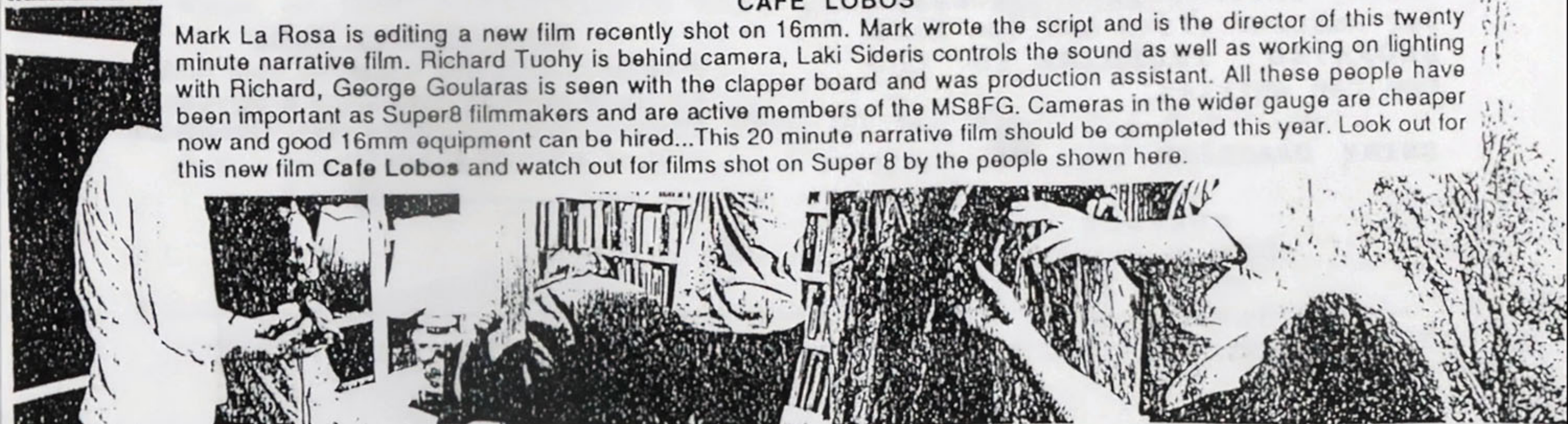
\$ 5 \$ 30

sound, twin track



CAFE LOBOS

Mark La Rosa is editing a new film recently shot on 16mm. Mark wrote the script and is the director of this twenty minute narrative film. Richard Tuohy is behind camera, Laki Sideris controls the sound as well as working on lighting with Richard, George Goularas is seen with the clapper board and was production assistant. All these people have been important as Super8 filmmakers and are active members of the MS8FG. Cameras in the wider gauge are cheaper now and good 16mm equipment can be hired...This 20 minute narrative film should be completed this year. Look out for this new film **Cafe Lobos** and watch out for films shot on Super 8 by the people shown here.



FILMPLUS

- * 16mm PROCESSING
BLACK AND WHITE & EKTACHROME
BLACK AND WHITE NEGATIVE-PRINT
- * SUPER 8 PROCESSING
BLACK AND WHITE, EXTACHROME & AGFA
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(Hi-band/Lo-band U-Matic and VHS/SVHS video)
- * VIDEOTAPE TO FILM
- * NTSC <-> PAL VIDEO TRANSFER

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CALLING FOR ENTRIES

THE MOOMBA
INTERNATIONAL AMATEUR
FILM & VIDEO FESTIVAL
February/March 1994

featuring

AUSTRALIA'S TEN BEST a
major international festival
for amateur video and 8mm film
ENGRAVED TROPHIES to the
top ten entries

ENTRY DEADLINE 16th February

contact
Dudley Harris
PO Box 286
Preston 3072
ph: 470 1816

SUPER 8 FACILITIES AND RESOURCE GUIDE Part 2

Following the guide in the last newsletter, Rodney Bourke has provided the following further information.

Super 8 Stock

Kodak Plus-X (40 ASA b&w), Kodak 4-X (200ASA b&w), 200' Kodachrome 40 sound and Orwa Double Super 8 (25 ASA b&w) all available from:

The Widescreen Centre 48 Dorset Street, London W1H 3FH United Kingdom, ph: 71 935 2580 also try:

Chambless Cine Equipment 2488 Jewel Street, Atlanta 30544 USA

Fuji R25 Single 8 (sound striped for silent camera) available from:

Elizabeth Street Pharmacy, cnr Elizabeth & Little Collins Street, Melbourne ph: 670 3815

Repairs

For simple camera & projector repairs:

Mario ph: 785 2713

more complicated repairs:

Ken Zuldof ph: 758 2293 or

Mike Trickett ph: 052 789 766

Equipment Sales

A Photographic Market is presented by Photographic Collectors' Society Inc. on Sunday 27th March and Sunday 16th October at Camberwell Civic Centre, Camberwell Road, Camberwell. For more details ph: 882 8044

The Camera Trader 299 Johnston Street, Abbotsford. ph: 419 6818 (John)

New Victors 578 Burwood Road, Hawthorn. ph: 818 8778

Spondon Film Services 5 Charles Avenue, Spondon, Derby DE2 7AJ U.K. for Wide lenses, Cinemascope, Polarisation & Anaglyph 3D attachments.

Sound Stripping

Merv Thomas from MEMC.

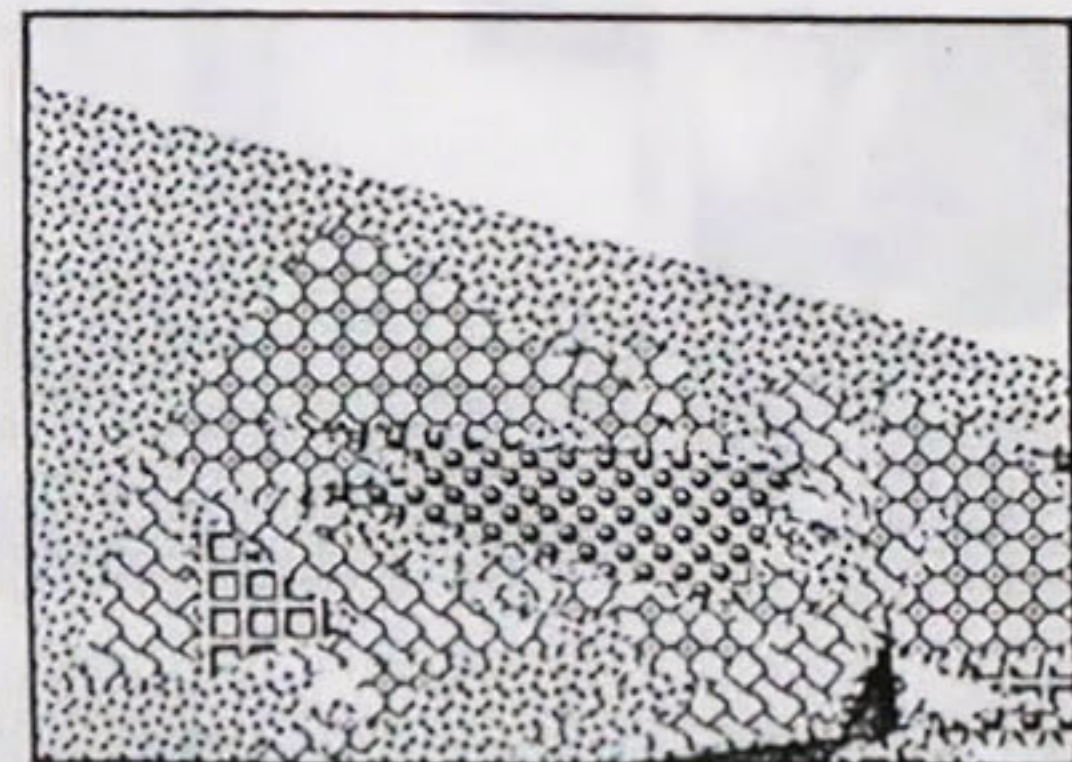
Main and balance stripe. ph: 850 5856

or DIY from

Cresta Electronics, 52 Watling Street, Rodletts, Herts WD7 7NN U.K.

Copyright Free Music

A range of CDs and cassettes from Andrew Kavanagh at ANSA Productions & Services, 12 Stretton Court, Alexandra Hills, Queensland 4161 ph. & fax: 07 824 0411



This is the title of one of this year's **Kiosk 8** Programmes.

Jim Bridges asserts that Anthropomorphism is part of cave art. Steven Ball reminded me of Anthropomorphism in the portraits of the sixteenth century Italian artist Archimbolda who formed the human image from fruits and vegetables. I think of still life objects which come alive behind closed doors in the paintings of Giorgio de Chirico and his friend Carrà. Just recently I recalled, whilst visiting the Van Gogh exhibition that here also was a subtle statement of the human presence in the objects used by the man, in the chair and other utilitarian objects with traces.

The subject of Anthropomorphism abounds in all the arts. It has long been evident in commercial cinema and popular television but to my knowledge remains a virtually untapped source in Super 8. This fact is particularly puzzling given the knowledge that most Super 8 filmmakers have shot their bit of zoo footage, their dog or horse or wombat in human-like activities. Glimpses of those furry 'speaking eyes' have tempted many I'm sure. "But!" I hear you say "These things are only bits and pieces. These careless and sentimental scraps do not add up to FILMS!" and I agree with that. Of course it is possible that the reason for the abandonment of nature fragments is that it's so easy to shoot little mindless gems at the zoo or on the farm. To utilise some such footage as found material is demanding a lot more and is likely to escape the traps of sentimentality to be seen all too frequently in 'Nature Study' programmes.

Legends of transformation run deep. They also function to produce terrifying reverse processes as implied in Kafka. The metamorphosis from frog to prince has many variants as Maria Tatar in her recent book about the Brothers Grimm relates. Jean Cocteau utilised a legend of a monster become human in his film "Beauty and the Beast". Karl Dreyer touches upon a mysterious balance in the blood devouring vampire. What exactly is the function of the ass's head mask in the "Midsummer Night's Dream"?... and there's Mickey Mouse and Mr. Ed and the list goes on. Don't forget Margaret Dodd's 16mm "This Woman is not a Car".

The committee working on programmes for the 1994 **Kiosk 8** events agrees that the topic of Anthropomorphism offers opportunities for individuals approaching Super 8 from diverse perspectives and utilising all manner of techniques. That narrative can be employed is obvious. However animation is clearly possible as are all other experimental modes. Of course films can be funny or serious or both.

It is planned to put on this curated **Anthropomorphisation** programme of approximately 90 minutes duration this July. We do not have already completed films to draw upon. This is a call, therefore, for all members to get thinking and working upon new films. Filmmakers in other states and overseas will be canvassed and we would like you to urge others to get going and make films for this special **KIOSK 8 PROGRAMME for 1994. ACTION!!!!**

Maeve Woods



**SOME DECEMBER OPEN
SCREENING FILMS REVIEWED**

by
Jim Bridges

(Jim didn't get to the Open Screening but managed to track down a couple of the films to review)

THE MOIRA EFFECT

Room at the Top of the Stairs

Moira Joseph like most of us lapses from time to time, but this time it's different, she, this time lapses in C.U. She closes up her bedroom which is drenched in early, midday and arvo sunlight.

Fluctuating shadows of leaves, reflections on glass, fabric, skin and hair (her daughter's). The windy world outside, beats a path of light to her room, filtered by curtains, venetians and her camera.

Everything is shot in C.U. including the intercutting time lapse clouds, which pace the film. This time passing was jarring to me as the subtlety of the moment was broken as every splice is seen. Moira informs me, that this is because Ektachrome (outdated as per usual with Moira) and Kodachrome have different thicknesses (XTA is thicker) which some (not all) projectors just love to pick up on.

The objects in her room have a personal intimate feel to them, like objects give off in a sick room. They seem to reveal a certain sadness - a feeling of soft pain- or just yearning.

The Soundtrack (an early Duke Ellington) immediately puts you in the mood for what you are looking at. My sensibilities after a while were bothered at it's use, as it seemed to fit it too perfectly, forming my feelings into a tidy emotional package. I mentally fought the soundtrack as it seemed to take the edge off the film. The trouble is, I think, that most of us expect new films to go further and deeper into the unknown world of cinema, expression etc... but obviously we should shut down this eternally "new" sensibility probe from time to time and just luxuriate in what is being shown up there.

I wish more films explored feelings (as opposed to ideas) to the extent that this one does. I hope Moira enters the film in **Kiosk 8**.

**Kennett Look What You Have
Done To Our Schools**

Credits in chalk on school playground. Kids leave school. Cut to passing sky, then back to chopped up and junked schools.

Soundtrack full of noisy kids. A broken in half school mural... whats left of a school's debuilding process. A sign, "Enrolements taken for '93" lies on the ground in the rubble, "Merry Christmas" chopped in half. Footage continues with another primary school completely flattened.

An angry political film from nine year old Tegan Mel (Moira's daughter) about the destruction of her school. Chalk drawings of a pussy cat's face in final credit. "A KITTY PRODUCTION". This little film bristles when it's patted. Be careful it scratches.

BECAKS

An Indo-bike road movie. The Cantrills take a leisurely bike ride in Yojoyakarta, down narrow and crowded streets in a bike taxi (Becaks).

Other bikes go faster than this back seat driver, but the film does achieve a little boneshaker atmosphere.

We pass old-fashioned horse -drawn Surreys, painted Becaks mud guards are perused, but mostly people pass us on bikes, motorbikes, cars, etc.

You feel literally out there in the middle of the screen, like a jutting rock in the middle of a flowing river, with all this wheeled humanity rushing by you.

It's a Super 8 ride with all the bigger and faster gauges racing past.

The Cantrills always know how to take us for a ride.

CALL FOR STILL PHOTOGRAPHERS

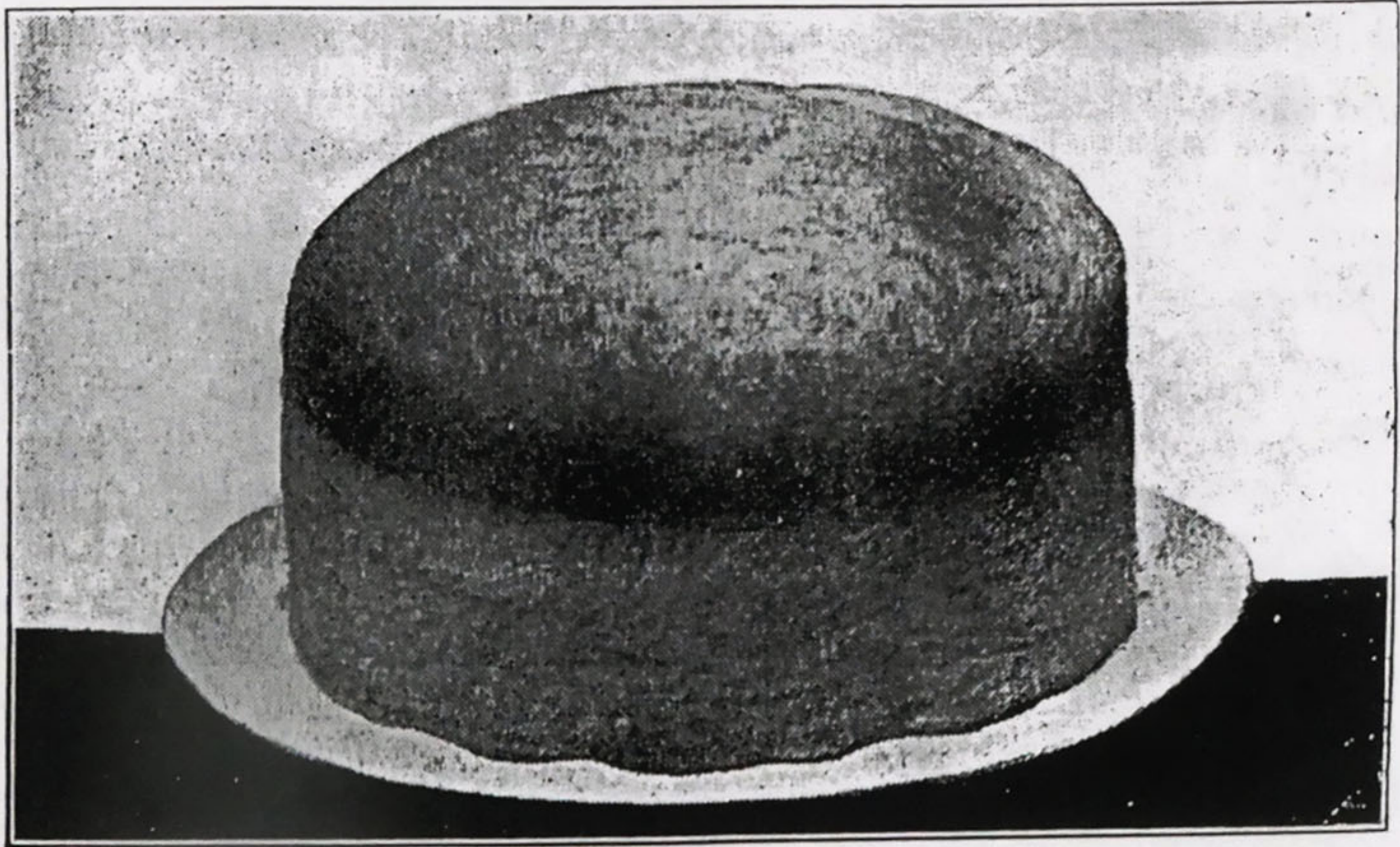
Not the stars....are there any stars? But I am interested to see some still photographs made as portraits of practising filmmakers of the small gauge cine kind. I'd like to see home based shots, posed, perhaps, bent in total concentration over an editor viewer, snaps of you clutching Super 8 camera, you directing film crew, you walking along with a camera hoping something will happen, or a filmmaker squinting over some animation work or demonstrating their favourite uncontrolled film damage process.

No Super 8 filmmaker need comply - Of course all of this is a matter of voluntary participation! How do you respond to this proposal? I feel it would be a simple and interesting project that could be published in the monthly newsletters and the committee have agreed to pay modest, strictly limited amounts for film and processing.

The most practical procedure would be for several members to each volunteer to photograph a suburb or region. This would avoid wasted time in travelling from house to house. Say we make a list of all districts according to membership lists of those who show work at open screenings and we randomly select areas where filmmakers will be photographed?

Please write to the office or telephone a message with your opinion and/or offer to do part of the still photography.

Maeve



A Letter from Mrs. Floate

42 Benalla Street, Benalla.

Dear Readers,—I would like to tell you how I gained my cookery experience. Although I have always loved cooking, I have gained my practical experience and knowledge in all classes of cookery by self tuition. This I did by compiling and testing my own recipes and methods in my own kitchen, and I do not regret one minute of the time I have spent in that department.

I first started my career in the show circle in the Wimmera, at a country town known as Warracknabeal. After having achieved success at my first show, I decided to go further, and for many years I competed at other country shows in the Wimmera district with great success. Then, as we moved round to the different parts of Victoria, I gained further cookery experience, and from then on I have made cooking a hobby in my home.

Having now retired from the show circle as a competitor, I have devoted my spare time to the compiling of my "Secret of Success" Cookery Book. In doing this, I have kept in mind particularly the young housewife. When a girl steps out from business life into her own home to take up house-keeping, it seems to be the cooking that worries her most, and I quite understand how one or two failures will dishearten the young housewife. On the other hand, if she has success, she will soon become interested and will go on trying out new recipes.

There is no reason why anyone should not become a successful cook providing they follow my instructions. I have carefully explained all recipes and methods in the plainest language.

Wishing you all the very best of success,

Yours Sincerely,

Dorothy Floate

WURKER SPLICES

About the best tape splices you can get. They leave both stripes free and are compatible with the group's splicers.

\$8.50 per pack of 50 for MS8FG members. Available now.

AMERICAN SCREENINGS

Of interest to some members may be the following screening events and festival calling for entries in the USA...

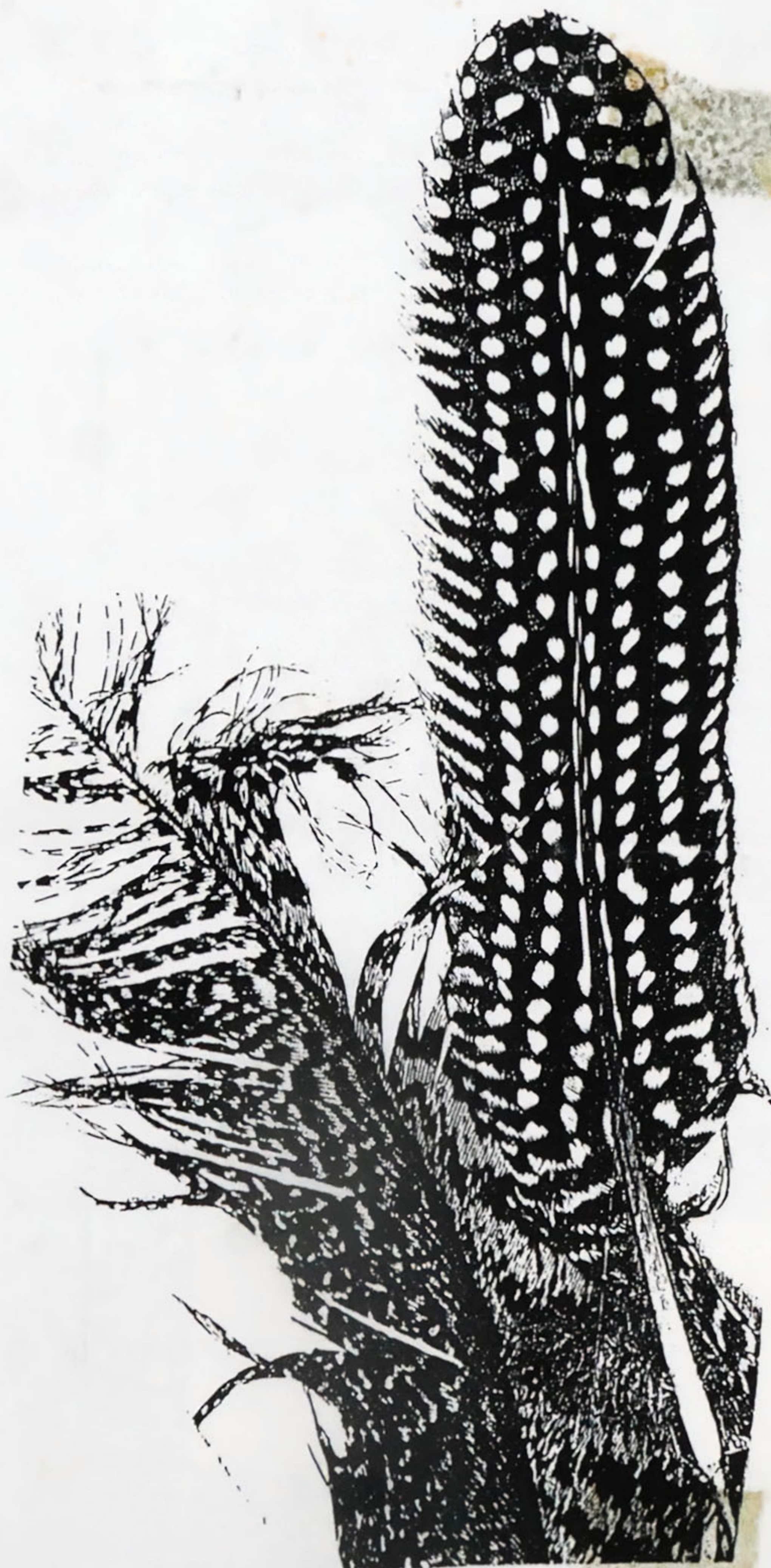
A Lesbian Home Movie. Home Girl Productions (HGP) seeks home movie footage by amateur and professional women filmmakers in compiling "Scenes for Our Personal Daily Lives", a film project that shows lesbians in their real life, celebrating the diversity of the community, both the outrageous and the mundane. For more information contact HGP, 662 N. Robertson Blvd, West Hollywood, CA 90069. (310) 995 5356

Movies on a Shoestring Inc. seeks entries for its 36th Annual Rochester International Film Festival (May 7-9, 1994), deadline 1st March. Contact Josephine Perini, Movies on a Shoestring, PO Box 17746, Rochester, NY 14617. (716) 288-5607.

Reel Time. 1994 season at Performance Space New York. Information from Caroline Koebel, c/o Reel Time, Performance Space, 122, 150 1st Ave, New York, NY 10009. (212) 477-5829 ext 327.

Old & New Masters of Super 8. Invitational festival in its 5th year, updating its reference file. For more information contact Barbara Rosenthal, Old & New Masters of Super 8, 727 Ave of the Americas, NY, NY 10010.

Orgone Cinema. Newly formed group looking for films for exhibition in the Pittsburgh area. Information from: Orgone Cinema and Archive, c/o M. Johnson, 2238 Murray Ave., Pittsburgh, PA 15217.

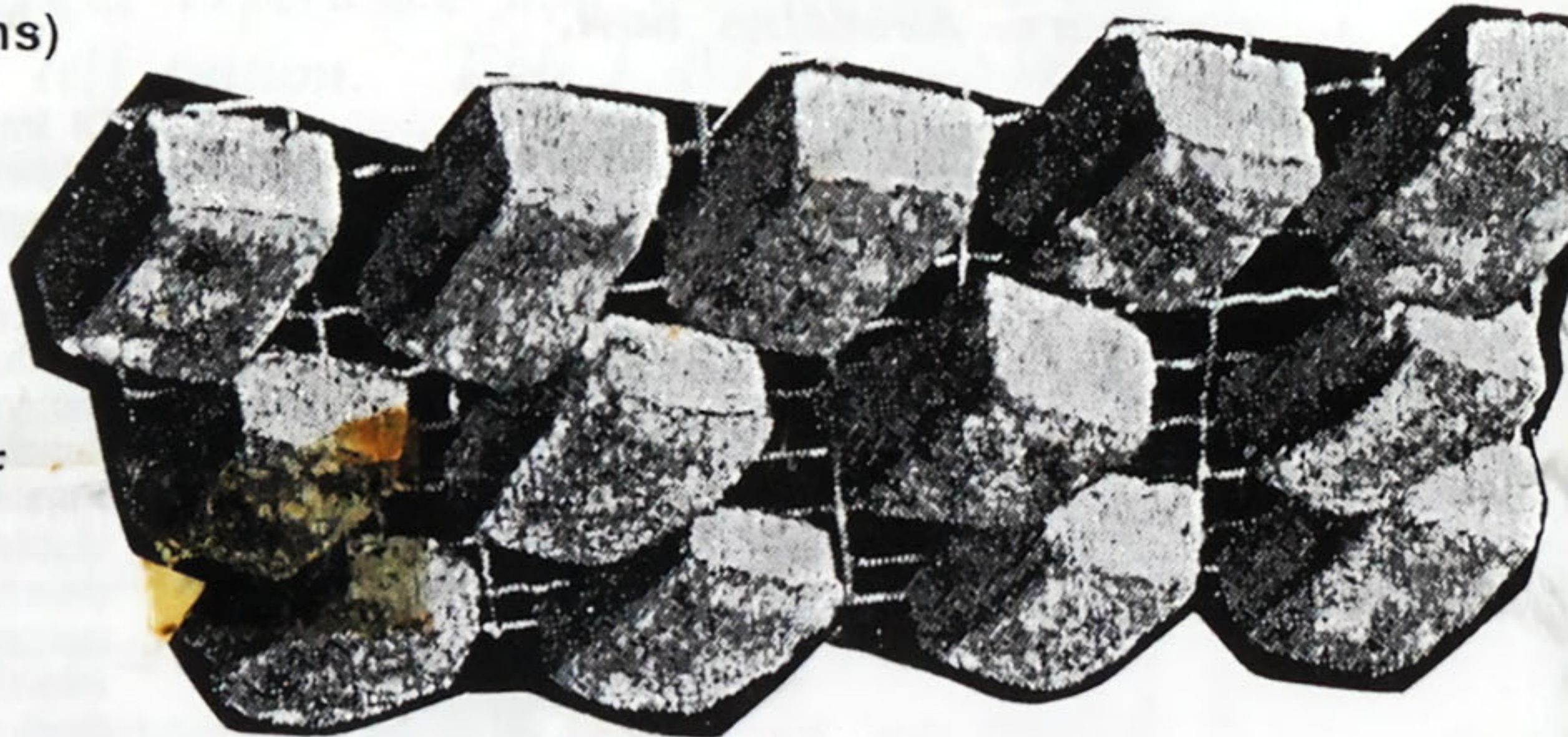


LAST OPEN SCREENING
Tuesday 14th December 1993

THE SKATERS (3 mins)
Ian Poppins
A READIE (5 mins)
Pete Spence
GET YOUR MATCHES READY
(15 mins) David Kuszni
WHAT WAS, NOW IS (7 mins)
Tony Woods
BECAKS (7 mins)
A & C Cantrill
KENNETT LOOK AT WHAT
YOU'VE DONE TO OUR
SCHOOLS (3 mins)
Tegan Mel
THE ROOM AT THE TOP OF
THE STAIRS (3 mins)
Moira Joseph

NEXT OPEN SCREENING

7.30pm
Tuesday 8th February
211 Johnston Street
Fitzroy
BYO Super 8 Films.
All screened, first in, first on.

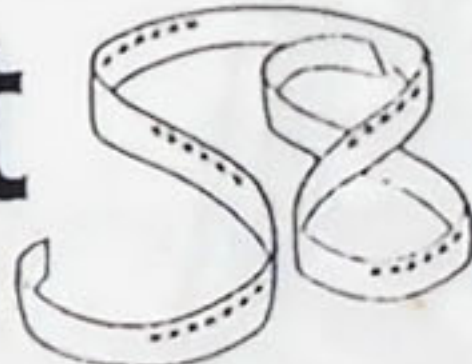


Editorial & Layout By: *Maeve Woods & Dorothy Helate*

Contact Number: 03 417 3402

This newsletter is published monthly by the Melbourne Super 8 Film Group.
Contributions are welcome (deadline 4th Monday of each month).
Membership of the group \$15 (\$10 concession) annually.

ISSN 1039-5288

Super Eight 

If undeliverable return to:

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

SURFACE
MAIL

POSTAGE
PAID

Chris Windmill
6/158 Chapel Street
BALACLAVA 3183



Love gone wrong and love gone right ...

Ladykiller

A film by Bill Mousoulis

Ladykiller is a feature film which will be shot on Super-8 in March. It is an extremely-low-budget feature, budgeted at around \$2000, privately financed by the film's producer Bill Mousoulis.

Whilst Bill will be approaching potential cast and crew members over the next couple of weeks, he welcomes the interest of any Super-8 Group members wishing to be involved in the project. Especially relevant to members would be the crew positions on the film: D.O.P./camera operator; Lighting/camera assistant; Sound recordist; Art director/continuity/make-up person. Bill would prefer if these four positions were filled by the one person each, but it may be more feasible to have a rotating crew.

The shooting period will be March 7 - 25, with shooting occurring on the majority of these days (8-hour days). Because of the budget situation, Bill can only offer deferred wages to participants (expenses will be covered, however). The plus side is that participants will gain crew experience.

If you are interested, ring Bill on 429 9847, a.s.a.p., and definitely before Feb. 18.
