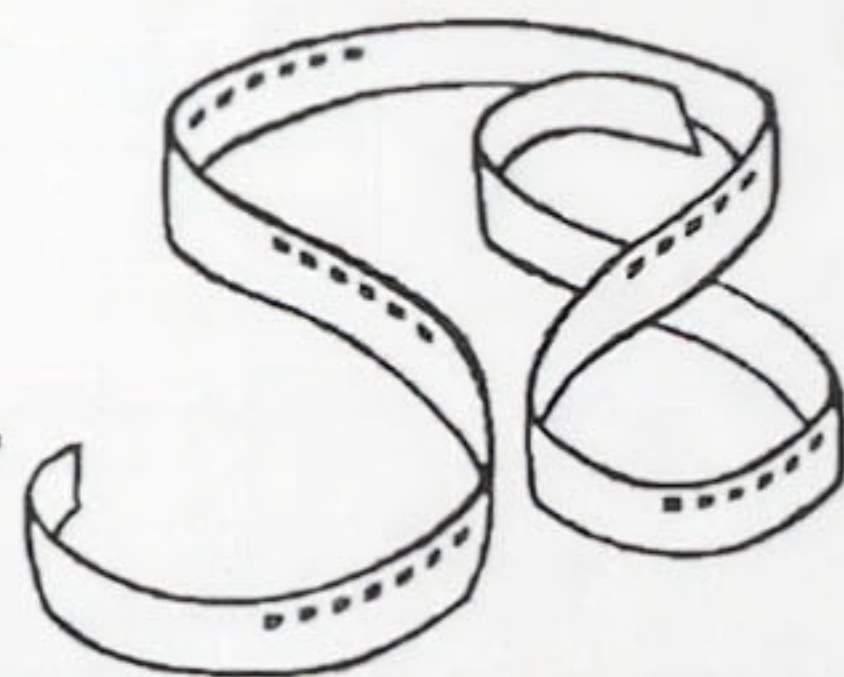


# Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.  
Issue 101 April 1995





## notes from the answering machine

(THE ADMINISTRATOR SPEAKS)

Sitting here behind my new desk, reflecting on a gynormously successful month fro the group. Yes, my new desk, well my new-second-hand desk, kindly sought out by Arthur Cantrill from the darkened vaults of Melbourne Uni. So all of you who were losing sleep over, and frantically searching for a desk, you may retire.

This group seems to be going from strength to strength. Another hugely enjoyable and challenging Open Screening with 10 BYO films shown, of a high calibre, plus the aurally exciting films of Chris Knowles. The group has one of the highest memberships of recent times, and with the introduction of a donations jar, and a fee for tea/coffee at the last Open Screening, we are financially on the right track.

Of course the 100th issue Newsletter was a resounding success, and I think you'll all agree, a good read.

Now, remember that the next Open Screening starts at 7pm sharp, to vote on the changes in the articles of association, which are still on display at the group's offices. Also, we are still desperately in need of a new good PROJECTOR for use at the Open Screenings. Something like the ELMO GS1200. Please members, keep your eyes and ears peeled. We are unable to get any extra funding from the AFC to purchase one, so it looks like we will have to start fundraising. (Lamington drives???)

It has been suggested that we hold a musical event at the Rochester Arms Hotel, with several of our members in bands, the proceeds going towards the purchase of the projector. Any other volunteers???

We will be starting in the near future, a lobbying campaign to the AFC to try and get our funding raised. With the recent boom the group is experiencing, they can't ignore us...(wanna bet!) Remember, Office Hours:

Monday 12noon - 4pm

Tuesday 2pm - 4pm

Friday 12noon - 4pm

Open Screening, 2nd Tuesday of month, Committee Meeting, 3rd Tuesday. All Welcome.

Anyway, that's my 20 cents worth. Further info on anything (weather reports, financial advice, distress counselling, astrology...) phone:

Tim Patterson on 417-3402...

or, leave a message on the ANSWERING MACHINE.



## A REMINDER

to all members that preceding the Open Screening on Tuesday 11th April there will be a special general meeting at 7pm to vote for changes in the group's articles of association. Notice and brief details of the meeting were given in the last newsletter. The new articles of association are on display at the office for any members who wish to peruse them, or if you can't get there they can be sent out. Any member who wishes to discuss any of the changes is welcome to do so. Please contact Tim at the office and he'll steer you to the appropriate person. The change most likely to concern all members is the increase of the membership fee to \$15 (concession) and \$20 (full) per annum, an unfortunate financial necessity but still a bargain by any account.

SSShhh...frrrr...ptptpt...Brrr

I will be editing the May issue of the newsletter. I am planning to make it a 'thematic' issue on **sound** and am particularly interested in articles on this very subject: technical, aesthetic, conceptual, images, scores...whatever, but in particular **your** use of sound in **your** films. If you are interested in writing something it would be helpful if you could have copy in by Friday 21st April to allow me time to organise typesetting, layout etc. If you can do it on disk (3.5 inch, Macintosh compatible, preferably Microsoft Word) that would be wonderful, otherwise just use paper.

...Steven Ball

SSShhh...frrrr...ptptpt...Brrr

## some thoughts...

The purely formal option of Super 8 film seems to have good prospects for vigorous longevity, for the same reasons that a poem can be re-read more often than a piece of fiction. A clausal chain will fade in surprise value and interest long before a chain of unconsciously motivated images will. Video may have its' pause and rewind options, but film has its' special care and projection expectations and a sense of occasion, related to film's own plasticity. There is no indefinitely repeated viewing. Film can be as dense and as free-associative as possible. They can be of the silent era or the talkies.

-Tony Woods.



# VERSUS

A review of two Open Screening films-  
**Candy Glass** by David McMillan and  
**Frames '95** by Tony Woods.

I want to see narrative films at Super-8 Group Open Screenings, to redress the imbalance, but narrative films like **Candy Glass** I do *not* want to see. I am not against the violent subject matter, I'm against how it's valorized. Even the complex, multi-layered script can't sway me from the queasy feeling I get when the accompanying music soundtrack covers the images with a kind of *affirmation* (i.e. well beyond the scope of the film's intratextual meaning). You see, you don't need **A Clockwork Orange** *dynamics* to valorize violence. A subtle script, a dab here, a dab there, and voila- slick, man, slick. Apply for VCA or AFTRS- you'll get in. And don't give us any Feminist psycho-babble about the film's great positive ending. There ain't no love and camaraderie in those deep, dark woods. There is more love in one three-second shot of Tony "Not Dark, Light" Woods' **Frames '95** than in the entire work of David McMillan's film. One film is illusionist, the other has the film-makers shadow in shot. I'd love to give a Super-8 camera to every film-maker in the world with the brief: shoot one roll off in Fitzroy in a couple of hours. And we'll find: even when well-dressed, some people are still stinkingly corrupt. Murder versus love. Blood versus air. CORPSE-RIDDEN DUNGEONS VERSUS FRESH-AIRED STREETS. This may be a rabid, unreasonable review written immediately after seeing the two films in question, but believe me even in the quietest of my quiet hours, the understanding reverberates deeply within me that this is war.

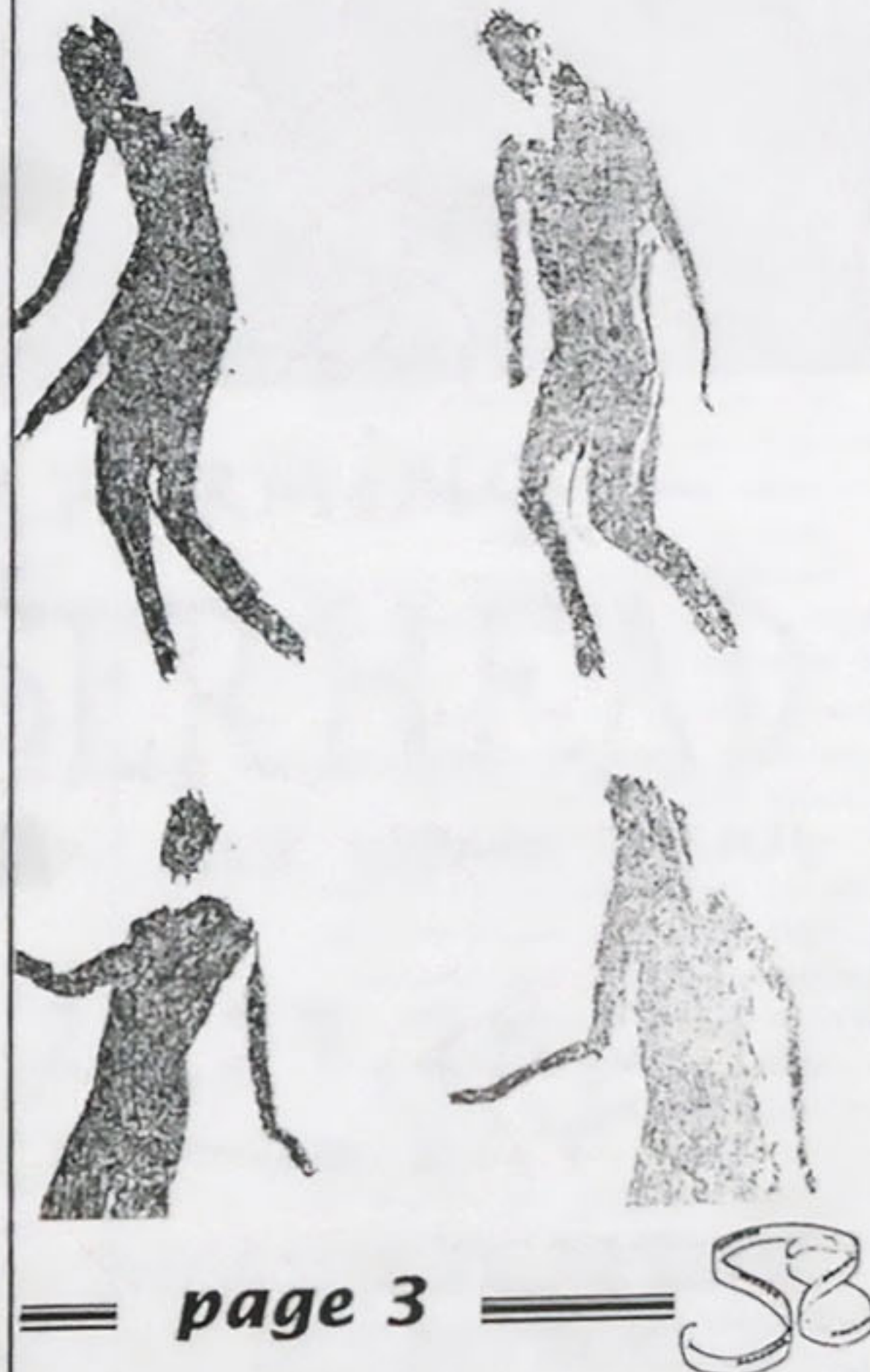
## Super 8 Equipment Hire 1995

Please note price changes to our equipment pricelist, effective March 1st 1995.

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera 1 XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$10.00	\$40.00
Sankyo Sound Camera 2 XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$10.00	\$40.00
Canon Silent Camera 1014	10x Zoom, Lap dissolve, slomo, 18 or 24 fps.	\$10.00	\$40.00
Silent Cameras (various)	Various types. Simple, in various condition. Good for beginners.	\$2.00	\$10.00
Editor / Viewers	Various.	\$1.00	\$5.00
Wurker Splicers	Good, reliable and easy to use.	\$2.00	\$10.00
Splices to suit above	Available for purchase by members. Cheapest price in town. Only covers 1 frame either side of cut, leaves both stripes free.	\$10.00 per packet of 50.	
Miller Tripod Junior	Fluid head.	\$2.00	\$10.00
Elmo ST-180 Projector	Sound, Twin track.	\$10.00	\$40.00
Fujica Frame Enlarger	For taking still photos from Super 8 and 16mm frames.	\$2.00	\$10.00
Sony Telecine Adaptor	For transferring film to video. Requires Projector & Video Camera. Can be used to copy film-to-film.	\$3.00	\$15.00

NOTE: Prices shown are member prices. Prices differ for non-members and corporations/businesses.

## BILL MOUSOULIS



page 3

W



## OUR INCESTRIAL SAGA

BIG BAD AND BIASED BILL MOUSOULIS IS OFF TRACK, WITH MOST OF THE MSSFG. HIS FEATURE LENGTH TEMPER HAS A LIMITED WICK FOR SHORTS, BUT LIKE ALL SURVIVORS HE KNOWS WHEN ITS TIME TO SURFACE, AND SO HE EMERGES TO EDIT THE 100TH. ISSUE OF THE NEWSLETTER. ITS A FEATURE LENGTH ISSUE, SO HE FEELS HE'S MORE THAN QUALIFIED.

THE EDITORIAL IS VINTAGE BILL. HE EVEN CHANNELS J.F.R. " AND REMEMBER, IT IS NOT IMPORTANT WHAT THE WORLD CAN DO FOR YOU " ETC. AND SIGNS OFF WITH A TONY WOODS WEED AS A SIGNATURE.

TIM PATTERSON OUR UNDERPAID ADMINISTRATOR, OUTS HIMSELF AS AN ANSWERING MACHINE (made in japan of course) AND GIVES US NEWS (at time of writing) AND DOESN'T NEED A DESK ANY MORE (thanks to arthur, corrine, melb uni, jim and tony) AND HE IMPLORES US TO FEED HIM MESSAGES, BUT NOT TYPING. " I WILL NOT BE TYPE CAST! " THE MESSAGE READ. (thanks mate)

AS PAGES ARE TURNED, THE WORD NEWSLETTER IS DEFINATELY OUT OF ORDER (how about it comittee?) AS THE WEIGHT OF THE MAGAZINE (not it's content) BRINGS ON PREMATURE R.S.I.

I CHOP DOWN SEVERAL MORE FORESTS WITH MY LENGTHY FILM REVIEWS (when is he going to get critical?) AND FIND MYSELF BLAMING SPENCE FOR ALL TYPO AND PRINTING ERRORS (you started it mate!) THAT OUR NIPPONNESE ANSWERING MACHINE TYPED OUT FOR ME. (thanks tim!)

A BLACK & WHITE RED HERRING SWIMS ACROSS THE PAGE, PROCLAIMING AN ALL GUAGE OPEN SCREENING (beware greeks, canadians etc. bearing fish) AND THE HAIR ON THE BACK OF MY HEAD (there is still some left) STANDS ON END, AS I GET A VISION OF THE END OF THE GROUP.

THEN BILL STARTS TALKING ABOUT "FRANKS COCK" AND I WONDER, HOW DID THEY GET OLD BLUE EYES TO SING THE SOUNDTRACK??? I TURN THE PAGE, AND AM SEIZED BY A VILE AND DISCUSTING FEELING. I'M CONFUSED AND SCARED, THEN THE TERRIBLE PRESENCE SHOWS ITS HAND AND POINTS IT'S "I ACCUSE" FINGER AT MY SUPER 8 SOUL. AND YES, IT'S TRUE. I HESITANTLY ACKNOWLEDGE, THAT YES, I AM GUILTY OF SUPER 8 INCEST, AS I REVIEW BILL'S ARTICLE, ABOUT BILL REVIEWING 10 YEARS OF MSSFG. THIS GIVES ME A RUSH OF THE DE JE VU'S AND ANOTHER INSIGHT INTO THE GROUPS LONGEVITY... CANNALBALISM?

SO LIKE THOSE BRAVE MEN BEFORE US WE WADE INTO THE DARK AND MURKY MARK THE SHARK ZENNER INFESTED WATERS OF 10 YEARS OF NEWSLETTERS.

THE UNEXPECTED THOUGHT THAT CINEPHILE RYTHMES WITH PAEDOPHILE STARTS TO WORRY ME NO END, AND ALL THOSE NIGHTS SITTING IN THE DARK AT SCREENINGS GIVES ME ANOTHER CHILLING INSIGHT INTO THE GROUP.

BILL WRITES WITH REVERENTIAL FEELING "AND THE PRESENCE OF MARK ZENNER" THEN "THE NEWSLETTER HAS UNFORTUNATELY INCLUDED PERSONAL ATTACKS IN ITS PAGES ALL ITS LIFE (I MYSELF HAVE GIVEN ONE OR TWO, AND RECEIVED THREE OR FOUR), (it's better to give bill, than to receive) BUT ZENNER REACHED THE ZENNITH IN ISS.46 (THE BADLANDS ISSUE)

BILL MAKES THE TRANSITION POINT THAT AFTER ISS.51 (edited by julian dahl) THE NEWSLETTER CHANGED FOREVER. (what about spence?) "BUT JULIAN, BEING A POET ALSO INTRODUCED A SENSE OF THE ABSTRACT TO THE NEWSLETTER,

A SENSE OF THE IMPORTANCE OF FORM. (AS APPOSED TO CONTENT). IT WAS SUBTLE, BUT IT WAS THERE--IT OPENED THE DOOR. (to spence).

NEW WEVERS SPILL ONTO OUR SHORES. AND ARE WAVED ASIDE, ISSUES KIP OFF BILL'S ARTICLE LIKE M.G.M. MONTAGES (sans the speeding loco's) THEN BILL PATS ME ON THE BACK SO HARD I SPIT DOSTOYEVSKY BLOOD.

HE FINISHES WITH " IN OZ SOUND-IMAGE HISTORY, THERE ARE NOT ONLY SOME DEBATES GOING ON, BUT THERE IS ALSO A LOT OF POSITIVE ENERGY ABOUT."

THE BLACK AND WHITE RED HERRING REAPPEARS BIGGER AND BOLDER NOW, AT THE END OF BILLS ARTICLE (ONLY HE COULD HAVE WRITTEN IT, AND I SUSPECT HE KNOWS TOO) MENACINLY, LOOKING US STRAIGHT IN THE EYE AND INTO THE FUTURE WITH ALL THE INEVITABILITY THAT DERAILS TRAINS.

TONY FIGALLO CIRCLES WITH C'S TO END BILL'S SEA OF ANALOGIES AND MY COVER OF ISS 96 PLAYS FOOTSIES WITH TONY'S C113. AND THE GHOST OF JULIAN DAHL EXPRESSES SATISFACTION SOMEWHERE OUT IN THE ETHER.

WEEDS GROW BETWEEN WORDS AND SANDY MUNRO OFFERS SUPER 8 AN I.O.U. AND SOME OF HER PHOTO'S, AND TALK ABOUT ARCHIVAL MATERIAL, STEVEN BALL HAS LONGER HAIR, AND RICHARD TUOHY ACTUALLY HAS SOME TOO. LONG HAIKED MOUSOULIS (have you ever noticed how he possesses more than one soul) PEERS OUT OF THE DARK LIKE CON THE FRUITERER'S DAUGHTER AND CORRINE WELCOMES LIKE AN ANGEL AT HEAVEN'S DOOR, SELLING CANTRILLS FILMNOTES. (thanks sandy).

OLD STEVIE BALL (SUPER OPINIONED) HIMSELF SUGGESTS WE WORK IT OUT FOR OURSELVES! (do we have bowl problems?) AND DELIVERS SOME WONDERFUL DROPPINGS FROM THE PAST. THEN THREATENS US WITH MARK ZENITH, BUT NOT AS REVERENTIAL AS BILL'S OUTPOURINGS.

I TURN THE PAGE AND LAUGH AT MY OWN SCRIBBLINGS AND DROWN IN A PATHETIC PISCAN PUDDLE OF SENTIMENTAL SHRAPNEL AS UPTURNED PLANTS BECOME ROOTS IN A SPACE WHERE I PUBLICLY GIVE THE GROUP MY LOVE.

THE SPENCE OFFERING IS PLASTERED ON TOP OF A TONY FIGALLO OFFERING (after this i dont think tony is ever offering again!) PETE IMPLETES FOR A MOMENT " MELBOURNE SEEMS TO REINVENT CONTINUITIES "(super 8 continues to continue) AND GIVES REFILMED PRAISE TO IAN POPPIN, BURY'S THE HATCHET WITH HELEN, X'S THE SPOT AND GIVES PRAISE WHERE IT'S DUE.

JENNY LEACHES ONTO US WITH STUDENT FILMS. SHE COMMENTS ON LURKING ELITISM AND THE LACK OF LEADERSHIP AMONGST THE MSSFG VETERANS. SHE IS SHOCKED BY THE IRONY OF IT ALL, BUT I'M NOT.

TONY WOODS MANIFESTS MYRIADIALLY AND TALKS ABOUT THE SPACE BETWIXT THE SCREEN, PROJECTOR, VIEWER, EYES, EARS, AND NEURONS. HE MAY HAVE JUST REINVENTED THE WHEEL, BUT AT LEAST HE'S MORE AWARE THAN MOST OF THE WHEELS WITHIN WHEELS. BARRY BROWNS OFF A RIPPER PEICE WHICH I'M PERSONALLY GOING TO REPRINT ONE DAY, ALONG WITH THE BEAUTIFULLY MATCHED IMAGE BY IRENE PROEBSTING (why did't she get plastered over writes pissed off from s.caulfeild?) "AURALITY, ITS NATURE AND FUNCTION WITHIN THE CINEMATIC HIERARCHY." IS'NT

THAT A BEAUTIFUL SENTENCE IN SPIE OF ITS POST MODERNIST LEANINGS.

4 DOTS SEPERATE THE CANTRILLS 16MM. FILMS FROM THEIR 58 ONES. CORRINE TELLS THE PRE DOTS STORY AND ITS TRANSITION "FILM ONTO VIDEO HAS BEEN THE BIGGEST FACTOR IN DESTROYING FILM AS A MEDIUM." SHE PAINFULLY WRITES. 4 WOMEN WEARING ONE DRESS ILLUSTRATE HER WORDS "IT WAS IMPOSSIBLE TO ENTER INDO-ESTIA WITH A 16MM CAMERA." AND ENDS WITH THE BEST SUMMATION OF THE GROUP I'VE EVER READ.

CHRIS KNOWLES SOUNDS US OUT ABOUT HIS FILMS "IF YOU JUST THROW TWO BITS OF SOUND AND IMAGE TOGETHER, NO MATTER WHAT THEY ARE, COINCIDENCES WILL ALWAYS HAPPEN." BOY IS HE SPOT ON, AND "SOUND CAN ACTUALLY MAKE IMAGES LOOK DIFFERENT AND THE SAME IMAGE ACCOMPANIED BY DIFFERENT SOUNDS WILL SAY DIFFERENT THINGS."

JENNY SPINS TO A STOP WITH AN ARTICLE THAT BELTS ME OVER THE HEAD LIKE A PHALIC CAMERA. I FEEL WARM BLOOD RUNNING DOWN MY SENSIBILITIES AS SHE THREATENS TO CASTRATE US WITH HER VAGINAL CINEMA. THE LEAVES ON THE PAGE MOMENTARILY LOOK ADAM AND EVEISH. BILL AGAIN STANDS UP IN FRONT OF TONY FIGALLO (or is it? hear bill think!

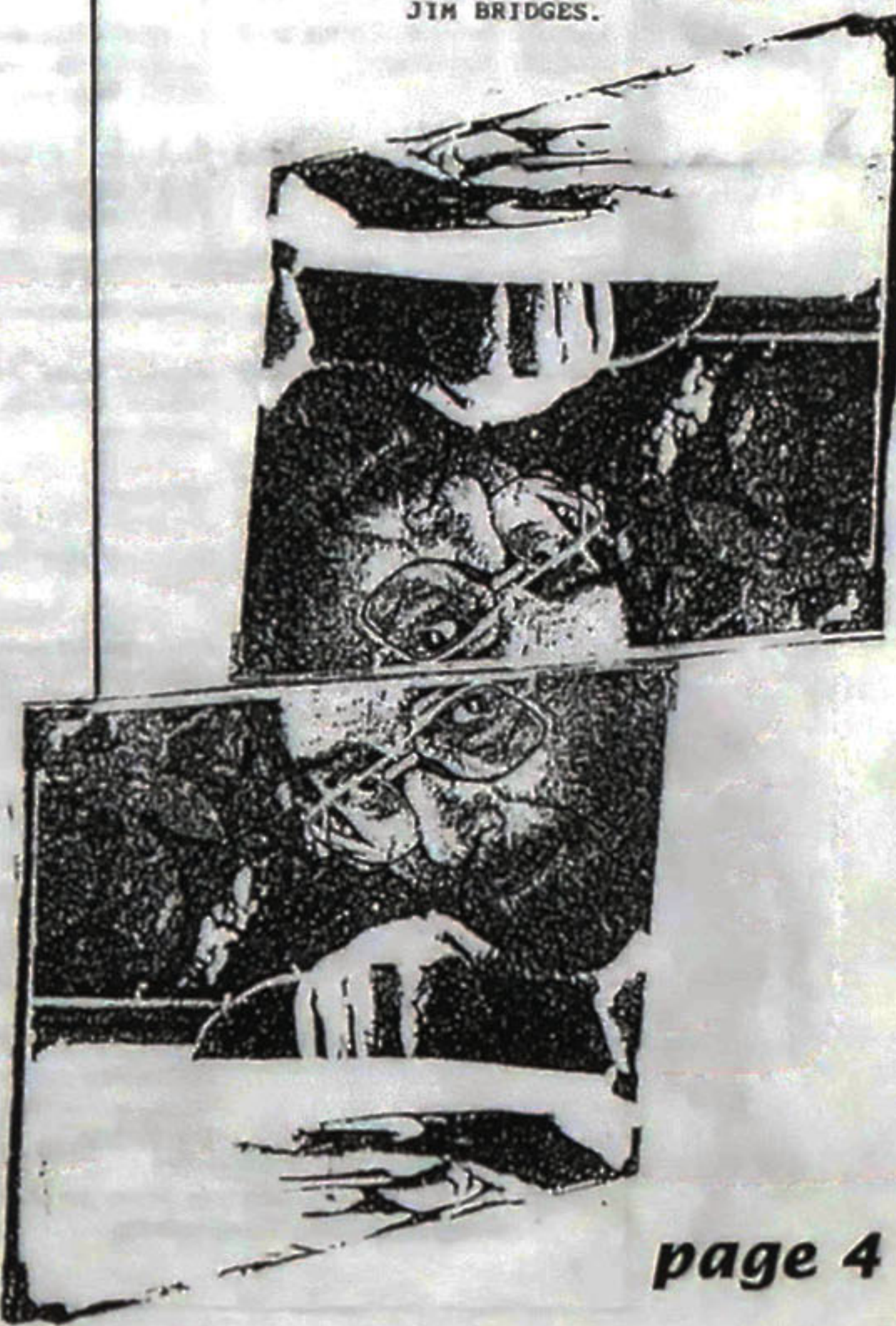
BUT I'M TOO BUSY WATCHING OUT FOR JENNY TO COME, COME WHERE? COME TO SEE ONE OF HER FILMS, GAINING MY MALE COMPOSURE. BUT I HOPE ITS NOT TOO COX AND BOX!

THEN BILL GIVES EVERYONE WHO EVER LIVED CREDIT (IT'S WORSE THAN THE BLOODY ACADEMY AWARDS!!!) AND GIVES MARK ZENNITH FINAL CUT. I TURN THE PAGE AND STEP INTO A SUPER 8 VIRTUAL (who's who) REALITY IN THE MIDDLE OF AN AD FOR CANTRILLS FILMNOTES.

I SHUT THE TONE EXHAUSTED, AS MICHAELANGELO'S GOD INVENTS MAN AND CINEMA TOGETHER, TURN TO THE FRONT COVER, THINKING ABOUT THE BIRTHDAY OF CINEMA, AND I PONDER THE FUTURE... DO YOU?

SINCERE 8 REGARDS

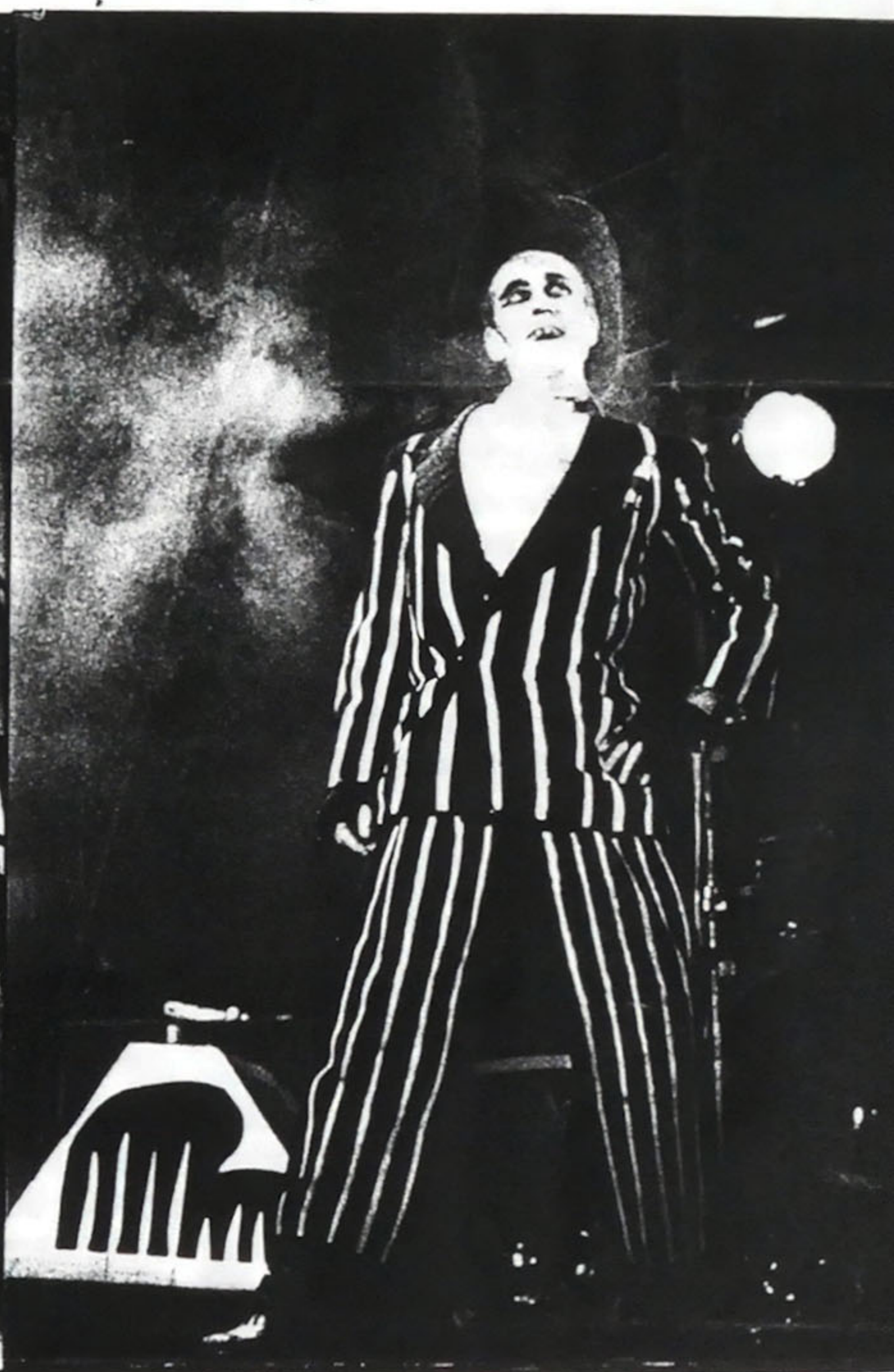
JIM BRIDGES.







# THEATRE OF HELL



- PRESENTS FILMS
- MONSTEROUS MANIACS 5.8
  - COAL FEVER 5.8
  - GANGSTER CABARET 16MM

TUES APRIL 11<sup>TH</sup>  
7.30 PM

AT ERWIN RADO THEATRE  
211 JOHNSTON ST FITZROY

PHOTOS BY ADAM QUINN

PERFORMING

## ERASER HEAD

AND FILM GANGSTER CABARET 16MM

APRIL 26, 27, 28, 29.  
WED → SAT

LAMAMA THEATRE PH. 3492063  
205 FARADAY ST CARLTON

8.00 PM



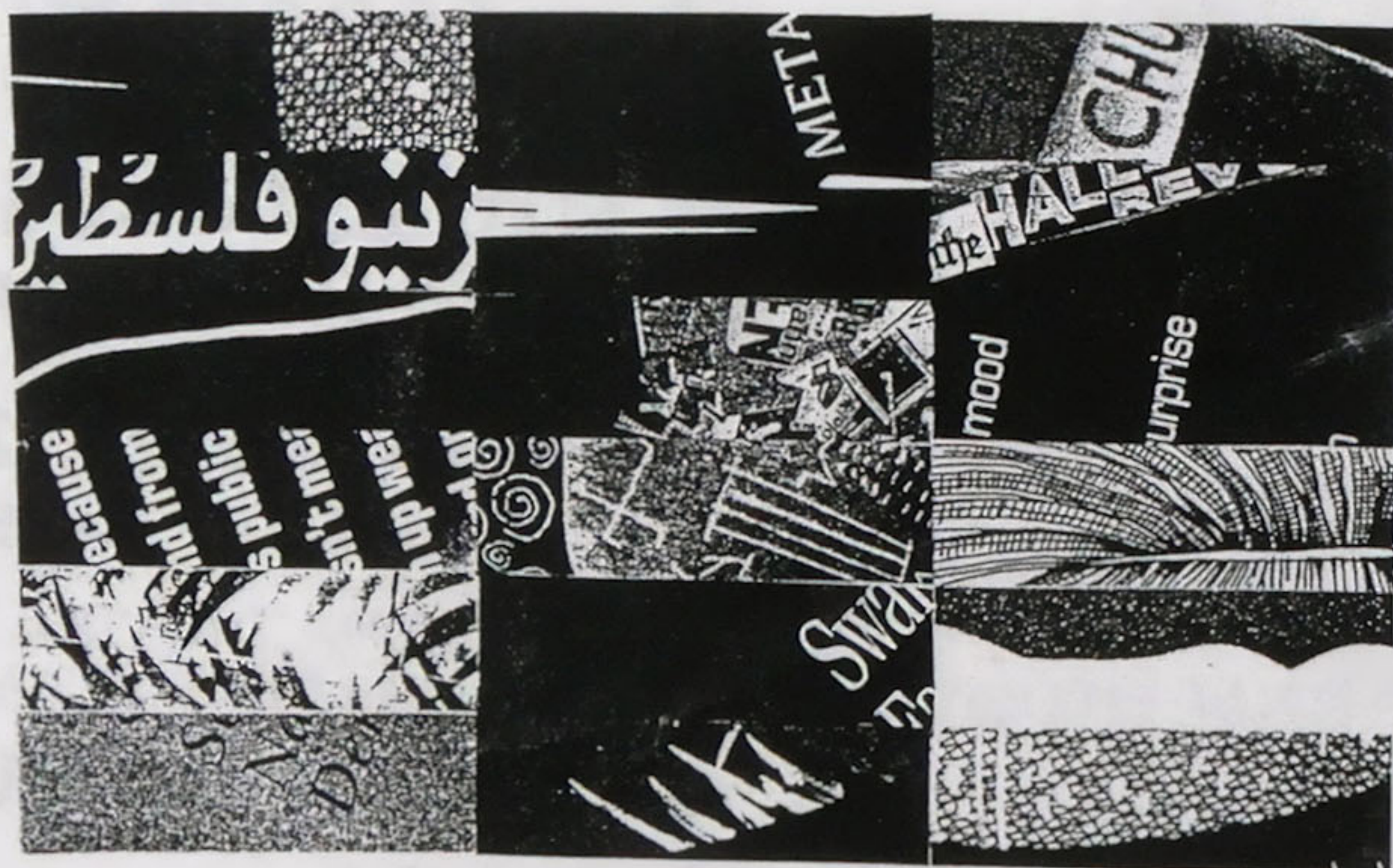


# COMMENT!

## REMEMBER THE 150th ISSUE OF THE NEWSLETTER WILL BE IN YEAR 2,000!

THE 100th issue was a celebratory edition! Bill's research and documentation of the newsletter to date was rewarding reading, i thought the design of cover No. 43 (page 12) excellent, Jim's review of the Feb. open screening his best writing yet!, and for want of a place to publish **other** things Bill's review of the **1st All Gauge Open Screening** was rightly placed in this newsletter!, the quotes from newsletters put together by Steven Ball are offset by a quote listing by Jim Bridges (not a twoheaded coin by a longshot)!, Jenny Leach has a few problems in her three articles and just because someone utters "Ugh! student films!" doesn't make it Super 8 Group policy to ban them even if it is uttered by a Committee member- students are not unwelcome at screenings (i don't know who is! i mean i'd like Mr Zenner to come along!) another problem Jenny seems to have is that that somehow other members are **only** making films to have something to show which i know is a total misreading (for whatever reasons) of the Group's activities!, the last problem for Jenny is this Lacanian stuff! this genitilia roughage! really! the Lacanian project is an awareness expedition, once you are aware of your body and its shadows the camera reverts back to being a camera (the camera would probably be happy knowing itself to be tautologically pure??!!) and this talk of the camera-eye is just rehashed **Vertov** (c.1920's). o.k. the March open screening was very well balanced between Narrative/Experimental/and Other undecipherable genres!, Maeve Woods' film was theatre/puppetry/Aboriginal/Balinese and one of Maeve's best films in my view. Deborah Warr's DocuFilm was full of humour/feeling/and lovely Tri X grain the lighting and exposures good. i enjoyed Irene Probesting's first film the incamera editing as fine as Tony Woods' and the sunlight on water footage was like writing to this Visual Poet! In a newsletter last year someone wrote an article calling most of us and our films wanking, well even if the camera and sound had been perfect the film he showed lived up to the standard he had bestowed on those who never deserved it! Bill writes about two other films from this open screening elsewhere in this newsletter and i agree with his ruminations.

pete spence.



PETE SPENCE.





## MELBOURNE SUPER 8 FILM FESTIVAL RETURNS

Pending approval of funding from the Australian Film Commission the group will be holding a festival this year, just like it used to, well kind of...

The festival will be held from Friday 8th to Sunday 10th September at the State Film Theatre.

The main difference is really only cosmetic, but one on which we would like a few suggestions from members. You see if we follow the practice of previous years the festival would be called the ***Eighth Melbourne Super 8 Film Festival***, a bit of an unwieldy mouthful we think you'll agree, not to mention trying to fit all that on posters and flyers! Then of course another problem is whether Kiosk 8 should be counted as a sort of extended surrogate festival actually making this one the ninth.

For all the differences in opinion about the concept, the general consensus seems to be that the name *Kiosk 8* was pretty good being concise, snappy, memorable, dare I say funky.

- We would welcome suggestions for a name for the festival, something that encapsulates the spirit of the group and the gauge and that will draw a broader public's attention to this 'high-profile' event, something snappy and neat (but not *too* wacky or trendy please!).

### ***Competition (with cash incentive)***

- As in previous years an integral part of the publicity for the festival will be a poster and flyer. We know that there are some pretty good 'two-dimensional' artists amongst the members with a keen eye for interesting graphics and design. If you think you are one of them, or even if you just have some ideas but can't design for peanuts, we will be holding a competition for the poster design with a cash prize for the winning entry. The poster will be A2 size and a maximum of two colours. More details soon but now's a good time to start sketching.

- As the festival is in September the entry deadline will be early August, so if you are planning a special film this year and would like to enter it for the festival get cracking!

# FILMPLUS

- \* 16mm PROCESSING  
BLACK AND WHITE & EKTACHROME  
BLACK AND WHITE NEGATIVE-PRINT
- \* SUPER 8 PROCESSING  
BLACK AND WHITE, EKTACHROME & AGFA
- \* FILM TO VIDEO TRANSFERS  
(Hi-band/Lo-band U-Matic and VHS/SVHS video)
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## Last Open Screening

Tuesday 14th March 1994

At 7:30

### Films by Chris Knowles

In the Dark - 30 mins, 1982

Excerpt - 8 mins, 1984

Welcome - 13 mins, 1986

At 8:30

### BYO Open Screening Films:

PALM LODGE - Deborah Warr (3.5 mins)

DARK JAM - Maeve Woods (8 mins)

PHILLIP ISLAND JAN '95 - Irene Proebsting & Barry Brown (3 mins)

UNTITLED - G.Goularas & M.Simmonetto (8 mins)

CANDYGLASS - David McMillan (10 mins)

2 FILMS - Albert Rotstein & Pete Spence (2 mins)

JELLY No5 - Barry Brown (3 mins)

FRAMES '94 - Tony Woods (10 mins)

JALAN RAYA - A & C Cantrill (16 mins)

STORM - Peter Lane (2.5 mins)



**Editorial and Layout by:** Tony Woods

**Contact Number:** 03 417 3402

**Fax:** 03 417 3804

This newsletter is published monthly by the Melbourne Super 8 Film Group. Contributions are welcome (deadline 3rd Friday of each month). Membership of the group is \$15 (\$10 concession) annually.

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# Super Eight

If undeliverable return to:

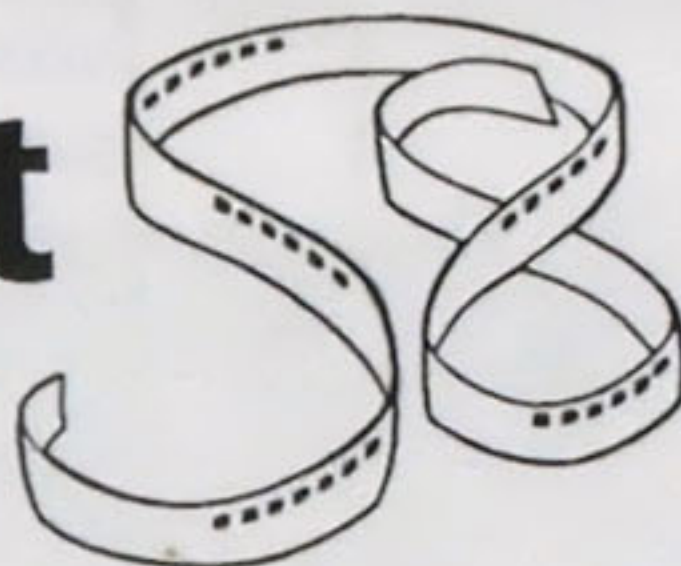
**Melbourne Super 8 Film Group**

**PO Box 2033**

**Fitzroy MDC**

**Victoria 3065**

Chris Windmill  
6/158 Chapel Street  
BALACLAVA 3183



## Next Open Screening

Tuesday 11th April, 1995

Erwin Rado Theatre,

211 Johnston Street, Fitzroy

at 7:00 pm **Extraordinary Meeting**

at 7:30 pm

films by

**Madj Green and Ewan Cameron**

(see article inside for details)

at 8:30

## BYO Open Screening

BYO own Super 8 films.

All films shown, time permitting.

All Welcome! *Free admission.*

**arcadia**  
cafe restaurant  
Ewan Cameron  
2nd April till 23rd April 1995  
opening  
Sunday 2nd April 1995  
4.00 - 7.00pm  
193 Gertrude st Fitzroy 416 1055  
Paintings and Drawings

**The Melbourne Super 8 Film Group is funded  
by THE AUSTRALIAN FILM COMMISSION**



**SURFACE  
MAIL**

**POSTAGE  
PAID**