

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 144 March 1999



IMPORTANT VOTE

TO RAISE MEMBERSHIP PRICES

As most members now know the Melbourne Super 8 Group will not be funded by the Australian Film Commission in 1999. If it is to survive and to maintain current activities, it needs to more than double the income presently generated from memberships, box office at screenings, equipment hire and workshops.

The group now has to raise all its own funds.

at least \$1,200 which will become apparent some two thirds of the way through this year, and may be higher if other avenues of fundraising are not vigorously pursued **NOW**. If they are not, the group will go **BROKE**.

Ways of raising the necessary funds include lifting subscriptions, lifting door prices, increasing equipment hire prices, further developing the workshop program, running benefits and special events, seeking advertising for the newsletter, running a membership drive, and exploring other funding sources. None of these on its own will bring in all the money the group needs, but a bit of each of them can. For this to happen more members will have to come forward to volunteer time to plan and start some definite fundraising events now—not tomorrow or the next day. If you want the Melbourne Super 8 Film Group to survive you must contribute **NOW!**

The group's committee met on Tuesday 16th of February, and after an extended debate, voted to propose to the General Meeting to be held before the 7.30 screening on Tuesday March 9th that

membership prices should increase to \$30 (conc.) and \$45 full.

This proposal has been endorsed by the full MS8FG committee:

Dianne Duncombe, Virginia Fraser, Alison Bicknell, Ben Ryan, Tony Woods, Christos Linou, and Rod Patterson.

While the group had funding, it was possible to keep membership prices (artificially) low. However, even if the proposal to raise membership prices is accepted by members at the meeting, the group will still be operating with a shortfall of

3032



3250

3065

3007

3013

3011

Postcodes

Don't forget to make a film for Postcodes II.
Screening in the 7:30 slot of the July Open Screening

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Volunteers needed for:

**festival planning
activities/events/publicity planning**

Details on Page 6 (Notices).

Paul Fletcher—March Feature Screening

'Dolls'	10 mins
'Royal Visit'	2 .5 mins
'Mr Tsuzuki comes to Australia'	20 mins
'They Shoot Werewolves Don't They'	12 mins
'Space Mutants'	10 mins
'Reconstituted Disco Mixers'	6 mins



COMMENTS ON PAUL FLETCHER'S SUPER 8's

Watching Paul's films can be exhilarating and even scary, because they are a form of "fast fiction" that works very close to our unconscious processes of thought and feeling.....His artistic sensibility is one that builds a bridge between the canny, low budget experiments of the filmic avant garde, the advanced Australian "Popist" or New Wave art of the 80's, and the radical creative visions currently being opened up by new technology."

Adrian Martin. Film Critic "The Age" and Radio National. 1995.

"a multi-leveled construction of film language..All headaches should be like this."

Philip Brophy. NEW MUSIC Magazine No.2, 1980 . on first Super 8 Screenings 1979 and April 1980.;

"With both 'Number 11 Clifton St' and 'Dolls', Fletcher works within a narrative mode, constructing microcosmic worlds,...in a sense one could say that these films have a strange connection to the works of Jules Verne and Lewis Carroll."

Rolando Caputo. 1981 "ART and TEXT" No.3

"to his usual festival of effects and affects—cartoon stylistics, multilayered media references, mad leaps in tone, scale, register, narrative position-, 'Elephant' adds a melancholy and a sensuality that makes it one of his very best."

Adrian Martin. 1986 Notes for Grierson Cinema (Melb.Vic) screening of 'Elephant.' (8/9/86).

FILMOGRAPHY.

- 1979 'Catholic loop' Super 8 film loop/ cassette sound.
- 'Mowing around the world.' Super 8 film loop, slides and cassette installation, indefinite running time.
- 'Butchered' 25 minute cassette sound collage film.
- 1980 'No.11 Clifton St. Box Hill' 12 mins. Super 8
- 'Scratched' 10 mins. Super 8 hand colored and scratched
- 'Royal Visit' (City square opening ceremony) 3min Super 8
- 1981 'Dolls' 10 mins Super 8
- 'Mr Tsuzuki comes to Australia' 20 mins Super 8
- 'Easter Friday' 10 mins Super 8
- 1982 'Sci-fi musical' 12 mins Super 8
- 'Raggedy Ann' 10 mins. Super 8
- 'Monster film' 30 mins Super 8.
- 1983 'Rover Dog Elvis' 2 minute trailer Super 8
- 'They Shoot Werewolves Don't They.' 10 min Super 8
- 'Elephant' 10 mins. Super 8
- 'The Weird the Mysterious and the Unexplained' Video 30 mins.
- 1985 'Disco mixers' 30 mins. Super8
- 1991 /92 'Watch this space.' 22 minutes 16mm
- 1992 'Corporate turtle' 6mins Computer animation . VHS
- 1993 'Josie and the tecno bunnies.' 3 minutes. Computer animation. Video.
- 1993 'Non stop News.' 8 minutes Computer animation VHS
- 1994 'St Nowhere' 3 mins. computer manipulated imagery. Video
- 'Ten years in Realville' 10 minutes Super8/Computer.
- 1995 'Virtual Shopper' 12 mins. Betacam/VHS.
- 1997 'Virtual Shopping with the zombies from Burger Hell' interactive cd rom



Ben Ryan

While a number of people have discussed the possibility of down sizing the group as a means of further reducing expenditure, I don't really see how this can work without introducing an atmosphere of exclusion. The group presently has a membership base of around 100 people. As a group we do virtually nothing to attract new members (those that do find their way to the group do so either through contacts within the group, or as the result of a very determined search), nor do we do a great deal to retain existing members. To me, the concept of down sizing the group's activities is going to make it more difficult to effectively manage a group of this size without actually making an effort to reduce the number of members. This is not what the group should be about, and if anything, we should be looking at ways to expand our membership base.

Admittedly a larger membership will also mean a little more work to manage the group, but with greater numbers comes a greater concentration of activity. More people are likely to come forward in an active group than a dormant (or smaller) one, and this would also invariably mean that with more activity within the group, there's going to be more people out there working on films, which can only benefit the group's core cultural activities.

The general impression I got from the General Meeting in February was that when it comes down to it, people are willing to do what it takes to get things moving. The Special General Meeting being held at the March Screening will be only to vote for or against the proposed increase in membership fees, not to act as a forum for ideas—that was what the planning meeting in January was about—but more on that later. Nonetheless, there are plenty of other things group members can take into consideration as ways of addressing our financial hurdles. The proposed increase in membership fees is certainly going to buy us some time, but without fundamental changes in the way we present and promote ourselves, that is all it will do, delaying an inevitable, and ultimately painful death for the group.

Tony Woods and myself, together with a handful of other committee members, are managing the day to day running of the group (finances, queries etc.). However we could do with a few other people to staff the office during the week to answer phone queries, hire out equipment etc. We especially need volunteers to help get the activity aspects of the group moving again. But rather than ranting and losing the thrust of this article in the details, I will outline areas I feel the group should at least be thinking about. While many of these ideas certainly have a corporate bent to them, this is the kind of attitude the group needs to adopt to survive not only this decade, but the next.

Festival:

Potentially a key source of income for the group that will also provide us with high exposure—no pun intended. Preliminary planning is underway for a September festival at The Sun in Yarraville.

Presently:

- 5 members working on the planning and submission for funding

Ideally:

- at least another 6-8 members needed to ensure we have a comprehensive submission, also need volunteers to approach sponsors/partners

Publicity and Promotion:

At least 12 volunteers needed to work on devising and executing a targeted (and reasonably constant) promotional campaign to boost membership, attendance at screenings and participation in workshops. This would involve distributing promotional material to a variety of locations, as well as potentially taking part in interviews for print, radio and television.

Suggested target areas for this include:

- Melbourne University (including the VCA), RMIT, and Victoria University (Student Union Activities/Arts

Officers and Co-ordinators, there are also a number of Media and Arts based courses on offer at these institutions that have a film component to them)

- Music and Book stores, Art supply stores
- Footscray City Secondary College—TAFE division runs a Film and TV course which uses Super 8 as part of its curriculum.
- Community Arts Centres
- Independent Cinemas

We also still have the list of contacts for last years '8 at The Sun', which includes a number of state and national avenues for promotion.

Sponsorships and Advertising:

volunteers needed to:

- canvass local businesses for advertising. (just 12 advertisements and the newsletter is funded for the next 12 months)
- approach corporations and funding bodies for alternative sources of revenue

Maintenance of Membership:

It's obvious that not enough is done to firstly welcome new members, or to retain existing members. A common feeling among new members (and possibly long term ones as well) is one of isolation. By addressing this, more members are likely to stay with us.

New Members (First Contact):

Moira Joseph has volunteered to make a call to all new members, introducing herself and inviting them to come to the next Open Screening (where she will also introduce them to other members)

Existing Members:

Open Channel have a Members Production Group, which seems to be quite active. It involves a group of current members getting together at regular intervals throughout the year to work on a variety of projects. Perhaps MS8FG should attempt to start something along these lines:

- a time, date and place is nominated where each month interested members gather to put together a medium sized project (ie: 10 minute film).
- The details of the project is decided by those working on it (ie: topic/genre, experimental/narrative, use of sound, lighting, project size etc.).

This would increase interaction between members and would also provide new members with an opportunity to meet more existing members and gain some invaluable 'shoot' experience.

Miscellaneous:

- Approach Open Channel to see if we can set up a deal for people who are members of both MS8FG and Open Channel (ie: additional 10% discount on equipment/facilities hire).
- Approach Student Unions to see if they would be interested in subsidising the cost of workshops for students from their respective campuses (making workshops cheaper will attract more students—obviously).

There will be 'sign-up' lists for members wishing to volunteer to work on the various aspects of the group at the March Screening. Volunteers should be prepared to put in between 2 and 5 hours per week on these various activities. Anyone else with ideas on where the group should be headed should also take the opportunity to initiate ideas at the March Screening.

TONY WOODS/VOYEUR?

AUDIENCE/PARTICIPATING?

"VOYEUR" is the least voyeuristic film Tony has made so far!

People come and go by Fitzroy's Michael-angelo!....and he looks down from his preferred artistic position. And sure he is peering on people! But he constantly lets people walk out of frame, whilst the zoom in continues down to the street's texture.

Only masochistic voyeurs specialise in fast moving victims!!! The french meaning of the word means "to see" so now I see!

Tony has definitely gone through the voyeuristic pain barrier even deeper before and since, but this 28min film shot in 1995 has other surprises.

Little stylistic devices, like cut aways to planes flying over, cloud shots, and the very heavy handed shots of friends visiting his studio, looking out the window, pointing to the daylight filterless distance.

However the everready camera of Tony's does capture the rhythm and stuff of life on Greeves St.....the T.A.B. punter stops behind a pole to catch the scratchings? Hatless homeboys walking down the middle of the road 4 abreast! And the guy who buys a standard rose...a rose is a rose, in the car, in the boot, in the car, in the boot, on the road!

The soundtrack I felt was tacked on, talking and clumping around wooden floors! It may be accurate to the confines of the film, but it doesn't work for me.

Hector Hazzard looks up at Tony and somehow breaks the spell!.....at 28mins the film was tooooooo long, but the attempt at structure, which in Tony's usual seamlessly structured films, for this viewer was a turn up for the books!

"THOUGHT SEES....THE EYES THINK".....The latest film of Tony's also uses structural and thematic devices in a more visible way than the bulk of his films.

Tony tends to play with what his eye's sees with the same consistency that a child exhausts a toys tactile possibilities....filming any object or light source at a wound up and ticking time frame, until he's exhausted its visual energy, casts it aside and picks up the next object!

In most cases his childlike wonderment of the artist's vision comes through, especially in the early parts of his films, but his audience tends to give up before Tony does...and so all this skillful use of the artists eye is on the whole lost....I think this is his Achilles heel....so the eternal struggle between audience's time spans and the artists time frames goes on and on!

Having written all the above, I liked this film, alluding to a editorless structure. Film begins with iris shots, film + ears + eyes=iris?....then a foundtrack? Soundtrack "bla bla Radio" starts up its boring, then childish, then finally succumbs to a symbiosis with the images...a window wash? is explored cats dance a mexican standoff on a shed roof, clouds straighten out! and a street junkie? shoots up...a lens in a bubble (a drop of H?) chicken flesh, spider v's spider, Tony's eye sucks out everything!!! vagina pork and chicken in fleshy close ups, skin folds, needles, spilt blood, fly in web, water drops, the junkie and her bag, spiders, icebergs of chicken flesh, discarded squeezed paint tubes, dead flattened chick, point of a feather, point of a discarded needle, water drops, drops of reflected light...

thought sees...the eyes think.

jimbridges

Ultra Projections

manifestations beyond, on the other side.

a diverse program of original and video work.

This screening also celebrates the publication of Cantrill's Filmnotes double issue 91/92. Four of the filmmakers featured in the issue are represented in this program of short films.

**7:30pm Thursday 11th March
Dancehouse Downstairs Studio
150 Princes Street Carlton North
enquiries: 03 9380 6416**

**Autumn Song : John Conomos
(23 min, video, 1996)**

**Work in progress—The Hollow Centre : John Cumming
(15 min, 16mm, 1999)**

**Smart Little Motor : Steven Ball
(10 min, super 8, 1997)**

**The Becak Driver—Superimpositions : Arthur & Corinne Cantrill
(20 min, 16mm, double projection, 1999)**

**Footage : Christos Linou
(5 min, super 8, 1998)**

**Brief Encounter : Heinz Boeck
(5 min, super 8, 1999)**

**\$8 full/\$6 concession
refreshments available**

16mm

As a filmmaker who has worked only with the super 8 gauge and as a fairly regular contributor to the monthly screenings for over ten years, I would like to offer some views on the current state of the MS8FG. Despite the grim financial situation brought about by the evaporation of AFC funding and the prospect now of the group functioning without a paid administrator, there may be an opportunity for the group to redefine itself in a very fundamental way. The hour long discussion that preceded the February Open Screening may offer insights into how that may come about.

The discussion revolved around the various proposals that have emerged via the committee process and the January planning meeting. The meeting produced some interesting ideas from new and long term members alike and I would like to examine in particular the proposal to extend the group to other film gauges, namely 16mm and standard 8.

This new environment of zero funding (not entirely new, as B. Mousoulis reminds us), dictates that from this point on, any idea that is put up must be backed up with a commitment to action. My view on the group expanding into these gauges is for the moment negative. I consider that the Open Screening, after intermission, on the second Tuesday of every month is a core activity of the MS8FG. It is anarchical and at the same time an institution. There is a high level of interaction between the filmmaker and the audience. Roles reverse and there is a constant exchange of ideas and techniques. How can we contemplate accepting Std.8 or 16mm without those gauges participating in the Open Screening?

Too often in the past, outsiders have been invited into the 7:30 slot ahead of the Open Screening participants and I believe our failure to nurture those 'once off' filmmakers by inviting them back to the 7:30 slot has contributed in some degree to the constant high turnover in membership. If we could compile a 'best of' reel from the Open Screenings over a number of months and show that reel in the 7:30 slot, possibly up to four reels per year, we could create an internal dynamic between the two sessions. You only have to look at the Postcodes and Deca projects, or the Home Movie invitation of last year to see how willing our members are to show films in the 7:30 slot. The most obvious difficulty would be the selection process on the night. It would require a randomly selected jury with care taken to ensure an even representation of gender, age and relative anonymity. They could be given a sheet of paper set out like that used by a festival selection committee. We tally the score on the night and somebody takes those selected films and compiles the reel, as well as gathering some bio, synopsis, artists treatments etc. Another feature could be a small 'worst of' category in order to continually destabilise notions of excellence and success. We could equate survival and group dynamic with one word. Inclusion.

When those films are spliced onto one reel we can also look to screening outside of the MS8FG. The Sun Theatre in Yarraville comes to mind and there are many pubs getting into small gauge programs. From some locations we could expect payment. Could it work? I don't see why not.

Gary O'Keefe.



Notices

THANKS to Dianne Duncombe who is retiring as the group's administrator. Dianne put in a lot of voluntary time beyond her paid hours and her clear thinking, hard work and attention to detail leaves the MS8FG's records, systems and accounts in very good order.

THANKS to Matthew Rees, a longtime MS8FG committee member who resigned at the end of last year. Matthew also retires as public officer, but would like it known that he remains involved with the MS8FG. THANKS also go to Heinz Boeck, who stepped down from the committee at the end of 1998.

Clarification - Public Officer

Contrary to public comments that were made at the February Open Screening, Matthew Rees remains involved with the Super 8 Group as a member. He assisted in setting up for the recent Open Screening even though, due to work commitments, he was not able to attend the event.

After eleven or so years, Matthew did not stand for a position on the new committee to peruse other areas of interest.

Committee Position vacant:

The committee has a vacancy for one more member. This position is open to any group member who has been financial (paid up) for the last six months.

Workshop Tutors Needed:

Tutors are needed to run "Editing and Projection" and "Sound" workshops during May. Workshops pay \$31/hour. For further details, please contact Ben Ryan on 9326 3954.

Welcome to New Members:

MS8FG welcomes new members Leigh Ferguson, Jens Wall, Richard Buchanan, Lee Martin, Christina Kutschewski, Sarah Potter, Bill Turriff, and Anitra Nelson. These new members have joined the group during January and February.

Submissions for Newsletter

Contrary to popular belief, submissions to the newsletter can be made in any format—handwritten, typed, computer disk. Submission of work is preferred on disk, as it allows for faster (and easier) formatting for the newsletter if required, as well as allowing articles to be posted on the group's website. Submissions handed in as hard copy (pre-printed) may be re-keyed and formatted to make them fit within the budgetary confines of the newsletter (8 pages).

When submitting work electronically (via email or on disk) please ensure all text is saved as Rich Text Format (RTF), and that images are saved as 200+ dpi Grayscale, in Tagged Image File Format (TIFF). This will ensure all items submitted can be included with minimal fuss.

If you're unsure, please contact the office before making your submission.

Group website

Steven Ball and Matthew Rees have handed over the reigns for maintenance of the group website. Redevelopment is set to begin in the next two weeks. Further details will be posted in next month's newsletter.

Correspondence

Steven Ball has emailed the group to see if anyone else is aware that Cathy Robinson is resigning from the AFC. Reports are that she has initiated restructuring plans which will see funding taken away from short film production (including documentaries) and directed towards feature production/development. If anyone has heard definite news, please contact the office.

Meetings

Festival Planning Meeting

Tuesday, February 23rd, 6:00pm at The Lounge (balcony), in Swanston Street.

MS8FG Committee Meeting

Tuesday, March 15th, 6:00pm at the group's offices. All members are welcome to attend.

Forthcoming Festivals/Screening Opportunities

Squeaky Wheel Media Arts Centre, New York

Calling for new work in the following areas:

1. Handmade/manipulated films
2. Experimental work for "Demo or Die" festival (Std 8, S8, 16mm, video transfers)
3. Anything on vhs, 3/4", or Hi8 for exhibition on "Axlegrease" -- community access television program screened in Buffalo and Manhattan.

Further info:

email: squeaky@pce.net

Split Film Festival, Croatia

September 25th–October 2nd in Split, Croatia.

Entries possible for film, video and new media.

Requirements:

All works submitted to have been completed after January 1st 1998. Entries (preview) to be supplied on VHS or CD-Rom, accompanied by an application form. Entries submitted will be selected by a screening committee.

Deadline: June 1st.

Screening copies to have reach Split by September 10th.

Further Details:

web: <http://www.st.carnet.hr/split-filmfest/>

email: split.filmfest@st.tel.hr

splice this! toronto's 2nd annual super 8 film festival june 18–20, 1999

Splice this! is a festival dedicated to the exhibition of small gauge films by providing a forum for independent filmmakers and super 8 buffs everywhere. The festival showcases a wide range of work from all genres and welcomes first-time and seasoned supereighters alike.

DEADLINE FOR ENTRIES MARCH 31, 1999

FOR MORE INFO:

email: kobrien@oise.utoronto.ca

kobrien@oise.utoronto.ca

coldsore@interlog.com

Seattle Underground Film Festival— October 1999

Deadline for submissions is June 1st 1999

FURTHER INFO:

email: ACMECINEMA@aol.com

The Super Regular 8mm Film Show an at-large screening series

R8, S8 and single-8 only; new or old. esp interested in archival materials, but not industrials. Prefer experimental if the work is new or contemporary, if it's old (1980s or earlier) then almost anything goes--docs, INTERESTING home movies, etc. Performance incorporating film encouraged, installations encouraged, multiple projection ok, double system sound ok, queer work encouraged, punk work great Vintage porn ok. No fees paid at this time.

FURTHER INFO:

email: skj@echonyc.com

Help is Needed

At the last Melbourne Super 8 Film Group Open Screening I was disappointed to see that some regular members of the screenings were not in attendance. The hour long meeting before the Open Screening was possibly one of the most important in the group's history.

It may be that some of these regulars had some very valid reasons for not coming. In fact one rang me and said he would not be able to see me that night, and gave me a valid reason as to why he could not come.

Hopefully, we shall see the regulars come to our next meeting which will discuss the future of the group. If we do not see them at future meetings can we assume they are the rats deserting the sinking ship?

It is vital that every member attends the next Open Screening so we can decide on the future of the group. Even if you feel that you have nothing to offer, by attending you are offering support and by paying the admittance fee you are helping us to obtain the thing we need most—money.

We are going to need lots and lots of money to survive, so we need bigger audiences at the Open Screenings.

My thoughts on some of the matters raised at the last Open Screening are that we need a person to act as a real focal point for the group. This person needs a background in administration, funding, and is computer literate.

This person, who would be unpaid, would have to have the commitment and drive to see the group through the tough times ahead. You think that this person does not exist, but I believe there are people in the group who could fill this role.

Without this person, the idea of a number of volunteer groups to run things will gradually collapse, as volunteers will fall away without someone to give them direction and guidance.

Mention was made that the group is known World Wide through the internet, so why not put on the internet that we will be closing down in a few months if we do not get finance. Why don't we ask for donations, suggestions on how to survive, and sponsors. Who knows what response we will get?

I feel the group will survive as there are a lot of talented people who are members, with a lot of contacts and ideas. Put your ideas on paper and forward them to the newsletter. It does not have to be on computer disk. Even handwrite it, but do something and send it in. I look forward to reading your ideas and suggestions in coming issues of super 8.

Ian Poppins

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S8 Classifieds

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Last Open Screening:

Tuesday 9th February 1999

"The new boys from old Fitzroy"—Perry Ness
1997, 3 mins, 18fps, soundstripe

"Four and a half minutes"—Gary O'Keefe
1999, 4.5 mins, 18fps, stereo cassette

"Still life without Oranges"—Barry Brown & Irene Proebstring,
1998, 7.5 mins, 18fps, stereo cassette

"Saving Private Ryan"—Shane Lyons
1998, 7.5 mins, 18fps, silent

Next Open Screening:

Tuesday 14th April

ERWIN RADO THEATRE
211 Johnston St Fitzroy

7.30pm—Special General Meeting
followed by Paul Fletcher films

Followed by The Open Screening

Byo take-up reels please

ISSUE 144

website:<http://www.cinemia.net/super8>
email: super8@netspace.net.au

Become a Member!

For those of you who are not currently members, JOIN NOW, and receive to your doorstep, hot off the press, the monthly newsletter, plus enjoy the benefits of cheap equipment hire, and the Open Screenings, with feeling that you are contributing to the ongoing success and continuation of one of Australia's most prolific and energetic independent filmmaking groups!

1 year's membership: full \$25.00 / concession \$20.00/ overseas \$35.00
contact the group at the address below

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