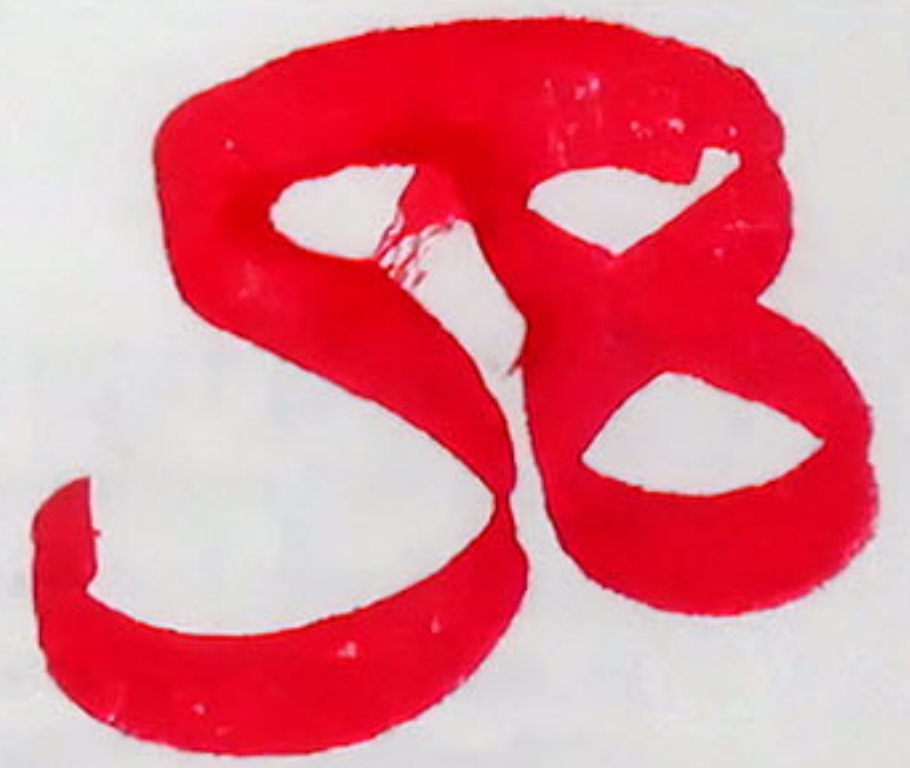


Super Eight

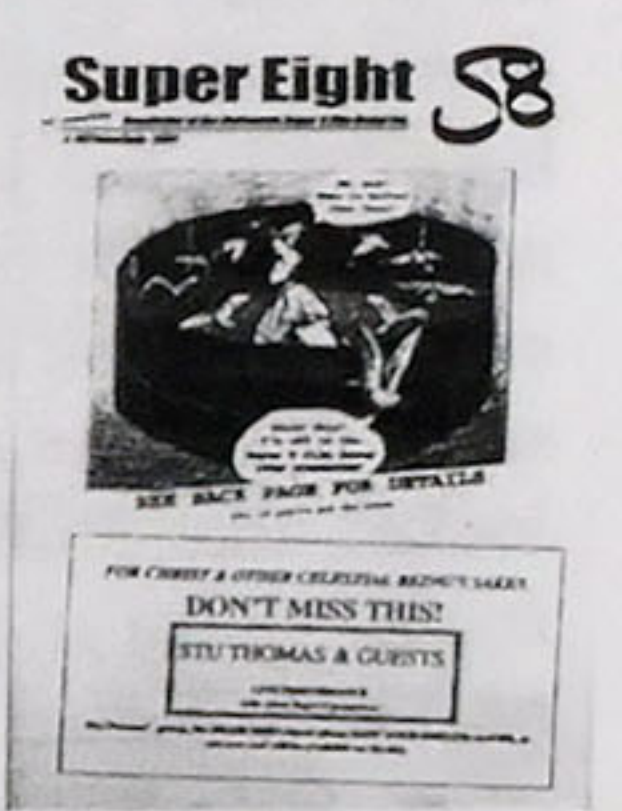
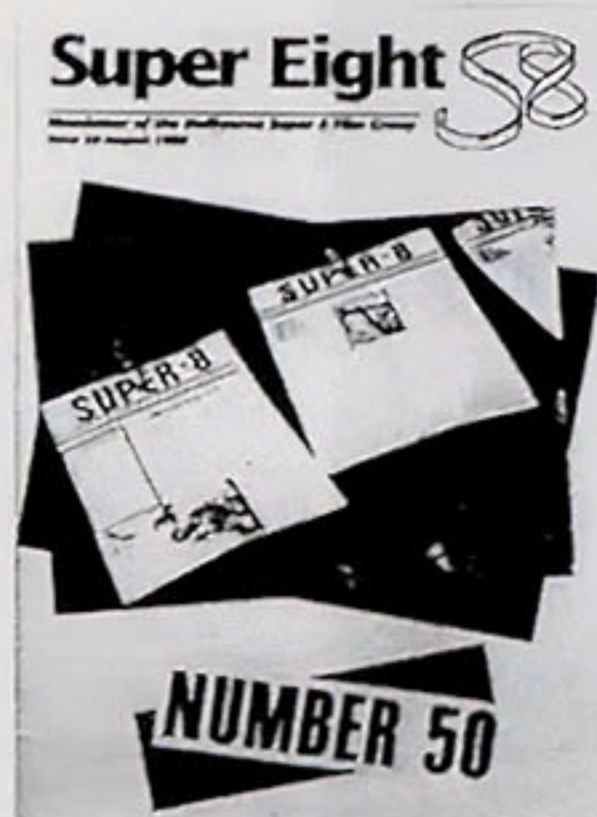
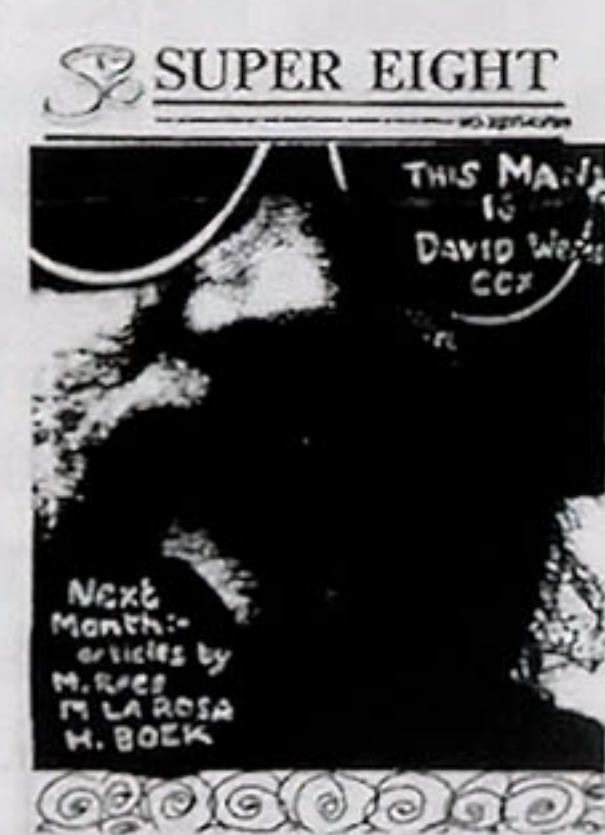
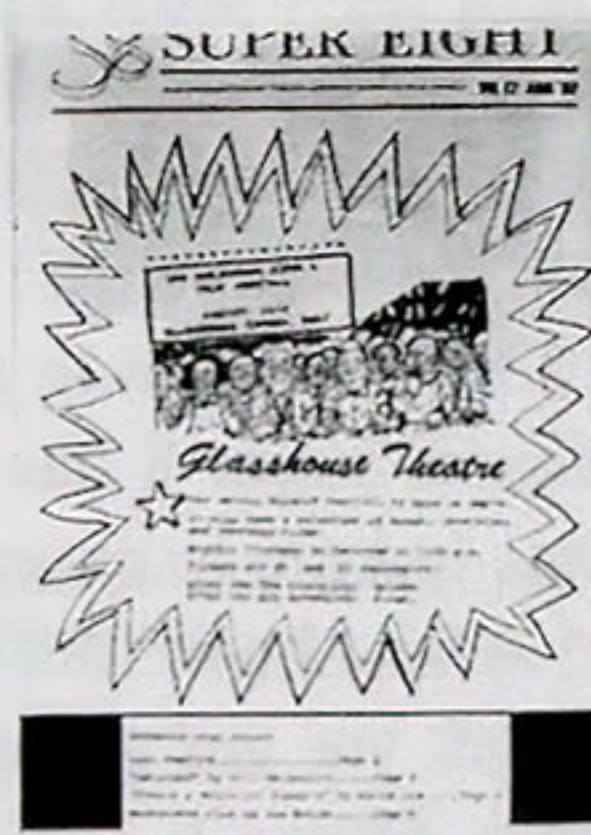
Newsletter of the Melbourne Super 8 Film Group Inc.



FINAL ISSUE, 170 DECEMBER 2001

The Melbourne Super 8 Film Group

1985-2001





THIS IS THE LAST NEWSLETTER OF THE M.S.8.F.G.inc. From February 2002 we will continue as a much more informal collective of image makers... specialising in Super 8. As some of us also make VHS and miniDV, 16mm, and photography, we will encourage screenings of these as well. After the auction of group equipment on Sunday 13TH January at 2.00 pm, for financial members only, we will inform members of all details of new collective.... more details in other N/L pages. After the AGM, Rad and I will be busy finalising all closure details during rest of Dec. & Jan. As a group we have been most active for 16 years, I have been a member for 9. When we lost AFC funding, we lost our administrator, keeping the Group going has been harder each year.....some members say that the change to a Sunday O/S, is the reason for our 2001 demise, I do not agree, I FELT THE TUESDAY NIGHT SCREENINGS were down on numbers too.....we also had a lot of competition on the Tuesday nights, when I spoke to absent members then most said their absence was due to work stress, etc.....these last 5 months we have on average say 9 members present at the splendid O/S's, we have 20 or so non financial members who are absent from the screenings.....and 20 members or so who can't be bothered attending.....work it out, I can't.. one afternoon 3 hour screening a month ? I have been on the committees, for so long because Super 8 has extended my artistic activities so dramatically, Super 8 filmmaking has led me to cassette soundscapes, to video and to making my own CD's.....I owe it! Also I have met quite a few very fine minds, and seen a heap of wonderful films. I feel we are going out with our heads high, we are known for supporting filmmakers Super 8 and 16mm also visiting filmmakers from overseas contact our group if they wish to screen their films in Melbourne.....the October, November and December screenings will see us go out proud... also remember the Brass Bed gig!! When we do arrange screenings in 2002 I/we hope to meet again, and see what films have been shot/ edited by each one of us, who are committed..... keep in touch.....keep reeling.....tony woods

ANY MEMBER HAVE A SUGGESTION FOR A NAME TO OUR NEW 2002 IDENTITY ?

THINK ABOUT IT AND BRING IT UP AT THE A.G.M.

(SOME SO FAR : SUPER 8 FILM GROUP.....SUPER 8ers....MELBOURNE FILM COLLECTIVE.....MELBOURNE SUPER 8)

the open screening on Sunday 11TH november attracted 8 members, 14 non members, mostly local friends of sydney based louise curham,with several latecomers....it was a splendid/ memorable afternoon of super 8 filmmaking.....louise curham is I think unique in her concentration with aspects of projection, in this case 2 small loops, projecting closer to the screen, with a longer film on the elmo back of theatre, resulting in 3 images superimposed, mainly the loops were collaged with bits of super 8 etc. the super imposed projection was mainly of an abstract character, with memorable figurative images now and then, with a highly emotional choreographed dance section, as most if not all the refilmed celluloid, included images of frames burning in the gate (because of the slow speed used as the original footage was refilmed...rear projection) louise handled the 2 loops changing the speeds etc, also changing loops at one stage, thank you louise.....simon haxton's 20 or so min. super 8 was divided into sections by white leader, was a knockout, it was so crisp it looked like 35mm, as a photographer he instinctively knows how to compose a frame. great stuff simon!.....the audience were most appreciative.....more please next year louise, simon.....tony woods

AS OF NOVEMBER 1st WE HAVE 32 FINANCIAL MEMBERS, AND 19
NON FINANCIAL MEMBERS

SOME IDEAS FOR THE DISSOLVING OF THE M.S.8.F.G. inc., AND THE
CREATION OF A MORE LOOSER GROUP "SUPER 8 FILM GROUP" OR
MY FAVOURITE "THE SUPER 8 ERS".....TONY WOODS

1. December o/s AGM a summing up and closure, vote for a new name/ form of group. vote for a special january meeting and auction of office contents Group equipment etc. what date in january? etc.no more newsletters
2. Auction of equipment etc open to 2001 financial members only. cash & cheque only.
3. We get eumig and nicon repaired before January auction.
4. Find out costs of final bills, po box, telstra, office, to end of January.
5. Give all members notice of any new contact details etc,for contact in 2002 ,take in any member suggestions info on members contact details, etc.
6. Save elmo 1200- and sound gear(maybe auction the sound gear?)the group computer etc.
7. Office of fair trading/taxation/accountant re closure.
8. No new members...cease to hire out film gear end of January.close bank acc. start new savings acc. Rad & Tony as signees.
9. Free admission to members to o/s, nov./dec.
10. Close down website /cinemedia, seek how we can start up a new website, new hotmail email no. and listing
11. MIFF/closure. check on cost to hire Rado 2002
12. Federation/ group office cleared etc./affiliation/insurance end, notify
13. MUFF films returned.
14. Put this and list of equipment to be auctioned to members. in December newslettersend january letter to members outlining AGM results / auction etc
15. Make sure enough money to pay bills....eg office clean out.
16. Archive material/save/rubbish. any one interested in saving the group archives
17. Press release re closure. to all subscribers, and via e mail, also mention our continuation as "super 8 group" detail etc.
18. Buy kodachrome/tri ex to give to members free. so as to keep under the group closure rules.
19. In January if our future has been decided on start working on new name etc group letter head etc.contact phone numbers and email address/financial situation etc.

20.our new ph. no could be Rad & Tony's homes, each to keep written account of out going S8 calls(deduct from bills).one of these numbers to be the free listing in the white pages,with the new name.

One of the main reasons for the group situation,in 2001, is that we have lost more than 20 members over the past years, who all regularly showed films at the open screenings, some are now living in London, some have disapeared off the radar screen, some may have stopped making super 8 films, some are still in Melbourne but do not come to screenings(some of these are still members), any way this vacuum of members who showed films, leaves very few members who regularly make and show their films at the open screenings,(look at the past 2 years n/l's).A few years back we had 100 members now 50, and no outside funding. Some members feel that changing to a Sunday o/s is the problem, maybe but I feel the o/s were not well attended,some saying they were too tired from work to travel to the screening at night etc too much traffic etc,.One of the benefits of Sunday screenings was that for the first time in yonks Moira Joseph could see a full o/s program and join the committee.The reasons members gave for not turning up for o/s were various, from sport, public holiday, forgot, too busy, the weekend is the only time I have to do any filmmaking etc.etc.I do believe that the group should survive in a looser form less office costs/work, in a simpler form, no committee, no hire equipment ,those who are committed to making super 8 film, showing it in a creative situation among friends of like mind, 3 to 4 times a year,we can also join up with Stu Thomas/"Brass Bed" and others for music/super 8 events and put on the occasional multi media event at a time of our choosing, keeping in touch, and there as a screening organisation here in Melbourne, let us go for it.....

ENDENDENDENDENDENDENDENDEND

I have discussed with and later given a document concerning the Group closure to Poppy Bervanakis, Administration Manager, M.I.F.F. It is agreed that we will vacate our office on or near the 31st of January, and return two sets of keys to M.I.F.F. who also agree to our new 2002 film collective booking the RADO THEATRE, when we are ready,at the present cut rate of \$50, for at least 4 screenings in 2002, thereafter at full rate for outside film societies.....good news!!!! TW

STOP PRESS; 16 M.S.8.F.G. FILMMAKERS ARE AT PRESENT HARD AT WORK MAKING/EDITING THEIR INDIVIDUAL SUPER 8 FILM TO GO ON A "BRASS BED" VIDEO/DVD, EACH FILM WILL ACCOMPANY A CERTAIN TRACK OFF

THE LAST " BRASS BED " 16 TRACK CD.....THE VIDEO AND GIG/ SCREENING PREMIER WILL BE AN EARLY 2002 EVENT FOR OUR NEW COLLECTIVE. MORE INFO LATER

KEN PAUL ROSENTHAL

kaypeear@hotmail.com

(65) 460-8277

Filmography

I My Bike - Super 8 to 16mm, color, sound, 5 minutes. (2001)

From a child's compulsion to stare into the sun to an adult's obsession with dying and moving towards the light, 'I My Bike' addresses the conflict between urban space and the body.

5th Splice This! Super 8 Film Festival, Toronto, Canada

Berkeley Bike Coalition Film Festival - *Audience Choice Award* (Performance Version, 1997)

Blackbirds - Super 8 to 16mm, color, sound, 9 minutes. (1998)

The Rodney King/Reginald Denny beatings are re-presented as a commentary on the media's gratuitous reportage of violent news events.

29th Rotterdam International Film Festival, Rotterdam, Netherlands

38th Ann Arbor Film Festival, Ann Arbor, Michigan

1st Telluride International Experimental Cinema Exposition

6th Rio de Janeiro International Short Film Festival

VIDEO EX Festival, Zurich, Switzerland

2nd Super Super 8 World Tour, USA, Europe, Japan

14th Singapore International Film Festival

Neuer Kino, Basel, Switzerland - *Global 8 Day*

Squeaky Wheel, Buffalo, New York - *A Night of Films Handmade*

Near Windows - Super 8 to 16mm, color, silent, 12 minutes. (1997)

Nearby windows frame and illuminate four years of voyeuristic observations lyrically woven into a time-lapsed tapestry of light, unsuspecting neighbors, and street drama.

New York City MOMA - *Big As Life: An American History of 8mm Films*

Academy Audio-Visual Arts, Kathmandu, Nepal - *Alternative Documentary Series*

33rd Humboldt International Film Festival, Humboldt, CA

1st Splice This! Super 8 Film Festival, Toronto, Canada

Spring Flavor - Super 8 to 16mm, color, silent, 3 minutes. (1996)

The alchemy and texture of film is celebrated with images of sun-splintered reeds that have been re-photographed, hand processed, buried beside a pond, and soaked in cooked wild berries.

36th Ann Arbor Film Festival - *Jury Award Experimental Process*

1st Super Super 8 World Tour, USA, Europe, Japan

2nd Splice This! Super 8 Film Festival, Toronto, Canada

Squeaky Wheel, Buffalo, New York - *A Night of Films Handmade*

Yerba Buena Center for the Arts - *Hand Crafting Mystery*



exciting news! i'm getting a Reverse Polarity print of my film 'Spring Flavor'. that means all the colors will be reversed. should be way cool, but won't be seeing it until i arrive in Melbourne. my lab back in san francisco is fed ex-ing it to me. hopefully, it will turn out.

see you soon...kpr

KEN PAUL ROSENTHAL

kaypeear@hotmail.com

(65) 460-8277

BIOGRAPHY

Ken Paul Rosenthal was born in New York City, raised in New Jersey, and has lived in San Francisco for the past 14 years. He has a BA in Radio/TV/Film from Rowan State University, studied Fine Art Filmmaking at the San Francisco Art Institute, and earned an MA in Creative and Interdisciplinary Arts from San Francisco State University.

Rosenthal's films explore the mundane and ephemeral connections between nature, technology and human consciousness. These complimentary yet corrosive relationships are transformed into beautiful compositions as the film itself is manipulated through various alchemical and sculptural methodologies such as: etching, collaging, and dying image surfaces; exposing film to organic elements such as sun, soil, and seaweed; alternative developing processes; and multiple projection performance.

Rosenthal's work has screened nationally at major venues on both coasts of the USA including the New York City Museum of Modern Art, the Anthology Film Archives, the San Francisco Cinematheque, and the Yerba Buena Center for the Arts. International exhibitions include the *Rotterdam Film Festival* in the Netherlands, *Global 8 Day* in Basel, Switzerland, the *Alternative Documentary Series* at the Academy of Audio-Visual Arts and Sciences in Katmandu, Nepal, the *Rio de Janeiro Short Film Festival*, the *Splice This Super 8 Festival* in Toronto, Canada, the *VIDEOEX Festival* in Zurich, Switzerland, the *Singapore International Film Festival*, and the *Super Super 8 World Tour*.

Solo shows include the Robert Beck Memorial Theatre in New York City and the Blinding Light Cinema in Vancouver, Canada. He frequently screens and performs for Craig Baldwin's *New Experimental Works* series in San Francisco, and was awarded *Best Experimental Process* at the Ann Arbor Film Festival.

Rosenthal curates an annual program of hand processed film called *Texture of the Gesture*. After three years, the series continues to showcase the world's best hand processed cinema for capacity audiences. He is currently a Visiting Lecturer in the Center for Film and Media Studies at the Ngee Ann Polytechnic in Singapore. His films are distributed by Canyon Cinema in San Francisco.



M.U.F.F. DIVING FOR BEGINNERS

For those of you who might be planning to start up your own film festival here are a few tips on how best to lose respect, breed mistrust and alienate potential supporters and collaborators. These handy hints are derived from my own observations of Richard Wolstencroft (RW), director of the **Melbourne Underground Film Festival (MUFF)**, between February and July 2001 during my time as curator of the super 8 retrospective section of MUFF, ***Free the Framed Melbourne 8!*** (FTFM8!)

1. **Tell a section curator not to come to the meetings any more, and imply that he's spying on you.**

I had been working independently on FTFM8! for a couple of months with only occasional email contact with the MUFF people. In May I contacted Wolstencroft by phone, about getting his own films from him to preview, and he said they had started having weekly meetings and invited me along. After attending two - at which there were only RW, myself and three other people including their lawyer - RW cornered me at the Nova after one of the Jack Sargeant "Cinema of Transgression" screenings and said the meetings were only for the "Core Group" and I shouldn't come any more. He had already left the same message on my answering machine (which I heard when I got home) so he was clearly pretty keen to let me know.

If the festival was well established and the "Core Group" was more than a few people this wouldn't have bothered me. However, I feel that if the festival was small and struggling and one of the section curators - i.e. someone who has proven that they're committed to the festival - displayed a bit of extra interest this might be seen as a positive. Not for RW. I can only put it down to personal dislike, a divergence of social, political and artistic attitudes and/or that I made fun of Hitler at one of the meetings.

I attended the occasional meeting after this - uninvited - because of the lack of response to some email enquiries and because, for 3 weeks in a row, the printed program was supposed to be ready for me to look at and give them feedback on. At these meetings RW insisted that the super-8 business be gotten out of the way first and then told me to leave because he didn't want me to know what they were discussing. No-one else in the "Core Group" seemed to have a problem with me coming and in fact it was clear in some emails that they *expected* me to come.

2. **Don't show up for a radio interview then be evasive when one of the curators asks you why.**

3RRR Breakfasters, about 2 weeks out from the festival.

3. **Change the title of a section of the festival without bothering to mention it to that section's curator.**

Just the subtitle, but same principle. Originally I'd subtitled FTFM8! "A bit of some of the history of Melbourne super 8 filmmaking: 1982-2001", which at the time I thought was witty and self-effacing. Within a few days I'd seen reason, dropped the "...some of...", and emailed this correction to MUFF along with some changes to film synopses, well before the printed program was set in stone.

I thought no more of it until, at one of the last meetings I attended, I brought up the issue of when the program would be ready, and only then did RW bother to mention that he had changed the subtitle himself. I didn't see until all the programs had been printed and distributed that it was now "*The historicity of Melbourne film making: Super 8 1982-2001*".

The Collins English Dictionary defines historicity as "historical authenticity". So this was non-sensical, ungrammatical and I'm pretty sure RW defines it as "Big word for to make me sound lots clever". Oddly, the synopsis changes *had* been put in the program.

4. Don't bother to mention an entire section of the festival on the posters, in general press releases, or in any interviews.

After I gave him a serve via email for once again not mentioning FTFM8! and being pre-occupied with the censorship beat-up (this time in a PBS radio interview) he didn't appear on any more radio film shows that I heard, other organisers taking his place and finally making mention of FTFM8! I'm not sure if I had anything to do with this. Press interviews with RW that appeared around the start of the festival made no mention of FTFM8!

5. Delay sessions so that you can use the cinema as a private screening room.

On Tuesday 10th of July, the second night of FTFM8! I arrived at the Kaleide Theatre at 6pm to prepare for a 7pm start. The previous session wasn't due to finish until about 6.30 so we sat around chatting for a while. When the previous session hadn't come out by 6.35 I went to the box office and asked how much longer it would be. I was informed me that no-one had shown up and so RW and a few others were watching *Salò*. I went in and RW assured me that it was almost finished. It was being screened off a DVD so we were able to at least get into the projection booth and get things ready. And we waited.

Salò finished at 7.05pm, five minutes into our session time, and with setting up and checking the sound levels the FTFM8! session didn't start until 7.20 pm.

RW said that they were showing *Salò* to "someone from the press who might be doing a write up about it (the planned Banned Film section)". This was apparently a complete lie. I found out later there was apparently only him, assistant director Rebecca Sutherland and the director and star of one of the new features in the festival, *Das Zimmer*, who had come from Germany as festival guests. In addition to delaying the FTFM8! session RW was illegally screening a film banned by the OFLC, which on principle didn't bother me except that he was doing it without the knowledge or permission of RMIT, the RMIT student union or the staff of the Kaleide Theatre who could have all been heavily fined.

6. Don't show any interest in films being screened except your own.

As far as I know *none* of the MUFF organisers watched any of the FTFM8! sessions. RW didn't show up at all on the Monday in spite of FTFM8! being the only thing on, and on the Tuesday, after the aforementioned *Salò* screening, he said he hadn't had a chance to eat all day but would be back in time to see his own film towards the end. A few times during the screening I saw him and a group of mates waiting around in the foyer (his friend Mark Savage's feature *Marauders* was on after FTFM8!) and - as reported to me by Tony Woods - when RW's super-8 short came on this group swarmed into the theatre to watch it and went back out again as soon as it was over.

So, if you're planning to start up your own alternative film festival I hope these tips come in handy.

I don't have a particular problem with most of the people involved with MUFF. They are certainly inexperienced and disorganised, and there is a lack of interest there in the experimental, non-narrative and anti-commercial aspects of the "Underground" - which I was trying to redress a bit with this super-8 retrospective. But they are sincere and enthusiastic film lovers and MUFF has the potential to become an outstanding, wide-ranging and inclusive festival. However, I believe Wolstencroft is mainly concerned with indulging in a fantasy of himself as the leader of some vaguely defined libertarian cultural revolution, a concern that you can see for yourself in some of his turgid, pseudo-intellectual ramblings by visiting: www.muff.au.com. (as well as by watching his extraordinarily bad feature film *Pearls Before Swine* - not recommended unless you're a fan of Ed Wood style unintentional comedy).

SHANE LYONS.

The Incredible Shrinking Gauge!

At 16 years old the Melbourne Super 8 Film Group can proudly claim, as far as I can tell, to have been one of the longest running grassroots film culture organisations in Australia. It also appears to be just about the only group of Super 8 filmmakers in the world to have persisted as long as it did with regular monthly screenings in the face of declining, then vanishing, public funding. In other parts of the world screenings, let alone open screenings, only occur irregularly if at all. Given the sharply declining interest in super 8 as a format for producing *finished* films in the last few years (it's still popular for shooting on), mainly because of digital video and the loss of sound striped stock, I think the move to a looser, more

informal, trimmed back, Super 8 Group is the best of all possible options. It would be a shame to see it just vanish altogether after such a long run and with a number of excellent filmmakers still interested in the gauge.

Tony Woods and Rad Rudd in particular have worked hard for the last couple of years to keep the group operating and they deserve the chance to take a more relaxed approach to the job. An idea I had for reorganising the group to have quarterly all-gauge open screenings and programmed screenings every other month or two was quite rightly rejected as still being too much of the same hard work. I haven't been through it like they have though, so I still might be foolish enough to give it a go myself. Keep an eye out next year for *The Id Monster Film Society* and I'll see you all at a super 8 screening somewhere, sometime...

Shane Lyons



OCTOBER 7 OPEN SCREENING

LUST IN ME 99/01
Shane Lyons 10min

COLOUR MY WORLD '01
Tony Woods 7min

MORNING EXERCISE '01
Rad Rudd & Tony Woods 6min

MELBOURNE 2001 '01
Ian Poppins 9min7sec

FORMER '99
Peter Lane 2min 45sec

SPACE TRIPS, SOMERSAULTS,
BLUE DOGS & BLOW FLIES '01
Nick Ostrovskis 3 min



NOVEMBER 11 OPEN SCREENING

W.A. '01
Andres Caycedo 3min

REEL DEVELOPMENTS '01
Tony Woods 18min

QUEEN VICTORIA MARKET '01
Ian Poppins 3min 28sec

Y&J'S 00/01
Matt Pirrie 7min

MT. BUFFALO '01
Nick Ostrovskis 8min

BIKE RIDES '01
Nick Ostrovskis 5min

ALL GOOD THINGS SPLICED.....

by Rad Rudd.

I arrived in Melbourne in June '97 knowing nothing about Super 8 Film. Four years later and I know more than most about the small gauge. This is a testament to the nature of the Melbourne Super 8 Film Group. Committed to the screening of Super 8 Films by anyone in their any-style, supported by a fountain of knowledge springing from the many and varied super 8 film artists who congregate at the monthly Open Screenings. Fresh, new artworks, visual & aural, springing from the hearts and minds of Melbourne and surround's independent film artists were splashed up on the big screenette. Each artist's work reflecting a unique life, a different past, present, & vision of the future to his or her peers'. The halcyon days of the MS8FG have, through their own qualities and merits, secured a place in the history of Melbourne and Australia's filmmaking scenes.

But, all good things....

It was said by the Group's founder, Bill Mousoulis, that the need for these MS8FG monthly screenings has been displaced by a myriad of short film festivals - Tropfest, St Kilda's - to name a few of at least the prominent ones. Also, the weekly pub screening is a ubiquitous event that may have more permanence than first thought. Generally speaking, these festivals & local screenings cater for the funded &/or conservative films. They are entertaining.

Our 'collective' will also cater for the ultra-low & no-budget films, experimental works, & absolutely any undefined marvels of filmmaking that are headed our way next year.

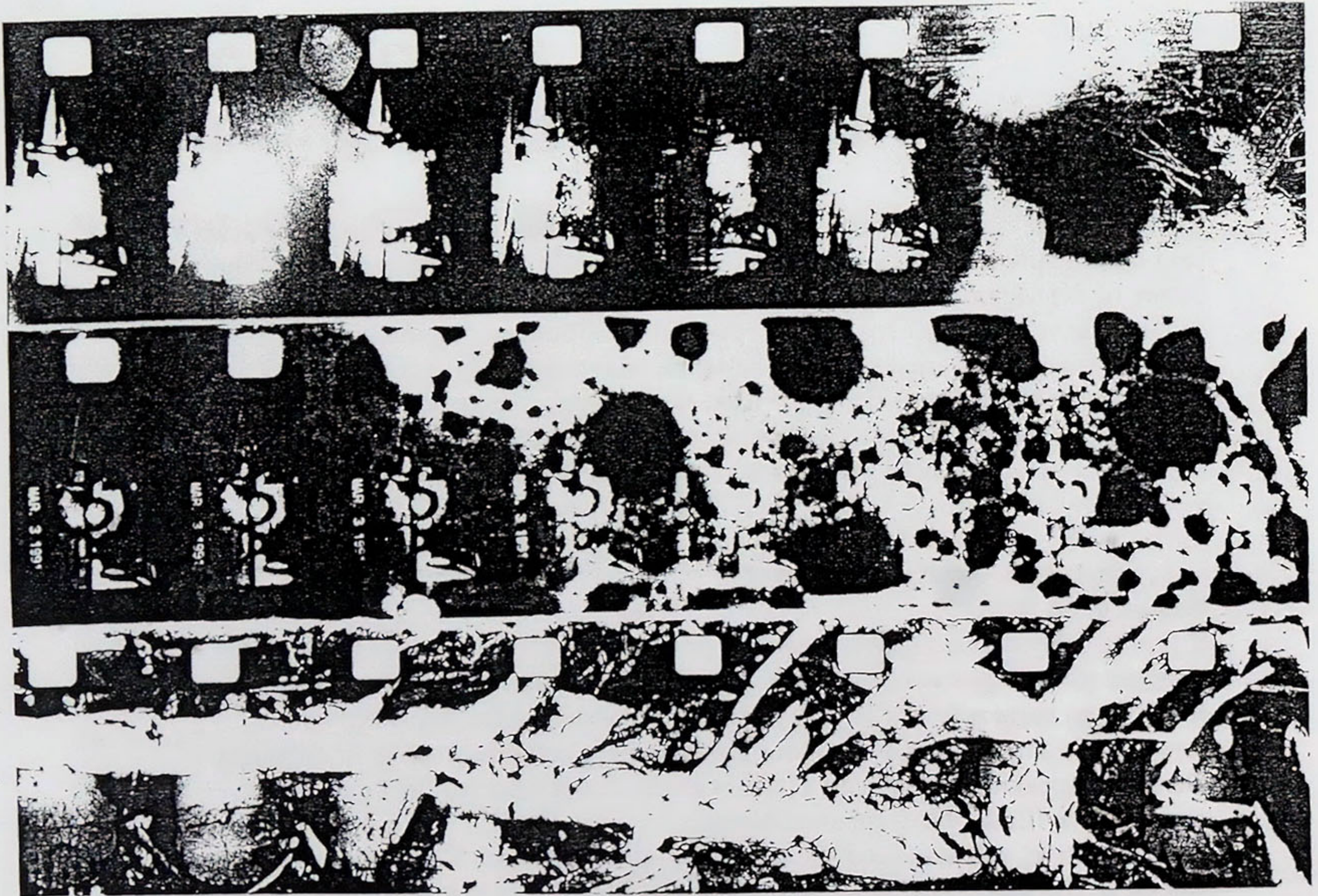
The Super 8 gauge has itself been trampled under the large foot of mini-DV. S8's unique, invaluable qualities will be represented by us until it's dying day* but it is not a main player. It will suffer from the neglect that is afforded to the 'bench' (soccer analogies cease), making a public appearance, outside of this 'collective' as a flashback in a TV docu-drama. Only those *in the know* will know how to yield the maximum results from the gauge. The rest will think of it as quaint.

Personal achievements have been the gathering of an understanding of various motion picture film stocks, cameras, and an appreciation of a species in danger of extinction - the projectionist. Putting up with calls for 'focus!' and never being able to sit back, relax, and enjoy the films, this takes some stamina, even if I do say so myself. It should be noted that this role does not compare to the energy that is consumed in running the day-to-day activities of the office. That is too much for one person for too long. Good on you Tony.

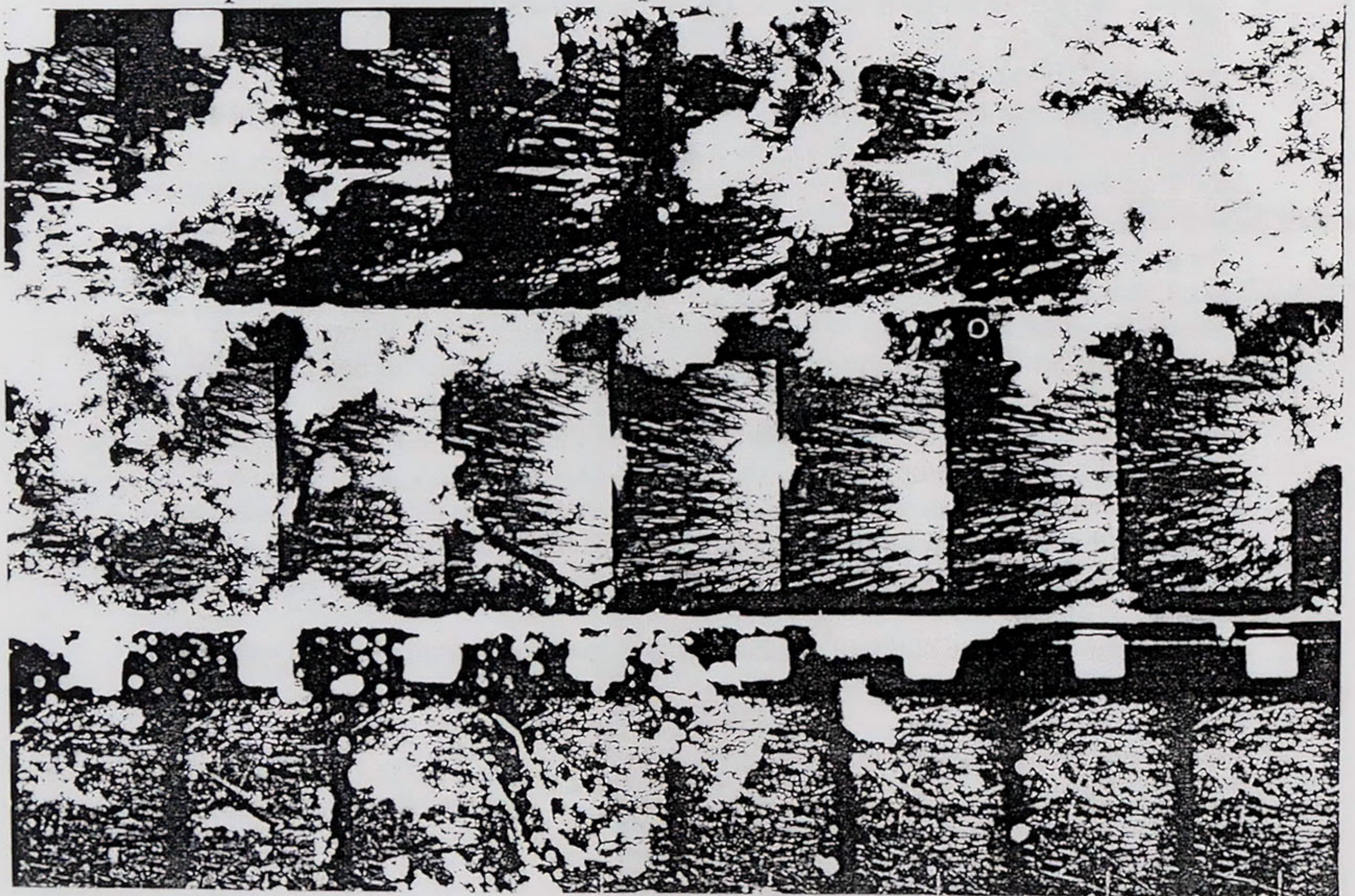
Finally, we know why the Group's numbers have fallen & why it must consequently close - members are committing to other major projects, catching up on video & computer technology, or working too hard for the man. It has all been elaborated on before. I'll not dwell on the whys and wherefores but will take a break, relax, make some films, and hope to see you all at the next screening sometime next year.

NB A four-eyed male bird told me that financial members would receive a roll of S8 film at the December screening.

*My prediction is Tuesday May 14th 2054.



Frames from Ken Paul Rosenthal's (U.S.A) hand processed Super 8 films. Ken will be present to introduce his films.



Feel free to email with any questions whatsoever...Ken Paul Rosenthal

kaypear @ hotmail.com



unknown / Ernst / 6 years

MEMBERSHIP RENEWALS & NEW MEMBERSHIP ACCEPTANCES CEASED
NOVEMBER 11TH, 2001

JAUNARY 13TH 2002 AUCTION

**2-00PM ERWIN RADO THEATRE
FOYER**

FINANCIAL MEMBERS ONLY

SEE INSIDE ARTICLE FOR DETAILS

"Do ya wanna be startin' something?"
"Woo!"
"I said do ya wanna be startin' some-
thing?"
"Yeah! Yeah!"

ISSUE 170

Next Open Screening:

SUNDAY 9th December

2-00pm Erwin Rado Theatre.

A short A.G.M. followed by
Four Super 8 to 16mm films presented by
KEN PAUL ROSENTHAL
(U.S.A)

Followed by the Open Screening.

Check the article inside for further details.

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

Become a Member of the COLLECTIVE.

who would like to be informed of future Super 8 Group activities contact the group before January 31st 2002 at addresses.

Contact the group at the address below.

Layout by: Tony Woods

Phone: +61 3 9417 3402 Fax: +61 3 9417 3804

Office Address: Level 1, 207 Johnston Street, Fitzroy

This newsletter was published by the Melbourne Super 8 Film Group Inc. © 2001 the Individual authors and the Melbourne Super 8 Film Group. Disclaimer: The opinions expressed in this publication are those of the individual authors and not the Melbourne Super 8 Film Group.



Super Eight

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If undeliverable return to:

Melbourne Super 8 Film Group

PO Box 2033

Fitzroy MDC

Victoria 3065

Australia



SURFACE
MAIL



Bill Mousoulis
PO Box 1150
Richmond North 3121

x

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