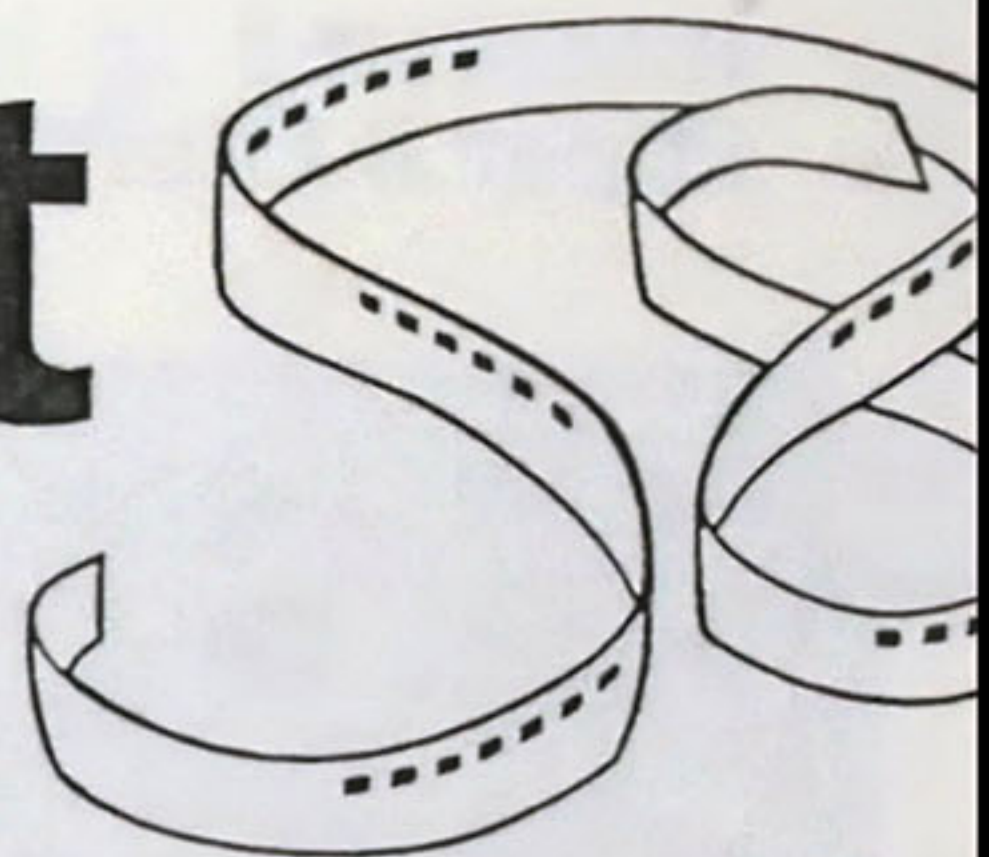


Super Eight

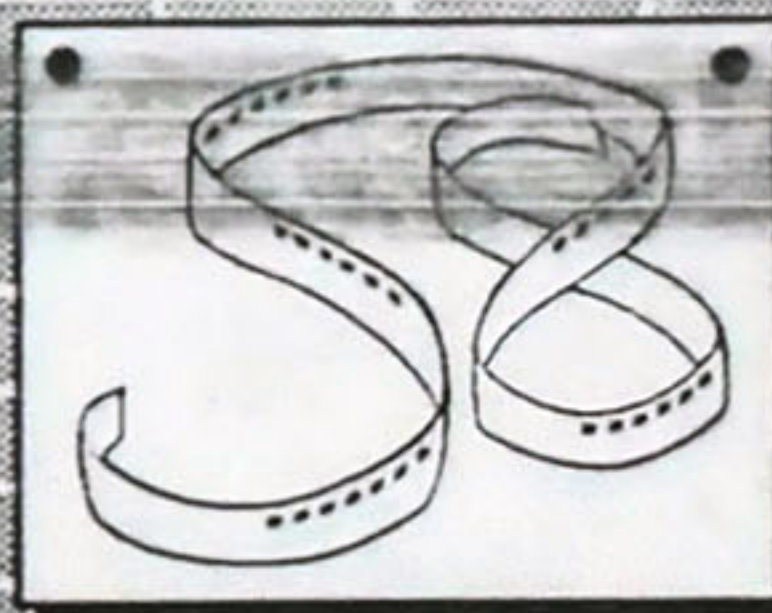
Newsletter of the Melbourne Super 8 Film Group
Issue 59 June 1991



*Who Are These People
And Why Don't They
Play The Piano?*

Interested in becoming the Administrator of The Melbourne Super 8 Film Group? read on.....

VACANCIES



Super 8 Administrator

RES

call (i.e. some of these have been performed by others, not just by the Administrator.)

Newsletter: Appoint Editor (at comm. meeting)
Oversee Editor's work/liaise with
Provide Editor with contributions from mail and regular items (next O/S details, etc.)
Oversee printing (if MIMA)
or take newsletter to Instant Printers (SNAP at Richmond provide discount, but Rich. will probably be inconvenient.)
Fold and send to members (1st Tuesday each month) (certain procedure has to be followed here)
30 copies to be put in shops, etc.
15 others to be kept for inquiries, etc.

Screenings: Choose 7:30 slot.
Organize 7:30 thing for screening.
Organize screening overall: equipment, blocking lights, coffee stuff, running the whole show, etc.

Equipment: Take bookings for hire/loan of equipment.
Arrange for pick up/drop off, and money side.
Oversee maintenance of gear.

Video Comp.: If anyone requests it, send invoice, tape, etc.
End of each financial year send fees to artists (please see Bill about this before attempting.)

Yearbook: Appoint Editor/s.
(if done) Liase with and help Editor/s.
Arrange for printing.
Distribute (how you think.)

Office: Dependent on whether you decide to apply for office money in upcoming application.
There'll be extra work in just maintaining office.

Festival: Book venue early in year.
Apply for funding from AFC (and possibly Film Vic.)
Appoint Director.
Liase with/help Director do it all.

Other festivals: Such as Melbourne Film Festival, Spoleto, and other ones, including interstate, when they come up.
Liase with organizations to curate and administer programs.
Also one-off screenings like Lounge, MIMA, Melbourne Cinematheque, etc.

GENERAL: Apply for funding from AFC.
(And for festival - separate application.)

Someone as Spokesperson - although this is rarely needed in practice.

Check and answer mail (and field phone inquiries.)
Keep a record of members
Liase with Matthew re: updating list, labels, etc.

Keep financial side in control: receipts, invoices, cheque book, go to bank, do books.

Attend Cinema Arts Lobby meetings and any other situations where S-8 Group needs representing.

Liase with committee re: committee meetings.

All expressions of interest can be sent to:

**PO Box 12502
A'Beckett Street
MELBOURNE 3000**

Attention: Jenny Pignataro

This position will attract a weekly salary pending funding.

News From the Festival Front

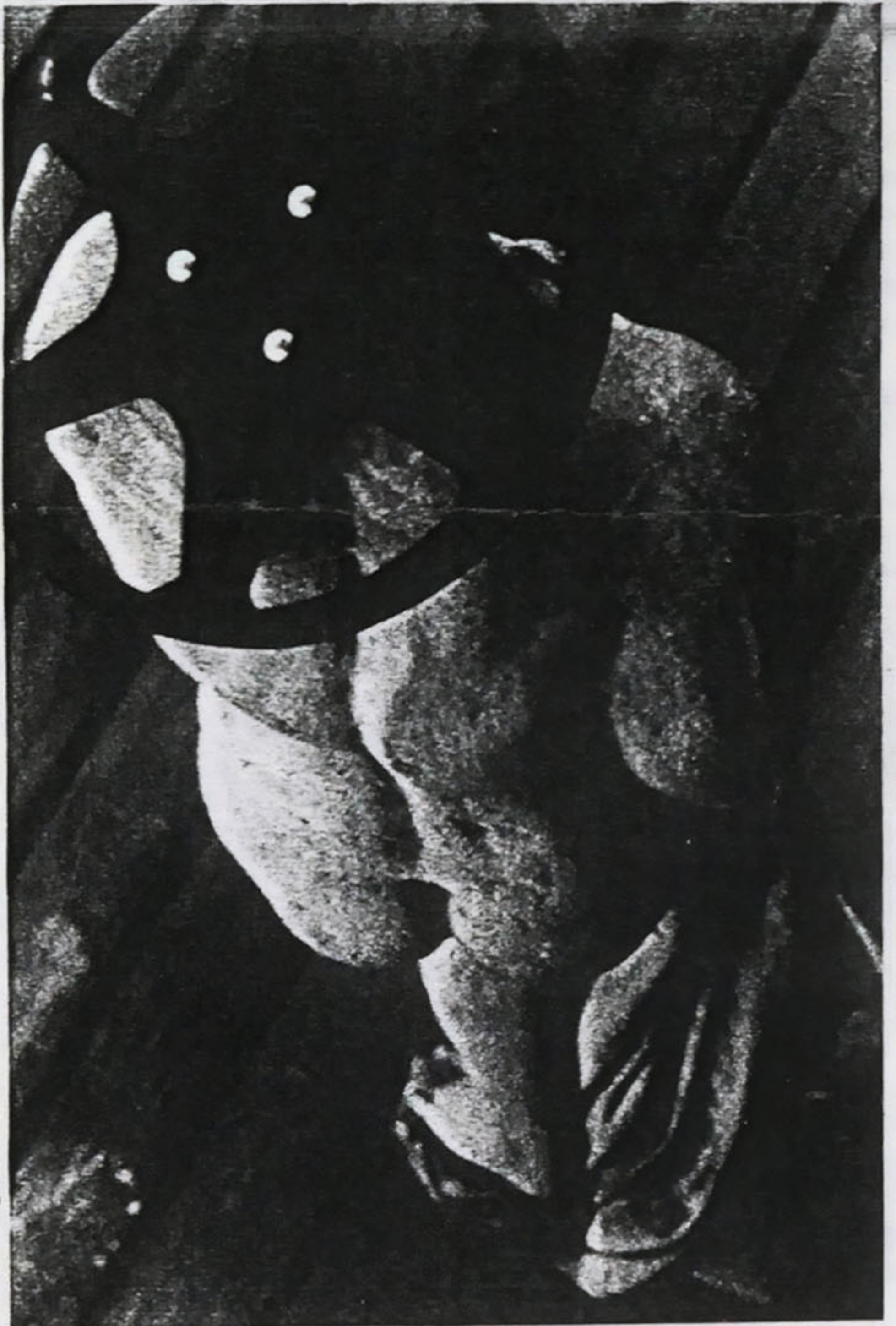
This year's Melbourne International Film Festival opens on Friday 7th June. Amongst all the million dollar features, international guests and film industry glitz, the most important session for aficionados of real film making is Tuesday, June 18th, 9.30pm at the State Film Theatre. This is the session that gives sore-eyed festival goers a chance to sample a selection of recent Super 8 films from Melbourne and Sydney.

From our ranks comes 'Soviet Cock & -roach' by Gary O'Keefe, Maeve Wood's 'Gritty', 'Astral Plane' by Jenny Pignataro, 'Patterns' by Nick Ostrovskis, 'Love' by Bill Mousoulis, Sandy Munro's 'Taking Stock', 'A Man Walking, Falls' by Julian Dahl, and 'm-dot.report' by Steven Ball. Sydney-siders bring us 'Banner' by Barbara Campbell, Anthony Foot's 'Three Wide Angles', 'Philadelphia' by Virginia Hilyard, 'A Slice of Life or the Crumbs of Existence' by Janet Merewether and a remix of 'Rif' a concept film with contributions from Emmanuel G, Simon Cooper, Andrew Frost and Caroline McArthur. Support your Comrades. Be there.

NEWS FROM THE FESTIVAL FRONT-2

The Sixth Melbourne Super 8 Film Festival will be held from the 1st to 3rd November at the State Film Centre (AFC willing). Entries will be sought from all corners of the globe (!) and from the deepest recesses of your lounge room. So get those cameras whirring and those editor viewers spinning. The move from the Glasshouse will give us a higher profile and more comfortable seats. The later date gives you more time to finish that film and no excuses. Ideas and suggestions (reasonable ones) welcomed.

STEVEN BALL



AND NOW FOR THE BAD NEWS.....

Due to the financial difficulties that the Super 8 Group is now facing, that is, we don't have any money. We have to place a small charge on our open screening. This means that as of the next open screening it would be much appreciated if people could bring along \$2 to help cover costs. The only alternative is that we cancel the open screenings.

We are also going to have to finish the screenings at 10:00 PM to save money.

The good news however is that this charge will only exist until we receive funding in July!

Music For Movies

by Perry
Laird

Ever wondered about the choice of music to accompany your film? Whether to rummage through record racks gnashing your teeth, searching for that heart-felt melody, experimenting with all sorts of cacophony till the stereo blows up, then using any song just to get some sleep.

Quite a few film makers use cover music i.e. music composed by other artists, for their sound score. Most musicians I have talked to are happy to have their material used as such, the exposure can be beneficial as one never knows who is in the audience.

There exists an opportunity for film makers to record their own sound scores at a reasonable cost. Mark Power's MIDI studio in Alphington is open to potential sound-scapers and provides the option of recording original music, sampling nearly any sound or using computer generated sounds.

Mark's number is 499-3841 and he is keen to engineer music for film, he is experienced in mixing and producing, and is willing to work with up and coming people.

The music used for my film 'Welcome to Fairfield' was engineered by the same man and the result was very satisfying, it felt good to participate in the recording process and to have acted and directed in the film. I felt enriched afterward that I had been involved in nearly every aspect of the film's production.

A word of advice to potential sound-scapers is to be well prepared before you enter a studio to record. There's nothing worse than having the money clock ticking over and being stumped for ideas. Think about what musical style you'd like to use, perhaps a recording of something that comes close to the idea you want to express. There is also a very versatile musician named Konrad Dorn who works closely with Mark who can compose and play a multitude of instruments.

So feel free to contact these people, it could be the experience to help you to have a deeper appreciation of music for films.



On the set
of the
'Crying
Forest'
1991

FAMOUS AND FREQUENTLY ADULTERATED PEOPLE DISCUSS SUPER 8
FILM WITHOUT QUITE REALISING IT

Each venture
Is a new beginning, a raid on the inarticulate
with snappy equipment always deteriorating
in the general mess of impression of feeling.

T.S. Eliot 1965

S8 is not a turning loose of emotion, but an
escape from emotion; it is not the expression of
personality, but an escape from personality

T.S. Eliot 1965

Earth laughs in flowers

Emerson 1382

S8 may be worked over once it is in being, but
may not be worried into being.

Frost 1965

There are fairies at the bottom of our garden

Fyleman 1957

Cinema is truth twenty-four times a second

Godard

And so, from hour to hour we ripe and ripe,
And from hour to hour we rot and rot,
And thereby hangs a tale

Shakes.

Super 8 is truth eighteen times a second on
a tight budget.

Anon

Perhaps no person can be a super 8 filmmaker
or even enjoy super 8 films without a certain
unsoundness of mind

Macaulay 1859

Infinite riches in a little room

Marlowe 1593

they said, 'You have a blue guitar
You do not play things as they are
The man replied, things as they are
Are changed upon a blue guitar

Stevens 1955

Out, Out damn spot!

Victims of Kodak

Between the conception
And the creation
Between the emotion
And the response
Falls the shadow

T.S. Eliot

The pleasure is momentary, the positions
ridiculous and the expense damnable.

Chesterfield 1773

I cannot say just what I mean
But as if a magic lantern threw the nerves
In patterns on a screen.

T.S. Eliot

A Super 8 film is never finished, only
abandoned.

Valery 1945

Once success becomes your goal, you're dead

Woody Allen 1973

When a film isn't beautiful, people always
say, 'It has lovely eyes, it has lovely hair'

Chekhov 1904

Adhere to your own act, and congratulate
yourself if you have done something strange
and extravagant, and broken the monotony of
a decorous age.

Emerson 1303



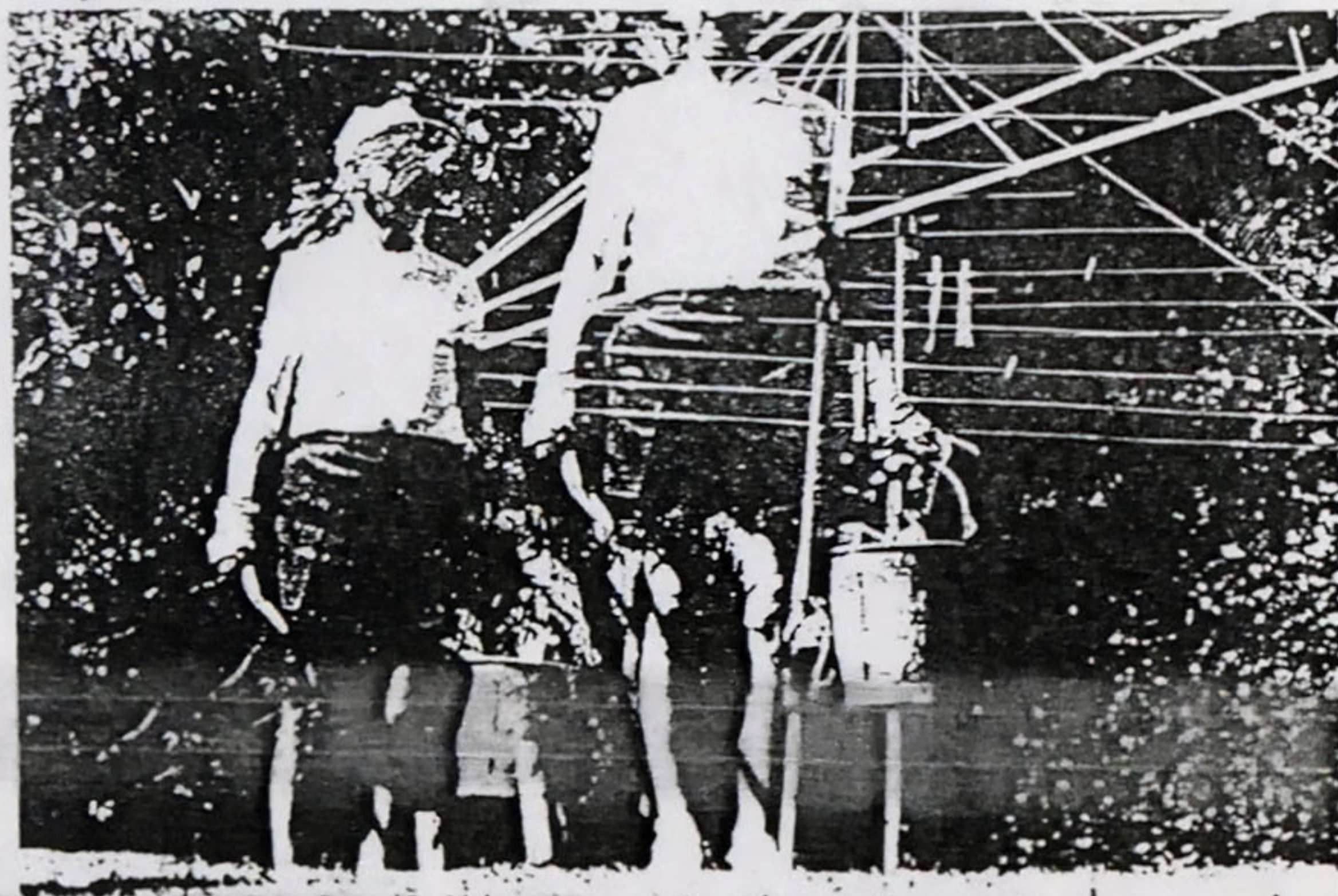
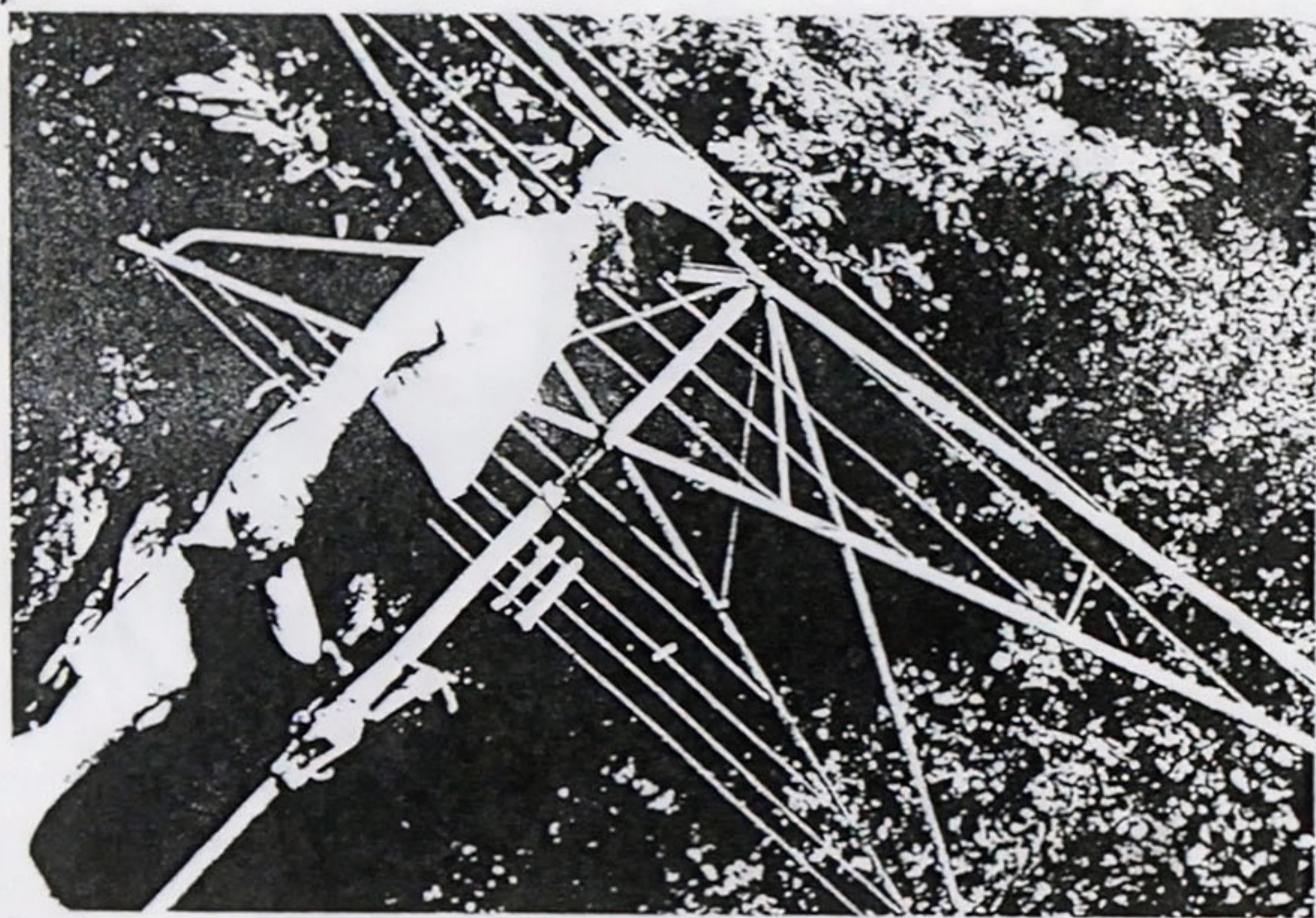
Blind Spots of the Mind

Many objects appear unnoticed simply because it never occurs to us to look their way. Most people turn their backs on garbage cans, the dirt underfoot, the waste they leave behind. Films have no such inhibitions; on the contrary, what we ordinarily prefer to ignore proves attractive to them precisely because of this common neglect....We also take the familiar for granted. Intimate faces, streets we walk day by day, the house we live in - all these things are part of us like our skin, and because we know them by heart we do not know them with the eye.

Siegfried Kracauer

Theory of Film:

The Redemption of Physical Reality



Harmonic Three Three*

(From the forthcoming film by Steven Ball)

.... between earth and space, analysts satellites have photographed familiar apparatus.

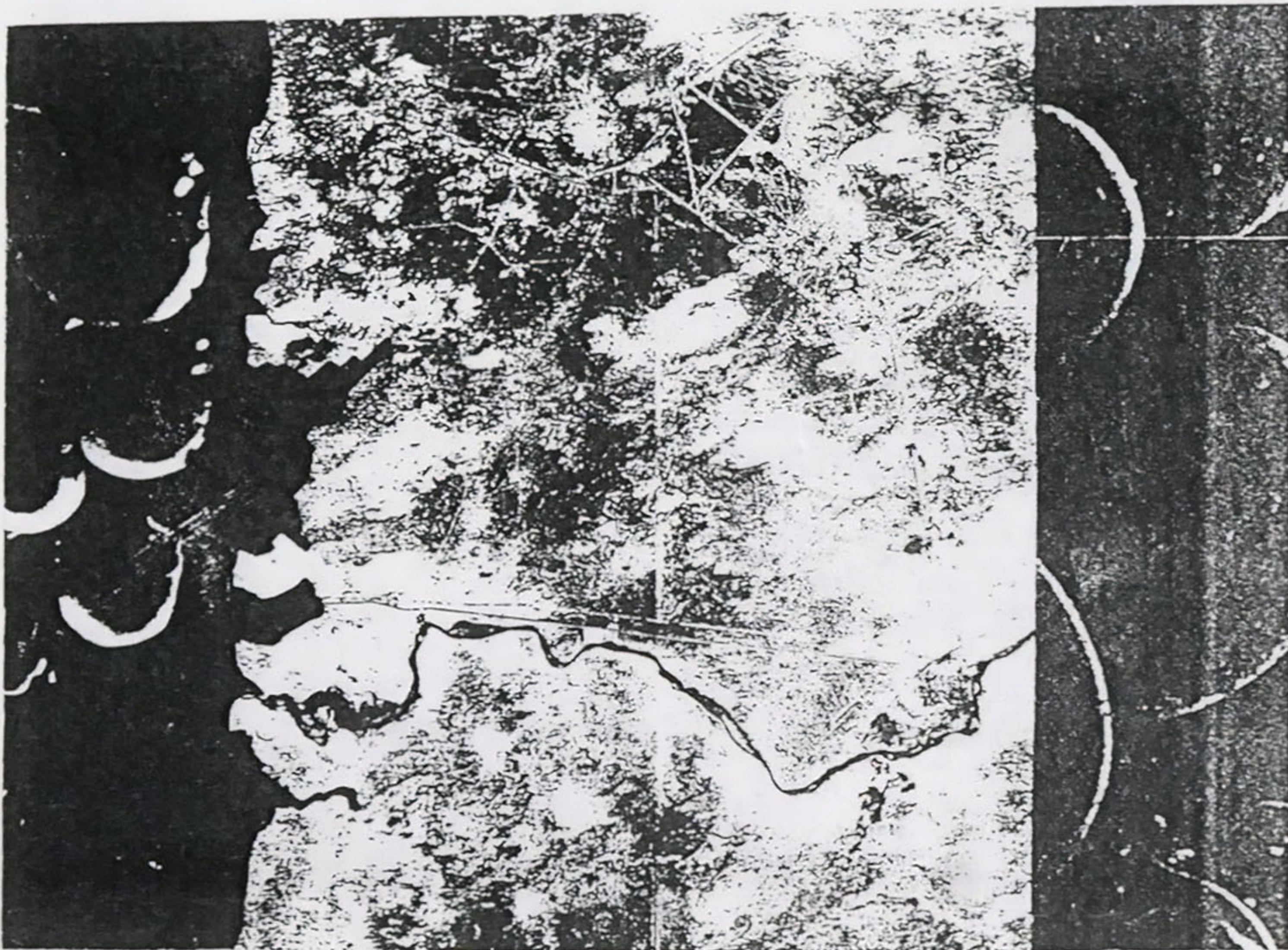
Slackening authorities speak of prospects for space and semi conductors.

moon number

moon station

and lunar surface

experience spiritual pull.....



* "We have found that a great-year cycle equivalent of 25,815.8 years is built into the base measurements of the Pyramid. Let's theorise further, making use of this value.

2515.5

+ 33.0 = normal gravity acceleration harmonic equivalent

2548.5

+ 33.0 = gravity acceleration harmonic equivalent

2581.5 = great-year cycle harmonic equivalent.

Our grid would then be fixed to the movements of the Earth, relative to space to the tiniest degree. Complete harmony!"

Harmonic 33 by Bruce Canine

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MELBOURNE UNIVERSITY STUDENT UNION SHOP



My name is Fiona McInerney and I am one of the programming co-ordinators for RMITV. As you are probably well aware RMITV is Victoria's first student run public broadcasting station, and is committed to providing the viewing audience with original and interesting programmes.

I am writing to you to invite members, film and video makers and/or exhibitors of your organization to submit programmes for our next broadcast, which is scheduled to begin on August 1st.

We feel it is very important that other independent film and video makers have the opportunity to exhibit their work, which also adds variety and enhances the quality of our broadcast.

Any programmes submitted to RMITV will be broadcast on channel 31 UHF with a potential viewing audience of 200,000. The continued success of these annual transmissions helps increase the Federal Government's awareness of the great potential of public television.

I would be very grateful if you could pass on this information and opportunity to any members of your organization that may be interested in submitting programmes. If you have any queries or suggestions please call RMITV on 660 3030 and speak to either myself or Steve Newton. RMITV looks forward to your involvement.

I hope to hear from you soon.

Thanking you in anticipation.

Fiona McInerney
PROGRAMMING CO-ORDINATOR



INTERNATIONAL FILM FESTIVAL CALL FOR ENTRIES

All entries to be transferred to the VHS format for perusal by the selection committee. Deadline... July 15th 1991.

SEND TO...

The Manager
Nourad Ghram
Festival International
Du Film Amateur de Kelibia
Kelibia - Tunisia
B. P. 116 1015
Fax 342824

SYDNEY INTERMEDIA NETWORK

As we told you all in the last issue, the SINERS have begun their open screenings and they would quite like to hear from us Melbourne people. We would also like to hear from them. So send your stuff to their NEW ADDRESS

PO BOX 424 KINGSCROSS 2011
SUITE 1 146 BURKE ST DARLINGHURST 2011

DATE: May 23rd, July 25th, Sept. 26th, Nov. 28th

CONTACT: Brian Doherty 02 332 4674

The ★ Melbourne International > Film Festival

COMMENCES FRIDAY JUNE 7TH

Screenings at: THE ASTOR THEATRE, St Kilda • THE STATE FILM THEATRE, City • THE VILLAGE CINEMA CENTRE, City • THE VALHALLA, Northcote
All screening in Australia for the first time — Most imported solely for these screenings

HIGHLIGHTS FROM THE MAIN PROGRAM

PROOF

Direct from its triumphant premiere at Cannes, Jocelyn Moorhouse's intriguing comedy/drama about a blind man who relies on others for information. What if they don't tell the truth? w/ Genevieve Picot, Hugo Weaving and Russell Crowe; music by Not Drowning Waving.
• Astor Theatre — Wed 12th at 8.45pm

POISON

The film that has set the USA talking - Festival guest Todd Haynes' cryptic 3 part story - part comedy, part doco, part 50's sci-fi, part drama. One surprising whole.
• Astor — Tues 11th at 8.45pm
• Valhalla — Sat 14th at 7pm.
IN PERSON — Todd Haynes

HEARTS OF DARKNESS

Revealing, fascinating footage shot on the set of the notorious *Apocalypse Now*, by Coppola's wife Eleanor - reconsidered and described by all who were there: Dennis Hopper, Robert Duvall, Martin Sheen, George Lucas, Coppola and many more. Just completed, direct from Cannes festival.
• Astor — Monday 10th at 11am
• Valhalla — Sat 15th at 1pm

TRUST

Black comedy from Hal Hartley, director of last year's surprise hit *THE UNBELIEVABLE TRUTH*.
• Astor — Fri 21st at 8.45pm

STAN AND GEORGE'S NEW LIFE

Australian premiere of Brian McKenzie's new feature, a gentle

comedy about a timid couple in the wilds of Melbourne suburbia, starring Julie Forsythe & Paul Chubb.

• Astor — Sun 16th at 1.30pm

PEPI, LUCI, BOM & THE OTHER GIRLS

Pedro Almodovar's raunchy first film, made in Spain in 1981, never shown here until now. With all the tack and humour of *WOMEN ON THE VERGE* and *TIE ME UPI* and

• Valhalla — Sat 8th at midnight

BIX

Direct from Cannes — first screening outside Europe. The story of legendary American jazz cornetist Bix Beiderbecke and his twin struggles with family & booze thru a brilliant career. From likely Festival guest Pupi Avati

• Astor — Fri 21st at 8.45pm

ISABELLE EBERHARDT

We are proud to present the World Premiere of Melbourne filmmaker Ian Pringle's long awaited tale of pioneering French writer Isabelle Eberhardt, shot in Paris and Tunisia with Matilda May and Peter O'Toole; a French-Australian co-production.

• Astor — Sat 8th at 8.45pm

UNTAMA GIRU

A Japanese Robin Hood who makes women turn into pigs! Only on Okinawa could such a bizarre fable be made so captivating.

THE ICEMAN COMETH

Wild action-comedy from Hong Kong about two Ming Dynasty warriors reanimated in present day HK!

IN FROM THE COLD

New Directors & New Directions

DEAD TO THE WORLD

Real estate, hard drugs, corruption, inner-city politics, police corruption — Ross Gibson's bold and original first feature blows the whistle on all manner of scams surrounding daily life in the big city. World Premiere of this daring, new Australian feature from Sydney based Huzzah Productions.
Astor-Thurs 13th — 8.45pm

YOUNG SOUL REBELS

London — the Jubilee week, 1977. Black/white; straight/gay; soul boy/punk girl; all together, but the bubble is about to burst. Our biggest coup this year is the first screening outside Cannes (where it premiered this week) of Festival Guest Isaac Julien's first feature. Astor-Thurs 20th—8.45pm

PARIS IS BURNING

Festival guest Jennie Livingstone traces the voguing phenomena from its origin in the drag-balls in New York's gay scene to a top-ten hit by Madonna! In turn poignant, hilarious and tragically hip. Winner "Best Documentary"—Sundance (US) Fest, & Creteil Fest (France).
Astor-Thurs 13th—6pm • Valhalla—Sat 15th—4pm

HOLIDAYS ON THE RIVER YARRA

Direct from its World Premiere at Cannes, Leo Berkeley's melancholy comedy/drama about two aimless kids in inner-city Melb. Australian premiere. Astor—Saturday 15th—8.45pm

TICKETS

How to see the films

The most important thing to know is that tickets are available to anyone of 18 years of age or over, for all screenings. Tickets are on sale now via mail order or from the Festival office (2nd floor, 45 A'Beckett Street, City) Open Mon-Fri 9.30am-6pm. Sat 11am-6pm. Sun 2pm-6pm

SINGLE SUBSCRIPTION PASS

See the film of your choice for only \$12 / \$10 conc. & we'll include free admission to any 2 bonus sessions (weekday matinees & Sat mornings) as part of the pass. Then buy as many single tickets as you like (\$11 / \$9 conc) for other sessions.

MINI PASS

A book of 10 tickets, valid for any 10 festival sessions at any venue (except Opening Night), PLUS admission to any 3 bonus sessions at no extra charge (that's why they're called bonus sessions!). Priced at \$90 / \$75 conc

GOLD PASS

valid for ALL sessions at all venues (except Opening Night). That's 16 days & nights & over 70 sessions in total, plus a Reserved Seat at the main Festival venue, The Astor Theatre!
Only \$180 / \$160

DAYTIME SUBSCRIPTION PASS

come during the day and see most of the festival for less than half the price of a Gold pass. Screenings from 10.30am to 6pm, Mon-Fri at the Astor. Over 40 sessions \$65 / \$50 conc

TICKETS ON SALE NOW FROM THE FESTIVAL OFFICE.

TICKETS WILL BE ON SALE FROM ALL FESTIVAL VENUES FROM JUNE 7.

FULL TIMETABLE IN THIS WEEK'S E.G.

VALHALLA FEST LATE SHOWS

Sat 8th midnight *A CHINESE GHOST STORY 2*
a wild, action packed spectacle of special fx, kung fu and weird fable
Sun 9th 11.45 Almodovar's *PEPI, LUCI, BOM & THE GANG*
Fri 14th 11.30 *THE ICEMAN COMETH*
Crazed Action / comedy in the breathtaking Hong Kong style
Fri 21st midnight *INTERNATIONAL ANIMATION*
A selection from the fest's best pix

MFF AT THE LOUNGE

INTERNATIONAL SHORT FILM PROGRAMME — 8.30pm Saturday 8th

FOR MORE INFORMATION OR A FREE BROCHURE ON THE "GAYZE" SEASON AND THE COMPLETE FESTIVAL
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RRR



A Holistic Eight

Bill Mousoulis

THE MONEY OR THE BOX?

Choice, between playing the percentages and undertaking a risk, informs both aspects of the money dilemma: the survival aspect (making enough money to live) and what I would call the 'evaluative' aspect (the value which is placed on money, and its attendant domains: power, prestige, etc.) Maybe it's not as black and white as "the money or the box" (for example, everyone needs to survive, and a thing like prestige can build one's confidence), but this is a necessary delineation, for gestural purposes: a reminder of and an appeal to The Ideal.

"JOKES"

That human repository of inspiration and good-sense, Bruce Springsteen, provides us with a colourful example or two of informed opinion on money and fame. He calls himself a "rock'n'roller" - others are "rock stars." He calls them "jokes." And he calls wealth and adoration the "booby prizes," nicely reversing the normal values placed on the money/box poles.

BOB DYLAN

Resting on one's laurels is a dead giveaway of artistic poverty - Rolling Stones, U2. The erratic Bob Dylan is a true artist: brave, confronting, changing. Mick Jagger has only occasionally risen above the preadolescent, vanity-filled exhibitionism that puts him at the same level as Warwick Capper. The Beatles believed in themselves so much that they broke up.

SURVIVAL

There are too many unnecessary protestations to frugality abounding. You don't need the car; you don't need new clothes; you don't need \$30 to spend on a night out. I'm living on \$150 per week (rent: \$90) at the moment. That's income from my own, personal film work - it's taken years just to get to this basic level. I haven't compromised at all. Point: you don't need much money to survive, and if you don't committ yourself fully to your art, you'll never make it earn money for you: a self-made bind.

IT'S MY PARTY
I'LL CRY IF I
WANT TO!
HAPPY BIRTHDAY
MR DYLAN.

SUPER-8 GROUP ADMINISTRATION

What an opportunity! \$120 a week, perhaps more, for film work. Sure, it's organization, administration, etc. but it means not working in some non-artistic area, and it's heaps of fun if you like contact with people and being part of a scene. That no-one has come forth to stake a claim on this position so far is a tremendous indictment on the sensibilities of people. It seems you can't even pay people at the moment to take on the challenge of an art-intensive life. Maybe the position is too altruistic-based. Whatever, it doesn't reflect well on the state of the hearts and minds of Melbourne's Super-8ers.

SUPER-8

I will keep saying this until I am blue in the face: the praising of Super-8 in high-profile contexts (national magazines, radio, etc.) is, in most cases, merely lip-service, and that is an insult. The process of demarginalization has barely begun. A true artist works in any medium, including those that are not tangible/material (like reveries, or doodles in the subconscious), and those that are not in the field of art (cooking, walking, speaking - anything.)

IDEAS

An idea: it is ideas that are important, nothing else. Ideas are things which exist in the mind. The past is a trace; the future a wish; the present an openness in which to lay, to affect and be affected. Don't put anything off, even sleep. Remember, even such a thing as 'laziness' is not to be condemned - it is as vital and alive as anything else. (In the area of art, only a philistine artist would labor away at something.)

THE WORLD

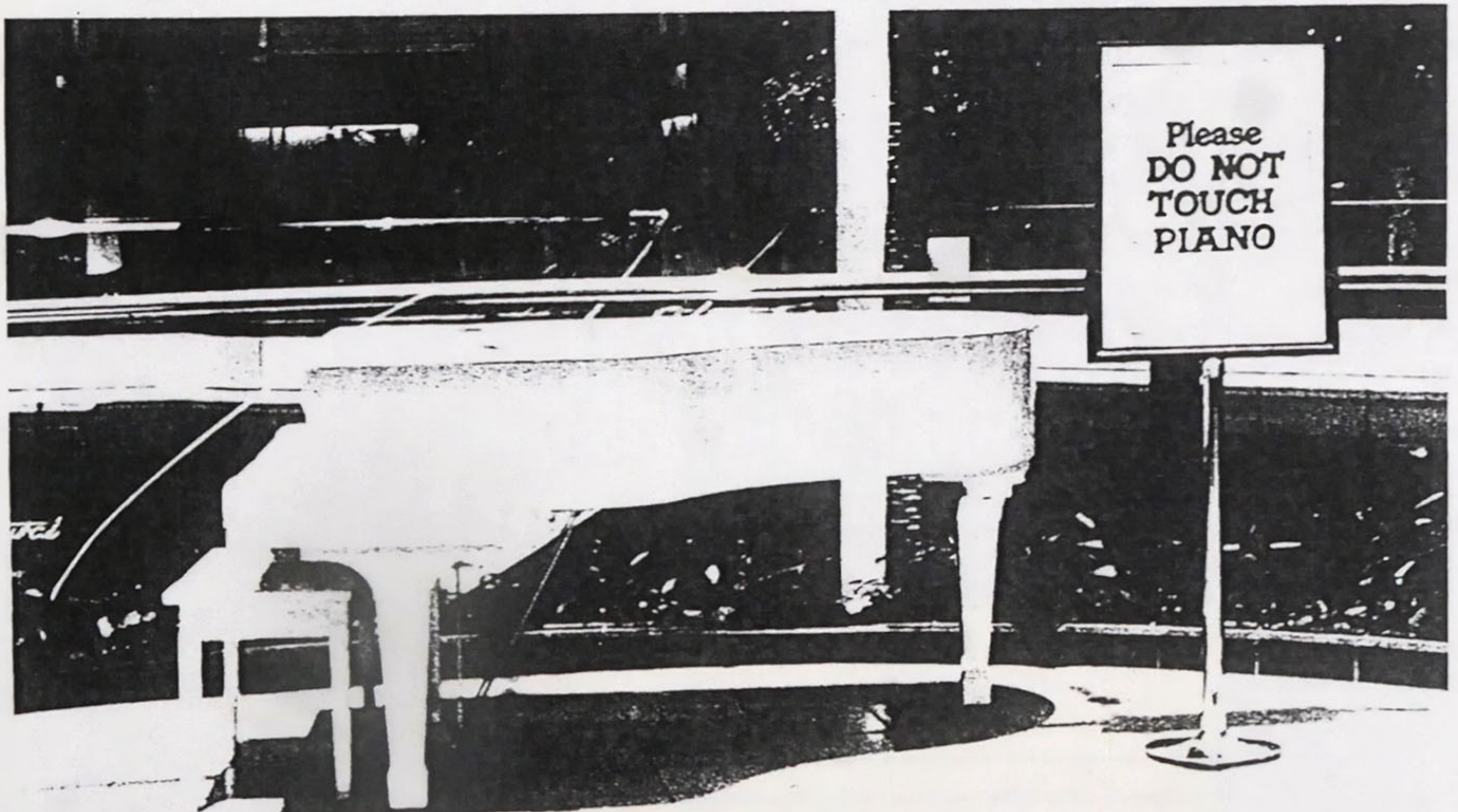
Deleuze: "True freedom lies in the power to decide, to constitute problems themselves." Hey, if you're going to live and then die, make sure it's yours.



SUPER 8 EQUIPMENT HIRE

<i>Equipment</i>	<i>Per Day</i>	<i>Per Week (7 days)</i>
Braun Nizo Sound Camera with wide angle lens, matt box & batteries	\$ 15	\$ 50
Sankyo Sound Camera	\$ 5	\$ 30
Silent Cameras Various	\$ 2	\$ 10
Editor Viewers	\$ 1	\$ 5
Wurker Splicers	\$ 1	\$ 5
Miller Tripod Junior	\$ 2	\$ 10
Small Tripod	\$ 1	\$ 5
Elmo St-180 Projector sound, twin track	\$ 5	\$ 30

All equipment to be booked with Richard 528 1536



NEXT OPEN SCREENING

TUESDAY JUNE 11

Venue: Glass House Meeting Room
RMIT 360 Swanston Street City
At 7:30: Open Screening until 10:00 PM
Bring along a film, don't be shy!

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.

LAST OPEN SCREENING

LAST CURATED SCREENING
Tuesday May Fourteenth
MARK FREEMAN RETROSPECTIVE

- i Consumer Society 1986
- ii Wire 1987
- iii Fuller Avenue 1987
- iv Big Freak Show 1917
- v U L E 1988
- vi Bob Downe at the 4th S8 Festival 1989
- vii The Lord Mover 1988
- viii Big Bob McDonald Parrot Network 1990
- ix The Reflection of How we used to be 1989
- x Tractor Mash 1990
- xi Holiday Camp 1987
- xii Newbury 1989

last open screening

- Albury... Thomas Vitale
- The Overland Train... Ibid
- Taste You Taste... Perry Laird
- Bob... Sandy Munro
- Encircled... Sandy Munroe
- Animation... Charles Jamieson
- Joseph... Ian Poppins
- Gestures... Pete Spence

PLEASE NOTE CHANGE OF ADDRESS
P.O. Box 12502
A'Beckett Street
MELBOURNE 3000

Editorial & Layout By: Michelle Ryan & Matthew Rees

Contact Number: Jenny Pignataro 531 4783

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.

Super Eight

If undeliverable return to:

Melbourne Super 8 Film Group
PO Box 12502
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Melbourne
Victoria 3000

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