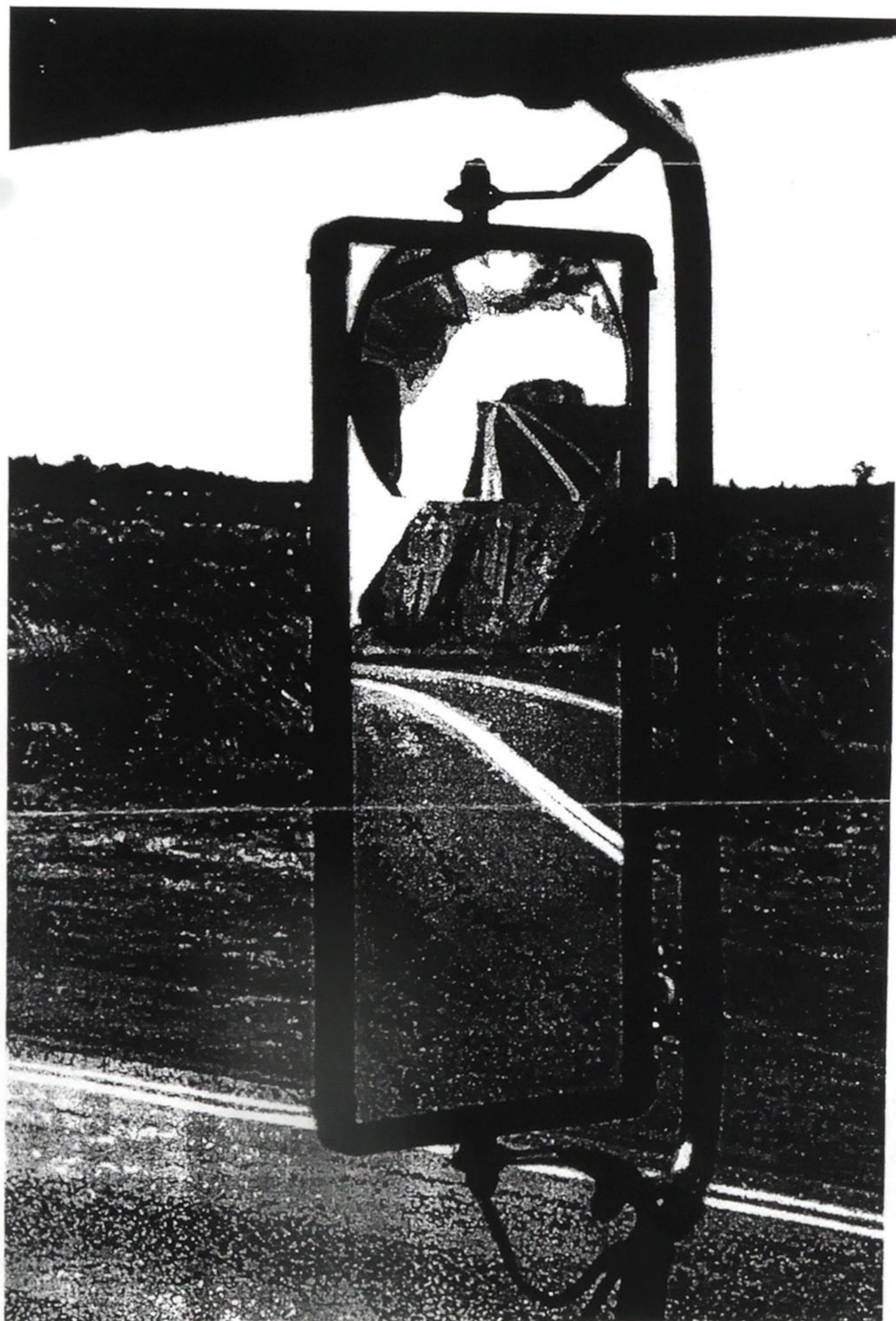


# Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.  
ISSUE 135 May 1998



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Make a film for

**Postcodes**

films to be featured at the

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Open Screening



# Office

**By Dianne Duncombe**

Administrator

## S8 Group On Optus Vision

Optus Vision's Blondie's and Redheads program wants to profile the S8 group on an upcoming program. The producers have suggested the following outline:

- information about the Super 8 group, monthly screenings and how to join
- women and S8 filmmaking
- getting started in Super 8
- what can be done on Super 8
- screen some S8 footage (which would need to be on video)

The screening time will be publicised in the newsletter should the program get made.

## Super 8 CAE Filmmaking Courses

**Beginning Soon!**

From May 22nd  
11am-1pm

From May 19th  
Tuesdays 5.30 - 7.30pm

**Phone:**

Marion 96520665 at

CAE Centre

256 Flinders St Melbourne

## New Imaging Technologies Support Scheme

The women's program of the Australian Film Commission invites one-off applications from women who:

- wish to extend their expertise in the areas of digital image production;
  - filmmakers wishing to transfer their skills to multimedia development; and
  - artists already working with new media wishing to further their skills.
- Applicants should submit a proposal that involves participation in a workshop, attendance at a training program, or the establishment of a consultancy with a skilled professional in their area of expertise.

The Women's Program is open to other proposals designed by the filmmaker, that don't involve capital costs such as software purchase, hardware or travel assistance.

### Enquiries to:

Women's Program

Australian Film Commission

PO Box 404

South Melbourne 3205

## Learn Basic Camera Functions on a Location Shoot with Moira Joseph

Two sessions – the first a three hour location shoot on Sunday June 21, 1-4 pm, in and around the Alexandra Gardens, City; the second a two hour review session indoors with a projector six weeks later when the films come back from processing.

### Equipment:

BYO camera, Kodachrome 40 film, plus tripod and cable release (if you have them). (The MS8FG has cameras and tripods to hire if you don't.)

In the first session learn about the

functions of your own and other super 8 cameras and use them – including single frame shooting, zooming, filters, auto and manual exposure, low light shooting, depth of field, focus, diopters, fps (frames per second), and over and under exposing, plus (on some cameras) slow motion, intervalometer, fades, superimposition, self-timer, electronic and manual cable releases, remote switch, and strobe effects.

The first session also deals with camera-handling techniques – panning, jump cuts, dollying, angles and viewpoint. In the second session review the results – what different cameras can do, and what you can do with yours.

Cost: \$30.

**For bookings phone**

9417 3402 or fax 9417 3804

## Sounds At May Open Screening

**By Dylan Krasevac**

Sounds on tape include field recordings, music from handmade instruments, Mexico, guitar percussion, windup keyboard. Recordings have been made on a Walkman except for recordings that are remixes of a polycarbonate single of previous sound: Sped up percussion.

## More Workshops

More exciting courses coming up soon – including drawing, scratching, on film; hand processing, animation.

## For Sale

Electronic cable releases made to order, \$20.00.

Phone Mark - 93260598



## Image-Smithing: Lost and Found

*Going through the cottage  
Cottage, cottage, cottage  
Dan van Vliet*

On Friday 18th June last year at Caulfield Arts Complex at 7:30pm, film artist Lee Smith presented a program of Experimental Super 8 and 16mm film which he named *Lost and Found*. The screening took place as part of a program of Arts Events by the Artists In Recovery Network of which Lee was a member and was sponsored by the City of Glen Eira. The AIR Network was set up after the 'Recovery' exhibition at the Access Gallery of National Gallery of Victoria in September 1996. AIR members are professional artists who are in recovery from past alcohol and drug abuse. This diverse group stresses the positive message that drugs and alcohol are detrimental to the creative process.

Lee Smith has become a very active and proficient Melbourne Super 8 Film Group member. As the only film artist in this AIR Network group, he took the opportunity to curate a program which documented his film influences and the artistic milieu in which he works. Apart from Harry Smith's *Early Abstractions* (1937-51 30min USA) and Jack Smith's legendary *Flaming Creatures* (1963 30min USA) the program presented work coming out of the same Melbourne based film community which had fostered Lee's own unique take on hand drawn film making. Lee Smith included his own *Tin Jan Istra* (8mins 1994), first prize winner in the inaugural *Scratch Film Festival* held in Perth the previous year and it functioned as a kind of reference point for the other films in the program. The screening was well attended and introduced a whole new group of people to this unique body of Melbourne based film practice. A compacted revisit to the ephemeral world of Melbourne film art was re-affirming for this fellow film artist. The screening in part acted as a 'taking stock'. It brought the world back to things that matter; the work itself, and its ability to regenerate one's own interest and to inspire others to start on a no-budget 'creative' path.

There are a couple of films in the program which I would just like to say something about. In the introduction Smith thanked Marcus Bergner for showing him film's capabilities as a medium for texture and direct drawing. One of Bergner's films '*Musical Four Letters*' (1989 8mins) was part of the program. It is a film that defines a unique space between image and sound. The hand drawn dancing phrases are words of sounds and function like those action 'biffs' and 'whams' that are often sprinkled through action comic books. Here they are presented more as graffiti than design. They function as a virtual sound track, not heard but remembered and internally rehearsed—a kind of kinetic inner voice. The percussive musical soundtrack played on accordion by the filmmaker acts as a background to this virtual action.

Scratched on the run these kinetic words flag the compacted time we now experience in every day existence, where the gesture must contain more than it ever did and be delivered more quickly and more cheaply than ever. '*Musical Four Letters*' delineates the kind of space that can be opened up in the found, the erased and this most recent layer of a palimpsest of the symbol that stretches through abstract cinema, back through the magic lantern into shadow play and the cave, perhaps Plato's cave. Bergner allows one to witness and now be glimpsed in post-modern life as this raw distilled impulse.

These dancing words are stuttering talismans put in the service of us gaining back a place at the valued centre of the every day. As we realise that this discarded film with its seemingly chaotic and blaze scratchings and erasures opens up a vibrant vista of an image and sound, we are handed a way, perhaps an attitude with which to renovate our own discarded and devalued every day existences with new vigour and vision.

To impart meaning and a certain sense of loss gesture now needs to be contained in the glimpse to the increasingly agitated and fragmented observer. For the consuming machine the response is a seamless design and technological regale on that fixated need to acquire the glorified object and its image. For Bergner it is about opening up a way to revisit the personal and that neglected of spaces: the public, anew. John Eaton's *Super 8 Film*, a mixture of doodles and camera movement recently shown at The Bridge even at Footscray Community Arts Centre enters and extends a similar space and dialogue.

The *Cantrill's Waterfall* is another film I wanted to mention as a seminal film in the developing history of experimental film in this country. In this film the *Waterfall* is displayed and presented as a metaphor for the film projector itself: a natural film projector within the Australian bush landscape, the setting for so much of the *Cantrill's* contemplative work. In this film, this congruency between nature and film, the technology and the falling and moving is like the film, the travelling blur through the projector gate, where the display takes place, where the image, the dance, is manifest. The dance of water is like the dance of light, light refracted through it, reflected from it. The hum of the water is like a mantra of white noise. The spray, like the grain of the film constitutes the patterns, the array, the veil. The film stutters through the gate, the water flows down the cliff. This release of energy in the vertigo of the falling water is like the stream of ideas that can be set in train in cinema's cave. This is where we view this water's dance of light; in the dark. It is about an immediate release of potential energy.

And then the *Cantrill's* play with these curtains that open up a vista both 'out there' and 'in here', on the cusp of the divide between the natural and the man made. Within the water's veil the *Cantrills* also reveal the layering of film through their application of 3 colour separation techniques, separating the colours out of these streaks of fallings water, showing that

film's emulsion can function like a chemical prism through time as well as space. This also plays with the idea of static movement so familiar to the frozen action of photography. The river winding through its constant course, the fall of water down the same slope are natural models, metaphors, symbols, suggestions of this too.

I like to think of it as being about nature echoed, rather than nature captured. The way of seeing nature, and seeing the waterfall in a contemplative light opens up possibilities for the experience of cinema beyond its function to contain, control and capture us, the audience. When nature is captured, so are we. If it is echoed, we are released in our own imaginative flight, not someone else's.

Lee Smith's *Tin Jan Istra* was started as he undertook his own personal road through recovery. This film exhibit's a compacted intensity of colour and movement, a kind of antithesis in look and function to Dorian Gray's picture. It is about finding one's way, rather than losing it. Like Redmund Bridgeman's *U.L.*, the original is more vibrant than a copy could ever be. The intensity of the hand drawn colours on clear leader remind me of the effect of light streaming through stained glass windows in a darkened church. The impact in moving an audience in the darkened cinema is also familiar and is imbued with a similar sense of personal purpose.

An important difference though, is film's ability to cross borders, to travel from screening to screening. It is mobile, less fixed—as we are (now more than ever). With our greater mobility comes a greater sense of dislocation and an imperative to construct a self induced centre within ourselves. The ideal has become to be independent, to stand alone, self-actualised. Certainly, such hand drawn film making as this is solidly independent. Its low cost allows a cottage type of approach, outside the 'establishment'. It is a tool that can be mobilised to such ends. It is something that can be taken up easily enough, but to carry it through, to weave tapestry, that required Smith's mature persistence of vision.

*Tin Jan Istra* is the name of a town in France where a close friend grew up. It is remembered as the site of an idyllic boyhood, from a time when 'place' provided the centre we all long for. I think of the title as a symbol for that safe place we construct within ourselves and suggest that Smith manufactures such a space for himself during his labour intensive creative work. We, as an audience can witness these ephemeral moments of visual beauty and sit in that safe place with him for a brief time.

For Smith, working in his flat, the continuous act of drawing onto film, emeshed in the repetitions of daily life becomes its own grounding. One thing that hits you when viewing *Tin Jan Istra* is the amount of time that has been spent in scratching, drawing, colouring and sewing, knitting it together. Frame by frame. Step by step, going through the cottage. The making of *Tin Jan Istra* and Lee's growing oeuvre of work is a sustained act of becoming.

Dirk de Bruyn



# Feature

## Here Comes The Sun...

By Ben Ryan

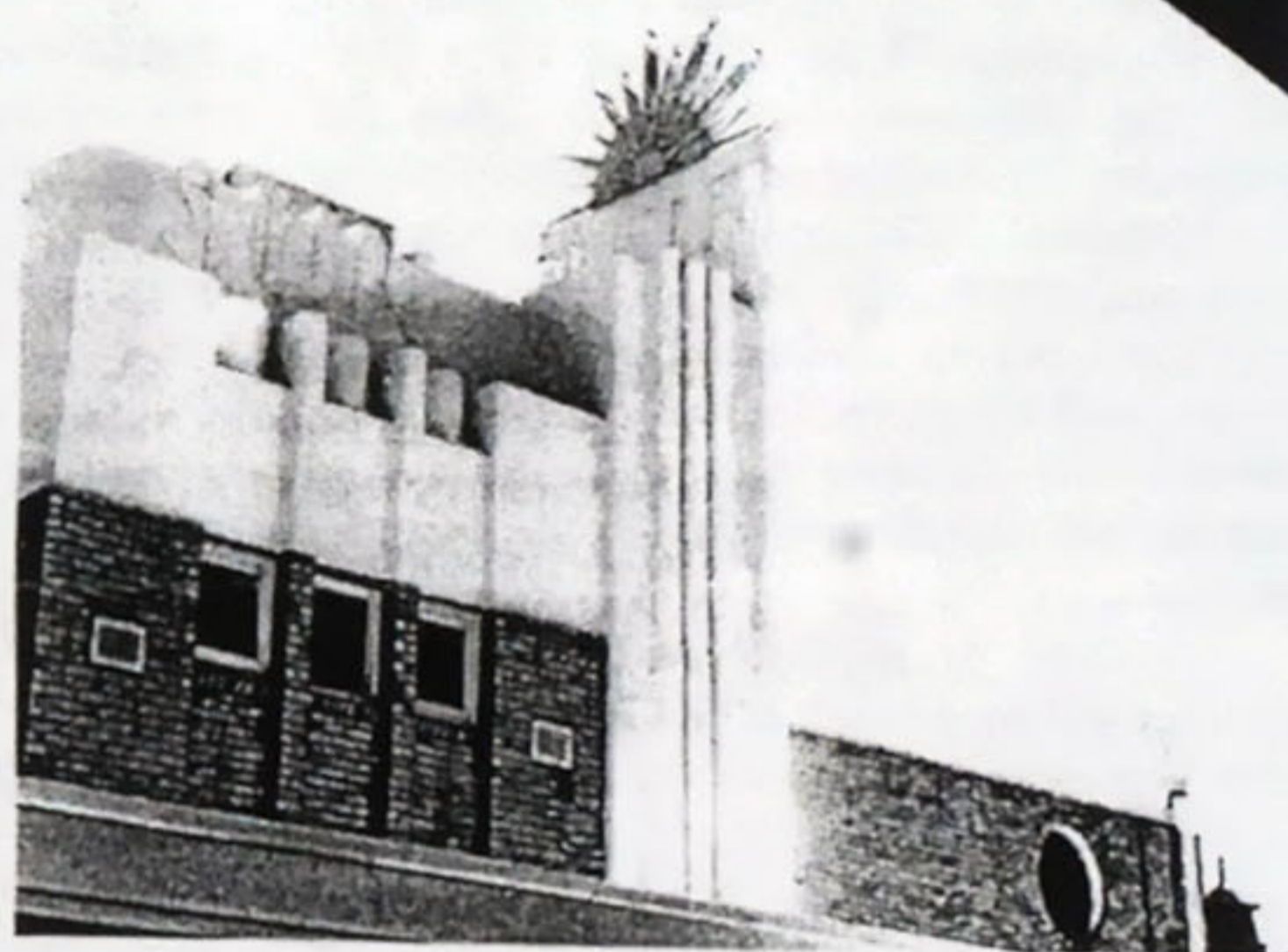
As the last remaining grand theatres are gradually over-run by increasingly larger multiplexes and consumer driven shopping malls, it's good to see there are at least a few out there experiencing something of a revival. The Capitol in Swanston Street (renowned for its ceiling and historically significant architecture), is having a new lease of life as one of the centrepieces of MIFF 98, The Astor in Prahran is continuing to go strong with its nightly double bills, and recently, The Sun in Yarraville has joined the list of increasingly popular 'retro' cinemas.

When it opened in 1938, The Sun was arguably the most modern cinema in Melbourne, and was certainly a trend setter in terms of cinema design. Seating over 900 patrons, it featured a

'parabolic' floor, or 'continental' seating design, which is the model still used in the design of cinema seating today. This replaced the stalls and circle (upper and lower) divisions that made ventilation and heating of the cinemas expensive, caused distortion of the picture due to the angle of projection, and didn't always guarantee a clear view of the screen. With two flights of timber stairs running the full length of the auditorium, this new seating design undoubtedly gave rise to the craze of rolling jaffas down the aisles, the floor shape in this cinema ensuring a jaffa set in motion from the back would travel all the way to the front and halfway back again.

The Sun included other features which still linger (or are returning) in the newly constructed cinemas, such as a baby room—these days they're built as sound-proof rooms so parents don't miss any of the film—which, if a baby needed attention, a number would be displayed on-screen in the theatre to alert parents their presence was required out back. It also featured miniature light shows designed to compliment the opulent furnishings and intricate architraves, as well as price-privileged lounges for those wishing to view in real comfort.

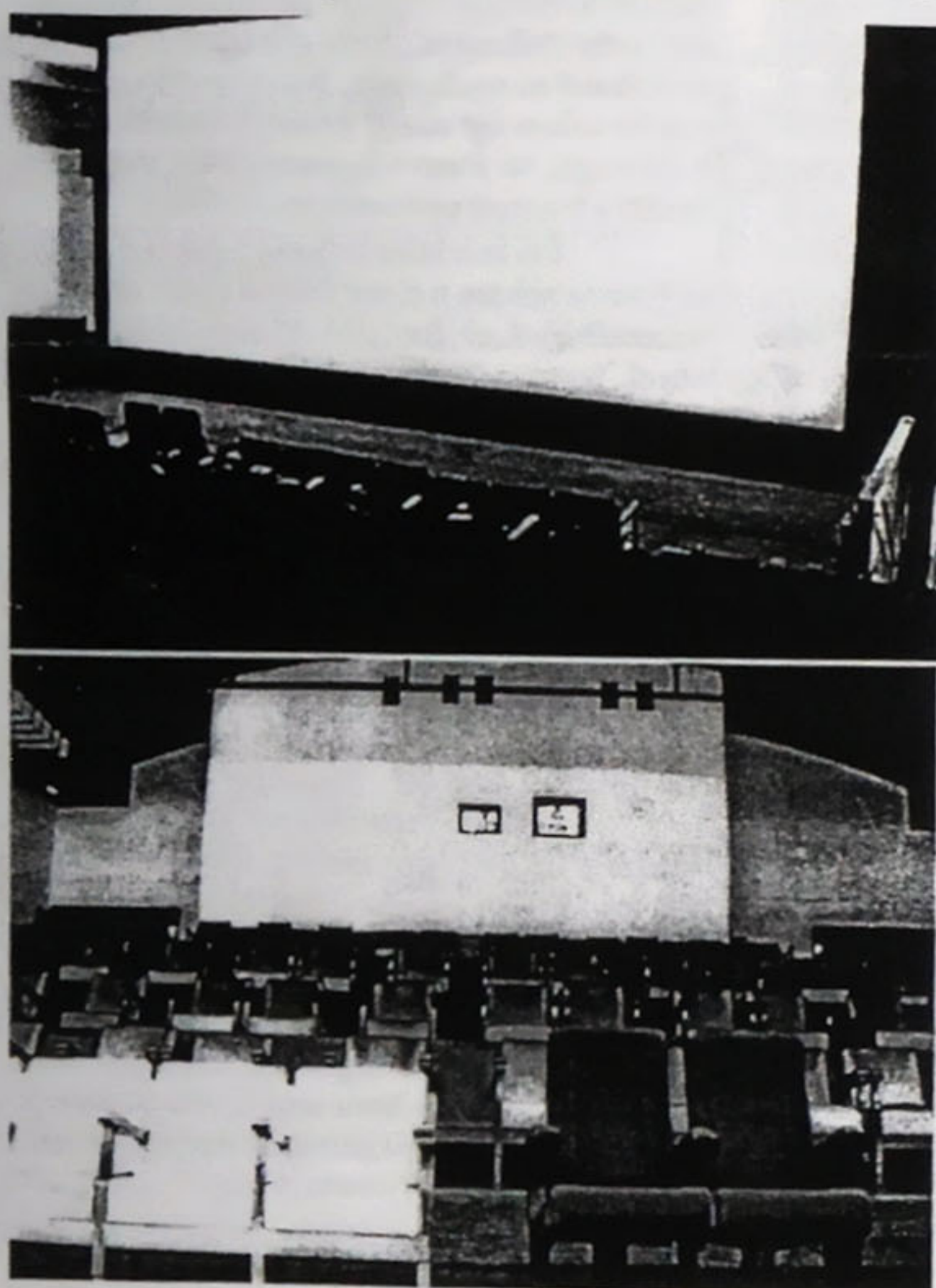
Having only recently celebrated its 60th anniversary, The Sun was almost lost on a number of occasions. With the encroachment of video and suburban multiplexes in the early eighties, the cinema experienced brief encounters with business ventures that ranged from a Greek Cinema, to a restoration homewares outlet.



After numerous failed attempts to keep it afloat, a developer almost managed to bury the cinema forever beneath a shopping centre—fortunately the city council of the time rejected the proposal. Boarded up and left to ruin, the cinema fell prey to vandals. A number of fires virtually stripped the interior, and years of neglect saw the roof give way.

Then, along came Michael Smith. His company, MGS, who fit out new cinemas (including Hoyts Highpoint and the Sunshine MegaPlex, not to mention a number of world-wide ventures), needed a larger base for its operations, and The Sun provided a perfect solution. After spending many hundreds of thousands of dollars restoring the derelict building, a smaller, more commercially sustainable theatre (seating 120) has emerged in the front of the building, with the MGS factory located where the original stage and screen once dominated the cavernous interior.

Upon re-opening in the middle of 1997, weekend screenings for the Sun Film Society began each month, and from November, these screenings became weekly events. At just \$6.00 per film (adult) and \$3.00 (children), it offers a mix of both modern cinema presentation, and old world style, at a bargain price. The Sun's screening program is somewhat unique, providing a blend of films ranging from recent release mainstream, to almost missed







restoration of the art deco furnishings, and the advantages of modern cinema presentation, there's even a retro light show in the spirit of old. The stadium seating provides acres of room, with space for a picnic between the seats. The theatre also boasts projection capabilities for 35mm, 16mm, and Super 8 films. The Java Cafe serves refreshments and The Sun Bookshop (preparing to open as this

newsletter goes to print) also occupy the foyer area.

Being a member of MS8FG, Michael has generously offered the group free use of the theatre during non-program periods. You could call me biased here, being that I live only a stone's throw away from Yarraville, but what an opportunity!

Contact the Sun Film Society for a program of forthcoming events and screenings:

8 Ballarat Street, Yarraville  
Ph: 9362 0339

international films. The program also caters to both children and adults, as well as buffs craving the old classics. Most notable of its recent programs was the James Bondathon held in March, in which all eighteen bond films were shown with five patrons being eager enough to last the entire weekend, earning them year long passes to the cinema.

Given the speciality of MGS, it's not surprising then that the reborn Sun features a massive screen, and a full DTS sound system. There's a nice blend between historically accurate

Cafe serves refreshments and The Sun Bookshop (preparing to open as this



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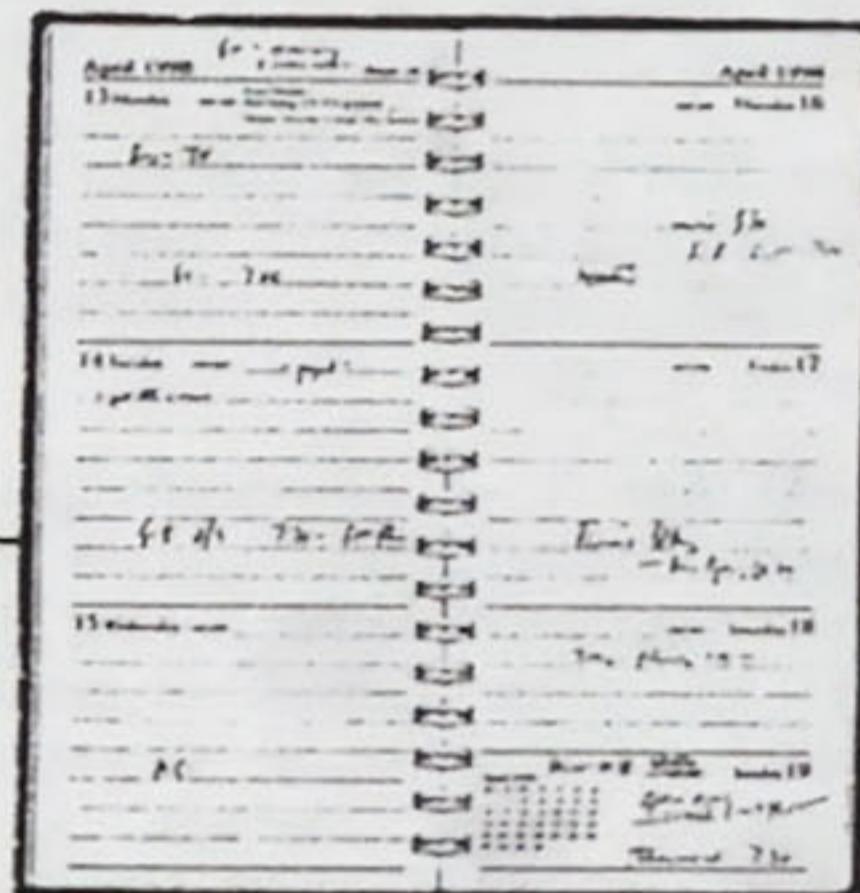
James Thompson

CREATIVE GLASS SOLUTIONS

# Ciné-Journal

by Bill Mousoulis

I hope the following is of some use to readers, operating in some kind of trans-psychic, empathetic (not vicarious) way. Film culture is not some entity separate from those who participate in and make it. The following is my experience of it, but an experience which crosses over to and feeds off the experience of others.



Wed, Mar 18: Write, type, print out and deliver to the Super-8 Group, my article on the Cantrills' *Harry Hooton* for the newsletter. Bump into Sam Pupillo - he says he has a video copy of Antonioni's *Beyond the Clouds*. I arrange to borrow. Melbourne Cinematheque night, the best show in town for cinéphiles. Tonight, a Bergman double, including the atrocious *Now About These Women*. Oh well, good to see the lesser works too.

Thu, Mar 19: Heinz Boeck from S-8 Group rings, asking me to bring forward my retrospective screening from May to April. I immediately select which films, write and type up the notes.

Fri, Mar 20: My friend Mark Zenner takes some portrait shots of me, for a 5-page "Profile", which I'm putting together to aid my film career, to give to producers, companies, agents, etc.

Sat, Mar 21: Drop into S-8 Group, meeting (eventual) new committee member, Ben

Ryan. New blood is always necessary. To Kino, to see the British *Under the Skin*. The script is okay, but the camera drives me balmy. Able to bitch about it to Michael Filippidis and Adrian Martin, who I happen upon along Brunswick St. Adrian says he's going to watch some obscure 50's Hollywood film on pay TV that night. I tell him it's Saturday night, to go out, forget about cinema. He says he is going out, but at midnight. Party animal!

Sun, Mar 22: To Tenement Gallery in Brunswick St., where Vikki Riley (critic, curator) has initiated a new screening space/venture. She shows a doco on American experimental film-maker Robert Breer, whilst local legend Tony Woods shows some of his work. His *Frames '95* stands up as a classic.

Mon, Mar 23: Watch André Téchiné's *J'embrasse pas* on TV. I find it reasonably engaging, and certainly a far sight better

than his overrated *Wild Reeds*, which is just pure arthouse fodder.

Wed, Mar 25: Cinematheque, *Sweet Smell of Success*, which I was part dreading seeing again, because of its melodramatic aspects. But I find it sharp, dynamic, entertaining. A pity about its director, Alexander Mackendrick, who didn't make many more films after this one - you can't be too good in Hollywood.

Thu, Mar 26: To Queer Film and Video Festival, for the controversial *Frisk*, about a serial killer. Lee Renaldo soundtrack ace, and the film overall quite exciting, both cinematically and thematically. The killer looks like Wayne Carey, and I think: yes, iconically, this is correct. Meet the critic/film-maker Spiros Economopoulos on the night.

Fri, Mar 27: Quentin Tarantino's birthday. Melbourne celebrates by putting on two (clashing) programs of experimental films. One is at The Bridge, in Footscray, organ-



ised by Marcus Bergner and Steven Ball. Good to see films by Ooni Peh and Steven Ball that I hadn't seen before. The other experimental program is at the Queer festival (probably just films showing hetero activity). Earlier in the day: final edit done of my video showreel, which has me presenting excerpts from my films. Part of the whole awful "selling oneself" business, as mentioned above.

**Sat, Mar 28:** Visit the set of the Ian Handasyde-produced, Angelo Salamanca-directed, half-hour shot-on-Super-8 film *The Right Moves*. Meet the cast and crew, half of them aspiring newcomers. The atmosphere is very positive, an atmosphere created by co-operation. Non-industrial, independent film-making just warms the cockles of my heart, dear reader. Shoot some doco images for my upcoming Super-8 film *Underground Sky*. Later that night, have a chat with writer (poet, critic, playwright) Angela Costi, who is now writing a screenplay. I look forward to reading it - she impresses me somewhat.

**Sun, Mar 29:** Queer fest closing night, the grrl power *Slaves to the Underground*. Its level of naturalism (mainly in the performances) is excellent. But, like *All Over Me*, which was on at the Lumiere recently, it is too self-conscious, too conscious of its politics, to succeed fully. Still, to qualify further, both films have sublime moments that more than make up for the films' overall deficiencies.

**Mon, Mar 30 and Tue, Mar 31:** Watch all my Super-8 shorts, in preparation for telecineing them. Am appalled by some, thrilled by others.

**Wed, Apr 1:** Cinematheque, *Seven Samurai*. Toshiro Mifune and the rest of the cast are quite wonderful, but the film bores me. I've never really liked some of the lauded 60's arthouse directors, like Kurosawa, Fellini, Truffaut. Chat with Marie Craven on the night. Good to see her attending C'Teq screenings this year - film-makers should watch films!

**Fri, Apr 3:** Get offered a job as the scriptwriter on a corporate video. I accept, much to my amusement, but the production company ends up not getting the job. I obviously have a guardian angel ...

**Sat, Apr 4:** The third of three days spent telecineing my films (i.e. the ones I hadn't done before). Good to have a copy of everything on VHS, even if it all looks really crappy. Con Filippidis does the work for me. Fiona Villella pops round in the middle of it, to see a couple of Super-8 rolls she has shot off. She's been threatening to make her first film for the past six months. To Greek Film Festival opening night, a film called *Balkanisateur*, which is quite lively but has an uneasy mix of comedy and drama driving it. And a ridiculous premise. Meet the film-maker Christina Heristanidis, after having spoken to her on the phone a couple of times. She recently received a Cinemedia/SBS grant of \$90,000, and it's seen as a prize, a victory. Ten years ago, many grants were allocated to film-makers, especially by the AFC. These days, there is an awful atmosphere of competitiveness, and a structure of elitism.

**Sun, Apr 5:** Attend the Provincial Comedy Film Festival for the first time. See the first five films and all the kiddies sitting on the ground. I conclude, of course, that this isn't film culture, and walk home.

**Mon, Apr 6:** cinema obscura at Binary Bar, an endeavor of Clea Frost's. More bloody VCA films, which are unbelievably tepid. Also, being a café, the screening environment isn't quite right. And, more kiddies. Still, this is cinéphilia at its most grassroots, with some kind of bohemian ideology behind it all (if unconsciously), and so I support it.

**Tue, Apr 7:** Help out as DOP on Trevor Rooney's Super-8 feature *High Noon Tide*. He is shooting it very piecemeal, beautiful anarchist that he is, and so it will be awhile before it's completed. But watch out for it!

**Wed, Apr 8:** Killer double at C'Teq, *Badlands* and *The Bed You Sleep In*. Outstanding formal designs, excellent breakdowns of particular male psyches, and nicely sensitive to the females' perspectives to boot.

**Sat, Apr 11:** Meet up with the film-maker Mark La Rosa, still editing his 16mm. film *Black Trade*. Slowly, but surely. (Do not trust frenetic types.) Greek Film Festival, *The Orgasm of the Cow*. A very broad comedy, but with great/realistic sex scenes (still the cinema's great failure).

**Sun, Apr 12:** Greek film, *Cavafy*, about the noted poet. The over-the-top music kills it, as does a plodding script, more interested in the poet's sexual aesthetics than his ideas.

**Mon, Apr 13:** Closing night of the Greek fest, superbly organised by Superwoman Eleni Bertes. *Touch Me Not* clearly derivative of Bresson's *Pickpocket*, but quite worthy in itself. One scene in particular (the main character feels women up on crowded buses) is truly horrible. *Addio Berlin* is a strange B & W black comedy about a film director trying to get money for his current project.

**Tue, Apr 14:** Receive an e-mail from my project officer at the AFC, re: my script *Voyage to Greece*, the application for development funds. He asks me to nominate a script editor, so maybe they're considering giving me the money. Super-8 Group screening, I show 10 of my non-narrative films, enjoying it tremendously. As for the

Open Screening section, all I can say is that Daniel Kotsanis is THE KING!

**Wed, Apr 15:** C'Teq, two British travelogue cum essay cum personal doco films, *Robinson in Space* and *Gallivant*. Give me Chris Marker any day.

**Thu, Apr 16:** Have to go to S-8 Group committee meeting for a minor matter, and find myself volunteering to do some work in organising screenings, etc. Hey man, I don't mind.

**Fri, Apr 17:** Meet the AFTRS-graduate Fiona Tuomy at Fiona Villella's birthday party. Tuomy's film *Sunset Box* is one of the better shorts I've seen over the past 12 months.

**Sun, Apr 19:** See another British realist/surrealist melange of a film, *Stella Does Tricks*. Again, an OK script, but the direction just so conventional. At night, to Tenement, a program of classic experimental films curated by Vikki Riley. Hollis Frampton rocks!

**Mon, Apr 20:** Binary Bar. Animation night. Kinder time again. As the kiddies play and smile and pull faces (and occasionally even watch the films) around me, I write the majority of this article.

**Tue, Apr 21:** More contact with the AFC. I meet the screenwriter/script editor Alison Tilson, give her my script and other material - hopefully she'll agree to script edit the project. Watch doco on Zhang Yimou (and Gong Li), one of the few 90's film-makers I really like. See *In The Company of Men*, which has more clichés and holes in it than in *Titanic*. Don't film-makers know how to be subtle and complex?

**Wed, Apr 22:** C'Teq, another thematic doubling, *Alice in the Cities* and *The Lusty Men*. I like the Wenders film especially, its spaces, its muted feelings, its fractured characters. Bob Dylan may have borrowed one of Robert Mitchum's lines from *The Lusty Men* for his song "Everything is Broken", but I feel Dylan is connected more to Wenders' film. The year of the film, 1974, this Dylan song: "But me, I'm still on the road/ Headin' for another joint/ We always did feel the same/ We just saw it from a different point of view/ Tangled up in blue." And me? Well, I'm headin' off to another cinema, another film shoot, another café - see you there!

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On the 12th of May, animated films will be presented at the MS8FG Open Screening. There will be a variety of animation methods presented: narrative and non-narrative, drawn, sculptured, cut out, stop frame, camera-less, and film loop.

Animation is the art of fantasy. The rational and the irrational, real and unreal, possible and impossible can all be presented through an animated hyper-reality, a parody or spoof. In the realm of animation, anything is possible. Poo can talk and cows can fly. This potent art language engages the viewer and breaks-down communication barriers in a unique way.

As a result, animation can slip into grotesque violence and abstract behaviour. This is a two edged sword - the possibilities for the depiction and exploration of violence are boundless, on the other hand, this can serve to strengthen the parody. A factory worker's head can be removed, fixed to the body of a fish, and made to swim. In the very effluent, the factory is responsible for.

A whole spectrum away are other fascinating forms of animation where images are directly applied to the film, a method called *camera-less*

animation. Techniques of scratching, painting, or even dissolving the emulsion of the film are used to reach the desired effect. With this method, the film literally acts as a canvas. Beautiful translucent effects are achieved creating hypnotic and dream like images as light passes through the treated film.

The future for experimental animation is looking good. We are able to expand on traditional methods. The animator has a vast range of options. Excellent results can be achieved with frame by frame manipulation. The list of materials and methods for making animated movements is endless. I have worked with drawn images, figurines, toys, textiles, magazine cut outs, rice, pins, sand, string, magnets and acetate. I haven't yet worked with clay, bricks, seeds, forks, wood, soil, furniture, bottles, water, oil, feathers, pegs, beads, bananas, sandpaper, nail polish. This is yet to come.

Animation is a vast and diverse subject, and I have only just begun to scratch its surface. I am interested to hear about other film maker's experiences in animation. I am also interested in establishing an annual screening program of Australian animation. Please send your reply to Christos Linou, c/o MS8FG.



## Corinne & Arthur Cantrill

*Ivor's Tiger Christmas Card*  
Stop frame. Colour  
7 Min. 1994.

Each year our son Ivor does a computer drawn Christmas card and then hand colours each card with a specific colour progression from one drawing to the next. For Christmas 1993 his card was of a tiger and trees. We film and animate the cards as well as Ivor working on the colouring of them in the garden.

## Moira Joseph

*Open Your Eyes*  
Stop frame. Black & White. 3.20 Min. 1994.  
Illusion and reality - a dream journey into the unexpected and mysterious. Made for the White Gloves Film Festival which toured Australia in 1994. All shot and edited in camera. Soundtrack by Markus Kellow.

## Ripponlea Primary School

Various styles  
15 Min. 1997  
During 1997 I worked with school children in years 5 & 6 at Ripponlea Primary School as filmmaker, Artist in Residence. The students worked in small groups making short animated films using a variety of techniques including

stop frame animation, pixillation and flipbooks. The children all designed and constructed their own sets, which in some instances were quite complex. They also selected their own music to compliment their original film.

Many months of work went into the making of these films and this program highlights a selection featuring play dough monsters, leggo, dinosaurs, sock puppets and dolls.

## Hans Kreiner

*Wreckers*  
Film Loop. Colour  
3 Min. 1995.  
Animated battle sequence filmed from a book illustration. Sound re-mixed from a special effects record to create a lumbering repetitive momentum as an accompaniment to the battle sequence.

## Christos Linou

*A Troll Day Out*  
3D toys. Colour.  
2.5 Min. 1997  
A film using tiny troll dolls, in a comical backyard romp of sharing and greed.

*The Hungry Sun*  
Paper cut out. Colour  
4 Min. 1998  
Exploring where the spirit goes to when the body dies.



## A Holy Cleansing

*Fabric cut out. Colour*  
3 Min. 1998  
Derived from a comic book I made in 1993, influenced by the Bosnian war and the Rwandan killings. Neighbours suddenly killing neighbours. A parody on violence, and racism, possession and supremacy. Told through furry and felt cut out characters: "Rap Slager", the "Hip Stick Killers", "Reciting Swallow" and others.

## Nick Ostrovskis

*A Train Trip*  
Stop frame. Colour  
Silent. 9 Min. 1987  
A contrast between the physical world and the world of thoughts and memories during a train trip.

*Self Portrait*  
Drawn & stop frame  
Colour. Silent  
3 Min. 1997  
Self-portrait zooming into a mirror, then some animation of patterns.

## Lee Smith

*Luna Soma*  
Camera-less. Colour  
8 Min. 1997  
Entirely scrapped, incised and hand coloured. The film runs at nine frames per second, which transforms it into a hypnotic journey through a forest of ever-changing colours. Reminiscent of a dream-like moving landscape.





## Last Open Screening:

**Tuesday 14th March 1998**

*The Self Made Shadow*, Troy Robinson, 1998, 3 mins 28secs, 18fps, stereo cassette  
*Space Movie/Amorphous Shapes*, Nick Ostrovskis 1998, 6mins, 18fps, silent  
*Cricifix Tree*, Daniel Kotsanis, 1998, 9mins 50mins, 18fps, stereo cassette  
*Dungeness Souvenir*, Heinz Boeck, 1998, 5mins, 24fps, stereo cassette  
*Cairns - Leached by Tourism*, A&C Cantrill, 1998, 9mins, silent  
*Pentridge Unlimited*, Ian Poppins, 1998, 8mins 33secs, 18fps, mono cassette  
*Black Wednesday*, Moira Joseph, 1998, 8mins, 18fps, mono cassette  
*Fiddle De Die*, Christos Linou, 1998, 3mins, 18fps, stereo cassette

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## Next Open Screening:

**ERWIN RADO THEATRE  
211 Johnston St Fitzroy  
Tuesday May 12th**

7.00pm - *Sounds by* - Dylan Krasevac  
7.30pm *Animations* - drawn, cut-out, Sculptured & stop-frame techniques  
Curated by Christos Linou  
Films by - Moira Joseph, Hans Kreiner, Arthur & Corrine Cantrill, Christos Linou, Ripponlea Primary School, Nick Ostrovskis, Lee Smith

Followed by Open Screening  
Byo take-up reels please

website: <http://www.cinemia.net/super8>

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

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