

Super Eight

Newsletter of the Melbourne Super 8 Film Group Inc.

ISSUE 157 May 2000



ANIMATION CREATION



"DANDY BROWN"

By Gregg
Brown

23.4.2000





Senses of Cinema

an online film journal devoted to the serious and eclectic discussion of cinema

Updated monthly,
a mix of writers (local and international)
and a mix of styles (casual, literary, poetic, academic)
on a variety of topics.

director profiles
current issues
Australian and world cinema
festival reports
Melbourne Cinémathèque annotations
special features

edited by Fiona A Villella and Bill Mousoulis

www.sensesofcinema.com

LAST OPEN SCREENING

FEATURED FILMS

Untitled by Gerasimos Grammenos
22min

24fps;

**You Haven't Heard The Record,
You Haven't Read The Book, NOW!**

Don't See The Movie! by
tENTATIVELY, a cONVENIENCE 1988
27min 24fps.

Rad Rudd was lucky enough to have guest reviewers Marg Pomeranian & Dave Strappin accept his invitation to be amongst the audience during the April O/S and they have happily spared some of their precious time to very briefly review some of the works shown that evening.

UNTITLED by Gerasimos Grammenos.

Marg: I just love Super 8 shot at 54 fps providing that there is a well directed idea before each of those 54fps. Gerasimos succeeded in delivering an engaging but oblique 'city streets' feel in his rushes that matched the trip-hop-techno-word-to-yo-mother soundtrack. It slowed time enough to let us into the parallel universe that guys in white short-sleeved business shirts live in. I'm giving it 3 & a half stars. David?

Dave: I agree Marg. But I'm giving it four stars as I happen to have a half-dozen of those shirts in my casual wardrobe.

YOU HAVEN'T READ SEEN HEARD.. by tENTATIVELY a cONVENIENCE.

Dave: These pop films summarised much of the print & vinyl education of my late youth. Tightly put together, with some enjoyable overlapping sound editing these films were a treat. Equally entertaining was listening to their Pittsburg creator who has made the gracious effort to come to this wide brown land as part of his screening tour. Four stars for me. Marg?

Marg: Well, I have to disagree, Dave. As a youth I read very few of the wayward books condensed by the aforementioned's Super 8 time-lapse & Aunt Marietta banned vinyl from our house because of the satanic messages heard when slowly rotating the vinyl under the needle by hand. Four & a half stars.

RED FRIDAY by Moira Joseph.

Marg: Four & a half stars. This is the second of Moira's 'protest' films that I have been lucky enough to see. With crafted black white, & red photographs Moira's films and sound transport you in amongst the action. Dave?

Dave: Well Marg, whilst I can't appreciate as much as yourself the spirit of the...

Marg: Oh yes you can Dave. It's just the same as your haemorrhoid....

Dave: Yes! Four stars.

NAPIER by Rad Rudd.

Marg: Incredible genius film maker with bright future. Next big thing. Ffff-three stars.

Dave: Huh? Same. Ffff-three stars.

HANDHELD by Tony Woods.

Dave: It seemed to be accepted amongst the majority of the audience that Tony has created a very unique style of film. I'll call it Woodsian voyeuradrama. Able to hold audience attention with instinctive framing that draws life from the seemingly mundane, his films seem to hypnotise. It's amazing how two different coloured filters can derive such different conclusions from the same situation. Four stars.

Marg: Oh, Dave I love his films but I wouldn't like to be his neighbour. Four stars.

FOUND FILM by Anon.

Marg: This well shot black & white film deserves to find it's owner. I almost caught a glimpse of the creator in the reflection of the car mirror. Three & a half stars.

Dave: This example shows us how film can simultaneously show both so much and so little. That the film maker knew of his human & geographic subjects is clear. But lacking that final of the creator's directions in editing, the piece, like a homeless child, has a beating heart but no identity - something that only a creator/parent gives. Three & a half stars for the film, two stars for the analogy.

PALE MOVE by Travis Dean.

Marg: Uncontestably a beautiful film. Bloody ripper. Four & a half stars. Love to see it again.

Dave: Brooding & menacing, then the distinctive freedom of youth. Good stuff. Four stars.

NB: FILMS ARE JUDGED ON A SCALE OF ONE TO TWO STARS: ONE STAR=

EXISTENCE,

TWO STARS = CO-EXISTENCE, >TWO STARS= SUBJECTIVE & READER SHOULD VIEW FILM BEFORE DECIDING.

ANIMATION CREATION TECHNIQUES by Gregg Brown

I am a very dedicated fan of animation. Not since collecting Deep Purple gum cards have I wanted something more in life. I'm not kidding.

Five years ago, I quit my trade. Got a night job so I could practice drawing (never drawn before) during the day. For the previous five years before this I asked through various meditation techniques, "show me a purpose for living". And whether it was that or LSD in the 90's, I found animation.

When thinking film and this technique, the best tip ever given to me was to see everything in 24 frames per second. A turning of the head, cat scaling a wall or a bouncing ball. Everything that moves, and only then can we give a pen and paper or a red dinky car the illusion of life.

What I'd like to achieve in this article is to pass on the principles of this great art form. This is what I've collected and am constantly researching through experiment. With time and will we can all create simply beautiful animation.

Persistence of vision. If you don't know about this one, find out more. Eadweard Muybridge is the man to read on. All time legend. He photographed movement by setting up heaps of big old cameras that took the images when set off by trip wires ~~and such methods~~. This understanding of space between each movement is critical to achieve your desired affect. For example, take the arm of a walking character. As it swings past the body our eye sees a continuous motion. At 24 frames per second it may be seen moving in largely different positions 5 frames out of 24. The rest of that

24 frames is taken up when the momentum slows down at the end of one swing and the start of the next. And this is it. The mind's eye takes those given and links up what's there to create the illusion.

Before getting into the good stuff and you all go leaving work to make cartoons, let's talk about the animation studio. It was a craft that was learnt well like anything else, by being trained. Traditionally in drawn animation it takes about 10 years to become an animator. To get there in a studio first you photocopy then trace. After time you evolve to an inbetween-er then an animator's assistant. The animator creates the key drawings. The massive poses that get the character from one gesture to the next. I suggest keeping the creative pumping and going independent, as do most animators when they have talked to me from a studio. They all tell me to take acting classes too. If character is desired in a dead lump of clay, we need to find out what will give it attitude and emotion.

Storyboards. Basically these help you see what will happen visually. Same as a comic book. Really important. It gives a beginning middle and end, camera angles, lighting ideas, blah blah blah. Most importantly shows you and others that may want to help, visually the way you want to go. Also simply what looks shit hot and shit so changes can be made. It's also a sweet thing to look at the frame composition from one scene to the next.

Character sheet. Once designed and you're happy with the look of your model, draw it in four

different perspectives standing. Profile, $\frac{3}{4}$ side view, back and front on. The chic on the cover Dandy Brown, was taken on the train to my work in Dandenong. I only took her head and reworked the body ^{big time} until I liked her. In order to portray her in any pose or moving around here and there the different perspectives are needed. Show all the construction of the model too. Joints and limbs. General shape of torso and head. ^{Because it's easier to} animate the balls and rectangles and other shapes that make up a model, then draw an outline to make it one creature. The model sheet is used also to keep all the drawings of that character, the same character. No matter what you bend it into you can bend it back, if need be. Good practice to do silhouette drawings to see if it's recognisable as a shadow.

Fast moving - slow. Basically if a ball was needed to fly across screen quick - less drawings. To roll slowly out of an eye socket - more drawings. Remember to think momentum what ever the speed. In direct relation to this, is the timing chart. Using the swinging arm again as example. The most extreme positions are numbered thus being before it falls and the end of its rise, see diagram. ~~Next the mid-way position is marked (side of the body) and then~~ the in-between.

The in-between is the point mid-way between the two extremes, or key drawings. This point is drawn by laying the two key drawings on top of a light box and marking the new in-between on paper on top of those. Relevant also in all animation ^{tricks}.

I've covered about half of what I wanted

to but I've run out of what I need to produce animated films. Time.

Stuff I was hoping to cover was these things listed below that are super freaking important also to animate successfully. If people want more info or would like me to finish this article some other time call me or talk at the screening on May 9.

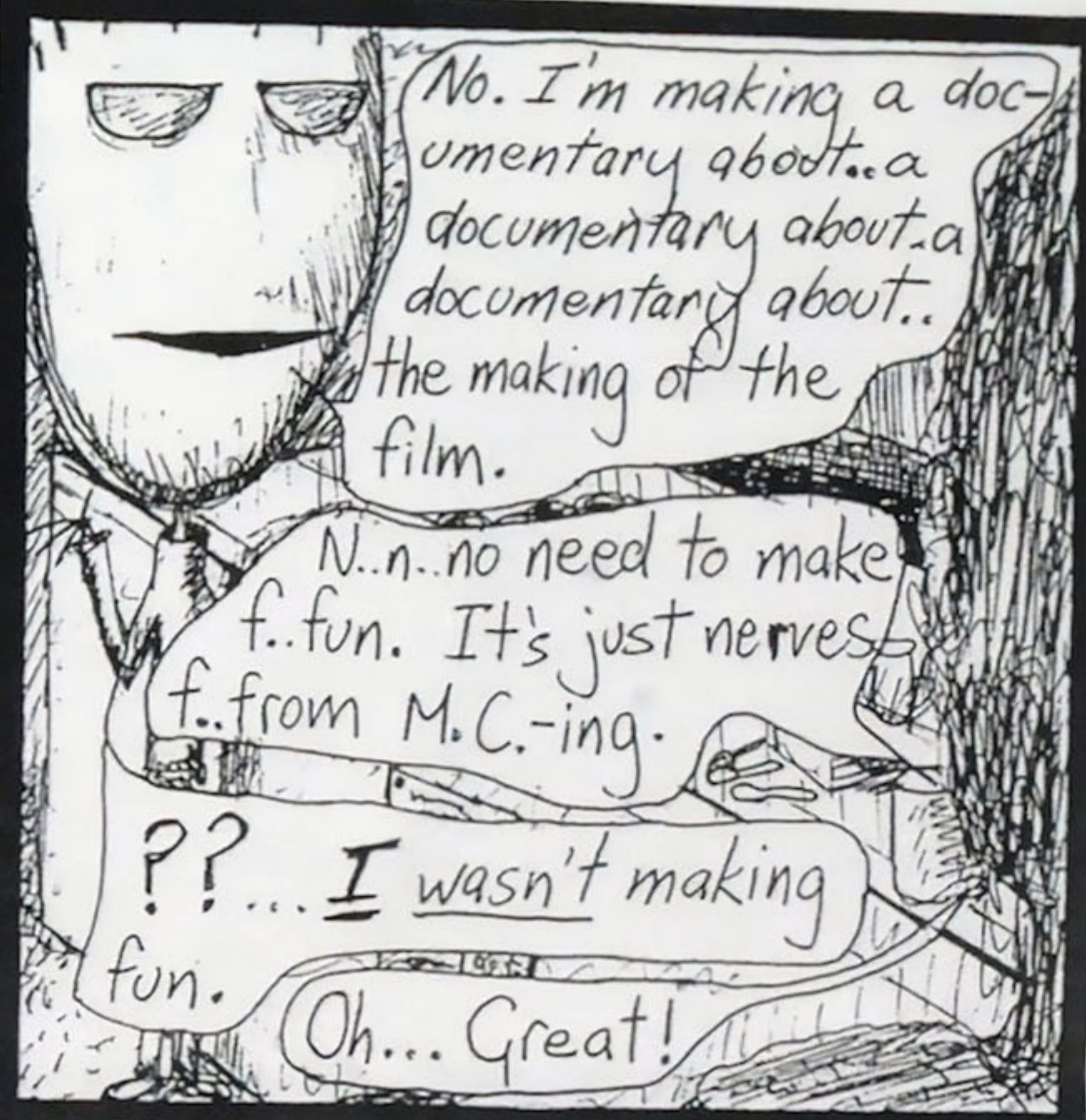
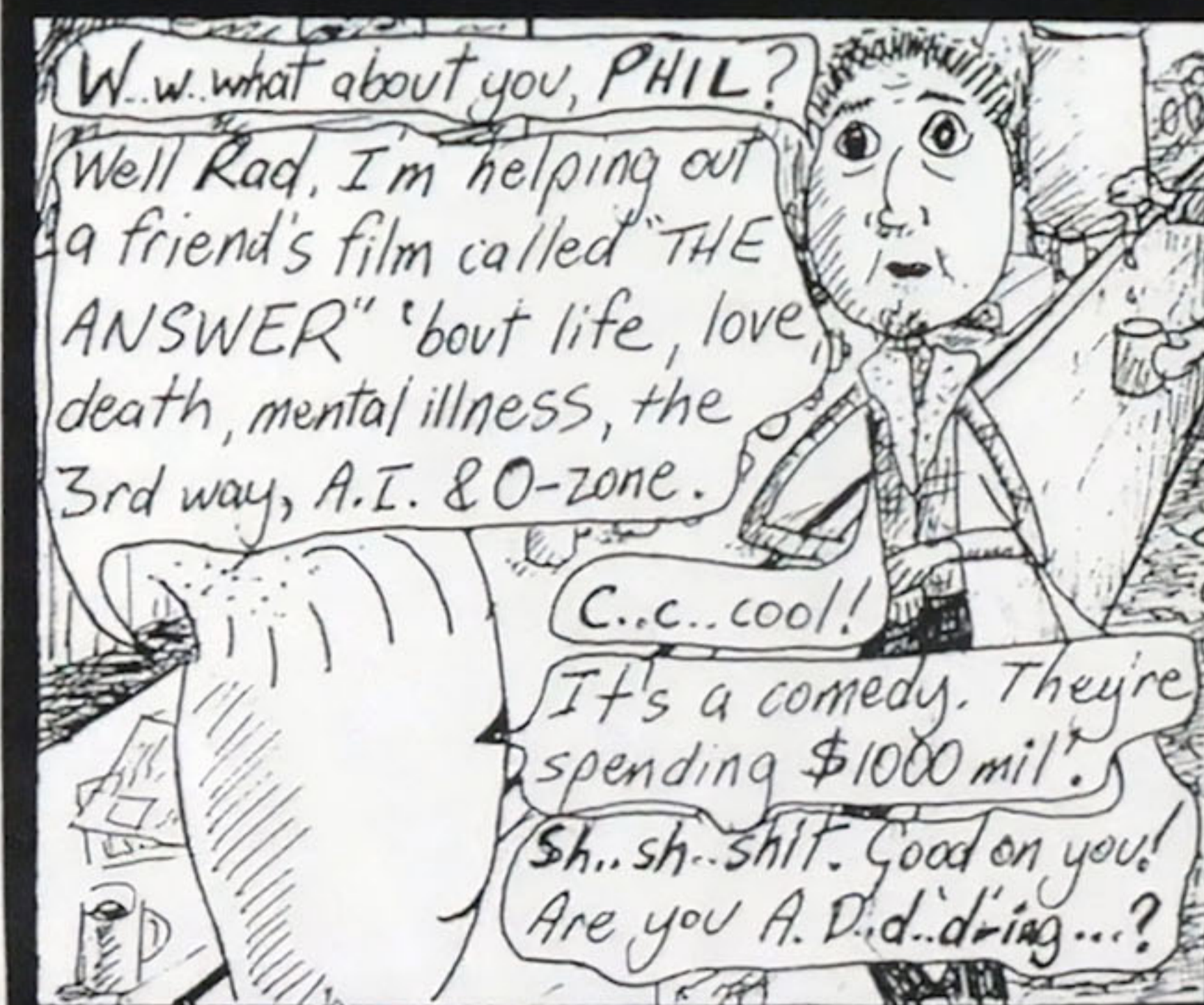
- Squash and stretch
- Anticipation
- The blink
- Straight ahead animation.
- Morphing
- The importance of an understanding partner, that feels neglected and alone quite often.
- Stop-motion and the new SBS ads.
- Line of action

I feel the collection of animated films being shown at the May screening covers a fine display of experiment and most of all fun. In brief, will be looking at a 1930's original of "Jack and The Beanstalk", a collection of my students' works from Chisholm Inst. Moira Joseph's shows some pieces from Ripponlee Primary and one from her son. I'm showing a heap of not seen before and still in the works film.

Perry Laird describes his dramatic horror "Death of the Piano Player" as - Donkey bites man, man kills donkey. "Music Film Guitar" by Nick Ostrovakis is visually frigid. And Madeleine Griffith's dark love tragic "Pretty Polly".

So have a play, grab a child or the one within and experiment. Only by shooting that trigger release will you and others be treated to a guaranteed laugh. Good luck

I.M.A.G.NEUS PHILMAKERR



The M,S,8.F.G. apoligises for the non appearance of Christos Linou's soundscape FIDDLE DE DIE at 7.00pm. ; also for the blown fuse in the Groups' amplifier, result no sound from the right speaker! The amplifier is in for repairs. On a brighter note , for me the films projected on the 11/4/2000 were of great interest, if I can pick one that I Especialy remember and would like to see again it would be Travis Dean's 'PALE MOVE' TW

WANTED* Interval Timer for Canon 1014E or suitable. Plus Sankyo Sound 702 projector. Please phone Rob on 03.9816 9720 0419 119 717.

Hello. My name is Simon Kroes I am a Melbourne based singer/songwriter. I mostly write music about real life situations and places. Some reviewers have likened my style to that of Paul Kelly and Things of Stone and Wood. In 1998 I was a top ten finalist in the Australian Songwriters Association's national song competition for the song 'Less Light'. Less Light is my first CD and was recently launched in March 2000 at the Royal Derby Hotel. The 7 songs on it make up the first 30 minutes of the May 9th soundscape. The second 30 minutes consists of 8 track recordings that sound engineer Dominic Van Abbe and myself have put together in a home studio. These recordings display a moodier side of my writing and include some instrumentals and sound effect pieces.

I bought a Nikon Super 8 camera and a Magnon 800 projector at a garage sale in 1998. I have made two films of a friends wedding and have been interested in Super 8 ever since. I have written songs for plays and have had my songs played on 3RRR, 3CR, PBS FM and PV FM. I would like to put my music to film so any budding film makers out there who want some music for their films please contact me via email on : kroozy@hotmail.com

I hope the music at the May 9th screening is enjoyable, thought provoking and useful for someone's film.

Last Open Screening:

Next Open Screening:

OPEN SCREENING FILMS

Red Friday by Moira Joseph 6min 30sec
18fps 2000 stereo cassette;
Napier by Rad Rudd 2min 30sec 24fps
2000 stereo cassette*;
Handheld by Tony Woods 16.00min 18fps
2000 stereo cassette;
Found Film by Anonymous 10.00min 24fps
stereo cassette*;
Pale Move by Travis Dean 18fps 1999 stereo
cassette*.

* The MS8FG apologises for the lack of stereo sound
amplification for these films.

Tuesday, 9th May 2000

7:00pm

Soundscape by Simon Kroes

7:30pm

"THE ANIMATION CREATION"

Animation Films curated by Gregg Brown

Followed by the Open Screening

Forward Notice: June 13 Open Screening -
Soundscape by Warren Burt, and "**Satanic
Liposuction, Neoism Pl, & Youll**" a 77min S 8 film
by TENTATIVELY, a CONVINIENCE & friends (USA)

ISSUE 157

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

Become a Member!

For those who are not currently members, joining the Melbourne Super 8 Film Group can provide you with so much more than just a newsletter. As members you will receive discounts on equipment hire, entry to screenings, and the chance to participate in Australia's only film organisation dedicated to the Super 8 gauge. As a recipient of the newsletter you'll receive tips on where to get cheap stock and processing, telecine, forthcoming festivals and Super 8 events from around the world, as well as technical information on equipment use and maintenance.

Membership is \$45.00 full/\$30 concession. Contact the group at the address below for an application form or download one from the website.

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This newsletter is published monthly by the Melbourne Super 8 Film Group Inc. Contributions are welcome. © 2000 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. Library subscriptions to this publication are \$50 (Australia)/\$60 overseas and \$35 for other organisations.

**The Melbourne Super 8
Film Group is entirely self-
funded. Donations and
contributions are most
welcome.**

Super Eight



ISSN 1039-5288

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