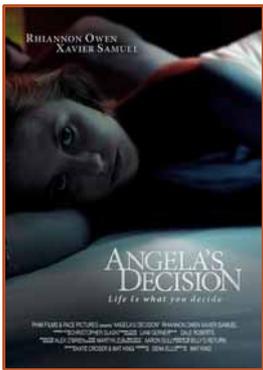


MISE en SCENE

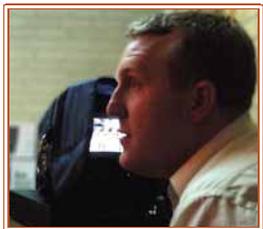
Low Budget Filmmaking in SA: The making of *Angela's Decision*



Angela's Decision is a forty-five minute short feature drama directed by Mat King and produced by Kate Croser. Set in Quorn in the southern Flinders Ranges in South Australia the film is focused on a young woman, Angela (Rhiannon Owen), whose future in regional Australian looks as desolate as the landscape. She faces life changing decisions, but at what cost? The return of her "local hero" boyfriend (Xavier Samuel), on leave from the army, is the catalyst for Angela's decision to change her life forever. *Angela's Decision* is a Top 25 Winner in the Filmmaker's American Gem Short Script Competition by American writer Gena Ellis.

Mat King is a freelance director based in SA (www.matking.com.au). He directed *Frames*, an award-winning short film co-produced with Kojo Pictures, the children's TV series *The Fairies*, music videos and TV commercials. He was second unit director on Greg McLean's *Wolf Creek*. *Angela's Decision* was privately financed and is currently in the last stages of post-production.

Mat talks about making *Angela's Decision*



Mat King

"I wanted to make another drama. It's really what I want to work in. So I set about finding a story to make; and not being a writer I'm always looking for writers to work with, and stories to tell. I came across a script from an American writer (Gena Ellis), which ultimately became *Angela's Decision*, and I knew instantly that I really wanted to make it.

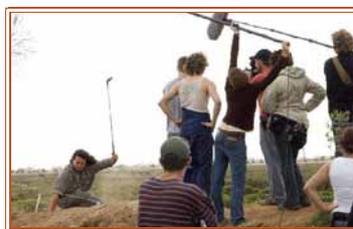
Angela's Decision was the first time Mat King and producer Kate Croser had worked together. "In regard to finding a producer for *Angela's Decision* I was really keen to work with someone who had the ability and skill, but also someone who was also really looking for the opportunity to produce for the first time. I asked around and all these people said, 'You gotta work with Kate Croser, she's fantastic. She won't let you down.' She was instrumental in getting the film made."

In early 2005 Mat spent two and a half months in Vietnam directing TV commercials. "When I was in Vietnam I used the P+S Technik Pro-35 Image Adapter with fixed 35mm prime lenses for the first time. It just blew me away at what we could do visually with the shallow depth of field. That's what drove me to use it for *Angela's Decision*. The budget wasn't going to allow me to shoot on HD, so the most important thing for me was the

lenses. I really wanted to shoot with the P+S Adapter with fixed 35mm prime lenses and that cost then dictated what format we could afford to shoot on."

Angela's Decision was shot by DOP Aaron Gully on the new standard definition Digital BetaCam at 25p (progressive scan) with the P+S Adapter and 35mm cine lenses, a cost saving twist on the recent trend in low budget independent productions using a digital capture format (often HD) on the back end and an analogue lens setup at the front end. "We used the pro-35 adapter allows you to do is remove standard video lenses and work with fixed 35mm prime lenses. Essentially, what that gives you is real shallow depth of field. It enables you to knock things out of focus behind very easily. And it looks fantastic!" As well as accentuating the sparse landscape around Quorn, "We tried to shoot a lot of the landscape quite wide just to show that there's just nothing around. There's no way out, and no opportunities for our characters, although the landscape still had to look beautiful. We didn't want to grunge the film up. But having said that, we shot the whole film handheld just to give it a bit of energy and that came down to the fact that we had to shoot a forty-five minute script in six days. We shot hand-held to speed things up. It was also a look we wanted to give the film, a bit edgy, but still making the landscape nice and spacious."

In keeping with the global nature of the creative collaboration the music is being composed by Christopher Slaski (an Englishman based in Madrid) and Liam Gerner (an Australian based in London). Post production and sound are all being completed in Adelaide at Oasis and Tracks studio respectively. Matt observes, "The film is an outstanding example of low-budget film-making in South Australia and showcases the amazing skills of our professional cast and crew – all of whom volunteered their time for this project, working on deferred fees."



Angela's Decision in production on location

Currently Mat has a feature film in development with English writer Adam Howe. The Australian Film Commission (AFC) has just funded a second draft of a script. "It's a thriller that I would like to shoot in Australia in 2007, and hopefully my first (feature) film. Its working title is *Black Annis*." He's

also recently married to Tam Nguyen, ex-production manager at the Australian International Documentary Conference!

The premiere screening of the film will be at the Mercury Cinema in August, look for more details closer to the date.

Low Budget Filmmaking in SA: The making of *Angela's Decision*

Kate Croser, Producer *Angela's Decision*



Shooting *Angela's Decision*

Kate Croser 28, is the producer of *Angela's Decision*. She's based in Adelaide where she works at Rolf de Heer's production office, Vertigo. Kate worked at the Australian Tax Office until her love of art house films and her administrative skills drew her towards film. Her first screen

industry role was as production co-ordinator on the short *Azadi* (produced by Scott McDonald and Anthony Maras and directed by Anthony).

Kate's entry into filmmaking "was a real surprise! I have a couple of producer friends. I had been working in the Tax Office in administrative and team management roles. Through talking to my new friends I realised that the same kind of skills are required for production. I thought, 'Well, maybe I can put my skills to the film industry and enjoy my work more.'"

After working on *Azadi*, Kate got an "out of the blue phone call from Mat King about 6 weeks before production." After a night's reflection she accepted the role as producer for *Angela's Decision*.

Working on *Angela's Decision* was "really fantastic; like a whirlwind of production and pre-production all at once because once I made the decision we only had 6 weeks to get it crewed and cast, find all the locations, to do the whole of pre-production. Production was scheduled for 6 days, but I think that second unit, which was supposed to be a couple of hours, ended up doing a couple of days!" She laughs. "There's always that other shot to get. Since then Mat's been the real driver of post production, and I've had to move onto paying work. Overall it was a great experience."

So far this role of producer is the biggest Kate's played, although she has worked on bigger productions. She worked on Rolf de Heer's *Ten Canoes* as production co-ordinator, and currently she's production managing his next film, *Dr Plonk*.

"At the moment I've been working on a festival plan (for *Angela's Decision*). We're trying to get it out to international festivals to get some exposure and leverage. We don't have any distribution deal at the moment; the plan is to get as much exposure as possible. Considering that it's been set in a regional area I think it would be great to screen it in regional areas too." Kate was born in Mt Gambier and has lived in Pt Pirie and Whyalla. There are connections with her life and *Angela's*. "When I read the script the female character was really strong and I liked that she was in charge of her own life and decisions. She took control where she could have just given in. I identify with that in a number of ways. Though it wasn't my decision to move to the city (her family moved when she was six), in terms of my career it is; moving on when I haven't been happy. I hope that it's inspiring for young women. Every person is in control of their life. It's what you decide that will push you forward and affect the rest of your life."

From working on this short feature Kate has gained, "stronger networks and contacts in the industry. When you make a film for no money you go beyond your ordinary circle of work colleagues and contacts. I've discovered this great wealth of talent in SA's cast and crews. A lot of the experience was new to me, in terms of casting and building a project from scratch. I've always been working as part of a team but not leading that process."

At the moment she's producing an animation as part of the mini-series initiative (<http://abc.net.au/miniseries/>) with Hugh Sullivan. "I really enjoy the freedom of animation. It's a really fun medium. I will continue to produce, hopefully!"

Gena Ellis, Writer *Angela's Decision*



Sarah Hunt and Rhiannon Owen

Gena Ellis has optioned and sold award-winning screenplays- romantic comedy to drama. Her scripts have placed in many competitions, such as Filmmakers' American Gem, Austin Film Festival, Moondance, OWFI and Houston. She optioned her first script to Travolta Family Films in 2003.

It was a huge surprise to Gena when Mat King contacted her about *Angela's Decision*. "Mat King and everyone involved with *Angela's Decision* has taken my writing to a whole new level. His direction on this project truly represents global filmmaking, Mat has kept me involved, even though he didn't have to. This will be the measuring stick for the rest of my film experience. And that's a good thing."

Although the themes of alienation and disaffection within a regional town found in Gena's story were easily transferable from a US setting to Australia, Mat continued to involve Gena in the process of making the film, "It's not unusual for my husband and daughter to hear me scream with excitement at five o'clock in the morning after I've opened an email from Mat, who would send photos or clips from the film all the time," says Gena. "It was the next best thing to being there."

The screenplay was first written as a short story, *Billy's Return* for her graduate thesis at the University of Oklahoma. "It wasn't working as a short story. So I wrote this as my first adaptation. That's where it became *Angela's* story, which it had been all along really," says Gena. "And even though it is fiction, there is an emotional truth to this story. It does contain elements of my life, of many young people's lives."

Both the short story and the screenplay were part of Gena's graduate thesis at the University of Oklahoma. She also optioned another screenplay from that thesis for a TV movie and continues working as a writer. Gena has finished her next screenplay, an a feature film adaptation of Alexandre Dumas' *The Black Tulip*.

Aaron Gully: DOP *Angela's Decision*

Aaron Gully is an in-house DOP at Kojo Productions. He shot Storm Ashwood's short drama *The Wish* (produced through the MPG subsidy at the MRC). Aaron shot *Angela's Decision* and tells us how he got there...

How did you get into the industry?

I got started twenty years ago, that's a worry isn't it! I went straight into commercial still photography and changed to television camerawork but I always had my eye on cinematography.

The TV work was all sports outside broadcast production. It was a love hate relationship – I loved the adrenalin of going live, you would see the red tally light flick on and you knew you couldn't blow the shot because there were a few thousand people watching. And it was extremely beneficial in terms of building some basic camera operating skills like framing and focus. But in terms of the creative it was very lacking. It's interesting that later down the track I had to un-do all that smooth, "fluid" TV camera operation when shooting TVC's on film as it tended to look way too sterile and composed.



Angela played by Rhiannon Owen

Low Budget Filmmaking in SA: The making of *Angela's Decision*

How did you make the step into cinematography – did you study or train?



Mat King on location with DOP Aaron Gully

Back then there weren't many courses on offer but the production company I was working with had a massive injection of funds from interstate investors and they got fully geared up with new technology and some pretty good directors as well. A lot of these directors were DOPs who had moved into directing commercials. It was with these directors that my

cinematography beginnings kick started. It was just fortunate timing.

When I came to do the commercial and corporate work, the production standards were really high. It was totally commercial but the filmmaking process itself was equal to that of shooting drama even though it might have just been around a packet of Omo. On top of that it was a great experience having the opportunity to work in a studio or on a set with really experienced directors, gaffers and grips. Another advantage was being able to use the ultimate high end gear (for then) – like the Panavision video camera using Panavision lenses, that was just incredible. We may have been shooting video but we were applying film techniques. In hindsight it was all very crude but the aesthetics when using these cameras was driven by directors who had come from using film. So from the outset I was being educated to shoot video with the same discipline that you would normally associate with film.

I then moved to Pepper Studios and trained under Max Pepper shooting both 35mm, 16mm and video. I found video such an incredible challenge, as it's extremely difficult to shoot tape and not have it looking like Neighbours. You can light a set, shoot it on film and it looks natural, atmospheric and three dimensional. Shoot that same lit set on tape and it looks plastic or two dimensional and lacking emotion. It was the aesthetic challenge of working with video that led me down a path to specialize in shooting only tape as I knew it would eventually become a main player in the arena of drama shooting.

But it's not been a short journey. Twenty years I've been shooting and it's taken twenty years to shoot my first drama piece! This industry will label you right from the start. So coming from a commercial background I have found it incredibly difficult to make the transition. But I always had the desire to fulfil a creative urge and immerse myself in shooting drama. It just takes a long time to re-define yourself in the eyes of the industry.

*How did you get to shoot *Angela's Decision*?*

Originally I was approached by Mat to be camera operator with Ernie Clarke as DOP and I was stoked to do that because Ernie is one of my mentors. To work with Ernie in that capacity would've been great. Then Ernie got bogged down in his own productions and Mat asked me if I would step into the DOP role. It was as simple as that!

*What inspirations and experience did you bring to *Angela's Decision*?*

Technically speaking, we had decided beforehand that ideally we wanted to shoot on the Sony F900 HDCAM but the budget, or absence of budget really, didn't allow for that so we went hunting for an alternative. There were certain creative decisions that we'd ---made that would determine the type of cameras that we would look at. For example I wanted to shoot a lot of handheld. Shooting handheld meant that I wanted to use a progressive scan video camera, not interlaced, as hand held operated interlaced video just looks like bad camerawork to me. We managed to get our hands on a Sony 970 Digital Beta camera with progressive scan and it looks amazing – aesthetically the pictures are very similar to the F900 HDCAM except in standard definition and not high definition. From the outset we were going to use 35mm prime lenses at the front with the P&S Pro-35 adaptor which Mat and I had both used successfully on a variety of commercial work as well as on Storm Ashwood's film *The Wish*.

In terms of the creative process because we only had 6 shooting days we had to be very fast. This dictated a lot of our decisions. Shooting handheld was a practical process to keep the shoot moving, but also a creative one. We wanted to take an objective point of view, kind of a fly on the wall of Angela's life. We wanted to position the camera as a third party in Angela's life and it's really worked well – it's objective without being voyeuristic. It's a fine line but we've made that distinction I feel. Trying to maintain a balance between shooting fast and not losing the creative as a result was extremely important but the focus was going to be on character and performance and capturing that truthfully.

Having a background in commercial production was beneficial when it came to shooting 45 minutes in 6 days. The shoot never felt rushed and had to do with the relationship with the crew, especially gaffer Chris Herzfeld who I worked really closely with. We used ambient light as our main wash and complemented that with our fill, edge and eye lights. This was again a creative decision that was dictated by the need for speed. The overall look of the film was to be a truthful documentation of Angela's life and for the audience to never notice any light source other than what seems to be natural light.

Where to now then?

At this stage apart from commercial work my calendar is free. At the end of the year there may be a possible doco series in Europe but I'm always keen to shoot more drama. I'm looking and available for drama work. Once you get a taste for drama there's no looking back! When we wrapped "*Angela's Decision*" I went straight back onto a commercial shoot and I just felt like I'd lost something, it felt really empty in comparison to the intensity of the camaraderie that had developed between all of us on "*Angela's Decision*". I know it sounds a bit pathetic but I was emailing Mat and all the crew just to maintain that sense of community for weeks afterwards! I really love the sense of family that grows out of these productions. Only the cast and crew can share in that and that's part of the amazing magic that happens on a drama shoot that I haven't experienced elsewhere.

Careermakers Workshops and Seminars

Final Cut Pro Workshop

29-30 July: Jason Chong (3 places only) MRC
\$320 members, \$350 non mem.

Learn the editing software that is fast becoming the industry standard. This informative workshop covers digitising, batch capture with time code, work with wide screen, edit footage and sound, create titles and effects and output the final product to videotape. Participants have their own workstation.

Sound Check - A Sound Design Workshop

12 August: Pete Smith (10 places only) SAFC, Hendon
\$80 members, \$100 non mem.

A lot has changed since 1924 when Mary Pickford said "Adding sound to movies would be like putting lipstick on the Venus de Milo." Now good sound design can transform a mediocre scene into an eye and ear popping nail biter!

To explore the nature of sound design further the MRC in conjunction with the SAFC presents Sound Check- A Sound Design Workshop with South Australia's own multi award winning Peter Smith exploring some fundamentals of sound design in the SAFC's surround sound mixing theatre. The workshop covers aspects of sound theory, workflow and some of Pete's own tricks of the trade. Places are limited so book fast!

STOP PRESS: New workshop announced. Go to mrc.org.au

LipSync seeks contributors with articles, critiques and commentaries relevant to the filmmaking community in South Australia. Appropriate articles will attract a fee.



MISE en SCENE

FROM THE DIRECTOR, IMOGEN SELLEY

As I exorcise thoughts about strategic and risk management planning to write this column, its pleasing to find a moment to reflect on the vitality that is kicking around the screen industry at the moment.

In *The Making of Angela's Decision* (pg 1), creativity and commitment just oozes from 3 of Adelaide's up and coming creatives. A new Cinémathèque season is underway with a four part program of eclectic documentary then the elegantly cool cinematic underworld of Jean Pierre Melville (the Melville retrospective is a highlight of the Sydney Film Festival this month). With a new national structure for Cinémathèque that allows each State more control over the program, we think that this season is one of the best that Mark Pogorelec and his trusty team of Members Exhibition Group and Board advisors have developed.

Just this past weekend, the Screen Industry Forum reached another milestone, electing a Screen Industry Council and voicing unanimity to draft a strategic plan. Strategic planning ... can't live with it, can't live without it.

The MRC Board continues to grow in depth and stature with 4 new members elected at the Annual General Meeting. Angela Salomon, Senior Program Manager with the Office for Youth and Tanya Nehme, Editor, (interim appointments to the Board last year), were elected. They are joined by Michael Nelson, Marketing Executive at the Adelaide Festival Centre and Chris Houghton, Director and SA representative of ASDA. Kath Dooley and Mike Walsh were re-elected as MPG and MEG reps to the Board respectively. We say goodbye to John Howard and Hilde Crook, who have both given the MRC committed service for the past two years.

We are sad to say goodbye to Vicki Sugars, the MRC's Consultant Producer and Raw Nerve Exec. for the past 2 1/2 years and one of the most professional people I have had the pleasure of working with. We wish her well with her growing list of projects in development and production. Applications have now closed for two new positions (Creative Producer and Equipment and Facilities Coordinator) and I look forward to announcing the new additions to the team in the next edition of LipSync. And there's a new face amongst the Mercury's front-of-house casual staff in TAFE student, Maj Green. We are still looking for another casual FOH staff member, so please contact Mark Pogorelec or me if you are interested.

The latest initiative in mobile phone content, mEgaSA, is underway with 7 applicants receiving \$500 from the MRC to cover their workshop fees. This is the first project run by the MRC with the assistance of SAFC's Digital Media Project Funding, and it's a great feeling to get a toe in the water in this regard. 16 applications were received for *I Can See Queerly Now 4*, which the MRC is co-ordinating as part of a stronger partnership with FEAST, the 4 successful participants will be announced later this month. The MRC also received a welcome boost to its regional profile and to the SA Short Screen Awards with an \$8000 "Health Promotion through the Arts" grant to tour the Best of SASSA and other SA short films to country areas in 2006/07. Although the main focus is on SASSA, to those of you (including established production houses) who are producing Adelaide's best short works, we would love to be able to show your work where access to inspiring and unique drama, animation and documentary is limited.

Finally, work is underway on creating the MRC's 3 year marketing strategy, with a research program involving street and member surveys and focus groups about our exhibition program, membership plans, and production initiatives. If you would complete the email surveys that will be coming to you that would be great, as it really will help us to improve our services. Best wishes

Imogen

SPOTLIGHT ON SUCCESS 1



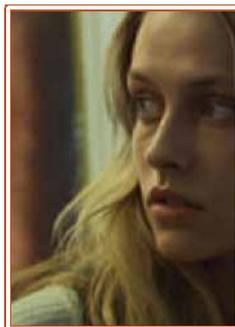
William Traeger with DOP Nick Matthews

Congratulations goes out to MRC member Alex Frayne. After becoming a near permanent fixture in the S-VHS edit suite last year, his much anticipated debut feature film *Modern Love* has been accepted into the Moscow International Film Festival for its premiere screening in July. Have some vodka for us Alex, Udachi! (good luck in Russian) STOP PRESS: Alex Frayne's debut feature *Modern Love* has been officially invited to the 2006 Hof International Film festival, Germany, Oct 23-29. The offer was made by the festival founder and director, Heinz Badowitz and includes ticket and accomodation for the event's duration.



The Wish

Storm Ashwood is another member dazzling us all with his film *The Wish*, which was selected for the short film competition at the St Kilda Film Festival in May. *The Wish* was made as part of the MRC's Members Production Group subsidy and screened at the Mercury on Friday 26 May at the popular Karma Cup Networking events. Well done Storm and best of luck with the many scripts you are developing.

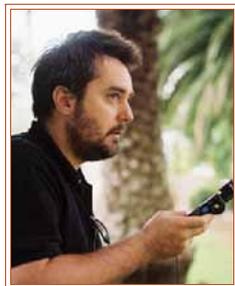


Teresa Palmer in 2.37

And who amongst us isn't seething with jealousy at the pics in the Advertiser of Murali Thalluri rubbing shoulders with Hollywood stars Sidney Poitier and Samuel L Jackson at Cannes. We first met Murali when he joined as a member in 2003 and have watched his meteoric ascent with great pleasure. For those of you hiding under a rock for the last six months, 2:37, his low budget feature film debut was selected for competition at Cannes in the Un Certain Regard category. Not bad for a first time effort. Co Producer Nick Matthews (the winner of this years SA Short Screen Awards Best Cinematography category) was also on hand

enjoying his well-deserved time in the sun. Our spies tell us they had a ten-minute standing ovation at the screening to boot! Congrats to Murali & Nick, may your stars continue to rise.

And of course we must extend our admiration to long time friends of the MRC and favourite sons of Adelaide, The Peoples Republic of Animation (PRA) and Anthony Maras, who continue to have great success with their films being accepted into film festivals all over the globe.



Nick Matthews DOP for Modern Love and Azadi

PRA's film *Carnivore Reflux* has been wowing audiences at the Seoul International Cartoon and Animation Festival, and is due to screen at the Animafest World Festival of Animated Film in Zagreb. Locally the film has reached the finals in Tropfest and St Kilda, not to mention being the first animation to ever win the SA Short Screen Awards (SASSA) Best Film gong.

MRC member Anthony has received enormous amounts of praise on the international stage for his film *Azadi*, screening in over 30 international festivals. At home the film was a finalist at St Kilda, received Best Drama and Director at SASSA and received a nomination for Best Short Film Fiction in the most prestigious of all Australian Awards, the AFI's. Anthony is currently working on a feature.

PRODUCTION SUPPORT



RAW NERVE: MARK FANTASIA

Recent **Raw Nerve** alumni Mark Fantasia recounts his experience with initiative and the creation of his film *Destinations*.



Destinations

I first read about the **Raw Nerve** Initiative on the Media Resource Centre website. Funnily enough I was researching the options for film equipment hire here in Adelaide for a short film idea I had. Probably a little backwards as I hadn't yet written a script, but nevertheless, I found the MRC site and read up on the

application procedure. For some reason the whole concept immediately resonated with me, I felt that this was exactly the sort of grant that a person like me should be applying for, being that my filmmaking experience was fairly limited and the grant offered not just financial assistance but industry experience throughout the process. Saying that though, I still didn't expect to be awarded the grant. I figured that even for a first time filmmaker, there would be a lag period between applying for grants and actually winning one. That didn't deter me as such but I was almost resigned to the fact that to be taken seriously I would need to apply for several years in a row before anyone would give me a chance.

One thing I did certainly believe in though, was the idea for *Destinations*. Essentially an exploration of what type of thinking and other factors lead a suicidal person to take the last and ultimately tragic step. The subject was definitely important and I thought that the strength of the application was that I had a very solid story. I should say at this point though, that the script I submitted in my application was rewritten about five times before shooting and adjusted another two times during the shoot with one final and major adjustment made in post-production. I say this only because anyone thinking of applying for future 'Raw Nerve's' should know that the most important thing is not having a rock solid script, just a good story that they are passionate about.

The supervising editors from the MRC put me in touch with script editor Shane McNeil who helped me iron out any problems as the first step in preproduction. From this early stage I was made to feel absolutely comfortable with how the filmmaking process would unfold. The producers from the MRC left me in creative control of the project right from the start and although they would readily offer their advice I was always left with the final decisions. This was one aspect that made the process most rewarding as at no stage did I feel that the project was being driven by anyone other than myself (a rarity in films that are made using other people's money).

Another excellent opportunity that arose out of the grant was being able to work with the S.A. Film Corporation and Rory McGregor on the sound mix. Ordinarily a professional mix would be well beyond the budget of any short film, let alone a first time filmmaker's, but thanks to an incredibly special offer from the S.A.F.C. I was afforded this chance. Not only did it enhance the quality of the final product, but meeting and working with professionals was an incredible learning experience and again at no time did they make me feel like an amateur or that my opinion was invalid. Altogether this resulted in a final product that would bear my name and that I would be ultimately responsible for. While this could be a daunting concept, and as a novice filmmaker it was for me, I always felt that because of the skill and support around me throughout the process, the project

would never be left to go completely off the rails.

Consequently I have ended up with a first film that I am totally proud to call my own and a product that has been recognized by the S.A. film industry through nominations in five categories at the S.A. Short Screen Awards. However, regardless of how the film turned out, I can say that the opportunities and experience that arose out of being involved in **Raw Nerve** are enough to justify my application.

As a first time filmmaker I can think of no better platform to learn about the industry without becoming a pawn in the process. It has left me with a craving to continue exploring filmmaking and the confidence and belief I can succeed. If you feel like there is a film in you I can only recommend you apply for **Raw Nerve** as it is quite possibly the best way to initiate yourself into the world of filmmaking. Finally I would like to once again thank my cast and crew and everyone involved in turning *Destinations* into a successful film. This project was a team effort and could never have been this successful without all the support

SPOTLIGHT ON SUCCESS 2

Editor David Ngo has been busy at the MRC cutting a one-hour documentary about the psychological effects of terrorism on individuals and societies. The doco, *Beyond Fear*, is funded by Issues Deliberations Australia / America, a non-profit organisation founded by Australian born Pamela Ryan. IDA is an independent think tank, which advises government and community bodies on how best to prepare for when terror strikes.

The film is centred around an international assembly on managing the psychology of fear and terror organised by Ryan at a ranch in Texas. Assembly delegates incorporated leading psychologists, university professors and victims of terrorism, including Aussie rules footballer Jason McCartney, who was badly burned in the Bali Bombings. Containing rare archival footage from around the globe as well as frontline recordings from 9/11 and the Gaza Strip, *Beyond Fear* deals with terrorism, post-traumatic stress disorder and strategies for dealing with a world paralysed by fear.

Having worked in a variety of styles and formats, this was David Ngo's first attempt at a journalistic style of editing. "It's interesting how at the core of all these genres and formats is a very centralised idea. In the end it's all just storytelling, whether it's about the psychological effects of terrorism or animal regurgitation." David Ngo has worked on a full spectrum of projects this year including *The Wish*, a short drama directed by Storm Ashwood, which recently screened at The St Kilda Film Festival, The People's Republic of Animation's *Carnivore Reflux*, winner of Best Film at this years SA Short Screen Awards and a yet to be titled documentary about a travelling circus directed by Jeni Lee. "It's one of the big advantages of working as an editor. You get to jump between so many different worlds. It's the sort of career choice that suits someone with a short attention span like mine."

A screening of *Beyond Fear* is set for the US Congress later in the year. At this stage no Australian television broadcast is planned.

The best of SASSA 2006 DVD compilation is now available for sale from the MRC. The DVD contains all the best film nominees and a host of other award winning films. It's a limited edition and at only \$15 for 11 films it's first in best dressed! Contact the MRC for details on how to purchase your copy.

PRODUCTION SUPPORT

CHRISTOPHER HOUGHTON



LipSync spoke with director Christopher Houghton to get some insight on just who this new man in town is! We know he came from Brisbane, via the directing course at AFTRS and that he is a state representative for the Australian Screen Director's Association in Adelaide AND that he has just been elected to the MRC board!

Christopher trained as a commercial photographer, became a dancer, went back to fine-art photography and then became a filmmaker. Along the way

he yo-yo'ed between Brisbane and Sydney and now resides in Adelaide.

How did you get into film?

I started off, as a photography student, experimenting with a super 8 camera, but this was just a flirtation with film really. After 4 years of training as a commercial photographer which was something I'd never really wanted to be, I hung up the camera and became a dancer for 4 years. The art scene seduced me back to visual arts and I opened a fine art B&W photographic studio – it was an amazing time and I finally felt like I'd found my niche. We were in a large multi-storey Art Deco building with dozens of artists in their studios and a dedicated exhibition space. It had an incredible energy and sense of potential, where we all were constantly exhibiting and exchanging ideas.

I tried really really hard to ignore the little voice in my head that kept saying "try filmmaking, give it a go..." but the studio took most of my time so in the end I made a deal with myself – 12 months, no photos, no exhibitions and give this filmmaking lark a try.

So I wrote my first draft for a feature which got development investment. I also did some short courses on film production and got involved in the Brisbane filmmaking community through volunteering at Brisbane Independent Filmmakers. I didn't own a computer and I had no money because I wasn't working commercially, so in exchange for accessing their computer to write my feature I worked reception and answered the phones. Bizarrely enough after a few months of this the president and entire committee resigned and all of a sudden they elected me president! I found a mess organisationally and financially. It was a pretty full on introduction to bureaucracy – and the Gonski report, that recommended the de-funding of all screen culture organizations, had just come out. So there I was after a few months answering the phone suddenly fighting a federal government report and becoming the voice for non-government supported filmmakers alongside screen organizations around the country including the MRC. In the end we managed to overturn Gonski and turn BIF around to become a viable and accountable organisation and make a few films. We then lobbied hard locally to create a new organisation that would support independent filmmakers in Queensland, which as a state is largely dedicated to outside productions. The AFC were already keen to support the idea and a year later, we succeeded in establishing QPIX, which is the MRC equivalent in Queensland. I was a founding director of the organization based on the work I'd done with BIF. 1998 was the craziest ride of my life.

So my 12 months of no photos was well and truly up by that stage and I was just totally enmeshed in the independent film community. Two years on I was starting to feel pretty burnt out. I realised I'd spent so much time with film bureaucracy that I'd totally lost focus on my own projects. So I applied to Pacific Film and Television Commission (PFTC – Queensland's SAFC equivalent) for funding for a short called *The Fencer* and was

successful. It was an excellent experience, my first real directorial experience with professional crew on a professional set and fortunately it was enough to impress AFTRS to allow me into the MA directing course in Sydney.

How was the AFTRS experience for you?

AFTRS was the most challenging and enlightening experience I could've ever wished for. It was fantastic. I got to be a director 24/7 – In 18 months I made 3 films with access to studios and equipment most emerging filmmakers would kill for. It was a real privilege. I went there to build up my craft skills and walked out with the absolute confidence in myself as a director. The strangest thing was discovering that graduation night was actually an awards ceremony where I ended up collecting the top two directing awards. It was a great surprise.

How did you end up in Adelaide?

When I finished AFTRS I took a job with the Australians At War Film Archive and during a stint in Canberra, I met my partner, Louise Pascale, who is from Adelaide. I was moving all around the country. In Brisbane I was working on a new film called *Method School* and teaching at QPIX. In Sydney I was directing a play – Alan Ball's *Five Women Wearing the Same Dress* as well as working for the archive and I just wanted to just settle for a bit. Negotiating an interstate romance was great motivation to explore the self-confessed independent filmmaking capital of Australia. I also wanted to explore a city that seemed as community focused as Brisbane but one that was so supportive of the arts. Adelaide just seemed to be like such an exciting and innovative place. I just went through my first Adelaide Fringe and Festival experience a couple of months ago and I just had a great time, didn't sleep for three weeks. On the filmmaking side of things I'm excited by success of various companies and also the current moves to design a screen industry plan for SA's future. Coming from the Gonski report and PFTC and the state of play in Queensland I can't tell you how refreshing it is to land in a place where government and industry are engaging with each other in order to plan a future.

How have you found it entering into a new film community?

It was great being able to become part of the filmmaking community in Adelaide – with a variety of organizations and groups enabling me to meet the local industry. I've gotten involved with the SA branch of the Australian Screen Directors Association as a state rep, and now the MRC. It's great to meet people but I also believe that as a professional filmmaker it's essential to contribute to the industry you wish to be part of. Self interest would be the death of this industry, any industry in fact and I felt like I saw a glimpse of that Queensland through the PFTC and it's ugly. It's a shame because the independent community in Queensland is solid and very talented. I just don't think there is any substitute for a state film agency, the resident industry and government all working together to build its own future and that's what's happening in Adelaide.

What are you working on at the moment?

SAFC has supported two drafts of a feature script I've written and plan to direct called *Bird* so come October we'll have a crack at Rocket Science, which is a brilliant initiative. I attended the Script Factory which was greatly inspiring and we've got some detailed work to do now to develop the script from second to third draft.

Being in an environment where I can thrive as an independent filmmaker both creatively and commercially is really important and I feel SA has a lot going for it in that respect – I'm very excited by the potential.

WEB3DART 2006 WORKSHOP

Leading practitioners and theorists in the field, Professor Karel Dudesek, Martin Schmitz and Steve Gunyup presented a selection of Web 3D art works (using VRML) at the Mercury Cinema on 9 June. The opportunities and potential of cross-seeding with other screenbased practitioners is manifest. We thank Melentie Pandilovski, Director, Experimental Art Foundation for his review of this highly creative and technologically rich field.



Infinite Cemetery

Few of us have doubts as to what art is, but what in fact is web 3D art, and what are the artists who are using it aiming to achieve? The web 3D technology has in the past been known as VRML (virtual reality modeling language). VRML/Web 3D refers to a programming or descriptive language used to deliver

interactive 3D objects and 'worlds' across the internet. It also leads the way in searching for various methods to communicate 3D environments over the net, and can be viewed as one of the proofs that art can no longer be segregated from science and technology.

Mark Pesce and Tony Parisi have been credited with the concept and early development (mostly in the early nineties). Since those early days, the development has moved to various applications in the creative industries such as the arts, design, games, architecture, mobile applications, film, etc. There is naturally a widespread interest in dynamic interactive simulations in three-dimensional virtual space among scientists, researchers, the military, geographers, city planners and architects as well as artists – as the methodology allows for the real time manipulation of objects in virtual space, and over the internet. Additionally, a wide community of developers of this technology is working on the open source principle, which ensures that the technology is accessible and synchronous



The Scruncher

with the evolving technology. The web3D Consortium's web site <http://www.web3d.org/> is a good place to follow developments in Web3D.

WEB3Dart project certainly possesses the capacity to enhance the capabilities of the involved artists by entering up-

to-date issues into our cultural discourse. It also represents an innovative and sophisticated project that raises the level of consciousness of the convergence of art and technology, and development issues in general. Having said all that, I have to ask the question - where is Web 3D Art moving to now?

Mark Pesce observed in 1999 that;

"...a life cycle of a community has three distinct phases - connection, collection, and correction. Connection as community comes together for a first time; collection as community gathers data for a common purpose, establishes direction and takes action; and correction to remediate and absorb lessons learned."

Tony Parisi saw us in the Correction phase of this cycle, having gained a lot of experience, and having been through some growing pains, now the time has come to learn from our experiences.

WEB3DART (www.web3dart.org) is an international on-line competition ongoing since 1999. It is the only international show of its kind and, at its home domain, has become the biggest collection of three-dimensional art and design sites ever assembled. The WEB3DART exhibition

demonstrates the digital language of international artists who express themselves with dynamic interactive simulations in three-dimensional virtual space. It also shows advances in the content and structure possible in the web 3D medium, amplifying a new wave of creative output by artists and designers who are integrating the internet, 3D visualisation, virtual reality, video/audio, and issues of navigation.

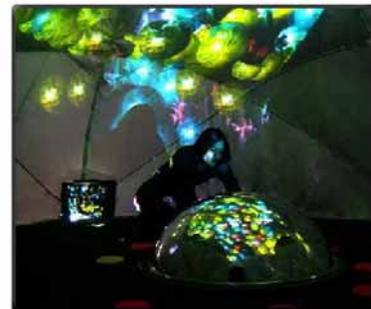
The first VRML/Web3D Art exhibition in Paderborn, Germany, in 1999, served as a basis which led to the subsequent projects and exhibitions.

Participants have come from a broad range of countries including Australian artists Melinda Rackham, Adam Nash, Martin Thompson, Jason Nelson.

Adam Nash's work tends to explore the virtual space for all the ways that it is not like physical space. He says;

"Rather than performing within the space, I simply perform the space itself, treating it in the way that a painter might a canvas or as a musician may a room. Because it is an imaginary space, nested infinities are quite feasible. In virtual space, concepts of up, down, in, out, weight, gravity and time do not exist natively. Naturally, humans reference these concepts unconsciously when presented with a 'space' of any kind, so my work plays with these concepts, inverting, subverting, expanding and nesting them. As a result, the viewer is generally immersed within the work, is encouraged to navigate within it, and will find the most enjoyment from giving in to the strangeness of the space created. To help people enjoy the works, they all default to an automatically moving camera view enabling the user to be passively moved through the space/work. In these works, vision and sound occupy equal weight and are generally both subjected to the same spatial, temporal and tonal algorithms."

WEB3DART2006, an exhibition aimed at presenting a selection of the best online 3D works for 2006 is made from a competitive submission process. Each of the works was considered for its operational functionality, the content within the 3D visualization, and its innovation towards the use of 3D in creative works of artists and designers. The WEB3DART exhibition demonstrates the digital language of international artists who express themselves with dynamic interactive simulations in three-dimensional virtual space. It also shows advances in the content and structure possible in the web 3D medium, amplifying a new wave of creative output by artists



SphèrAléas

and designers who are integrating the internet, 3D visualisation, virtual reality, video/audio, and issues of navigation. The Seventh international exhibition of WEB3DART, features a selection of artistic, commercial and student projects by a wide variety of international artists and innovators and can be viewed online at www.web3dart.org. Leading

practitioners and theorists in the field Professor Karel Dudesek, Martin Schmitz and Steve Gunyup presented a selection of these works at the Mercury Cinema June 9. Artists, lecturers, and students from around Australia, and internationally, took part in the Web3D Art Workshop which served as a theoretical and practical platform in the creation of virtual objects and virtual worlds. The workshop was led by Karel Dudesek (Conceptual Guidance), Martin Schmitz (VRML), and Dirk Waldik (FLASH 3D and Mapping Systems).

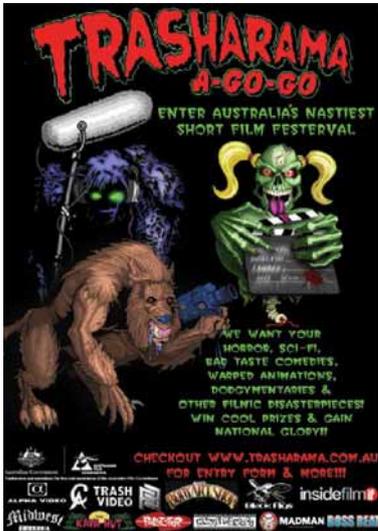
Some of the projects developed during the workshop on the web3dart website. We are hoping to continue with the project so that it becomes a comprehensive, community resource of Web 3D Art. The project could potentially open the doors to organising WEB 3D International Conference in the future in Adelaide, possibly co-organized with other interested partners in Australia.

Melentie Pandilovski
Director, Experimental Art Foundation

EXHIBITION

Member Profile

Trasharama Festival's Dick Dale



Dick Dale is Adelaide's equivalent to John Waters, Ed Wood and Sid Vicious all rolled into one. A punk rock gore inspired self confessed trash movie fanatic Dick started the Trasharama film festival. It now screens across Australia, the US, UK and Europe!

How did Trasharama get started?

Trasharama was spawned in 1997 when I came in second place in Foxtel's Graveyard National Shifty Film Competition with my Z grade production, *The Beast From Bomb Beach*. After I squandered the prize on a keg of beer, wild women and a payment on a video camera I

realised that there was a market for these types of films. I contacted a friend who ran a video shop in Brisbane called Trash Video and had held his own Festival called 'Eat my Schlock'. I poached some films, along with movies I asked local filmmakers to provide. Being a member of the Chopper Read Fanclub goes along way in the 'Industry' when getting 'favours' from timid film geeks. I then had a program, booked a venue and got some punk bands to play for free.



I did that for 2 years and as the numbers got larger I moved it to the Mercury and toured the capitals. This worked well cause I had to feed Choppers' cat while he was 'on holidays'. I also decided I need a carrot to dangle under the noses of the filmmakers to get their productions. So I turned it into a competition by begging lots of national sponsors explaining I wouldn't tell anyone they were involved. This worked. It grew and grew like a nasty rash before Jero aka Jeremy Pallett came along in 2002. He attempted to submit a

film to the Trash Festival. I told him it was crap but somehow he became Festival Co-ordinator. Bitter about the previous rejection he now makes some extremely nasty movies. Thus a team from Hell was born and the word of Trasharama has spread like the black plague! Jero never complained when I nearly blew up the van trying to cook toasted beetroot and cheese sandwiches. Not a whimper when we were turfed out of one venue in Geelong (they gave us BEER to LEAVE!). Or when we nearly had to pay for damages when a hoard of drug crazed lesbians totalled a toilet cubicle in Melbourne trying to escape my advances. Jero is the quiet achiever - quietly stealing my beer when I'm scabbing cigarettes from people in the foyer. We tour 16 different venues in both Capital and regional Centres. We've even got a bar tab in Nimbin. How cool's that? The tour is like Alby Mangels meets Hunter S Thompson in a beat up van with our film screen, projector and box of DVDs and merchandise but not a sexy lady in a bikini in sight.

What kind of films have you shown?

We advertise for horror, SF and bad taste comedies but we also encourage new genres. We've had films about bogan zombies, serial killing Go-Go dancing lesbians, killer poos and even an experimental film with naked people dancing and fish yabbling Spanish poetry. Just to big note ourselves - we were among the first to screen the Spireg Brothers short films who



went onto make the feature, *Undead* as well as giving Dylan Perry's early work its premiere screening. Dylan went onto *Happy Tree Friends and Friends*.

What kind of people turn up?

The people who turn up are cultured intellectuals who don't want to sit through any serious thought provoking films or experimental hogwash unless it

involves nudity and fish. Quite a normal bunch really - generally people who like comedy and horror, possibly the early works of Peter Jackson and John Waters as an example. But we ain't in it for the money! For the amount of work we put into it, it's not worth it. It's just fun for us, as well as offering something to the public that no-one else is. It also encourages people to make their first film - if it's a bit rough we don't mind. We've been encouraging filmmakers to pull out those old video nasties they made years ago. There is no time limit on when the film was made. They might be embarrassed of those productions elsewhere but in our Festival they might be crowned king, or at least emperor. (remember the one who wore no clothes?)

What kind of success and exposure have you and the festival received?

The Trasharama festival has received more and more interest and exposure. We've been invited to produce a television series for the Aurora channel on Foxtel Digital that we are currently in pre-production on. We have to fund it off our own back and it's extremely hard when you're poor and jobless and there's only two people. Potential sponsors we are calling you! It's a winner!!! It's called the *Freakin Trasharama TV Show* and features short

movies, bands, skits, freaky stuff and dumb stunts. It's hosted by a different comedian/trash filmmaker each week and is being shot in Melbourne, Sydney and Adelaide. Pretty ambitious, but we thought we'd start at the bottom and head down.



We are also in the process of getting some 'best of' Trasharama programs organised in the USA (Microcinifest), Scotland (Dead by Dawn Film Festival), Croatia, New Zealand and Amsterdam.

Unfortunately our Amsterdam

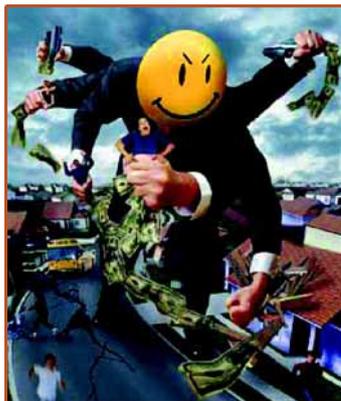
contacts just got raided by police, beaten, arrested and thrown out of their squats so that one's looking a bit grim. But despite that there is a lot of potential exposure for filmmakers through Trasharama - not only has your film the opportunity to be screened nationally in the festival but then there's the TV series and if we really like it, it could make the 'best of' program and go international. We're asking for horror, science fiction and bad taste comedies as a start, but the world is your oyster when it comes to Trasharama. Make a new genre, invent a new form of Trash, amaze the world with your fried South Oz mind. Check out www.trasharama.com.au for ideas, inspiration, entry forms and info. We've also got a newsletter to find out what's happening.

Trasharama's Adelaide Premiere Gala Event will be held at The Mercury on Friday 6 October followed by an extra show on Saturday 7 October. The premiere gala event will feature special guests and D.J. Dick and Jero will be ringleaders on the night and available for questions and abuse before and after the event.



Cinémathèque Reviews by Ben Jennings *Wal-Mart: The High Cost of Low Price*

Robert Greenwald USA 2005 98mins Digital 18+



Wal-Mart: The High Cost of Low Price

Wal-Mart: The High Cost of Low Price is a searing, no-nonsense documentary about America's infamous retail giant. Making a comprehensive and devastating case about the company's record of disgraceful industrial practice in both American retail outlets and its Asian supply factories, *Wal-Mart* is clearly intended to cause anger, and it succeeds brilliantly.

Founded by the late Sam Walton in 1964, Wal-Mart is the world's biggest retail company, and in 2004 saw more revenue than any other corporation of any kind. Selling through

enormous megastores (imagine four or five Bunnings centres joined together) which stock virtually everything under the sun except DVD copies of this particular documentary, Wal-Mart's enormous buying power and scorched-earth business practices allow it to undersell any competition by a significant margin. The movie notes that it is not unheard of for robust, medium-sized local businesses to close down within six months of the opening of a Wal-Mart in the same town. Due to their enormous space requirements, Wal-Marts typically open on the outskirts of towns and small cities, quickly turning former central business districts into modern day ghost towns. The result? Four living members of the Walton family are among the top 10 richest people in the United States.

It's not merely Wal-Mart's monopolistic practices that the documentary is concerned with, however: it has to be noted that the consumer shares part of the responsibility by not supporting local business in spite of pricing. The main focus of the film is actually on the company's treatment of its employees. Minimum wage is astonishingly low in the United States, and Wal-Mart's pay is so low that most employees aren't even able to subscribe to its health care plan, such a significant dent does it take from their income. Instead of allowing employees to share in its enormous profits, Wal-Mart provides them with information about government welfare programmes they might be eligible for!

Wal-Mart may well be one of the most effective polemics ever made, because it employs the sadly rare strategy of not preaching to the converted. Indeed, this documentary is aimed squarely at a conservative middle America which is, by rote, pro-corporate and suspicious of regulation. While it cannot match the wit and panache of a Michael Moore film, its ambition to do more than just entertain and edify an already on-side audience makes Moore's work seem cynical and ineffectual by comparison.

Terrence Malick's latest film, *The New World* is a retelling of the Smith/Pocohontas story and only his fourth film in over 30 years. It lends itself to Malick's very particular filmmaking sensibilities. As one would expect it is exquisite to watch, but remains a film resolutely of the mind - Mercury Cinema, Mon 31 July.

The Thin Red Line

Terrence Malick Canada/USA 1998 170mins (M)



Being released in the same year as Spielberg's brutish and ultra-violent box office juggernaut *Saving Private Ryan* was always going to be bad news for such an ethereal and thoughtful war film as this one. Terrence Malick's first film since *Days of Heaven*, 20 years before, *The Thin Red Line* received an obligatory Oscar nomination but barely made a squeak at the American box office: \$36 million compared to Ryan's \$216 million. It is *The Thin Red Line*, however, that will be remembered for longer.

Based on James Jones' novel of the same title, *The Thin Red Line* ostensibly concerns the Guadalcanal conflict between the United States and Japan during World War 2. But structurally and spiritually, it's the traditional war film turned inside out. If *Saving Private Ryan* succeeded brilliantly on its own terms as a patriotic tribute to the sacrifices made by ordinary Americans in World War 2, Malick took on the immeasurably more difficult task: making a war film that is intensely apolitical, perhaps even amoral, has no sense whatsoever of Good Guys versus Bad Guys, lacks even a central protagonist, is star-studded but not star-driven, keeps blood and gore to a minimum and runs for a good three hours.

Beginning and ending with long, slow, meditative periods and containing most of its action in the middle hour, *The Thin Red Line* has been known to infuriate viewers just as often as it enchants them. Often high on the hit-list of the movie's detractors is the dreamy, vaguely philosophical voice-over narration provided by many of the main characters. While the more cynical among us could consider much of the narration trite, it must be taken into account that it is supposed to represent the inner monologues of average infantrymen who are forced to consider their own mortality on a daily basis. It is only fitting that the narration be what it is: thoughtful but inarticulate. Nevertheless, it can take some getting used to for first time viewers.

It's lucky, then, that this is the work of a truly special film maker. Combining the primary location of Queensland's Daintree Rainforest with Malick's obsessive love for gorgeously pastel "magic hour" cinematography, it is plainly and simply one of the most visually beautiful films ever made. Cinematographer John Toll's anamorphic lenses sweep majestically through the long grass that marks the setting of the movie's central battle scene, creating some of the most memorable and moving juxtapositions of the beautiful and the horrific in all of cinema.

St Kilda Film Festival National Tour

The SKFF National Tour takes the best of Australia's Top 100 short films around the country. Two sessions of the most popular and critically acclaimed films at this year's St Kilda Film Festival plus a retrospective which features a selection of the films that were entered from SA from the last 5 years. Mercury: Friday 21 July - 7.30pm and Saturday 22 July - 7pm & 9pm

Digging Dirt and Doing 'Pannies' written and produced by Patricia Best and co-directed with Toby Allender from SA will screen. Produced for SBS/SAFC and Channel 4 UK the 5 Minute Mini-Movie has been shown periodically over the past three years on SBS, Channel 4 and internationally. It was a finalist for Best Film at Kaleidoscope Festival, Sydney and at Threadbo Film Festivals and screened at AustFest, Revelation (Perth) Shorts and at the Adelaide International Film Festival.

BULLETIN BOARD

Call For Entries/Submissions

Movie Extra's Project Greenlight

Deadline: 7th July 2006

Movie Extra's Project Greenlight, the television series that sees emerging filmmakers compete for a \$1 million dollar production budget, is now open. If you've been working on a screenplay, or have one sitting at the bottom of your wardrobe you can now submit your feature film script at www.movieextra.com.au. Through a series of knock-out rounds you could find yourself one of the Top 16 contestants at the Green Carpet Event where 8 finalists will be announced. From here you will be asked to prove your "movie-making" prowess by making short films whilst you continue to work on your feature film script. Viewers and judges will then assess your ability to handle high-pressure on-set situations and see each of the completed short films. Prize: a \$1 million production budget to produce a feature film with guaranteed theatrical release. Last year's winner, Morgan O'Neill is premiering his Greenlight movie Solo at the Sydney Film Festival.

2006 ATOM Awards

Deadline: 12pm Wednesday 12 July

 The ATOM Film, Television and Multimedia Awards recognise the achievements of Australian and New Zealand professionals, educators and students in 36 categories. The Awards are open to students, production companies, independent film-makers, educational bodies and producers, and celebrate the very best of Australian and New Zealand product. Judging: August. Awards Ceremony: Friday 10 November at ACMI, Federation Square. Entry forms at <http://www.atomawards.org/> or 03 9534 9986

Electrofringe

Deadline: Fri 14 July 2006

 Electrofringe is seeking submissions for it's the Screen and Online programs.

Screen Works: The ElectroProjections screen program showcases boundary pushing film, video, animation and documentaries that engage with new technologies, reveal elusive sub-cultures, investigate audio/visual relationships, explode narrative possibilities, explore performance on screen & apply experimental techniques. Send submissions as DVD - PAL to ElectroProjections 2-25 Golden Grove St Darlington NSW Australia 2008
Web Works: ElectroOnline showcases innovative net art, online subversions, peer 2 peer communities & collaborations, arts / culture blogs, wiki's etc. Please send URLS to electrofringe@electrofringe.net with 'ElectroOnline Submission' in the Subject.

Action-Fest 2006

Deadline: Mon 17 July

Start making your films for Action-Fest. Scripts: If you are writing a script for Action-Fest, please note 2 main criteria: under 8 mins & include the word "action". For more details - see: www.nafa.net.au. Make a film just for Action-Fest! Just focus on making a great film with the word "action" as an incidental inclusion in the film or Make a film for any upcoming festival AND also include the word "action" as an additional signature item in your film. Then you can enter it in Action-Fest as well.

Screenings: 24 & 25 August 2006, Paddington RSL, Sydney

Call For Papers: Studies In Doc Film

Deadline: July 31 for Volume 1 No. 1 2007

Edited by Deane Williams, *Studies in Documentary Film* is the first refereed scholarly journal devoted to the history, theory, criticism and practice of documentary film. This journal will enable a considered approach to international documentary film history, theory, criticism and practice serving a vibrant and growing international community of documentary film scholars. *Studies in Documentary Film* has engaged a high profile international Editorial Board to oversee contributions and journal directions. The journal invites contributions, in English, from researchers throughout the world seeking to broaden the field of documentary film scholarship. Email: deane.williams@arts.monash.edu.au

2006 Equinox Film Festival

Deadline: Friday 18 August

The Equinox Film Festival is a high calibre Australian short film festival at the Australian Centre for the Moving Image cinemas at Federation Square, Melbourne. With one screening only on Saturday 23 September, the competition is fierce for the filmmakers involved with over \$7,000 in prizes up for grabs. The festival is a competitive platform with prizes awarded for Best Short Film, Best Director, Best Original Soundtrack and Best Cinematography. Entries may range from just a few minutes but no more than twenty and are not limited by genre. For more details visit the website at www.equinoxfilmfestival.com

Shorts Film Festival

Deadline: Monday 28 August



Festival:
Wednesday 25
October - Sunday

29 October, Garage Bar Waymouth Street
The national Shorts Film Festival, established by Australian film producer David Lightfoot, calls for short film entries. The Shorts Film Festival prize pool is one of the most valuable in the country, first prize is a trip to the Cannes Film Festival 2007. Shorts has a joint initiative with

AFTRS, to provide professional development master-classes with high profile filmmakers at the 2006 festival. Guidelines and entry forms at www.shortcutsfilmfestival.com

Adelaide Film Festival



Deadline: 16 October 2006

The acclaimed biennial Adelaide Film Festival celebrates and explores contemporary screen culture. The program includes special events, live performance and the premiere of films commissioned by the festival.

The AFF calls for submissions from all genres of contemporary screen culture that have been completed in the last two years - including features, documentaries, animation, short films, music video, experimental and new media. Information and submission guidelines at www.adelaidefilmfestival.org or email: info@adelaidefilmfestival.org

ECOtv



Students and emerging artists - make your own commercial

Submit a script /storyboard for a 30 second ad and have the opportunity to WIN the ECOtv Zero Waste SA Award. Prizes include cash and to see your ad on television and at cinemas. Competition opens July 5. Find out more at www.ecotvc.com, enquiries Deb Lavis 0418804228

Short Entries

Entry to Film Festivals now open:

Auburn: Regulation and Entry form:

<http://www.cinewest.org.au/aifvfya.htm>

fLEXiff 2006: Regulation and Entry form:

<http://www.cinewest.org.au/flex.htm>

Short Soup Regulation and Entry form:

<http://www.cinewest.org.au/ssoup.htm>

Grants/Sholarships etc

Ruby Awards

Deadline: 5.15pm Wednesday 12 July 2006

 Nominations are now open in the following six categories - Best New Work or Event, Community Impact, Sustained Contribution,

Innovation, Leadership in Arts Enterprise, Premier's Lifetime Achievement Award. Awards are open to all artists (individuals and companies) facilitators, cultural sector workers and community participants may nominate or be nominated.

http://www.arts.sa.gov.au/site/page.cfm?area_id=10&content_id=66

MRC CALENDAR

DATE	TIME	EVENT	VENUE
July			
Thurs 6	7.00pm	Winter Film Feast	Mercury
Thurs 6	7.30 +8.45pm	Cinémathèque: Notebook on Cities + Clothes	Iris
Fri 7	6, 8, 10pm	Winter Film Feast	Mercury
Sat 8	From 12md	Winter Film Feast	Mercury
Sun 9	From 12 md	Winter Film Feast	Mercury
Mon 10	7.30pm	Cinémathèque: Baadassss!	Mercury
Tue 11	7.30pm	Gaza Strip + Ranas Wedding	Mercury
Wed 12	7.30pm	Popcorn Taxi - I F**kn Shot That	Mercury
Fri 14	7.30pm	Cineasia: Howl's Moving Castle (Miyazaki)	Mercury
Fri 14	9.30pm	Cineasia: Shinobi	Mercury
Sat 15	7.30pm	Cineasia: Shinobi	Mercury
Mon 17	7.30pm	Cinémathèque: Le Samourai (Melville)	Mercury
Tues 18	7.30pm	Chronicle of a Disappearance/Palestine is Still the Issue	Mercury
Thurs 20	7.30pm	Cinémathèque: Le Deuxieme (Melville)	Mercury
Fri 21	7.30pm	St Kilda Film Festival	Mercury
Sat 22	7.30pm	St Kilda Film Festival	Mercury
Mon 24	7.30pm	Cinémathèque: The Asphalt Jungle (John Huston)	Mercury
Tues 25	7.30pm	Tragedy in the Holy Land/Devine Intervention	Mercury
Wed 26	7.30pm	Karma Cup Networking Events IV	Mercury
Thurs 27	7.30pm	Cinémathèque: Le Enfant Terribles (Melville)	Mercury
Sat 29	7.30pm	Jenin Jenin/Pasradise Now	Mercury
Sat 29	9.00am-4.00pm	Final Cut Pro Workshop	MRC
Sun 30	9.00am-4.00pm	Final Cut Pro Workshop	MRC
Mon 31	7.30pm	Cinémathèque: The New World (Malick)	Mercury
August			
Wed 2	6.00pm	AFTRS Seminar	Mercury
Wed 2	7.30pm	AFTRS Screening Tour 06	Mercury
Thurs 3	7.30pm	Cinémathèque: Badlands (Malick)	Mercury
Fri 4	7.30pm	Aust Intl. Animation Festival: 1	Mercury
Fri 4	9.30pm	Aust Intl. Animation Festival: Aeon Flux	Mercury
Mon 7	7.30pm	Cinémathèque: Days of Heaven (Malick)	Mercury
Tues 8	7.30pm	Aust Intl. Animation Festival: Aust Panorama	Mercury
Wed 9	7.30pm	Aust Intl. Animation Festival: II	Mercury
Thurs 10	7.30pm	Cinémathèque: The Thin Red Line (Malick)	Mercury
Sat 12	10.00-4.00pm	Sound Design Workshop	SAFC
Mon 14	7.30pm	Cinémathèque: Hard Boiled (John Woo)	Mercury
Tues 15	7.30pm	Aust Intl. Animation Festival: Korean Panorama	Mercury
Thurs 17	7.30pm	Cinémathèque: The Boys (Rowan Woods)	Mercury
Fri 18	7.30pm	Aust Intl. Animation Festival Digital Panorama	Mercury
Fri 18	9.30pm	Aust Intl. Animation Festival: Aeon Flux	Mercury
Mon 21	7.30pm	Cinémathèque: Ned Kelly (Richardson)	MRC
Wed 23	7.30pm	Karma Cup Networking Events V	Mercury
Thurs 24	7.30pm	Cinémathèque: For the Term of His Natural Life	Mercury
Fri 25	7.30pm	Aust Intl. Animation Festival: Comic Art Meets Animation	Mercury
Sat 26	7.30pm	Aust Intl. Animation Festival: Best of the Festival	Mercury
Sun 27	3.30pm	A Glimpse of India	Mercury
Mon 28	7.30pm	Cinémathèque: The Well (Lang)	Mercury
Thurs 31	7.30pm	Cinémathèque: Mad Dog Morgan (Phillippe Mora)	Mercury

BULLETIN BOARD cont.

Grants/Scholarships etc SAFC Post Production Initiative

Deadline: 5pm Monday 31 July 2006.

The SAFC is calling for submissions, to enable SA filmmakers to carry out post production on drama and documentary projects that display creative merit and market potential. This Post Production Initiative provides investment of up to \$70,000 for a drama project to be taken from an assembly stage to completion and up to \$30,000 for a documentary project to be taken to a fine cut stage. The aim is to assist filmmakers who, having completed principal photography on a drama or

documentary, need further assistance to post produce the project for further investment or market interest. This initiative is aimed at entry level and developing filmmakers.

Applicants are encouraged to discuss their project with the Head of Screen Industry Programs prior to submitting a formal application.

http://www.safilm.com.au/news_events_detail.aspx?p=26&id=179&articleType=news

Strategic Partners - Producers To Canada
Strategic Partners is an international co-production market run yearly by the Atlantic Film

Festival Association in Halifax, Nova Scotia in Canada. The market runs from September 15 to 17 and South Australian Producers are encouraged to apply. The SAFC is able to assist two experienced Producers by covering airfare, accommodation, per diems and registration fees up to \$5000 each. Strategic Partners Backgrounder brochure at http://www.safilm.com.au/news_events_detail.aspx?p=26&id=178&articleType=news For further info please contact SAFC Screen Industry Programs Coordinator Rebecca Waddingham at programs@safilm.com.au or phone on 8348 9320.

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BULLETIN BOARD conc.

Grants/Scholarships etc

\$38,000 up for Grabs**Deadline:** 5pm on Friday 4 August 2006

The South Australian Government, through the Minister for the Arts, invites applications from outstanding young South Australian artists for four separate scholarships in visual arts, performing arts and new writing scholarships to be taken up in 2007. The annually awarded scholarships are available for people under 27 years of age.

The Ruth Tuck Scholarship (\$12,500): To assist a young South Australian furthering their training and development in the visual arts, including sculpture, crafts and design.

The Dame Ruby Litchfield Scholarship (\$12,500): To assist a young South Australian's training and development in the performing arts, including music.

The Independent Arts Foundation New Writing Scholarship (\$6,500) and The Colin Thiele New Writing Scholarship (\$6,500): Two new writing scholarships to assist young South Australian writers in furthering their professional development, through training, and research activities, including travel. Application forms and guidelines: www.sayab.org.au.2006

Screenings

Jindabyne Fund Raiser

Evening sessions, Sunday 30 July Palace/Nova
 Fundraiser Screening of *Jindabyne*. Ensemble Productions is a new Adelaide based film group, consisting of graduates from Flinders Uni, Screen & Drama Centre, MAPS (Media Training Centre) and ACA (Adelaide Centre of the Arts). To raise funds for a 6 minute short

Cost: \$15 adult, \$12 concession (includes drinks and nibbles) There will be door prizes and a raffle.

AFTRS National Screening Tour.

Each year AFTRS packages up a cross-section of its best work highlighting the country's most exciting new talent and tours across Australia. In addition to the screenings, the program provides an opportunity to attend an information seminar on everything you need to know about applying to the country's finest film, television and radio school. This event is free and open to the

Next Issue Copy Deadline - Fri 25 August. LipSync is published bi-monthly. Contributions (written/pictorial) are welcome and should be submitted to info@mrc.org.au prior to the copy deadline. While care will be taken with submitted material, no liability will be accepted for any loss. We reserve the right to edit all submissions. All comments regarding content should be directed to the Editor, Media Resource Centre, 13 Morphett Street Adelaide 5000, or by email to i.selley@mrc.org.au

public. Check www.aftrs.edu.au for further details. We hope to see you there.

Courses

AWG Pictures On Paper With Chris Tugwell**Enrollment deadline:** July 10, 2006

Saturday 15 July, 2006 9.30am -
 4.30pm Then Monday evenings 7pm
 - 10pm on 17,24,31 July, 7,14,21,28
 August and 4 September.

The extended workshop format of this course will provide practical guidance and support to writers developing their own feature film projects. It will help writers put their pictures onto paper and bring their film to life. The mixture of lecture, discussion and practical work on the craft of feature film writing will provide a unique opportunity for participants to make genuine progress with their project. The course is aimed at writers with some screen writing experience eg. short film, those who have completed the AWG's introductory course or AFTRS Drama of Screenwriting and experienced writers from other areas looking to make the transition to film. Participants will need to have at least a treatment or first draft of the script they wish to work on, and must be prepared to do substantial re-writing between each workshop. The course will assume a knowledge of script layout and other fundamentals.

SA Writers' Centre (2nd floor 187 Rundle St. Adelaide)
 Cost: AWG members - \$220 inc. GST, Non members - \$295 inc. GST Only 8 places available

Positions Vacant

Director, Screen Tasmania

John Nicoll will be leaving his position of Director of Screen Tasmania at the end of September and applications are being accepted for this position. For more information click the following link:
<http://www.jobs.tas.gov.au/notices/index.php?type=vacancy&id=13534>

Business Manager, Screen Tasmania

Applications are being accepted for this newly created position. For more information click this link:
<http://www.jobs.tas.gov.au/notices/index.php?type=vacancy&id=13527>

LipSync seeks contributors with articles relevant to the filmmaking community in South Australia.

Appropriate articles will attract a fee. Contact Martin Potter m.potter@mrc.org.au

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