

FROM THE DIRECTOR

Would You Like Popcorn With That?

After 350+ shows over 6 years in Sydney and Melbourne, Popcorn Taxi is now coming to Adelaide!

In Adelaide, Popcorn Taxi has partnered with AFTRS, the SAFC, the MRC, and the Palace/Nova, to deliver a diverse mix of great films, unique filmmaker guests and informative but entertaining chat.



Geoffrey Rush speaks at Popcorn Taxi

As it's very much in line with the seminars currently running at the Mercury Cinema, we're stoked that the Mercury will be one of the venues.

To join the Popcorn Taxi email list, log onto www.popcorn-taxi.com.au. Details will also be coming to you via the Mercury calendar, Career-makers, and Lipsync.

Report from the SPAA

Going to SPAA Fringe is something to be recommended for emerging filmmakers as an annual pilgrimage, if you can afford the cost and time of course. This year's conference was held in Brisbane in early August, and had a strong focus on the themes of producing in the no-budget and low-budget arena, developing core audiences, marketing, especially via website, mobile phone content, and cross-platforming.

What is ultimately so valuable about SPAA Fringe is the energy of the critical mass. Being as we are a part of a small industry here in SA, and the span of years that so many film projects require commitment to, taking time out to be part of a key national conference for practitioners in the low-budget arena can be a source of ideas, or the ephedrine that filmmakers require to keep on track. It doesn't matter if each session is not scintillating, and for me, SPAA Fringe had a few speakers that either failed to inspire or deliver content from which I could take some mealy, bite sized, gem away from. But it's a reliable snap-shot in time of where the industry is at, and to leave at the end with the inspiration of a speaker, a fellow practitioner met at the bar, and a handful of names of people and projects to follow up on, is money well spent.

Some of the best sessions were 'in conversations' with the filmmakers. I attended those featuring Khoa Do (*Finished People* and *Footy Legends*) and Melissa Beauford (*Puppy and Feed*), whose detailed how-to information about their respective projects invited healthy audience participation, as young practitioners sought nuts and bolts insights. And SPAA Fringe Patron, Peter Broderick, delivered time and again with multiple sessions on harnessing the power of the internet and marketing. One wonders what SPAA Fringe would be without his generous commitment.

'Divergence is the New Convergence' was another session I was looking forward to. The ever thoughtful and measured Rolf de Heer put forward one of the most tangible examples of multi-platforming I have heard to date in relation to the upcoming *Ten Canoes*: a feature film that has so far spawned complimentary documentary, archival, training, and gallery/museum exhibition projects. Though matching Rolf with a fleet of three war games producers seemed only to illustrate the non-converging divergence between the panel participants themselves.

Least convincing were the sessions on mobile content, which left me with the feeling that entrepreneurs were floundering around with poor content, (or was that porn content?). Think Neighbours on ecstasy (literally) with no censorship ratings to contend with. But of course it is important to shake the tree with new angles at this national annual conference, and taking away a clearer idea of where you don't want to go as a filmmaker can be as important as finding your guru.

New Filmmakers Take Notice

Raw Nerve, the national short film initiative for first time filmmakers, is on its way again in 2005/06. Raw Nerve is a project of Screen Development Australia, the national network of Screen Resource Organisations of which the MRC is a member, and the Australian Film Commission. Raw Nerve will give up to six filmmakers the opportunity to make a work of any genre and up to 7 mins duration. Successful applicants are offered a supervising producer, free access to MRC equipment, and a small cash subsidy. Application forms and guidelines can be found on the MRC's website, and must be submitted by Monday 31 October 2005. Contact Phil Elms or Vicki Sugars to discuss your application.

If you would like to submit material or reviews for Lipsync, please email Imogen Selley at i.selley@mrc.org.au with your idea.

WHAT'S ON AT THE MERCURY AND IRIS

For more screening information visit www.mercurycinema.org.au

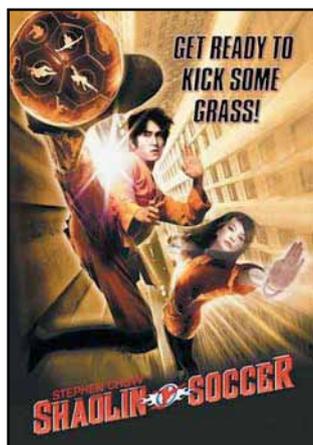


Cineasia Review

SHAOLIN SOCCER (*Shaolin Zuqi*, China, 2001)

Now that *Kung Fu Hustle* is here, it seems a good time to give people a chance to catch up with Stephen Chow's previous film, *Shaolin Soccer*. But really, you don't need an excuse for another chance to watch a film which is such a pure delight.

Astonishingly, some people haven't heard about Stephen Chow Sing-chi yet, despite the dumbo "chop socky" advertising campaigns, the best Hollywood companies can come up with when they try to market his films. Surely this has to change?



Shaolin Soccer was meant to be Chow's big breakthrough international hit. It's a clever combination of the old and the new. Soccer is the new world game in Asia, a sign of international cosmopolitanism and youth appeal. It seems like an obvious idea to combine it with the traditional appeals of southern Chinese martial arts. This is spiced up with some radically inventive CGI effects to deliver a sense of what the new Chinese cinema is capable of when it turns its energies to popular filmmaking.

The story deals with a ragtag bunch of post-Asian economic crash monks, down on their luck. Each has a martial specialty, which suits them for soccer play: Chow has a strong leg, another monk has an iron head, yet another has levitational powers. The story provides a fairly conventional framework against which the brilliantly inventive comic play proceeds - the underdog team regains its self-respect as it progresses towards a showdown with a dastardly evil team (worse than Collingwood or Carlton) in the tournament final.

Chow has been around for quite some time now, as the biggest star in Hong Kong cinema. He was born in Shanghai in 1962 before moving to Hong Kong as a child. He came to the cinema from television, where he became a major star in the late 1980s. His films are marked by ferocious wordplay and punning (lost in translation alas) and the characteristic Cantonese comedy willingness to do anything for a laugh. Fortunately, this means that the films are often wildly and fearlessly inventive.

Chow aimed the film at an international market with decidedly mixed results. A huge success in China, the international rights were picked up by Miramax, a division of Disney, who proceeded to sit on the film for two years. Sometimes they thought it would be a mass market hit, sometimes they thought it would be a smaller art cinema film. In the meantime, the Asian World Cup of 2002 - the perfect marketing opportunity - came and went. Poor dumb Hollywood company. Poor dumb Australian subsidiary, which simply

follows the lead of the American parent. And finally, poor Australian audiences, who probably blinked and missed the film after it was quietly flushed down the toilet in local release.

So, now, perhaps for the last time on the big screen, let's get together and celebrate this fabulous film. Stephen Chow is the funniest and most inventive filmmaker in the world now. Find out for yourself, and introduce your friends, to this wonderfully comic vision. It'll be the best time you'll have in a movie theatre this year, or until you see your next Stephen Chow film.

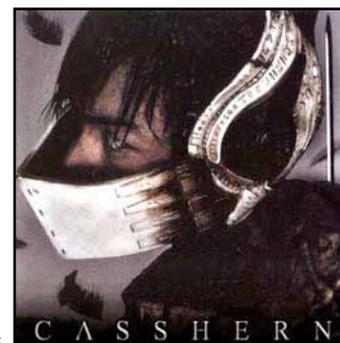
Mike Walsh

- Mike Walsh is Head of Screen Studies at Flinders University. He writes and researches in the areas of Asian cinema, the political economy of Australian cinema and the history of film style and is a member of the Film Critics Circle of Australia.

Casshern

Dir: Kiriya Kazuaki, Japan, 2004.

In a future plagued by war and pollution, Dr Azuma accepts a deal from the military to develop his neo-cell research, a medical breakthrough that might allow human beings ravaged by disease the chance for rejuvenation.



Before you can squeal 'Frankenstein!', things turn ugly. Body parts merge, come to life, escape the lab and steal the doctor's wife! Hunted down they retaliate with war on humankind. Meanwhile the grief stricken Doctor, desperate to get his wife back, takes the body of his son - recently killed in The War - and creates Casshern, defender of the Weak!

Casshern is primarily a long, bleak and bittersweet analysis of the futility of war and the eternal capacity of human beings for intolerance.

It's a theme played out in a number of ways, one of which is through its cinematography and use of CGI to create a visually dense and narratively compelling landscape. There have been a spate of films that borrow on the same design concerns as this recently - films like *Sky Captain and the World of Tomorrow*, the French film *Immortel*, and even *Lemony Snicket's A Series of Unfortunate Events*.

All clearly owe a debt to the early 20th century art movements of Futurism and German Expressionism. *Casshern* and its ilk display a Futurist interest in the dynamic and somewhat violent nature of the modern city, especially machinery and speed. From Expressionism they have taken an interest in extreme lighting and contrast, solid colours and a concern about the world as an alienating force.

Casshern's director, former rock film clip maker Kazuaki Kiriya, clearly watched Expressionist films like Murnau's *Nosferatu*, Robert Weine's *The Cabinet of Dr Caligari* and most importantly Fritz Lang's *Metropolis*.

Occasionally he even seems to borrow wholesale. For instance, compare the scenes in *Casshern* which contrast the elegant garden of Dr Azuma, lush and shot in saturated colours, with the washed out sepia tones of the war. Lang pursued the same imagery in showing the high contrast drudging lifestyle of his workers versus that of the prettily lit Eternal Gardens of Pleasure.

When the newly created human beings emerge from the chemical tomato soup in Dr Azuma's laboratory, the catalyst for their accidental creation appears to be a giant mechanical thunderbolt. Like Frankenstein's monster, the handful of survivors disappear into the icy mountain wastes, wonder why they are despised, and curse humanity.

And like the monster's weirdly Oedipal relationship with Frankenstein, the Neo-Sapiens, as they style themselves, are plagued with both paternal and maternal problems.

Casshern is a wildly ambitious debut from Kiriya. Its message might be a hackneyed one and sometimes mawkishly phrased, rather like John Lennon's *Imagine*. But in these sad, sad times it presents a dream that is worth dreaming, is often beautiful, and oddly moving. And the handful of action scenes are pretty sweet too.

8.5 Gigantor Robots out of 10

Alan Gelder (Review used with permission of Heroic Cinema)

CASSHERN screens 15th to 20th November 7pm.

The Unforgivable Sins of Italian Cinema

October 14 - **ZOMBIE**

October 15 - **SABATA**

October 21 - **THEY CALL ME TRINITY**

October 22 - **GIANT OF METROPOLIS**

October 28 - **PLANET OF THE VAMPIRES**



Craig Andrews

To answer your question; they're aesthetic sins.

Hi there, I'm Craig Andrews, the thirteenth curator-in-residence here at the Mercury. I'm just a guy who's hooked on certain films and tries desperately to share his addiction with the unsuspecting world at large. Doing this has been an interesting experience for me, mainly because it's opened my eyes to the other side of film business. Who could have known how labyrinthine the world of movie distribution was? Certainly not me a few months back.

Why sins though? And why these sins?

The world of exploitation films is wonderfully varied, and Italy has been no exception. In fact it occupies a kind of privileged place in the hearts of many genre fans, although perhaps not for what might be called 'good' reasons. In recent years this goldmine of talent and fun has been rediscovered, not just by scruffy geeks looking for the next cheap thrill, but also by 'respectable' film scholars; scruffy geeks who get paid for their cheap thrills. For too long the consensus has been that any film made outside of Hollywood has to be meaningful and somehow artistically superior. For Italian cinema that has meant decades of nothing but tedious neo-realism and Fellini. Subtitling a

tedious film about people coming to terms with things doesn't make it more interesting!

Importantly in this respect, the Venice Bienalle has recently begun showcases of restored versions of these sorts of films under the title 'The Secret History Of Italian Cinema', a wonderful idea that has just been extended to Japanese and Chinese films.

This program was put together with the general theme that while all the films should be good and entertaining in some fashion, they should all wear their mark of cheap disreputability with pride. Sergio Leone was not invited, too many people are aware of his genius. Dario Argento has acquired enough critical cachet to rule him out, and Mario Bava only just made it in by the skin of his teeth.

This celebrates the B-movie heroes of Italian exploitation; Lee Van Cleef's revived film career; thanks to Leone, knockabout Bud Spencer and Terence Hill comedies, the ubiquitous peplum, strange science fiction/horror hybrids and of course my beloved Italian horror films. With the latter, our opening night, we celebrate not only the brilliance of Lucio Fulci, but a golden age of splatter films. Italian film makers produced some of the most outrageous gore filled movies of their time, logic taking a back seat to the sheer thrill of zombies, cannibals and assorted flesh rippers chasing our band of doomed heroes around somewhere cheap.



Planet of the Vampires

It also covers one of the most important facets of Italian cinema, the knock-off. Just as *Zombie* was made to cash in on *Dawn Of The Dead* there are literally hundreds of films made to cash in on the success of some other, bigger film. If imitation is the sincerest form of flattery then Italian film makers love movies with all their heart. Some of these knock-off spawned their own sequels, usually unofficial and unconnected by anything other than title.

I hope that people seeing these films will not only enjoy them but begin to seek out others like them. Spaghetti westerns are well known and popular, even if most people have only ever heard of Sergio Leone, and Hercules movies have enough camp value to stick in our minds, but there is so much more that isn't represented here. There are tough cop action movies known as poliziotto, the ever popular giallo movies virtually invented by Mario Bava with *Blood And Black Lace*, early eighties post-apocalypse films like *Raiders Of Atlantis*, disturbingly bizarre sex soaked movies from the seventies like the endless Emmanuelle films or Tinto Brass' masterpiece *Salon Kitty*. For the truly fearless soul there is the mondo 'genre', one of the few that Italy actually created itself, and the related short lived cycle of cannibal movies.

They're out there, the world of cinema has opened up to us all of these viewing options for those brave enough to get online and spend a few bucks. Come to the festival, see what you like, read up on these wonderful movies, then get out there and discover them for yourself. Very soon you'll be reduced to a scruffy geek trying to convince your family and friends that their lives aren't complete without watching your latest acquisition.

WHAT'S ON continued

"All Art is One": The Visionary Cinema of Powell and Pressburger

The director-writer partnership of Michael Powell and Emeric Pressburger generated some of the world's greatest movies, including *The Red Shoes*, *Peeping Tom* and the newly restored and widely acclaimed *Gone to Earth*. Their cinematic explorations combine outstanding artistry, dance, painting, music, creativity, and Technicolor splendour of their own. To celebrate the 100th Anniversary of the birth of Michael Powell, Cinematheque this month showcases newly restored 35mm prints of *Age of Consent* and *Gone to Earth*.

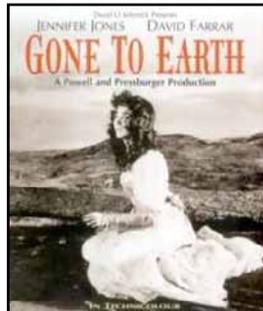
Michael Powell was born in Kent, England in September 1905. Following his education at a number of prestigious institutions, he went on to work in film at the Denham and Pinewood studios, assisting on the notorious "quota quickies", the short films made to fulfil quota and tariff agreements between the US and UK between the wars. Later, in London, he met Pressburger, and they united under the banner of "The Archers". Pressburger had been educated at the Universities of Prague and Stuttgart, and had worked on films for the UFA in Berlin and Paris prior to WWII.

The collaborators made many films that at their time of release were failures at the box office or were attacked by the critics of the time. However, there is no doubt that films such as *Age of Consent* and *Peeping Tom* were revolutionary and only now are they declared influential masterpieces.

The season at the Mercury begins with a newly restored 35mm print of *Age of Consent*, a film adapted from Norman Lindsay's novel of the same name. How lucky we are at the Mercury. Enjoy!

GONE TO EARTH (1950, UK, 110 mins)

Set in the late 1800s in rural England, *Gone to Earth* focuses on the life of Hazel (Jennifer Jones), a poor country girl who is sensitive and caring, but also independent, wilful and reluctant to get married. However, two men appear on the scene who change her life dramatically; Jack Reddin (David Farrar), a dashing and dangerous squire who can offer her a carefree life of passion, and Edward Marston (Cyril Cusack), a straight-laced and dependable parson, who represents a safe and secure future. Being superstitious, Hazel lets fate decide whom she should marry, decreeing that she accept a proposal of marriage from the first man who asks her.



The premise of *Gone to Earth* is deceptively straightforward and makes the film sound like any number of cliché-ridden, conventional, over-the-top romantic melodramas, but Powell and Pressburger avoid making a predictable, straightforward love story. Passionate without being overwrought, romantic but not overtly melodramatic, the romantic drama that is played out is entirely convincing, but at the same time it is not stifled by a strict adherence to realism, thanks to the combination of fantasy and reality that Powell and Pressburger bring to the material.

With numerous breathtaking shots of the vast English countryside, the film's location work is simply gorgeous to behold, with the luminescent Technicolor giving the realistic settings an otherworldly

quality. The opening shots of the fox-hunt (with Hazel rescuing a fox cub from the hunters) act as a visually arresting but unsettling prologue to the main love story, foreshadowing events to come later in the film.

Jennifer Jones plays Hazel as a feisty, headstrong heroine, but also as someone with a sensitive soul. She is like a more down-to-earth Scarlett O'Hara (Vivien Leigh) from *Gone with the Wind* (Victor Fleming, 1939); a strong independent woman who is buffeted by the world around her; romantically involved with two men, but nevertheless surviving on her cunning and almost animal instincts. Interestingly, Jones was also cast in *Duel in the Sun* (King Vidor, 1946), a David O. Selznick production that was designed to repeat the success that Selznick achieved with *Gone with the Wind*. But whereas Scarlett is tough to the core, and a thick-skinned survivor who can overcome whatever obstacles are put in her path, Hazel is more sensitive and not as confident or stubborn, and ends up being more adversely affected by the events surrounding her. David Farrar and Cyril Cusack may play opposites in the film, but there's something about Hazel that captivates them, and which sets into motion a series of impassioned encounters and fateful occurrences. Although all the performances are excellent, Hugh Griffith – who plays Andrew Vessons, the servant to the squire – almost steals the film, with his amusing, but never stupid antics. Griffith turns a familiar character who could have been a buffoon into a witty and rather touching man, who is loyal to the squire, despite his frequent disdain regarding his master's behaviour.

Powell and Pressburger fill the screen with striking compositions and imaginatively conceived shots. However, the effectiveness of these images derives from their context in the film, not just their visual beauty, and scene after scene is imaginatively staged and skilfully executed. For example, there's the sequence showing Hazel's reunion and illicit tryst with Reddin, which is played out wordlessly, and framed by the vast landscape. In a later scene, where the parson confronts the squire in the latter's home, the confrontation between the two men and Hazel is viewed from behind the flickering flames under a fireplace, hinting at the anger and passion in the scene.

Although *Gone to Earth* represents a unique and tantalising collaboration between producers Powell and Pressburger, two of Britain's finest filmmakers, and Selznick, the legendary Hollywood mogul, the film had a troubled production history. A 110-minute version of *Gone to Earth* was released in England in 1950, but Selznick (who was married to Jennifer Jones) was unhappy with Powell and Pressburger's cut of the film.



Powell & Pressburger

Selznick decided to put together a new version of *Gone to Earth* for the American market, hiring Rouben Mamoulian to direct new scenes, cutting out other scenes, and renaming the film *The Wild Heart*. This new version of *Gone to Earth* was released in the US in 1952 at an abbreviated running time of 82 minutes. Thankfully, the full version survives and stands as testament to the unique filmmaking skill and imagination of Powell and Pressburger, who conjure up a world that is vivid, haunting and compelling, and tell a memorably magical tale that can stand proudly alongside their finest cinematic achievements.

Martyn Bamber (excerpt used with permission of Senses of Cinema 2005)

PRODUCTION SUPPORT

Producing the Low Budget Feature seminar with Julia Overton & Daniel Scharf

Held recently as part of the Careermakers' program in the Mercury Cinema, AFC Development Executive and Producer Julia Overton was joined on stage by AFI award winning Producer Daniel Scharf (*Romper Stomper*, *Metal Skin*) to talk about the intricacies of making a low budget feature film from the producer's perspective.

The two compared examples of 80's low budget films to those being made today (*Wolf Creek*, *Caterpillar Wish*) to illustrate how the model has evolved over time. Julia pointed out that there is no point writing something that cannot be financed and she prompted would-be producers to know their intended market, know what the funding bodies can give you, and tailor your budget to suit. There was some discussion about keeping the crews small, shooting on HD, co-financing, and having international sales companies attached to the project. Funding bodies like to see an end user attached to the project, such as a broadcaster or distributor.

Daniel noted that it was harder to sell dirt cheap films in the market place because there are so many of them, so aim to make good films within a budget range. Read the broadsheet industry papers, market reports and check websites like the FFC and AFC regularly, talk to people at SPAA Fringe, and find out the appropriate person to talk to at distribution companies. These, and lots of other gems of insight, gave the gathered 40 potential producers in the audience food for thought. For more info check the AFC website www.afc.gov.au

New Arrivals



The MRC has taken delivery of a new HDV camera, the Sony HDR-Z1P. This camera replaces the previous HDV camera, which the MRC acquired at the end of 2004, the domestic version known as the HDR-FX1. The Z1 camera allows users to

record in HDV, DVCAM or DV modes and boasts balanced audio inputs via XLR cables, with independent left and right channel record adjustments. The new camera will hire at the same rate as its predecessor (\$110 p/d members or \$158 p/d non-members).

We also have a fleet of four Miller DS-5 aluminium legged fluid head tripods, replacing many of the older style wooden legged ones. However, we have retained one or two for use with the Hi-hat, low legs or car clamp.

The MRC edit suites have also undergone an upgrade. Both suites now include the new Final Cut Studio software which incorporates FCP v5 (capable of using HDV format), Soundtrack Pro, Motion 2 and DVD Studio Pro v4, all running on the latest Apple G5 dual processor computers. The FCP suite A includes two new widescreen monitors (apple cinema 23 & 20 inch) as well as a HD compatible Sony Trinitron widescreen monitor for viewing. The FCP B suite has a single workstation monitor and widescreen switchable viewing monitor. There is a Sony HVR-M10P player recorder available for either suite to capture HDV footage.

MRCTV

The juggernaut keeps rolling on. C31 is, as always, hungry for local content and the MRC is attempting to feed that hunger with its short films showcase, MRCTV. We have a weekly, one hour program slot on C31 (with another for a repeat screening). So far we have produced seven programs, but more content is still needed. If you would like your short film (drama, comedy, doco, animation, music clip, experimental, etc) shown as part of our program, then let us know. We require it on DV tape or DVD and we'll email you a set of questions to help us introduce your film. Just email Dick Dale mrcteevee@yahoo.com.au or Philip Elms p.elms@mrc.org.au to get your film screened to a larger audience. We're also looking for TV presenters, so if you have the calling, phone Philip to arrange an audition. And watch MRCTV on C31 every Friday at 10pm or Sunday at 9.30pm.



One of the MRCTV hosts, Angelika Lipinski

A new face at the MRC



Richie Davies

While Nathan Little is away on an extended break, his shoes are being filled by Richie Davies as Production Support Assistant. Richie is a student at the AC Arts Screen Production course and member of the MRC's Members Exhibition Group. He has made and worked on a number of short film projects through the MRC over recent years and says he enjoys being with the MRC Production department, even if only for a short time.

We would also like to say goodbye and goodluck to Danielle Herbert, our former Administrator, who had been with us for 18 months. We wish her every success and happiness for the future, and thank her for her valuable contribution to our organisation. Enjoy your well-earned holiday Danielle!

In Production...

With production about to begin on the 2005 *I Can See Queerly Now* short films, there is a lot of production activity to report. **Anne-Marie Kohn** edited together segments for **SALA week** screenings in FCP B, **Don Carrazza** and **Jason Chong** created corporate video magic in FCP A, **Peter Hasaard** from **Trans Adelaide** used **Richie Davies** to make a DVD of the German rail system (shot with MRC cameras in late July), and **Alex Frayne** finally completed his offline for *Modern Love* in the SVHS suite.

Carclew (DVCAM) and **MAPS** (16mm) have been among the organizations using the MRC camera equipment. **Dave Gregan** has shot another horror nasty and **Alan Tan** used the Canon XLI to shoot his experimental short *Away*. And there's been no shortage of filmmakers taking up the advantages of the camera kit package deals. Among them were **St. Columba College**, **Jay Leray**, **Dwayne Blee**, **Alex Solomon-Bridge**, **Sam Kramer** and **Nectaria Psilacos**.



THE IMPORTANCE OF THE 1ST A.D.AND THE LOW BUDGET FEATURE - Presented by Rick Beecroft

Wednesday 16 November - 6pm - Iris Cinema

Cost: \$10 members/ \$15 non-members

Why do you need a 1st? What do they do? Discover the importance of a 1st Assistant Director for low budget feature film productions and short films alike. Learn how integral this role is to the smooth running of the film set, the interaction between departments and delivering a project on time. Rick Beecroft is a freelance 1st AD whose film and TV credits include *The Caterpillar Wish*, *Wolf Creek*, *McLeod's Daughters*. He has worked on many short films and commercials and has worked in Canada, and the UK.

DVD STUDIO PRO v4 - WORKSHOP (2 days) with Jason Chong Saturday 29 and Sunday 30 October - MRC (4 places only)

9am to 4pm both days. Cost: \$290 members / \$320 non members

Apple's newest version of the DVD authoring software comes to life as participants learn to create navigational pathways and menus for projects, make icons and titles and burn DVD discs. Other creation programs will also be investigated including exporting from FCP, photoshop, soundtrack and livetype. Participants will work with their own project material and burn a DVD to take home.

FINAL CUT PRO v5 EDITING - WORKSHOP (2 days) Jason Chong Sat 19 and Sunday 20 November - MRC (3 places in each only)

9am to 4pm both days. Cost: \$290 members / \$320 non members

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.

Keep an eye out for these and other CareerMaker events on the MRC website. Book in early on (08) 8410 0979 to avoid disappointment.

Members Production Group

The MPG committee has approved subsidy for two projects, with more to come as the deadline for "Flying Solo" has now closed. Alan Tan received \$528 for post production of *Away* and Shalom Almond received \$2200 to shoot her HDV doco *Word of Mouth*, which follows the journey of three young Aboriginal men from rural SA, who move to Adelaide to make it big in the hip hop music scene.

The MPG committee are taking applications to the scheme at any time, as there are no longer deadlines for non-themed rounds. Go to the "Subsidy" section of the MRC website for an application form and guidelines.



Do YOU have the nerve to turn your ideas into a short film?

We're looking for new filmmakers* with ideas which exhibit strength, freshness and clarity of vision.

Six successful applicants will receive a small cash allocation and access to production and post-production equipment.

Deadline: 5pm, Monday 31 Oct.

To receive the guidelines, contact Media Resource Centre 8410 0979 or www.mrc.org.au



* New filmmakers are those who have not had their films shown on TV, at a public exhibition or festival.

HANDY HINT

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"Do you know what you're using?" It's a question a lot of novice filmmakers will get asked when they plan to hire equipment for a shoot. Sure, maybe you know the make or model of the camera, or the type of microphone, but often the type of audio connection is a mystery or the size of the tripod screw thread. To get the most out of your equipment (whether you own it or are hiring it), you should get intimate with it. Learn what external mic plug the camera has, what video lead the monitor takes, what size battery fits in the radio mic or what wattage the globes for the lights are. That's when you move from a novice to a filmmaker that at least sounds like you know your stuff.... And you might even get given the right accessories!

BULLETIN BOARD

Call For Entries/Submissions

The Short Crap Film Festival # 4

Deadline: Friday 19 October

The dates for this years festival have now been put back until November! Due to unforeseen circumstances, we have had to hold the festival back, which means we are extending the deadline until the 19th of October! So now there is ample time to get your entries in! This year we are looking for the weirdest, most experimental, comedic, silly and insane short films you have to offer.

The selection process for this festival will be slightly idolised, where the short crap judges will narrow the selection down to 30 films and over 3 nights at the Glitch Bar & Cinema, the final 30 will be screened and judged by the audience. The final 10 will then screen at the gala-ish finale at Ding Dong in Melbourne City, here the final awards will be announced and the party shall continue. Screening dates and venues are now available on our website.

Further Info: <http://www.fullyflared.com>

Byron Kennedy Award

Nominations Close: 5pm Friday 23 September

The Byron Kennedy Award is awarded for outstanding creative enterprise. This award is given to an individual, usually early in their career, whose work embodies the qualities of Byron Kennedy: innovation, vision and the relentless pursuit of excellence. The award is presented by Kennedy Miller, in association with the AFI, and includes a cash prize of \$10,000.

Recommendations, with an explanation of how the candidate's work shows a commitment to the pursuit of excellence, should be sent to: The Jury, Byron Kennedy Award, Australian Film Institute, 236 Dorcas Street, South Melbourne, Victoria, 3205 or by email to ejohnston-gurr@afi.org.au

For further information please contact Emily Johnston-Gurr on (03) 9695 7202 or ejohnston-gurr@afi.org.au

Awards will be presented at the AFI Awards ceremony in Melbourne in November 2005.

Communities for Communities Film Festival Entry Deadline: 5pm 21 October

Communities for Communities is a non-profit organisation based in the city of Canada Bay. We are holding our first inaugural film festival on 25th November 2005, at Rhodes Reading Cinema. This year we invite filmmakers to interpret "COMMUNITY" as their subject. A panel of film industry experts and celebrities (Margaret Pomaranz, Chris Kennedy, Peter Butt and Stephen Peters) will pick the winners and

all finalist films and sponsors will receive national exposure. Audiences will be provided with a voting slip to vote for the "Peoples Choice" which will be announced once the top three finalists have been announced.

Communities for Communities invites you to participate in our inaugural film festival. Our intention is to have 3 major prizes, 1st prize - \$3,500 Television Studio Facilities, 2nd prize - a Screen Sound editing/production package with an approximate value of \$2,500, and a 3rd prize - hiring of camera equipment to the value of \$1,500.

Communities for Communities has two main goals, firstly it is about building and experiencing community in our own community of Canada Bay. Secondly it is about reaching out and helping another community. Our current project is to build 400 houses for families who live and work on an active rubbish tip in Cebu, the Philippines. Without action the people of Cebu will continue to perpetuate the cycle of poverty.

Should you have any questions, please do not hesitate to contact Daniel Montana: 0422 355 110 or John Hresc 0423517776, or visit communitiesforcommunities.com.au

Broadband Channel - Edge

In early 2006, EDGE, a new broadband channel will be launched.

Targeted at people in their teens to early 20s, EDGE will be an upbeat and entertaining service, with a focus on films, sports, music and social issues.

EDGE will be transmitted via broadband internet service providers, initially on PC.

Natural Vision is seeking non-exclusive licences to both new and library content that Producers think may be of interest to the viewers of EDGE.

To learn more, contact Christopher Stenhouse at cstenhouse@natural-vision.tv or call him on 0419 405 448.

Fitzroy Shorts

Fitzroy Shorts invites you to submit your film for the 2005 monthly screenings calendar. Please note submissions are subject to the conditions of entry, so please read them carefully before you submit your film

Checklist for Submission:

- A completed submission form
- A copy of the Film on DVD - all regions (VHS not accepted)
- Directors/Producers filmographies
- Cast and Crew list, if available
- Any reviews or publicity about the Film, if available

- At least one coloured still, if available
- Any relevant supporting material

Send your Submission details to:

Fitzroy Shorts
PO Box 2597
Fitzroy Victoria 3065
Australia

...and may the shorts be with you!

For further information email us at info@fitzroyshorts.com or phone us at +61 (0) 404 09 11 40 or +61 (3) 94175389 www.fitzroyshorts.com

Foxtel: Out There short films show

New short film series screening on Foxtel's Aurora Community Television on Saturday nights at 8.30pm (with repeats on Sundays at 8.30am and 2.30pm).

Each week showcases a different film genre/style by Australian short filmmakers. First week looks at Documentary with Nostalgia, The Hero's Journey, Comedy, Music Video, Australiana, Crime and Romantic Complications to follow each week. Outthere aims to get your films ...well, out there.

Contact Email: soniada_silva@hotmail.com

Sony Tropfest 2006

Entry Deadline: 19 January 2006

Sony Tropfest is extremely excited to announce that the TROPFEST SIGNATURE ITEM (TSI) for 2006 is BUBBLE!

The TSI must be included somewhere in each entry to show it has been made specifically for Sony Tropfest. The TSI is chosen in order to stimulate ideas and the production of short films. Filmmakers are encouraged to incorporate the TSI in any way they choose and to be as creative as possible.

The official Call For Entries period will begin in November 2005 and entry forms will be made available at this time.

Please visit www.tropfest.com for more details.

BOARD

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i.selley@mrc.org.au

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Vicki Sugars
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Production Support Assistant:
Richie Davies
r.davies@mrc.org.au

BULLETIN BOARD

Events

Mad Academy Information Session Saturday 17th September Mercury Cinema, 12-1pm

Interested in developing a career in 3D animation, film & broadcast graphics or the 3D games industry? Then don't miss this presentation by the Mad Academy, Australia's first internationally accredited Discreet Training Centre. Mad Academy boasts a 90% employment success rate for their graduates, due to their professional instructors and broad contact networks in Australia and the US. Professional 3D animation and visual effects artists will share their experiences of how to succeed in production environments and fast track your own career with the right training, attitude and connections. These artists have worked on Farscape: The Peacekeeper Wars, Peter Cottontail: The Movie, Cartoon Network, Movie Network, and numerous productions for local, international and world-class facilities Animal Logic, Ambience Entertainment, Monkey Lab, Channel 7, ABC TV & BDA. Cost: FREE Phone 1300 555 345 email: info@madacademy.com.au

SAFC Industry Drinks Friday 7 October 2005, 5.30 - 7.30pm

Come and join others from the South Australian screen and interactive media industries for a well earned drink and catch up.

WHERE: The Greenroom at the SAFC, 3 Butler Drive, Hendon Common, Hendon
RSVP: Reception at SAFC Ph: (08) 8348 9300

Courses & Seminars

Camera Assistant/Clapper Board Course Applications Close: Friday 23 September 2005

The Australian Cinematographers Society (ACS) and AFTRS are presenting a two-day course introducing participants to the basic duties and professional requirements of the clapper/loader and focus puller on drama and commercial productions.

Areas covered include; Loading 16mm and 35mm magazines, clapper loader's responsibilities, stock management, slating procedures, focus pulling and equipment checking and management.

AFTRS Cinematography Department Lecturer, Erika Addis, will direct the course. Adelaide based DOP's Roger Dowling ACS, Ernie Clark (ACS) and Camera Assistant, Craig (Rags) Philpott will deliver components of the course.

Next Issue Copy Deadline - 19 October 2005 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 all 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 i.selley@mrc.org.au

Date: Saturday 8 & Sunday 9 October

Time: 8am - 5pm

Fee: \$300 / ACS members \$270

For further information and to download an application form please go to: <http://www.aftrs.edu.au>

The Business of Creativity Applications Close: Wednesday 5 October 2005

This three-day course is designed to introduce industry professionals to business frameworks, practices and management strategies for creating sustainable, profitable and asset-based enterprises.

Course Date / Time: 9-5.30pm 12-14 October 2005
Course Fee: \$250

Venue: AFTRS - 44A High Street, Kensington, SA

More information and application form at <http://www.aftrs.edu.au>

Notices

Need a soundtrack or musical score?

I am a freelance composer/producer based in Adelaide looking for work on media projects including film, television or anything else that requires music. Unlike some, I am not limited to any particular "style" of music; hence my ultimate aim is to produce a distinctive soundtrack or score tailored to the specific needs of the project. Demo recordings and references are available. Call Jakub on 0415 876 228

For Sale

Canon XL 16x Manual Servo Zoom Lens, 5.4mm - 86.4mm, Broadcast Standard

This lens is compatible with any Canon XL camera (XLI, XLIIs, XL2). Features manual focus, manual or power zoom, auto or manual iris. Focal-length range is 5.4mm to 86.4 mm (16x). Speed is F1.6 Filter Diameter is 72mm. Perfect lens for professional videography with the canon XL family of 3CCD DV cameras. Purchased new \$3000 less than 9 months ago, selling for \$2600 O.N.O. Comes as sold, with both lens caps, leather case and standard Canon matte box. Lens has shot only 1 short film and is like new. Contact Jason Stringer 0400 377 030 or jason.stringer@bhpbilliton.com

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MRC CALENDAR

DATE	TIME	EVENT	VENUE
September			
Mon 26	7.30pm	Cinémathèque - Ancient Damage (18+) + Conversations With My Mother (18+)	Mercury
Wed 28	7.30pm	Cineasia - Shaolin Soccer (PG) Presented by the Hong Kong Australia Business Association	Mercury
Thurs 29	7.30pm	Cinémathèque - Lilya 4-Ever (MA)	Mercury
Fri 30	7.30pm	Children Of Tibet (G) Refugee Week Screening	Mercury
October			
Mon 3	7.30pm	Cinémathèque - Age of Consent (18+)	Mercury
Thurs 6	7.30pm	Cinémathèque - The Edge of the World (18+)	Mercury
Thurs 6	7.30pm	Kino Group screening	Garage
Fri 7	7.30pm	Trasharama a-go-go (18+)	Mercury
Sat 8	7.30pm	Trasharama a-go-go (18+)	Mercury
Mon 10	6.00pm	Kino Group forum	MRC
Mon 10	7.30pm	Cinémathèque - The Red Shoes (18+)	Mercury
Wed 12	7.00pm	Final Cut Pro Users Group	Iris
Wed 12	7.30pm	The Ordeal (MA)	Mercury
Thurs 13	7.30pm	Cinémathèque - Peeping Tom (M)	Mercury
Fri 14	7.30pm	Unforgivable Sins of Italian Cinema - Zombie (R)	Mercury
Sat 15	7.30pm	Unforgivable Sins of Italian Cinema - Sabata (M)	Mercury
Sat 15	9.30pm	The Ordeal (MA)	Mercury
Sun 16	7.30pm	Exils (M)	Mercury
Mon 17	7.30pm	Cinémathèque - Gone To Earth (18+)	Mercury
Tues 18	7.30pm	Exils (M)	Mercury
Wed 19	7.30pm	The Ordeal (MA)	Mercury
Thurs 20	7.30pm	Cinémathèque - Twilight Zone Ep 25 (18+) + Invasion of the Body Snatchers (PG)	Iris
Fri 21	7.30pm	Unforgivable Sins of Italian Cinema - They Call Me Trinity (M)	Mercury
Sat 22	7.30pm	Unforgivable Sins of Italian Cinema - Giant Of Metropolis (PG)	Mercury
Sun 23	7.30pm	Exils (M)	Mercury
Mon 24	7.30pm	Cinémathèque - The Leopard Man (18+) + Night of the Demon (18+)	Mercury
Thurs 27	7.30pm	Cinémathèque - Ivan the Terrible Part 1 and 2 (18+)	Mercury
Fri 28	7.30pm	Unforgivable Sins of Italian Cinema - Planet Of The Vampires (PG)	Mercury
Sat 29 & Sun 30	9am - 4pm	DVD Studio Pro v4 workshop	MRC
Sat 29	7.30pm	Halloween Special - High Tension (18+)	Mercury
Sun 30	7.30pm	Halloween Special - High Tension (18+)	Mercury
Sun 30	3.30pm	A Glimpse Of India - Cultural Event.	Mercury
Mon 31	7.30pm	Cinémathèque - Decision at Sundown (18+) + The Bounty Hunter (18+)	Mercury
November			
Tues 1	7.30pm	The Mysterious Geographic Explorations Of Jasper Morello (18+) + Man With A Movie Camera (18+)	Mercury
Thurs 3	7.30pm	Kino Group screening	Garage
Thurs 3	7.30pm	Cinémathèque - Burden of Dreams (18+)	Mercury
Fri 4	7.30pm	Message Sticks Launch (18+) + Q & A Dir Beck Cole. Dramatically Black Series	Mercury
Sat 5	12 - 1pm	Mad Academy info session	Mercury
Sat 5	4.00pm	Best Of Message sticks #1 (18+)	Mercury
Sun 6	4.00pm	Best Of Message sticks #2 (18+)	Mercury
Sat 5	7.00, 9.30pm	Lichtspiele German Short Film Festival (18+) \$8 Single \$12 Both Sessions	Mercury
Mon 7	6.00pm	Kino Group forum	MRC
Mon 7	7.30pm	Cinémathèque - Parsifal (18+)	Mercury
Tues 8	7.15pm	Blowin' In The Wind	Mercury
Wed 9	8.00pm	Feast launch - Eating Out (18+)	Mercury
Wed 9 - Tues 15	7.15pm	Blowin' In The Wind - Exclusive Season	Iris
Thurs 10	7.30pm	Cinémathèque - PROGRAM CHANGE! Heavenly Creatures (M)	Mercury
Fri 11 - Sun 13		Feast Film Festival (18+) - see program or web for details.	Mercury
Mon 14	7.30pm	Cinémathèque - Journey to the Beginning of the World (18+)	Mercury
Tues 15 - Sat 19	7.30pm	Casshern (18+)	Mercury/Iris
Wed 16	6pm	Importance of the 1st AD seminar	Iris
Fri 18	8.00pm	AntiStatic: Screen Dance (Launch) - Le Dortoir (18+) + Moving South (18+)	Mercury
Sat 19 & Sun 20	9am - 4pm	Final Cut Pro v5s workshop	MRC
Sat 19	8.00pm	AntiStatic: Screen Dance - Le P'til Bal (18+) + Hair (M)	Mercury
Tues 22	8.00pm	AntiStatic: Screen Dance - The Village Trilogy (18+) + The Damned & The Sacred (18+)	Mercury
Fri 25	8.00pm	AntiStatic: Screen Dance - Cinemoves (18+) + Cinetic (18+)	Mercury
Sat 26	4.00pm	AntiStatic: Screen Dance - Dance Film Forum + The Cost Of Living (18+)	Mercury
Sat 26	6.00pm	AntiStatic: Screen Dance - Action (18+) + Enter Achilles (18+) + Rosa (18+)	Mercury