

## FROM THE DIRECTOR

Wow, what a busy time of year this is! As we work towards the end of the year, the cinema is buzzing every day, a record number of applications have been received for **Raw Nerve**, and the new HDV camera is booked every weekend until March 2006.

### We Want More!



This was the overwhelming response from people attending the **Best of ZOOM! Short Film Awards** screenings at the State Regional Arts Conference on Friday 28 October. Around 60 people from as far afield as Roxby Downs, Pt Augusta, Pt

Lincoln, and Pinaroo, packed into the Loxton Historic Village to see the highlights from this year's **ZOOM!** awards.

Members of the audience said that they were in awe of what was being produced in South Australia and Festival organiser, Kylie Kerrigan, reported that "people loved seeing **ZOOM!**"

The screening was part of a joint pilot project between the MRC and Tall Storeez Productions, adding an exhibition and career information component to the Directing the Hero Within Workshops. The MRC and Tall Storeez Productions will continue to develop a partnership for regional workshops and screenings in 2006. (See pg. 4 of this LipSync)

### Message Sticks

There was a lot of giggling up the back of the Mercury on Friday night (4 November), as the children from the Pitjantjatjara lands watched some of their elders sipping mugs of tea on the big screen.

**Green Bush**, directed by Warwick Thornton, is a film which captures with humour and dignity an evening in an Aboriginal radio station up north. The film brought to a close a packed-out opening night of **Message Sticks**, the first festival of Indigenous films to be shown in Adelaide.

Thanks go particularly to the Indigenous community for getting behind the event and to the directors and curators who came from Sydney and Alice Springs to present their work. We can announce that next year's program is already in the making and will include Indigenous films from Canada and the US!

### Festival on Film

Many of you will have received the shimmering Adelaide Bank Festival of Arts brochure and (hopefully) turned to page 52 to see the program of film co-curated by the MRC and the Festival for 2006. Mark Pogorelec and I have worked closely and frantically in the winter months with the Festival's team to curate a program of documentaries around the artists and themes of next year's Festival. After many dead ends and late night phone calls to the US and Europe, a program of five films was settled on. Two Australian films, **Rash** and **Skip-Hop**, complement the Festival's Breakin Ground convention, and there are also docs on *Francis Bacon*, *Dmitri Shostokovich*, and the indestructible *Imelda Marcos*, to co-incide with the world premiere of David Byrne's rock opera, **Here Lies Love**. More salacious, shocking, and downright dirty is **Trailer for a remake of Gore Vidal's Caligula** which will be showing at the Mercury throughout the Festival (see pg. 48 of the Festival Program). The Hollywood star studded teaser remake of the 1979 film (Milla Jovovich, Courtney Love, Helen Mirren) is sure to get Adelaide tongues wagging.



We hope that the seeds have been sown for a bigger and better partnership with the Adelaide Festival of Arts in 2008.

### Short Film Awards

The dates have now been set for the MRC's stellar short film awards in 2006. Friday April 21 will be the big night, and March 3 is the deadline for entries. We are hoping to make a major announcement about the awards soon. Guidelines and application forms will be on line at [www.mrc.org.au](http://www.mrc.org.au) shortly.

### Au Revoir to Sarah Wishart

Sarah Wishart has resigned from the MRC Board. She is producing two documentary series for SBS, studying and working! Sarah will be missed for her enthusiasm, her intelligence and her great abilities and skills. Whether as exhibition assistant, front of house staff or MPG committee member she has been the true all round contributor. Sarah was a board Member from June 2004.



We all look forward to Sarah's ongoing involvement with the MRC and know that her future in film is certain to continue to grow.

# WHAT'S ON AT THE MERCURY AND IRIS

For more screening information visit [www.mercurycinema.org.au](http://www.mercurycinema.org.au)

## AntiStatic

A quick, unconvincing and moving argument against stasis.

**AntiStatic: a season of contemporary & classic dance for the screen on Sat 18 Nov 8:00, Sat 19 Nov 8:00, Fri 25 Nov 8:00, Sat 26 Nov 4:00 and 6:00**



## Sam Oster is the MRC's 14th Curator-In-Residence

It may be peculiar (in the titling of this festival and as a photographer) to position myself so aggressively against the condition that my livelihood promotes; to suggest that a "fixed or stationary position" is in some way undesirable when in many ways the universe has always made a lot more sense to me that way.

As a stills photographer I have had a relationship with the film medium for many years, always working with the goal of distilling the drama, character and scenario of a narrative into a single frame. When in England I landed a gig as the official photographer for British Dance Edition in Cambridge, where I found the still moments in dance. I was also exposed to dance films in a forum and exhibition of contemporary British Dance Cinema, as well as on European flights. I was mesmerised.

Back in Australia I decided I'd like to explore this dance film medium, and set about to collaborate with a choreographer to make a film. I realised immediately that the choreographic voice is more sophisticated than a few wiggles on the dance floor (my inclination). In researching more about the medium, I discovered a fantastic history of artists using the cinematic stage to play with new and impossible ways of experiencing dance. In trying to access some of the important works I read about, I discovered that few of these films had been seen here, and were not very accessible. The curator-in-residence program at the MRC seemed a perfect opportunity to bring together some of these important works and the new waves of screen dance to broaden the screen dance vocabulary in South Australia.

In programming the festival I tried to access the key works that were referenced in my research material, as well as recommendations from dance filmmakers overseas. Many films were repeatedly recommended, and in attempting to access these I discovered a thriving international network of dance film communities and festivals. The program is made up of key works from Canada (**Le Dortoir** and **Village Trilogy**), France (**Le P'tit Bal**) and the UK (DVB's **Enter Achilles & The Cost of Living** excerpt to be screened at the forum).

European projects by Peter Greenaway and Anne Teresa De Keersmaecker (**Rosa**) and the dramatic documentary about Chechnya's youth dance troupe by Netherlands director Jos de Putter (**Dans, Grozny Dans**) add to the eclectic range of international works. Fantastic collections of short dance films from the Nordic Countries (**Moving North**) and the UK's South West (**Action**) reveal the cutting-edge projects coming out of international networks. Critically, Australian projects are represented by a collection curated by Reeldance curator Erin Brannigan (compiled especially for AntiStatic) and a wonderful collection of local films (**Cinetic**), currently being compiled from local submissions. To top it off, the classic feature **Hair** (selected for the program by Leigh Warren and ADT's Garry Stewart) brings an integrated dance film drama back to the big screen! The greatest challenge to this program has been a minimal budget that restricted access to other fantastic films, but I believe the films that will leap on the Mercury's big screen in the coming weeks have made the most of the resources available.

The dance community is obviously articulate in the language of the dance film, and although this festival is somewhat aimed at that group to celebrate the 2-dimensional stage, it has bigger goals. I hope that the local film community will be exposed to the dance film to inspire potential connections between filmmakers, dancers and choreographers to explore this space between narrative and poetry. I also like the idea that the dance and film communities may join forces to lobby for a dance film fund to match (at least) that of the European and Canadian systems to propel dance film down under.

**AntiStatic Screen Dance 2005** opens at the Mercury Cinema on Friday November 18th and continues until the 26th. Please take the time to check out the program and come along to the dance film forum to meet the dance film community to discuss, well, dance films, on Saturday Nov 26th at 4pm. Put that in your diary now!  
Sam Oster



# WHAT'S ON AT THE MERCURY AND IRIS

For more screening information visit [www.mercurycinema.org.au](http://www.mercurycinema.org.au)



## Cineasia Review

**CASSHERN** 15-19 Nov 7:30pm See review in LipSync 24.

**GODZILLA** 30 Nov, 6 + 10 Dec.

### Godzilla: A History

2004 was the 50th anniversary of a monster legend – the original *Godzilla*. To celebrate this, Toho studios decided to produce *Godzilla: Final Wars* – the last *Godzilla* film! 'Till now there have been 27 *Godzilla* films: what an interesting history they have!

*Godzilla* first appeared in the 1954 hit *Gojira*, directed by Ishiro Hona. The original film certainly could only come from a post-Hiroshima environment. As *Godzilla* destroys Tokyo, citizens run screaming in all directions. The film was re-edited with scenes of a US reporter, played by Raymond Burr, inserted and released as *Godzilla, King of the Monsters*. This film was, similarly, a huge success.



The sequel, *Godzilla Raids Again* followed in 1959. After the success of both of these films, Toho started to produce many *Godzilla* films and creating the true "daikuiju eiga" ("giant monster movie") genre. An important change came in *Ghidrah, the Three Headed Monster* (1964), when *Godzilla* was first portrayed sympathetically, defending the constantly threatened Tokyo from alien invasion. This portrayal continued until 1975, when Toho temporarily stopped making *Godzilla* films.

Several attempts were made in the 1980's to revive the franchise (which had become a worldwide cult phenomenon) but none were particularly successful except *Gojira 1984*, which returned to the original premise of *Godzilla*. However, the 1990's proved much more fruitful, with a string of FX-heavy, rubber-suit orientated films such as *Godzilla vs. Space Godzilla* and *Godzilla vs. Mothra* finding success on the Japanese market. When Toho killed off *Godzilla* in *Godzilla vs. Destroyah*, Hollywood took up the challenge and made the universally reviled *Godzilla*.

Inspired by the public need for more monster-goodness, Toho had somewhat of a renaissance and made several new films, including *Godzilla 2000 Millennium* and *Godzilla vs. Megaguiras*. A new direction was taken in 2001's *Godzilla, Mothra, King Ghidorah: Giant Monsters*

*All-Out Attack*, directed by Gamera director Shusuke Kaneko, when *Godzilla* was again portrayed differently, this time as the spiritual incarnation of the war-dead.

More recently Toho have made *Godzilla Against Mechagodzilla* and *Godzilla, Mothra, Mechagodzilla: Tokyo SOS*. To celebrate the 50th anniversary in 2004, they made *Godzilla: Final Wars*. Directed by *Versus* director Ryuhei Kitamura, the film features 10 other monsters, and shoot locations in Paris, New York, Shanghai and Sydney. It's sure to be impressive!

Even though this will be the last of *Godzilla* for a while, you can be sure that the giant lizard himself will return again in the not too distant future!  
Patrick Lang

## Popcorn Taxi Comes to Adelaide

**FROM SYLVANIA WATERS TO SLAUGHTERHOUSES - THE CRAZY WORLD OF BRIAN HILL**

7.30pm Wednesday 16 November, Mercury, \$15/\$13

Illustrated Talk, Screening (*Slaughterhouse: The Task of Blood*), Q & A.

Brian Hill makes television programs in England. He is known world wide for his unconventional hybrid documentaries, which have produced massive interest and discussion. They include *Bella and the Boys* (2004) *Pornography: the Musical* (recently screened on SBS TV) (2003), *Feltham Sings* (2002 - recently screened on SBS TV), *It's a Cow's Life* (2002), *Falling Apart* (2002) and *Drinking for England* (1998).



He is also well known for his earlier work including *Sylvania Waters* (1993), *The Club* (1994) as director, and *Care House* (2003), *Bondi* (2000), *The Facemakers* (1999) and *Shot* (1999) as producer. So Hill plays with genres, shuffles them around and finds new ways of captivating audiences,

Popcorn Taxi is Hill's only public appearance in Adelaide and he will talk with the audience about his career and show clips of his films.

This will be followed by the Australian premiere of his film *Slaughterhouse: The Task of Blood* (60 mins) and then an audience Q&A.

**RICHARD LOWENSTEIN**

7.30pm Wednesday 14 Dec, Mercury, \$15/\$13

On 14 December Popcorn Taxi features a rare retrospective screening of the 80's Australian cult classic, *Dogs in Space* (R 18+), with an on-stage chat with its writer/director, Richard Lowenstein.



# WHAT'S ON *continued*

## Adelaide Cinémathèque

**BARBARA STANWYCK** (1907-1990)

Stellar Stanwyck: Cinémathèque 21, 24 November

Tarkovsky, Godard, Renoir, Varda, Chabrol, Ozu, Murnau, Mizoguchi, Haneke. Celebratory seasons of films from master directors such as these are what we have become blissfully accustomed to viewing at the Adelaide Cinémathèque in recent years. So, for some, it might come as a surprise to see that on November 21 and 24 the Cinémathèque is dedicating a pair of screenings to a neat quartet of films showcasing the versatility, consistency and reliability of Hollywood heroine Barbara Stanwyck. True, Stanwyck was never one of the big box-office attractions like, say, Garbo, Monroe, Dietrich, or Hayworth, but as Frank Capra testified, "In a Hollywood popularity contest she [Stanwyck] would win first prize hands down." Hence Stanwyck was the highest paid woman in the United States in 1944, besting Bette Davis!



Her success in the 1940s was built on a string of celebrated performances in films like *The Lady Eve* (1941), *Meet John Doe* (1941), *Ball of Fire* (1941), and *Double Indemnity* (1944). Moreover, that the leading Hollywood directors of the 30s, 40s and 50s like Preston Sturges, Capra, Billy Wilder, Fritz Lang, Cecil B. de Mille, Howard Hawks, George Stevens, Douglas Sirk, Samuel Fuller and William A. Wellman, were queuing up to collaborate with her was surely an acknowledgement of Stanwyck's thorough professionalism and ability to play strong women, a characterisation for which she is best remembered. So fond of Stanwyck were those she teamed up with that in his autobiography de Mille, who directed Stanwyck only once in the western *Union Pacific* (1939), wrote that she was his favourite actress, cooperative, less temperamental and a better workman than any actress he had ever had the pleasure of working with. Robert Preston, a fellow actor who also worked with her on *Union Pacific* reiterated de Mille's admiration, concurring that "Missy," as Stanwyck was affectionately known, was neither selfish nor conceited like some of the other big stars he was involved with later in his career.



When Stanwyck's film career ended in the mid 60s she turned to TV starring in *The Barbara Stanwyck Show* (1960-61), *The Big Valley* (1965-69) and the miniseries *The Thorn Birds* (1983), winning Emmy Awards and popularity she never enjoyed as a Hollywood starlet. Ultimately, however, it was Stanwyck's reputation for having never given a poor performance, a quality that the few regarded as superior to her in talent could attest to, that has warranted her standing among many esteemed commentators as one of the great Hollywood stars. Daniel Principe

## SURREAL CINEMA

28 Nov: *Alice*, 1 Dec: *Diary of a Chambermaid*, Dec: *The Phantom of Liberty*, 8 Dec: *Un Chien Andalou* + *Spellbound*

## SPELLBOUND

Surreal Cinema: Cinémathèque 8 Dec.

Dr. Constance Petersen (played by Ingrid Bergman), is an emotionally discrete and self assured young psychiatrist working at the Green Manors psychiatric institution. When Anthony Edwardes (played by Gregory Peck) arrives as the new head of her institution, Dr Petersen's life becomes entangled in a mess of love, forgotten pasts, psychoanalysis and of course, as with most of Alfred Hitchcock films, murder.

*Spellbound*, was made in 1945, during the middle of Hitchcock's career, shortly following his move from England to the United States. Even though not one of Hitchcock's best films, *Spellbound* still bares resemblant of the trademarks of his classic style of filmmaking.

Primarily a love story between Petersen and Edwardes, *Spellbound* indulges the audience with moments of humour, romance, and of course, psychoanalysis (outdated though it is). The film's plot and character development are not as complete as you would expect from most of Hitchcock works, but Peck's and Bergman's performances carry out the characterizations thoroughly with the help of Hitchcock's infallible direction. *Spellbound*, like most Hitchcock films, excels at creating provocative images, in this case they are undoubtedly emphasised by Hitchcock's and cinematographer Barnes' pristine vision of camera placement and movement.



## First Notice - Preview Review

GOODNIGHT, AND GOODLUCK Dir: George Clooney

Director George Clooney's second feature film *Goodnight, And Goodluck*, which he co-wrote and also stars in, is filmed in black and white, and is all class. The film follows a group of TV journalists during the McCarthy era. Broadcast journalist Edward Murrow (David Strathairn) tries to bring down Senator McCarthy during primetime news-hour.

The film opens onto an impeccable early fifties set and the camera weaves into the intricate dealings inside the news station as McCarthy's communist witch-hunt begins its campaign of terror. Clooney's film is visually stunning with some handheld camera used inside the newsroom to express the urgency and fear of the time. A jazzy soundtrack sung by Dianne Reeves in the film adds a bittersweet air throughout, making Clooney's film something close to a modern masterpiece about last century's troubles.

Hélène Sobolewski

Honours student in Screen Studies at Flinders University and film reviewer for Flinders Empire Times and street press Rip It Up.

# WHAT'S ON *continued* / NOVEMBER PROFILE

## Adelaide Cinematheque



**SURREAL CINEMA**  
28 Nov: *Alice*, 1 Dec: *Diary of a Chambermaid*, Dec: *The Phantom of Liberty*, 8 Dec: *Un Chien Andalou* + *Spellbound*

As part of its Surreal Cinema season, this year's Cinematheque presents three films by legendary Spanish-born auteur Luis Buñuel. The program includes works from the first and last decades of his distinguished 50-year career, from his debut film, 1929's 17-minute *Un Chien Andalou* to the sketchy, hysterical *The Phantom of Liberty* (1974).

Opening the program on December 1st is the stuffy vulgarity of *Diary of a Chambermaid* (1964). Set in late 1920s France, a Parisian woman (Jeanne Moreau) takes a job as a chambermaid at a country estate where working-class fascism and the bourgeoisie come together. One of Buñuel's more explicitly political works, *Chambermaid* marks the beginning of the last and almost certainly greatest period of his distinguished career: most of the rest of his movies were also made in France, including the two masterpieces *Belle de Jour* (1967) and *The Discreet Charm of the Bourgeoisie* (1972).



In *The Phantom of Liberty*, Buñuel indulges in his favourite pastime of slicing up middle class mores with his cinematic scalpel. An uproarious comedy reminiscent of the best and weirdest work of Monty Python, and with a similarly backhanded social commentary,

it is arguably Buñuel's most accessible and crowd-pleasing piece. Nothing will ever be written about this movie without the obligatory mention of the famous dinner party scene, but other great moments include a murderer being sentenced to death and promptly released (he's going to die eventually, after all) and a young girl patiently insisting that she's not missing even as her parents report her as such (they tell her to be quiet). While *Phantom's* deliberately episodic structure has drawn some criticism – it really is essentially a series of sketches stretched out to feature length – its significance as a compendium of Buñuellian obsessions cannot be overstated.

And one could hardly imagine a more purely confounding (not to mention purely entertaining) way to spend 17 minutes than in the company of Buñuel's debut film, *Un Chien Andalou*. There is much more to the infamous 1929 silent short than just the single most famous shock moment in movie history: an extreme close-up of a razor blade slicing through an eyeball. Buñuel teamed up with Salvador Dali for this, one of the seminal works of early surrealism. Indeed, its unwavering commitment to near total nonsense also indicates a strong Dadaist influence. On the other hand, the movie is loaded with images that practically beg to have significance foisted upon them. In short, if ants crawling out of a hole in a hand and priests tied to grand pianos with rotting donkeys in them sound like fun to you, you'll be very much at home with *Un Chien Andalou*.

Ben Jennings is an Honours student in Screen Studies at Flinders University, and writes for the Heroic Cinema website.

## Profile: Jennifer Lyons-Reid & Carl Kuddell

Jennifer Lyons-Reid & Carl Kuddell have recently launched the website, [www.directingthehero.com](http://www.directingthehero.com) for their latest youth empowerment project and video training resource. In the last 3 years Jennifer and Carl have established tallstoreez productionz, their flagship for all things digital – and they are now working across multiple art forms including multimedia installations, interactive performances, interventionist art, social impact filmmaking and youth arts/education.



The video projection commission, 'Dream Catcher', for the Adelaide City Council and ANAT's Surface Tension public art project will feature during Fringe 2006. They are also working on a slate of documentary projects, including development of a series for the SAFC/SBS broadband initiative.

Jennifer, a community artist and graphic designer and Carl, a performer, are passionate human rights activists. They decided to document the protest against the Woomera Detention Centre in 2002, although neither had made a film before. Their entirely self-funded, rough and provocative 50-min documentary, *Holiday Camp* has screened internationally at over 300 festivals and events around the world. Shot entirely on a miniDV camera, it demonstrates that films, including documentary, relies on good storytelling, passion and endless hours of work.

The two then secured funding application, from the MRC's 'Members Production Grant', in 2003, and produced *First Fleet Back*, an award-winning 22-min hybrid documentary on racism and reconciliation ['Audience Choice' and 'Best Documentary' awards at ZOOM! 2005]. The Melbourne Underground Film Festival 2005 dubbed it a 'hilarious Australian political satire'.

*Directing the Hero Within* supports young people to share their stories and document their world. Jennifer and Carl have conducted hands-on workshops with hundreds of young people and supported them to produce insightful documentaries and short films. They have established 4 regional youth media groups, each with their own state-of-the-art equipment.



They are preparing for the *Directing the Hero Within Festival* during Come Out 2007. The project now runs in the Mallee, Coober Pedy, Port Augusta, Mt. Gambier and Adelaide. More young people and their communities will be invited to join the youth media network. It will also bring Media Resource Centres services to regional centres.

Some of the youth participants have been invited to present the project and mentor others at conferences and events, including the Berni Regional Arts State Conference in October 2005. The training resource follows the young people as they make their films, in a 'making of' style, to highlight their skills and achievements. Already the young people have written, shot and edited over 40 films on how they see their world.

*Directing the Hero Within* is supported by the South Australian Film Corporation, Country Arts SA, the Office for Youth, Arts SA, the South Australian Government through the SA Youth Arts Board, and the Australian Festival for Young People.

# PRODUCTION SUPPORT

## Thankyou Philip Elms



After 12 years and three months as Production Support Manager, Philip Elms has left the building! Philip bid staff, Board and filmmakers alike a fond farewell on Friday 21 October. Since commencing with the MRC, Philip has seen many changes at the MRC. He worked with six directors, three Mercury managers and numerous administrators. He

witnessed the birth of Screen Development Australia (which incorporates all of the screen resource organizations in each state), suffered through several funding cuts and scares via industry reports, and witnessed the brief closure of the Mercury Cinema. He assisted with the relocation of Co-Media into the MRC fold and helped set up and later de-commission Site B.

There have been great successes along the way. Philip instigated the skills database referral service and earlier this year wrote, produced and directed 10 one hour-long episodes of MRCTV for C31. He took training to the bush on various occasions, running workshops in places like Mt Gambier, Pt Lincoln, Pt Pirie, Berri, Waikerie, Pt Augusta and Wudinna. Recently he helped coax equipment funding from the Government through discussions with Peter Wintonick. Philip has also sat in as Acting MRC Director on three occasions.

"I sincerely will miss the MRC, and in particular the joy that I have had helping people get started or progress their filmmaking careers. I have seen a lot of people now established in the industry get their start through tentative steps at the MRC. I hope to some degree I have been of assistance with that, whether it was with technical advice, finding a crew, helping with a subsidy scheme application or even just a chat about where they might fit in the industry", Philip said.

Philip leaves to take up a position with AV Central on November 14 and hopes to still see some familiar faces in their showroom. We wish him all the best and thank him for his valuable service to the MRC.

## Production and Script Consultations

In the New Year, the MRC will be introducing a revised fee structure for consultations with Vicki Sugars. To date the MRC has carried almost all the cost of Vicki's consultations, making it the most heavily subsidised service we offer. We will do our very best to keep fee increases for consultations on any short film/video productions to a minimum. However, fees for consultations on feature scripts can no longer remain at the incredible bargain basement rates that the MRC has been offering -- \$20 for 5 hours of Vicki's time! Details will be posted on the website shortly.

## MRCTV

Just before leaving Philip Elms completed the tenth episode of MRCTV showcasing MRC member's short films for screening on C31 (Friday 10pm and Sunday 9:30pm). The series is going national,

going regional! It is being shown on Access 31, Perth and is likely to be shown on BushTV, Mt Gambier.

## I Can See Queerly Now

FEAST's short film project **I Can See Queerly Now** is almost complete. The HDV camera was very popular with Flinders film students Patrick Lang and Chris Anderson. Nick Robinson shot Patrick's film *Found Object* on HDV and Chris' film *Gay for a Day* was shot by Cara Hurley. Liam Jensen-Kohl edited Eddie Lane's documentary *Foundations of a Make-Up Identity*, in Final Cut Pro Suite A (at the MRC) and Jason Chong edited Amy Kathleen's film *Despite* in the same suite.

The MRC equipment was utilized on all the shoots, and the volunteer cast & crews made a huge contribution.

The **I Can See Queerly Now** films can be seen at the Mercury Cinema, Wednesday 23 November as part of the Feast Festival. Thanks to Phil, Lisa, Vicki and Grantley at the MRC for their ongoing support.

Louise Pascale, Supervising Producer

## In Production...

Equipment hires have continued to be very strong particularly over the weekends. The HDV camera (Sony HDR-Z1P) has been strongly sought after and is already booked for most weekends until March next year. Along with numerous one-off hires, during the last two months equipment has been hired for the now completed **I Can See Queerly Now** 3 shorts and Shalom Almond's MPG funded HDV doco *Word of Mouth*. Ali Ashdown and Digital Monkey have also made good use of the equipment facilities.

Two of the **I Can See Queerly Now** shorts (Eddie Lane's doco *Foundation of a Make up Identity* and Amy Kathleen's *Despite*) were edited in the upgraded Final Cut Pro edit suites. Peter Haskard from TransAdelaide using Richie Davies, is continuing to make DVDs for promoting the new trams which will soon be in service. Don Carrazza and Jason Chong created another corporate video/DVD. Graham Tuthill has been keeping his hand in on the SVHS editing suite.

## TAFE News

A diploma in Screen Production will be offered in 2006 by the Adelaide Centre for the Arts comprising of a two year full time course for the first time. Interested members may obtain a curriculum from TAFE. Currently students finishing a Certificate IV in Screen Production will continue for another year in 2006 to obtain the diploma certificate.

The Adelaide Centre for the Arts is also planning to offer an advanced Diploma in Screen Production in 2007. This will be offered to students who have already completed a Cert IV and Diploma and wish to on to complete a Degree in Screen Production.

## Staff News

Production Assistant Nathan Little is now at the MRC three days a week (Mon-Wed) and Richie Davies is at the MRC on Fridays.



### 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.

### PLEASE NOTE CHANGE OF DATE

FINAL CUT PRO v5 EDITING - WORKSHOP (2 days) Jason Chong

Sat 26 and Sunday 27 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

Christian Keefe, **Happy Birthday** and Jamey Cock, **Delayed**, were successful in obtaining subsidies from the recent **Flying Solo** initiative. Jennifer Jones has also had subsidy approved for her project **Missing Shoe** via the ongoing MPG subsidy scheme.

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.

### Raw Nerve

Applications have now closed for the 2005 AFC/MRC **Raw Nerve** Short Film Initiative. New filmmakers were invited to submit their scripts to be in the running for \$3,000 in cash along with access to facilities & equipment supplied by the MRC.

This year's round was very competitive, with 34 applications submitted. Due to this overwhelming response, the assessors decided to select eight finalists for an interview. Five projects will be chosen to go into production and premiere at gala event in the Mercury Cinema in April 2006.

The series producer of **Raw Nerve** is Louise Pascale who most recently produced the **I Can See Queerly Now** films as part of the Feast Festival.

### Ashley Starkey

MRC Member Ashley Starkey's arts doco *Returning Figures* has been picked up by the ABC and will be played twice over the next couple of years. Congratulations Ashley!

## HANDY HINT

# It seems that about every six months there's a major advance in digital camera and editing technology. The best way to keep up with these is to read magazines and visit appropriate websites. Apple have launched a new quad processor G5 and new i-books, all faster and better than before and great for editors. The Final Cut Studio package is also impressive. But Sony and Canon are also making waves with new camcorders. Canon releases their first HDV camera (similar in looks to the XL-1, XL-2) and Sony has two new CMOS HDV camcorders out now. CMOS is the alternative to CCD technology, eliminating vertical smear and using less battery power. So it may be time to upgrade, or at least do your research and just drool until its time.

# 25

# BULLETIN BOARD

## Call For Entries/Submissions

### Time\_Place\_Space 5

**Deadline: November 21**

Applications are being invited from Australian artists working across disciplines, cultures, and/or mediums to participate in Time\_Place\_Space 5. This will be the fifth and final intensive laboratory as part of Time\_Place\_Space, a national initiative that aims to challenge, invigorate and strengthen the areas of hybrid arts practice in Australia, with an emphasis on performance. The laboratory will be facilitated by national and international practitioners. Places in the laboratory for up to twenty artists from diverse backgrounds. Registration: \$1000 (full), \$500 (conc). Open to Australian artists working across media and disciplines. Details [www.performancespace.com.au/tps](http://www.performancespace.com.au/tps), and 02 9698 7235, or [tps@performancespace.com.au](mailto:tps@performancespace.com.au) New Media Arts Board, Australia Council initiative.

### AIDC/ABC Arts Documentary Pitching Competition 2006

**Entry deadline: 16 December 2005**

Calling all Arts Documentary Filmmakers... AIDC/ABC Arts Documentary Pitching Competition 2006

The Arts And Entertainment Department of ABC TV will finance the development of a documentary project to the value of \$10,000 in our annual pitching competition during the AIDC 2006.

We would love to hear your proposal for this initiative. Details <http://www.abc.net.au/arts/aidc/>.

### Artbreak

**Entry deadline: 10 December 2005**

Call for Multimedia/Video Artists ArtBreak, the brainchild of Pet Shop Studio, a Sydney based Art and Design studio, is an ongoing public art project which brings inspiring art and innovative talent to the attention of the broad public in unexpected ways.

If you are a multimedia / video artist / animator with an artistic bent, and would like to submit your work for consideration for this ArtBreak, read through the following submission guidelines and the terms to the right carefully. We are accepting submissions for ArtBreak screening at Federation Square in Melbourne in 2006.

For information and criteria on how to participate, visit the ArtBreak website at [www.artbreak.com.au](http://www.artbreak.com.au)

### In The Realm Of The Senses 2006

**Entry deadline: 27 January 2006**

Submissions are officially open for the 5th Annual 'In the Realm of the Senses' Outdoor Short Film Festival 2006.

Held over 3 nights with over \$30 000 in prizes,

this 'carnival-like'- festival celebrates and showcases the most diverse and innovative work from the next generation of filmmakers to emerge from Australia New Zealand and India.

We are looking for innovative thought provoking short films and music videos of all styles and genres from Australia, New Zealand and India. Films must be under 15mins including titles.

We have a new website coming soon so in the meantime check out [www.realmofsenses.com](http://www.realmofsenses.com) and register your interest for a submission form. 'In the Realm of the Senses' Outdoor Short Film Festival 2006 will be held in early March 2006

### 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](http://www.tropfest.com) for more details.

### Rocket Science

**Entry Deadline: 19 January 2006**

Rocket Science is a unique program introduced by the SAFC as part of the Premier's special industry development initiative and complements the Script Factory workshop.

Rocket Science is producer driven and designed to assist producers with developed feature film and television projects and to enhance their financing and strategic skills before presenting their projects to the domestic and international market to secure financing.

Rocket Science hopes to attract the participation of a number of teams, with well developed scripts that will benefit from candid commercial interrogation together with packaging/marketing advice.

It is envisaged that the process is an ongoing one culminating in the development of a project specific marketing and financing plan and ongoing discussion through the implementation stage of that plan.

For more information please go to [http://www.safilm.com.au/program\\_detail.aspx?p=14&id=50](http://www.safilm.com.au/program_detail.aspx?p=14&id=50)

## Events

### Kinoadelaide Screenings

**First Thurs. each Month Garage Bar, 7.30pm**

KinoAdelaide is an eclectic group of filmmakers who challenge themselves to create original short films every month. Take away the reliance on funding, the stifling months of planning and scheduling and you have a stimulating, energetic

approach to short filmmaking.

Monthly screenings and meetings are a great way for interested people to get involved or just to enjoy some local shorts. Meetings follow at the MRC. [www.kinoadelaide.org](http://www.kinoadelaide.org)

### Flinders University Student Film and Video Festival

**17th November 2005**

Matthew Flinders Theatre, Flinders University, 3.00 on. The screening will begin with works by first and second year students, followed by the 2005 Flinders University Graduation Screening, Awards and Party.

[Alison.Wotherspoon@flinders.edu.au](mailto:Alison.Wotherspoon@flinders.edu.au)

## Competitions

### Sunscreen

**Entries Close: Friday 25th November 2005**

A national competition to uncover Australia's future ARIA Award winning music video creators!

The organizers of Port Macquarie's Festival Of The Sun are putting the call out to expose your latest creations! Go to <http://www.fotsun.com/sunscreen.htm>

### 8th Woodford National Film Competition

**Entries Close: 14 November 2005**

Woodford Film Festival 27 Dec – 1 Jan 06. Entries for the Short Film Competition are open to any Australian short film, under 20 minutes and produced in the last twelve months.

The Major Prize will equip the winner with everything they need to begin their next film production - value \$6750+ [www.woodfordfolkfestival.com/film](http://www.woodfordfolkfestival.com/film)

### 2006 Over The Fence Comedy Film Festival

**Entries Close: 10 December 2005**

OTF call for entries. One of Australia's most respected and hilarious film festivals, and next year it wants to see your funny side! If you're thinking about or are making a comedy or you've already shown it to your family - hand it over. Any format, 2 - 20 minutes, any comic genre, no smoking representation in the film, or you will edit it out if selected. [www.overthefence.com.au](http://www.overthefence.com.au)

### Queer Film Festival

**Register Expression Of Interest**

Expressions of interest are sought from Australian Filmmakers and Producers to submit a Feature or Short Film for consideration for inclusion in a new Queer Film Festival for Adelaide in 2006.

# MRC CALENDAR

DATE	TIME	EVENT	VENUE
<b>November</b>			
Mon 14	7.15pm	Blowin' In The Wind (15+)	Iris
Mon 14	7.30pm	<b>Cinémathèque</b> Journey To The End Of The World (18+)	Mercury
Tues 15	7.15pm	Blowin' In The Wind (15+)	Iris
Tues 15	7.30pm	Casshern (18+)	Mercury
Wed 16	7.30pm	The 1st A.D. - Seminar	Iris
Wed 16	7.30pm	Casshern (18+)	Mercury
Thurs 17	7.30pm	Casshern (18+)	Iris
Thurs 17	7.30pm	<b>Cinémathèque</b> No, or the Vain Glory of Command (18+)	Mercury
Fri 18	7.30pm	Casshern (18+)	Iris
Fri 18	6.00pm	<b>AntiStatic</b> The Dormitory + Moving North (Compilation) (18+)	Mercury
Sat 19	7.30pm	Casshern (18+)	Iris
Sat 19	9.00am - 4:00pm	Final Cut Pro v5 - Workshop	MRC
Sat 19	8.00pm	<b>AntiStatic</b> Hair preceded by Le P'til Bal (18+)	Mercury
Sun 20	9.00am - 4:00pm	Final Cut Pro v5 - Workshop	MRC
Mon 21	7.30pm	<b>Cinémathèque</b> Baby Face (18+) + Forty Guns (PG)	Mercury
Tues 22	8.00pm	<b>AntiStatic</b> The Village Trilogy + The Damned And The Sacred (18+)	Mercury
Wed 23	7.30pm	<b>Feast</b> I Can See Queerly (18+)	Mercury
Thurs 24	7.30pm	<b>Cinémathèque</b> Sorry, Wrong Number (18+) There's Always Tomorrow (PG)	Mercury
Fri 25	8.00pm	<b>AntiStatic</b> Cinemoves (18+) + Cinetic (18+)	Mercury
Sat 26	4.00pm	<b>AntiStatic</b> Dance Film Forum + The Cost Of Living (18+)	Mercury
Sat 26	6.00pm	<b>AntiStatic</b> Action + Enter Achilles + Rosa (18+)	Mercury
Mon 28	7.30pm	<b>Cinémathèque</b> Alice (18+) + Darkness, Light, Darkness (18+)	Mercury
Wed 30	7.30pm	Godzilla - Final Wars (M)	Mercury
<b>December</b>			
Thurs 1	7.30pm	<b>Cinémathèque</b> Diary Of A Chambermaid (PG)	Mercury
Thurs 1	7.30pm	Kino Group Screening	Garage
Mon 5	6.00pm	Kino Group Forum	MRC
Mon 5	7.30pm	<b>Cinémathèque</b> The Phantom Of Liberty (18+)	Mercury
Tues 6	7.30pm	Godzilla - Final Wars (M)	Mercury
Thurs 8	7.30pm	<b>Cinémathèque</b> Closing Night Party! Un Chien Andalou (18+)+ Spellbound (PG)	Mercury
Sat 10	7.30pm	Godzilla - Final Wars (M)	Mercury
Thurs 15	6.00pm	Australian Surf Movie Festival (TBR)	Mercury
Thurs 15	8.30pm	Australian Surf Movie Festival (TBR)	Mercury

## BULLETIN BOARD (cont.)

### Important Late Entries

### Call For Entries/Submissions

#### Project 3

Deadline 5 December 2005

project3@3reasons.com.au

Project 3callsfor works of abstract digital screen art by South Australian new media artists. Works will be projected directly onto the streets of Adelaide as part of Project 3 Street Cinema program in the Adelaide Festival of the Arts 2006. Two \$800 commissions are available to SA artists plus technical support from Project 3 for the creation of the work.

Submit

Name; Contact Details; Short biography/CV (max 300 words); Description of proposed work (max 300 words); Documentation of previous/proposed work (ie. sound, video, dvd, images etc); URL (optional)

Proposals must be submitted to

project3@3reasons.com.au or PO Box 179, Rundle Mall, 5000, Australia postmarked 5 December 2005.

#### Podlove

Deadline 10 March 2006

Love in the internet age to be explored by SBSi and AFC initiative.

Is it easier to break up using SMS? Will we ever find true love using a search engine? Has technology had a positive or negative effect on our relationships? Does love byte?

SBS Independent and the AFC announced today an innovative cross-media initiative entitled Podlove, and call for proposals from writer/director teams to develop documentary projects exploring the effect of modern technology on our relationships.

Podlove will integrate five x 5-minute experimental documentary films with an advanced interactive website.

Funding of up to \$26,000 for each film.

Complete guidelines and application forms can

be obtained from: [www.afc.gov.au/podlove](http://www.afc.gov.au/podlove) and [www.sbs.com.au/podlove](http://www.sbs.com.au/podlove)

### Notices

#### Screen Stories

with Jacquelin Perske / with Jen Watts  
Thurs, 8 Dec 7:00pm / Fri, 25th Nov, 6.30pm  
The SA Writers' Centre (2nd Floor, 187 Rundle Street) AWG members:\$5 Non members: \$8  
Bookings: 8232 6852

Jacquelin Perske is the Screenwriter of Little Fish, nominated for 7 Lexus IF and 13 AFI awards including Best Film and Best Screenplay.

Jen Watts is the creator, writer and executive producer of the musical preschool series The Fairies commencing national broadcast on Network Seven from November 21.

MORE OVER THE PAGE

# BULLETIN BOARD (conc.)



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n.little@mrc.org.au

### Web Sites / LipSync

Grant Thonemann  
g.thonemann@mrc.org.au

## Courses & Seminars

### Brian Hill Documentary Workshop

**Applications Close: 4.30pm 19 November 2005**

UK based Doco maker, Brian Hill, will conduct a four day intensive documentary workshop. To be eligible for the Workshop you must show commitment to documentary filmmaking, be a resident of SA and be in the process of developing a documentary project. Workshop: Sun 13 November - Wed 16 November. at SAFC.

For further information - Rebecca Waddingham on 8348 9300 or waddinghamr@safilm.com.au

### Importance of the 1st AD & the Low Budget Film 6pm Wed 16 November 2005 Iris Cinema

Rick Beecroft is a freelance 1st Assistant Director who has worked on feature films, short films, TV and commercials. Learn how the 1st AD role is integral to the smooth running of the film set, the interaction between departments and delivering a project on time. \$10 (MRC members), \$15 (non-members) Bookings 8410 0979.

### Script Writing & Development Workshop

**Application Deadline: 5pm Fri 25 November  
Monday 20 - Friday 24 March, 2006**

The aim of the Script Factory Script Writing and Development Workshop is to provide a forum for writers, producers, directors and script editors working on feature film projects to explore and refine the way they work with scripts.

The focus is on professional skills development rather than specific project development.

The Script Factory Script Writing and Development Workshop is funded by the South Australian Government through the South Australian Film Corporation.

The workshop will be conducted by UK organisation The Script Factory and will take place over five days. Further information and application forms [http://www.safilm.com.au/program\\_detail.aspx?p=14&d=49](http://www.safilm.com.au/program_detail.aspx?p=14&d=49)

### AFTRS - Producing And Managing Digital Projects Seminar

**Application Deadline: Friday 11 November 2005  
Monday 21 November 2005**

This AFTRS one day seminar is aimed at skilling digital producers in the fundamentals of the production management process, as identified by leading practitioners in the television, visual effects, animation and new media industries.

Project management, time management scheduling, budgeting, programming, casting, production pipeline and rights management are all aspects of production management that will be discussed by industry experts in this intensive seminar.

The course director will be Julia Gretton-Roberts - a TV

**Next Issue Copy Deadline - 19 December 2006** LipSync is published bi-monthly. Contributions (written/pictorial) are welcome and should be submitted to [info@mrc.org.au](mailto: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](mailto:i.selley@mrc.org.au)

Supervising Production Manager, and course speakers will include Didier Elzinga - CEO Rising Sun Pictures, David Gurney - Blue Rocket Productions and Jackie Tumure - AFTRS.

To download the application form, please go to <http://www.aftrs.edu.au/index.cfm?objectid=2DDDF0E5-D0B7-4CD6-F9815B0709FF69FB>

## Notices

### The Band Project

#### Now

Video (& visual) creatives who are required to participate in a Work for the Dole program - this one is for you! We need people to assist in making music video clips and DVD's. DOP's to editors to graphic and production designers. So if you need to complete some WFTD hours between now and January and are willing to work with a diverse group of musos call Heidi 0403 939 392.

### Cross Platform Producers Group

The Cross Platform Producers Group will ensure that South Australian creative producers stay in touch and informed and make the most of the exciting and rapidly evolving field of digital and interactive filmmaking. Now! [crossplatform.sa@gmail.com](mailto:crossplatform.sa@gmail.com)

### The Filmmakers Network

The Filmmakers Network was created to provide a creative hub for like-minded people to use as a meeting place where they can swap and seek information and discuss all aspects of the film industry. It now has nearly 1000 members. [www.thefilmmakersnetwork.com.au](http://www.thefilmmakersnetwork.com.au)

### Position Vacant: Training Manager

**Application Deadline: Friday 18 November 2005**

Metro Screen (Sydney, Paddington) is looking for a highly motivated and passionate person to join our team as Training Manager.

Metro Screen is a production and training facility catering to emerging film, video and multimedia practitioners. As a registered training organisation (RTO) Metro Screen offers accredited training, professional development workshops, industry seminars, and skills development in film, television, and digital technology.

Salary is \$47,000 pa plus superannuation and leave loading.

Duty statement and selection criteria, and to email applications, contact Amanda Kenley at [a.kenley@metroscreen.org.au](mailto:a.kenley@metroscreen.org.au) or tel: 02 93615318. If you have any questions regarding the position contact Christina Alvarez, General Manager, Metro Screen on tel: 02 9361 5318.

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