

## FROM THE DIRECTOR

### Welcome to new MRC Chair

Andrew Plumer has been elected as the new Chair of the MRC's Board of Management, replacing Julia de Roeper, who retired from the Board last month.

Andrew Plumer has been a part of the South Australian film and media industry for the past 16 years working as a freelance designer and art director, with numerous feature film, television drama, and TVC credits to his name. He currently heads up the CG Society, a global web based organisation for creative digital artists.



Introducing Andrew Plumer

Working as the Manager, Promotion & Industry Services for the South Australian Film Corporation from 1998 to 2001, Andrew oversaw the studio facilities, location promotion and production liaison. He also has experience of building screen industry organisations, establishing Film Broken Hill in 2002, under the auspices of the NSW Department of State and Regional Development.

"The industry is moving rapidly and the MRC must endeavour to be one step ahead to ensure it continues to provide relevant services to its members", says Andrew. "Having said that, we must also maintain the excellent range of existing services and programs. Our major challenge will be securing greater resources to do both."

Andrew's broad range of experience, knowledge of the industry and his local, national and international contact base will make him a valuable resource to the MRC.

### Premier's Boost to filmmakers

Many of you will now have seen news on our website and in *The Advertiser* of the Premier's special funding to the MRC of \$50,000 for equipment. In the coming months this will be translated into an ungraded Final Cut Pro A Suite, with the ability to now capture, view, and play out HDV footage as well as the latest Sony HVR-ZIP HDV camera. Both the A & B suites will be upgraded to Final

Cut Studio and we have replaced two of our older style wooden tripods with two new aluminium Miller DS-5 tripods. The funding will also be allocated to repairs to the Mercury projectors and new computer and microphone facilities for hirers of the cinemas.

### Seminars

Acclaimed producers Julia Overton and Daniel Scharf will be visiting the MRC in July. Julia will be presenting the new AFC Funding Guidelines on Tuesday 19 July, followed by a screening of recent AFC-funded shorts. Julia then teams up with Daniel Scharf on Wednesday night to present a seminar on producing low budget features. There are also opportunities to meet with Julia on Tuesday and Wednesday for one-to-one advice sessions. These sessions are designed to be accessible to both experienced filmmakers as well as beginners. Please see the CareerMakers calendar and website for more details. We had hoped (and printed) that David Lightfoot would be participating on the Wednesday night but unfortunately he is no longer available. Our apologies for this misinformation.

The Q & A with Kriv Stenders on 2 September is another must for the diary. Kriv's ultra-low-budget feature, *Blacktown*, is being called the highlight of the Sydney Film Festival. Made on a budget of \$50,000 with 3 crew, it is the type of film that the MRC's Ultra Low Budget Film Group has been discussing with consultant, Vicki Sugars.

### Openings and New Reviews

With *Blacktown* we are also launching Flamin Films, a new strand in the Mercury calendar celebrating the work of contemporary, cutting edge Australian filmmakers, including a special focus on local work. We'll be sending out more details closer to the date, but put it aside for a special night at the Mercury.

Thanks go this edition to four Flinders University Screen Studies students for getting the ball rolling on increasing our readers' contributions to Lipsync. Check out their previews of the upcoming Cinémathèque and documentary films on pages 2 to 4. If you would like to write an article or preview for the newsletter, please email Imogen Selley at [i.selley@mrc.org.au](mailto:i.selley@mrc.org.au) We also look forward to film critic, Nick Prescott and film student, Daniel Principe opening La Serie Noire and Mizoguchi seasons in August.

# WHAT'S ON AT THE MERCURY AND IRIS

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



## Cinémathèque 05 Previews

### ALTERNATIVE NOIR

*The moment I saw the dame, I knew there was going to be trouble. Of course, "trouble" is a relative term in my line of work, but this girl had it. She had it in spades. You could have branded the word on her forehead, but all the guys would have still gone for her. That's 'cause she's a dame, and rule one in this business is that there's **always** a dame.*

Film noir (literally black film) in the American studio era is often identified as starting in 1941 with John Huston's classic filming of *The Maltese Falcon*, and ending in 1958 with Orson Welles' *A Touch of Evil* - famously containing a 6-minute long take as its opening shot, a fact mentioned (and appropriated) by Robert Altman for *The Player*.

Noir is unique among film movements, in that it was not identified as a movement until after it had passed. French film critics first identified film noir long after the Second World War finished, when they first began to see the films produced in America during the war and compared them to French films of the 1930s.

Noir films are typified by style and content. Stylistically, noir films are usually shot in black and white, with minimal lighting. As the films emerged during the war years, when film stock was scarce and studios were keen to save electricity, they would often be shot with minimal coverage and a lack of fill light. The influx of film workers fleeing from Nazi Germany saw a stylistic influence from the German Expressionist movement, with its harsh angles, backlighting, and low key effects.

Influence also came strongly from the thriving pulp fiction school of crime writing. Shaped by the writings of Raymond Chandler, James M. Cain and Cornell Woolrich (amongst others), noir films often dive deep into the underbelly of human nature - they are the territory of corrupt cops, men on the run from dangerous pasts, and femme fatales.

After the initial movement had passed, directors began to make movies specifically in the noir style; this became known as "neo-noir" (literally new noir). Examples of neo-noir include Polanski's *Chinatown*, Boorman's *Point Blank* and even Ridley Scott's *Blade Runner*.



A fantastic, if slightly unusual example of classic noir can be found in Orson Welles' 1948 film *The Lady from Shanghai*. One of the more unusual and psychotropic films of the original movement, *The Lady from Shanghai* has mystery, intrigue,

Rita Hayworth and spinning, stunning camera work. The famous "hall of mirrors" climax (see picture above) has been imitated endlessly - most obviously in Robert Clouse's Bruce Lee classic

*Enter the Dragon*, although the sequence itself also appeared on a cinema screen in the Woody Allen classic *Manhattan Murder Mystery*. Best of all, Welles speaks in a thick Irish brogue, a simple fact sure to entice any avid cinemagoer. The casting of his wife, Rita Hayworth, as the femme fatale, adds an extra edge to the intrigue. Noir often delves deep into the human (and, more specifically, psychopathic criminal) mind. It is an incredibly important and vibrant genre of filmmaking, which cannot be ignored for its rich artistic achievements and its influences on contemporary cinema.

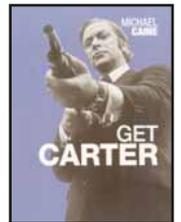
### Patrick Lang

- Patrick Lang is a student in the Screen Studies Dept at Flinders University and critic for the Empire Times.

### Screenings:

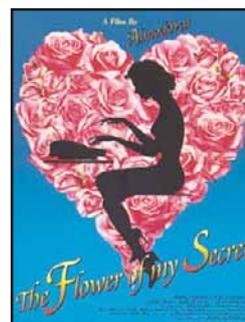
JULY 11 Point Blank (M)

JULY 14 Get Carter (MA)



### ALMODOVAR

Pedro Almodovar is undoubtedly Spain's most internationally celebrated contemporary film maker. Since bursting onto the scene in 1980 with his acclaimed second feature *Pepi, Luci, Bom*, he has directed a further fourteen films, including last year's *Bad Education*. Almodovar is probably still most famous for his sex-fueled screwball comedies, such as *Labyrinth of Passion* and *High Heels*. However, in spite of the surface frivolity of much of his early work, his capacity for startlingly earnest and emotionally resonant melodrama was always lurking beneath the surface. The two films showing at Cinémathèque this year represent a progression for Almodovar away from his cheeky "bad boy" image, but not away from the bold dramatic strokes and virtuoso visual style that make his movies so exhilarating.



1995's *The Flower of My Secret* tells the story of Leo (Marisa Parades), a middle-aged woman who has found great success writing trashy romance novels under a pseudonym, but is beginning to tire of it. As her life is falling apart around her (her mother is ill, her marriage is in deep trouble) she pursues recognition as a respectable writer, only breeding further trouble when her publishers take exception to her refusal to write more potboilers for them.

*The Flower of My Secret* suffered an unfairly mixed critical reception upon its initial release, undoubtedly due to the fact that it was so very different from Almodovar's previous work. It can now be seen as a brave step in a different direction for a film maker who had no more to prove in the sex-screwball sub-genre he had already perfected with the Leo character's longing to be taken seriously in her art reflecting Almodovar's position. In spite of his great previous success, *The Flower of My Secret* represents a bold statement of his intention to move into new artistic territory.

This intention is fully brought to bear in the 1999 masterpiece *All About My Mother*, Almodovar's elegant monument to his fascination with women. After suffering the devastating loss of her 17-year-old son in a car accident, Manuela (Cecilia Roth) returns to her home town of Barcelona to inform her son's father, a transvestite named Lola (Toni Canto), of the tragedy. Her search for Lola leads her to an old friend, a transsexual prostitute (Antonia San Juan) and a nun (Penelope Cruz, in her radiant pre-Hollywood days) who happens to be pregnant by Lola. At the same time, Manuela seeks to connect with an actress from a production of *A Streetcar Named Desire* that she saw with her son on the night of his death.



*All About My Mother* is an entertaining and tremendously moving story about picking up the pieces of one's life. It never loses touch with reality nor shies away from the inherent melodrama of its subject matter. It is Almodovar's ability to walk this fine line which distinguishes him as a film maker.

#### Ben Jennings

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

#### Screenings:

**AUG 4** All About My Mother (M)

**AUG 8** The Flower Of My Secret (M)

#### MIZOGUCHI KENJI

##### Tales, Legends, Stories and Lives

"Meezagoochee... Ah!"

(Orson Welles in interview with Peter Bogdanovich)

Ask any connoisseur of Asian cinema about the pantheon of directors to emerge from Japan and they will eagerly acquaint you with names like Mizoguchi, Ozu, Naruse, Kurosawa, Ichikawa, Oshima, Shinoda and Suzuki. Compel these connoisseurs to divulge the vanguard of their original list and only the early masters Mizoguchi Kenji and Ozu Yasujiro will remain. Now ask them about their favourite "Mizo's." "Mizo," they confidently reply, "Ah!" This is then followed by an awkward silence and an excuse regarding an undisclosed appointment they're already terribly late for.

That they haven't seen Mizoguchi's films is not necessarily a reflection of their efforts to do so. Despite the recent proliferation of DVD releases of important classic films here in Australia and overseas, the sad truth is that Mizoguchi's oeuvre remains as elusive as ever. This is certainly a salient incentive to grace the 2005 Adelaide Cinémathèque's season of Mizoguchi with your presence. Five nights (August 11, 15, 18, 22 and 25) of unadulterated Mizo bliss, which should not be missed by any serious filmgoer. Gushiness? Yes. Mizoguchi followed up Kurosawa's famous Grand Prix win at the Venice Film Festival in 1951 for *Rashomon* (1950) by taking away

the International Director's Prize at the 1952 Festival for *Saikaku Ichidai Onna* (The Life of Oharu, 1952), one of his most celebrated masterpieces. In 1953 and 54 Mizoguchi won consecutive Silver Lions at Venice for *Ugetsu Monogatari* (1953) and *Sansho Dayu* (Sansho the Bailiff, 1954) and was nominated in 1955 and 1956 for the Golden Lion for *Yokichi* (The Princess Yang Kwei-fei, 1955) and *Akassen Chitai* (Street of Shame, 1956), his last completed film before his death from leukaemia.

Although Mizo had actually been "discovered" once before when one of his films was shown in Europe in 1928, his success at Venice in the early 1950s helped to consolidate the considerable attention Japanese films were receiving from the West for the first time. Venice also brought Mizoguchi to the attention of a group of young critics at Cahiers du Cinéma, particularly future Nouvelle Vague filmmakers Jacques Rivette and Jean-Luc Godard, who valued Mizoguchi's mastery of mise-en-scène over the so-called montage orientation of Kurosawa. Indeed, Mizoguchi is not only famous for his fascination with the lives of women (often prostitutes) and the men they love, but also for his long-shot long-take camera set-ups, which interestingly the Japanese New Wave criticised as *engeki-teki* (stagey). Contrary to this charge, Mizoguchi strived for a realism which demanded that even the smallest details be in place or he would refuse to begin shooting.

As a director who liked to do what he wanted, the Second World War caused Mizoguchi to run into severe censorship difficulties. However, he soon discovered that if he interested himself in eras other than his own (such as his favourite the Meiji period) the government would allow him the freedom he so stubbornly sought.

Thus, Mizo is just as renowned for his films set in the modern Japan he lived in such as *Naniwa Ereji* (Osaka Elegy, 1936) and *Gion no Shimai* (Sisters of the Gion, 1936) as he is for those set in the Japan of days gone by such as *Zangiku Monogatari* (The Story of the Last Chrysanthemum, 1939), *Genroku Chushingura I-II* (The Loyal 47 Ronin I-II, 1941) and *Utamaro o Meguru Gonin no Onna* (Utamaro and His Five Women, 1946).

#### Daniel Principe

- Daniel Principe is a postgraduate student in the Screen Studies Dept at Flinders University.

#### Screenings:

**AUG 11** Tales of the Taira

**AUG 15** Sisters of the Gion + Tales of Ugetsu

**AUG 18** Princess Yang Kwei Fei

**AUG 22** Life of Oharu

**AUG 25** The Bailiff

#### COMING SOON TO CINEMATHEQUE!

#### Felliniesque

**JULY 18** La Strada (M) preceded by Fellini - Director As Creator

**JULY 21** I Vitelloni (G)

**JULY 25** Satyricon (M)

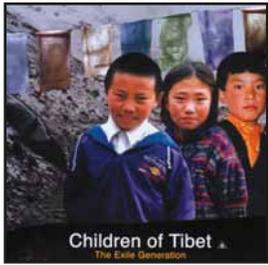
**JULY 28** Night Of Cabiria (M)

**AUG 1** Roma (M)

# WHAT'S ON *continued*

## Children of Tibet - The Exile Generation

Every year hundreds of Tibetan children leave their families to walk the treacherous journey through the Himalayas to India in search of a better education. In 1959 the Dalai Lama fled the invasion of Tibet by the Chinese for India, and since that time the Tibetan Government has worked to set up schools in India with an emphasis on Tibetan culture and religion for young Tibetan refugees.



*Children of Tibet* follows three children as they recount their journey and reflect on the many they will encounter in the future. The stories and hopes told through their eyes are moving, and their braveness in the face of indefinite separation from their families is humbling. Simultaneously a young man, Ngawang, also a Tibetan refugee, is

interviewed about the same journey he took several years earlier. He reflects his status in India and the distance between him and his family caused by the invasion of Tibet and his subsequent escape to India.

Independently produced by Melinda Wearne and Luke Hardiman, this Australian documentary was shot over several months in the Himalayas and India. Beautiful landscapes of statuesque mountains and snow conceal the life-threatening journey that not all children finish.

★★★★ H  l  ne Sobolewski

- H  l  ne Sobolewski is an Honours student in the Screen Studies Department of Flinders University.

## Happenstance

This fantastic debut feature film from French director Laurent Firode explores, as its title hints at, the notion of cause and effect on humanity. Firode's suburban Paris is a labyrinth buzzing with eccentric characters including an illegal immigrant, a museum guard, a cheating husband and an appliance sales lady. Their lives intersect and just miss each other, by chance, by accident, by destiny, and by a range of innocuous objects - spilt lettuces, uneaten chocolate, and a coffemaker.



One of the stars of the film is Audrey Tautou, who coincidentally, or maybe not, also starred in another film about chaos and coincidence, Jean-Pierre Jeunet's *Am  lie*, released (coincidentally?) around the same time overseas. Whilst there are similarities between the themes of the two films, *Happenstance* features less of the extreme comic imagery of *Am  lie*, and more realistically absurd characters. Firode's technique of leaving most of the character's journeys unresolved and incomplete by the film's end highlights the whimsical nature of both life and the cinematic experience.

★★★★ Andy Marshall (Exhibition Assistant)

## Landmines - A Love Story

Documentary filmmaker Dennis O'Rourke is known for meddling in the affairs of his subjects. In his 1991 documentary *A Good Woman of Bangkok*, he became involved with a Thai prostitute when documenting her story.

Shot on digital camera, *Landmines - A Love Story* follows the hardships of a married couple in Afghanistan. Hidden behind the camera lens O'Rourke gains the trust of the family and the good Tajik woman Habiba, becomes the subject, unveiling her emotions and thoughts for the camera. The camera observes Habiba as she begs on the streets, has her artificial leg recast, and looks after her children. It is an intimate journey into the heart and mind of a beautiful woman whom we can relate to for her desires and fears and her readiness to share her life with the camera.

Both Habiba and her husband Shah, a former Mujaheddin soldier, lost a leg to landmines. Instead of concentrating on the poverty and dust surrounding them, O'Rourke captures heart-warming moments as husband and wife recount their courtship. Atrocities and misery are balanced with moments of laughter and intimacy in Habiba's family.

The digital camera allows freedom in filming candidly in the streets and high definition brings up the parched landscape similar to our own and the vivid coloured beads Habiba uses to embellish clothing for her children.

*Landmines* is an anti-war film that concentrates on the innocent human costs of war and a love story that softens the outlook we're given of Afghanistan on news reports.

★★★★ H  l  ne Sobolewski

## Hal Hartley's Low Budget Feature - The Book of Life

It's December 31, 1999 and an executive called Jesus (Martin Donovan) arrives in New York with his lovely assistant Magdalena (PJ. Harvey) to set the Apocalypse in motion. It's Jesus' unpleasant job to unlock the Seven Seals, negotiate Satan's prophesied demise with God's attorneys at Armageddon and Green, and choose the souls that are to be saved or given eternal damnation.



The film's ultra low-budget has been used effectively, shot on mini-DV and using a 'strobe' effect to create ethereal blown-out and blurry imagery that's mostly beautiful, although sometimes distracting. Helped along by a great soundtrack that includes Yo La Tengo, David Byrne, and PJ Harvey, the film often feels at times like a music clip with snippets of dialogue forming the transitions.

★★★ Andy Marshall (Exhibition Assistant)

## Coming Soon...

**CineAsia** - Don't miss Korean horror film *A Tale of Two Sisters* (13 July), Japanese flick *Ping Pong* (27 July) and Bollywood films *Kuch Naa Kaho* (3 August), *Main Hoon Na* (17 August) and *Koi Mil Gaya* (31 August).

# PRODUCTION SUPPORT

## Spotlight on Local Talent - Anthony Maras

Anthony Maras is currently enjoying some success with his recently completed 20 minute short film *Azadi*. Shot entirely in SA at Woomera and Baxter detention centres and in Adelaide, *Azadi* follows the plight of an Afghani school-teacher and his asthmatic son who escape Taliban oppression only to encounter another kind of persecution in the Woomera detention centre.



Anthony was born in Adelaide and grew up in a big, fat, Greek family (his description). He made a number of short films and worked on features as a production assistant before completing a degree in law with honours at Flinders Uni and then went to study film as part of an Education Abroad scholarship at the University of California's Santa Barbara campus. While in California, Anthony made two short films and began to appreciate the advantages of shooting films here in Australia.

While in the U.S. he won two President's Undergraduate Fellowship awards, received the Dean's Honour's twice, and worked as an on-line editor and tutor. Anthony returned to Australia and developed a number of projects, one of which was the AFC funded short, *Azadi*.

## MRC Hits the Airwaves!

Be watching community TV station C31 Adelaide from Sunday July 10 when the Media Resource Centre debuts a new way of promoting the awareness of short filmmaking to the general public. MRCTV will showcase some of the fantastic shorts that have been made in SA in a weekly one-hour program. A different local newcomer to the small screen hosts each show and there are between four and five shorts in each themed program. Most of the show's hosts have



Cassie Thomson is one of the hosts of MRCTV

not presented on TV before, so this is a great experience for them to get some exposure and maybe start a career in television. Hosts so far include Rebecca Hall, James Kelly and Cassie Thomson.

The MRC has committed to six initial episodes and if successful will continue to produce the program for community TV.

In order to allow for a mixture of short film genres within the same

show, MRC Production Support Manager Philip Elms said the programs "rely on a theme each week. Within that theme we might have a short drama, a music video, a doco and a comedy. It will vary from show to show. But there is one constant apart from the name. This is another avenue for SA filmmakers to get their work screened, particularly to audiences that may not have seen them before." Production of each episode takes about two weeks and Production

Assistant Nathan Little edits them at the MRC. The MRC produces each program from within the production department and MRC volunteers crew each show, gaining valuable hands-on television production experience. The MRCTV format allows for the shows to be played in any order or to be repeated. Due to the varying content of the films contained, the programs will air at 9.30pm. So tune in to C31 from July 10 and each Sunday evening from then on to see MRCTV. Check the TV guides, [www.c31.com.au](http://www.c31.com.au) or MRC website for details.

## Making the News

Some MRC supported and recognised productions have been making the news in the last month.

Murali K Thalluri's first feature *A Day in the Life of...* has received a lot of press through *The Advertiser* as it nears completion. Murali sought advice from MRC Production Support Manager, Philip Elms, on the development and production of the film and was encouraged by Philip to attend the Cannes Film Festival, where Murali successfully secured the endorsement of director Gus Van Sant and interest from a distributor. Long-time MRC edit suite resident, Alex Frayne, is off to Sydney to complete the editing of his first feature, *Modern Love*, and his short film, *Doctor By Day*, has recently been signed to US distributor, Big Short Film. The Republic of Animation's *Fritz Gets Rich*, which won the Zoom! 2005 award for best animation, was screened last month at the Annecy International Film Festival, the premier forum for showcasing animation.

## In Production...

May and early June has experienced some fantastic filming weather, well beyond its usual use by date. Equipment hirers have included **Tom March, Shalom Almond** and **James Matheson** using camera packages, while **Andrew McLean, Charles Campbell Secondary School, Harry Worth** and **Michael Hutchinson** have made use of the HDV camera. Other equipment hirers are **Trans Adelaide, Sandra Cook, Rachael Thompson** and **James Whitrow**. While in the edit suites **Shalom Almond** and editor **Ann Romeo** have been cutting two projects on FCP and **Darius Rahaie** has been editing with **Chris Rieckmann**.

## Exciting Directions For The MPG

The new Member's Production Group committee met on 4 July 2005 to discuss exciting possibilities for production subsidy over the next financial year. With demand for MPG support having fallen over the last few years, the new committee is considering a range of ideas to improve the subsidy package available. The new committee have also adopted a number of initiatives developed by the previous committee in their last months of office: more 'themed' rounds as well as a relaxing of the deadlines for non-themed funding.

The MPG is now calling for projects between 5 and 7 minutes duration inspired by the theme of 'FLYING SOLO'. Let your imagination fly! The deadline for FLYING SOLO is 31 August 2005, and interested persons should contact Production Support Manager Philip Elms for more information. The MPG is also simultaneously taking applications for other projects until 30 September 2005.



The third quarter calendar of CareerMakers events is out! There are a wide variety of workshops and seminars, something to professionally develop everyone at any skill level. Highlights in July include the AFC visit (see page 1) and the AFTRS forum on "Doing Business in East Asia". The MRC also welcomes the Kino Group forum to CareerMakers in July.

August is no slouch either when it comes to training. Both the "Art of Small Busine\$\$" and "Production Design" seminars will be presented by experts in their fields and should not be missed.

Check out the full current calendar, available from the MRC reception or online at [www.mrc.org.au](http://www.mrc.org.au). Book in early on (08) 8410 0979 to avoid disappointment.

## Final Cut Pro Users Group

Wednesday 10 August

AC ARTS, Light Square Adelaide (note:

NOT at Iris Cinema. Guest presenter

Stuart Harris of Apple Aust) 7pm.

Cost: \$5 (AC ARTS students/staff FREE)



Stuart Harris will demonstrate Apple's latest non-linear editing software - Final Cut Studio using OS Tiger. This presentation is a must for anyone upgrading to the latest Final Cut Pro software, just getting started or wishing to network with other users. The evening is proudly supported by the Media Resource Centre, Adelaide Centre for the ARTS, Apple Australia and AV Central.

Stuart is Software Product Manager for Apple Australia and New Zealand. Before coming to Apple Australia in July 2002, Stuart held a similar role with Apple UK for three years. Responsible for the launch and take up of all Apple software products, Stuart has led the successful Australian and New Zealand launch of Apple flagship operating system, UNIX-based Mac OS X, which has now in use by more than 12 million customers worldwide.

This is a group dedicated to the sharing of knowledge of the Final Cut Pro and allied software & hardware. The group meets bi-monthly. Experts in the field present sessions with general discussion, sharing useful hints and tips.

## New Consultation Times

As of the week beginning 4th July, Vicki Sugars, our Consulting Producer, will be available on Tuesday of each week for consultation, instead of Monday. Don't forget, your first consult is FREE! Bookings can be made by phoning MRC reception.

# Positive minds attract.

Mental health is being able to feel positive about yourself and others. It's also about getting involved and being part of your community. A positive mind attracts friends and finds more to enjoy. It takes work, but so do all good things.

Find out more at [www.headroom.net.au](http://www.headroom.net.au)



## HANDY HINT

# # 23

A simple way to get still photos or artwork onto videotape for editing is to place them in front of a camera and film them. It may sound old fashioned in this high tech world of scanners, jpegs and photoshop, but if you want it quick and easy, then try mounting the pic on the wall with blue tac. Place the camera on a tripod at the right height, use a light bounced off the ceiling or diffused, zoom in to fill the screen and a bit more, check focus, exposure and then shoot as much as you need for the edit. Adjust lighting if it's uneven or to remove unwanted shine on glossy pics. Then there's no file importing or resizing – as long as the pics are not postage stamp size!

# BULLETIN BOARD

## Call For Entries/Submissions

### **AFTRS - Headlands**

**Deadline: July 15**

The Australian Film Television and Radio School (AFTRS) is on the hunt for outstanding ideas from documentary makers to be selected to participate in Headlands - an intensive 12-week program of research, writing, conversation and collaboration.

AFTRS is currently seeking applications for the project, which will be run in three stages between September and November 2005.

Six projects in total will be chosen. There will be one applicant selected from each state (SA, WA, QLD, NSW, VIC). There is a sixth place available for applicants from ACT, TAS, NT or a very strong runner up proposal from one of the five states.

For further information contact AFTRS Documentary Department on (02) 9805 6614 or visit [www.aftrs.edu.au](http://www.aftrs.edu.au)

### **Glenfiddich Independent Spirit IF Award and the Ztudio What If? Award For Best Unproduced Screenplay**

**Deadline: 29th July**

The Glenfiddich Independent Spirit IF Award recognises and rewards a filmmaker or small team who have demonstrated creativity and tenacity by completing a compelling film under challenging circumstances.

Entry into the Glenfiddich Independent Spirit IF Award is open to all ages and individuals or teams of up to three people. Applicants can nominate themselves or be nominated by others to win a prize pack valued at over \$20,000.

The 750 word essay submission should demonstrate how challenges were overcome to produce the film.

The ZTudio What If? Award for Best Unproduced Screenplay is part of IF Media's broader commitment to support and develop new talent and nurture emerging filmmakers. A panel of judges will assess all entries to select the most outstanding script. The winner receives an overseas trip to pitch their script to agents and producers of their choice.

ZTudio What If? Award applicants are required to submit their feature film script with a synopsis, their resume and a letter outlining why they think they should win, whom they would like to attach to the project and where they would like to go to utilise the prize. (First drafts will not be accepted).

Entry requirements and forms for both the Awards are now downloadable from the Lexus IF Awards website [www.ifawards.com](http://www.ifawards.com)

### **Insight 300 Seconds**

**Deadline: 5pm July 29**

Insight 300 Seconds is an international short film festival which unearths and supports independent film makers from around the world. The story that entrants choose to tell is entirely up to them - giving them a chance to depict their chosen lifestyle, be it surfing, skateboarding, music, art, fashion or even bull riding. The film's merit will be judged on delivery, style, content and originality.

1st place gets \$10,000, 2nd place \$5,000

3rd place \$2,500.

Send To: Insight HQ, Locked Bag 5033 Alexandria NSW 2015

### **The Short Crap Film Festival # 4**

**Deadline: Friday 5 August**

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.fulyflared.com>

### **Trasharama A-Go-Go**

**Deadline: 14 August**

Trasharama A-go-go, Australia's Nastiest Short Film Festival is stalking short films for the 2005 Trash Tour.

Send in your horror, sci-fi, bad taste comedies or other filmic disasterpieces. Old or new, slick or dodgy, we don't care as long as it entertains. Great prizes on offer as well as awesome exposure around Australia.

Further Info: <http://www.trasharama.com.au>

### **ABC Short Video Competition**

**Deadline: Friday 26 August**

ABC Online's Video Lives competition wants you to show Australia what is special about your place!

Video Lives seeks videos of 3 to 5 minutes that capture what is unique about their place, their story and their community. If selected, the video may be chosen to appear on the Video Lives website and free to air digital channel ABC2.

Information on how to enter, technical specifications and entry forms are available at [www.abc.net.au/video/lives](http://www.abc.net.au/video/lives)

The winning entrant will receive a Sony High Definition HDR-ZIP 3CCD camera.

Enquiries regarding the competition can be sent to [videolives@your.abc.net.au](mailto:videolives@your.abc.net.au) or call 13 9994 and ask for Ultimo, extension 2434.

### **Equinox Film Festival**

**Deadline: 26th August**

Equinox Film Festival '05 is pleased to announce its Australia-wide call for entries!

2005 marks the inauguration of this annual event, which is scheduled to take place on 23 September 2005 at the ACMI cinemas, Federation Square, Melbourne.

Entries may range from less than one minute to no more than twenty minutes and are not limited by genre or format. The festival is a competitive platform with prizes awarded for Best Alternative Short, Best Director, Best Original Soundtrack, Best Cinematography and Best Short Film. Prizes are to be awarded for each category and include \$5000 camera equipment hire from Panavision Australia! Further Info: <http://www.equinoxfilmfestival.com>

### **Bilbao International Film Festival**

**Deadline: 1 September**

The 47th Bilbao International Festival Of Documentary And Short Films will be held in Bilbao from November 21st-26th 2005. Films and Video productions up to 45 minutes are eligible. Foreign films entries must be completed after January 1st, 2004. Spanish films entries must be completed after September 1st, 2004. Further Info: <http://www.zinebi.com>

### **Making Movies Roadshow**

The Making Movies Roadshow is a Western Australian regional filmmaking workshop and screening tour. We are currently seeking films to include in the 2005 screening program that will conduct up to 30 outdoor screenings in regional and remote areas in Western Australia.

The screening program aims to promote Australian screen culture in regional WA with a vibrant, entertaining and informative collection of films.

Films sought for the program are ideally Australian and suitable for screening to a family audience. They can include documentary, drama, animation, comedy and music video. Short films that contain Australian and/or regional content are highly desirable. Feature length and international films will also be considered.

For more information contact Janine Boreland or Grant Watson, at the Film & Television Institute (WA) on (08) 9431 6700 or email [roadshow@fti.asn.au](mailto:roadshow@fti.asn.au)

**BOARD**

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# BULLETIN BOARD

## Events

### AWG - Screen Stories

The AWG – SA Branch is pleased to present Screen Stories with award winning writer Sue Smith.

When: Friday 5 August 2005

Time: 5.30pm Screening of *The Road from Coorain* or *Temptation* (to be confirmed), 7 pm Screen Stories Commences

Where: SA Writers Centre, 2nd Floor 187 Rundle Street, Adelaide.

Cost: \$5 AWG Members \$8 Non Members

Bookings Essential: Phone 8232 6852 or email sa@awg.com.au

### SPAA Fringe

The Fringe Conference is Australia's leading annual conference for emerging and low budget (independent) film and television producers.

When: Thurs 11 - Sat 13 August

Where: The Brisbane Powerhouse

More info: [www.spaa.org.au/fringe\\_2005](http://www.spaa.org.au/fringe_2005)

## Courses & Seminars

### Scene to Screen Acting Workshops

#### Comedic Performance Workshop

Comedy is more than just cracking a joke; it's timing, improvisation and even having a laugh at yourself. Learn from Melanie Mackintosh what is required when auditioning for comedy and secrets behind great comedic performance.

When: 13th and 20th August  
10am - 3.30pm

Where: SA Film Corporation

#### Beginners Acting Workshop

Do you love performing in front of people? Want to get into acting but don't know where to start? Do you yearn for more information about acting? Logie Award winner Jane Allsop was in your shoes once. Here is your chance to learn from her journey.

When: 3rd and 10th September  
10am - 3.30pm

Where: SA Film Corporation

All students leave the course with a DVD copy of their screentest and a feedback form from the casting director themselves outlining their strengths and weaknesses.

For prices and more information phone (08) 8363 1080, email [info@scenetoscreen.com.au](mailto:info@scenetoscreen.com.au) or visit [www.scenetoscreen.com.au](http://www.scenetoscreen.com.au)

**Next Issue Copy Deadline - 31 August 2005** 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 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](mailto:i.selley@mrc.org.au)

### Camera Assistant/Clapper Board Course

The ACS and AFTRS are working together to put on a weekend course (2 days) for potential clapper loaders and camera assistants.

The intention is to import 16mm & 35mm camera equipment and organise highly experienced DOPs and camera assistants as lecturers. The courses will be very hands on and give a comprehensive introduction to the camera assistant and clapper loader roles in both the drama and commercial arenas.

To help the ACS and AFTRS assess what requirements and equipment will be necessary they are calling for preliminary expressions of interest in these courses.

If you are interested in participating please email [presidentsa@cinematographer.org.au](mailto:presidentsa@cinematographer.org.au) and indicate your particular area of interest i.e. clapper loading or camera assisting.

## Notices

### I Can See Queerly Now - Calling For Mentors and Crews

'I Can See Queerly Now 3' is calling out for mentors and volunteers to assist with the production of up to 6 short films to be screened at this year's Feast Festival.

This year's first time filmmakers need experienced practitioners to guide them through the process of writing a script to it being seen by sell out audiences on the big screen at the Mercury Cinema.

We're calling out for Producers, Editors, Script Editors, Camera Operators, Gaffers, AD's, Art Directors, Runners, Actors, Make-Up Artists; anyone who can spare the time to share their skills.

If you are prepared to mentor or volunteer your time on a short film please contact the Project Officer, Louise Pascale at the Feast Office on 8231 2155 or email [feast@feast.org.au](mailto:feast@feast.org.au)

### Google Video Upload Program

Advances in video technology have made it incredibly easy to make a film. Now - how about an audience? Google Video has an Upload Program, and we're accepting digital video files of any length and size. (Of course, you must own the rights to your videos.) We're still in the throes of launching this new service, but soon users will be able to search, preview, purchase, and play videos. Including yours? <https://upload.video.google.com>

## MAJOR SPONSORS



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# MRC CALENDAR

DATE	TIME	EVENT	VENUE
<b>July</b>			
<b>Thurs 7 &amp; Fri 8</b>	<b>9am - 5pm</b>	<b>Doing Business with East Asia forum</b>	<b>AFTRS</b>
<b>Thurs 7</b>	<b>7.30pm</b>	<b>Kino Group screening</b>	<b>Garage</b>
Thurs 7	7.30pm	<b>Cinémathèque</b> - Force of Evil (M)	Mercury
Fri 8	7.30pm	St Kilda Film Fest - Best of Australia's Top 100 Session 1 (18+)	Mercury
Sat 9	7.30pm	St Kilda Film Fest - Best of Australia's Top 100 Session 2 (18+)	Mercury
Sat 9	9.15pm	St Kilda Film Fest - Almost Famous (18+)	Mercury
Sun 10	7pm	The Book of Life (18+)	Mercury
Sun 10	8.15pm	Happenstance (PG)	Mercury
<b>Mon 11</b>	<b>6pm</b>	<b>Kino Group forum</b>	<b>MRC</b>
Mon 11	7.30pm	<b>Cinémathèque</b> - Point Blank (M)	Mercury
Wed 13	7.30pm	<b>CineAsia</b> - A Tale of Two Sisters (MA)	Mercury
Thurs 14	7.30pm	<b>Cinémathèque</b> - Get Carter (MA)	Mercury
Fri 15	7.30pm	AVcon Launch - Steamboy (PG)	Mercury
<b>Sat 16 &amp; Sun 17</b>	<b>9am - 4pm</b>	<b>Final Cut Pro v4 workshop</b>	<b>MRC</b>
Sat 16	7pm	The Book of Life (18+)	Mercury
Sat 16	8.15pm	Happenstance (PG)	Mercury
Sun 17	7pm	The Book of Life (18+)	Mercury
Sun 17	8.15pm	Happenstance (PG)	Mercury
Mon 18	7.30pm	<b>Cinémathèque</b> - La Strada (M)	Mercury
<b>Tues 19</b>	<b>6.30pm</b>	<b>AFC screening and guidelines seminar</b>	<b>Mercury</b>
<b>Tues 19 &amp; Wed 20</b>	<b>various</b>	<b>AFC filmmaker consultations</b>	<b>MRC</b>
<b>Wed 20</b>	<b>7pm</b>	<b>Producing the Low Budget Feature seminar</b>	<b>Mercury</b>
Thurs 21	7.30pm	<b>Cinémathèque</b> - I Vitelloni (G)	Mercury
Mon 25	7.30pm	<b>Cinémathèque</b> - Satyricon (M)	Mercury
Wed 27	7.30pm	<b>CineAsia</b> - Ping Pong (PG)	Mercury
Thurs 28	7.30pm	<b>Cinémathèque</b> - Nights of Cabiria (M)	Mercury
<b>Fri 29</b>	<b>6pm</b>	<b>Queer Filmmakers Discussion Group</b>	<b>MRC</b>
Fri 29	7.30pm	Australian International Animation Fest - International Program 1 (18+)	Mercury
Fri 29	9pm	Australian International Animation Fest - Australian Panorama (18+)	Mercury
Sun 30	7.30pm	Australian International Animation Fest - International Program 2 (18+)	Mercury
<b>August</b>			
Mon 1	7.30pm	<b>Cinémathèque</b> - Roma (M)	Mercury
Wed 3	7.30pm	<b>CineAsia</b> - Kuch Naa Kaho (PG)	Mercury
Thurs 4	7.30pm	<b>Cinémathèque</b> - All About My Mother (M)	Mercury
<b>Thurs 4</b>	<b>7.30pm</b>	<b>Kino Group screening</b>	<b>Garage</b>
<b>Fri 5 &amp; Sat 13</b>	<b>7pm</b>	<b>SALA Week Screenings (18+)</b>	<b>Mercury</b>
Sat 6	7.30pm	Australian International Animation Fest - Best of the Festival (18+)	Mercury
Sat 6	9pm	Australian International Animation Fest - International Program 3 (18+)	Mercury
Sun 7	3.30pm	A Glimpse of India, Cultural Event - Hum Aapke Hain Koun (PG)	Mercury
<b>Mon 8</b>	<b>6pm</b>	<b>Kino Group forum</b>	<b>MRC</b>
Mon 8	7.30pm	<b>Cinémathèque</b> - The Flower of My Secret (M)	Mercury
<b>Wed 10</b>	<b>4pm</b>	<b>AFTRS Applicants seminar</b>	<b>Mercury</b>
<b>Wed 10</b>	<b>7pm</b>	<b>AFTRS National Screening Tour (18+)</b>	<b>Mercury</b>
<b>Wed 10</b>	<b>7pm</b>	<b>Final Cut Pro Users Group</b>	<b>Iris</b>
Thurs 11	7.30pm	<b>Cinémathèque</b> - Tales of the Taira	Mercury
<b>Sat 13</b>	<b>1pm - 4pm</b>	<b>The Art of Small Busine\$\$ masterclass</b>	<b>Iris</b>
Mon 15	7.30pm	<b>Cinémathèque</b> - Sisters of the Gion + Tales of Ugetsu	Mercury
Wed 17	7.30pm	<b>CineAsia</b> - Main Hoon Na (M)	Mercury
Thurs 18	7.30pm	<b>Cinémathèque</b> - Princess Yang Kwei Fei	Mercury
Mon 22	7.30pm	<b>Cinémathèque</b> - Life of Oharu	Mercury
<b>Tues 23</b>	<b>7pm</b>	<b>Production Designer seminar</b>	<b>Iris</b>
Tues 23	7.15pm	Children of Tibet (G) - <i>Australian Refugee Assoc. Fundraiser</i>	Mercury
Tues 23	8.15pm	Landmines: A Love Story (PG)	Mercury