

MISE en SCENE

SA Short Screen Awards: "and the winner is..."



Michael Beros (Toyota), Helen Leake (CEO SAFC), Anthony Maras (Director, Azadi) and Imogen Selley (Director, MRC)



The SA Short Screen Awards (formerly ZOOM!) was held Friday 21 April at the Mercury Cinema. With debonair MC Jaimie Leonarder from the SBS Movie Show decked out in gold this was always going to be an entertaining night for the local industry.



Executive Director, Arts SA Greg Mackie

Everyone's favourite auntie Joise Agius delivered the Welcome to Country and gave heartfelt best wishes to all the filmmakers, performers and crew on hand. Her excitement mirrored the crowds desire to see the winners unveiled but we had a few special guests to get through. First to grin and bear it was Executive Director of ArtSA Greg Mackie who braved the pain of kidney stones and ongoing

gags from Jaimie to welcome the local industry to our night of nights. Helen Leake, CEO of SA Film Corporation, Andrew Plumer, chair of MRC board and director of MRC Imogen Selley thanked sponsors, judges and all involved in getting the event together and wished the nominees well and the awards were on!



Best Production Design Andrada Tudor with Judge Robert Webb

The SASSA craft awards were first in line, recognising the integral role of key creative crew in the filmmaking process. With nominees in craft categories coming from 17 different films no one film would dominate

however special mention should be made to Azadi which picked up two gongs in the craft section for best direction and best cinematography and Belzhik scored two awards for best screenplay and best production design. The winners are listed on page 3.



David Ashby, MC Jaimie Leonarder, Dario Russo and Tait Wilson (Marine on the Scene).

The genre categories saw some old and new faces stepping up to collect their prizes. Dario Russo's surreal short *Marine On The Scene* about two marine biology students who transplant the brain of a killer whale into the body of a multimedia student was a popular favourite winning



PRA Team Producers Sam White and Hugh Nguyen, Directors Eddie White and James Calbert and Andrew Plumer, Chair of MRC Board.



Mike Piper with Best Documentary team Katrina Lewis (Prod.) and Mark Anderson (Dir.)

Best Comedy. Mark Anderson's insightful and compassionate exploration of the indigenous community *Ngukurr* was awarded **Best Documentary** and Anthony Maras collected the **Best Drama** award. The night belonged to the People's Republic of Animation who swept the pool winning **Best Performing Arts/ Music Video** with *Clown Prince* (music by SA legends and ARIA chart toppers **Hilltop Hoods**) and scoring **Best Animation** and **Best Film** with their surreal animated short *Carnivore Reflux* which was a recent **Tropfest** finalist. The boys were elated by their success and give their perspective on page 2.



Winner of Minister for Youths Award Amy Kathleen with Margaret Cook from Office for Youth.

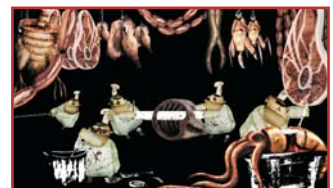


Train Runner team Kym MacKenzie, The Keith Powell, Alirio Zavarce and Trevor Wright

Minister for Youth Young Filmmakers Human Rights Award was easily the wordiest award of the night and was won by Amy Kathleen for her film *Despite*, a same sex attracted woman's journey of self discovery. In a surprise last minute award Jessica Asz was presented with the Judges Special Commendation for her excellent short *Orange Lane* and her delight radiated through the Mercury as the packed house made its way into the foyer and marquee to enjoy fine wine, beer and food and to congratulate each other on a stellar year of magnificent locally produced films.



Adam Bevan (Best Actor - The 9:13)



Best Film - Carnivore Reflux

From the Director: Imogen Selley

We all know those moments when we ask ourselves "what's the point of it all?" For an arts administrator, "despair" as it is commonly known, is frequently brought on by rejection – usually rejection by the funding bodies that don't see the grand vision of your fantastic project in the same way you do. Hmm, I suspect many of you have had a similar experience.

In mid 2005, I found myself having an "its all too hard moment" when I received a letter from one the MRC's funders of what was then the ZOOM! SA Short Film Awards stating that the MRC's application was unsuccessful. Nine months later, as one winner after another took the stage to claim their prize in front of an applauding crowd at the Mercury Cinema, I was reminded that whilst sometimes it is "all too hard", it is equally and often "all too worth it".

For people in the early stages of their career, the **Awards** represent an opportunity to have their work seen by the wider industry and for the winners the all too rare recognition and encouragement for their talents. As one of this year's winners, Anthony Maras says, "these awards were the only thing I could show my parents and grant bodies to prove I really did know what I was doing."

It was particularly inspiring to see so many people turn out for the Best Of screenings. With an average of 180 people per session attending the Best Of screenings, this makes **SASSA** our most popular event at the Mercury so far this year.

Congratulations again to the winners, nominees, sponsors, and judges, staff and Board of the MRC, and our celebrity MC, Jaimie Leonarder, who kept up a witty beat throughout the night. I believe he is still open to offers if you are looking for a TV presenter.

We are now looking forward to next year and **SASSA** becoming part of the 2007 **Adelaide Film Festival** and, dare I say it, an even higher standard of entries.

SASSA aside, April was a huge month of activity at the MRC and Mercury, including some exceptional professional development seminars. American Final Cut Pro expert **Larry Jordan** inspired users with his energetic and informed advice on how to get the most out of the software and **mNet** hosted a series of panellists exploring the still vexed question: What is the market for mobile content in Australia and overseas? At the **mNet** seminar, Ann Clancy of the **Creative Industry Catalyst**, announced **MEGA SA**, a workshop incubator style initiative for the development of teams and start up mobile phone content production companies. The information session for the **MEGA SA** initiative is to be held in June and more details will be circulated by email shortly.

As members, please take advantage of the **Karma Cup** events in May and attend for free the **Raw Nerve** and **Members Production Group** screenings; see what you peers are up to, hear how these initiatives work, and talk to us about your projects. A reminder that from July, these events become your events, your opportunity to screen your videos to an industry and industry-aspirant audience without having to incur the cost of hiring a screening venue. Spread the word! And again in the spirit of 'Your MRC', the MRC's Annual General Meeting will be held on Monday 5 June. I look forward to seeing many of you there.

Best wishes

Imogen

LipSync seeks contributors with articles, critiques and commentaries relevant to the filmmaking community in South Australia. Appropriate articles will attract a fee. Please contact Imogen Selley i.selley@mrc.org.au

SASSA Peoples Republic of Animation



What a night Friday it was, rounding off a busy few months we've had at the **PRA!** We were honoured to have three of our works featured, and to walk away with three awards including Best Film.

We cannot thank the **MRC** enough for putting on the event, as well as the generous sponsors, and the judges who donated their time as well as making a bold choice to award our latest short, *Carnivore Reflux*, Best Film and Best Animated Film. Thanks also to the Hilltop Hoods who gave us the opportunity to make a music clip for their single, *Clown Prince*, which won the award for best Performing Arts/Music Video.

We must congratulate the talented Anthony Maras on collecting 3 awards for *Azadi*. Anthony, our studio, and the **MRC** go back a long way with us tying for the best film award at the SA Young Filmmakers Award back in 1998. Our works have found their way into the same festivals and awards ever since! *Azadi* is a beautiful film with class everywhere. Anthony's talent is unquestionable.

There seems to be no shortage of talented creatives producing great works. Over summer, Adelaide has seen Storm Ashwood, Joe Zealand and Mat King direct and produce inspired self financed films. I have been lucky to catch a quick glimpse of *Angela's Decision* by Mat King and it looks great. It's also great to see guys like Dario Russo giving it a go while still studying with his film *Marine on the Scene* deservedly winning the award for best comedy.

It's a great time for animation with South Aussies featuring in the major international animation festivals. Along with *Carnivore Reflux* in Zagreb (Croatia), Jonathon Daw's *Extreme Makeover* has made it into Annecy (France), and Cameron Edser & Michael Richards's *The Bushman of Bunyip Billabong* making it into Stuttgart (Germany). Cameron & Michael are exceptionally talented young animators who have achieved much at a young age and will be producing more world class work in years to come.



Clown Prince - Hilltop Hoods

We'll never stop making short films, and are likely to always have one in development or production. Production of our next short, *Sweet & Sour* will begin next month. It's the story of an Australian mongrel dog Errol who falls in love with

his local Chinatown only to find out that he might be on the menu. The film is a co-production between our studio and the **Shanghai Animation Film Studio**, the oldest and largest studio in China. We expect *Sweet & Sour* to be completed in November to premiere at the 2007 **Adelaide Film Festival**, who have already supported the film through their investment fund. Added to this our work on ABC's cross platform *Dust Echoes* series, animation for mobile phones with **m.Net** and a solid slate of advertising work and we feel that in this dynamic town, there seems plenty for us to do.

Hugh Nguyen.

Producer, The People's Republic of Animation

SA Short Film Awards: Winners and Prizes

Best Film: *Carnivore Reflux* - The People's Republic of Animation

SAFC Prize: \$3000 Professional Development Funding.
Toyota Prize \$1000

Minister for Youth Young Filmmakers Human

Rights Award: *Despite* - Amy Kathleen
Office for Youth Prize \$3000

Best Cinematography: *Azadi* - Nick Matthews

AV Central Prize: Manfrotto tripod, Toyota Prize \$200

Best Editing: *Orange Lane* - Stephen Deeble

Apple Australia Prize Final Cut Pro Studio Suite, Toyota Prize \$200

Best Screenplay: *Belzhik* - Nima Nabili Rad

AWG Prize Associate M'ship & 1 year admission to Screen Stories, State Libraries Board Prize \$500, Toyota Prize \$200

Best Performance: Adam Bevan, *9:13*

Actors Ink Prize: 3 Cinematic Acting Courses, Toyota Prize \$200.

Best Production Design: *Belzhik* - Andrada Tudor

Psycholtes prize \$200 hire voucher, Imprints Booksellers prize Book voucher, Pro Advanced Media prize 40 DV tapes, Toyota Prize: \$200

Best Sound Design: *Train Runner* - Sarah Rohrsheim

Derringers Prize Rode Microphone, Toyota prize: \$200

Best Direction: *Azadi* - Anthony Maras

AFTRS prize: \$100 AFTRS course Voucher, Adelaide Film Festival prize: Gold Pass & Opening night pass for AFF 2007, Australian Screen Directors Association prize ASDA membership, Toyota Prize \$200

Best Animation: *Carnivore Reflux* - The People's Republic of Animation

Media Resource Centre prize: Mercury Cinema hire, Madman Cinema prize: 3 DVDs Toyota prize: \$200

Best Comedy: *Marine on the Scene* - Dario Russo

Reed Business Information Prize Encore Directory, Toyota prize: \$200

Best Documentary: *Stone Country* - Mark Anderson

Australian Film Commission prize The Satchel, Madman Cinema Prize 3 DVDs, Toyota Prize \$200

Best Drama: *Azadi* - Anthony Maras

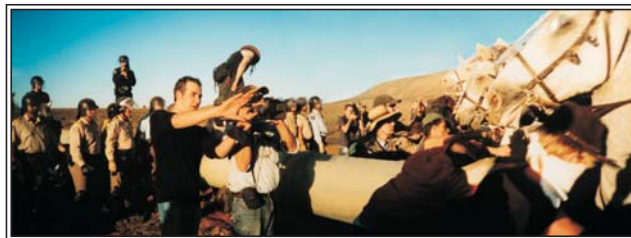
M.Net Corporation prize- Video iPod & local content, Toyota prize: \$200

Best Performing Arts/Music Video: *Clown Prince* -

The People's Republic of Animation
dB Magazine prize: 1 page advertisement in Music Index, Big Star Records prize: \$100 voucher, Toyota prize \$200

Audience Choice Award: *Yuri Shima* - Jack Sheridan

If Magazine Prize 1 year Magazine Subscription



Anthony Maras shooting Azadi during the Baxter riots.

Interview with Anthony Maras

Anthony Maras is the 25 year old director of *Azadi*, winner of this year's Best Drama, Best Direction and Best Cinematography at this year's SA Short Screen Awards.

Did you always want to make films?

Yes. As long as I can remember I was always intrigued by the power of story to captivate us and capture our imaginations. I love where films can take us and who we can meet in those worlds. I never really thought I'd be able to make them but it's just something I passionately enjoyed.

How did you first get involved with filmmaking?

I remember coming across a super 8 camera in early high school years and just mucking around with it, with no real goal or motive except to make some goofy backyard cinema. I'd heard about the SA Young Filmmakers competition and this gave me a goal to finish one of these projects so I could enter it. I entered the very first film I'd edited properly and got a People's Choice award! It was just



great to get recognition as this encouraged me to continue on with making films.

What about film school?

It was pretty home grown, basically after I left the backyard I went to the **Media Resource Centre** and **Darbishire Video Productions** basically helped out with anything. I was still in high school but I just hung around and got into it. I learnt more from doing that and

monkeying around on music video shoots and short films as a production assistant than anything else.

I studied law at Flinders University as all the film schools I wanted to go to like AFTRS and VCA I couldn't get into straight out of high school. As a part of that degree I did a student exchange at the University of California. It was amazing, as I did 24 elective units on anything so I studied film and it all still counted towards my law degree! It was a great opportunity to be around like minded people who had a similar passion to tell stories. Haskell Wexler, the legendary DOP and director, was one of the lecturers. He shot *One Flew Over the Cuckoo's Nest* and an amazing film called *Medium Cool* which was based in the middle of the race riots in LA in the 60's. When I got back to Australia and I saw what was happening in the detention centres I remembered the power of Wexler's film and I thought that this was an opportunity to show something similar happening in Australia, something that many people could relate to - the frustration and the rage that causes these riots.

So is this where the idea for Azadi came from?

When you spend so much time on an idea the first grain is obscured. When I came back it seemed that so many people's attitudes to foreigners and especially refugees had changed, really hardened. I thought that it was an interesting contrast between this idea of Australia as the lucky country and a couple of hundred miles away, there were these full on tales of misery and tragedy and drama behind the razor wire. I thought it would be great to make a film that would give people an idea of what was going behind the fence. I didn't intend for it to be a flag waving issue based film, it was just meant to show one family's experience of the world, giving people some insight what struggles refugees face when they come to Australia and the preconceptions and policy that exist. It's hard not to be political in that context but we wanted the drama to be as human and as real as possible. The humanity of the film needed to

be central because I thought that if I was being too political I'd alienate some people that I was trying to engage, I didn't want to preach so much as to make an engaging human drama.

What problems & difficulties did you encounter along the way?

Many and varied tales to tell. We made a concerted effort to go out to the refugee community to get them involved as much as possible – from developing the initial story idea to production design and costumes to music and even casting. So we had open house BBQ's where we asked refugees to come and give input. But this idea started spreading that people who were on temporary protection visas would have them cancelled because they were speaking out against the government! People stopped turning up, refused to give us costumes and so on. There was a culture of fear and suspicion of governments and that was something we had to work really hard to get around. So we held more seminars showing how we were funded and trying to be as transparent as possible so people didn't think we were hiding anything but it was a big barrier to get over.

I had to learn a lot about cultural protocols – working with different Afghani populations you sometimes come across different cultural groups that would not talk to each other, as well dealing with suitable deference to elders and so on.

One thing that was a real killer in terms of the actual production was to try and create a real sense of place – that we were really in Afghanistan or really in a detention centre. That was one of the biggest criticisms of the script that we'd never be able to pull off a realistic environment. We had John Haratzis as production designer who was just amazing, he was an old family friend and had worked on the Matrix and other big budget films as lead scenic artist but he hadn't done that much production design but he had amazing ideas and was great at managing people. With the Afghani marketplace for example, we had to redesign this abattoir in Gepps Cross. We had the design crew working for a week and then a freakish dust storm crashed the set to the ground the day before we were going to film and we ended having to totally reschedule to try to buy John and his team time to re-set the entire location. It was an impossible task but they got it together!

We'd also planned two days shooting around a two camera setup because there was so much to cover in the marketplace and in the detention centre scenes. Lo and behold in the afternoon of the first day the second camera refused to work and so my two camera shot list was out the window. From that point it was very much a series of improvisations just to get through everything.

Because we were shooting in anamorphic which is such a wide frame we really had to try and control our angles – we were so restricted. Pan left an inch and you'd see a Datsun 120Y driving past. Pan right an inch and there's someone's house next to your supposed Afghani market. I suppose what Azadi taught me most was to expect the unexpected and to be prepared to re-examine your strategies.

For me the film is most alive in the section where you intercut between the real riots and your actors. When you were actually at Baxter filming did you have any expectations about what was going to happen?

I'd already written the script by that point and the flow of that scene was something that I had in mind.

But when it did erupt there was this sort of animal fear, total chaos and that was just me! But I think that chaos and fear that I was feeling, that we were all feeling somehow made it into the film. I really tried to put myself in the position of a man that was looking for his young son and how he'd feel in the middle of this insanity. I was working with Clive Taylor who's an experienced news camera man shooting 16mm and two other mates with DV cameras and we had a bit of a shot list but we had to be prepared to re-examine

our approach when something came up.

So that was one half of the battle and the other half was how to use the footage as part of the drama. People's opinions were divided on whether to use it as a kind of ethereal documentary montage that contrasts what is happening outside and inside is more Amir's perspective or whether to setup the film with straight doco footage or whether to try and interweave our documentary footage into the drama and have to shoot our 35mm stuff around our doco gear and really integrate the two – which was the riskiest approach but what we ended doing in the end. We storyboarded it really tightly based around what we had from Woomera already on the 16mm and DV footage and then had to work out the practicalities – OK how much fence can we get, how closely can we match costumes, characters, action etc. We tried to introduce the idea of seeing other styles of footage by introducing images of a news camera in the 35mm stuff and we add some of that in the 16mm and DV stuff so we could kind of prepare the audience that this was a time that we would get into a different stylistic approach.

In terms of your professional development what's been the biggest help so far?

The AFC's belief in our project when I didn't have that much to show in terms of previous work, that really meant a lot. As a result of that support we were able to make the film. Another big thing was the people who come together in your sphere when you're doing something like this. There's a lot to say about the collective support that goes on in the industry and trying to infect other people with the enthusiasm for your project is such a crucial thing if you want to fully realise your vision. Whenever you start making a film you start to realise that no matter how clichéd it is – you can't make a film alone.

What's next?

TBC. Stay tuned... I've got two features in early stages development – one's a story about an immigrant who blows the whistle on police corruption. In the shorter term I've got a 30 minute drama that I'm trying to get up with a lot of the key creatives that I worked with on *Azadi* so that I can put everything I learnt on that production into another film as soon as possible.

I Can See Queerly Now 2006 Call For Entries

This fourth annual **I Can See Queerly Now** film initiative is calling for entries from all young queer filmmakers, artists or anyone with a great story to tell (as long as you're queer and under 26). The Call For Entries is officially happening later in May so this is a sneak preview for **Lipsync** readers.

I Can See Queerly Now offers a small cash budget and MRC equipment for the production of four films which will be exhibited during the Feast Festival in November. The MRC will provide a consultant producer and other mentors will be facilitated as appropriate for each participant.

Last year's film screenings attracted two packed houses at the Mercury and the films have been screened internationally at queer (and straight) film and video festivals. One of last year's Queerly alumni Amy Kathleen is the winner of the Minister for Youth Young Filmmakers Human Rights Award 2006 for her film *Despite*. Other filmmakers have gone onto make fully funded films or have had the opportunity to travel with their film to national and international festivals. So if you're young, queer and have a passion for storytelling contact Fanny at the **Feast** office on 8231 2155 or Martin at the MRC on 8410 0979 for more details.

2.37 Drops a Bomb!

Or so says Nick Matthews producer and DOP of independent feature 2.37 which has just been accepted into the **Un Certain Regard** section of the **Cannes Film Festival**. After a round of late night phone calls and last minute hustling Nick and director/producer Murali Thalluri announced their inclusion into the prestigious festival. According to Nick he was in an airport between flights when he was rung by one potential distributor of the film and told that 2.37 was going to drop a bomb on the unsuspecting Cannes audience. An excited Nick rang Murali to pass on the news of the 2.37 bomb and was promptly surrounded by suspicious security guards! Having fine-tuned his producing skills in the past few months, Nick successfully talked his way out of the situation and managed to board his plane safely.

The MRC would like to offer our heartfelt congratulations to Nick and Murali, both of whom have been long time supporters of the MRC. Bonne Chance en Cannes Messieurs!

Karma Cup Networking Events

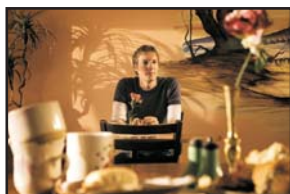
Friday 12 May 7pm registration (7.30pm start) free screening of the **Raw Nerve** films, to be followed by the networking event.

Friday 26 May 7pm registration (7.30pm start)

Free screening of the **Members Production Group (MPG)** films to be followed by the networking event.

We are often asked "how can I connect with other filmmakers" or "how can I source crew". The Karma Cup Networking Events are a fantastic opportunity to make important contacts with other filmmakers and see the awesome results of the AFC's **Raw Nerve** initiative and the MRC's **Members Production Group** subsidy scheme. Members get all this for free (\$8 for all others).

Come along, be inspired and foster relationships with other filmmakers.



Aunt Joan's Friendly Grotto

Bring your positivity, put your good energy out there and await the karmic return. MRC Staff will be on hand to introduce you.

RSVP essential to Lisa Mortimore lmortimore@mrc.org.au with your MRC membership number and brief details about your areas of work/interest by Thursday 11 May for **Raw Nerve** and

Monday 22 May for the **MPG** screenings (first in best dressed!) The **Raw Nerve** Screenings of *Aunt Joan's Friendly Grotto*, *Destinations*, *Like You Do*, *Shirt* and *Train Runner* are free only to Karma Cup participants. See your good luck has already started - RSVP now!

Careermakers Workshops and Seminars

Digital Camera Operation Workshop

Sat 20 & Sun 21 May 10 -4pm Phil Elms (6 places) MRC

\$320 members, \$350 non members

Covering a range of important fundamentals in videography - digital camera operation on DV, DVCAM and HDV format camcorders, framing, composition, camera audio and more in a hands-on environment. Bring your own camera if you wish.

Get Organised - Script Supervising/Continuity Workshop

Sat 10 June 10am - 4pm Mojgan Khadem

Members \$35, Non Members \$40

A rare opportunity to learn from one of the industry's experts working in continuity for screen. Mojgan go from Pre-Production, to final product. This comprehensive seminar will open your eyes to this vital role in professional film making, and help you apply these techniques to your own work.

Mojgan has been Script Supervisor/Continuity on numerous shorts and features. In 1996, Mojgan moved to Adelaide to research the history of the Afghan cameleers in the outback of Australia and this led her to write and direct her first feature film, 'Serenades' which was released in 2001. In 2002 she was awarded best director trophy and the Bronze Torch at the Pyongyang International Film Festival. Mojgan also serves on the board of the Adelaide Film Festival.

Final Cut Pro Workshop

17-18 June Jason Chong (3 places only) MRC

\$320 members, \$350 non mem.

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

Indie TV series in development

An independent six-part comedy series entitled *Crooked* will begin shooting in May. Directed by Matthew Holmes and based his indie feature *The Biscuit Effect*, the series will utilise the same 'improvised-mockumentary' style.

Over 50 South Australian actors will be engaged during the 10 day shoot, with the main ensemble cast including Adam Willson, Paul Bellman, Joshua Jaeger, Rohan Harry, Anna Cheney Holmes, Tristan Hudson and Stephen DeGenaro. The series is being financed by private investors and aims to be completed by September. Shortly after, the producers will pitch *Crooked* to every major television network in Australia with the hope of achieving a sale for public broadcast in 2007.

CREW WANTED

Send g.thonemann@mrc.org.au a blurb outlining your film project, contact details and who/what you are looking for. We reach over 400 MRC members.

Animator Wanted

Looking for an animator to collaborate with to put together a 3 minute DVD/CD animation based on the Australian Outback. Excellent market potential awaiting! Contact Sharyn on 85555909 or spjl@bigpond.net.au <<mailto:spjl@bigpond.net.au>> for further information. Sharyn Jemson.

Composer looking for Film or Script

Tony Grenfell stage name CMJones. I'm a Songwriter Composer for several years with a reasonable amount of accreditation. I'm looking for a dummy script or past film that I could write to. I'm from a classical and jazz background plus touched a bit on sound engineering and I'm from Adelaide. Contact cmjones@internode.on.net

PRODUCTION SUPPORT

Train Runner



Destinations



Jamey Cock - Director of Chartered Flight

Chartered Flight was produced through the Members Production Group subsidy and premieres on May 26 at the Mercury Cinema 7.30pm. This event is part of the MRC's Karma Cup and is free for members or \$8 for non-members.

How did you become involved in filmmaking?



Chartered Flight

Jamey: I was first introduced to the medium at a Dance Choreography course at the Victorian College of the Arts in 2000. One of the subjects was to shoot and edit a short dance film. I really enjoyed learning to use the technology and was inspired by the huge creative possibilities of dance

on film. It has only been in the last year I have started playing around with the genre again. I bought a little Mac power book and have been messing about with iMovie and Garage Band. I decided to apply for funding to work with the real stuff.

Where did the idea for *Chartered Flight* come from and how did you interpret the theme flying solo?

Jamey: My original idea was called 'Delayed' and was based at the new airport with Penny waiting for a delayed flight. The opening of the airport ended up being super delayed so I changed the location and idea. I found the nearest airport and since it was a small airport where not a lot happens, they were keen. I took the theme literally and based the film on Penny traveling by herself and expressing all the emotions that come with that through dance movement.

How did you find the production/post production process on this project?

The best part was working with the crew. We had a few dramas with the weather affecting the light inside but this was part of the process. Post production was interesting - editor Zoli Borbasi had experience mainly in mountain bike films so making a dance film was a big change. Experimenting with movement on film in the edit suite is a lot of fun, endless options. We just had to be careful not to mess with the original material too much. We wanted the film to have a natural approach with minimal effects.

Do you have any plans for future projects?

I definitely have a few ideas I'd like to see happen. I'm really interested in working with a narrative next time, maybe collaborating with a script writer. I think short stories and contemporary dance have a huge scope. From Matt Holmes

Raw Nerve



The MRC has produced five short films from emerging directors through the AFC and Screen

Development Australia's **Raw Nerve Short Film Initiative**. The films premiere at the Mercury on May 12 with an edgy and eclectic selection of 8-minute shorts.

Among the programme's highlights is Mark Fantasia's *Destinations*, a taut and disturbing piece set almost entirely inside a car, in which the main character is driven towards his fate, but not in the expected way. A confronting lead performance distinguishes Trevor Wright's visually crisp *Train Runner*: a young girl and a mentally challenged man with a chequered past form a brief bond, only to be quickly threatened by impending tragedy. Jo Zealand's gritty dramedy *Like You Do* tells the story of a woman's struggle to make a movie about her father in spite of an unwilling subject, a lecherous cinematographer and her own hidden motivations. Her troubles eventually lead her instead toward self-examination.

The Raw Nerve programme is an exemplary showcase of what's going on in SA low-budget production, and is therefore of interest to aspiring film makers and supporters of independent film making everywhere. Supervising producer of the **Raw Nerve** projects Louise Pascale said "Out of this year's films three were entered in the SA Short Screen Awards. *Train Runner*, *Destinations* and *Like You Do* all received a nomination for Best Performance. *Train Runner* and *Destinations* were also nominated for Best Drama, Best Director and Best Editing, and *Train Runner* was a Best Film nominee, not bad for a first timer! Congratulations to the cast and crews.

Louise and the **Raw Nerve** filmmakers will all be available on the night of the screenings on May 12 to talk about their films and to share their experiences. Information about the next **Raw Nerve** application will also be available on the night so if you're interested in making a film with \$3000 and equipment from the MRC then come along.

Larry Jordan Seminar: Final Cut Pro

Macmedia expert, Larry Jordan, recently completed a whirlwind tour, visiting Sydney, Melbourne and Adelaide. Larry held a seminar at the Mercury Cinema in Adelaide, *Productivity Secrets of Final Cut Pro*.

"The April seminar we held in Adelaide was a publicity gig to whet the appetite. In August/September 2006, I'm planning to hold a series of seminars. My goal in these seminars is to get people excited about learning Final Cut Pro, to reveal the power it contains that isn't immediately obvious, and to provide a level of technical expertise that isn't always available locally. However, there is so much to learn about post-production and the applications in Final Cut Studio, that after providing short intensive seminars, I refer all serious editors to local training facilities in their area to get the thorough grounding they need to be truly successful."

Many people said that after hearing Larry's presentation at the Mercury they would be very keen to do more sessions with him in the future if possible. Report from Kym Rogers - Manager of AV Central.

The joint venture operation between Young Australia Productions Pty. Ltd. and Larry Jordan & Associates Ltd. is gearing up for the launch of a Film and I.T. convention in August 25 to 27 where Larry will be holding broader seminars on editing and digital media. Larry's intensive course in Final Cut Pro will follow. Tentative dates are Monday 28 - Thursday 31 August. Call 8244 7880 or email info@youngaustralia.com.au

PRODUCTION SUPPORT

Headquarters Studio Opens

On 12 April 2006 guests attended the opening of **Headquarters**, the new film-making, multi-media & artists studios at Richmond. Arts SA CEO, Greg Mackie formally opened the facility.

A collective of five film, arts & multi-media groups joined forces to renovate an old warehouse into a studio space incorporating a rehearsal room, green screen studio, gallery, cinema lounge, photographic cyclorama, performance space and offline edit suite. The new facilities are now in use by the collective and are also available for hire to the Adelaide arts community.

The collective is a diverse range of practitioners - writer/directors Andy Marshall (**Road Movie**), Jennifer Brett Jones (**Room One Productions**) and Storm Ashwood (**Storyland Media**), photographer Sam Oster (**Silvertrace**), documentary maker Jeni Lee (**Storyland**



Media) and physical theatre artists Caroline Daish, Stephen Noonan, Kerrin Rowlands, Jason Sweeney & Julie Vulcan (**Unreasonable Adults**).

Road Movie's **Cinematic Cabaret Film Club** will be screening art house, cult and rare films on a regular basis, *Sin City* will screen next – 26 May.

Currently on display is an extensive exhibition of photographic art by Sam Oster and Jeni Lee. The creation of the cyclorama in the Silvertrace studio, combined with the gallery space has made a valuable new asset for Adelaide photo artists.

The studio space has already featured as the location for a recent MPG supported short film *The Missing Shoe* (director Jennifer Brett Jones) as well as an extensive corporate green screen shoot under the banner of Storyland Media.

Headquarters proved an ideal venue for the cast & crew screening of Storm Ashwood's recent MPG supported film *The Wish* which has now been accepted for the St Kilda Film Festival. Jeni Lee's documentary *It's a Circus in Cambodia*, soon to be released for broadcast, also held its cast & crew screening at **Headquarters**.



The first live performance at **Headquarters** was given by **Unreasonable Adults** whilst the space was still under construction. The live and online 24 hour performance for **FEAST**, *Sweet*

Nothing, was driven by audience submitted material based around confessions of an intimate nature.

The collective at **Headquarters** looks forward to collaborating with other artists and film-makers who would like to use the space. A hire charge sheet is available to interested artists and can be obtained by calling Silvertrace on 8234 7622.

HQ Biographies

With **Road Movie**, Andy Marshall combines a role as a writer director of drama based work with a blooming cinematic sideline of screening movies outdoors. Andy has developed a considerable body of work built with support from the MRC on previous projects from early Zoom awards to a highly successful Curator in Residence *Terror Australis* in 2004. Andy is currently working on feature films projects in addition to collaborating with Storm Ashwood and Jennifer Jones on a 6 part television series *The Realty*.

Following from an earlier collaboration with Andy Marshall & Sam Oster as Corridor Films, Jennifer Jones formed **Room One Productions** in 2004 to develop new feature works as well as commercial projects. Jennifer has been fortunate in gaining support from the MRC through the **MPG** programme as well as assistance from the **SAFC** including the recent Script Factory initiative with her feature project *The Alchemist*.

Photographer Sam Oster, **Silvertrace**, combines film-stills with commercial & studio photography and teaching whilst continuing the film-making arm of her business with the development of new dance films, including the recent **SALA week** commission *Circuit* and her **Curator in Residence** for the MRC with an international program *Anti-Static* in 2005. Sam is currently exhibiting an extensive display of photographic art in the gallery at **Headquarters**.

Storyland Media, combines the talents of Jeni Lee & Storm Ashwood to create drama and documentary films, as well as online, commercial and community projects. Storm received the SA short film award for best drama in 2004 with *Sleeping with the Light On* while his most recent production, *The Wish* (recipient of an MPG grant), is promising to be successful in the festival circuit. Storm is currently developing two feature film scripts, *Escape and Evasion* and *Search for Hope*. A career highlight for Jeni Lee has been following Australia's self proclaimed 'dodgiest circus' through South East Asia for the one hour documentary *It's a Circus* - soon for broadcast. Her next project will be taking her to West Africa to film young women who were formerly associated with the fighting forces in Sierra Leone, as they reintegrate with their families and communities.

Unreasonable Adults has recently been referred to as being at the "forefront of cultural debate... a dedicated collective of artists working within an international cultural landscape and lineage of makers and thinkers" by Artshub.com.au. Founded in 1999 during a 3 month residency at **Banff Centre for the Arts** in Canada, **Unreasonable Adults** is an Adelaide-based performance company who evolved from over a decade of independent performance practices, self-instigated collaborations and residencies both national and international. Core members are Caroline Daish, Stephen Noonan, Kerrin Rowlands, Jason Sweeney and Julie Vulcan. In addition Jason Sweeney continues to work as a musician and sound track designer.

PRODUCTION SUPPORT



NAB Conference 2006 Report

The World's Largest Electronic Media Show **NAB** is held annually in Las Vegas. Manufacturers launch the toys we'll want to play with and exhibitors, inventors, filmmakers and developers come together to catalyse the future of screen culture.

In the face of the digital handycam and HD revolution Arriflex refused to lie down and admit film is dead unveiling a new Super 16 Camera and ultra 16 Lenses. Celebrating almost 90 years, Arriflex shows no signs of slowing down. The company unveiled camera and lighting products that could give an amateur director a leg up on the way to becoming the next Steven Spielberg.

Arriflex introduced the ARRIFLEX 416, its compact and ergonomic Super 16 film camera with a running noise less than 20 dB, yet providing 1-75 fps. The company says the it was designed to determine the voltage of a Lithium-ion battery, as well as the remaining running time and how many additional magazines the battery's charge can run.

Accompanying the ARRIFLEX 416 are ARRI's new line of Ultra 16 lenses, which consist of five prime lenses with focal lengths of 6 mm, 8 mm, 9.5 mm, 12 mm and 14 mm. The lenses all share T*XP coating, which gives the lenses greater resistance to flares and ghosting, in addition to improving contrast.

Using the theme, "HD for All," Sony's press conference illustrated applications of its HD technology for all levels of video production. It also announced its newest HD technology: the XDCAM HD line of optical disc camcorders and decks.

Avid Technology is moving beyond nonlinear editing to nonlinear workgroup collaboration with its Interplay system. Avid also introduced the Media Composer v2.5 family of nonlinear edit systems with a new software-only application for Mac and PC laptops or desktops. All Media Composer systems can connect directly to Avid Interplay offering real time HD, SD and DV performance. Avid calls Interplay the world's first nonlinear workflow engine that fuses integrated asset management, workflow automation, and security control into a single system.

For users of its Avid Xpress Pro software, Avid presented its new Avid Mojo SDI that delivers HD capabilities on both Mac and Windows-based platforms.

Apple's big news is the release of Final Cut Studio version 5.1, which is now the "universal version". That means Final Cut Studio version 5.1 now runs natively on the existing Power Mac platform using PowerPC chips, and also on Intel-based Macintosh systems.

Sessions included topics such as the rise in Citizen Journalism with people on the streets covering events on handycams and uploading to the internet often hours before mainstream media is able to break the news, Hurricane Katrina, the tsunami and the London bombings were seen as case studies for the rise and rise of a grass roots digital media network.

There were in-depth explorations on the future of television with IPTV (Internet Protocol TV), multicast and other emerging technologies heralded as providing more engaging, interactive and detailed content.

Digital media distribution was a hotspot for discussion and with most experts predicting that television will be available over enabled cell phones within a year, true convergent media seems on our doorstep. A team of Japanese cross platform producers were on hand to talk about their experiences with I-Segment Broadcasting or "I-Seg" for short, a terrestrial broadcast service that transmits digital television to mobile devices, including cell phones and in-car navigation systems. I-Seg service is available in Tokyo, Osaka, Nagoya and other large Japanese cities.

Blogs? Podcasts? Mobile TV? IPTV? Broadcasters who are just taking a breath from having completed (or at least begun) their digital transition are now being challenged to repurpose their programming in new ways to create new revenue streams and maintain their listening and viewing audiences. Filmmakers are now in the enviable situation of being able to effectively distribute their work internationally for the price of broadband connection, however how they find their audience in the morass of media that surrounds us is another story.

HANDY HINT 27

THE IMPORTANCE OF CONTRACTS!
From Kelly & Co. Lawyers.

Many of us are entering into contracts on a daily basis, without even realising it. When we enter the car parking station or order a book from a bookstore, we are entering into a contract for the supply of a 'service' (ie. the carparking space) or a 'good' (ie. the book).

The same applies in the film industry. Goods, services and other rights must be acquired in order to produce films. This might include engaging cast & crew or acquiring the rights from an author to create a film based on a book. It is important to understand the basics and some key things to look out for in any contract.

What is a contract?

Essentially a contract is a statement of what people have agreed. It can be written or oral. It is best to record contracts in writing. This helps avoid arguments, if there is uncertainty at a later stage as to what was agreed. Every clause in a contract generally serves one of the following purposes, as between the parties:

- granting rights;
- assuming obligations;
- allocating risk.

Some key things to look out for in any contract:

- How well do you know those with whom you are contracting?
- Are they reputable? Can they do what they say they will do?
- How long will the agreement last?
- Is it exclusive?
- What is the territory?
- What will I get?
- What do I have to do?
- Are there appropriate exit strategies if things go wrong?
- Be wary of deals where you give your rights away with no guarantees

Ideally you should put your contracts in writing & speak to a lawyer before signing any major contracts!

For further information, please contact Luke Dale at Kelly & Co. on 8205 0580 or ldale@kellyco.com.au

AT THE MERCURY



MirrorMask

MirrorMask is the rarest of gems: an effects-driven fantasy with heart and soul. Written by British fantasy author Neil Gaiman and produced by the Jim Henson Company, *MirrorMask*'s mix of child-orientated storyline and dark, sometimes disturbing imagery.



It is most certainly a movie that deserves to be seen.

Helena (Stephanie Leonidas) enters her rebellious mid-teen years, she wants nothing more than to run away from the circus and join real life. Her mother falls gravely ill, and Helena is wracked with guilt. Helena wakes up in an alternate reality: a dualistic world inhabited by countless very strange beings, in which a war is being waged between light and dark. Helena, finds herself on a search for a stolen charm, the Mirror Mask, the only thing which can wake the comatose Queen of Light.

While the story of an adolescent girl on a mission in a dark fantasy world reminds one immediately of Jim Henson's enduring classic *Labyrinth*, *MirrorMask* is more aesthetically reminiscent of *City of Lost Children* and the animated *Spirited Away*. Happily, the movie is grounded in reality by an excellent central performance. Stephanie Leonidas, a 21-year-old convincingly playing 15, creates a plucky, intelligent and extremely likeable main character. The movie's real co-stars are the art direction and digital effects teams, who have truly let their imagination run wild. The CGI effects are not realistic (nor should they be!) but they are always stunningly beautiful.

Chimes at Midnight

by Darragh O'Donoghue
(Extracted with the kind permission of Senses of Cinema - www.sensesofcinema.com.au © Darragh O'Donoghue, December 2005)
Chimes at Midnight 1966 Spain/Switzerland 119 mins
Screens as part of the Welles program Adelaide Cinémathèque (Mondays and Thursdays 22 May - 8 June) on Thurs 8 June with *The Magnificent Ambersons*

Prince Hal: Falstaff sweats to death,
And lards the lean earth as he walks along.
Were't not for laughing, I should pity him. - Shakespeare, Henry IV

Voltaire, complained that Shakespeare's "monstrous Farces... had not so much as a single Spark of good Taste, or knew one rule of the Drama". In other words, Shakespeare's plays, with their mongrel meshing of genres, exuberance of language and extremities of action, offended perceived standards of classical theatrical form. If this is true, then Shakespeare's most beloved creation, Sir John Falstaff, may be the playwright's most representative character, a figure willfully "out of all compass", a man who scorns the restraints of good taste by indulging his appetite, for food, fellowship and females. Falstaff began life as a secondary character in Henry IV, Part I, a seedy gentleman-thief-braggart-glutton-drunkard-liar, who served various dramatic purposes. But, as he developed, Falstaff began to dominate the plays. Orson Welles' rearrangement of the plays is nothing new.

Welles makes radical changes to the Henry IV plays, unifying the pair into a single narrative, editing or switching the order and content of whole sequences, importing scenes and speeches from other plays, framing his narrative with extracts from Holinshed's Chronicles of England, Scotland and Ireland (Shakespeare's source for the history plays) and using T.H. White's *The Once and Future King* (1958) as guiding subtext. Welles' idea was to contrast the Arthurian/chivalric worlds of Falstaff and Hotspur (the fiery warrior whose rebellion against the King comprises the plot's first half) with the emerging modernity represented by the King and Hal. The spring

of Merrie England was shot in the winter of Franco's Spain; scheduling difficulties led to mismatches of location and weather; some of the huge international cast (which included such luminaries as Margaret Rutherford, Fernando Rey, Marina Vlady and Jeanne Moreau) were dubbed, while other speeches were erratically synchronised.

Yet this mish-mash, so characteristic of Welles' post-Hollywood films, strangely mirrors the condition of Shakespeare's text, which itself exists in an unstable state. This very uncertainty and instability is used by Welles in his rewrite to thematic advantage, as his anti-hero manoeuvres a slippery narrative world he fails or determines not to comprehend: the film's first image sees Falstaff as a tiny silhouette, picking his way through a snowy, leafless landscape. Shakespeare's Henry IV plays are highly patterned, each part repeating and reflecting the other. Welles reimagines this as a kind of loop, with actions starting, finishing, and beginning again, with decreasing vigour. The film is divided by the harrowing, ten-minute Battle of Shrewsbury, a squabble of fog and mud in spliced cuts, fast- and slow-motion and hand-held camerawork, set to the din of horses' hooves, soldiers' roars and groans, the clank and whoosh of armour and weapons, and music veering from stirring military to anguished, wordless choir, to percussive doom, as all the while Falstaff (Welles)'s squat, helmeted figure scurries away from danger like a medieval R2-D2.

The film's first half contrasts the chilly displays of power in the King (John Gielgud)'s castle and the reckless rhetoric of Hotspur (Norman Rodway), to the giddy, seemingly carefree world of Falstaff, with Hal (Keith Baxter) uneasily navigating the three, his laughter and playfulness in the latter turned rigid by the duties and demands of the first two. These clashes give the first half a buoyancy best demonstrated by the Gadshill robbery sequence, as grown men mess about in the woods, their larks seeming to make the very trees move. All this zest appears to expend itself with Shrewsbury. After the battle, the film attempts to begin again, with Ralph Richardson narrating from Holinshed, the King speechifying in his castle, and Hal and Poin plotting a jest on Falstaff, but the energy flags; inertia and decay dominate.

This second half comprises seven sequences: the King dying; Hal, "exceeding weary"; Falstaff "melancholy" and "old", forced by impoverishment and flagging energies to disband his followers, unable to arouse himself even for his mistress (Moreau); the King dies, intercut with Falstaff and Justice Shallow reminiscing about death and absent friends, bringing the film back full (vicious) circle to the opening flashforward; Hal banishes Falstaff, who dies off-screen; and Falstaff's massive coffin is wheeled off into the kind of barren landscape from which he entered. This decline is briefly halted by Hal's coronation, the promise of which defibrillates Falstaff, the plot and film. This false hope is visualised in the film's most extraordinary, yet commonly unregarded, sequence, the sort of "theatrical", deep-focus long take Welles perfected in *Citizen Kane* and *The Magnificent Ambersons*. Naremore vividly describes the shot; it begins with Falstaff at the back of the long shot, despondent, muttering and inert, and ends with him having marched across the shot's entire field, reborn and looming over a camera that has to bend to take him in. This rising of hopes only serves to make the film's climax all the more devastating.

I've made the film sound rather sombre, and Welles himself said that in emphasising the tragic aspects of Falstaff's story he lost much of the comedy. It has its detractors, but for connoisseurs, *Chimes at Midnight* is the Welles masterpiece and the greatest of Shakespearean films. Welles works visual wonders out his small budget (between \$0.8 and \$1.1 million), the famously papier-mâché sets of his *Macbeth* (1948) giving way to the monumental castles and churches of medieval Spain, a solid grounding of "real world" against which the characters can believably live. In spite of professed difficulties, the film features some genuinely full, Shakespearean performances, anchored by the central trio of Gielgud, Baxter and Welles. His may be a sentimentalised Falstaff – we get little of the war profiteer who gladly sends human wrecks to their death, or stabs the dead Hotspur "in the thigh" to reap honours attending on the killing – but it is Welles' finest, most nuanced performance since Charles Foster Kane. The French partly atoned for past imbecilities by awarding this haunting film a special prize at Cannes.

© Darragh O'Donoghue, December 2005

BULLETIN BOARD

CURATOR IN RESIDENCE

Have you dreamed of seeing a collection of your favourite films on the big screen? We provide financial, curatorial, research and administrative support in order to realise a thematically-driven program, using any screen-based media, of up to eight hours duration. Deadline: Wed 31 May. Application Form: mrc.org.au, go to Career-makers, Curator-in-Residence page.

MRC Latest

MRC Member's Production Group

Deadline: 5pm Fri 9 June

Have a great short film idea using the theme "are you kidding?" The MPG will select up to three submissions and provide a production package for a 4 day shoot. Guidelines and application at www.mrc.org.au

LATEST: MEGA SA Mobile Phone Production

The MRC is a partner in an initiative to create 5 new products or companies for mobile phone distribution: MEGA SA. Anyone who has been harbouring a brilliant idea or just desires to get a handle on creating and distributing mobile phone content should attend the information session on June 1 at AC Arts. MEGA SA is a fantastic opportunity to get your feet wet and maybe ride the crest of the next big wave. Contact the Martin Potter at the MRC for more details.

Call For Entries/Submissions

The Australian Eco Short Film Festival



Deadline: 6pm Fri 26th May 2006

Theme: If

environmentalists ruled the world.

The Australian Eco Short Film Festival, in association with The Wilderness Society, will screen at The National Greenbuild & Eco Show 9-11 June 2006, Sydney.

Categories: Professional, Amateur, Australian Schools. Entries must respond in some way to the theme; Video/DVD max 7 minutes; Video/DVD's must contain an environmental message relevant to World Environment Day or Ocean Day 2006; Cash prize of \$1000. Entry form can be downloaded from www.ecoshow.com.au. Contact Mal Fisher from The Wilderness Society on (02) 9282 9553 with any enquiries.

ABC & SAFC New Digital Animation Initiative

Date: Thursday 11 May, 2006 Time: 6.00pm
Call for submissions to the SAFC/ABC Digital Animation Initiative to develop a 13 x 5 minute cross-platform series. The Digital Animation Initiative has been developed to assist independent SA media practitioners to produce innovative, interactive and highly integrated, multi-platform animation content. Up to four projects will be short listed for further development, with up to \$450,000 plus ABC in kind resources and facilities invested in one successful project. Projects should be targeted towards a

youth/young adult audience and designed specifically, but not exclusively, for production and presentation via ABC2, ABC Online and ABC Video On Demand, and with potential for presentation on ABC TV.

Applicants are encouraged to explore the possibilities for both linear and non-linear audience interaction using a range of platforms including radio, television, online and mobile and wireless handsets.

As part of the initiative applicants must be an Australian citizen and a permanent resident or a production company residing in the state of South Australia.

SAFC/ABC Digital Animation Initiative - Information Night

- 9.00pm Place: Fowler's Live, 68 North Terrace, Adelaide SA

To download an application form and the full list of guidelines go to the SAFC website

SA Screen Industry Forum's Consultation Workshops

Fri 12 May

The SA Screen Industry Forum's consultation workshops are underway.

Friday 12 May topic: Industry Representation
More information about the workshops and the role they play in the industry planning process, please visit www.sasic.com.au

Realise Your Dream Awards

Tuesday 6 June

Five creative industry prizes, and one visual arts award are up for grabs from the British Council's Realise Your Dream Program.

Each prize includes a tailor made work experience programme in the UK, return flight + \$7500 for living expenses.

We are offering Australians (aged 19-26) in the creative industries a once in a lifetime opportunity to work with British leaders in their respective fields.

The British Council will use its creative contacts in the UK to set up a personal tailored work experience programme for you in the UK.

The creative categories: Industrial and object design, design, fashion, moving image, advertising, words, music (not exhaustive).

Queries to

realiseyourdream@britishcouncil.org.au

For more info please go to

www.realiseyourdream.org.au

JTV Docs

Submissions Due - Friday 12 May

Applications for the jtv docs initiative close at 5pm on Friday 12 May.

They are seeking fresh approaches from emerging filmmakers (who have at least one



screen credit) for half-hour and one-hour documentaries that will explore music, ideas, culture and contemporary issues through the eyes of generations X, Y and Z.

Visit <http://abc.net.au/jtv/> for more information, including the jtv docs guidelines and application forms.

AFI - 2006

Entries have opened for the 48th Annual AFI Awards. Feature Films, Television programs, Documentaries, Short Fiction and Short Animations Films will now be accepted. Deadlines:

Documentary: Friday 26 May 2006

Short Fiction & Short Animation: Friday 26 May 2006

Feature Film : Wednesday 14 June 2006

(paper deadline) Friday 14 July 2006(materials deadline)

Television : Friday 30 June 2006

Atom Awards

Deadline 12pm Wed 12 July 2006.

The ATOM Film, Television and Multimedia Awards recognise the achievements of Australian and New Zealand professionals, educators and students in 36 categories.

The Awards are open to students, production companies, independent film-makers, educational bodies and producers, and celebrate the very best of Australian and New Zealand product. The Awards and the presentation ceremony are designed to facilitate networks between Media students and industry professionals, making it unique among a host of other media related awards. www.atomawards.org or call the ATOM on 9534 9986.

DOCNZ International Doco Festival

Deadline 31 May 2006

DOCNZ is an international competitive documentary film festival showcasing the very best in documentary films from all around the world and documentary film-making as a challenging and intelligent art-form.

7 - 17 September in Auckland, 25 Sept - 4 Oct in Wellington, 12- 15 Oct in Christchurch and 19 -22 October in Dunedin. Biennial Documentary Conference Sept 22 - 24 Sept in Wellington. www.docnzfestival.com

Artists in Schools

Application forms for Artists in Schools projects in 2007 are now available at www.carclaw.come.au

MRC CALENDAR

DATE	TIME	EVENT	VENUE
May			
Tues 9	6.00pm	Kino Forum	Iris Foyer
Thurs 11	7.30pm	Cinémathèque: Lola Montes (Ophuls)	Mercury
Fri 12	7.30pm	Raw Nerve Short Film Screenings / Karma Cup	Mercury
Mon 15	7.30pm	Cinémathèque: Letter from an Unknown Woman (Ophuls)	Mercury
Wed 17	7.00pm	Screen Stories: Sarah Watt and Look Both Ways	Mercury
Thurs 18	7.30pm	Cinémathèque: The Reckless Moment (Ophuls)	Mercury
Sat 20	10am - 4pm	Digital Camera Operation Workshop	MRC
Sun 21	10am - 4pm	Digital Camera Operation Workshop (conc)	MRC
Mon 22	7.30pm	Cinémathèque: Macbeth -screens with short films (Welles)	Mercury
Thurs 25	7.30pm	Cinémathèque: The Trial (Welles)	Mercury
Fri 26	7.30pm	Members' Production Group Screenings	Mercury
Mon 29	7.30pm	Cinémathèque: Mr Arkadin / Confidential Report (Welles)	Mercury
June			
Thurs 1	7.30pm	Cinémathèque: The Immortal Story / Filming Othello (Welles)	Mercury
Fri 2	7.30pm	Phantasy Films: Mirror Mask (plus Gargoyle) PG	Mercury
Fri 2	9.30pm	Phantasy Films: Mirror Mask (plus Gargoyle) PG	Mercury
Sat 3	7.30pm	15/15 Film Festival (18+)	Mercury
Mon 5	7.30pm	Cinémathèque: The Stranger (Welles)	Mercury
Thurs 8	7.30pm	Cinémathèque: The Magnificent Ambersons / Its All True (Welles)	Mercury
Fri 9	7.30pm	Phantasy Films: The Secret Adventures of Tom Thumb (M)	Mercury
Sat 10	10am - 4pm	Script Supervising / Continuity Workshop	MRC
Mon 12	7.30pm	Cinémathèque: The King and the Mockingbird	Mercury
Thurs 15	7.30pm	Cinémathèque: L'Enfant Invisible / Bonjour Paris	Mercury
Sat 18	9am - 4pm	Final Cut Pro Workshop	MRC
Sun 19	9am - 4pm	Final Cut Pro Workshop (conc)	MRC
Fri 16	7.30pm	Phantasy Films: Azumi 2: Death or Love (MA)	Mercury
Mon 19	7.30pm	Cinémathèque: The Time Masters	Mercury
Thurs 22	7.30pm	Cinémathèque: Where the Buffalo Roam	Mercury
Fri 23	7.30pm	Over the Fence Comedy Film Festival (18+)	Mercury
Mon 26	7.30pm	Cinémathèque: The Kingdom II (Part 1)	Mercury
Thurs 29	7.30pm	Cinémathèque: The Kingdom II (Part 2)	Mercury
Mon 26	7.30pm	Cinémathèque: Where the Buffalo Roam	Mercury

BULLETIN BOARD cont.

Notices

AWG Screen Stories With Sarah Watt

Wednesday 17 May

The Australian Writers' Guild (SA) in collaboration with the Media Resource Centre is presenting a special one-off encore screening of the award-winning feature film *Look Both Ways*, together with an opportunity to hear the writer and director Sarah Watt speak on Wednesday 17 May at the Mercury Cinema at 7pm.

Look Both Ways was the Winner of 2005 AFI Awards for Best Screenplay, Best Film and Best Director; Winner of 2005 Lexus IF Awards for Best Script and Best Direction; and Winner of 2005 Film Critics Circle of

Australia for Best Screenplay, Best Director and Best Film.

Sarah Watt is an award-winning filmmaker who has been working as a writer, director and producer of animation for 15 years.

Date: Wednesday 17 May 2006 Time: 7.00pm for screening followed by Q and A with Sarah Watt in conversation with local filmmaker Shane McNeil

Place: Mercury Cinema, 13 Morphett Street, Adelaide

Cost: \$7 AWG and MRC Members or \$11 Non Members

Emergence

Wanted: Experienced Executive Producer For New Multi-Media Show!

We are currently looking for an experienced

executive producer for 'Emergence', an Australia Council funded production that will be premiered at The Studio, Sydney Opera House, in early 2007, and then tour nationally.

'Emergence' is a unique, interactive choose-you-own-adventure film conducted over four screens where the audience must work collectively to build their own ideal being. Applicants must have significant experience in touring productions nationally, budgets, sponsorship organisation, and theatre/film producing. This is a paid position. For information call 041225424.

For more information about 'Emergence' please go to www.synarcade.com.au

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M·R·C



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Grant Thonemann
g.thonemann@mrc.org.au

Courses & Seminars

FTRS Creative Art Of Editing

Tuesday 23 May at AFTRS, 44a High St Kensington
Cost: \$95

Entry: 30 places - no entry requirements

Editing has been described as "directing and writing the film again". An editor is a storyteller, a technician and a diplomat, but essentially an editor is a creative person. Editing is one of the most mysterious arts in the film making process. It is also the only art that is unique to film making.

Most editors will tell you that they work intuitively. This seminar will attempt to go beyond the intuition to reveal what an editor does. It will look at how editing can dramatically influence an audience's emotional response and change meaning in a story. It will touch on the technical but concentrate on the creative contribution of editing.

It will discuss the development of editing styles and will examine good, bad and mediocre editing by analysing film clips and through demonstration by actually editing dramatic scenes. It will also look at the role of sound editing and its contribution to the storytelling process in film making.

Presented by Bill Russo, Head of Editing, AFTRS.

For more information and to register, please visit <http://myregistration.aftrs.edu.au/sr.cfm?v=e170e1>

AFTRS Drama Editing

Wednesday 24 To Friday 26 May at AFTRS, 44a High St Kensington Cost: \$295 6 places

Entry is competitive, preference will be given to working editors who are thoroughly familiar with Final Cut Pro.

This 3-day hands-on workshop is designed to introduce participants to editing drama through editing exercises that contain elements of drama that are commonly encountered. Participants will edit these drama sequences then be given mentored feedback on their interpretation of the rushes. They will also be introduced to the procedural aspects of organising their project for editing drama.

It is a prerequisite that the participants will be thoroughly familiar with Final Cut Pro. Instruction will not be given on the editing software.

This course will be presented by Bill Russo, Head of Editing, AFTRS.

For more information and to register, please visit <http://myregistration.aftrs.edu.au/sr.cfm?v=E171E1>

AWG Writing For Interactivity

Friday 26 To Sunday 28 May

The Australian Writers' Guild, SA Branch is Writing for Interactivity, a three day production workshop for writers and producers developing interactive content. The workshop is a follow on from the successful Introduction to Writing for Games held in May 2005 and will provide hands on skills to develop an initial idea through to development of a concept proposal ready to pitch.

The weekend will be led by writers currently working in the industry; Jackie Turnure and Christine Sweeney. Jackie and Christine believe there is no better way to learn than by actually performing the task so writing will be the primary focus of this workshop. Participants will work in teams and will be guided through the steps required to develop an interactive project and by doing so will learn a process that they can take away and apply to their own concepts.

Application forms and further details are available from: www.awg.com.au or email sa@awg.com.au

Notices

SA Screen Industry Forum

Saturday 1 July

The 2006 South Australian Screen Industry Forum has been expanded to allow the most comprehensive consultation with industry as possible. As a result of this extended process, the Day Forum will now be held on Saturday, 1st July and will be preceded by a number of workshops investigating specific issues and areas of practice as they relate to the South Australian industry. The findings from the workshops will lead to the drafting of an Industry Plan which will be the primary business discussed at the Day Forum.

Workshop and Day Forum attendees are strongly encouraged to visit the Forum website prior to their participation. The site contains a number of documents, including the SIC Interim Strategy Document, the SAFC's Background Paper, the Wintonick Report and the Creative Industries Report, all of which provide a context for the planning process.

For more information about the revised process, including how to register for the workshops, visit www.sasic.com.au

Next Issue Copy Deadline - Fri 23 Jun.e. LipSync is published bi-monthly. Contributions (written/pictorial) are welcome and should be submitted to info@mrc.org.au prior to the copy deadline. While care will be taken with submitted material, no liability will be accepted for any loss. We reserve the right to edit all submissions. All comments regarding content should be directed to the Editor, Media Resource Centre, 13 Morphett Street Adelaide 5000, or by email to i.selley@mrc.org.au

LipSync seeks contributors with articles relevant to the filmmaking community in South Australia. Appropriate articles will attract a fee. Please contact Imogen Selley i.selley@mrc.org.au

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