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I CAN SEE QUEERLY NOW #5

by Martin Potter

The fifth season of *I Can See Queerly Now* films premiered at the Mercury to sell-out crowds as part of the Feast festival on November 23. The Queerly project has gone from strength to strength in the past couple of years with two participants winning the Gay and Lesbian Award for Service to Youth for their part in the initiative and the project being nominated for a Ruby Award in 2007. The 2006 crop of films have now screened at over 30 international festivals and won a number of awards: an extraordinary achievement for this micro-budget project.

The screening of the four films this year was the culmination of a journey of many months for the young filmmakers – three of the four participants had never made a film before and the uniqueness of each project and scale of ambition is truly to be admired.

DVDs are available for sale from the MRC and Feast offices for \$15.

Review of I Can See Queerly Now films by Max McHenry

CHECKING IN

Checking In is the story of a relationship spread over three continents, several months and the spectacular backdrop of a round-the-world trip. Intricately constructed from thousands of still photographs, it is an enchanting and poignant portrayal of lost love and yearning that is utterly captivating to the very end.

The story follows Gabrielle as she prepares to fly off to England for her dream job and finds unexpected love in Justine, newly arrived from Melbourne. The film follows the pair's blossoming relationship through letters, answering machine messages and snippets of conversations between them as Gab sets off on her round-the-world adventure and Justine stays behind in Australia.

This film is an extraordinary piece of work: bold, innovative and utterly fascinating it completely immerses the viewer in the characters' world and engages on a deeply emotional level. It will resonate with everybody who has ever been separated from a loved one for a period of time.

The care that has been taken in putting this film together, the sheer attention to detail that has gone into its creation makes this film a must-see. Coupled with beautiful sound design, excellent cinematography and moving performances, this film is a unique, powerful and deeply moving piece embracing universal themes which everybody can relate to.

DYKE

Billie is scared of the feelings that reside within her but when new girl Liz arrives at school one day, she teaches Billie to find acceptance about who she is. *Dyke* is the story of finding peace within, of love, love lost and the ultimate quest to trust in oneself.

Although the film does lack a certain degree of polish and stylistic sharpness *Dyke* has a lot of heart and is carried by the strength of its characters and the obvious passion and energy that has gone into making it.

There is nothing spectacular about the performances or cinematography and the handling of the content is often quite rough but the product is enjoyable and elicits a sort of a raw, unpolished power.

LOVE IS BLUE

While his friends around him either find or scorn love, Angus is still desperately searching for it. Seeing an ad on a dating website for a new experiment which helps people see love Angus is catapulted into a world where lust is yellow and love is, indeed, blue.

Science fiction meets romantic comedy in this film and, while not the most sophisticated piece of cinema, *Love Is Blue* is a quirky, off the wall piece with some surprising twists and a lot of heart. While it is predominantly a comedy, some of the unexpected moments of tenderness that crop up in the film give it a considerable degree of depth with some really enjoyable, laugh-out-loud moments.

This film is no masterpiece but one gets the feeling that it was never trying to be. It is a light-hearted, lightweight comedy that really grows on you. The performances are good and, overall, *Love Is Blue* is well put together and is a charming and quirky crowd pleaser.

Stills from top to bottom:

Checking In
Love Is Blue
Dyke
How To Bury The Dead



HOW TO BURY THE DEAD

Stylishly shot on 16mm film, *How To Bury The Dead* is the story of coming to terms with death and loss. Returning home to his grieving mother, Dimitri moves through the empty house he grew up in recalling his childhood and, in particular, the role of his grandfather in his upbringing. It seems every part of the house has some hidden memory and Dimitri must confront his past before he can truly bury the dead.

The entire film carries a feeling of restraint that keeps the audience distanced from the thoughts and emotions of the characters and while we do see some of Dimitri's thoughts and feelings through a series of flashbacks, you don't get a real sense that anything is really happening. The plot is often confusing as characters seem to blend into each other. You never really get a true sense of who anybody is in the film but rather, a very swish sequence of seemingly random flashbacks. By the end of it even I was fairly confused as to who was who.

How To Bury The Dead is done stylishly and with considerable flair but a complicated script means that the overall result lacks real substance and the film doesn't really take you anywhere you haven't been before.

SPAA CONFERENCE REPORT

The annual Screen Producers Association of Australia (SPAA) conference was held last week. The MRC's new Creative Producer, Kate Croser, was there so read on for the lowdown.

Between the 13th and 16th November, screen producers, distributors and broadcasters from all over Australia converged on the Sheraton Mirage resort on the Gold Coast for a few days of schmoozing, boozing and deal making. Book-ended by the Inaugural Asia Pacific Screen Awards on the Tuesday night, and the IF Awards on the Friday night, the whole conference was tinged with a festive and optimistic feel, despite the sometimes exhausting vigour of back-to-back meetings and constant pitching.

The conference program featured several focal strands:

Children's Content: which was particularly relevant due to the recent announcement by ABC of their upcoming launch of ABC3 (a channel entirely dedicated to Kids' Programming and headed up by Tim Brooke-Hunt) and was well attended by conference delegates;

Digital Media: sessions explored topics such as Storytelling and Gameplay, Virtual Worlds, and IPTV, and although the short session length did not allow an in-depth exploration of the topics, these sessions raised some new ideas and talking points;

Pitching: there were many opportunities for public and formal private pitching, including the Nickelodeon "Land A Pilot" \$20,000 pitching competition which was won by the boys from Adelaide animation studio Monkeystack; and

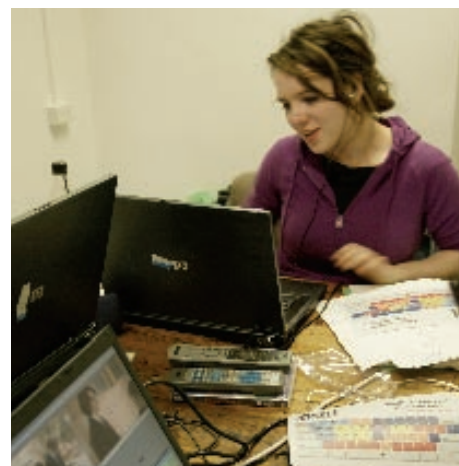
Financing in the new world of the producer tax offset: The discussion amongst conference delegates about the future of our industry with the offset was, in the main, decidedly positive. There appeared to be a lot of enthusiasm about the expected benefits the offset will bring to our screen businesses through providing more resources for development, and Stephen Cleary, who many members may have heard at the recent Arista workshops, gave an enlightening seminar on development in Australia.

As is usual at this annual event, much of the actual business was conducted outside the conference sessions, with many influential people poolside for a lot of the week. It seemed that most of the heavier hitting distributors, sales agents, financiers and international guests were contained in the more sheltered environment of SPAAmart – again proving the value of selection for SPAAmart – and forcing other producers to chase market feedback on a more informal basis. On a local front, the Adelaide industry was represented in SPAAmart by producer Kristian Moliere who was selected with his project "Home" (to be directed by Kriv Stenders).

The SAFC was also in attendance at the SPAA conference and were extremely helpful to local producers in setting up informal meetings and reacting quickly to opportunities to bring production to SA.

For more information about SPAA conference, and to order recordings of conference sessions, check out the website:

<http://www.spaa.org.au/conference%5F2007/>



MOVIE MAKER SA PROJECT

by Antony Cirocco

MRC Equipment & Facilities Coordinator

The locally produced Movie Maker SA project "Alta Mater High" is now in Post-Production.

The 50 minute short feature film for kids is in its final stage with the picture edit now locked off. The MRC has been a partner in this project providing five MRC members with the opportunity to edit the film under my supervision as Senior Editor.

The MRC provided training on Avid for the five editors and the MRC's board room has been a hive of activity the past few weeks.

Producer Alex Alexander from Alpha Alpha productions said "watching the film evolve in post so quickly was very exciting".

The film took shape in only three weeks thanks to the five editors: Patricia Best, Victoria Cocks, Madeline Parry, Matt Jones and Aslan Mesbah; and despite the fact that this is the first time XDCAM HD footage has been edited in this fashion in Australia.

The film was shot 25 progressive on XDCAM HD and we digitised only the low res proxies of the footage into five laptops provided by Avid and then the individual editors all took their laptops offsite to cut the film. They returned for three scheduled screenings with the Director and many sessions to negotiate the integration of the edits, and then we locked off, ready for the online.

The trailer for the film will feature on www.adelaidenow.com.au from 14 December with the premiere screening of the film scheduled for the 13 December at the Wallis Cinemas Mitcham.

SPAA FRINGE 2007

by Bettina Hamilton

SPAA Fringe is a forum for emerging screen practitioners focused on career development in both film and television and is presented by the Screen Producers Association of Australia. It is an annual event held at different locations around Australia and this year was back in Sydney for the first time in several years. Held at the Paddington Town Hall over two days in October, SPAA Fringe 2007 was the biggest SPAA Fringe for years with over 400 registered attendees.

This was my third year attending a SPAA Fringe. As an emerging producer I have found it to be a valuable event to attend, the seminars and workshops are educational and the event provides outstanding networking opportunities. SPAA Fringe is not just an event for aspiring producers but for anyone interested in a career in the industry and would be of particular benefit to emerging writers and directors looking to establish relationships with other key creatives around Australia.

My focus this year was on networking and meeting with as many like minded filmmakers as possible over the two days. The opening keynote was presented by SPAA Fringe patron Peter Broderick and was a welcome session that offered audience members the opportunity to stand up and introduce themselves and talk about the kinds of projects they were interested in making and the people they'd like to meet. I took the opportunity and instantly had several people indicate they'd like to meet with me later that day. So twenty minutes into the first day and I had already established several people who might be important contacts for the future.

After the welcoming session, American independent producer Amy Hobby (*Secretary, Hamlet, Thirteen Conversations About One Thing, Nadja*) delighted the audience with her tale of how a camera assistant became a successful independent film producer. She interspersed her stories with snippets from films she has been involved with including the soon to be released *Severed Ways: The Norse Discovery of America* a film made over three years for only US\$40 000. She encouraged people to get out and make their own films and not become 'the coulda, woulda, shoulda' people she sees so often in America.

After that inspiring session I headed to a seminar about pitching run by Jackie Turnure and Stacey Testro (executive producer of the SAW films). This seminar was interactive and required audience members to pitch a current project in one sentence in front of everyone. Jackie and Stacey provided feedback and insight into what makes a good pitch – and it was amazing to see how many different and exciting ideas were in just one room.

I spent lunch that day with many of the other South Australian attendants (there were a few of us!) and enjoyed catching up with what projects they were all working on and what was happening back in Adelaide. After lunch I headed to a session about the Digital Pipeline where the guys from Cutting Edge talked about the pros and cons of many of the digital cameras on the market including the very exciting new Red One 4k digital cinema camera which many of you may have heard about recently.

In the afternoon I went to a SPAA Fringe screening of *The Jammed*. It was an amazing movie and the filmmakers gave the closing presentation for the day – informing us how the film was privately funded (by a dentist), how they made it with a very low budget and how they finally got it distributed. [Ed: If you haven't yet seen it, don't miss the opportunity to see it at the Mercury on 2nd December 2007 at 530pm. There will be a Q&A afterwards with Director Dee McLachlan.]

With the first day of sessions and workshops over everyone headed down the street to the Fringe Bar for opening night Fringe drinks. Fringe social drinks provides a great opportunity to chat to people you've briefly met while in sessions and walking around during the day. It was a fun evening and the Fringe Bar is a great venue. It was apparent by the red eyes the next day that some had stayed out 'networking' until the wee hours of the morning.

On the second and final day of SPAA Fringe I spent most of the day having meetings with other filmmakers. I had also booked a one on one meeting with one of the guest speakers Ben Batstone-Cunningham, who makes films in *Second Life*. As I am currently making a documentary about online games for SBS, it was an ideal opportunity to meet with someone who was involved with the development of such a popular virtual world.

After that I was fortunate to be involved in a round table meeting with Michael Robertson, the producer of low budget croc flick *Black Water*. It was here that I also met many other filmmakers who are interested in making the kinds of films I'd like to be producing. So not only was it good to listen to the extremely laid back and down to earth Michael talk about his filmmaking experiences it was also excellent to meet with a whole bunch of filmmakers I hope to stay in touch with in the future. I left the session with a handful of business cards – satisfied that I had made the most of my time in Sydney.

SPAA Fringe is a fairly inexpensive event to attend (especially if you apply for practitioner development funding from the SAFC to pay for your air fares and half of the registration cost). It is a really beneficial event for all emerging filmmakers. It is a relaxed and not daunting – perfect for those who aren't ready to attend some of the bigger and more expensive conferences or markets.

If you would like more information about SPAA Fringe then check out: http://www.spaa.org.au/fringe_2007/
The web-site also has some of this year's recorded sessions available for view online.

Whyalla house painter and filmmaker extraordinaire, Dave Wade is proving to the world that you don't need formal training to be a brilliant filmmaker.

DAVE WADE PAINTS TROUVILLE

RED

by Martin Potter



After bluffing his way into the Kino film lab in 2005 Dave was bitten by the cine bug and has devoted himself in the past 2 years to carving out a new career as a writer and director with a string of award-winning short films to his name.

His persistence has recently begun to pay off, after winning best screenplay at the South Australian Short Screen Awards for *Detached* then following this up with successful applications to both the Raw Nerve and The Company initiatives and topping it off with an all expenses paid trip to Trouville, France courtesy of the Kino Film group.

Whilst in Trouville Dave was involved in an 8 day film festival where he and other film makers from all over the world were challenged to fill 4 screenings full of freshly made films. Dave made 2 short films *TV LOVE* and *Once Upon A Time...* and appeared in 2 films, *Mayor!* and *A Wicked Deception* (both available on Youtube) with the latter winning the best short film award for the event. Dave gradually became a cult figure in Trouville town, actually signing autographs along the way.

A previous Kino film of his, *Je Te Love*, is now proving a hit on the Festival circuit, having made six National Festivals in the last four months, and winning two awards thus far. It also won Best Film at the Bondi Film Festival, with Dave also winning as Best Actor; as well as being a finalist for a free trip to Mexico in yet another national festival.

The ball has only begun to start rolling for Dave. Never short of an idea he has bigger plans for his next few projects, and believes that a feature is very much within his sights. Dave, the ultimate contradiction, has proved that while he is only a pup in this industry, you CAN teach an old dog new tricks.

What Was Once Divided Is Now Whole KINO IM WANDEL

by Toby Bramwell



The 16th
curator in
residence
program

Above:
Still from 'The Lives of Others'

Recently I have had the privilege of co-ordinating the 16th Curator in Residence programme *KINO IM WANDEL: What Was Once Divided Is Now Whole* with the support of the Media Resource Centre and Mercury Cinema. As Curator in Residence I have chosen what I believe to be some of the finest films to emerge from Germany in recent years. The running order of the films throughout the season was designed to illustrate Germany's transforming national identity over the Twentieth Century, a tumultuous period of history that spans the height of World War II, the fall of the Berlin Wall and national re-unification. This transformation is embodied by the experiences of ordinary people, who witness first hand the devastation of war (*Das Boot*), foreign occupation (*Downfall*), separation (*The Miracle of Bern*), state sponsored oppression (*The Lives of Others*) and the sudden uncertainties of a free market economy (*Goodbye Lenin!*).

KINO IM WANDEL was launched at the Mercury Cinema on Sunday with the classic World War II submarine thriller *Das Boot*, where guests were treated to a selection of German culinary icons such as Currywurst, Biermischgetränke and Spezi! The full season runs from November 25 to December 9, alternating on Wednesdays and Sundays at 7:30pm. Single tickets are \$11 full & \$9 concession, while a season pass is only \$33 full & \$27 concession. Don't miss this rare opportunity to see the finest German cinema on the big screen.

6:30pm Sunday 25 November	Das Boot: The Director's Cut (M)
7:30pm Wednesday 28 November	Downfall (MA15+)
7:30pm Sunday 2 December	The Miracle of Bern (M)
7:30pm Wednesday 5 December	The Lives of Others (MA15+)
7:30pm Sunday 9 December	Goodbye Lenin! (M)

Since March of this year the MRC has been running a number of digital storytelling projects around the State.

DIGITAL STORYTELLING

by Martin Potter

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Digital Storytelling is a simple filmmaking framework with a focus on emotionally direct storytelling. These multimedia sonnets have prompted organisations such as the BBC to create large-scale projects involving the collection of thousands of stories, resulting in a massive archive of human memory and experience.

Recently, in conjunction with filmmakers Sonja Vivienne, Will Sheridan, Luke Gibbs, Anna Svedberg and Tanya Rowden-Tiago, the MRC facilitated a digital storytelling program with Nunkuwarrin Yunti (the foremost Indigenous community controlled centre in Adelaide providing health care and community support services to Aboriginal and Torres Strait Islander People). The program was called *Journeys from Heartache to Hope*. Eight indigenous women worked to develop their stories and then spent two intensive days at a retreat.

The stories are a powerful tribute to the strength of Aboriginal women and are a journey through the extraordinary challenges of domestic violence, removal from family, drug addiction, mental illness, loss of children, home, culture and community. Each woman's story is a testament to living life with pride and purpose.

One of the storytellers, Marianne Ormond passed away two weeks after finishing her two stories. Her stories explored her attempts to reconnect with her family on both her mother's and father's side. Below is an excerpt of the interview that was done with Marianne about the process a few days before her death.

Digital Stories

Responses from making their story.

Marianne Ormond

What has been of most value to you in this project?

The sharing of my story. I'm not the only one that knows my story any longer. Others are now sharing the load.

As you got going on the project, what feelings changed?

I began to feel more pride in sharing my family. I never had a family tree before. I didn't know Aboriginal people documented their families. It blew me away.

This project made me realise: "I am somebody with a past and a family tree". I felt like I had a more solid place in the world. To see it all pulled together in one spot (in the digital story) made more of an impact. This is my family.

My family came alive by seeing them on the screen. They weren't any longer names and I was sharing my birth family with what I call my family: my Stolen Generation family.

The first time they've felt really alive to me. Before they were just pictures in boxes or images in people's memories.

You feel you now own the life given to you from your ancestors?

Yes, once we were taken, no matter where we went we were told to forget our past, our people were denigrated. We were whitewashed. I turned against my people eventually because of this. I cut them off, pretending they didn't exist.

In what way is this a gift for your children?

I want them to be proud of their people, of where they come from. I hope they get in touch with their Aboriginality, to be proud of me and my past and accept what happened to me.

When I worked with a psychiatrist on my story I wanted him to use it so that psychiatric people understand the stolen generation and their experiences. I want people to give acknowledgement to the past, to have understanding that we're not crazy but just in a lot of emotional pain.

In your story you refer to yourself as a "fruit salad". What did you mean by this?

I don't want people to hurt from my story. It's already hurt me. I wanted to have some funny bits. We need resources like humour to survive. My story is the same as everyone's in the Stolen Generation except we're in different locations. We're not crazy. They give us labels; they give us medication to numb the numbness. If they can see that we have all this grief and pain they won't see me as crazy.

How did watching others' stories help?

Amanda was so honest. People feel they'll be hated sometimes for telling their story. It takes a hell of a lot of strength to come through. I have such admiration to think of a mum having so much love for her child. "You lucky little boy! You're going to have a better life than I've ever had", I thought. It reminded me of when I was a baby seeing her baby there. I was passed around and shared amongst us all just like us. That's how it was.

Watching Rona's story I found out I knew her family! "Oh my God, she's Aboriginal!" I thought. I should know better....I always say to my children: "Aboriginal people start from black as to white as!" I was angry with myself that I misjudge people.

What did you find inspiring in her story?

It reminds me that I don't want that to happen to my family, to my grandchildren who are light-skinned. It made me remember how much I was brainwashed to be good as a child. If I was good, maybe they'd let me go home to my family. But it didn't matter how good you were, they didn't let you. This eventually stopped me claiming my identity. I even thought that being good might turn me into a whiter person! At that stage I realised I was neither black nor white 'cause even my black family was calling me names like yellow belly, white gin.

All people, not just the Stolen Generation, who were deprived of birth family, it brings up painful feelings and memories. It's like a ripple effect.

I've had people come up and hold me after hearing my story. No words. That meant a lot. It sometimes feels to people that words won't ever be enough.

This process has given me a chance to make sense of my life. I've had a second chance to make a go of it. And to feel connection and empathy for others. Because I thought I was the only one that suffered. The group has helped me to lighten my load.

Journeys From Heartache To Hope will play at the Mercury Cinema in March



INTRODUCING NEW MRC CREATIVE PRODUCER

Kate Croser is an Adelaide-based producer and production manager with a broad range of production experience. After previously working in administrative and management positions in the government and in law, Kate entered the film industry in late 2004 to focus on production roles. Kate has production managed feature films for Vertigo Productions and Kojo Pictures and has also worked in documentary and television production.

In 2006 Kate produced the short feature drama *Angela's Decision* (directed by Mat King); and, with director Hugh Sullivan, produced the animated mobile phone series *Stanley & Dean* for the ABC. Kate is currently working again with Hugh Sullivan to develop *The Deep Sleep* – an interactive animated comedy noir.

Kate recently joined forces with fellow Adelaide Producer, Julie Ryan, to create Cyan Films. Together they are developing a slate of feature film projects and provide a range of production services to other film, television and new media companies.

Kate is available for general and script consultations with members on Tuesdays each week so please call Louise at MRC reception on 8410 0979 to make your appointment.

by Peta Astbury

THE MARRIAGE OF FIGARO

The Marriage of Figaro is a low-budget Australian comedy about a kind hearted, but irresponsible Australian biker ('Fig'), who finally proposes to the mother of his children, then struggles to prevent the wedding from wrecking their perfectly good relationship.

The film is being shot in and around Adelaide over 4 weeks from 29 November and utilises the resources of an all SA cast and crew, including some of SA's leading actors such as Michaela Cantwell, Jacqui Cook, Nikki Fort, Patrick Frost, Roger Newcombe & Aliro Zavarce. The main role of 'Fig' is being played by an unknown – Tony Hill. The film is written by Chris Moon ACS (who is also the director and cinematographer) and produced by Peta Astbury.

The Marriage of Figaro is a non government funded film and utilises the resources of a small investment to cover any necessary cash costs. The entire cast and crew are working on deferred payment basis, basically on the strength of the script. So far the production has received a great level of support from many local businesses/entities wishing to lend their support. The small, dynamic team will also be trialing new production techniques which the production company hopes to take to market for future film endeavours.

The Marriage of Figaro is constantly being compared with *The Castle* and *Kenny* by all who read the script, which should give some indication as to the wide variety of audiences it will appeal to. The film will be completed by March 2008 in time to send to international film festivals, with the intention being to secure a distribution agreement once the film is picked up.

The team is very happy to be based at the MRC for the entirety of the production as the Centre provides not only a central base, but also access to a variety of facilities that can be used within the production.

For information regarding the production, please contact Peta Astbury 0401 034 465.

by Louise Vlach

POSSIBLE WORLDS

There's a rare treat coming up this summer when the 2007/2008 Canadian Film Festival on Tour program offers five features at the Mercury. The Canadian Film Festival has selected these diverse films from a field of over eighty entrants and festival participants, with titles including *Everything's Gone Green*, the first screenplay from Generation X author Douglas Coupland, the award-winning documentary *Manufactured Landscapes* which features artist Edward Burtynsky's portrayal of industrial impact on the planet and *The Tracey Fragments*, a 'Catcher in the Rye for the 21st Century' by cult filmmaker Bruce McDonald.

Described by the Festival as 'a cinema both strangely familiar and refreshingly different', it is a great opportunity to see a selection of films that are otherwise unlikely to appear on the big screen.

The festival screens between 4 January and 14 January at The Mercury. Further information and screening times are on the Mercury website with tickets are available from the Mercury Box Office and the MRC.

A year in review

CINÉMATHÈQUE

2007 Classic, cult and cutting edge

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by Toby Bramwell



Audiences and critics have embraced Adelaide Cinémathèque 2007, with the biggest audiences and best reviews in the programme's history. Cinémathèque, Adelaide's premier film society, has gone from strength to strength over the past few years. The 2007 season has seen several highlights in the diverse programme of classic, cult and cutting edge cinema.

The first half of the 2007 season was launched with a Wim Wenders retrospective, opening with an Adelaide premiere screening of *Don't Come Knocking*, a film that re-teamed the director with writer and actor Sam Shepard, who also collaborated on *Paris, Texas*. Several rare Wenders films were included but *Wings of Desire* was the real crowd pleaser, packing out the cinema.

Cinémathèque members were treated to screenings of *El Topo* and *The Holy Mountain*, sharing with the audience director Alejandro Jodorowsky's idiosyncratic spiritual visions. Another rare showing, a screen adaptation of Herman Hesse's *Siddhartha* was also included, along with Ken Russell's *The Devils* and Martin Scorsese's *Kundun*, to form *Holy Visions: The Ecstasy & The Apocalypse*, a fascinating exploration of spirituality in cinema.

The cause célèbre this year was *Caligula*, infamous for its excess both on and off screen. The supporting cast boasted several acclaimed actors including John Gielgud, Peter O'Toole & Helen Mirren, who would all probably like to forget it ever existed. The film has a strange fascination nevertheless, piquing the curiosity of many who came along to see it.

A number of rare 35mm prints were imported for a retrospective of Russian fantastic & SF cinema, from *The Tsars To The Stars*. The audience favourite was *To The Stars By Hard Ways*, a campy space adventure with an environmental message that became a cult hit in its homeland many years after its initial release. Members were treated to shots of vodka prior to screenings.

The second half of the 2007 season was launched with a set of Adelaide premieres from several distinguished directors, exclusive to Cinémathèque members on the big screen. The opening film, Terry Gilliam's *Tideland* sold out the Mercury Cinema!

Other highlights included Steven Soderbergh's ultra low budget experimental feature *Bubble*, Luc Besson's *Angel-A* as well as Terry Zwigoff & Daniel Clowes' *Art School Confidential*, all of which drew large crowds.

Bogart: Play It Again showcased four of Humphrey Bogart's best known movies *The African Queen*, *The Maltese Falcon*, *Casablanca* and *The Big Sleep*. It made the perfect introduction this iconic actor's legacy and there were clearly many Bogart fans amongst the Cinémathèque members with strong attendances throughout the set.

A definite shift in tone came along with *Russ Meyer: Beyond The Valley Of His Ultra Cult*, which included many of the best known films directed, shot and edited by the sexploitation auteur himself. Meyers *Vixen* suite was included along with the immortal *Faster, Pussycat! Kill! Kill!* Members weren't shy either, coming along to see for themselves some of the most dynamic films ever made.

Most recently several classics of French have been screening with overviews of both Catherine Deneuve and Jean-Luc Godard's careers. *Belle De Jour* was very popular with Cinémathèque members with over 100 in attendance.

Perhaps the true highlight of the year is yet to come with Silent REMasters, rounding out the Cinémathèque programme for 2007. Several talented musicians and composers have been given the task of creating their own scores to accompany classic silent movies. This year's selection includes Rudolph Valentino's final starring role in *The Son Of The Sheik*, Fritz Lang's *Dr. Mabuse, Der Spieler*, Buster Keaton's *The General* and Tod Browning's *The Unknown*. The Silent REMasters initiative usually yields something special and even at this late stage in the year a mini membership is still a worthwhile option for new Cinémathèque members to gain a unique experience. Hope to see you there.

The end of the calendar year is a great chance to look back over the year that was, and reflect on the success of our initiatives.

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RAW NERVE

raw nerve

by Kate Croser



Stills from top to bottom:

Caught in a loop

Hard Rubbish

Dead End

Mona



One of our major production initiatives, Raw Nerve, always provides us with a lot to celebrate and 2007 was no exception. The four films selected were:

Caught in a Loop

W/D/P Sarah Crowest

Mona

W/D Charlotte Rose-Hamlyn,
P David Ngo & David Thring

Hard Rubbish

W/D Adam Lemmey, P Sharyn Pancione

Dead End

W/D Dave Wade, P Dave Wade & Christine Williams

With a cash budget, access to MRC gear and some fabulous industry mentors, the four filmmakers and their teams made the most of the development process to refine the scripts and were in production by early March. The films were screened to appreciative audiences at the Mercury cinema on 14th August.

DOP Maxx Corkindale was recently awarded the ACS Cliff Ellis Memorial Award for his work on *Hard Rubbish*. The Award is given to an active member of the ACS showing the most potential.

Congratulations Maxx.

The Media Resource Centre is now calling for applications for the Raw Nerve 2008 film production initiative. We're looking for four filmmakers with fresh ideas and a passion to make it happen. Any subject, any genre. Successful applicants will each receive \$4000 cash, unlimited access to production equipment, an experienced supervising producer, mentoring and workshops in order to make their film.

Prepare your short script and apply for Raw Nerve 2008 at the Media Resource Centre.

Closing date for applications is 5pm Monday 17 December 2007.

For more information, application form and guidelines see

www.mrc.org.au

or call Kate Croser, Creative Producer, on 8410 0979.

MPG TROPFEST INITIATIVE

by Louise Pascale

Chair, Member's Production Group

Tropfest is returning to Adelaide in 2008 and to celebrate the MRC's hosting of this event, the Member's Production Group has created the *MPG Tropfest Initiative*. This initiative gives you the chance to make a short film for Tropfest 2008.

We are providing production equipment subsidy to four filmmakers who want to make films for the competition. Our only catch is that you produce your film between 3 January and 8 January 2008. Winners get free rein on production and post-production equipment from the MRC to the value of \$1500. Final films must be delivered by 5pm Tuesday 8 January 2008.

The deadline for entries is 5pm Wednesday 6 December, 2007. From there the committee will review all applications and choose four films which would make a good Tropfest film, containing this year's signature item "the number 8". Winners will be notified by mid-December.

The Member's Production Group subsidy does not end there. Throughout 2008 we will be running initiatives such as The Company [in conjunction with AIT Arts & Flinders University] and the 16mm Initiative [in conjunction with the SALA Moving Image Festival]. We also subsidise unsolicited projects from members. This means you can send us an application for production subsidy at any stage of your production.

The MPG committee are active members of the MRC who get together bi-monthly to assess submissions for both initiatives and rolling subsidy. If this sounds like something that interests you, contact me via the MRC about becoming a committee member.



SILENT RE MASTERS

by Martin Potter

The MRC is running Silent re Masters as part of the Mercury Cinema's Cinematheque program from 3 December to 13 December. This year's composers will be performing their scores live.

Twisted Subterranean Death Trap featuring 'Spiney Fleshpot' and 'Zsa Zsa A Door', alias Patrick Kavanagh, Peter Read and vocalist Bex Champion, will be performing a live experimental electronic music concrète soundtrack to one of the masterpieces of German Expressionist cinema, *Dr. Mabuse – Der Spieler* (The Gambler): Fritz Lang's 1922 silent classic tale of power and greed set in the hazy cabarets, cocaine dens, and back room casinos of decadent Weimar Berlin. Re-scored as part of the MRC's *Silent re Masters Compositions* at Mercury Cinema, *The Twisted Subterranean Death Trap* re-score premieres 7.30pm, Thursday 6 December.

Talented young composer Alexander Waite Mitchell, a recent graduate of the Elder Conservatorium will re-score Buster Keaton's tragi-comic classic *The General* on 10 December. This film was Keaton's personal favourite is now seen as one of the greatest comedies ever.

Michael Goodfellow who has performed in various bands and provided music for films and visual artists is re-scoring Tod Browning's brilliant melodrama *The Unknown* starring Lon Chaney. The surreal setting of *The Unknown* and Browning's quirky style (he directed *Freaks* in 1930, an extraordinary piece of cinema that is a must-see for all film buffs) lends itself to Michael's score which will be driven by his collection of rare synthesisers from the 1960's and 70's. *The Unknown* re-scored by Michael Goodfellow will premiere 13 December.

LION ARTS CENTRE OPEN DAY

by Louise Vlach

They all laughed at us when we said Historic Tram Footage. Rolled in the aisles, in fact. Even the polite ones had a bit of a smirk. There were dark moments when even the MRC's true believers doubted the wisdom of showing historic 1950s tram footage as part of the Lion Arts Centre Open Day. But on the day we held our heads high, and directed people into the Iris, where they sat, captivated by the old rattlers and timelapse footage of the new tram extension being built.

The MRC's day started early with a free screening of *Shrek the Third* in the Mercury, with patrons emerging just in time to greet the first tram to arrive at the city's west end. The day continued with screenings of the best of SASSA and MRC initiative films in the Mercury and our staff's sausage sizzle, where sausages were sizzled and sold.

Meanwhile the MRC's production team and a crew of MRC members were busily filming the sights and sounds of the day. These were then edited in the Mercury Foyer in front of the public, and the final Micro Documentary was screened at the closing cinema session.

As we packed up the cinema and drained the less appealing dregs from the barbeque, the day was pronounced a success. We'd managed to increase people's knowledge of what the MRC and Mercury do for screen culture in South Australia. We'd also made a lot of tram buffs very, very happy. They're still calling us about the historic tram footage.

SASSA by Louise Vlach

**Entries are now open for the 2008
SA Short Screen Awards.**

After last year's successful inclusion in the Adelaide Film Festival, the MRC is pleased to announce that in 2008 the SASSAs will be presented in partnership with the Adelaide Bank Festival of the Arts as part of the Festival on Film programme. This will bring SASSA contenders to an audience including national and international Adelaide Festival patrons.

After a hard year's film making, the SASSAs give you the opportunity to showcase your work to your

peers and the public – as well as the opportunity to have your Gwyneth moment on the red carpet. The SASSA Gala Night will be held at the Mercury on 6th March 2008 with a chance to network and celebrate at the after-party.

Entry forms and entry guidelines are available to download from our website. If you'd prefer a hard copy, we'll send you one by post or you can pick one up from the MRC during business hours.

The deadline for entries is 5.00 pm on Monday 8 January 2008.



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HI! FROM THE MRC DIRECTOR

by Gail Kovatseff

After a more than ten-year absence from the MRC, it was great to return and find that many of the good things about the organisation have remained the same, namely a very hard working staff, an exhibition program which remains the best in town, and still firing strong that dogged commitment to providing opportunities for screen practitioners.

Though the way the MRC is creating opportunities for filmmakers has begun to change with a much stronger emphasis on production initiatives, resulting in about 50 short films a year. Martin Potter has been an important part of this change. He has not only built up programs such as *I Can See Queerly Now*, he has, in conjunction with the MPG, continued to grow The Company and now secured funds through Austrade for TradeFilms.

Another change is that there are far less complaints about the equipment, the inevitable result of Antony Cirocco's determination to have everything fixed or up-graded. Antony has also joined in with creating more hands on opportunities for local filmmakers – having supervised the editing of the Movie Makers project by five MRC members.

Movie Makers has been another great project bringing filmmakers regularly into the building working. Another new initiative is for the MRC to offer film production offices for the first time since the closing of Site B. We were still thinking about how it might work – when we got our first tenant – the team making the low budget feature, *The Marriage of Figaro* (Director, Chris Moon, Producer, Peta Astbury and Production Manager, Heath Amos, who has recently joined the MPG).

It was also wonderful to be able to welcome the MRC's new consulting producer Kate Croser to the MRC following Christine Sweeney's departure to the SAFC. Like Christine before her and Martin and Antony, Kate brings a lot of hands on experience in production to her role at the MRC.

The MRC was also happy to welcome the new CEO of the SAFC, Richard Harris. We look forward to working with Richard and the rest of the SAFC team in facilitating the development of the local screen sector. We also look forward to the results of their review.

This year we will see the end of Mark Pogorelec's ten-year tenure at the Mercury Cinema, where he has held a variety of roles including candy bar assistant, projectionist and finally four years as cinema manager. Though we are sad and a bit nervous (he knows how everything works and how to solve numerous technical difficulties and is currently our corporate memory) to see Mark leave; we wish him all the best. The last Cinémathèque has been fantastic, both well attended and well reviewed, and we must thank Mark for the great job he has done programming it.

For the first time, given the success of 2007 Cinémathèque, we are providing a 10% discount to Cinémathèque purchased prior to Christmas. We think they will make a great Christmas present especially for your friends and relatives who never seem to make it to a session even though they constantly say they don't understand why they don't commit to this fantastic program. Check out the website for more information: www.mercurycinema.org.au

Talking about Christmas – don't forget to come to the MRC Christmas party on Saturday 1 December at 6.00 pm. We are screening the cult film, *American Astronaut*, followed by a barbecue.

OUTTAKES

Update on Matty Swink by Adelaide filmmaker Andy Porter

Matty Swink is an eleven year old chef extraordinaire, but before he can be crowned culinary champ of the world he must first escape the miserable roadside diner where he's the live-in, fulltime 'dish-pig' and all-purpose slave. Oh yes, and test his wits against a 500-year-old curse.

Independent distributor, Tower Books, have picked the series up and book one is now available in bookstores; with book two slated for release in 2008.

I am now working on a Matty Swink feature film (previous development funding has come from the AFC and SAFC) and I recently produced a Matty Swink video with help from Ashley Klose and the talented kids at St Ignatius Jr School in Norwood.

Check out www.mattyswink.com to watch the video and to learn more about the project.

Digitopia postponed til next year

The cross-platform production panel which was planned for November has been postponed to early 2008. All of us here at the MRC are very excited about bringing some of the most innovative talent from Adelaide and the rest of the nation to share their stories and knowledge on the cross-platform landscape. Keep an eye on the website in February for more details.

Karma Cup

Don't forget to join us for Karma Cup hosted by the Members Production Group – a networking opportunity for MRC members designed to bring together new and emerging filmmakers to meet and develop creative relationships. The next Karma Cup will be on Friday 14th December at the Mercury Cinema – for the screening of the three films produced for The Company initiative. Stay tuned to the website for further details.

Discount tickets for MRC members at Palace Nova Cinemas

Now you have another reason to keep up with screen culture. As a MRC member, you are not only entitled to concession price tickets at the Mercury Cinema, but also \$12 tickets to films showing at Palace Nova Eastend Cinemas. That's a three dollar saving on a full priced ticket when you produce your member card. Please ask the front of house staff at either location for further information.

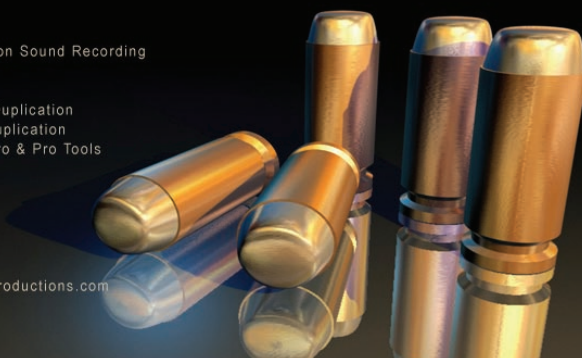


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MERCURY CINEMA



13 Morphett Street, City. www.mercurycinema.org.au

MRC & MERCURY CHRISTMAS PARTY

The staff at the Media Resource Centre & Mercury Cinema would like to share some festive fun by inviting you to our 2007 Christmas Party.

Join us on Saturday, December 1 at 6:00pm to experience the cult-musical-space-western spectacular *The American Astronaut* (18+).

There will be drinks, snacks and a sausage sizzle for your enjoyment after the show. Kids entertainment will be available in the Iris Cinema but numbers are limited so please book a spot in advance. RSVP 8410 0979.

We look forward to seeing you there.



6:00 THE AMERICAN ASTRONAUT

Dir: Cory McAbee US 2001 91mins (18+)

Space travel has become a dirty way of life dominated by derelicts, grease monkeys and hard-boiled interplanetary traders such as Samuel Curtis. Written, directed and starring Cory McAbee of the legendary cult band The Billy Nayer Show, this sci-fi, musical-western uses flinty black & white photography, rugged lo-fi sets and the spirit of the final frontier. We follow Curtis on his Homeric journey to provide the all-female planet of Venus with a suitable male, while pursued by an enigmatic killer, Professor Hess. The film features music by the Billy Nayer Show and some of the most original rock 'n' roll scenes ever committed to film.



*James
Haselgrove
Wines*

