

## Australian Films Selected for Cannes '98

Australia's strong presence at the Cannes Film Festival looks set to continue the trend of past years, with two feature films and two short films screening in official selection for 1998.

At a press conference held at the Hotel Intercontinental in Sydney, Australian Film Commission Chair Maureen Barron announced the selections, saying, 'Australian filmmakers and the Australian film industry have long been held in high regard at the Cannes International Film Festival and I am delighted to announce that this year is no exception'.

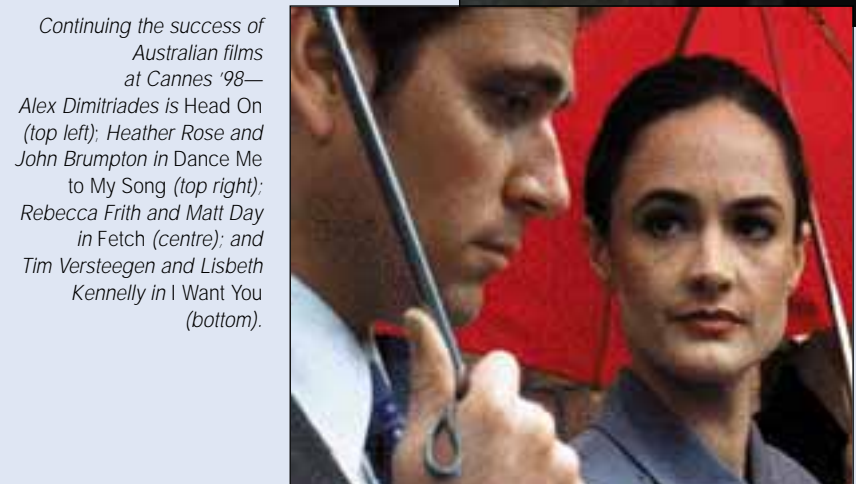
The feature films selected are *Dance Me to My Song* and *Head On* and the short films, *I Want You* and *Fetch*.

*Dance Me to My Song*, directed by Rolf de Heer, will screen In Competition. Produced by de Heer, Giuseppe Pedersoli and Domenico Procacci, *Dance Me to My Song* is based on a screenplay written by Heather Rose, Frederick Stahl and the director. Heather Rose also stars in the film, strongly supported by Joey Kennedy, John Brumpton and Rena Owen.

Heather Rose plays Julia, a woman stuck in a wheelchair who can only talk through a voice machine. When Julia's carer steals the man Julia fancies from under her nose, Julia sets out to steal him back.

This is the second of Rolf de Heer's films to screen In Competition at Cannes—*The Quiet Room* was selected for the 1996 festival. *Bad Boy Bobby*, which he directed, wrote and co-produced, won the Special Grand Jury Prize and the International Film Critics' Award in Venice in 1993, as well as four AFI Awards. Last year, he produced Richard Flanagan's *The Sound of One Hand Clapping*, which screened in Official Competition at the 1998 Berlin International Film Festival and will also screen in the market at Cannes 1998.

*Dance Me to My Song* received funding from the Italian companies Fandango SRL, Smile Productions SRL and Intra Films



Continuing the success of Australian films at Cannes '98—Alex Dimitriades is *Head On* (top left); Heather Rose and John Brumpton in *Dance Me to My Song* (top right); Rebecca Frith and Matt Day in *Fetch* (centre); and Tim Versteegen and Lisbeth Kennelly in *I Want You* (bottom).



# Project Blue Sky

On 28 April, the High Court found in favour of New Zealand's Project Blue Sky in its bid to challenge the Australian Broadcasting Authority's (ABA) Australian Content Standard for commercial free-to-air television. The Standard requires that broadcasters screen minimum levels of Australian programming, including quotas for adult and children's drama, documentary and other children's programs.

Project Blue Sky successfully argued that because section 160(d) of the Broadcasting Services Act required the ABA to carry out its functions in accordance with Australia's treaty obligations, the Australia-New Zealand Closer Economic Relations Trade Agreement (CER) required that New Zealand programs be given equal market access with Australia programs.

The High Court, reversing the prior judgement of the full bench of the Federal Court, declared that the ABA could no longer require commercial free-to-air broadcasters to give preference to Australian programs without requiring that the same preference be given to New Zealand programs.

The full implications of the High Court judgement are still being analysed. However, the Court's reasoning that treaty obligations are paramount over the express objects of the Broadcasting Services Act, including its role 'to promote the role of broadcasting services in developing a sense of Australian identity, character and cultural diversity', are not confined to the CER treaty. The Court acknowledged that as Australia is a signatory to 'over 900' treaties, the existence of treaty obligations 'which may be utterly inconsistent' with the objects of the Broadcasting Services Act is a strong possibility.

Also of concern is the Court's analysis of the term 'Australian content'. The Court has explicitly stated that the meaning of 'Australian content' does not require Australian creative control. The potential now exists for programs which are entirely financed by overseas interests and created by foreign key creatives, qualifying as Australian content if 'its scenes are, or appear to be set in Australia'. The reasoning of the High Court on this point stands independently from any question of conflict with treaty obligations.

## Australian films to Cannes '98

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(which will be representing the film internationally), in conjunction with the Australian Film Commission and the South Australian Film Corporation.

*Head On*, from first-time feature director Ana Kokkinos, will screen in Directors' Fortnight at Cannes, making it eligible for the Camera d'Or (for a first feature). Australian films previously selected for the Directors' Fortnight include PJ Hogan's *Muriel's Wedding* and Jocelyn Moorehouse's *Proof*.

*Head On* is produced by Jane Scott from a screenplay written by Andrew Bovell, Ana Kokkinos and Mira Robertson, adapted from the book *Loaded* by Christos Tsiolkas. The film stars Alex Dimitriades, Paul Capsis, Julian Garner, Tony Nikolakopoulos, Elena Mandalis and Eugenia Fragos and is



Present at the Press Conference announcing the Australian selections for Cannes 1998 were: (left-to-right) Paul Capsis, Lynn-Maree Danzey, Gregory Quail, Jane Scott, Rolf de Heer, Ana Kokkinos, Joey Kennedy and John Brumpton.

a look at 24 hours in the life of Ari, a nineteen-year-old struggling with his Greek heritage, identity and sexuality.

*Head On* follows Ana Kokkinos' highly-acclaimed short drama, *Only The Brave* and is producer Jane Scott's first feature since the award-winning *Shine*. *Head On* received financing from the Australian Film Finance Corporation, Southern Star Film Sales, Film Victoria and Palace Films. The film is represented internationally by Southern Star Film Sales and in Australia by Palace Films.

*I Want You*, directed by Gregory Quail, and *Fetch*, directed by Lynn-Maree Danzey, will screen in Short Competition.

*I Want You* is Gregory Quail's first film and was written by Lisbeth Kennelly. Kennelly also stars, with Tim Versteegen and Kristen Boys, in this exploration of a young woman's obsession with a stranger and her subsequent devious entry into his life, including breaking into his house and breaking up his relationship with another woman.

*I Want You* premiered in spectacular fashion at Tropfest 1998, winning the awards for Best Actress and Best Screenplay and Second Prize overall. The film was funded by its makers and has received post-production funding from the AFC.

*Fetch* is Lynn-Maree Danzey's directorial debut and is produced by Susan MacKinnon. Danzey has honed her skills working on all Jane Campion's feature films including *Sweetie*, *An Angel at My Table* and *The Piano*, while MacKinnon is best known for producing documentaries such as the award-winning *Eternity*.

Written by Judi McCrossin, *Fetch* is the story of a first date that goes horribly wrong and stars Matt Day, Rebecca Frith and Mindy. The film received finance from the NSW Film and Television Office, industry production companies and the AFC, and also has a pre-sale to SBS Independent.

Commenting on the Australian selections for Cannes 1998, Cathy Robinson, Chief Executive of the AFC, said, 'our strong presence again this year indicates the depth of talent in the industry'.

In addition to Festival screenings, over 11 Australian films will be screened in the Marché. They include: *Amy* directed by Nadia Tass; *The Boys* directed by Rowan Woods; *Crackers* directed by David Swann; *Dags* directed by Murray Fahey; *Dead Letter Office* directed by John Ruane; *The Interview* directed by Craig Monahan; *Justice* directed by Ron Elliott; *Radiance* directed by Rachel Perkins; *The Sound of One Hand Clapping* directed by Richard Flanagan; and *The Sugar Factory* directed by Robert Carter.

The 1998 Cannes International Film Festival will be held from May 13-25.

# Screen Network Australia opens new gateways

Whether you are a film or television enthusiast or industry professional, Screen Network Australia opens the gateway to all the information you need to appreciate and participate in the Australian screen experience.

Screen Network Australia is a World Wide Web initiative, improving access to information about and for the Australian film and television industry. The address for the site is: [www.sna.net.au](http://www.sna.net.au)

Screen Network Australia will be launched by the Minister for Communications, the Information Economy, and the Arts, Senator Richard Alston at Open Channel in Melbourne on 20 May, 1998. The site is designed as an Australian screen industries gateway site, or meta-site. At its heart is a directory, based on an information architecture which was specifically developed for the film and television audience.

The site also contains access to other Internet resources, industry news and a calendar of Australian screen events. Another part of the site, Great Moments of the Australian Screen, will show some of the creative magic that has formed the unique history and culture of the Australian

screen. Memorable film and television scenes illustrate the industry's achievements.

Screen Network Australia has been developed and managed by:

- The Australian Film Commission;
- The Australian Film, Television and Radio School; and
- The National Film and Sound Archive;
- The Australian Broadcasting Corporation.

Screen Network Australia has benefited from productive relationships with three key partners: Beyond Online, which designed and built the site, is a part of the Beyond International Group, a world-wide film and television production, distribution and sales company; Apple Computer Australia, which is providing technology for the site, has a strong presence across the Australian screen sector; and *IF*, Independent Filmmakers journal which is developing the online calendar of events.

The site is part of Australia's Cultural Network, which is an initiative of the Federal Department of Communications and the Arts—[www.acn.gov.au](http://www.acn.gov.au)

## Second Million\$Movie approved

*A Wreck A Tangle* is the title of the second Million \$ Movie to be approved by the Australian Film Commission and its partner, SBS Independent. Beyond Films Limited, committed to all five films within the Million \$ Movies scheme, will be handling international distribution. PMP Showtime and Channel 4 have again acquired the Australian cable television and United Kingdom rights, respectively.

Written by John O'Brien, *A Wreck A Tangle* is, in the words of its director, Scott Patterson, 'about stumbling upon and giving rein to our impulsive and risk-taking selves and the final confrontation when we either embrace or choose to ignore these recognisable, truer selves'.

*A Wreck A Tangle* will be the third AFC-assisted collaboration between John and Scott. The first, *Lessons in the Language of Love* was selected for 'Un Certain Regard' at the Cannes Film Festival. The second, *Pact*, secured theatrical distribution in Australia, screening nationally with *Love Serenade* in addition to screenings at over 25 international festivals.

The producer, Nicki Roller was associate producer on *Idiot Box* and line-produced *Stitched*, an AFC-funded short film written and directed by Gregor Jordan. *A Wreck A Tangle* will start production in August 1998. *Fresh Air*, the first approval under Million \$ Movies, is currently in production with Neil Mansfield directing and Rosemary Blight producing.

open the gateway  
[www.sna.net.au](http://www.sna.net.au)

## The Story of the Sugarman

### AFC PRODUCTION REPORT

*Sugarman Story*, produced and directed by David Roberts and funded under the AFC's Guerilla Docs Initiative, examines a unique response to one of Australia's most intractable and destructive social problems—the impact of alcohol on Aboriginal communities.

The idea was instigated by a Pintubi elder, Andrew Spencer Japaljarri, who worked for some six years with a white Australian psychotherapist, Craig San Roque, in developing the Sugarman project. Japaljarri and other senior Aboriginal people wanted to take a more active role in dealing with the alcohol problem and were looking for an approach from within their own cultural perspective.

*Sugarman Story* takes the essential ideas and narrative themes from the myth of Dionysus, Greek god of wine and intoxication, and translates them into a Dreamtime-style story, enabling Aboriginal communities to explore the part played by alcohol in modern Aboriginal culture and community life.

The one-hour television documentary follows the preparation, mounting



The open-air performance from *Sugarman Story*, produced under the Guerilla Docs Initiative.

and post-performance audience reaction to an open-air night performance of the Sugarman story. Involving some fifty performers, it took place in the Central desert.

*Sugarman Story* was made with the help of the Injartnama Aboriginal Corporation. The project also received funding from the Northern Territory Government, the National Drug Strategy and the Australia Council. The film was shot on DV-1000E Handicam and is currently in the final stages of post-production.





## Radiating debut

### AFC PRODUCTION REPORT

Eclipse Films will market its first feature film, *Radiance*, at Cannes this year. It is the debut feature for director, Rachel Perkins, whose credits include *Songlines*, *Crim TV* and *Freedom Ride*. Rachel is currently Executive Producer of the Indigenous Programs Unit of ABC Television. *Radiance* stars Rachael Maza, Deborah Mailman and Trisha Morton-Thomas.

The producers are multi-award-winning filmmaker Ned Lander (*50 Years of Silence*) and entrepreneur Andrew Myer. *Radiance* is the first feature produced from Eclipse's development slate.

The script was adapted from the acclaimed stage play of the same name by Louis Nowra (*Cosi*, *Heaven's Burning*, *Map of the Human Heart*). Essentially a three-hander with theatrical origins, *Radiance* tells the story of three half-sisters who, after many years apart, reunite for their mother's funeral to grieve, reconcile and celebrate. Love, madness and a ramshackled house in central Queensland conspire to create an irreverent tale of family intrigue.

The film delivers high production values, is extremely moving and is a unique mix of drama, irony, humour and fulfillment. It was shot in six weeks in July and August 1997—three weeks in central Queensland and three weeks in a Sydney studio. Amongst the many blessings on the shoot, the producers were lucky to find a small town Queensland property developer who was willing to let a special effects crew burn his beachside house down for a case of French champagne!

*Radiance* was a truly collaborative piece with all Heads of Departments working to achieve the best results from a modest budget of \$1.5 million. The film was also financed collaboratively, with participation from the



Left-to-right: Trisha Morton-Thomas (Mae), Rachael Maza (Cressy) and Deborah Mailman (Nona).

Australian Film Commission, New South Wales Film and Television Office, SBS Independent, PMP Showtime and a consortium of private investors. *Radiance* was developed, financed and completed within eighteen months.

Beyond Films Limited has acquired world rights and the film will be theatrically released in Australia and New Zealand by Polygram Filmed Entertainment on October 8 this year. The producers are confident that *Radiance* will achieve strong local and international sales.

## Approval for International Co-production Guidelines

The guidelines which the Australian Film Commission uses when considering applications for official international co-productions have been revised. These guidelines were developed in association with the Australian Writers Guild, the Australian Screen Directors Association, the Media, Arts and Entertainment Alliance and the Screen Producers Association of Australia. They set out the particular terms and conditions under which a program can become an official international co-production within the treaty and administrative arrangements which Australia has with Canada, France, Italy, the Republic of Ireland, Israel, New Zealand and the United Kingdom.

The Revised Guidelines were adopted for use at the AFC meeting on 5 May 1998 and are operational from that date. Tim Read, Director Film Development will be seeking reactions to the revised guidelines from the industry and from the AFC's overseas co-production related colleague organisations and will report back to the AFC in time for the August 1998 meeting.

Any filmmakers considering an official international co-production should acquire a copy of the guidelines which are available on request from the Film Development Branch. Early consultation before submitting an application is recommended and welcomed. Contact Tim Read or Caroline Verge at the AFC on (02) 9321 6444 for further information.

## Taking the Next Step



Standing in back row (left-to-right): Jenny Collins (ABC), Majella Brennan (Network 10), Debra Boerne (ABC), Linda Fuller (Nine Network), Pip Gordon (Seven Network), Daniela Thorsch (SBS), Hilary Glow (Manager, Women's Program AFC), Sue Maslin (Workshop Co-ordinator). Seated in front row (left-to-right): Angela Apidopoulos (Network Ten), Debbie Lee (SBS), Ann Buchner (Nine Network), Peta Spring (Network Ten), Julie Hanna (Seven Network).

The second 'Taking The Next Step' skills development workshop for women working in television has just been completed. The workshop was organised by the AFC Women's Program, co-ordinated by producer Sue Maslin and funded by the Nine Network, Seven Network, Network Ten, ABC and SBS. The workshop focused on career development, negotiation and communication skills and mentoring. Informal feedback from the twelve women who attended the workshop has been very positive.

The Australian Film Commission's Multimedia Conference

# Being Connected: The Studio in the Networked Age

9-11 July 1998

Storey Hall, RMIT, 342 Swanston Street, Melbourne, Australia

*'... the more our world gets connected, the more ideas can move, share genes, mutate and so on.'* —Esther Dyson, PC Forum 1996

The Internet has increasingly become a part of the way we communicate with each other and share ideas. It also proposes new ways of working together. As multimedia and film producers network production studios online, classrooms open to global communication and online communities flourish, it is timely to contemplate the impact of the online environment on our work practice, creative production and sense of self and community.

**Being Connected**, the AFC's fourth multimedia conference, is a three-day event which will focus on the online environment and its impact on the way we communicate, the way we create and the way we perceive ourselves. The Conference will investigate cultural and sociological aspects of this environment and venture into the virtual studio of networked collaboration and production.

The Conference will be relevant to interactive media developers, filmmakers, writers, designers, educators and other media and cultural professionals.

## CONFERENCE SESSIONS

What is an online environment? How does one belong to an online community? What does it mean as an individual and creator to be part of a communication network of this kind, at once local and global? Conference sessions will explore aspects of these questions within the following key areas:

- *A Web of Metaphor: design metaphors for the internet*  
Web pages or web environments? Metaphors for the Internet abound. How does metaphor affect our expectations and relationship to content on the Internet? Sessions will explore design alternatives, including architectural and theatrical models for creating virtual environments and events, which attempt to engage audiences in different ways.

- *Collaborative online production*  
The Networked Studio. These sessions will venture into the virtual studio of online collaboration and production, with a focus on arts, multimedia and film practice. Sessions will demonstrate networks for film and multimedia production, visit never-ending stories online, both fictional and documentary, explore multi-user environments and collaborative art practice online.

- *Networking communities*  
What is a community and how are communities affected by the capacity for global reach and perspective? What is the impact on the communication of ideas and cultures, as individuals reach audiences across the world and small, niche communities flourish across geographical boundaries?

- *Self and Society*  
The Internet provides an alternative way of bringing people together to do things. What view of the self does the Internet create for us? Sessions will investigate the proliferation of Net agents and virtual life.

## SEMINARS

The third day of the Conference will focus on practical aspects of working in an online environment for artists, multimedia and film producers. Seminars will cover areas such as production intranets, networking models, web tools, exhibition, distribution, marketing, research, writing for digital media, professional practice and digital broadcasting. These seminars will be streamed and include case studies.

Conference speakers will include:

Simon Penny, artist, Associate Professor of Art and Robotics, Carnegie Mellon University, USA.

Femke Wolting, Curator, Exploding Cinema, International Film Festival, Rotterdam, NL

Bruce Berryman, Producer, Triple R Broadcasters

John Bird, Adjunct Professor, RMIT

Simon Britton, Producer, AFTRS

Michael Buckley, artist, filmmaker

David Chesworth, composer

Rachel Dixon, media consultant

Merrill Findlay, writer

Peter Harvey-Wright, writer, Harvest Productions

Peter Hennessey, Drome Multimedia

Michael Hill, producer, Massive Interactive

Troy Innocent, artist

berni m janssen, writer

Jo Lane, Creative Access

John and Mark Lycette, artists, multimedia producers

Kathy Mueller, multimedia developer, AFTRS

Katherine Phelps, writer

Sally Pryor, artist, independent multimedia developer

Francesca da Rimini, artist, writer

skadada, performance artists

Shiralee Saul, curator, artist

Linda Sproul, Museum of Victoria, performance artist

Darren Tofts, writer

Bob Weis, Film Producer

Luke and Cass Wigley, Medialight Productions

Josephine Wilson, writer

Robyn Wright, Cinemia

For details contact Brenda Nash on:

+61-3-9279 3416, 1800 33 8430 or

b.nash@melb.afc.gov.au

For regular updates visit the  
conference website:

[www.beingconnected.afc.gov.au](http://www.beingconnected.afc.gov.au)



# We Want Your Shorts...

AFC Research and Information is currently compiling the annual Shorts Catalogue for 1997-98. The first four editions received an overwhelmingly positive response with an enormous contribution being made by filmmakers who supplied most of the information for the database. In addition the AFC received great support from festivals and agencies such as the AFI, AFTRS and VCA.

The upcoming catalogue of 1997-98 shorts is scheduled for release in August 1998 and will include, where possible, titles completed up to June 1998. Filmmakers are encouraged to register their titles as soon as possible for inclusion.

For the purposes of the catalogue a short is defined as:

- any documentary with a running time of less than 25 minutes; and
- any other program with a running time of less than 60 minutes, excluding corporate videos, in-house training videos, advertising or music video.

All copyright should be cleared for non-theatrical release.

If you have a project to add please contact: Glenn Osborne on (02) 9321 6444 or toll free 1800 22 6615 as soon as possible for information.

## AWARDS TO AUSTRALIAN FILMS & PROGRAMS

Creteil Women's Film Festival, France  
*Sexing the Label*—Anna Broinowski—Prix du Jury  
AFJ Award for Best Documentary

Aspen ShortsFest, United States  
*Titsiana Booberini*—Robert Luketic—Best Student Comedy  
*Uncle*—Adam Elliot—Best Animation

Mumbai International Film Festival, India  
*Gorilla Girls*—Fiona Cochrane—Certificate of Merit

Rochester International Film Festival, United States  
*Gorilla Girls*—Fiona Cochrane—Honourable Mention

New York Festivals, United States  
*Artronics*—John Brigden—Finalist Award—Best Computer Graphics Category  
*E.5.-A Trilogy*—John Brigden—Silver Medal—Short Films Category

Hot Docs Festival, Canada  
*An Imaginary Life*—Don Featherstone—Best International Documentary under 60 minutes

## Award for Flightpaths CD-ROM

*Flightpaths: Writing Journeys* is an anthology of writings for interactive multimedia in which the airport serves as the central motif for the interpretation of the journey. The work explores diverse Australian experiences of the journey, bringing together a team of five writers in five airports around Australia; Melbourne International, Wagga Wagga, Hobart, Cairns and Albany. The writers featured are: Julie Clarke, Rob Finlayson, Tom Gibson, Denise Higgins, bernie m janssen, Nazid Kimmie and Adrian Marshall. Australians, as migrants, nomads, travellers, have perhaps one sense of their identity located within the Journeyer, as people who have all travelled to arrive at this place. The work explores how the journey influences our sense of national identity and how this constructs our notion of home.

The award was announced earlier this month by South Australian Arts Minister, Ms Diana Laidlaw. She describes *Flightpaths* as, 'a finely devised interactive collaboration of text, image and sound, and offers an outstanding example of how an anthology could be realised in a new media'.

*Flightpaths* CD-ROM was conceptualised and implemented by bernie m janssen as a special project of the Next Wave Festival. It was designed and developed by Peter Hennessey and Drome Pty Ltd with production funding from the Australian Film Commission.

## AUSTRALIAN FILMS AT OVERSEAS FESTIVALS May-June 1998

Aspen ShortsFest, United States  
*Titsiana Booberini*—Robert Luketic  
*Uncle*—Adam Elliot  
*Flying Over Mother*—Michael Rowland  
*Final Cut*—Justin Case  
*A Cut In The Rates*—Adrian Hayward

Oberhausen International Short Film Festival, Germany  
*Second Thoughts*—Brigid Kitchin  
*A Short Film About Snoring*—Darrelyn Gunzburg  
*In Memory Of Laura*—M Frank

Larissa International Film Festival, Greece  
*Dante In The Park*—Soliris Dounoukos

Houston International Film & Video Festival, United States  
*Zero*—Tony Krawitz

Brussels International Film Festival, Belgium  
*Artronics*—John Brigden

Arizona International Film Festival, United States  
*Gorilla Girls*—Fiona Cochrane

Mediawave International Festival, Hungary  
*The Sapphire Room*—Sean O'Brien

Inside/Outside Gay & Lesbian Film Festival, Canada  
*My Cunt*—Deborah Strutt  
*Mrs Craddock's Complaint*—Tony Ayres

New York Festival of Lesbian and Gay Film, United States  
*My Cunt*—Deborah Strutt

Ankara International Film Festival, Turkey  
*Dust off the Wings*—Lee Rogers

Kyoto Lesbian & Gay Film Festival, Japan  
*Nobody I Know*—Andrew Porter

Banff Television Festival, Canada  
*Born for the Fight—The Art of Muay Thai*—Jon Matthews  
*Dead Letters*—Juliet Darling

Cannes International Film Festival, France  
*Dance Me to My Song*—Rolf de Heer  
*Head On*—Ana Kokkinos  
*Fetch*—Lynn-Maree Danzey  
*I Want You*—Greg Quail

Seattle International Film Festival, United States  
*The Kiss*—Alan Lovell

Anecy Animation Festival, France  
*Lil' Elvis Jones and the Truckstoppers*—Peter Viska

*His Mother's Voice*—Dennis Tupicoff  
*Menswear*—Dion Teasdale  
*Love Stinks*—Greg Holfeld  
*Seabound*—Boyd Keating  
*Bunch of Fives Part 3: Lower Orders*—Nick Helligoss  
*Feline*—May Trubuhovich

INPUT—International Public Television Screening Conference  
*Rats in the Ranks*—Bob Connolly  
*Missing: Presumed Alive*—Terry Carlyon

Tokyo Lesbian & Gay Film Festival, Japan  
*Nobody I Know*—Andrew Porter

Cannes Australie—25th Anniversary of the Australian Film Schools, France  
*A Breath*—Christopher Tuckfield  
*Mrs Craddock's Complaint*—Tony Ayres  
*Strung Up*—Cathy Johnstone  
*Love from Guy*—Sandra Lepore  
*Flying Over Mother*—Michael Rowland  
*The Two-Wheeled Time Machine*—David Lowe  
*Nightride*—Martin Murphy  
*Eat Your Greens*—Mark Forstmann  
*The Drip*—Nick Tantaró  
*Peel*—Jane Campion  
*The Bridge*—Jo Kennedy  
*Still Life*—Adrienne Lavinia  
*Skud*—Donna Swan  
*Franz and Kafka*—Matthew Saville  
*Kiss or Kill*—Bill Bennett  
*The Boys*—Rowan Woods  
*Road to Nhill*—Sue Brooks  
*Life*—Lawrence Johnston

International Short Film Festival, Krakow—Poland  
*Zero*—Tony Krawitz

Osaka Lesbian & Gay Film Festival, Japan  
*Nobody I Know*—Andrew Porter

Dreamspeakers Film Festival, Canada  
*Taniwha... Water Spirit*—Derek Thompson

Rochester International Independent Film Festival, United States  
*Gorilla Girls*—Fiona Cochrane

MadCat Women's Film Festival, United States  
*A Short Film About Snoring*—Darrelyn Gunzburg  
*Jam*—Liz Hughes

Milan Gay & Lesbian Film Festival, Italy  
*Mrs Craddock's Complaint*—Tony Ayres

## FORTHCOMING FESTIVALS

The huge growth in demand for festivals advice has meant that the Marketing Branch has had to determine the best use of its resources to manage the workload. As festival entry forms are available by fax and on the Internet, the AFC will no longer be sending out forms but will list upcoming festivals, deadline dates together with the festival's fax number and an email/url address so that filmmakers can approach the festivals direct.

If you would like your film listed as screening at an international festival, please continue to fax the complete details (including festival dates) to the AFC festival section on (02) 9357 3631.

**Hawaii International Film Festival, United States**  
 6-13 November 1998  
 deadline: 3 July 1998  
 fax: (808) 528 1410  
 e-mail: hiffinfo@hiff.org  
 url: www.hiff.org.

**Henri Langois Student Film Festival, France**  
 5-13 December 1998  
 deadline: 30 September 1998  
 fax: 5 49 41 7601  
 e-mail: festival-poitiers@rihl.org  
 url: www.rihl.org

**VideoBrasil, Brazil**  
 22 September-25 October 1998  
 deadline: 1 June 1998  
 fax: (11) 829-2377  
 email: info@videobrasil.org.br  
 url: www.videobrasil.org.br

**Mill Valley International Film Festival, United States**  
 1-11 October 1998  
 deadline: 30 June 1998  
 fax: (415) 383 8606  
 email: fmc@well.com

**Siena International Short Film Festival, Italy**  
 6-14 November 1998  
 deadline: 31 July 1998  
 fax: (6) 4788 5799

e-mail: filmclub@pronet.it  
 url: www.comune.siena.it/film/corto.htm

**Mannheim International Film Festival, Germany**  
 9-17 October 1998  
 deadline: 25 July 1998  
 fax: (621) 291 564  
 e-mail: ifmh@mannheim-filmfestival.com  
 url: www.mannheim-filmfestival.com

**Venice International Film Festival, Italy**  
 3-13 September 1998  
 deadline: 30 June 1998  
 fax: (41) 522 7539

**Leipzig Festival of Documentary and Animation Films, Germany**  
 October 1998  
 deadline: 1 July 1998  
 fax: (41) 980 3921  
 url: www.mdr.de/dokfestival

**Chicago International Film and Video Festival, United States**  
 8-22 October 1998  
 deadline: 1 July 1998  
 fax: (312) 425 0944  
 e-mail: filmfest@wva.com  
 url: www.chicago.ddbn.com/filmfest/

**Cork Film Festival, Ireland**  
 October 1998  
 deadline: 1 July 1998  
 fax: (21) 27 5945

e-mail: ciff@indigo.ie  
 url: www.corkfilmfest.org/ciff/

**International Documentary Festival-Sheffield, United Kingdom**  
 October 1998  
 deadline: 1 June 1998  
 fax: (114) 272 1849  
 email: shefdoc@fdgroup.co.uk  
 url: www.fdgroup.co.uk/neo/sidf/

**Sao Paulo International Film Festival**  
 16-30 October 1998  
 deadline: 15 August 1998  
 fax: (11) 853 7936  
 e-mail: info@mostra.org  
 url: www.mostra.org

**Uppsala Short Film Festival, Sweden**  
 October 1998  
 deadline: 1 July 1998  
 fax: (18) 12 1350  
 e-mail: nik@algonet.se  
 url: www2.algonet.se-nik/festival.htm

**Valladolid International Film Festival, Spain**  
 23-31 October 1998  
 deadline: 30 June 1998  
 fax: (34) 83-30 9835  
 email: festvalladolid@seminci.com  
 url: www.seminci.com/

Film Development Funding Approvals						
Project Name	Applicant	Category	(\$)	Writer	Producer	Director
<b>CASHFLOW FACILITY</b>						
Passion	Matt Carroll Films Pty Ltd	feature	65,000	Don Watson	Matt Carroll	Peter Duncan
Fa'afafines in Paradise	Re-Angle Pictures Pty Ltd	documentary	35,000	Heather Croall	Heather Croall	Heather Croall
<b>DEVELOPMENT</b>						
Andre	House And Moorhouse Films Pty Ltd	feature	12,000	Philip Ryall	Lynda House	Tony Mahood
Dream Kitchen	Leon Cmielewski	multimedia	28,500	Leon Cmielewski	Leon Cmielewski	
Enemy of Fun, The	Chris Caines	multimedia	22,500		Stephen Jones	Chris Caines
Fresh Air	RB Films Pty Ltd	feature	1,000	Neil Mansfield	Rosemary Blight	Neil Mansfield
Heaven	Sandra Sciberras	feature	10,000	Sandra Sciberras	John Brousek	Sandra Sciberras
Hooked	Sonja Armstrong Productions Pty Ltd	feature	13,000	Scott Patterson	Sonja Armstrong	Scott Patterson
Lowlife	Big and Little Films Pty Ltd	feature	12,000	Tony Ayres	Megan McMurphy Michael McMahon	Tony Ayres
Travelling Light	Soft Fruit Pty Ltd	feature	12,000	Kathryn Millard	Helen Bowden	Kathryn Millard
<b>PRODUCTION</b>						
Darwin's Evolutionary Stakes*	Freerange Animation	animation	9,084	Alan Pentland	Deborah Szapiro	Andrew Horne
Fresh Air	RB Films Pty Ltd	feature	600,000	Neil Mansfield	Rosemary Blight	Neil Mansfield
I Want You	Pyro Productions Australia Pty Ltd	short drama	6,000	Lisbeth Kennelly	Gregory Quail	Gregory Quail
Jesus Saves Us	Katherine Summers	short drama	20,000	Katherine Summers	Katherine Summers	Jonathan Geraghty Katherine Summers Richard Browne

\* a *Swimming Outside The Flags* project

NOTE: Where no producer, director or writer is indicated it is because none is attached to the project.





## Industry and Cultural Development Funding Assessments

Funding decisions have been made for projects submitted to ICD's Touring Exhibition Fund, Multimedia Fund and New Players Fund in February 1998.

### Touring Exhibition Fund

The Touring Exhibition Fund received 13 submissions seeking a total of \$167,277. Projects which will be funded are:

**Brisbane Animation Festival tour—Queensland Animators Group**

National tour of selection of films from festival program.

**Flickerfest 99 National Tour**

1999 National Tour of a selection of international short films to Alice Springs, Adelaide, Perth, Melbourne, Brisbane and Cairns.

**Fritz Lang: Traps for the mind and eye—Melbourne Cinémathèque**

Importation and screening of a selection of rare Fritz Lang films from overseas archives.

**Gay and Lesbian Film Festival curation—Queer Screen Limited**

Curatorial support service for gay and lesbian festivals around Australia.

**No Wave Cinema—Australian Film Institute**

A tour of a selection of films from the Whitney Museum in New York and forums with Matthew Yokobosky and Lydia Lunch.

**St Kilda Film Festival 1998 touring programme**

A national tour of short films from the 1998 St Kilda Film Festival.

**Super 80's: a retrospective of Australian super 8 cinema—Sean O'Brien and Michael Hutak**

A four program retrospective of Australian Super 8 Cinema.

**Sydney Film Festival African Film Program**

Tour of ten contemporary African films.

### Multimedia Fund

The ICD Multimedia Fund received nine submissions seeking a total of \$90,911. Projects which will be funded are:

**Anemone—Imago**

A curated digital animation screening program.

**Exhibition @—200 Gertrude Street Gallery**

Screen based exhibition of multimedia works.

**Game Play Tour—Experimenta Media Arts**

Tour of an exhibition of experimental multimedia artworks based on games models to Sydney, Adelaide, Perth and Brisbane.

**Participation in ISEA'98**

Presentation of papers at ISEA'98 by Rosemary Laing and Fran Dyson.

**Summer School in New Media Art Curation and Theory—Australian Network for Art and Technology**

Professional development for screen based curators and artworkers to improve expertise and curatorial issues related to new media exhibition.

**Screenarts—Australian Network for Art and Technology**

Further development of screenarts site to become central resource site for new media documentation—catalogues, conference papers, and seminars.

### New Players Fund

The New Players Fund received 10 submissions seeking a total of \$90,750. Projects which will be funded are:

**Adrian Martin visit to Perth—Australian Writers' Guild**

A seminar, public lecture, script consultations and film screenings in August 1998.

**Camera Camerata—Youth Music Australia**

Documentation of a collaborative project for directors, producers, composers, musicians and recording engineers in orchestral recording of music for film.

**Cinema and the senses: visual culture and spectatorship—School of Theatre and Film, UNSW**

A three day conference examining the place of the senses in film culture to be held in November 1998.

**Urban Cinefile—Andrew L. Urban**

(1) survey of readers on online film information sources

(2) website version of over 50 Australian feature film location reports

(3) 'what's new' service for Screen Network Australia.

*A further two projects will be funded following negotiations with the applicants.*

## Industry and Cultural Development Funding Approvals

<i>Item</i>	<i>Applicant</i>	<i>Amount</i>
<b>ICD multimedia funding approvals</b>		
Travel grant to attend MILIA 1998	Media Resource Centre	\$640
<b>Industry and Cultural Development program</b>		
Industry and Cultural Development program		
Project name	Applicant	Amount
1998 organisation grant	Experimenta Media Arts	\$94,000
1998 AWGIE Awards	Australian Writers' Guild	\$5,000
Cantrills Filmnotes #89/90	Arthur and Corinne Cantrill	\$10,000

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