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CINEMA Papers

CHINESE CINEMA  JOHN HUSTON  ERIC ROHMER  PHIL NOYCE  MATT CARROLL  STAR WARS  ON LOCATION WITH THE LAST WAVE AND BLUE FIRE LADY

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PROJECT BLUE FIN

The South Australian Film Corporation is to make a feature film during 1978 based upon BLUE FIN by Colin Thiele the author of STORM BOY. The script is being written at present by Sonia Borg. The Producer is Matt Carroll.

The Corporation is inviting teachers and primary and secondary school students to follow this film being made, from the script right through to exhibition. A wide variety of educational material is being prepared for use next year. BLUE FIN will be released in each State a few weeks before the end of the school year in 1978.

Word is being spread now so that some room can be reserved for this exciting project in the school curriculum. BLUE FIN has been a popular book for years, but PROJECT BLUE FIN should make it a special favourite. Of course, not everybody has to study the book to benefit from the PROJECT. A study kit relating the interest areas of the story across the curriculum is among the educational material to be produced, including:

Three Films The Australian Broadcasting Commission is scripting three documentaries on the pre-production and post-production of BLUE FIN for educational broadcast.

Radio Programmes Discussions are under way towards the production of a radio dramatisation, a reading of the book, and interviews with the author, scriptwriter and the filmmakers.

Study Guides The Educational Technology Centre and the Film Study Centre of the South Australian Education Department are planning a film study Pic-a-Pac to parallel the three television documentaries mentioned above.

A HUMANITIES PACKAGE is being prepared to make BLUE FIN the reference point and catalyst for investigations in the fields of geography, biology, history, social sciences, drama and art as well as English and film studies.

News Bulletins Progress reports on the filming, as well as special interest materials where requested, can be circulated to educational media throughout the year.

INTERESTED? Contact the Co-ordinator of PROJECT BLUE FIN at the address below.

South Australian Film Corporation
64 Fullarton road, Norwood, S.A. 5067, P.O. Box 263, Norwood, S.A. 5067
Telephone: 42 4973 Telex: AA88206
The Australian Film Institute ... developing a film culture in Australia

The Australian Film Institute is an independent, non-profit, cultural organisation. It was established in 1958 with the principal aim being to encourage the development of the art of film. In 1976, the AFI adopted a new constitution and it now has a nationally-based membership which is open to the public.

The AFI is actively involved in developing a film culture in Australia through the following activities:

- **Resource Facilities**
  An information and resource centre has been established to provide extensive research facilities. The centre comprises a substantial book library, an extensive collection of magazines, and some vital indices. These include the FIAF index to International film periodicals published since 1935, the British Film Institute's Film Title Index 1908-1974 (containing on microfilm details on over 200,000 films produced throughout the world) and the BFI's personality and general subject index 1935-74. As well as the complete run of a number of significant magazines (including Film Quarterly and the Monthly Film Bulletin), the centre will soon make available on microfilm every copy of Variety ever published.

- **Exhibiting**
  The AFI operates the Longford Cinema in Melbourne and the State Cinema in Hobart. Through its cinemas, the AFI introduces the public to Australian and overseas films that are otherwise unlikely to be released. The cinemas are attractive, comfortable alternative outlets serving the needs of filmmakers, independent distributors and a large section of the community.

- **Distributing**
  Through the Vincent Library, the AFI distributes a wide variety of 16mm and 35mm shorts, short features and features to individuals, schools, groups, festivals, film societies and other bodies all over Australia. The Library has been operating since 1970 and was named after the late Senator Vincent. It distributes independent Australian and overseas productions, films produced with the assistance of the Experimental Film and Television Fund, maintains collections for embassies as well as a collection of classic features and shorts. The Library has just released a new catalogue which is available for $3.60 (includes postage). The catalogue is an invaluable aid to any person or group interested in film. The Library is situated at 81 Cardigan Street, Carlton, 3053, but films are available for use anywhere in Australia.

- **Publishing**
  In conjunction with publishing houses, the AFI is publishing Australian Film Posters 1906-1958, a colourful compilation of early Australian film posters; and Australian Film 1906-1976, a companion to film in Australia with an entry containing full technical details on every feature film made in Australia. The poster book is due for release in January. Plans are underway to publish a further series of books and monographs.

- **The Australian Film Awards**
  The most important annual event for Australian filmmakers. Now in its twentieth year, the presentation of the Awards is televised nationally to draw public attention to the latest achievements of the nation's film industry.

- **Museum**
  The AFI has under its curatorship a newly acquired collection of cinematographic memorabilia covering the history of cinema up to the coming of sound. Many of the exhibits are exceptionally rare. It is envisaged that this substantial collection will be opened to the public in the near future.

- **The Longford is, in my opinion, the best place to see films in Melbourne."**
  John Hindle, Nation Review

- **Other Activities**
  The AFI, in conjunction with the Australian Council of Film Societies, organises film viewing weekends to allow film societies to preview new 16mm acquisitions by distributors. It is hoped that finance will be available soon to extend this service nationally.

  The AFI operates a festivals bureau and has arranged screenings of Australian films in a number of overseas film festivals.

  If you're interested in the AFI why not become an Associate Member? It's the easiest way to keep informed of the activities and services of the AFI. Benefits include: Concessions to AFI cinemas, publications and subscription concessions, a regular newsletter, and voting rights for the Award for Best Film of the Year in the Australian Film Awards.

  To join, fill in the details below and send them to the:
  Executive Director, Australian Film Institute, P.O. Box 165, Carlton South, Vic. 3053
  I hereby apply for Associate Membership of the Australian Film Institute and enclose $5.00 (cheque/money order) being membership fee for the period to 30 June 1978.
  Name: ........................................
  Address: ....................................
  Signature: ..................................

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The information centre has recently made available a Master Index Of Current Film Periodical Holdings In Australian Specialist Libraries (Members $0.50, others $1.00) and Jan Dawson's comprehensive Report On Information Resources, Publications And Distribution & Exhibition Services (Individuals $5.00, Institutions $7.50).

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You will be doing a lot of filming in a tropical jungle gorge (during the monsoon season) and your rushes will have to travel by flying fox to the nearest helicopter pad, from where they will be flown over territory held by hostile savages to the only processing lab within 5000 miles (which incidentally is run by a kinky native with a dietary craving for celluloid and who occasionally eats films).

Your lead suffers from ophidiophobia (fear of snakes) and has a trick knee as well.

For your final scene (in Arnhem Land) you will be flying the Cambridge Boy's Choir out from London and you've arranged a five-concert tour for them while they're here (London, by the way, is rumoured to be having a flu epidemic).

There is a last minute hassle looming over the music rights.

You've got your AFC loan, you begin shooting in two days, so what's your problem?

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Front cover: Richard Chamberlain as David Burton in a dramatic sequence from The Last Wave. (See report on page 147.) Photograph by David Kynoch.
CORPORATION CONTROVERSY

The funding policies of the Victorian Film Corporation (VFC) have been a topic of discussion over recent months. The controversy revolves around the corporation's decision to invest in pre-VFC films which were funded directly by other sources. The VFC has come under scrutiny for its association with films that were not eligible for film industry tax incentives.

The VFC's decision to invest in pre-VFC films has raised concerns about the corporation's funding practices. Many have questioned whether these decisions were based on merit or simply to prevent the transfer of functions of the former Film Commission to the VFC, which was against the terms of the agreement between the Victorian government and the Australian Film Commission (AFC).

The VFC has defended its decisions, stating that it was acting within the terms of its funding agreements. However, many have criticized the corporation for its lack of transparency and accountability.

The controversy has also highlighted the need for a clearer understanding of the VFC's role and responsibilities. It has been suggested that a clearer mandate for the corporation is needed to ensure that it is acting in the best interests of the film industry.
for one year. Lloyd will then join the Queensland Bar.

Melbourne solicitor Ian Bilakiev has concluded a six months consultancy with the Victorian Film Corporation having drawn up inter alia, a new form of investment contract.

Fred Schepisi's The Chant of Jimmie Blacksmith is the first totally Australian film to employ a foreign publicist. Geoff Freeman of Davidson & Associates, a London and Los Angeles-based film consultancy, was appointed the position.

A.G.

MAKING PRIMETIME

The September 14 issue of Variety had a listing of series on U.S. television and the estimated production costs of each episode, while Australian producers struggle to make television features on budgets of around $140,000, or series episodes for less, U.S. producers generally spend in the vicinity of $350,000 per hour-length episode and $370,000 per half-hour. Two notable exceptions are The Six Million Dollar Man at $140,100 an episode and Happy Days at $100,000.

The most expensive live show is ABC's coverage of football each Monday night. At $700,000 a game it makes quite a contrast with the "exorbitant" fee of $100,000 for the tele-vision rights to Melbourne's Australian Rules Grand Final. The dearest listed series — and coverage of football each Monday night. At Queensland Bar.

Still from Pasquali Festa Campiliana's The Sex Machine, an amusing sex comedy about a man's search for energy in an energy-starved world.

Far Away, are among the known best, Rarely has the director been "responsible for these changes, often made to satisfy a displeased public.

Exorcist II: The Heretic is an exception. After its release on June 17 in New York, Warner Brothers executives, worried by an earing complaint, re-edited the film. A second version of the film should be re-edited. Director John Boor-man was contacted at his London home, working off his own print, he recut the film on June 18. This consisted of deleting the original ending where Father Lamont (Richard Burton) and Reagan (Linda Blair) walk "out of the Georgetown house and into the sunset, while the neighborhood fails to notice that the house has burst into flames.".

Boorman then flew to Hollywood to do more extensive editing which was intended to speed up the low rate. A prologue where Richard Burton's voice discusses exorcism over some stills from The Exorcist was also added and the few sex scenes in the original were deleted to make the film more accessible to a mass audience. This new version ran 110 minutes — seven minutes shorter than the original.

When asked about these cuts, Boorman replied: "We are victims of audience expectation based on the first picture. The sin I committed was not giving them what they wanted in terms of horror. There's a wild beast out there, which is the audience. I created this arena and I just didn't throw enough Christians into it."

This third version was previewed on July 6 to a more favorable response. At that stage, however, Warner Bros. executives were undecided whether they should go to the expense of a new print order on a film that had already cost $1,100,000.

A fourth version was then prepared for overseas release by Boorman and producer Richard Lederer. This needed further deletion — the scene where Father Lamont confesses having sexual feelings.

Whether this is the version being shown in Australia is unclear, the running length being here only 100 minutes. Boorman has remained remarkably cheerful, repetitively quoting Irving Thalberg who claimed that films are not made but remade.

WHATEVER HAPPENED TO FREE SPEECH?

After successful and controversy-free screenings at the 1977 Melbourne and Sydney film festivals, Naglas Oshima's L'Empire des Sens has been cleared for commercial release in country areas. It is to be hoped that next year the Melbourne Film Festival will implement a similar scheme.

Simulcast screenings

Oct 15-19

Italy

Nyon (shorts)

Oct 23-27

Switzerland

MIFED Film and TV Market

Oct 19-23

Italy

East-West Film Market (MIFED)

Oct 20-24

India

Sao Paulo (international film market)

Oct 21-31

Brazil

San Sebastian (nature)

Oct 23-28

Spain

Ghent (sports)

Oct 24-28

W Germany

6th MID ED Indian Summer Film Market,

Oct 25-26

Italy

Lubeck (Sahing)

Oct 27-30

France

Hof Film Days

Oct 27-30

W Germany

Theheran (children's films)

Nov 4-7

Irak

Lucca (animation)

Nov 4-7

Italy

Pittsburgh Film Festival

Nov 2-9

France

Fes

Nov 3-12

Italy

Lubeck (Northern Film Days)

Nov 4-6

E Germany

Asian Film Festival (Bangkok)

Nov 4-14

Thailand

Karlovy Vary Film Festival

Nov 4-17

United States

American Film (shorts)

Nov 5-8

W Germany

Padjus (sci-educational)

Nov 11-13

France

Buds' (cartoons)

Nov 15-17

Japan

London Film Festival

Nov 14-30

S P{rence Islands

Nov 7-12

Italy

Tehran Film Festival

Nov 15-20

Germany

Nov 19-26

Ireland

Bilbao (shorts, documentaries)

Nov 26-3 (3)

Spain

Porretta Terme

Nov 26-30

Italy

Biblio (children)

Dec 1-9

Belgium

Istanbul Film Festival

Dec 1-9

Turkey

Montevideo Film Festival

Dec 5-11

Spain

Florence Festival dei Popoli

Dec 5-11

Italy

14th EBU screenings

THE QUARTER

Cinema Papers, October — 105
It is now five years since Chinese cinema, in the bracing guise of the Bruce Lee films, made its impact on the Cannes Film market and subsequently broke into the world market. In those five years the Hong Kong Chinese cinema has received considerable artistic recognition. King Hu’s Touch of Zen was invited to the Cannes Film Festival and has since appeared at innumerable prestigious film events, Li Han-hsiang’s two part historical epic The Empress Dowager and The Tempest were shown at the London Film Festival, The Ghost in the Mirror at Perth, and this year’s Rotterdam Film Festival included a retrospective of the work of director Sung Tso-so.

To a degree, writing about the Chinese cinema of Hong Kong from a Western perspective tends to come down to a matter of backing personal enthusiasm with a series of calculated stabs in the dark. There is a dearth of published information in translation and even if one has access to translations of key articles, one ends up conscious of reaching innumerable deadlocks in an attempt to backtrack from an initially oblique introduction. Jay Leyda’s Dia youngster: Electric Shadows proves invaluable, of course, but no real substitute for an introduction. For example, the Shanghai studios of the 1930s and 1940s, in which the prolific but young (barely two decades old) Hong Kong industry seems so firmly rooted.

The situation is further complicated by the existence of two Hong Kong cinemas: the Cantonese language cinema and the Mandarin or Peking dialect one. The Cantonese was the first to grow and flourish in the colony, but it was to a degree hamstrung by the budgetary limitations imposed by the need to recoup costs within Hong Kong. Its strength was its indigenous coloring — something looked back on fondly by Chinese critics. It was, however, not at all outside the sphere of influence of the dominant fifties modes; watching some of those films now one is struck by the fidelity with which the ubiquitous Italian/Hollywood fetishes of the period were blueprinted.

Mandarin cinema was developed to consciously sidestep the Cantonese industry’s financial limitations by reaching a wider South-East Asian market. To do this it capitalized on its ability to mount historical dramas and epic romances with some pretence of authenticity, (the prime example in this area is the work of Li Han-hsiang), as well as to mount popular action. It was on these trends that Shaw Brothers’ pre-eminent position in the industry was founded. It would be a mistake, however, to see it as a purely artificial off-shoot of a commercial and political situation; or as purely an emigrant cinema of nostalgia for a lost China.

In its mobilization of traditional subject matter — its sources range from the great literary classics like Water Margin, The Golden Lotus, The Red Chamber, Strange Stories from a Chinese Studio, to classic plays, to the popular and pulp literature derived from them — the Chinese cinema applies a strategy central to Chinese culture by co-opting the past in the service of the present.

To an extent, Hong Kong Chinese cinema is one of thwarted perfectionists. A cinema, too, indulging in a certain crisis of conscience. It is rare to talk to a director who will express satisfaction with his work or who will wholeheartedly embrace the ambience of commercial cinema.

To some extent this is a product of an admittedly horrific production situation in which a director will have no final control over such intimate aspects of a film’s post-production as the music track or post-dubbing, or in which he or she will be subject to studio pressure to insert unwanted action sequences, or to shoot back to back.

As Mizoguchi has said: “I’ve been making films for thirty years. If I look back on all I’ve done in that time I see nothing but a series of compromises with the capitalists, whom we nowadays call producers, in order to make a film in which I could take pleasure.

In Ten Thousand Waves a small catalogue of films is widely admired as exemplars of a ‘true direction’ for Chinese cinema. These include a group of films made for Li Han-hsiang’s short-lived independent company Grand (Kuo Liang), and another, Tang Shu-shen’s The Arch. What they have in common can, I suppose, be characterized as an aspiration towards an art cinema with neo-realist echoes.

While deploring the narrow limits within which directors are forced to work, and the obvious scars which rigorous censorship (especially in Taiwan) and commercial pressures have left on innumerable films which remain near-masterpieces, and while longing to see Chinese cinema adopt the strategies, recast in its own terms, of a Wenders or a Syberberg, it is difficult for a Western critic to feel wholly at one with this verdict. One tends to espouse the achievements of a vital popular art in the hands of artists who turn limitations into generic strengths.

**CHANG CHEH AND THE ACTION GENRE**

It is the films of Chang Cheh, alongside those of Bruce Lee and King Hu, that have probably contributed most to the Western concept of Chinese cinema. Golden Swallow, Vengeance, The New One-Armed Swordsman, Duel of Fists, Blood Brothers, Heroes Two and others have all received international distribution. And for once the vagaries of commercial distribution have proved apt and revealing. For it is in his films that are distilled to a marked degree the central and vital generic components of the Chinese martial arts film, a genre that seems so important in its definition of certain parameters of the Chinese experience as the Western does in relation to the culture which spawned it.

Vast hiatuses prevent any definitive discussion of the genre’s development, although in its recent revivification, from the late 1950s-60s through to the present, it has undergone a dramatic evolution. Leyda suggests a genesis in the films made in the Shanghai of Chiang Kai-shek’s 1927 coup. He sees the stringent censorship of the period as definitive: “Even cinema found it possible to retreat further from ideas and real life... the classical subjects that had been in vogue in 1926 had been replaced and stayed replaced for the next four years by a Chinese version of the Western”. That is, by action films framed around “a synthesis of medieval knight-errant, Japanese samurai, the French Fantomas, and the old reliable Robin Hood”.

The films concentrated on “impetuous death-defying exploits... continuous violence, usually

Verina Glaessner

The cinema of Hong Kong is, however, not unique in this respect. For example, John Ford is quoted in V. F. Perkins’ Film as Film as saying that it was a “constant battle to do something fresh. First they want you to repeat your last picture... then they want you to continue whatever vein you succeeded in with the last picture... Another time they want you to knock out something another studio’s gone and cleaned up with”.

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swordplay, with intervals for romance and/or exposed flesh ...” Leyda's description, meant derogatorily, sounds distinctly interesting in the light of current trends.

The simultaneous development of chivalric literature at this time in the direction of an emphasis on physical strength, expertise in swordsmanship, boxing and wrestling, suggests a common root and that an understanding of the place of the 'knight errant' in Chinese history and literature might be pertinent.

James Y.J. Liu in his over-view of the subject, *The Chinese Knight-Errant*, traces the figure to its illustrious source in the ancient knight-fighters operating during the Warring States (403 — 221 BC), essential disruptive forces in a feudal society.

Unlike the Western Knight they operated without religious sanction, and in literature were depicted as 'living by a code that involved individual freedom, the righting of wrongs, revenge and loyalty. In place of the feminine objects of courtly love of Western tradition, women appear as carnal figures or as female knights, “themselves brave, loyal and wise” as well as adept fighters.

The Chinese knight errant underwent various interpretations in a literary tradition that impresses with its sheer weight of continuity, extending through popular oral tradition to novels, the 'high' art of chivalric verse, theatre, pulp literature and comic strip. It is the knight errant as disruptive force and righter of wrongs that the cinematic genre has found to a degree its central and most crucial focus. Which is not to argue for generic purity, but simply to suggest that its cultural roots have enabled it to incorporate influences from diverse sources such as the American Western, the Italian peplum, the European Western, the samurai film, the thriller, without disturbing its essential coherence.

Chang Cheh has directed around 60 films. In a sense, it is, of course, too many. But whether one regards Chang in something of a producer role vis a vis those of his films on which he works with co-directors, or as more of a conventional auteur, there is no doubting the assured stylistic unity. His work can be categorized according to the changing group of repertory players around which he frames his narratives; Chang uses his performers in a positive sense to define his theme. The dynamics and reverberations he establishes between the characters become, hand in hand with the frequently brilliant and sensitively attuned scripts written for him by Ni Kuan, a writer dedicated to knight-errant literature and a prolific author of novels and serials, the subject, and provides the films with a density and sensitivity of surface and a psychological resonance rarely essayed successfully elsewhere in Chinese cinema.

For parallels one reaches to the films of Peckinpah (for whom Chang has expressed his admiration), the Ray of *Johnny Guitar*, the ritualized circles of pain in Leone. All of Chang's really substantial work that I have seen has been set in the past — either the more or less recent past of the Republican era, of the twenties, thirties and forties China, or in the distant past (the Northern Sung Dynasty in the case of *The Water Margin* trilogy.) Usually Chang draws from the historical situation (of corruption, moral dissolution, disorder) rather than pointing up a particular political moment.

The films of his Taiwan period (between 1973 and 1975) he produced films under the semi-independent aegis of his own company in Taiwan) are a notable exception, framed specifically at the point of Manchu conquest in China and the collapse of the Ming dynasty, a point with very specific political resonances but one which is never turned to merely propagandist use by the director.

*Tiger Boy*, made in 1964, was Chang's fourth film as director. Shot in studio sets on a miniscule budget in black and white, the narrative proceeds chaotically, burdened down with set-piece farewells, and messy fight sequences shot without the benefit of anything like the thought-out choreography of the later films. What it does have is the character of the wandering avenger, described in the pre-credit sequence as a virtual force of nature, and crystallized in the performance of Wang Yu.

It is through his scarred and malevolent gaze that the film achieves the force it does, providing a focus the script overingly acknowledges. Action is less relevant than the establishment of iconographic images, emblems, motifs and there is even, waiting in the wings, the hero's brotherly rival. It is not until two years later that Chang appeared to have begun to invest combat sequences with the thematic intensity that has latterly become something of a trademark. *King Hu* (Chang's film for Shaw Brothers, *Come Drink With Me*, is usually credited with this decisive role. Hu did bring in an action choreographer, with experience in Peking opera, to handle fight sequences and give them a degree of sophistication, if not quite the 'abstractness', of his later work, but it seems probable that Chinese cinema, inspired by the popularity of Japanese samurai films, emulated spectacular combat sequences from the innumerable filmed operas and puppet plays since the 1920s.

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beyond performing more or less ambitious variations on a theme. A blood-soaked epic like Vengeance, however, conjures with notions of cosmic pessimism of Jacobean tragedy. While the Water Margin Trilogy (The Water Margin, The Delightful Forest, All Men are Brothers) builds massively from initial 'softness' to climax in a mosaic in which exposition takes the place of narrative, and plot, character, theme are all explored through combat sequences of extraordinary power.

In Blood Brothers, Chang turns an impressive investigation of the knight errant personality under the aspect of romance in a tradition which treats love and heroism as antithetical.

During the 1950s and early 1960s when Chang was an unsuccessful scriptwriter at Shaw Brothers, Hong Kong cinema switched to the Mandarin language. And the spectacular opportunities this offered, including a new mine of classical, historical subjects, were largely at the hands of the studio's golden boy, Li Han-hsiaing. And it was very much his blend of statuesque sophistication that provided Shaw Brothers with the stylish money-spinners that made their reputation.

Unlike Chang, Li has not confined himself to any single genre (although, in common with Chang, he has tended to work with the same informal 'repertory company', both in front of and behind the camera, for substantial periods of time). His work ranges from the epic, to the courtly romance, the period drama, satire and erotic compendiums of dramatic and comic tales.
In a way his oeuvre represents the yin to Chang's yang. His films tend to centre on female characters sensually observed. In fact, one could hardly hope for a more appropriate director for a subject of epic scope than this genuine hedonist whose penchant towards the extravagant prevents his treatment of the genre from becoming mere exercises in the grandiose.

Any director working within the essentially collective arena of commercial cinema needs a certain determination and stylistic resilience to withstand its planing down effect and this is certainly true of the arrantly commercial and often low-budgeted Hong Kong industry. Many interesting directors like Chu Yuan, of Confessions of a Chinese Courtesan and the recent, brilliant The Magic Blade, or Sung Tsun-so, simply don't have sufficient grit to sustain themselves in these circumstances.

Li, on the other hand, and certainly up to his impressive two-part Ch'ing dynasty drama (1975/76), exhibits these qualities par excellence. One has no difficulty in recognizing a powerful grasp in his mobilizing of mise-en-scene and detail towards deliberately expressive ends. Innumerable sophisticated and sensual moments stick in the mind: the group of women ranged about the weeping Ti Ying (in the film of the same name) luxuriating in their abandonment to distress; an elegant and unexpected flurry of fabric and exposed flesh framed with a sequence of biting irony and wit in Scandal; the sense of physicality that makes Li's ghost in Bliss, one episode in Four Moods (to which King Hu also contributed), disconcertingly more 'real' than his supposed flesh and blood protagonist.

Between 1963 and 1970 Li produced and directed for his independent company in Taiwan, providing a refreshingly benign environment in which some of the Hong Kong cinema's most interesting directors were able to make their debuts. His films ranged from the epic to the deliberately low-keyed and downbeat. The courtly romances and period dramas are handled with a finesse impossible within the tightly budgeted confines of the studio. One gropes for parallels and finds them perhaps in Ray's King of Kings, perhaps in some of Huston, in the massive confidence of some of the more impressive Hollywood or peplum epics.

Hsi Shih-ling, Beauty of Beauties mobilizes landscape with the expressiveness Li had previously lavished on the artificially palatial sets and costumes of the studio films and manages to imbue the weighty deployments of the battle sequences and the moments of surprising intimacy with an enthusiasm that is constantly bracing.

Ti Ying, The Girl who saved her Father, despite being somewhat flayed by the attentions of the Taiwanese censor, wraps a tale of court corruption in a romantic dressing. The plotting and counter-plotting by the rival bands of medical specialists, for motives obscure, around the obese, drugged and increasingly senseless figure of the son of the royal household, manages to suggest the foreignness of a past age and the essence of a baleful corruption that is not finally exorcised by the romantic vision of filial piety and paternal benevolence on which the film ends.

The history of what has tended to be labelled, with a hint of superiority, "Shaw spectaculaires", and are in fact courtly romances cast in more or less lavish guise, is slightly less shrouded than that of the martial arts genre, primarily because of the genre's obvious upfrontness about its cultural credentials.

Leyda, who treats the genre's Hong Kong incarnation as lightly on the whole as he does that of the sword-stroke-action film, finds its roots in the Shanghainese of the period of Japanese occupation when, again, to paraphrase, refuge in the past provided a 'safe' way of dealing with Japanese pressure. (True on a certain level, but is this all that there is to be said?)

As Leyda remarks, much of the Shaw Brothers', and Li Han-hsiang's, initial output consisted of films which reworked subjects handled previously by Shanghai. Titles like Dian Chao, Empress Wu, Street Angel, were all remade by Li. But again one is in the dark about the extent to which these developed or copied extant films, or simply reworked familiar sources.

The most interesting remake case is undoubtedly that of Li's brilliant 1976 film, The Last Tempest, a film based in part on the play by Yao Ke and filmed in 1948 by Yung Hwa by Chu Shih-ling, for whom Li (and King Hu) made several films in his pre-Shaw days. The Secret History of the Ch'ing Court, of course, gained a certain notoriety in 1967 by becoming a Cultural Revolution test case.

Reviewed today, many of the costume romances can yield unexpected riches, The Kingdom and the Beauty, the story of the love between a country girl and an emperor, sidesteps mere wishfulfillment to conjure, with some sense of grandeur, notions of a crushing social hierarchy. Yang Kwei Fei: The Magnificent Concubine (a story also filmed by Mizoguchi) may somewhat come to grief around the figure of the Emperor, too much a tabula rasa for the film's own good, but nonetheless lays out the weighty rituals of court life and its concomitant in the abandonment to sensual self-indulgence in a way that defrays a certain theatrical stiffness.

At this point in his career, King Hu proved a perfect complement to Li. They co-operated on the film version of Eternal Love, a Huang Mei opera (with Hu as assistant director) about the thwarted but transcendental love between two young students, with the male role played, according to tradition, by a woman and the female role involving the heroine assuming the guise of a youth in order to partake of an education denied to women.

Eternal Love achieves an amazing richness of effect, its persuasive feminism undercurrents, its innumerable sumptuous costumes, its knowing recasting of a theatrical form in cinematic terms, and its flowing lead performance all make it something of a landmark.

In Hong Kong, Li is chiefly prized for his innumerable sumptuous costumes. Titles like Oiau with a finesse impossible within the tightly sources.

The Winter is an odd film, a gentle romance between a man and a woman filmed on location in a street ambience, and a film that seems oddly peripheral to Li's oeuvre. Tony Rayns has characterized it as notable for its narrative restraint (little happens) and its over-wrought direction.

This tension between directorial activity and narrative passivity adheres to much of Li's work. It seems that it was not until the collapse of his company that a something of a locus classicus for the industry's crisis of conscience — and Li's reluctant retreatment at Shaws, that the director, honing his disillusionment to highly creative ends, revealed a more developed approach to narrative.

Two bitter irony satires, The Warlord and Scandal, reveal an icily satirical perspective on the nature of power. Both, centring on magnetic performances from Michael Hue, are set during the aftermath of the Republican revolution, and they rely on comedy to show the ironies of a society arrested in a state of odious privilege and malignant corruption: a blackly moral vision that has hardly been bettered.

The concomitant of the admiration for Li's historical approach has been a tendency to belittle what certainly amounts, to a Westerner, his main strength: his sophisticated sensuality. Hence, choruses of disdain as he tackles 'yet another sex film'. While not decrying the tokenness of many of his post Empress Dowager and Last Tempest erotic works, it is worth remembering that the Chinese Golden Lotus recalls Pasolini in its careful marshalling of narrative, textures and character to present a coconeted world dominated by an all-embracing erotic consciousness.

It is worth noting, too, that films like this, like The Warlord, Scandal and Eternal Love, accessible, intriguing and entertaining as they are, cry out for international distribution.
"Greg" and "Mick" both indicate that you have an ability to coax information out of people...

Yes, but I finally got sick of it because I couldn't escape the potentially exploitative nature of what I was doing, though there was another reason for capturing those events on the screen. I was always trying to work out whether this educational use justified the revealing way in which I presented those people. So I eventually told Film Australia that I wouldn't make any more behavior observation-type films.

Did you initially find Greg and Mick?

With Mick, the original brief was "find a sharpie", but the people who made the briefs didn't realize that there weren't any sharpies any more in Sydney. So I went out hanging around tattoo shops instead and I met this Mick in one at Blacktown. As for Greg, Jan Sharp, who was researching the series, found him.

How did both families feel about the films?

They said they liked them, but I think the films probably unnerved them a bit. If I was to make a film about you, or you about me, and in six months we were to look at it, you'd be terribly unnerved. It's a jolt to the system, especially when the film is being made about your values and the way you live — not necessarily condemning your values, but just pointing them out. Greg was actually made to illustrate to school kids of about 12 and 13 the structure of a middle-class Australian family and way in which the family helped and, at the same time, hindered the development of the kid.

Whereas "Mick" is totally different...

Yes, the idea of Mick was to illustrate the way in which peer group pressure affects a person's behavior.

What's happening with these films?

They are used as discussion starters in high schools around Australia although both films are not allowed to be shown without discussion because they could be read in the wrong way.

I wouldn't mind Greg being shown without discussion, but certainly Mick shouldn't be. It could be taken up by a distributor and shown in the cinemas because of his bizarre behavior: covering himself with tattoos, bashing...
W as i t  a good w orking relationship?
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Aboriginal actors in the making
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drafting a treatment. John wrote the first
screenplay, and the actors and I
changed that along the way.
The central character in the
script we wrote was a young
Aboriginal of 26 to 30 who had
been married to a white woman.
He had been trying to make it in the
white society under the influence of
his wife because that was the ideal
presented to him.

What was the involvement of the
Aboriginal actors in the making of
the film?

I didn’t know many Aboriginal
actors, and in fact there weren’t
many at that time who were
experienced in filmmaking. I didn’t
want to get David Gulpilil because
our Aboriginal was more urban.
Anyway, I’d seen Gary Foley
around town for a couple of years,
sO I asked him to play the part of
Noel. I also wanted him to have
some creative control, as well as the
ideological control of the black
statement the film generated.

Was it a good working relationship?
Yes, although it was really an
impossible relationship, the answer
to which is that black people ought
to film their own stories.
I believe the ending was
changed...

Originally the people in the
stolen car — the two Aboriginals
and the white man — end up by
causing a traffic jam on the
approach to the Harbour Bridge.
They abandon the car, leaving it
among a mass of vehicles, and
disappear into the concrete jungle.

Are you happy with the ending?
Not really. We didn’t have
enough resources of money and
manpower to do the sort of ending
that we finally compromised on.
Also I had been planning the other
ending for more than a year and we
only changed it at the last minute.

What would have happened if you
had insisted on your ending?
Gary would probably have shot
it though he said he wouldn’t.

Your earlier films, “Castor and
Pollux” in particular, received
very good press, but the reaction to
“Backroads” was very mixed.
How do you respond to criticism?

Critics can be valuable to a
filmmaker as a yard-stick. Certainly
close friends seldom give honest
opinions on your work, and I
recognize certain flaws in
Backroads myself.

Backroads is a very difficult
film for any viewer to come to grips
with. The characters are generally
unattractive and it is a film where I

have sought to investigate so-called
“unmotivated crime”. And this
makes it additionally difficult for an
audience to feel sympathy for the
characters.
The realism and forcefulness of
the characters have also tended to
prove personal prejudices in
some viewers, reactions that have
been confused by their attitudes to
certain behavior.

You always bring your own
prejudices to a film so you can’t
really blame critics — you just have
to find a way of pointing out to them
how your film might appeal.
Pierre Rissient, the director of
One Night Stand, who was once a
publicist, used to make successes of
films that looked like sleepers. And
he did this by pointing out to critics
the way in which the film might be
important. He did this on an
individual level.

You seem to be very involved in
this side of filmmaking as well...

It is absolutely important. I was
reading Ken Hall’s book last night
and he points out that while you can

trust other people to look after your
film, they are never going to put in
the same amount of energy, or
present the same outlook, as you
can. Therefore, you have only
yourself to blame if things go
wrong.

In filmmaking there is a degree of
departmentalizing, inasmuch as the
art director and the cameraman
have their own autonomy, but
ultimately it is the director’s
responsibility.
If you see filmmaking as an industrialized commodity, which you must when you are making films above a certain budget, you know you are making something to be sold — it's not just an esoteric thing. That is why in a capitalist society a director will usually only make another film if his last film's been a success — except in Australia.

There is another reason for pushing Backroads and that is, being an hour long it could die without anyone seeing it. I can't sell it to television because of the subject matter and language, so I had to make the most of the theatrical situation.

How has “Backroads” gone?

It went okay in Sydney, but great in Melbourne, though in Melbourne it was released at a time when the Longford Cinema could not give me an indefinite season. I guess it was my fault in going to a theatre situation.

I understand the NSW Film Corporation is investigating a plan to make $200,000 films and I think this could be an answer. You could then make films that may have commercial potential but which you can afford to take risks with. There tends to be a certain repetitiveness about Australian features and this may help a break-away.

Do you feel you can get more social comment into this type of film?

You can do things that you can't do in a $500,000 film, because on a film like Newsfront you are playing with other people's money, and you feel less inclined to experiment with style and content. I knew that Backroads, by its language and subject matter, would be offensive to a large section of the community. But I could afford to take a risk because it was only $25,000 worth of basically non-repayable government funds — as well as my own savings.

David wrote the story outline, with Andrew Fisher, then Bob Ellis came into it and he and Bob amplified it greatly.

With almost all my other films, I had the idea but no one else that caught my attention. But here I inherited a second draft screenplay which already has a certain number of characters and a plot line, some of which I agreed with, and some of which I didn't. It's been a very difficult process arriving at a final draft. We produced seven new drafts in the past 12 months.

What is “Newsfront” basically about?

It's a dramatic story of the newsreel cameraman, who lived and worked in Australia during the golden era of the newsreel from 1948 to 1956. It uses actual documentary footage of the public events that shaped and influenced the nation, and these are set against the fictional private lives of the men who recorded that history, and the women with whom they had relationships.

It's the story basically of one cameraman, Len McGuire, who works for a company called Cinetone News, which is based on Cinesound. And he works in opposition to his brother, Frank, who works for the rival company, Newson. Cinetone is the all-Australian company and Newson is, as Movietone was, an Australian sub-branch of an international company.

Newsfront is also an examination of what happened to Australia during that time of great change. Between the end of the war and 1956, a million new settlers came to Australia, and this greatly altered the makeup of our society. One result was a more international outlook being taken by Australians in general. Coupled with this is the Americanization of this country.

One of the early events of the film, and this typifies much of the film's attitude, involves the launching of the first Holden. The Holden has always been seen as a symbol of nationalism, a reminder of a more naive time of peculiarly Australian symbols, like the kangaroo and the koala. But, in fact, since the first Holden was produced, General Motors has exported more than $300 million to the U.S. in profits from the sale of Australia's national car.

The launching of the Holden was, therefore, really a nail in the coffin of Australian economic and, as it turns out, cultural independence. It was really just industrial imperialism. And in a typically American trick, they gave locals what they thought was their own product, even though, as it turns out, it was also what they gave the Germans as the Opel.

There has been a lot of criticism lately about the number of period films that we are making in Australia, and the way in which filmmakers seem unwilling to come to terms with contemporary issues and events. How do you feel about this?

I believe Newsfront is quite different to most other period films because it's attempting, by an examination of the social fabric and the public events of the recent past, to make statements about the evolution of present day attitudes and constitutions within Australia.

For example, the Hungarian Uprising was an event which embossed a fear in a lot of Australians — that of communism. The same goes for the Petrov affair, which though not directly treated in the film, we just hear something about it over the radio — an event which led to the split in the Labor Party and the formation of the Democratic Labor Party.

I must add that these events are skilfully integrated into the narrative, and the film is not, at least on the surface, about these events. These events are treated subtextually and the film is really a narrative — the story of a family and of two men.

Is it going to be a problem cutting the news footage into the narrative?

Only inasmuch as some of the newreel stories were edited with a different aesthetic then. So the rhythm of the cutting is often quite dissimilar to the way in which you'd cut that same material into a dramatic story. But we think we can get round by using off-cuts and a story in a different way.

One must remember that television didn't exist until 1956, and that's one reason the film ends then. And television was, of course, a further nail in the coffin of so-called Australian independence, because it increased the brainwashing. That's why in the film we show people watching The Mickey Mouse Club on television. After all, our cultural heroes generally have been American in origin, and Ginger Meggs is less known than Superman.

How involved have you been in the casting?

Totally. We didn't have a casting consultant on the film, which may have been a mistake, because I know that people like, say, Hilary Linstead, spend most of their time keeping abreast of the latest productions on the stage and in the cinema. Hilary is constantly aware of any emerging talent and of the wide cross-section of actors and types.

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Like all international film festivals, the Berlin festival held in July is a multi-ringing circus, with five or six shows running at any time of day and most times at night. But efficient organization helped to make it manageable.

The parallel events included the main competition, the International Forum of Young Films, a program of new West German films, the large market/information section, several major retrospectives including an almost complete one of Marlene Dietrich’s films. There were even various fringe screenings arranged by the local association of art cinemas.

The festival’s only weakness was the standard of the main competition. The festival’s director, Dr Wolf Donner, plans to upgrade it by advancing the dates of next year’s festival from July to early March — two months ahead of the Cannes festival. Dr Donner believes that the move would enable the Berlin festival to scoop better films, but the question remains: will there be enough new material, shot, edited and processed in time for the festival?

This year’s festival there were 34 films in the main section, and 25 of these were eligible to compete for the Senn — a sign of the overall lack of quality that the same four or five were shortlisted by every jury (the critics, the Catholics, the Evangelicals, and so on) and argued by everyone on the street-corners, in the foyers and at parties.

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of the Citadel), by Bernhard Wicki, and Die Verbreitung aus dem Paradies (The Expulsion from Paradise), by Willi Schilling, though on the right track, were spoilt by self-indulgent scripts and self-conscious acting. The Silver Bear for the best actor went to Fernando Fernan Gomez in a Spanish film called El Anastasia (The Anchorite) probably because his performance shone in contrast to everyone else in that static comedy of the absurd. Lily Tomlin was chosen as best actress for her portrayal of an eccentric but tough, charmingly phony all-American girl in The Late Show, but then, none of the other films had plumb parts for women.

The Berlin festival’s real strength lies in the Forum of Young Films, which  has been the setting of a film-political opposition to the festival proper some seven years ago. By now, this has become a complement one another ambitiously, owing to the forum’s eclectic policy of showing anything and everything liked by the organizers, resulting in a miscellaneous collection ofSleeping giants and underdeveloped talents.

The glitter was supplied by films like Padre Padrone by the Taviani brothers, which had already been around since the invention of the cinema, and as potentially the most capable and long to make their impact, the short film is an ideal form for abstraction.

In Coronado’s Hamlet, Shakespeare’s epic play is reduced to 65 minutes, and much of that is mime. A small but skilled director, or one’s friends.

The forum also risked cinematic extremes, like Godard’s Here and There, Chantal Akerman’s News from Home, James Benning’s 11x14, Cassavetes’ A Man on the Cosmos, and Celestino Coronado’s Hamlet. I missed Riddles, not altogether deliberately, though I have sat through the two-hour film, and a full-scale dictatorship to commemorate, seemed more dramatic and altogether much stronger stuff.

The information section included its own repetitions, too: there were another 80 films, assembled from 24 countries. One can only pick out a few from such a vast number, and those, by well-known directors, or one’s friends.

The Danish film was made by the British director, Peter Watkins, called Aftonlandet (Evening Land), it is a political thriller about a strike and a kidnaping. It had been shown in the market at Cannes, as had been the far better received, charming Swedish film, Sven Klang’s Combo, about a semi-amateur Swedish jazz band in the 1950s.

Another rare treat was Caudillo, a newsreel compilation about the life of General Franco. The title, being Franco’s middle name, changed. The comparison with Emile de Antonio’s Millhouse, the Nixon story, Caudillo, perhaps has a longer half-life and a full-scale dictatorship to commemorate, seemed more dramatic and altogether much stronger stuff.

An impressive amount of care and subsidy went into this New German Cinema season, which aimed at showing a representative cross-section of the 1976-77 production. The National Film Production Board provided subtitled versions of 22 films; another 18 had earphone translations and the documentation was excellent. But, before one begins to envy the dynamism, energy and money which pours into the German film, it may be salutary to note the flambouyant withdrawal of Hans Jurgen Syberberg from it all.

In an open letter to the editors of four influential newspapers, Syberberg explained why, after the German reception (or its absence: he complains mainly of a lack of receptivity) to his directors, two films from a six-hour television film, Hitler, shown at Cannes, the director decided against showing a previously promised further sample at Berlin. He also forbade any screenings of Hitler in West Germany. While it is not impossible that Syberberg’s anger was caused by one or two critics, he accuses the German press on mass of conniving to strangle artistic freedom and condemning cultural life. Judging by the flaccid German films chosen for the competition, Syberberg’s attack on the film establishment may have some point. And, about the same time, Fassbinder abandoned the filmmakers’ co-operative he had helped to found, the Filmverlag. It is fascinating to guess the true reasons behind these taciturn storms, especially as in the case of Fassbinder, the situation is complicated by the uneven quality of his work. His latest film, though advertised, did not turn up for the festival, and his penultimate, Chinesisches Roulette (Chinese Roulette), is more like the self-parody, a psychological thriller in which a crippled child torments her very rich and very silly parents. The miserable little girl forces two chic couples — Daddy-and-his-mistress, Mummy-and-her-lover — to join with the live-in servants in an uncanny truth game. It is like a Shirley Temple film reversed in a black mirror; but why bother to send up a toy tricycle?

Especially as in the “Information Screenings” there were another 80 films, assembled from 24 countries. One can only pick out a few from such a vast number, and those, by well-known directors, or one’s friends.
What was the genesis of “Sunday Too Far Away”?

Sunday was actually an accident. John Dingwell had been commissioned to write another screenplay, but when that deal fell through he was still on contract. So, we asked John if he had any ideas, and he said that he had always wanted to write about shearers. Having been brought up in central NSW, where shearers had been a fantasy of mine, I thought the idea sounded bloody brilliant. So Sunday became the SAFC’s first feature.

I believe Sunday was an important film because it was the beginning of being able to tell a small but very important part of the beginnings of a nation. It has something to do with our nationality and is, at the same time, bound up with the ethos of the sheep shearer. The other important film to be made, I think, is “Gallipoli.”

What was your position on “Sunday”?

“Storm Boy” is one of Australia’s great success stories. It has already accrued a gross in excess of $1,000,000, the book has sold more than 300,000 copies and the film is still running in Adelaide after 42 weeks.

The film’s producer, Matt Carroll, began at the South Australian Film Corporation in 1973 as production coordinator but was soon promoted to co-producer on “Sunday Too Far Away”, the corporation’s first feature.

“Sunday” was also the first Australian feature to be invited to the Directors Fortnight in Cannes and has been awarded favorable reviews here and abroad. Carroll was then associated with the ill-fated television drama “Stacey’s Gym”, and the feature film, “The Fourth Wish” (as associate producer).

In 1976, Matt Carroll became an executive producer and divided the production program with fellow producer, Jill Robb. It was then that Carroll initiated and produced “Storm Boy”.

Carroll’s position at the SAFC has undergone further changes after the appointment of John Morris as corporation director and the departures of Jill Robb and marketing manager, Peter Rose. Carroll is now executive producer in charge of feature and television production.

In the following interview, conducted by Australian Film Institute director David Roe, Matt Carroll discusses “Storm Boy”, “Sunday”, and the role of the SAFC.

How different was the released version from the director’s cut?

I was co-producer with Gil Brealey though it didn’t begin that way. I started as production manager/associate manager, but the whole responsibility ultimately fell on me and I took the unit out to shoot it. It was a very intense period, because the shooting was tremendously hard work and very, very emotional.

Gil hadn’t been part of that, having had to run the corporation at the same time, and that was unfortunate. I think this was the beginning of all the problems you hear about — the cuts and so on.

Did you have a say in the final cut?

It was shot very closely to the script, but there were problems in it. As well, the director’s cut ran for two hours and it just didn’t work. Gil and Ken agreed to disagree over it and Gil then instructed Rod Adamson to cut it.
Yes, as co-producer, I was jointly involved with Gil and Rod.

Do you think the final version the best possible?

Absolutely, but there never were two versions. Where people get that idea from is the scene where Jack Thompson breaks down after the death of Old Garth. Now, as it comes at the end of a roll, it is possible to cut the scene, and Gil wanted this done on one print. I don't know how strongly Gil feels about this scene, but I feel very strongly that it should be there. It is an extremely important scene and the emotional heart of the story.

What about Foley's relationship with the girl?

That was removed after the director's cut.

But as the girl is in the scene at the wood pile, confusion creeps in...

The whole sub-plot of the girl was quite complicated and it was very difficult to remove, but it had to be because it didn't work dramatically.

The SAFC has been criticized over its marketing policy on "Sunday". What are your feelings about it now?

What one has to remember with Sunday is that when the film was shown to the distributors — and this was at the time of Alvin Purple — they said "Yes, it is very interesting, but it is an ethnographic documentary. We don't think it is box-office." In many ways, it was the best thing they could have done to us, because it taught us a lesson, and that was to distribute the film ourselves in Adelaide. The thing went through the roof and all of a sudden there was a great deal of interest. Roadshow, in fact, did agree after some negotiation to take it, and they certainly made sure that it would do as well in the other states, even though they still believed Adelaide was no indication of the other states.

Actually, when the film was finished it was handled by Jill Robb. This was the first film she handled in the marketing branch and she in fact set up the deal with Roadshow and the Adelaide release. We sold it to the Seven Network and also did a deal with the local Seven station giving them a small part of the box-office for a lot of advertising time. Jill then went overseas leaving me to look after the domestic release.

Phillip Adams was another critic of the release of "Sunday", particularly over the choice of the Rivoli Cinema in Melbourne...

I certainly stand by the Rivoli release — it was the best thing that could have happened to it. In retrospect, however, I might have put Sunday into a city cinema in Sydney instead of the Double Bay. I don't think the triple suburban release we did there was the best way to release it.

What prompted the SAFC to produce "Storm Boy"?

Under the Act of the Film Corporation we are required to make films for children, and Storm Boy originally started after our television series for children, Stacey's Gym, proved unsuccessful. We thought it must be possible to make children's material, but outside of Disney there seemed to be very little, though a lot of people were campaigning about how few good films for children there were.

And you think this accounts for its enormous success...

I think so, though it is very hard to categorize. What we were trying to do was make a film for a very broad audience group; in other words from five to 100, rather than for the usual cinema audience of 18
to 28 year-olds. So the film had to be simple in concept, yet complex enough in its subtleties to please an adult audience. And when Storm Boy came to us, I read it and thought it would make a really good children's feature.

So, in fact, you were the initiator...

I wasn't the total initiator. At that time there was at the corporation an American, John Graves, and it was he who suggested I should look after it. Don Crombie was then working on contract for us, and he wrote a screenplay, but it didn't work. But by the time Don's draft came through, John Graves was no longer at the SAFC, so I took over the thing. I then started from scratch and tried to find a screenplay writer who loved animals and knew something about children. I found Sonia Borg.

When you bought an option on the book, was it a set text?

Yes, it was a set text. When you buy an option on the book, you have to produce the film within a certain time. That we could do.

With the advantages of hindsight, what would you say were the reasons for its limited success?

It was too realistic, and people didn't want to go through John Meillon's agony of seeing his son die. Do you think it should have been sentimentalized more?

No, it just wasn't a commercial idea at the time. As well, there has been too many Sunshines and films like that. I think we underestimated the reputation Fourth Wish had on television. Probably far more people had seen it, or knew about it, than we realized.

What about overseas sales?

There was a deal done with Columbia-Warner and the film was released in London where they mishandled it. For some reason the press previews were two weeks before it opened, and while it got terrific press it was just too early. We also had problems with the French release where the distributor delayed. Finally, when it was released, no money was spent in promoting it. Once again it had terrific critical acclaim, but it was wasted, and the film was just used as a filler. It is very disappointing because it was a very good and a unique deal. We got no advance for it, but they paid a lot of the costs and we got a direct split of the box-office.

Do you feel it should have been released immediately after the Cannes screening?

Yes.

How good a test market is Adelaide?

There is a definite parochial interest, but you can tell how an audience is reacting to a film. For example, we didn't let on from our release of The Fourth Wish in Adelaide that it wasn't working with audiences; but we knew what sort of audience it was attracting and had a good idea of what its fate would be.

The other thing we learnt on Storm Boy was the importance of test marketing. That was why we opened the film first in Adelaide. What we also do, and what the other distributors never do, is prepare a campaign especially for Adelaide. Adelaide has a big potential box-office, but no one has thought of tapping it — except us.

How does the film stand at this point of time, financially?

It is in profit — we broke even earlier this year.

THE CORPORATIONS

The SAFC appears to have the flexibility of a small Hollywood studio in that it can initiate its own projects as well as invest in other productions. Do you see this role continuing?

I think our intention is to continue existing as a twofold thing. We are very keen to encourage the expertise of the people who have moved to South Australia so that they become involved in getting things off the ground. There are signs of this happening.

Is the SAFC subject to the same public service restrictions as the Victorian and New South Wales film corporations?

No, though there is an arrangement whereby the secretarial staff can be absorbed by the public service should we fold. They are also engaged on terms and conditions similar to the public service. All those outside of the clerical staff, the technical staff, are on short-term contract.

What are your feelings about the proliferation of film corporations?

I am very worried by it, though not so much by the direct competition as the industry's political future. The Victorian corporation is a banking operation to help Victorian filmmakers, the NSW one likewise. Tasmania is very special because they already had a documentary film unit there and the corporation is virtually a rationalization of something that hadn't been very efficient in the past.

The government funding thing is facing a crucial stage and I think there is danger of the federal government seeing the state corporations as an opportunity to pass off their financial responsibilities; after all, it is right in line with Liberal Party policy.

But doesn't this proliferation of film corporations lessen the need of an AFC? In other words, isn't it a question of centralization versus decentralization?

I think the strength of the SAFC is our entrepreneurial ability; our ability to blend production and marketing.
The full-size X-Wing fighters. Flying sequences were filmed using 18 in. scale models.

An enemy T.I.E. ship fires at a rebel X-Wing fighter during a dog fight.

A Space Odyssey utilized 106 men in its production unit, Star Wars 900; 2001 had 35 basic special effects scenes, Star Wars 365; Stanley Kubrick spent $500,000 more putting his film together. Or, at least, that is what the 33-year-old writer-director of Star Wars, George Lucas, is claiming.

Ignoring the many critical comparisons that can be made between the two films, Star Wars is undoubtedly spectacular in its use of special effects, and the man largely responsible is John Dykstra.

Lucas first approached Dykstra in June 1976 when he invited him to supervise the special photographic effects for the $8 million space fantasy. At that stage Dykstra was not as well known as, say, L. B. Abbott or Art Cruickshank, but his reputation has quickly become established.

During the pre-production of Star Wars it became obvious that a large number of miniatures and other related effects shots needed to be incorporated into the film. Dykstra decided against normal production methods, and instead started to combine all the facilities he would need for the project under one roof. All the technical personnel were chosen for their abilities in specialized fields, such as matte painting, optical printing, pyrotechnics, model making, computer animation. And, after spending more than $1,000,000 in eight months, the newly-formed company, Industrial Light and Magic, became a self-contained special effects warehouse in Van Nuys, California.

The people involved in its various departments were now working en masse, some operating 24 hours a day to keep up the flow of production necessary to have everything completed before the May 1977 premiere date. Lucas' script called for fast and complex battle sequences in outer space, and this meant an extremely versatile camera system would be needed. So Dykstra created the "Dykstraflex". A camera was converted to utilize an eight-perforation, horizontal 35mm film format, similar to Vistavision. This gave the larger negative area required for optimum clarity.

Several servo motors drove the camera, mounted on a crane, along a straight 42 ft. length of track, simultaneously raising or lowering, panning and tilting, around a static miniature. The focus was adjusted by a built-in motor-driven follow focus mechanism. All this was then controlled by a pre-programmed computer bank, a system so accurate that it could at any time retrace its movements, to the frame, over a previously plotted and filmed set-up.

After each shot was completed, the film, together with the corresponding computer data, was forwarded to the control department where all the relevant information was catalogued for possible future reference.

Story boarding the final space clashes for the film became somewhat of a nightmare due to its very fast pace. The dogfight sequence between the rebel X-Wing fighters and the enemy T.I.E. ships seems certain to become the science fiction equivalent of the Bullitt chase sequence. It was painstakingly plotted after viewing World War 2 air-to-air combat footage as it was this type of action that Dykstra wanted to portray on screen.

For one seemingly rapid three or four second scene of an X-Wing fighter being pursued by an enemy T.I.E. ship, the shot was compiled in eight stages:

**Step 1:** The X-Wing miniature, having been placed in front of a translucent blue screen, is attached in such a manner that it is able to rotate around its own centrepoint. This movement combined with the camera’s yaw and pitch gives the illusion of the camera tracking along behind the X-Wing as it manoeuvres back and forth across the screen.

**Step 2:** This element is photographed frame by frame on black and white film (because to film at 24 F.P.S. would necessitate very rapid camera movement), processed, checked for focus and logged with the control department.

**Step 3:** The camera is returned to the identical start-frame position and goes through the exact movements again, this time with color negative stock.

**Step 4:** Because the X-Wing fighter is being chased by the enemy ship, the red glow from its engines is seen, the camera again moves through the same shot, but this time the set is in darkness and the lights in the miniature's engine outlets are visible. These are slightly over-exposed to give a flare effect.

**Step 5:** The T.I.E. enemy ship replaces the X-Wing miniature in front of the blue screen. Its movement, combined with the "Dykstraflex" movement, is manually adjusted and placed electronically into the computer control.

**Step 6:** This is filmed in black and white and forward controlled. There are now two black and white shots, one of the X-Wing and the other of the T.I.E. ship. The pieces are laid together and viewed to see if the two elements match movements at 24 F.P.S.

**Step 7:** The camera retracts its step around the T.I.E. ship with color negative being exposed. No engine glow is seen on this model.

**Step 8:** The background is filmed separately. Whether it be stars, explosions or other spacecraft, these will be matted in by the optical department at a later date. For this one quick chase scene six separate pieces of film have been exposed.

In many of the scenes, laser beams are being fired by either one or all of the space ships in rapid succession. These too required many matting processes. The length of laser fire, its point of origin and impact area had to be synchronized to match the movements of the miniatures in each frame.
owners and the larger mining companies, the Tandarra are each concerned in their own way with political corruption in the colony, and to the background of the developing country to the latter part of the 19th century. (John Waters) attempting to maintain order in a certain era of Australian history, using Australian co-production in its second series, A Patch © f Bine. The writers of the series, as far as I have been able to gather, are Australian, and include novelist Tony Morphett, among whose television credits are Dynasty (from his own novel) and Certain Women, and Elizabeth Kata, who wrote A Patch of Blue.

Luke's Kingdom ought to be first seen in the context of what can be loosely described as Australian historical drama. Television series like Ben Hall, Cash and Company, and Tandarra are each concerned in their own way with a particular era of Australian history, using the background of the developing country to locate their characters in problem situations. The best of these, Rush, initially an Australian production and then a French, Scottish, Australian co-production in its second series, followed the adventures of a police constable (John Waters) attempting to maintain order in a Victorian gold-mining settlement during the latter part of the 19th century.

Despite occasional concessions to the presence of political corruption in the colony, and to the tensions between the miners, the local mine owners and the larger mining companies, the central thrust of the series is towards romance — a conventional hero figure each week exercising his power and wisdom to provide the means of resolution for the dramatic conflict. Only in one episode, The Great Eastern Bubble (written by Colin Free, directed by Rob Stewart), is there any suggestion that there were problems which could not be so resolved. Needless to say, the issue of resolution need not be the defining one if one is concerned with critical estimations of value, and qualities of visual and dramatic style can provide their own standard of excellence.

Unfortunately, none of the Australian series I have mentioned (at least after a single viewing of occasional episodes) has such quality, beyond the often intelligent working through of particular motifs at the script-level. The standards of production, even making allowances for the limited budgets, are generally poor, and are severely restricted by the uneasy blend of videotape and film, of studio and location work. Luke's Kingdom, however, is shot completely on film and sustains an evenness of surface texture which seems to me to be essential to conventional television drama. Set in the early part of the 19th century in New South Wales, it is characterized by a harshness of tone (the human drama) in constant tension with the romantic conception of settling the new land (evocatively conveyed by the music and the repeated visual references to the challenging wilderness). And while there is a sense of the closure of a particular story at the end of each episode, this is rendered irrelevant in terms of the broader context of the drama as a whole.

Beyond the collision between man and wilderness, the central conflict in Luke's Kingdom is between Luke and his father, Jason (James Condon). Luke's father, a retired British naval lieutenant, of genteel disposition, sees his and his family's future in terms of the past, as an extension of their life in Britain which they have left after the death of his wife. Luke, on the other hand, is better equipped to tackle the savagery of the colony, denying the relevance of the past and seeking to achieve his vision of the future — his "kingdom" — by whatever means he deems necessary.

The regular confrontations between the two men — between an ineffective dignity and a practical amorality — provide a background in which each of the dramas is placed, either directly or by implication, and serve to disorient a television audience accustomed to a less demanding and disturbing fiction.

To this point, I have referred to Luke's Kingdom within the framework of television series, binding it together with anything from Leave It To Beaver to Bonanza. And while there are, for all their differences, a number of valid reasons for viewing these as relations, if not as members of the same amorphous family, it ought to be noted that Luke's Kingdom, arguably, has more in common with that species of "continuous dramas" which seems to have been born in Britain, (Upstairs, Downstairs, The Forsyte Saga, The Pallisers, and all those other, so far, turgid adaptations from novels), but which has found its way more recently into the U.S. (Rich Man, Poor Man, Roots, The Rhinemann Exchange and so on) and elsewhere (Scenes from a Marriage, Moses the Lawgiver, Pialat's and Fassbinder's work in Germany).

These dramas, like the series, are for obvious reasons centred on a particular group of people, the current tendency is to note these dramas as "mini-series", but the thrust of my argument demands an alternative description, as will become clear.

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often a family of filially unrelated individuals forced together by social circumstances. However, while each of the episodes of a serial starts again, as it were, taking no account of what happened in previous episodes, the individual parts of a "continuous drama" need to be seen together as a developing and interlocking whole.

Episodes of a serial can be, and often are, shown in any order; those of a continuous drama require a particular chronological order. The writing of each part demands an overall conception and that the material of previous parts be taken as a starting point — as Alfred Shaughnessy, script editor and writer for Upstairs, Downstairs, observed in Movie 21: "What you are really doing is working out a line of destiny for every character and what the resolution will be, and then you devise stories which will advance that in a sort of progression."

Luke’s Kingdom, like Rich Man, Poor Man (Book 1), begins by establishing the characters and their context and moves towards its conclusion. In both dramas the pattern is clear, and remarkably similar — a recognisable period in history, a progression of years (Luke’s Kingdom spans seven years; Rich Man, Poor Man Book 1 more than 20), a number of sub-plots which serve to evoke the mood of the period as well as provide a collage of reflections of the central characters and the central conflicts, and a conclusion which offers a format ending but undertakes any traditional sense of resolution by pointing forward to an ambiguous future.

Luke and Rudy (Peter Strauss), in their attempts to construct their "kingdoms", have been ruthless in their exploitation of those around them, whether friend or foe, and both men have been finally forced at least to a partial recognition of their own limitations as human beings.

Luke’s Kingdom closes with the destruction of the “kingdom” that has obsessed Luke; Rich Man, Poor Man Book I ends after Rudy loses his family and finds that all he had aspired to and achieved is finally irrelevant to him. Whether either man has learned anything from his experiences is unresolved — as Luke and Kate (Helen Morse) stand together and look beyond the ashes of the Firbeck property to the future; and as Rudy and Judy (Susan Blakely), hand in hand, stare backward at the waters that have taken brother Tom’s ashes, but implicitly forward to their hope of being able to start again.

It is worth looking closely at the beginning of Luke’s Kingdom, the episode entitled A Sort of Gentleman (written by Keith Raine, directed by Ken Hannam), for the way it introduces motifs, which are to be sustained, and characters who are to be developed.

The opening is placed in the present: the camera roams around a room littered with old photographs and furniture — remnants of an era now past. A girl comes across and begins to read the book which is to provide the sub-title, and framework, for the subsequent dramas: “Pages From A Squatter’s Journal, New South Wales, 1829-1836.” She is played by Helen Morse, who appears as Kate in episode eight, and is by Luke’s side as the final episode closes, the dual role suggesting that the girl is a descendant of Kate’s (and, perhaps, of Luke’s) and binds together the past and the present, which she, and we, are to discover in the pages that she is to read.

The diary is Jason’s — “ I believe the hand of God to be at work with us . . .” — a fact which adds a further complexity. God-fearing, a gentleman, and hostile to that which forces him towards an awareness of the inadequacy of his principles in this God-forgiven place — “ . . . Only Luke finds everything about him to his liking . . .” — Jason recalls a face of history which is moulded in his own image, its features elsewhere providing the substance of most text-books about Australia’s past.

A ploy of the dramas as they progress is to visually rewrite, and contradict, Jason's words and the sort of history which conceals the moments of brutality and anguish by submerging them within a broader historical movement. Of course, Luke’s Kingdom is fiction, but the issue here is one of placing that fiction within a period of history.

Amid the echoes of voices from the past, voices that we are to recognize as we move further into the dramas, the girl reads of the Firbecks’ voyage from Britain to the colony. A cut transfers us to the past, and an overhead shot of the family (Jason, his son, Samuel, and daughter Jassy) and a travelling companion, later to be depicted as the subject of the episode’s title, playing cards around a table.

The atmosphere in their cabin is a relaxed one, until a cut to eye-level sees Luke enter. He is slightly drunk and his abrasive manner disturbs the tone of the gathering. Here, and throughout the subsequent episodes, Luke is ill at ease in the pursuit of civilized rituals, and often deliberately upsets the unity they embody.

The sighting of the Australian coast-line finds the family together on deck, eagerly straining for a sight of their future. Jason’s observation — "A new land! A new beginning!" — catches the communal, pioneering mood of the moment, and lays the foundation for an irony which is to be preserved throughout.

Though Jason sees himself as a pioneer, his vision on the future is firmly anchored in the past. Bound by the moral codes of the Mother Country, his ethic of the ‘gentleman’, the course he endeavors to pursue is out of tune with the reality of the colony.

The Eden that he is envisaging across the waters of the bay has much more in common with Hell (Luke, in a later episode, describes it as "Pandemonium: an abode of devils") which has no room for moral niceties. Jason, of course, is not alone in holding this view, and his perspicacity is shared and echoed by Jassy, Jassy (Eliza Crosby) and Samuel (Gerard Maguire), to varying degrees, and by characters who appear in individual episodes.

On shore, the Firbecks refinement clashes with the mentality laboring in the streets of Sydney, as Jassy finds herself the object of crude suggestiveness, and of mockery for her lanmness. The brutal response of a guard to the convicts is as disturbing to the family as the initial outburst had been. God-fearing, a gentleman, required to settle the land. Brushing aside his son’s demand that the amount be reduced to "the farmhouse" (Luke, in a later episode, describes it as "an abode of devils") which has no room for moral niceties. Jason, of course, is not alone in holding this view, and his perspicacity is shared and echoed by Jassy, Jassy (Eliza Crosby) and Samuel (Gerard Maguire), to varying degrees, and by characters who appear in individual episodes.

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behavior most likely to appeal to an audience of popular television.

Luke, on the other hand, while aware of his place in the family, is little concerned with it or with any other of the conventions on which a civilized community is built (and thus his behavior is hardly the sort which would attract this television audience).

Given this dramatic conflict, and the absence of any resolution to it, the placing of sympathies in Luke's Kingdom as a whole, becomes problematic for the viewer. Unlike the usual television series or dramas the narrative here does little to provide any comfortable escape route.

And while this conflict has gradually come to the fore, in the background parallel tensions serve to underline it. The threatening mystery of the landscape is nicely evoked by the recurrent references to the broad vistas of mountains and forests, a reading of these images being directed by the orchestral surge of the soundtrack music (a score which, by the way, is often far too emphatic and intrusive). But against this suggestion of a romantic adventure into the unknown, one has to set a more localized, and immediately hostile, sense of place.

This feeling is illustrated by a single camera movement, from left to right, across the trunk of a decayed tree, the Firbecks and their newly-acquired shepherds visible in the background as they move their flock along the road towards their new home. The implication of this image is a dwarfing of the individual, his boundless hopes for the future (this includes Luke as well) being situated within the confines of his immediate location within the landscape.

As the travellers settle down for the evening by the camp-fire, the conflict is further emphasized. As Samuel reads Shelley to an attentive Jassy, a disinterested Luke casts a suspicious eye on the activities of the shepherds around the wagon which contains their supplies. He recognizes the nature of these activities too late — Charlton has robbed them.

The moment of rest, of distraction from the task demanding full and constant attention, is sufficient to sabotage their chance of success. Luke alone seems capable of realizing the need for total commitment, and his pursuit and arrest of the thief demonstrate this. He beats information out of the shepherd who has remained for total commitment, and his pursuit and arrest of the thief demonstrate this. He beats information out of the shepherd who has remained

Luke, uninhibited by his uniform or a belief in propriety, characterized by a ruthless pursuit of his own end, has been able to succeed by adapting a face more akin to the unchanging, threatening, silent, mysterious land around him than to the human family to which he belongs.

Side by side with the Firbeck saga in A Sort of Gentleman is the introduction of the first of a series of periphery characters whose stories direct attention, in terms of narrative, away from the central conflict of Jason and Luke, but serve to sharpen our focus on it in terms of the aesthetic structure of the particular episode. Aloysius Fogg (Barry Hill), the Firbecks' travelling companion on the journey from Britain, during which time he expressed his love for Jassy, arrives in Sydney to set himself up in a law firm, and finds that the banker to whom he had forwarded his money is now penniless and on the brink of suicide.

In desperate straits, he meets up again with the Firbecks on their way to their land, to find himself treated kindly by Jason, but rebuffed by Jassy and mistrusted by Luke. Jason sees him as a "gentleman" and Fogg's public manner would seem to endorse this. However, his infatuation with Jassy and his financial plight result in an untoward advance upon her, which is rejected, and the removal of a sextant from the Firbecks' equipment, which Luke discovers by chance in his pursuit of Charlton.

Fogg has begun the episode with dignity, a "gentleman" and Fogg's public manner would seem to endorse this. However, his infatuation with Jassy and his financial plight result in an untoward advance upon her, which is rejected, and the removal of a sextant from the Firbecks' equipment, which Luke discovers by chance in his pursuit of Charlton.

Fogg has begun the episode with dignity, a gentleman like Jason, but has been forced by his own impulses and the uncompromising circumstances of life in the colony, to a situation in which his actions have more in common with Charlton.

Luke, as if trying to validate his own moral stance (or, more accurately, his amoral one) by invalidating that of the gentleman, forces Fogg to watch the whipping being meted out on Charlton for having been caught with the sextant. To Fogg's distress, Luke responds by offering him the alternative of confessing and thus alleviating his stricken conscience.

The humiliation which would accompany the alternative is too much for Fogg, and he leaves, Luke remaining by the inn-keeper, Moll (Shirley Cameron), whose untold history — from the information we are to glean from later episodes — has perhaps followed the same progress as Fogg's.

Moll recognizes in Luke one who has seen the way to the future: "You catch on quick, Luke Firbeck ... You'll do well. This is a bastard of a place; it'll take a bastard to lick it."

Luke turns from her to the land lying across the distance, the nowhere beyond the legal boundaries of the colony. As he asks, "Whose land is that?", director Hannam places a group of convicts working in a chain gang in the middle-foreground, while in the background the unconquered beauty of the Blue Mountain foothills invites the entry of those who dare, "A new world, an open page" will be converted into
the scriptures of Australian history by those convicts, by the unseen “Aboriginals, runaways and squatters”, who Moll says occupy that land, and by Luke and others like him.

Luke returns to his family and finds that the land promised to them by royal signature has been granted to another. In a scene with echoes of the opening one, Luke re-enters the family circle, drunk with his dream of the way that lies ahead, intruding on their depression with his passionate outburst, urging them to follow him: “I’ve seen the future, father: a million acres, ours...”

The subsequent sequence places Luke and Jassy in an idyllic setting as they look out over the land which the family has toiled, Jassy, expressing her admiration for what has been achieved, tells Luke, “You made it! Luke’s kingdom!”, to which Luke replies, to her dismay, that he now needs “more land”, that their stock of sheep will have to be tripled in a year.

The connection of the two sequences in the prologue, the placing of the two men at the centre of the drama in each, and the sentiments offered by both, points to their similarities, even before the title to the episode suggests its own comparison of them.

That Luke is ostensibly the hero and that Doyle is the villain (the later intrusion of his men into the Firbeck land can be likened to that of the Cleff family into the Mormon wagon train in Ford’s Wagon Master) does nothing to change the particular perspective we are invited to take on them.

In episode six, A Woman Waiting (written by Donald Bull, directed by Peter Hammond), a ticket-of-leave convict, Jack Skelton, has gained employment with the Firbecks. Expressing his resentment at the treatment of convicts by the authorities (“like beasts for the knackers’ yard”), and thus presenting a metaphor for what the savagery of Australia has done to its inhabitants, he finds a sympathetic Jassy willing to listen to his tale of woe and to understand his yearning to return home to his wife.

As a result of an incident at the inn (an attempt to defend an Aboriginal boy against the mistreatment of one of the local ruffians), Skelton finds himself answering charges for disturbing the peace, and then, more seriously, for breaking the contract of his ticket-of-leave by working outside the legal boundaries of the colony. The corrupt local magistrate sentences Skelton to return to prison, but he escapes custody and flees to the Firbeck property for refuge.

The result is a conflict with Luke, the resultant drama providing clarification or qualification of our perspective on the two men, and intensifying it.

I have suggested that one of the most interesting aspects of Luke’s Kingdom is the way in which each segment serves to illuminate the characters and relationship of Luke and his father. The pattern seems to be the introduction of a character linked by behavior or context with Luke or Jason, the resultant drama providing clarification or qualification of our perspective on the two men, and intensifying it.

For example, in the prologue to episode S, A Man Worse Than Cormac (written by Brian Wright, directed by Peter Weir), Cormac Doyle, a belligerent and ruthless Irishman, arrives at the inn in the border town, which is located about 32km (20 miles) from land on which the Firbecks have squatted. Announcing his intention to settle outside the legal boundaries of the colony, in what is now known as “No Man’s Land” (the name carries a colloquial meaning as well as the local one here — that no man can claim the land, legally, as his own), he echoes an earlier Luke as he declares to the officer in charge of the local soldiery, “Liberty is richer with an acre of man to grow — and the law book yet to be writ.”

The appearance of relative innocents, like Ford’s Wagois Master) does nothing to change the line of anguish-ridden figures found in the John Wayne characters of Ford films; in the James Stewart characters of Anthony Mann’s westerns; in the gangsters who inhabited the 1920s environments of Raoul Walsh’s films; or in the tormented heroes of much of Nicholas Ray’s cinema.

As such, he is unique to television. Alternatively passionate and brooding, he is ruthless in satisfying his own demands. The methods by achieving success throughout the dramas finally bring us to the, that the brutal madness with which he pursues his goals has more to do with him as a man, than it does with finding the equipment necessary to conquer a savage land.
Eric Rohmer is one of the most uncompromising directors in France today: uncompromising in his choice of subjects, in the actors he works with, and in the narrative viewpoint that he chooses for the stories he relates. His interests are far-ranging apart from his activities as a director, Rohmer also lectured in film at the University of Paris I, and has made a number of programs for French educational television.

Rohmer's film activity began in the 1950s but never really was a part of the explosion which was the New Wave. Despite this, his early films involved working (often as an actor) with people such as Godard, Paul Gegauff, Jean-Louis Comolli, Barbet Schroeder, Jacques Rivette — all of whom have now taken radically different directions since those early days. Rohmer also wrote many critical articles for the "first period" of 'Cahiers du Cinema', and it is obvious that even then his interests were in art, music, architecture and literature, rather than specifically cinema.

Was "The Marquise of O" a long-range project?

No, it was quite a recent project. My intention was to make the film I am preparing now, which is Percival, and it was by chance that I found Kleist's book. I thought it could be filmed, but as I could not read it, I had to take up learning German again.

At the moment there are two people in France who have made films in order to learn a language — myself with German, and Alain Resnais, who since childhood has wanted to speak English. He told me that the only way to do it was to make a film in English (Providence in 1976). I don't know which language I shall learn now; I already have difficulties in speaking English.

Italian . . .?

Italian is easier, but the Italians have such a personal way of making their films that it is very difficult for a foreigner to make a film in Italy. However, I would like to make a film there and to make it in Latin.

What really appealed to you in "The Marquise of O"?

Everything. To begin with, the way it was narrated, which seemed to me half-way between what I had done in the Moral Tales and what I am going to do now in Percival. That is to say, a certain way of integrating narration with the action, of allowing the dialogue to take over the narration, and vice versa.

In The Marquise, although there are a lot of things narrated by Kleist, I did not want to use a narrator, as in the Moral Tales. Instead, I transformed everything that was in indirect speech — and there is a lot of it — into direct speech. I also did this because in Moral Tales I had already used indirect speech in my narration. For example, Chloe doesn't say, "I'll drop in at the office tomorrow"; but "Chloe told me she would drop in at the office tomorrow." That is what interested me in Kleist, and the only thing I kept in the way of narration were the inter-titles, which were very brief. For example, the listed dates, or titles such as "The next day", three years later", and so on.

In my next film I shall go even further, because there will be only direct speech, no indirect speech. But it will be the actors who will narrate what they are doing; they will speak of themselves in the third person. For example, the actor will say, "He mounted his horse"; speaking about himself. This is how The Marquise is formally — by its form — related to my other films. As for its psychological and moral content, I think there must be similarities . . .

Are you conscious of these?

No; that is to say, there are subjects which I like. A subject such as this one, where there is an ambiguity between good and evil and an absence of clear-cut judgement, I like very much. I would never make a film where you see a character who is good oppressed by those who are evil. It's very common; most film subjects are just that. I like characters who are on the limits of the diabolical and the angelic.

Like Pascal . . .

Yes; Pascal's beast and angel. Also, I do not like to treat subjects which are entirely tragic; nor those entirely comic. I like the fact that you don't know in advance what will be comic or where there will be pathos. And with this film in particular, no one knows — public reactions are very different.

In certain countries people laugh a lot, more than in others. But I find you can laugh and not laugh. There are people who are shocked at the laughter, but I am not. Kleist, too, is someone who liked to introduce the comic element, even into his serious plays. Besides, he also wrote comedies, such as the Broken Pitcher, which is very funny, though it is constructed exactly like Oedipus Rex — a play about someone who, in looking for something, discovers his own culpability.
In your introduction to the written version of the "Moral Tales", you say there are no original subjects in the cinema. Is that why you are now turning to literary adaptations?

It is somewhat of a paradox. Even if you want to write for the cinema it can never be anything purely original. It is not like the theatre, which has evolved its own form and which stands on its own; you can read it.

In the cinema, however, the script is a hybrid; it is not a literary genre. That is what I wanted to say. This means, on the one hand, that even if you compose a work yourself it will never be completely original; on the other hand, a film which has been made from an existing literary work can be as original as a film made from a script. So either way it’s not important.

It is natural for a director to propose his own subjects, but one also feels the need to show subjects which are not your own, because that allows you to renew your universe. I find that directors who treat only their own subjects present a universe which is really very closed, very narrow — even if it is very beautiful and original, such as that of Bergman. I find that it is sometimes a little oppressing, tiring; one feels the need to see other characters, other subjects, other problems. That’s what I wanted to say.

In another interview you spoke of "The Marquise" as a performance of the Kleist text, rather than a transposition into images. This seems to me a theatrical, rather than a cinematographic process...

Yes, the text is acted. The text is not rendered through images; I did not try to find images which would be equivalent to the text. I simply took the text, and had people say it.

Do you feel that you would like to stage a play?

Yes, indeed. I must say I used to think that the theatre was something outdated, but that is what I wanted to say, at last the length of the performance.

Its ephemeral nature...

Yes, but this aspect is less important to me now. When I was young I was perhaps more ambitious — it was the ambition of my generation to make something lasting. Now I realize that everything is perishable, including films. Anyway, does it really matter? I have already made films, and now I would like to make something which is ephemeral, which only lasts the length of the performance.

Also, I find that theatre the world over, in the past 10 to 15 years, has experienced a great renaissance, after a lull during the period between the two wars. I think the cinema now has something to learn from the theatre, whereas earlier it was better for the cinema to turn its back on theatre — to say something was theatrical was to say it was bad cinema. Now, cinema has created its own rules, its own clichés, and it would do well to see what is being done in the theatre.

That is why I have quite naturally become interested in research carried out in the theatre, and I would like to do some myself — if only from an experimental point of view. In any case, I don’t think I would become a director working only in the theatre, but from an experimental point of view I would certainly like to do something.

You often say that you are interested in the fourth wall. Does this hold true for "The Marquise of O", which is very theatrical?

It is theatrical in the type of acting called for, in its construction, but not in the way it is organized in space — there are four walls, since we have both the windows and the doors. It is not a lateral mise-en-scene, as in the theatre, but one which goes in all directions. The fourth wall is more taken by the audience, whereas a film set can have four and hence be complete.

Why do you avoid using music in your films?

In The Marquise, in particular, there is only one type of music used — the drum — and I played that. I wanted to include something which was a little ironic. Music always expresses a precise feeling — be it tragic, pathetic or ironic. Now, for most scenes I did not want to indicate what it should be. If I had added music, it would have been too definite. I wanted to remain absolutely indifferent. That is why music is not possible in this film, except at the beginning and end, where the drum brings this ironic element.

You say you want to remain indifferent, but...

I want to remain objective, impassive, like Kleist. That is what I like in Kleist. It has been said that he wrote his stories with his "back turned to the public". I am like that — I don’t want to wink at the audience; I don’t want to say, “Here you should laugh, here you shouldn’t.” However, the public should not remain indifferent; but the author does not lean one way or the other.

I believe you are about to publish...
your thesis on Murnau. Were you interested in Murnau from a visual or a moral point of view?

Well, what I studied in Murnau was a certain organization of space, and in particular the presence of certain motifs, such as the expansion and contraction motif. I do not think my films function in the same way, but that is something a director is not aware of.

Murnau, however, has been important for me in the sense that he was the director with the greatest creative and plastic imagination. It was he who taught me to love the cinema, and no doubt inspired me, though I am not always absolutely conscious of this.

And Hitchcock ...?

Yes, of course. Unlike some of my colleagues, I do not have a good memory. For example, Truffaut has said that when he does a shot he asks himself what Hitchcock would do in his place. This is not my case at all. This idea seems impossible to me. I forget Hitchcock, Murnau — absolutely everything. But it is certain that Hitchcock has also taught me a rigor in constructing narratives. And Hitchcock . . .?

When do you think you will finish "Percival"?

I don’t know. But after that, what I would really like to do is work in the theatre. Although I do not know what at this stage.

Are you able to teach what interests you at the university?

Yes, in “L’Amour, l’après-midi”, for example, Frederic mentions a previous passionate affair with a Milena. Doesn’t this type of situation interest you?

I don’t know. She is alluded to in order to show a certain richness of life in all these characters, to show that this is a given moment in their lives. I like to show that these characters have a life outside of the story.

Do you think women are less morally suspect than men?

I really don’t know. It so happens that in my Moral Tales the man is the narrator, but he is not necessarily the most interesting or the most mysterious character. In The Marquise, the man is much less important, he is seen less often and he is not the narrator. The woman is presented from a more interior point of view. But it is evident that in all my films the woman is (morally) less criticized. She appears, if not as a model, at least as logical — she is logical with herself — while the narrator is always in contradiction with himself. And this is true for The Marquise as well, where the contradiction is much more evident in the man than in the woman.

In “Le Genou de Claire” (“Claire’s Knee”), does Aurora (the novelist) represent your point of view? In your other tales there is no equivalent character.

In Claire’s Knee I wanted to divide the narrator into two. My point of view is not necessarily that of the narrator’s — I film someone who is telling a story. In this film there are two people who tell the story: the character of Jerome, who tells his story, and the novelist, who is going to try and write it. What interested me was to film a subject which was narrated, but without the use of the voice-over of a narrator.

But Aurora brings an ironic element to the film, a point of view which the spectator himself provided before . . .

Yes, that’s true, because she becomes the character in the film who is telling his story . . .

I would really like to do is work in educational television. I widened my interests considerably. For example, I happened to come upon Kleist, and Kleist led me to rediscover German literature. Now with Percival, I am studying not only the literature of the Middle Ages, but also their art and so on. I am more often in front of a book than in a cinema.

When do you think you will finish "Percival"?

I don’t know. But after that, what I would really like to do is work in the theatre. Although I do not know what at this stage.

FILMOGRAPHY

Shorts
1950 Journal d’un scélérat (16mm).
1951 Présentation (35mm, 12 mins).
1952 Les petits filles modèles (35mm, 60 mins).
1954 Berenice (16mm, 15 mins).
1956 Le Sorcier de Kreutzer (16mm, 50 mins).
1958 Veronique et son cancre (35mm, 20 mins).
1964 Nadja a Paris (16mm, 13 mins).
1965 Place de l’Etoile (Sketch in Paris vu par... (16mm, 15 mins).
1966 Une étudiante d’aujourd’hui (16mm, 13 mins).
1968 Fermière a Montfalcon (16mm, 13 mins).
Six Moral Tales
1962 I La Boulangère de Monceau (16mm, 26 mins).
1963 II La Carrière de Suzanne (16mm, 32 mins).
1967 IV La Collectionneuse (35mm, 90 mins).
1969 III Ma mère chez Maud (35mm, 110 mins).
1970 V Le Genou de Claire (35mm, 105 mins).
1972 VI L’Amour, l’après-midi (35mm, 102 mins).
Features
1959 Le Signe du Lion (35mm, 100 mins).
1976 Die marquise von O... (35mm, 102 mins).
In preparation: Percival
In this seventh part of a 19-part series, Cinema Papers contributing editor Antony I. Ginnane, and Melbourne solicitors Leon Gorr and Ian Baillieu discuss another of the service agreements a producer must grapple with after he has secured finance to bring his property to the screen.

1. Introduction

A number of differing forms of service contracts for talent are discussed below as well as the Equity standard form of agreement which feature film producers within Australia have to enter into because of the union situation. The Equity Agreement sets out basic work conditions which are deemed to apply to all contracted performers from lead to extras. "Long form star agreements", "featured player agreements" and "extra agreements" have many basic features in common; the main differences being the detail in which compensation clauses, default clauses, grant of rights clauses and general covenants clauses are drawn.

Australian talent contract forms differ from British and U.S. models in a number of ways. Except for a few stars, local agents give little concern to billing provisions and are unlikely to argue greatly about the whole grant of rights clauses that their clients frequently sign.

Secondly, in Britain and the U.S., at least one week's rehearsal time is normally provided free by the artist. This is generally not the case in Australia where artists demand payment for rehearsal work done. It is common practice, too, for artists overseas to promote films in which they appear in return for living expenses and accommodation and transport. Many local artists need payment for any promotional tours or the like.

The concept of free time is a negotiating ploy used by overseas agents, but rarely in Australia, which local producers should be aware of. An agent, after having agreed to a fee for say five weeks work for an artist, may request a contract be drawn setting out the fee negotiated for as three weeks work and two free weeks. Not only does this enable the agent to have a better negotiating position for the weekly rate on an artist's next film, but it also means that if an overage situation occurs, the artist is paid on a weekly rate calculated at the amount of the total fee divided by the number of working weeks.

Local artists are less likely to be concerned with other requirements that foreign performers may request: e.g. caravan on location/set, or solo dressing room, limousine to set/location; 16mm print of finished film for private use; first class air travel; first class living expenses (query what these may be in a given situation); personal make-up man, hairdresser or stills photographer; limited contact with the press; specialized diet; etc.

Some local artists may have a service company which they will want to be the contracting party with the producer. The producer will want the artist's company to warrant that it has the right to contract for the artist's services and may want the artist to make similar warranties guaranteeing the performance. The service company of its own accord may cause the artist to perform.

In attempting to deal with foreign artists, in addition to the requirements of Equity, discussed below, the producer will need a clause in his contract with the artist allowing him to deduct any amount of withholding tax from the artist's salary and/or share of profits as determined by the Commissioner of Taxation. The producer will also note that he will need to submit the artist's contract to the Reserve Bank for approval if the salary, or part thereof, is to be paid overseas. Similarly, if a local artist wishes his salary to be paid overseas, Reserve Bank approval will be needed. The producer may also wish to consider the form of currency the compensation should be paid in, e.g. U.S. dollars or Australian dollars.

Overseas artists are more likely to want a salary package instead of a mere cash fee. This salary package may include an additional fee deferred out of first producer's profits pari passu with (or sometimes ahead of) other referents as well as a piece of the producer's net or gross. The salary package may need stepped payments over a number of financial years or payments to a third party. Other general matters that a producer may encounter when attempting to contract talent are special problems to be encountered with juvenile performers (refer the Social Security Department) and Aboriginals (refer the Department of Aboriginal Affairs).

2. The Equity Agreement

In order to avoid trouble with various unions, the Australian film producer will need to execute a blanket production agreement with Actors and Announcers Equity Association of Australia, the union to which all working actors and actresses in Australia belong. However, small-scale, extremely low budget productions funded in whole or part through the Experimental Film Fund, or to an extent through the Creative Development branch of the AFC, have generally been exempted.

It is an unfortunate situation, and one that may hopefully be remedied, that there is no standard form of equity agreement which each producer automatically signs and which contains provisions that have been agreed after discussion by representatives of Equity and feature film producers.

As it is, Equity representatives have individual producers in their thrall, and have been able to develop a number of clauses and attitudes which are oppressive to the producer and militate against continuous production in a financially repressed industry situation.

Equity's form of agreement (an example of which is set out in Precedent 10A) begins by considering the ambit of its agreement and unreasonably attempts to prevent Australian producers from the reality of exploiting their rights to video cassette, cable television and similar forms of distribution. The union's ground is that they are too difficult for them to control. The form of the agreement contains many clauses that are adopted from the American Screen Actors Guild (SAG) standard contract.

In the U.S., however, the number of actresses and actors available have made it possible for a thriving independent non-union feature industry to develop on the coast, in New York and in the southern states, particularly in low budget areas of filmmaking.

Basic rates of pay are set out for various sets of actors, divided into what the agreement calls "performers", "doubles", "stand-ins", "stuntmen/women", "crowd extras", and "juveniles".

The basic rates of pay set out in the agreement apply only to Australian theatrical and 16mm rights. Like the SAG agreement, extra loadings need to be negotiated for world cinema release: theatrical and 16mm; world television (excluding U.S. network) and U.S. network. The total amount of these loadings have varied from film to film, but are presently between 110 per cent and 125 per cent, depending on the bargaining power of the producer. Query whether 16mm rights include non-theatrical rights.

Further loadings are to be paid for ancillary rights such as cable and pay TV (Equity call them "supplemental rights") but Equity refuse to approve the exploitation of ancillary rights within Australia claiming they are too difficult for the union to control.

Clause 36 of Precedent 10A sets out a form of stepped loading for ancillary rights, similar in rate to the current SAG agreement. The producer is faced with the problem of either paying all (or most of) the loadings at once without knowing whether he will need to exploit some of these rights, or waiting until there is need to license the right.

If he waits he will have to pay the loading based on the prevailing basic rate, not the rate prevailing at the time of entering the general agreement, and he may need to withhold from engaging in certain foreign sales while overseas until he has cleared Equity on his return.

Equity require all artists employed for the film be paid up members, except for certain "real
people’ playing technical parts. Actors may be joined for the duration of a production only, if Equity agrees, but the joining fee may be more in the cost of the quarterly membership.

It is worth checking the agreement to see if holiday pay is included in the basic rate as this is frequently negotiable.

Producers may want to widen the grant of rights clause (clauses 25 in Precedent 10A) to bring it into line with clause 4 of Precedent 10B: the long term “star” agreement, set out in the subscription service.

Whether the producer is required to pay first class or economy returns for interstate artists can also be a negotiable point.

The clauses concerning alteration of calls; holds; overtime and Sunday rates should be carefully studied by the producer as there can be restrictions on any attempt to bill the imported performer over local performers. Particularly, they object to a foreign performer getting 100 per cent of the above the title billing. Again the producer will find ways of negotiating here.

3. Long form ‘Star’ Agreement

A form of such agreement is set out in Precedent 10B, which is contained in the subscription service. This style of agreement will be used for the leading role or roles in the film. It is particularly important if the performer, either local or imported, is of some box-office value.

The agreement sets out the period of employment of the artist, which may or may not include the date by which the producer for local or imported, is of some box-office value.

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The grant of rights clause is extensive and includes a basic performance agreement; likeness clauses; merchandising rights, dubbing and doubling rights, full cutting rights (a reflection of the 2,500 to 4,000 words, the ‘Doubles’ for an actor or actress and who does not speak dialogue or perform any “Stunt”).

The grant of rights clause may provide that no one star’s name or likeness can be used in advertising without the star’s or that star’s representatives’ agreement. Such clauses can frequently make or break a film’s budget.

If the producer is considering importing a foreign actor he will need to seek Equity’s approval (as well as making application to the Commonwealth Immigration Department for a work permit and visa) and Equity may need strong convincing that a local performer could not do the part.

There is a strong atmosphere of chauvinism prevalent in Equity, with the need to internationalize local production. The Equity agreement does not concern itself with intricacies of billing, but in the event of a foreign performer being considered, Equity may insist on the place of the agreement to be adhered to, and the sum of the billing is generally related in size and position of the films’ title card, and there will be exclusion clauses for certain small size directory advertising; teaser ads; trailers and the like.

 Occasionally “in all star productions” (A Bridge Too Far being a recent example) the clause may provide that no one star’s name or likeness can be used in advertising without the star’s or that star’s representatives’ agreement. Such clauses can frequently make or break a film’s budget.

The pay or play clause 7(ii) has been discussed in the previous part of this series. In an acting context this clause can give the producer an untrammelled right to reduce the size of the artist’s performance and “cutting room floor” can become a reality.

Various miscellaneous clauses include the producer’s right to assign the agreement, notices of law of contract clauses. There is also a savings clause which provides that in the event of any conflict between this agreement and the Equity agreement, the latter shall prevail. Query whether this clause need be included.

One concluding reality that a producer ought to be aware of is that it will not be sufficient for the producer to have agreed to pay an artist for any part of the work in accordance with the terms of this agreement. PROVIDED THAT it is distinctly agreed that all of the monetary terms set out herein are minimum terms and that all of the hours set out herein inclusive of any overtime that may be paid to, and the conditions of engagement of artists engaged by the Producer during the period of this agreement.

4. Short form ‘Featured Players’ Agreement

The Short Form “Featured Players” agreement set out as Precedent 10C in the subscription service is basically an abridged version of the long form agreement 10B. Unlike the long form agreement the compensation clause provides for a breakdown of the salary to include basic fee, overtime, basic fee, post sync fee, rehearsal and holding fee.

This breakdown is to comply with the Equity standard form agreement. A loadings clause sets out the percentages loadings or where the agreement has agreed to with Equity.

The grant of rights clause is a standard release clause which has been previously discussed in Part 6 of the series: the Directors Agreement to which readers are accordingly referred. These provisions include a “morals” clause; insurance clause, and union membership clause.

Detailed provisions, as to the effect of interruption or default, are set out. These clauses can be crucial to a producer and should be strongly considered. The need is to minimize the amount of time an artist may be disabled, disfigured, in default, or suspended; or the time the film may be interrupted by force majeure before the producer can terminate the agreement.

Various miscellaneous clauses include the producer’s right to assign the agreement, notices of law of contract clauses. There is also a savings clause which provides that in the event of any conflict between this agreement and the Equity agreement, the latter shall prevail. Query whether this clause need be included.

One concluding reality that a producer ought to be aware of is that it will not be sufficient for the producer to have agreed to pay an artist for any part of the work in accordance with the terms of this agreement. PROVIDED THAT it is distinctly agreed that all of the monetary terms set out herein are minimum terms and that all of the hours set out herein inclusive of any overtime that may be paid to, and the conditions of engagement of artists engaged by the Producer during the period of this agreement.

5. Extras Agreement

The extras agreement (the term ‘extra’ is defined in the Equity agreement — set out as Precedent 10D in the subscription service) is devised as both a salary voucher and receipt upon employment of the minimum rates payable and the next adjournment shall be made to the minimum rates set out in this agreement as from the date of operation of such Award.

4. FEES/WAGES — SCALE OF MINIMUMS PAYABLE

The minimum fee, wage or salary to be paid to an artist for rehearsal, performance and work incidental to the production of the film shall be:

A. The Producer agrees that any agreement of engagement between the Producers and the artist in connection with the said film may be recorded on or transferred to television video cassettes or similar videographic devices to which the like musical event is destined to be bound to the artist for which such recording or transferring has been requested. The artist is subject to such recording or transferring clause and shall not apply when such recording or transferring to video cassettes or similar videographic devices is for the purpose of film transmission by television station will not be used for any such purpose and in any other manner or disposed of as such. For but for the earlier mentioned fee.

B. The artist agrees that any agreement of engagement between the Producers and the artist is subject to the said film. Provided that all of the monetary terms set out herein are minimum terms and that all of the hours set out herein inclusive of any overtime that may be paid to, and the conditions of engagement of artists engaged by the Producer during the period of this agreement.

C. Any agreement of engagement between the Producers and the artist that will not be more onerous than the terms hereinafter set out in this agreement. The Producers agree that all of the terms of this agreement shall apply to all persons engaged for performances (either visual or oral or both) in the firm irrespective of the weekly or daily salary, wage or fixed paid to such person and the Producers may not make any agreement with any person whatsoever to appear in or perform in the film or any scenes dialogue in it or for the film to be performed which terms and conditions other than those conditions set out herein. PROVIDED THAT it is distinctly agreed that all of the monetary terms set out herein are minimum terms and that all of the hours set out herein inclusive of any overtime that may be paid to, and the conditions of engagement of artists engaged by the Producer during the period of this agreement.

D. The Producers agree that the Producers agree that all of the terms of this agreement shall apply to all persons engaged for performances (either visual or oral or both) in the firm irrespective of the weekly or daily salary, wage or fixed paid to such person and the Producers may not make any agreement with any person whatsoever to appear in or perform in the film or any scenes dialogue in it or for the film to be performed which terms and conditions other than those conditions set out herein. PROVIDED THAT it is distinctly agreed that all of the monetary terms set out herein are minimum terms and that all of the hours set out herein inclusive of any overtime that may be paid to, and the conditions of engagement of artists engaged by the Producer during the period of this agreement.

E. The Producers agree that the Producers agree that all of the terms of this agreement shall apply to all persons engaged for performances (either visual or oral or both) in the firm irrespective of the weekly or daily salary, wage or fixed paid to such person and the Producers may not make any agreement with any person whatsoever to appear in or perform in the film or any scenes dialogue in it or for the film to be performed which terms and conditions other than those conditions set out herein. PROVIDED THAT it is distinctly agreed that all of the monetary terms set out herein are minimum terms and that all of the hours set out herein inclusive of any overtime that may be paid to, and the conditions of engagement of artists engaged by the Producer during the period of this agreement.

5. Extras Agreement

The extras agreement (the term ‘extra’ is defined in the Equity agreement — set out as Precedent 10D in the subscription service) is devised as both a salary voucher and receipt operation by the 2nd assistant director on set and is frequently made or break a film’s budget.

The extras agreement and the ‘short film’ featured players agreement are not normally drawn in each instance by legal practitioners; they are virtually standard forms.
7. NOTICE OF CALL TIMES

The Producer shall give the artist not less than 24 hours notice of the time of the commencement of any work and shall give the artist a copy of any written or printed material which he propends to be used in the course of the work. The notice shall be given: (i) by registered mail at least 24 hours prior to the commencement of the work, or (ii) by telephone, facsimile or in person not later than 2.5 hours from the beginning of the work session. When the time of such meal break shall commence between noon and 2.5 hours from the beginning of the work session. All meal breaks other than tea (smoko) breaks shall be in the place of residence (temporary or permanent as the case may be).

13. PUBLICITY — WARDROBE — OTHER SPECIAL CALLS

Any artist shall be paid at the rate of pay for his ordinary work time in excess of the daily or weekly rates set out in this clause for all such work.

14. ENGAGEMENT TO BE SET DOWN IN WRITING

Any artist employed other than in a temporary capacity shall be paid at the rate of pay for his ordinary work time in excess of the daily or weekly rates set out in this clause for all such work.

Orders are now being taken for the loose leaf subscription service of the "Guide for the Australian Film Producer". Fulvio and Alan Ballieu, which is due to be published shortly.

Subscribers to the series will initially receive a handsome loose leaf format that can be added to over time. The subscription service will be a useful aid for those involved in film business, including the producer looking for that information to expand on in the printed material published to date (including corrections and addenda) and material not previously published due to the cost of production.

As the series progresses further material will be made available in a loose leaf format. The subscription service will be a useful aid for those involved in film business, including the producer looking for that information to expand on in the printed material published to date (including corrections and addenda) and material not previously published due to the cost of production.

In most instances, subscriptions to the guide are tax deductible.

The form should be filled in the order form below and mail it with a cheque for $150. The initial print run of the service will be limited and only paid orders will be accepted. All orders must be guaranteed by January 1st, 2023.
I don't think we will see much change during the next 12 to 18 months. I think the effects of the introduction of color television and the economy will still be with us. We are in for a very tough September through Christmas period and next year is going to be tough also. I hope that the end of next year will see us come out of it — at least the color television side.

One of Hoyts' major expansive activities in the exhibition area over the past 18 months or so is the Entertainment Centre in Sydney. How is that working?

It's a great success — the figures bear that out. Unfortunately, it is also a very expensive centre, costing $14 million. That's a lot of money on which to get an adequate return. However, the Centre is one of the few theatres in the world that really works for a film. It's not so much that Rocky, for example, wouldn't take money elsewhere, but at the Centre it will probably run an extra three or four weeks. No other theatre will work that way for a film.

Terry Jackman, managing director of Hoyts Theatres Ltd., is one of the new style executives now running some of the major exhibition and distribution companies in Australia. Like Graham Burke and Greg Coote at Roadshow/Village, Robert Ward at Filmways/Dendy, Andrew Gaty at 7 Keys, Terry Jackman has indicated that he is willing to challenge previously-held assumptions in and about the conservative film distribution-exhibition industry.

Jackman joined the industry as an office boy with the Greater Union Organisation's Birch, Carroll and Coyle circuit — the largest theatre circuit in Queensland. In his 20-year tenure Jackman handled just about every job within the company, and was finally appointed general manager prior to leaving to join Hoyts this year.

Terry Jackman talks to Cinema Papers' contributing editor, Antony I. Ginnane, about Hoyts, its recent investment in local production and the problems facing exhibition in Australia today. He begins by discussing exhibition trends.
updated. At the same time, we probably will twin two of the houses which will give us five in that building and three in the other, making Melbourne the same as Sydney if we twin one of the larger houses there. We have an additional problem with Melbourne because we have five fairly large houses and one very small; so the configuration isn't good.

It's a little more developed than the plans for Sydney and I may do it next year. We have to do such renovations in the September-December period, when business is slowest.

Have the problems over the Regent 4-plex in Brisbane been solved?

What we have done with the National Trust is to agree to keep the foyer and the grand staircase. Fortunately, it will be one of the few usable National Trust theatres, unlike the Plaza Theatre in Sydney. We will build the four cinemas in the existing auditorium, and that will begin early next year.

One of the ideas that was mooted by your predecessor — at least so far as Melbourne suburban drive-ins were concerned — was the putting of selective hard-tops into drive-in fields in Melbourne.

No, that won't proceed. I am a great believer in modern suburban outlets, but I feel they have to be in shopping centres where there is ample parking and, if possible, adjacent to the service areas used by people who do not normally go into the city. For example, Parramatta where you are not affecting your down-town house by playing day and date.

Does this indicate there may be an increase in the Melbourne suburban chain?

Yes, there will be an increase. The three suburban houses we have at the moment are not in tune with the concept I have talked about. They are fairly old and in the wrong kind of areas.

What are your views on Hoyts-Fox's involvement in local production, and why have Hoyts waited this long?

I can only go by what I have been told because I wasn't there then. Hoyts' manpower and financial resources were very much involved during the past two years in the opening of the Entertainment Centre. It was a gigantic project and I am not surprised that all their resources were placed behind it.

As to production, we have a lot of confidence in the standard of Australian productions and are confident that we can now invest and make a profit. Naturally, we are not always going to make a profit, but we feel the time is right for us to enter into it. In addition, we have a lot of theatres and there is not enough box-office films from traditional suppliers, so we need these films.

I also believe that we can have a small and viable exhibition industry in this country, and the directors of the company share this view.

What attracted you to "The Chant of Jimmie Blacksmith", the first film Hoyts has invested in?

It was the first script that everybody here liked. Besides, we have terrific confidence in Fred Schepisi, who I think is one of three or four top directors in the country.

"The Chant of Jimmie Blacksmith" has, by Australian standards, a comparatively high budget. Is there an inference to be drawn that Hoyts would prefer to become involved in projects with budgetary scales Americans would consider adequate for low-budget filmmaking?

The Americans are not involved to any great extent in Hoyts' decision to invest. It is felt that since these films are being made locally, primarily for local audiences, the best judges will therefore be locals. The fact that Jimmie Blacksmith has a $1.2 million budget frightened me more than attracted me.

Has there been a specific budgetary allocation within Hoyts over the next 12 months or so for investment in Australian production?

Though there has been a lot of talk, there really isn't a budget. There is, however, an amount of money we think about, but there is no actual budget because as each project comes up, we look at it — we may like two at once, or we might not like one for six months.

How does the deal with "Jimmie Blacksmith" work? Hoyts, I assume, gets exhibition rights within Australia; Fox distributes it in Australia and Fox have an option on foreign territories. Is that basically correct?

No, Fox doesn't have an option on foreign territories. We have an arrangement — you could hardly call it an option — where we can pick the film for a territory by matching any offer already received. I guess you could call it the first right of refusal.

And if Fox decides to buy the film for, say, Britain and Canada, are they allowed to cross-collateralize the profits and losses between the three or four or whatever territories they buy, or is it territory by territory?

That hasn't even been discussed. As there is no deal outside of the Australia-New Zealand area, it would be discussed if and when we are negotiating for other territories.

There have been a number of figures mentioned in the press about the exact amount of Hoyts' investment in "Jimmie Blacksmith". The consensus seems to be $250,000...

It really amazes me the interest in how much we have invested in the film. We treat the thing as a business investment. After all, we don't necessarily tell everybody how much we have invested in a theatre.

What role does Sandy Lieberson have to play in Hoyts' investment in Australian production?

Sandy's role is rather interesting. I don't know anything about making films; nor does anybody else in Hoyts. Therefore, I felt that it would be good for us, and also for the production people, to have somebody on our side who is an expert. Sandy fulfils that role as he is a producer. He reads the scripts...
A still from the Italian horror film, Suspiria (Dario Argento), one of the independent films Hoyts has picked up for local release.

that we like, and gives an opinion, though it isn’t the final one — I suppose that really rests with a number of people.

Sandy has spent a lot of time with Fred talking over Jimmie Blacksmith, and I think Fred would agree that he was a big help in the pre-production stage. So Sandy’s role is to help and guide us. He will come out about twice a year.

Peter Rose, formerly of the South Australian Film Corporation, has now joined Hoyts. Is this evidence of a desire to build up expertise in the production area?

Yes, certainly. We are not going to become a major production house, but I want to give everybody a fair go. I don’t have the time, nor have my other executives, so we need somebody who can deal with and read the submitted scripts. Peter Rose will certainly be involved in that area.

Australia is probably the only country in the western world with an exhibition-distribution film industry that hasn’t so far published exhibition box-office receipts. I understand, however, that selected box-office receipts are about to be made available through American ‘Variety’. Why has the Australian film industry been so secretive about these matters in the past?

I don’t know why. Through the years of watching the production industry grow, it always seemed to me that the problems between production and exhibition-distribution were magnified out of all proportion by a general refusal to talk.

I don’t mind talking figures — I’ll talk figures to anybody — and yes, we are going to publish our gross figures because I don’t think there is anything secret about them. In fact, it will probably give people in the production area some idea of our problems. When you work out what it costs us to run the Entertainment Centre, for instance, and when you see what we gross in bad weeks, then you can see how difficult it is.

Is there going to be an announcement soon on further Hoyts investment?

We are talking to the SAFC about Dawn and I think we will be making a deal by providing up front money for exhibition and distribution rights. There are a couple of other interesting looking projects, but we really want to make certain of where we are going and with whom. We are not just investing for the sake of it — we’d like to get our money back.

If a producer brings a project to Hoyts, is it automatic that Fox would distribute in Australia?

Yes.

Two to three years ago it was suggested that Fox had a privileged arrangement with Hoyts, and the question of restrictive and exclusive franchises with Columbia and United Artists was tossed around. What percentage of Hoyts box-office receipts, say over the past 12 months, would 20th Century-Fox account for?

It all depends on the films released in the particular year. This year Fox had The Omen and Silent Movie, which were good. Then again, United Artists have had Rocky, Carrie, and A Bridge Too Far. I would say at a guess that Fox’s share would be about 30 per cent.

Hoyts has apparently decided to pick up major independent products floating around overseas, thereby putting itself into direct competition with Roadshow, GUO, 7 Keys and Filmways. Is that going to eventuate or is Hoyts going to continue to rely on Fox’s normal world-wide purchases?

No, we are actively seeking out product from independent sources overseas for acquisition.

Have there been any specific acquisitions already?

Yes, there is an Italian horror film, Suspiria, which we have bought, as well as three or four others which we are close to finalising.

Do you have any views on the high costs producers are asking overseas for local distribution rights?

It is becoming a major problem because prices are now completely out of context with what the market will stand. The prices asked are based on the boom period of two or three years ago when everybody was racing around the world buying films. I think we will have to talk to our competitors about it because you can’t keep paying $150,000 or thereabouts for films, sight unseen.

What is your attitude to state as opposed to federal censorship?

I believe we should have only one form of censorship. The Queensland Board, of course, I grew to know very well, living four to five years with them. It’s a real problem because you are not certain about what’s going to last or how much money you should spend on a film. I would love to see us come back to national censorship in some form or other.

However, I don’t think we will because censorship is such a volatile issue and the states are demanding more rights. I think we’ll always have this problem and I guess it’s only natural.

When the “Story of O” was banned in Queensland I understand you sought legal opinion on the possibility of contesting the ruling of the Queensland Board of Review...

If I remember correctly, the general legal opinion was that we had a chance — that was all. But what worried me more was that if we did win, we would only win once. What could then happen, and I emphasize the word “could”, was that a win could ‘have resulted in tougher censorship. It just didn’t seem worth the fight, bearing in mind the feelings of the Government.

And yet, paradoxically, when an ‘R’ film does get through in Queensland, it scores very well at the box-office. How do you explain this disparity between what people are prepared to pay and see and the attitude of their elected government?

I can’t explain the attitude of the elected government. I used to talk at great length to one of them in the government and they felt what they were doing was correct. It is true there are ‘R’ films in Queensland that were very good in the drive-ins. I think this is brought about in some way by the number of films that are banned, just as much as I think that the soft-core porno shows around Sydney in commercial theatres are being affected by these hard-core, non-commercial theatres at Kings Cross.

Another recent censorship problem has been that of ‘R’ films in drive-ins, particularly those drive-ins which are visible from the road and nearby residential areas. Do you see any way round this problem?

There is no easy way out of it. We are going to need some form of self-regulation within the industry. If not, I am convinced the governments will legislate collectively.

There is no doubt this problem is becoming a bigger one, with a lot of pressure being put on governments to do something about it. The industry is, therefore, going to have to take a very adult attitude. Some distributors are going to miss out and there is going to be the usual cries of “Why me, why you?” However, if we don’t do it, then we are going to kill the drive-in industry in this country.

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While both festivals have historically tended to show the same films, this year it was those peculiar to a festival that were among the most interesting. — Sydney with Mr Klein and Cria Cuervos, Melbourne with Irene, Irene. Ironically, the Losey and the Dal Monte were last minute additions.

Volker Schlondorff’s Der Fangschuss (Coup de Grace) comes very close to what can be assumed a realistic portrayal of war, though here the sporadic fighting only occasionally intrudes into the calm of a castle in Kratowice where several Prussian officers are stationed.

The central drama is a confrontation between the owner, Sophie, her brother, Konrad, and Konrad’s friend and fellow officer, von Lhomond. Sophie, despite finding her belief in the Prussian cause weakening, falls in love with von Lhomond. He, however, brought up solely in male company and disturbed by feelings of male love he has mostly contained, treats her passion with coldness.

The situation becomes tense, till Sophie, as much from spite as from a newfound cause, leaves with a communist group. Events then propel the characters to the tragic conclusion where von Lhomond executes Sophie for being a subversive.

Impeccably photographed in black-and-white by Igo Luther, Coup de Grace is notable in two areas: Schlondorff’s delicate handling of the homo-erotic elements (perhaps here is the director who could film E. M. Forster’s Maurice) and the narrative clarity. The interlinking dramas (war, frustrated passion, esprit de corps, Prussian nationalism, etc) all come together well.

What is lacking, however, is an avenue for the audience to become emotionally involved — the surface is too polished, the direction too formal to allow easy access.

The film also reflects the continuing pre-occupation of German filmmakers in coming to terms with Germany’s past. Mostly this attention has focused on Hitler, opting, as it were, for an imaginary watershed to be drawn through history at this point in the hope that post-Hitler Germans can be described as a new generation.

Schlondorff, however, returns to 1919, a period when Prussian and German influences were again merging. But in this period he sees links with the Germany of today: “The more the story unfolds, the more we can rediscover ourselves in it and recognize the traits of Prussian tradition and German history anchored in all of us.” A realistic sentiment, one not dissimilar to that expressed by Hans Jurgen Syberberg in Ludwig II: Requiem für einen jungfraulichen König (Ludwig II: Requiem For A Virgin King) and Winifred Wagner und die Geschichte des Hauses Wahnfried 1914-1975 (The Confessions of Winifred Wagner).

Sohrab Shahid Saeless’ Reifezeit (Coming of Age) is a deceptively simple story of a boy and his single mother in a decaying suburb of Berlin. Yet, while Saeless’ long, static takes and carefully controlled monotone images may appear, at times, unimaginative, they are not. There is never a detail not intentionally placed, nor a shadow that does not impart a significance. Saeless’ style is one of accumulation, a relentless obsession with the ordinary that finally yields the extraordinary.

The simple event of the boy returning home each day and climbing the stairs, for example, assumes by its repetition a greater meaning. Obviously it imposes a sense of, if not imprisonment, then an absence of space. But this is only the superficial meaning. The true significance comes in the last sequence where the boy, having found his mother, rushes down the steps and sits distraught at the bottom. Her voice echoes hollowly in the stairwell as she calls from above. It is extremely moving.

Another example of emotion being generated by repetition is the opening of the film where Saeless delineates the different time planes of mother and son. The boy rises while she is asleep, tip-toes around so as not to wake her, then leaves for school where he spends a lonely day. He returns to bed down before her return. In this absence of sharing, their lives become like rituals, every action a mechanical gesture. And while Coming of Age does not pander to one’s sympathy, the bleakness of the situation, the visible damage it is doing, and the likelihood of anything being done to change things, certainly invokes it.

Saeless’ films are better absorbed than analysed, yet their inherent slowness often prevents people from being responsive. And perhaps this is why Saeless has not yet gained the stature he deserves.

Marco Ferreri’s La Dernière Femme (The Last Woman) is, like his earlier La Grande Bouffe, ambivalent in attitude. And this may account for the difficulty of resolving one’s emotional response with the contradictory nature of the film’s concerns.

Gérard (Gerard Depardieu), a poor worker living in a high-rise Paris slum, is left by his wife Gabrielle (Zouzou) but replaces her with Valerie (Ornella Muti). This relationship soon breaks down — Valerie accusing him of being the patriarchal head of a family that no longer exists — and in desperation Gérard abandons his genitals with an electric carving knife.

Fuelled by this brutally realistic finale, the film is certainly powerful, but as in other Ferreri films the shock tactics
is unlikely to get a rise by their insistence. But then, subtext is not a Ferreri virtue.

Part of the trouble is the middle-headedness with which Ferreri presents his attack on society. He is suggesting the couple is an uneasy mix of a natural man, an inhuman structure devised by society to keep man content and politically inactive. And to discourage any thoughts of abandoning the niceties of coupling, there is that dreaded fear of solitude.

Gerard's move from Gabrielle to Valerie, therefore, is more the result of external forces on him than a decision of free will. As well, his efforts to materialize his relationship with his son are foiled because, as a man, is taught to believe an erection and maternal feelings are incompatible. He therefore castaught himself to prove, as Ferreri says, he is "a man and not a phallic.

It is an intriguing thesis (and one which Pasolini would agree with given the sentiments of his last recorded interview?) but is it convincing? Certainly not so in the context of the film.

Earlier in the film Gerard offers to prostitute his love for Valerie by refusing to sleep with her, but though he tries, he soon succumbs to his "masculinity" and attempts to seduce a friend. It is the act of a man enslaved by society's notions of virility. Therefore to remove his own penis is to attack the wrong area — he should be venting disgust at society, as well as liberating himself from stereotypic notions of behavior. But he cannot and hence the contradiction.

The film, despite this, is notable for its energy and the excellent performances of Depardieu and Ornella Muti.

Claude Sautet's Mado is a return to the territory of his earlier Vincent, Francois, Paul et les Autres.

Simón (Michel Piccoli), a middle-aged owner of a small construction firm, is fighting to avoid a take-over bid by a sinister competitor, Lepidon. But with his principles already eroded by the pressures of survival, Simón finally resorted to the tactics of his enemy — though with an increasing awareness.

The telling scene occurs early in the film when Simón and his assistant, Pierre, are driving home Mado, a prostitute Simón has been seeing. Counter-attacking Pierre's abuse of his client, Mado replies, "We all sell ourselves in one way or another, don't we?"

As Simón is played by Piccoli one episode (and incidentally) sympathizes with him, especially in the very moving scene where he visits his ex-wife Helene (Phina Schwinge) and Marianne (Miou-Miou) the actress who believes in discounts for the needy, Mathieu (Rufus) the farm laborer turned self-employed teacher of the young, and so on. It is a group typical of an Alain Tanner film; a number of people all with different reasons as to why the economy of life has disintegrated.

Despite the inherent promise of the situation, however, Jonas Qui Aura 25 Ans en l'an 2000 (Jonas Will Be 25 in the Year 2000) is only a partially-realized film. In his efforts to construct a new narrative form, Tanner has allowed too many issues to be diffused. The characters are convincingly real, but their lack of purpose is often too much the result of narrative looseness than intent.

Balancing this weakness, however, is the vitality that is occasionally evident, the good-humored way in which problems are tackled. And this humor is apparent in the moments of seriousness, as when during a meaningful political discussion, a flood of tears is brought on by the peeling of onions.

This deliberate inversion of the expected with the unpredictable is elsewhere seen in the film: old Chales dying, as it were, to balance Jonas' birth; the developers wishing to rezone the organic farm, etc.

It is a mosaic approach with moments of significance — Max joking that the world is becoming fascist, or Marguerite, on hiring Marcel, asking, "Does this make me a capitalist boss?" And this mosaic neatly dovetails in the last scene where Mathieu argues the film's sentiment, that the possibility of radical change must, at all costs, be kept alive.

In a letter to Cineaste, Jonathan Wallace pinpoints the only two themes acceptable to leftist filmmakers. "Either a group of workers are victorious in a life-and-death struggle or one person fighting a lonely battle becomes a martyr, with both themes having a major change, or a turnabout in attitudes, right before the climax."

At this year's festival the first variation was represented by Cantata de Chile, the second by Mirt Sotchi Amit (Harvest: 3000 years).

Harvest: 3000 years is a classic example of political over-killed and excessive caricature. In one scene, for example, a worker delivers an emotional monologu on how all strikes are for the benefit of mankind, never for the individual strikers.

Another example is the final massacre where Solas concentrates his camera solely on the officers of the suppressing army. We never see the ordinary soldiers — the proletarians — use their rifles. Repressive regimes of all persuasions need the support (either silent or active) of the majority of the proletariat to succeed. The fascist dictatorship in Chile was no exception. And to ignore this, as does Solas, is to blind oneself to a truth.

Halle Germa's Harvest: 3000 years, a depressingly realistic account of peasant life in Ethiopia, was significantly better. Here, the political struggle is between an exploitative landlord and his tenant farmers. And the agent of potential for change is the village fool, Kebebe. Ironically, he is the one who best understands the forces at work, who makes the final stand by killing the landlord. Kebebe then hangs himself — the lone battler becomes the martyr.
Harvest; 3000 years is of particular interest in its observation/recreation of Ethiopian peasant life. The significance of the title — that life has continued unchanged for 30 centuries — is only surpassed by its effect as a mesmerizing film and one greatly aided by the monotone photography of Elliott Davis.

Fons Rademaker’s Max Havelaar, an adaptation of Dekker’s book on the Dutch East Indies in 1604, is the most successful political film. As a statement on colonialism, and the forces it engenders, Max Havelaar is a rather luminous entry. The Dutch colonists are portrayed as stern, bureaucratic overlords, only too ready to course justice to the advantage of the East India Company. And into this situation comes Havelaar, an impulsive but gentle man who believes in justice for all. His efforts, naturally, fail foul of the Regent and he is removed.

The Indonesian nationals, likewise, are shown to foster the injustices of Dutch rule to suit their own, corrupt ends. In this respect, the Indonesian situation bears much resemblance to British India where considerable injustice was meted out by Indians, safe in their lower position. Also interesting is the examination of the motivations of the Dutch, both in East India and at home. The Dutch may perhaps be divided into two groups: those who believed in Dutch rule for mercenary gain, and those who believed they were carrying out God’s will. This latter insensitivity — though at times used to justify the colonists’ actions — is the more given the church’s deliberate promotion of colonial rule as a Christian act.

Beautifully photographed by Jan de Bont, and finely cut by Pieter Bergema, Max Havelaar is a very successful attempt at combining epic cinema with political insight.

The success of Pierre Rissient’s One Night Stand lies in the realistic way it captures, and delineates, that sense of displacement one feels when stranded alone in a foreign city; that double feeling of refuge and loneliness one experiences by the impermanence of one’s stay. Rissient nicely counterpoints this barrenness with brief flashes of genuine communication: the encounters between Paul (Richard Jordan) and the lift operator, the visit to the artists’ shop with Nya (Ting Pei); the meeting with Sonya’s daughter in the restaurant.

The only difficulty in responding fully to these alternating moments of illumination is an occasional stiltedness of dialogue. The film abounds with cinematic and literary references and these provide a level of conversation once removed from the everyday. But a tension seems to exist between this abstraction and one’s expectations of the story.

This tension is most apparent in the scenes between Paul and the Countess (Marie Daems, with Daems’ heavily articulated English overriding the dialogue with relevance).

Still, it is a rather minor weakness in a film where images carry great resonance, where the cross-cutting between events and flickering neon lights convey a non-diegetic world through which Paul wanders — alone.

Gilles Carle’s La Tele de Normande St. Onge (The Head of Normande St. Onge) is an intriguing, though basically unconvincing, story of a girl’s descent into madness. The transition is too hurried, and the dramatic last shot, where Normande leans against an overflowing sink, her head draped in lace, comes as a shock — it has not been justified by the build-up.

Part of the problem is that Carole Lauze’s Normande is too normal, her idiosyncrasies too commonplace, for the audience to fully accept her madness. As well, her erotic fantasies (apart from one where Red Indians stand menacingly in a forest while she masturbates in a canoe filled with blood) are too reminiscent of similar scenes from other, insufficiently different to denote insanity.

Most of this miscalculation can be attributed to Carole Lauze’s screenplay, but I also suspect it is influenced by Carle’s then relationship with Lauze. As in other cases where director and actress are very close, an absence of critical distance can blur the ‘real’ character into something closer to the one playing it.

However, this possible lack of objectivity can have positive effects, as in the film’s moments of sexual imagery. The scene of intercourse between Normande and Boulaine, for instance, is refreshingly natural and extremely erotic — considerably more so than the much-maligned scenes in L’Empire des Sens.

The peripheral characters in La Tele are also satisfying, adding a nice dimension of craziness which helps in no way to offset the sketchiness of Normande’s descent. J. Leo Gagnon is particularly good as the sculptor moulding a curse of the naked Normande; as is Renee Girard as Normande’s dubiously insane mother, Berthe.

Agnes Varda’s Daguerreotypes is a delightful glance at the inhabitants of Rue Daguerre, a backwater street in the oldest part of Paris. It is full of rundown, overstocked shops, each with its peculiar style: the millinery where an old couple sit silently every day, their only sortie being to the butchers each evening. The haberdasher who makes his own per­fumes, but whose greatest skill must be his ability to find anything in the engraging mass of cardboard boxes and then pull it out.

Varda is clearly fond of her subjects, and this helps her inject the film with an old-world charm, as in the sequence where each shopkeeper tells of meeting his wife. Rather than being dismissive of their evident simplicity, Varda records them with affection. Unavoidably, the audience responds to this warmth.

Jiri Menzel’s Na Samote u Lesa (Cottage Near a Wood), though at times somewhat simplistic in its exploration of themes about a city family who takes on the realities of country life during a vacation, is one of Menzel’s most accomplished works. The film is notable for its careful attention to detail, particularly the scenes where Zvon dusts Flout about to ‘authenticate’ his mill, or lights his long-stemmed pipe whenever visitors approach — and some gentle — the old farmer, Komarok, blissful in his easy manipulation of his city tenants.

At times the film is also broadly funny, as when Lavicka struggles unsuccessfully with his camp stretcher. Perhaps the ending, where the Lavicka family return home after a successful deal only to discover him energetically sowing the fields, is a little sentimental; but it is a minor flaw in an otherwise amusing film.

Helmer Sanders’ Shirins Hochzeit (Shirin’s Wedding) begins well. Thomas Mauch’s crisp, monotone images accentuating the vast differences between rural Turkey and industrialized Germany. And as Shirin leaves her family home for Cologne, one senses it is for good.

Once in Germany, Shirin is bundled into a migrant worker’s camp. Here, Sanders economically delineates the forces of oppression: class consciousness, a different, incomprehensible language; a widespread distrust of foreigners; a fear that migrants are depriving Germans of work; etc. It is then, after a period of intense loneliness relieved only by shared sympathy at the hostel, Shirin begins a search for her fiancée Mahmud.

Unfortunately, the film trails off at this point, trading carefully drawn realism for abrupt and unsatisfactory melodrama.

Carole Lauze as Normande during her descent into madness, Gilles Carle’s intriguing but unconvincing La Tele de Normande St. Onge.
mercy of any depraved and base men who confront her, but by overloading the case, the message is diffused.

Joan Micklin Silver’s *Bernice Bobs her Hair* — unquestionably the best of the shorts — is stunning. Based on a slight but charming short story of F. Scott Fitzgerald, *Bernice* shows remarkable flair, with witty direction by Micklin Silver and excellent performances by Bud Cort and Shelley Duval (even better than in *Women: Colorful, Effervescent* and above all *pacy*, *Bernice* is beautiful proof that Fitzgerald, if treated in the correct manner, can make great cinema.

Of the others, Fassbinder’s *Chinesisches Roulette (Chinese Roulette)* is a very minor work. The camerawork is irritating — almost narcissistic — and the final truth game, which promises much, is a very dull affair. *Zakete Rewiry (Hotel Pacific)* has a certain charm in its depiction of the downstairs world in a large hotel. Gori, Gori, Moja Zvezda (Burn Ever Bright, My Star), a labored piece of regressive Soviet propaganda, was enlivened only occasionally by the catching performances of Oleg Tabokov and Yeiena Proklova. And Ulli Lommel’s *The Cottage Near a Wood.*

It is in the realm of the private that one can confront the forces of repression, that a socially circumscribed reality can be subverted. The boundaries of such rebellion are inevitably limited, and so it scarcely needs to be said that the confrontation between a private sexuality and the mores which it disregards is limited in its effectiveness. A personal consciousness is insufficient to change the course of history, though the particular dimension of its quest can provide a perspective on it. *L’Empire des Sens (The Realm of the Senses/Empire of the Senses)* sets in sharp tension this private endeavor, the relationship between Sada (Eiko Matsuda) and Kichizo (Tatsuya Fuji), and the Japanese society in which it occurs.

In a most useful article, Jan Dawson has already attempted to place the film in the context of director Nagisa Oshima’s other available work. Accepting the validity of her commentary (I have only seen *Gishiki (The Ceremony)* and *In The Realm of The Senses*, it is clear that Oshima is constantly preoccupied with the question of Japan and her identity in history, though “it is the spirit of the Japanese, rather than any textuality, that is the real subject of Oshima’s explorations.”

The period of *In The Realm Of The Senses* (1936) is barely decipherable, the lovers — Sada, when she was still the maid, and her master, Kichizo. L’Empire des Sens.

Shelley Duval as Bernice (second left) in Joan Micklin Silver’s *Bernice Bobs Her Hair*, a witty adaptation on the F. Scott Fitzgerald story.
THE DIRECTOR AS ACTOR

Do you enjoy acting?

Yes, within limits. I think of myself as a director.

Does the director Huston watch the actor Huston?

I try not to, but I probably do. I saw myself in the rushes today and I wasn’t very good; but then I was looking at the screen as a director.

Many years ago you shot “Asphalt Jungle” and “The Red Badge of Courage” in these soundstages at MGM. How much has filmmaking changed over these years?

Well, it is still the same; techniques have improved, but that is of little importance. The studio system ended with the war, when the studios lost their theatres, lost their monopoly. Being a liberal at that time I was very much for it — not so much now, though.

The studios had to fill their theatres then, and many films were made. When they lost them it became quite different and the agents came in.

You started as a writer at Warner Brothers, before directing your first film, “The Maltese Falcon”. What made you make the transition from writer to director?

Directing had always been in the back of my mind. It was a natural thing to go from writing to directing. I had written short stories, and I came to Hollywood exclusively to write for the screen. Then, after a while, I had it put into my contract that I was to direct my first film within a certain period.

Did you feel the scripts you wrote could have been rendered onto the screen in a better way?

Yes, I was not very happy with many of the films. Most of the directors at that time came out of the editorial department. There were a few cameramen, but they were mostly cutters. The only writer to become a director before me was Preston Sturges — unless you include Chaplin.

Was your father a big influence?

The following interview, conducted by Urs Egger, took place in a soundstage at Metro-Goldwyn-Mayer Studios in Culver City, California. John Huston was acting in a film there, “Winter Kills”, an independent production directed by William Richard and also starring Jeff Bridges, Toshio Mifune and Elizabeth Taylor. With Huston on the set was Gladys Hill, his collaborator and screenwriter for many years. At one point she took part in the interview. It was Huston’s last week of shooting, and a few days after the interview the two flew to Ireland and Italy to start pre-production on their next film, “Across The River And Into The Trees”, which is scheduled to start filming in Italy later this year.

Well, I learned a good deal about direction from seeing him act — the way he would approach a scene.

How do you feel about existentialism now?

I think I am existential in my view of things. I know Sartre and I worked with him. I think he made an enormous contribution. He’s out of vogue now though, isn’t he?

How does existentialism relate to your film, “The Bible”?

Well, I look at the Bible as a collection of myths and legends, not from a religious standpoint at all.

How did the producer, Dino de Laurentiis, feel about that?

He just wanted a very successful film. I don’t think it was meant to be existential. If it has to be redone, it’s redone and we discuss it again. Then, Mr. Huston will, if he wishes, change the dialogue.

It’s difficult to describe, because there is no formula. It’s so dull to say, but writing is rewriting. And sometimes you are so close to it but you can’t see what you’re doing.

Then one of you will set it in perspective . . .

Hill: Huston always, he is the maestro. But often nothing gets changed. After all these years of working together we think quite similarly.

How specific is the script? As Mr. Huston is also the director, does it specify shots or angles?

Hill: Yes, but only generally. We might write “camera moves back”, but we don’t give any unnecessary camera directions. The screenplay we do is the shooting script, but when Mr. Huston sets up a shot, he does it the way he wishes.

A novel is something descriptive where many things happen within people’s minds — memories and so on. How do you transfer these thoughts into a screenplay?

Hill: That’s not an easy question to answer. Sometimes you let a person say what she or he has been thinking about; in another case you might have to select a thought and express it in words. I suppose in the old days people used flashbacks to show their characters’ memories. Each story has its own approach. Huston: The dialogue and the scene itself should explain their thoughts. It’s up to the writer to visualize the underlying thought of...
there is no action. You try to explain through the behavior and the actions of people what their thoughts are.

I know that a Bergman script was published, and he does go into the subconscious, and writes about the thoughts that are going through the minds of people. But I've never had an occasion to do that, except where the thought is at variance with the action.

THE PHYSIOLOGY OF THE CAMERA

In terms of style, you don't pan your camera a lot, you just cut. Is there a special reason for this?

Huston: A word that appears a lot in scripts is "masterscene", which means to shoot the whole scene in one shot with the camera in a fixed position. I never shoot a master scene and I think that word should be stricken from the vocabulary of films. I never do it, unless that's the way the scene is going to be in the film. After the first set-up I always know what the next shot is going to be: the size, how close, and so on.

I think the camera has many things in common with our physiology. You look from one point to another, now look back to me (I look over to the door of the wardrobe trailer we are sitting in, then back to him). Do it again. Do it again. Well, as a rule, when you know what's over there, you know what the intervening space is. You blink. You exclude the space in between. And that's a cut! (Laughter)

It would be dull and boring to our minds to take everything in all the way over here. I would see out there (Huston looks at the wall) and so on, and I don't want to do that. I talk to Gladys (He turns his head toward her) and then I talk to you. (He turns his head towards me). And Gladys again. And you. So that I am cutting constantly. The size of a character on the screen is determined not by the technique, but by distance. For instance, we would not be having this conversation and talking as we are if I was standing over by the door. (He points to a door on the wall of the set, about 40 metres away). I see Gladys, she is listening, and I am not talking to her, but if I would be talking to her in this way, I would probably get a little bit closer to her even than I am (He frames her in a loose waist shot).

On the other hand, I would never tell a girl that I was in love with her from the other side of the stage (He points out to the far end of the sound stage), unless I was calling to say goodbye or something of that kind.

There are certain kinds of conversation with a distance, and the size on the screen is very important to keep the right atmosphere. When you pan the camera you are making the space between important, and that implies suspense of some kind, or that something is happening out there that is worth my glimpsing as I go to you. Every time the camera moves there should be a real purpose to it.

As for going closer, if Gladys says something very important and confidential, I find myself leaning forward (He leans forward, and puts one hand to his ear like a person who has trouble hearing), so the camera will lean forward, and so on. The camera is your mind and your emotion.

Now you shoot up at something, you aggrandize it — that's from being a child looking up at your parents or looking up at a heroic sculpture. By the same token, you wouldn't shoot something like a comedy scene, looking up at Charlie Chaplin or Buster Keaton. You would see them at eye-level, if not looking down on them a bit.

So it's psychology turned into behavior...

Exactly.

Do you have your shots figured out when you go onto the set?

I usually have an idea what the scene is going to be. I then bring the actors onto the set but I don't tell them anything. I just say: "Play the scene!" Usually they come around to doing exactly what I had hoped they would do, but sometimes they don't and do it better than what I had planned. But, as I said, the moment the first shot is made the rest is just following out the slack.

That would imply that the most important part, as far as the acting is concerned, is the casting...

Of course it is. If you have to direct actors a lot, in my instance at least, it means they aren't all that good, and you have to conceal their weaknesses. Very often I use people who have never been before a camera, and they can be wonderful. Just being professional doesn't make someone an actor, and being an actor doesn't necessarily mean that the artist is professional.

"The African Queen" was enormously funny. Did that turn out through casting, or was it in the book?

There was an element of humor in the book though I don't think it was as funny as the film. Of course they worked beautifully together; they complemented each other and became the film.

It was also quite different from what Humphrey Bogart had done before...
Yes, and he found the character. I remember him saying to me: "For God's sake, John, don't let me get out of it!" I was sure this was actually one part of Bogart, and it took him a little time getting into it — but he found it.

Another humorous film you made with Bogart was "Beat the Devil"

It was a bit of a travesty — we were making fun of ourselves. Another actor in Beat the Devil was Peter Lorre. He was an extraordinary actor. He was always so much better on the screen than you imagined he'd been when you saw him do it. He did very subtle things and I have a great respect for him as an artist.

You treat your heroes very sympathetically, but often in a very detached way...

The heroes themselves have that same detachment when they are confronted with their final destiny. They are alone there and they look at it objectively without undue sympathy for themselves or too great an emotion, but a kind of overall sense of the fitness of what's happening to them. They rise to the occasion and they become a little bit greater than themselves, even. And that's what makes them heroes.

Can heroes not fail?

They always do, at least in my films.

Do you think films have an influence?

In a superficial sense, of course. Look at the enormous success of Roots, which I thought was very bad artistically. About 80 million people saw the last episode and that's the biggest audience that has ever seen anything. Certainly it has a moral, ethical and political significance.

But isn't it perhaps just a manifestation of a change that has already happened?

Undoubtedly it's timely. Roots is not introducing a new idea, and how deep it goes is something else. If it effects any psychological change in the attitudes of the very people that watch it, well... but I'm sure it doesn't.

Do you think it could?

I doubt it.

So film is not really political...

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FILM PERIODICALS - A HISTORICAL SURVEY

Basil Gilbert

This is the first of a series of four articles surveying the history of film periodicals in the U.S., Britain, Europe and Australia, from 1900 until the present day. The emphasis is on film publications dealing with the history, sociology and aesthetics of the film medium, with little regard for amateur filmmaking journals, trade publications, or fan magazines.

In Australia, a number of specialized libraries offer a wide range of film periodical literature for study. A comprehensive list of film periodicals held in the National Library, Canberra, was published last year by the Australian Film Institute, and this list, Film Periodicals in the National Library of Australia, catalogues the 604 film periodicals — ranging from Melbourne's Dandenong High Film Society Newsletter to Moscow's authoritative Iskusstvo Kino — that are available for study purposes. A second list, Master Index of Current International Film Periodical Holdings in Australian Specialist Libraries, has been issued by the AFI as a reprint of the appendix to its Dawson Report; this list gives an indication of the distribution of film periodical literature in libraries such as the National Library in Canberra, the State Film Centre, George Lugg and AFI libraries in Melbourne, and the recently-established Film and Television School Library in Sydney. Access to this material has been greatly facilitated by the National Library in Canberra and the AFI in Melbourne both subscribing to the International Federation of Film Archives (FIAF) Periodical Index Project. This card index is updated weekly, and later published in book form as the International Index to Film Periodicals. It has concerned itself with 97 internationally-recognized film periodicals from 24 countries since 1972. For the earlier years, one can consult Linda Batty's Retrospective Index to Film Periodicals (1930-1971) for the main English-language periodicals.

The AFI has also incorporated microfilm facilities into their library and these include the British Film Institute's Film Title Index 1908-1974, from which a comprehensive film bibliography can be printed, and the BFI's Personality and General Subject Index, 1935-1974, for articles on filmmakers, stars and production personnel.

PART I: THE UNITED STATES

American Cinematographer, the journal of the American Society of Cinematographers, was established in 1920 and it soon commanded a reading public much wider than its professional cameramen members. For the film student its value lies in revealing the ingenuity and skills of the cameramen, set designers and special-effects men in the creation of technically-complex films such as The Towering Inferno, King Kong or Star Wars. Frequently a whole issue is devoted to an individual film.

In interviews with members of the society, a regular feature of the magazine, the creative role of the cameraman is emphasized. This is a healthy corrective to a fashionable auteur theory which places creativity exclusively in the hands of the director.

Early issues of American Cinematographer are most useful in tracing the evolution of film cameras and allied equipment, particularly during the exciting years of the transition from silent to sound production.

Experimental Cinema, one of the early polemical film journals, appeared in 1930 but ceased publication in 1934. These were the years of the Great Depression in the U.S., and the journal's editors, David Platt and Lewis Jacobs, declared that the journal had a "proletarian" basis, and that it sought to establish the "ideological and organizational foundations of an American working-class cinema". The journal is valuable for its concentration on the work of early Russian directors: Eisenstein's articles on "The Cinematographic Principle and Japanese Culture", "The Principles of Film Form" and One Viva Mexico!; Pudovkin's writings on film direction and scenario writing; and the discussions on the work of Dziga Vertov. This rare journal has recently been reprinted by the Arno Press, New York, as a single volume.

Hollywood Quarterly appeared immediately after World War 2, became Quarterly of Film, Radio and Television in 1951, and continues today as Film Quarterly. This important journal was jointly sponsored by the University of California and The Hollywood Writers' Mobilization, a community service agency of "writers, educators, producers, actors, directors and technicians concerned with co-operative research and production in the fields of radio, motion pictures and television". According to the editors, Hollywood Quarterly was aimed at three groups: workers in the industry; scholars and students of the arts and social sciences; and "members of the general public whose interest goes beyond the passive receptivity of the darkened theater or the half-heard program to a recognition that film and radio perform a creative and social function which demands public consideration". On the high ideals were matched by the quality and range of the contributions: Hans Richter looking at the avant-garde film; Henri Langlois on the Cinematheque Francaise; Eric Goldschmidt on the development of Australian films.

The journal did not carry illustrations but contained impressive film and book reviews and critical bibliographies. First edition single copies are rare in Australia, but several libraries carry the reprint edition.

Films in Review began as the National Board of Review Magazine, which in turn was an amalgam of three earlier journals, Exceptional Photography (1920-25), Film Progress (1917-26) and Photoplay Guide to Better Pictures (1924-26). The National Board of Review was a watchdog organization set up in 1909 to "represent the interests of the motion picture
public" by reviewing and classifying films.

A remarkable feature of Films in Review is its long biographical career studies of Hollywood stars, especially women (ratio to male stars is 2:1). This journal has been called "a superior fan magazine . . . with intriguing correspondence columns" (Peter Cowie) but the biographical information it contains is rarely obtainable elsewhere. The journal also prints short reviews of current films and film literature, and is illustrated.

When Variety first appeared on newsstands in 1905 it called itself "a variety paper for variety people" and this newspaper-format weekly soon became compulsory reading for those connected with the production side of the American film industry. In a recent interview, Billy Wilder said that he and I. A. L. Diamond begin each creative writing session by reading Variety and Hollywood Reporter.

Despite its quaint language ("black man at WPTG does a KKA blur ... Star Wars only anchor among sleepers and flops"), Variety's film reviews are trenchant and unbiased, and are useful indicators of the tastes of the time. The AFI in Melbourne has acquired a run of Variety on 16mm microfilm for study purposes.

Film Culture, begun by Jonas Mekas in the mid-1950s, is essential reading for the student of independent cinema. Mekas was responsible for the formation of the New York-based Filmmakers Co-operative in 1962 and is a leading underground filmmaker (Grand Street 1953; The Secret Passions of Salvador Dalí 1961, etc.). The early issues of Film Culture are erudite and conventional, featuring lengthy articles by scholarly writers such as Kracauer, Leyda and Arneheim. By the '60s this scholarly tone had changed. Stan Brakhage's contributions, such as his typographically unreadable "Script for Film with Actor", and pieces like Parker Tyler's "Soundtrack for a Film Poem ending with a Close-up of a Human Navel" gave an avant-garde note and heralded a neo-Dada permissiveness.

The recent special issue, "A Guide To Independent Film and Video" (no. 62, 1976), is a welcome addition to film literature.

Film Facts covers all feature films released in the U.S. in a similar manner to the Monthly Film Bulletin in Britain. Both journals provide full credits for the films under review, followed by a brief synopsis of the plot and a critical evaluation.

However, Film Facts takes its 'critiques' not from its own team of writers but from 17 daily and weekly reviews that have appeared in U.S. newspapers and popular journals. Thus one finds extracts from reviews which have appeared in The Los Angeles Times, The New Yorker, Time, The Village Voice, Cue Magazine and so on. In recent years the selected review extracts have been preceded by an additional summary of nationwide opinion, followed by a "critical consensus" (eg. "five favorable, six mixed, five negative"). Film Facts was for a while published by the American Film Institute, but in 1972 was taken over by the Cinema Division of the University of Southern California. The current issues are several years in arrears.

During the '60s there was a great upsurge in new film periodicals in the U.S. One of the first of the new breed of scholarly publications was Cinema Journal which was launched with a double-number in Winter 1961/62.

Cinema Journal is perhaps the most academic of current American film journals. Its contributors are neither filmmakers nor professional critics; they are selected from university professors, candidates for doctorates and outstanding students and teachers from American and Canadian universities. Chapters of forthcoming books are sometimes floated as trial balloons in its pages.

Peter Harcourt's valuable Six European Directors: Essays in the Meaning of Film Style (Penguin, 1974), for example, has drafts of several of its chapters in Cinema Journal and Film Quarterly. There are no illustrations or film reviews in Cinema Journal, but the articles are well documented and the book reviews are notable for a high standard of critical appraisal.

Film Comment, which began as Vision in 1962, has survived several financial crises and has emerged as one of the leading American film magazines. Published by The Film Society of Lincoln Center, New York, it has a high standard of graphic design in the arrangement and presentation of visual material. Its contributors include some of the world's leading film critics: notably, Raymond Durgnat, Richard Roud, Andrew Sarris and Robin Wood.

The scope of the reviews and articles is international and the tone conservative in comparison with some of the younger, more radical magazines. Last year, the journal issued a useful cumulative contents list of back issues (Jan/Feb 1976).

When the Beverly Hills firm of Spectator International introduced Cinema in 1963 it was more an experiment in graphic design than a forum for argument and discussion. Many of the covers and the photographs were overtly sexist in their exploitation of the female face and figure, but gradually the staff of Cinema — "photographers, art directors, writers and illustrators" — put their talents to better use. Today the photographs and graphics are well integrated with lengthy, intelligent texts. A good example is Gerald Peary's captivating study of Dorothy Arzner (The Bride Wore Red) in issue 34, 1974.

Concluded on P. 187
UNITED STATES

Sam Fuller's project The Big Red One has been delayed again, and is now expected to roll this October. The film will star Lee Marvin as a sergeant in the First U.S. Infantry, known as the Big Red One, and is directed by Fuller, who was a member of the platoon. Peter Bogdanovich is producing for Lorimar. Massive The Lion the film and its budget and con
tortions will yield simultaneously the film and the inevitable Superman II. This was done previously by the producers with The Three Musketeers and The Four Musketeers.

Peter Serzwar's, whose last film was Bug for William Castle, has replaced John Hancock on the Jaws sequel, Jaws II, for Universal. The film stars Roy Scheider, Lorraine Gary and Murray Hamilton.

Jack Nicholson, often criticized for his acting against teenage males in Carrie, turns to a thriller, The Fury, which he is directing for 20th Century Fox. It stars Kirk Douglas, John Cassavetes and Carrie Snodgrass.

Robert Mulligan and Alan J. Pakula are both involved in productions. Mulligan's film is Blood Brothers which was shot in New York and Los Angeles (for Warners); Pakula's the Chortoff-Winkler production Comes A Horseman from a script by David Lear. The film centers on one of the last great cattle kings and stars Jane Fonda and James Caan.

Jack Nicholson and Paul Schrader are both directing from their own scripts. Big Wednesday is Milus first film since The Wind and the Lion. The film stars Lee Grant and Carol Kane. Called The Convent, the film is being produced by ITC. It stars Jack Nicholson, and is about the life of peasants at the end of the last century. Sergio Citti, collaborator about the life of peasants at the end of the last century. Sergio Citti, collaborator in association with George Skolimowski, Jerzy and is about the life of peasants at the end of the last century. Sergio Citti, collaborator in association with George Skolimowski, Jerzy

New projects include Federico Fellini's Voyage of G. Mastorno for Penthouse, in which Marcello Mastroianni is eager to play the title role, and Aliverto Sorri's An Italian in America. Marco Bellocchio is working with Silvano Agostini, Stefania Petrella and Stefano Rulli on The Film Machine, an inquiry into the Italian Cinema. The film is produced by RAI and the Flowers Co-op. Mauro Bolognini of Pot Luck (La Saponificatrice di Correggio), about a woman convicted of multiple murder who died in a lunatic asylum, is being shot partly in Bologna and partly in the studio. It stars Shelley Winters and Laura Antonelli.

Sergio Leone is producing Luigi Comoli's new film, The Last Negro, starring Bruno Cremer and Alida Valli. The film is being shot in Mexico, Paris and Cuba. Critics Jean-Louis Comolli is making a film about the Paris Commune in 1871 called The Commune. More commercially-oriented is Andre Cayatte's For State Reasons, a thriller about arms dealing. Liliana Cavani, meanwhile, has filmed the Wedekind play Lulu, with Romy Schneider in the title role.

Another new film author, Claude Simon, has turned to filmmaking with his film The Road To Flanders. Andre Techine is to make a film on the Bronte family with Isabelle Adjani as Emily, Joseph Losey's new film, Roads of the South (from a screenplay by Jorge Sempurn), is now shooting. Philip Kaufman is returning to directing with three films: Le Passage de Lido; Still Burning Embers (based on his own novel on the Algerian war), and one based on an as yet unpublished novel.

FRANCE

The exiled Chilean director, Miguel Littin, is directing The Recourse to the Method, for which he has collaborated on the script with Renee Barlady. From a novel by Alejo Carpentier, the film, about a South American dictator, is set in the years 1910 to 1930. It stars Alain Cuny, Nelson Villagran Maria Adelina Velez and Katja Jurado, and is being shot in Mexico, Paris and Cuba. Critic Jean-Louis Comolli is making a film about the Paris Commune in 1871 called The Commune. More commercially-oriented is Andre Cayatte's For State Reasons, a thriller about arms dealing. Liliana Cavani, meanwhile, has filmed the Wedekind play Lulu, with Romy Schneider in the title role.

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BRITAIN

The trend for remakes is under way. Don Sharp is directing The Four Feathers, starring Beau Bridges, Robert Powell, Jane Seymour and Simon Ward and the Peter Sellers Prisoner of Zenda is in the offing. Michael Winner is re-
making Howard Hawks' 1948 version of Chandler's The Big Sleep. Winner has cast Robert Mitchum as Marlowe and James Stewart as General Sternwood. The film is being made by IPC.

ITALY

New projects include Federico Fellini's Voyage of G. Mastorno for Penthouse, in which Marcello Mastroianni is eager to play the title role, and Aliverto Sorri's An Italian in America. Marco Bellocchio is working with Silvano Agostini, Stefania Petrella and Stefano Rulli on The Film Machine, an inquiry into the Italian Cinema. The film is produced by RAI and the Flowers Co-op. Mauro Bolognini of Pot Luck (La Saponificatrice di Correggio), about a woman convicted of multiple murder who died in a lunatic asylum, is being shot partly in Bologna and partly in the studio. It stars Shelley Winters and Laura Antonelli.

The Four Horsemen of the Apocalypse is being produced by ITC. It stars Jack Nicholson, and is about the life of peasants at the end of the last century. Sergio Citti, collaborator about the life of peasants at the end of the last century. Sergio Citti, collaborator in association with George Skolimowski, Jerzy

BELGIUM

The autobiographical film, The Horseman on the Roof, is being produced by ITC. It stars Alain Bates, in the title role, Susannah York, John Hurt, Robert Stephens and ice skater Dorothy Hamill.

Peter Brook's Meetings with Remarkable Men returned to the studio after a brief break in location in Afghanistan. The film is co-directed with Francesco Rosi and stars Terence Stamp and Michael Caine. Jack Gold has completed The Medusa Touch, a thriller with sci-fi overtones, for Elliott Gould. Peter Weir, who has announced that he has acquired the rights to Golden Girl, the Peter Lear novel about the psychological manipulation of a young girl competing in the 1980 Olympics.

Mark Forstater, whose Monty Python films have had considerable success, is planning a film on New Wave or Punk performers, tentatively entitled Punk O.K.? Harry Bromley Davenport has written the screenplay.
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Robin Copping, Director of Photography on 'Eliza Frazer,' talks about Eastman color film.

"It was Eastman 5247 Color Negative all the way through... We were dealing with the 1830 period and it had to look totally genuine, so we were using lots of lamps, fires, moonlight and lanterns. Overall, we were trying very hard to get the actual light that would have existed at that time. This is where the combination of very modern lenses and the new 5247 really paid off. We were able to work to very very low light levels, in fact lower than I've ever worked at before. If I hadn't pre-tested for this particular technique, I don't think I would have believed what sort of sensitivity the film stock had."

"We carried out fairly extensive tests for about a week or ten days before we actually started shooting, and we found that the sensitivity of the emulsion to this kind of lighting was quite remarkable, so we used it throughout the film. Overall, I would say that it was the most difficult thing I have had to photograph... I'm very happy with the end result."

Eastman 5247 Color Negative - a remarkably sensitive film.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Distributor</th>
<th>THIS QUARTER 2.4.77 to 1.7.77</th>
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<td>Singer and the Dancer</td>
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* Box-office grosses of individual films have been supplied to Cinema Papers by the Australian Film Commission.
* This figure represents the total box-office gross of all foreign films shown during the period in the area specified.
* Not Available.
* Continuing into next period.
* Figure for one of 3 weeks in period only.

1 Australian theatrical distributor only. RS — Roadshow; GUO — Greater Union Organization Film Distributors; FOX — 20th Century Fox; UA — United Artists; CIC — Cinema International Corporation; FW — Filmways Australasian Distributors; 7K — 7 Keys Film Distributors; COL — Columbia Pictures; REG — Regent Film Distributors; CCG — Cinema Centre Group; AFC — Australian Film Commission; SAFC — South Australian Film Corporation; MCA — Music Corporation of America; S — Sharmill Films. (1) Figures are drawn from capital city and inner suburban first release hardtops only. (2) Playing period in weeks for given city. (3) New Season.
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"The Last Wave" is the latest film by Peter Weir, director of "Homesdale", "The Cars That Ate Paris" and "Picnic at Hanging Rock". Returning to the preoccupations of Weir’s earlier films, "The Last Wave" is a psychic thriller about a lawyer’s premonitions of the future.

The cast includes Richard Chamberlain, Olivia Hamnett, Gulpilil and Nandjwirra Amagula. Budgeted at $810,000, the film is set for a December release.

David Burton (Richard Chamberlain) watches in horror as the roof of his house collapses during a ferocious storm.
Jim: Peter began working on the idea just after the Cannes Festival in 1974. It was in quite a different form then and has since been transferred from an adventure to a mystery.

**Who did you then approach for the SAFC are producers themselves make a commitment. They did this money?**

Corporation were the first people to them — they just trusted our the first script they didn’t voice have had some reservations about package concept. While they may have seriously begun to raise money. Jim then went to London and Los Angeles with Peter and met Petru Popescu.

Jim: Petru was asked to introduce a little more structure into the script — to make it more commercially accessible. Perhaps one of the weaknesses of Peter and Tony’s draft was that it was too Australian and didn’t quite have international appeal. So Petru introduced that. This meant, for example, the film would have been just as valid if it had been transplanted to the U.S. and involved American Indians instead of Aboriginals.

Peter then did another rewrite with Petru, because he felt Petru had taken his brief a little too literally. The script had lost a little of its mystery — it had become too accessible, too linear.

“The Last Wave” is, I believe, the first Australian film to use the package concept...

Jim: We had come to the conclusion that a project of this size needed a package. The four elements we had were a screenplay by Peter, Petru and Tony; a director in Peter Weir; a star in Richard Chamberlain; and us, the producers. That is how we decided to sell it.

**Who did you then approach for money?**

Hal: The South Australian Film Corporation were the first people to make a commitment. They did this on an earlier draft, possibly because the SAFC are producers themselves and are very sensitive to the package concept. While they may have had some reservations about the first script they didn’t voice them — they just trusted our collective judgment.

Jim: Jeanine Seawell, our agent in Europe, introduced us to Klaus Helwig of Janus Films who had bought Picnic At Hanging Rock and Cars That Ate Paris. He read the script in October and on the basis of that committed $50,000 on paper. He in turn had a friendly relationship with Ernst Goldsmit of United Artists and mentioned the project to Ernst. Jeanine followed up the conversation and asked me, while I was in the U.S., to contact Ernst, which I did, giving him the script revised by Petru and Peter.

On January 1, UA gave us a positive response to our proposed package. Derek Power, our American agent, then took over from where Jeanine left off and worked out the numbers. We then decided to ask the AFC to re-adjust its investment, and at the meeting in February they voted to do so.

**By re-adjust, do you mean the UA investment was substantial enough to allow you to lower the amount requested from the AFC?**

Jim: Correct. It has always been our aim that eventually we would work solely on private finance — I guess everyone wants to do that. Although the AFC is only an investment body, you really tend to want your own independence, and we tried to structure The Last Wave without AFC involvement. But we really didn’t have enough time to get it together.

The UA deal involved all English-speaking territories, except the U.S. and Canada, being bought in advance — i.e. Australia, New Zealand, Britain and South Africa. Germany, Austria, Switzerland, and parts of Scandinavia had also been sold to Janus. So we weren’t really able to sell any more territories without jeopardising the number of territories from which we had to recoup our investment. We had to leave the structure as it was.

The territories we sold off amount to approximately $400,000, our American agreement was only 25 per cent of the money using the credit note. Then, for the first time we pre-sold the film, but instead of receiving money we got a deferred commitment guarentors, came up with the numbers. We then decided to ask the AFC to re-adjust its investment, and at the meeting in February they voted to do so.

Hal: No, it wasn’t until June or July last year when Peter showed us a draft he had written with Tony Morphett. We liked it very much and agreed to produce it. We started full-time in August, and by October we had seriously begun to raise money. Jim then went to London and Los Angeles with Peter and met Petru Popescu.

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Hal: Another point that should be mentioned about the AFC involvement was that they made, at our request, two innovative decisions. One was that they discounted the Janus advance. The system under which Klaus agreed to buy the distribution rights was that he would issue a credit note for the agreed sum and that would be cashed in on delivery of the film. In effect, we pre-sold the film, but instead of receiving money we got a credit note. Then, for the first time in Australia, though it has been done for many years in international film financing, we borrowed 85 per cent of the money using the credit
The other 15 per cent being taken up in interest...

Hal: No, that was Jeanine's commission, though effectively she doesn't get it until the credit note is cashed in. The interest we are paying becomes part of the production costs.

The second thing we asked the AFC was to guarantee an overdraft to cover the third payment from United Artists. The deal we negotiated with UA had a three-step payment: one on a signature of contract; the other on completion of photography; and the third on delivery. Obviously there is a gap in the post-production stage where you have spent the money, although you haven't actually got it. So the AFC guaranteed an overdraft at the bank on the strength of our contract with United Artists.

Jim: The breakthrough in that regard is that the film is partly bank financed. The Commonwealth Bank have put in over $100,000.

How ready were the banks to become involved?

Jim: They were very reticent. In fact, it could not have been done without the guarantee from the AFC.

How did you feel about selling away territories like Australia?

Hal: Looking at in simple terms, United Artists have offered us the largest sum ever offered to an Australian producer — in advance — for the distribution rights. Given theatrical attendances being the way they are at the moment, it could be said we were bloody lucky to get the amount we did because, as we all know, box-office grosses aren't very good at the moment.

Yet we have virtually half our budget up front and we only have to recover approximately $400,000. Any producer placed in our position, I believe, would have grabbed the money and run — it is as simple as that.

It is easy for a critic to stand on the outside and say: "Oh, how could you give away Australia?" But what we have done is cut down the risk of the money involved by 50 per cent — we are only risking $400,000, not the $800,000 it cost to make. Besides, costs have risen by about 30 per cent and certainly the The Last Wave cost nearly twice as much as Picnic.

Over the same period, box-office has fallen about 30 per cent, while house-costs (ie. the house "nut"), has gone up. The exhibitor's return has remained fairly static, but the distributor is sharing from a smaller film hire and we, as producers, inevitably are sharing even less. So you are facing a squeeze situation where you can't cover your production costs in Australia. And the UA deal wasn't a matter of selling our soul, giving up to the Americans or anything like that because no one has any creative control apart from Peter, Jim and I. Fortunately our relationship with UA has allowed for an exchange of dialogue in all areas, including the film itself.

Given this cost squeeze, is it possible for an Australian film, made purely for an Australian audience, to succeed?

Hal: It can, but it has to do smash business. But why should we ignore other markets when these markets are ready for our films? Picnic sold well, and was exhibited well in many territories overseas.

The Italians, the French and the British have all literally made fortunes out of Picnic, and they are eager to see more Australian films because one of them might be the next Picnic.

An obvious question is why use Richard Chamberlain for the role of David Burton and not an Australian actor?

Hal: Firstly, we believe that the choice of Chamberlain was valid.

Burton is a happily married solicitor living in Sydney who has, by necessity, South American parents. And Richard has managed to play the role in a convincing and sympathetic manner — he sounds and looks right and he doesn't look like an American in Paris.

Our first reaction was to get a British actor because we thought he would be more palatable to an Australian audience. But Richard's name kept coming up again and
again. We also found it very difficult to come up with the name of any Australian actor who would have been as good for the role as Richard was.

David Burton is very much the everyman — he is Mr Normality — yet he is subjected to terrifying dreams and nightmares. So it is important the audience sympathizes strongly with him, otherwise he would be just a looney or a neurotic. Richard has a terribly pleasant demeanor and appearance, and this helps greatly. Of course, the important thing is that he is a great actor and great in the film.

Jim: One should also remember that Olivia Hammert gets co-billing with Richard. She will get a lot of exposure in the territories where the film will be sold and I think she is going to do very well from it, mainly because she is such a fine actress.

Did you find any union resistance to your decision to use Chamberlain?

Hal: Not really. Equity has made its position known to us — ie. we should be using Australian actors — and I understand their position. But we came to an amicable and perfectly satisfactory arrangement with Olivia receiving co-billing, and Gulpilil and Nandjiwarra Amagula just after the title.

Jim: Equity, by embracing this film, is in fact helping their membership, because the film will get exposure outside this country for Australian actors. That is important.

Both of you are actively involved in the newly-formed association of independent producers. How did the group form?

Hal: Originally, it was a loosely-formed organization which didn't have any legal status. It has now amalgamated with the Film and Television Producers' of Australia Association and has become a division of it. Therefore, in future we will be known as "The Independent Feature Film Producers, a division of the F and TPA."

We have been meeting on a fairly loose basis and producers have agreed to contribute fairly substantial sums of money to become members. We hope the organization will become a responsible force within the industry by being co-ordinating and supportive.

Jim: The first aim, as I see it, is to give more rational thought to production here. The second is communication, and that is one of the things most lacking in our industry to date.

Hal: All the fighting that has gone on among themselves was just insane. So it is really great to be able to sit and meet with fellow producers. Frankly, I don't like some of their films and I am equally sure some don't like ours, but now we can all sit down over a cup of coffee and discuss common problems. After all, it is time we were all working together. It really is a great feeling to know that you are not all alone, that someone else is going through the same hassles as you are.

The other important thing is that all of a sudden the AFC has an entity it can deal with on a one-to-one basis. We intend to get a permanent staff who will be able to provide legal precedents on distribution contracts, offer financial advice or hire somebody to give advice, for example, on taxation incentives. We could become a lobby to the government to ensure that budgets aren't cut, tariffs aren't unnecessarily imposed and so on.

The association has put a case to the AFC that independent producers are underpaid, given that it takes as much as two years to produce a feature-length theatrical release film. For example, it takes you a year to get the script and package together, and certainly another year or two to market the film. So to pay a producer only $9000-odd is just ridiculous. It is also counter-productive.

The association has proposed that the salaries scale be significantly increased, and instead of some producers rushing off to make another film just to make some money, we hope they will be able to stay on and responsibly market their films.
The Last Wave, by the nature of its theme, relies heavily on the use of special effects. For as the film progresses, David Burton (Richard Chamberlain) is harassed more and more by nature, the elements in fact crushing in on him. This manifests itself in torrential downpours, hail in areas where it hasn't rained for many years, visions of a city underwater, black rain, falling stones and frogs.

Those chosen to create these special effects were Monty Fieguth and Bob Hilditch. The following is their version of how they did it.*

**RAIN**

In most scenes there is rain, though in varying degrees. So obviously it was paramount that an adequate method of producing it was found.

We went first to check out the gear used by fire departments and to a lot of pump companies. Out of these discussions came the decision to take all our own gear, rather than rely on fire departments which could be on call at any moment.

We had a pump built which could handle 3000 litres a minute, as well as machines called monitors which enabled one person to handle a hose at a time (photo 1).

The basic procedure we adopted on location was to build a rostrum for the spreader which could cover the whole area with rain. Then, by shooting the water a hundred or so metres in the air, we could control the angle of fall to almost vertical (photos 2 and 3).

We would then work out the crucial areas that needed to be filled from one side. This would be handled by a monitor on the ground. You can't notice it coming from the side because the fog nozzle we used could spread the water in any way you needed it.

We also would shake the monitor to give the effect of gusts. Then, if needed, we would put another monitor in the background pointed towards the camera. Obviously, you can have a situation where if you produce six metres of solid rain you can't tell it is raining beyond that. So in some situations we devised a system of filling in foreground areas and letting the background take care of itself.

The only difficulty we faced was wind because you could have the whole thing perfected and a burst of wind would appear and blow the rain 30 metres off course.

Fortunately this didn't happen often. We were also lucky, in that it didn't rain once. So none of the rain you see in The Last Wave is natural.

From cameraman Russell Boyd's point of view it was essential the rain was back-lit. So Russell's lights had to coincide with the position of our monitors. It wasn't really a problem because the fog nozzles were so good we could control where the rain would fall to within a metre.

The electricians also built an aluminium frame which protected the camera. This enabled us to pour in the rain to within a few inches of the lens. Coupled with a drip runner across the top, the effect is so good one feels right in among the rain.

The largest area we had to cover was a street in Adelaide. Peter's shot called for the camera to track nearly 500 metres, which meant we had

* Adapted from an interview recorded with Fieguth and Hilditch in Sydney by Scott Murray.
4. Rail freighting the water to Hammond in the South Australian desert.

to keep the hoses mobile as well. We used four hoses in that shot — one big one aimed from an extension jib arm, two from the side and one for support. There must have been hundreds of metres of hose and the streets looked as if they were covered in spaghetti.

There were two wind machines also blowing and water was going everywhere — a virtual flood. And all you could see in the shot were two single spots of light as the car appeared at the end of the street. The rest was just blotted out by rain.

As there were several dream sequences in the film, not all the rain was to be of the everyday type. In one scene it rained from the ground up, a spiral spurting up hundreds of metres.

The biggest single problem we had was to produce rain and hail for the opening scenes. As these were set in a little town near Port Augusta, where there is no water for nearly 100km, we had to have 340,000 litres shipped by rail and 68,000 odd by road (photo 4).

Storage was a problem, so we built some above-ground swimming pools and had a shuttle service to the railroad.

For the scene where rain fell on the schoolhouse we used two pumps which produced 5000 litres a minute. It is the heaviest

5. Children run for shelter as a freak rain- and hailstorm hits their desert school.

storm in the film (photos 5 and 6.)

UNDERWATER STREET

One dream sequence called for an underwater street. Richard Chamberlain is sitting in his car while the rain falls very heavily about him. He turns on the radio, then looks up and finds the entire street underwater with people floating about.

We thought of back projection, but felt it wouldn't be convincing enough. So the only alternative was to build a set underwater — which we did in conjunction with the art department.

A large enough swimming pool was found and a street was constructed in it. For Richard's car, a front-half was assembled from new parts obtained from Volvo, and this was then lowered into the pool. There was also a section of a bus (photo 7).

As the interior of the car is supposed to be dry, we felt we would have to use still water inside it to create the illusion. However, the distance of less than a metre to the perspex windscreen was negligible enough for us to use the pool water.

Rostrums were also built for the actors to dive from. The crew who were supplied with wet suits then jumped in. Monty worked the windscreen and Bob shook a plant around.

The set was six metres deep and was lit from above, utilizing natural light. It is only a short sequence, but it looks extremely realistic.

6. Creating the freak rainstorm at Hammond. (See also photo 9 for the making of the hailstorm.)

7. The set for the underwater street being constructed in the Ryde diving pool. Construction Manager, Greg Brown, and Art Director, Neil Angwin.
HAIL

Several scenes in the film needed hail, so we had to find a way of economically producing it, and one which was feasible for the area in which we were shooting. One scene, for example, called for a hail storm in the middle of the desert. One method was to toss ice into the air with compressed gas, but though it was physically feasible it proved too expensive. Another suggestion was polystyrene mothballs, but they tended to bounce.

We found no reference to hail in any of the special effects books that have been published here and abroad. There was no one who could tell us the solution.

Finally, we decided on a three-way plan. Firstly, we had a nozzle built which could break water up under low pressure into enormous globules. Then we covered the mid-ground with 11 tons of ice, the foreground with these big globules, and the background with fill-in rain.

We also used several tons of rock salt which was cheap (photo 8). The only disadvantage, of course, was that it tended to dissolve in the amount of water being sprayed over it. We really won by the sheer weight of numbers, with every spare crew member tossing in hunks of rock salt and ice during the take (photo 9).

OTHER SPECIAL EFFECTS

One interesting situation is where we had to make it rain rocks and black sludge. The idea was to have a grid of chicken-wire over the entire area, the idea being that once a rock stopped bouncing on the wire it would fall straight down. We actually used coke which looks very evil. Being coated in oil, once it hits a piece lands it bounces, leaving an oily deposit behind. Crew members were also asked to flick oil to intensify the overall effect.

This scene also required black rain. The problem here was that while most dyes made the water look black in volume, once it was falling as drops it looked transparent. We were also hampered by shooting on locations in Sydney where there was polished marble and sandstone, so we couldn't keep increasing the amount of dye.

Fortunately, a balance was found when a head chemist at ICI developed a detergent for us which we mixed in with the water. This allowed us to shoot the rain which still read black in the camera on to stone surfaces without leaving a trace.

Another special effect we had was of a roof being blown away in a storm, the ceiling collapsing and the door bursting open. The scene called for the access the door and the roof had to track through it. So, there was virtually no space to introduce wind or rain.

Finally we used three nozzles pointing almost perpendicularly which sent the water up 300-odd ft. It then came down like a waterfall. A windmachine was also mounted to the scaffold 12 ft. off the ground and this helped blast the rain in around the camera crew. It must have been terribly uncomfortable for them, but then I guess the whole film probably was.

THE LAST WAVE

CAST:

David Burton .................................................. Richard Chamberlain
Annie Burton .................................................. Olivia Hamnett
Chris Lewis.................................................... John Howard
Rev. Burton.................................................... Frederick Parslow
De Whinburn.................................................. Vivean Gray
Charlie.................................................................. Norrie Amagula, MBE
Gerry Lee ........................................................ James Donald
Lindy .............................................................. Roy Kinsella
Lindy.............................................................. Cedrick Lalar
Jacko .............................................................. Morris Lalar
Michael Zeandler .............................................. Peter Carroll
Billy Corran .................................................... Athol Compton
Andrew Peters .................................................. Michael Duffield
Morgue Doctor .................................................. Wally Eton
Babysitter....................................................... Jo England
Police officer................................................... John Frayley
Zeleider's Secretary ......................................... Jennifer de Greenlaw
Prosecutor ...................................................... Richard Henderson
Schoolteacher.................................................. Penny Leach
Publican .......................................................... Merv Lilley
Morgue Clerk ................................................... John Meagher
Guide ............................................................... Guido Rametta
Don Fishburn .................................................. Malcolm Robertson
Frank ............................................................. Greg Rowe
Sophie Burns .................................................... Brina Sedwick
Grace Burton ..................................................... Ingrid Weir

CREW:

Director ................................................................ Peter Weir
Producer ................................................................ Peter Weir, Tony Morphett
Director of Photography ..................................... Petru Pupescu
Sound Recordist .............................................. Russell Boyd
Production Manager ........................................ Ross Matthews
Camera Operator ............................................. John Seale
Art Director ..................................................... Neil Angwin
Special Effects ................................................ Monty Fuggels
Special Effects ................................................ Bob Hilditch
Assistant Special Effects ..................................... Dennis Smith
Production Secretary ........................................ Fiona Cossie
Production Secretary ........................................ Su Armstrong
Location Manager (SA) ..................................... Bev Davidson
Production Assistant (NSW) .............................. Rod Mowman
Production Assistant (NSW) .............................. Philip Hearshaw
Unit Runner (SA) ................................................ Mark Patterson
Production Accountant ................................. Penny Cart
First Assistant Director ..................................... John Robertson
Second Assistant Director ................................ Ian Jamieson
Third Assistant Director ................................. Penny Chapman
Continuity ....................................................... Gilda Baracchi
Focusing Puller .................................................. David Williamson
Clapper Loader ............................................... David Foreman
Boom Operator ................................................ David Cooper
Sound Editor ..................................................... Greg Bell
Assistant Sound Editor ...................................... Helen Brown
Assistant Editor ................................................ Peter Fletcher
Assistant Editor ................................................ Justin Milne
Make-up and Hairdresser ..................................... Jose Perez
Assistant Make-up Artist ..................................... Lloyd James
Wardrobe Designer ............................................ Anne Reailey
Standby Wardrobe .......................................... Daro Gumburg
Construction Manager (SA) .............................. Greg Brown
Construction Manager (NSW) ........................... Herbert Pinter
Property Buyer (NSW) ........................................ John Carroll
Property Buyer (SA) ............................................ Clark Munro
Property Buyer ................................................ Kevin Brower
Standby Propman ............................................ Ken James
Set Decorator .................................................... Bill Malcolm
Set Make-up ..................................................... Phil Worth
Carpenter .......................................................... Ken Hazelwood
Stage Hand ....................................................... Ron Fletcher
Gaffer .............................................................. Tony Tegg
Best Boy .......................................................... Alan Dunstan
Electrician ....................................................... Keith Johnson
Electrician ....................................................... Mick Morris
Electrician ....................................................... Paul Meyes
Key Grip .......................................................... Merv McLaughlin
Assistant Grip .................................................. Michael White
Advisor on Tribal Aboriginal Matters ................. Lance Bennett
Additional Photography ..................................... Ron Taylor, George Greenough, Klaus Jarietz
Publicity ........................................................... Brian Trenchard-Smith
Stills ............................................................... David Kyron
 Casting Consultants ........................................ M & L Casting
Catering .......................................................... Frank Malley
Lighting ............................................................ Tony Tegg
Lenses and Panaflex Camera ............................. Panavision
Optical Effects ................................................ Optical and Graphics
Sound Mix ...................................................... ATLAB
Color Consultants ............................................ James Parsons
Color ............................................................. ATLAB
LOVE LETTERS FROM TERALBA ROAD . . .
THE SINGER AND THE DANCER . . . LISTEN TO THE LION . . .
QUEENSLAND . . . BACKROADS . . . JOURNEY AMONG WOMEN . . .
PURE S . . . OUT OF IT . . .

All made with assistance from the funds operated by the CREATIVE DEVELOPMENT BRANCH of the Australian Film Commission . . . All reaching enthusiastic audiences around Australia.

Brian Brown and Kris McQuade in LOVE LETTERS FROM TERALBA ROAD. Directed by Stephen Wallace.
(Made with assistance from the Film Production Fund.)

FUNDS FOR FILMMAKING

HOW TO APPLY for assistance from the Creative Development Branch of the Australian Film Commission:

Applications to the FILM PRODUCTION FUND, SCRIPT DEVELOPMENT FUND and EXPERIMENTAL FILM AND TELEVISION FUND will now be assessed throughout the year. There are no longer any closing dates for submission. Applications can be sent in at any time and will be evaluated soon after they are received.

Intending applicants must discuss their proposal with a Project Officer from the Creative Development Branch before submitting an application, to ensure that the appropriate information is provided for a proper evaluation of their project. To arrange an appointment contact Curtis Levy (Film Production Fund), Richard Keys (Script Development Fund) or Albie Thoms (Experimental Film and Television Fund) at Sydney (02) 922 6855. Melbourne applicants for all funds should contact Greg Tepper at the Australian Film Commission Office, 8th Floor, 140 Bourke Street, Melbourne (03) 663 4795. Project Officers will be available for consultation in all states on a regular basis.

Application forms and guidelines for the funds are available from:

The Chairman
Australian Film Commission
GPO Box 3984
Sydney, NSW 2001

FILM PRODUCTION FUND provides assistance for small-budget projects ranging up to around $35,000. Only experienced filmmakers are eligible to apply to this fund. Projects should be innovative and should have the potential to further the applicant’s development as a filmmaker. This fund is open to all filmmakers, whether employed in government/commercial production or independents.

SCRIPT DEVELOPMENT FUND provides assistance to experienced and promising writers and directors who wish to devote their full time to develop a film or television script over a specific period of time at an approved rate of payment.

EXPERIMENTAL FILM AND TELEVISION FUND provides assistance up to $7,000 to filmmakers with lots of promise but limited experience. The fund favours projects which are innovative in form, content or technique and supports experimental work.
THE BATTLE OF BROKEN HILL
Prod Company,...... The Independent Artists Australia Pty Ltd
Prod Director,...... Bruce Beresford
Screenplay,...... Anthony I. Ginnane, Ken Cameron
Producer,...... Anthony I. Ginnane, Ken Cameron
Assoc Producer,...... Toney Sullivan, Ray Holden
Sound/Post Production,...... Sound & Post Production Studio
Budget,...... $2.3 million
Length,...... 112 min
Production,...... Principal Photography/Production
Synopsis: The story of a young half-blooded boy who is made into a white man's weapon by a missionary. He leaves his tribe to find a place in the white man's world where he seeks acceptance because he lives by white standards. He finds no fault of his own and exposes a terrified establishment and their own humanity.

GALLIPOLI
Prod Company,...... South Australian Film Corporation
Prod Director,...... Richard Franklin
Screenplay,...... Ken Cameron
Producer,...... Ken Cameron
Asst Director,...... John Drysdale
Production,...... Principal Photography/Production
Synopsis: The epic story of the Anzac landing at Gallipoli.

THE LAST RUN OF THE KAMERUKA
Prod Company,...... Ausfilm/Producers
Prod Director,...... John Forsythe
Screenplay,...... Ken Cameron
Producer,...... Ken Cameron
Production,...... Principal Photography/Production
Synopsis: A modern day thriller set in an armoured security van company.

CROCODILE
Prod Company,...... Continental Films Hong Kong, Rescor Ltd, South Australian Film Corporation
Prod Director,...... John Seale
Screenplay,...... Antony I. Ginnane, Ken Cameron
Producer,...... Antony I. Ginnane, Ken Cameron
Assoc Producer,...... John Seale
Sound/Post Production,...... Sound & Post Production Studio
Budget,...... $1.8 million
Length,...... 95 min
Production,...... Principal Photography/Production
Synopsis: Newsfront

THE CHANT OF JIMMIE BLACKSMITH
Prod Company,...... Film House Australia Pty Ltd
Prod Director,...... Bruce Beresford
Screenplay,...... Michael D. Ovitz
Producer,...... Michael D. Ovitz
Production,...... Principal Photography/Production
Synopsis: The story of a young half-blooded boy who is made into a white man's weapon by a missionary. He leaves his tribe to find a place in the white man's world where he seeks acceptance because he lives by white standards. He finds no fault of his own and exposes a terrified establishment and their own humanity.

TWIN
Prod Company,...... Pigalle Productions
Prod Director,...... Michael Pate
Screenplay,...... Michael Pate
Producer,...... Michael Pate
Production,...... Principal Photography/Production
Synopsis: A novel about the friendship between two young boys growing up in a tuna fishing town of Port Lincoln.

PRODUCTION SURVEY

BLUE FIN
Prod Company,...... South Australian Thomson McManus
Screenplay,...... John Drysdale
Producer,...... John Drysdale
Production,...... Principal Photography/Production
Synopsis: A girl with a head of wavy blond hair and a natural talent for acting, grows up in 1915 on a tobacco farm in the hills of Fergilby, New South Wales. In the company of her best friend, she learns to read, write, and play the piano, and both play their game of pretend until they are ready to face the world outside the farm's fence (this production will be shot in Italy).

GALLIPOLI
Prod Company,...... South Australian Film Corporation
Prod Director,...... Peter Weir
Screenplay,...... David CSA, Schaffenburg
Producer,...... Michael Moross
Production,...... Principal Photography/Production
Synopsis: The epic story of the Anzac landing at Gallipoli.

THE MONEY MOVERS
Prod Company,...... South Australian Film Corporation
Prod Director,...... Ken Cameron
Screenplay,...... Ken Cameron
Producer,...... Ken Cameron
Production,...... Principal Photography/Production
Synopsis: A modern day thriller set in an armoured security van company.

PATRICK
Prod Company,...... Chappell Ltd Productions
Prod Director,...... Richard Franklin
Screenplay,...... Deirdre de la Tour
Producer,...... Richard Franklin
Production,...... Principal Photography/Production
Synopsis: A novel about the friendship between two young boys growing up in a tuna fishing town of Port Lincoln.

RUTSY BUGLES
Prod Co,...... Manor Films Pty Ltd
Prod Director,...... Michael Jenkins
Screenplay,...... John Drysdale
Producer,...... Michael Jenkins
Production,...... Principal Photography/Production
Synopsis: A novel about the friendship between two young boys growing up in a tuna fishing town of Port Lincoln.

THE SIMMONDS AND NEWCOMBE STORY
Prod Company,...... Simonds/McManus
Prod Director,...... Michael D. Ovitz
Producer,...... Michael D. Ovitz
Production,...... Principal Photography/Production
Synopsis: A novel about the friendship between two young boys growing up in a tuna fishing town of Port Lincoln.

The Chant of Jimmie Blacksmith
Prod Company,...... Pigalle Productions
Prod Director,...... Michael Pate
Screenplay,...... Michael Pate
Producer,...... Michael Pate
Production,...... Principal Photography/Production
Synopsis: The story of a young half-blooded boy who is made into a white man's weapon by a missionary. He leaves his tribe to find a place in the white man's world where he seeks acceptance because he lives by white standards. He finds no fault of his own and exposes a terrified establishment and their own humanity.

TIM
Prod Company,...... Pigalle Productions
Prod Director,...... Michael Pate
Screenplay,...... Michael Pate
Producer,...... Michael Pate
Production,...... Principal Photography/Production
Synopsis: The story of a young half-blooded boy who is made into a white man's weapon by a missionary. He leaves his tribe to find a place in the white man's world where he seeks acceptance because he lives by white standards. He finds no fault of his own and exposes a terrified establishment and their own humanity.

BEHIND THE SCENES OF PRODUCTION SURVEY

PRODUCERS, DIRECTORS AND PRODUCTION COMPANIES

Current and future projects in our production section are forwarded details and stiffs to:

Production Survey, Cinema Papers, 143 Therry St, Melbourne 3000, Telephone: (03) 329 5983

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**BEST EDGE**

Pro Company: Andrew Vial Film Productions Pty Ltd
Dir Company: Seven Keys Pty Ltd
Disp Company: Andrew Vial Film
Prod Company: Storyline Productions
Assoc Producer: Alan Peterson
Date: July 2017
Length: 100 mins
Synopsis: A couple whose marriage has the potential to go off the rails. A husband finds himself torn between his love for his wife and his attraction to another woman. As tensions rise, they must confront their feelings and decide what is best for their family.

**THE MANO EPS**

Pro Company: Pictures Productions Pty Ltd
Dir Company: Ben Guberman
Prod Company: Lian Ross
Assoc Producer: Marek skilled
Date: September 1975
Length: 90 mins
Synopsis: A mystery novel set in a small town in the American Midwest. A young woman is found dead in her father's study, and the investigation leads to a shocking discovery about the family's past.

**INSIDE LOOKING OUT**

Pro Company: Humming Films Pty Ltd
Dir Company: Paul Cox
Assoc Producer: Leon Gorr
Date: October 1977
Length: 100 mins
Synopsis: A documentary film about the history of the Humming Films production company, featuring interviews with its founders and executives, and exploring their impact on the film industry.

**SUMMER CITY**

Pro Company: Avax Films
Dir Company: Christopher Fraser
Assoc Producer: Peter Anderson
Date: May 1976
Length: 90 mins
Synopsis: A character study of a young woman who is struggling to find her place in the world. As she navigates the ups and downs of adulthood, she learns to rely on her own instincts and make her own choices.

**THE IRISHMAN**

Pro Company: Forest Home Films
Dir Company: Tom Cullen
Assoc Producer: Barrie Pearce
Date: September 1976
Length: 110 mins
Synopsis: A biographical film about the life of a legendary Irish gangster, spanning from his early years as a criminal to his eventual imprisonment on charges of racketeering.
The Importance of Keeping Perfectly Still

SYNOPSIS: A claustrophobic chronicle of a few days during the summer of 1977. Against the backdrop of premature elections, two people meet and systematically turn themselves inside out. Happily bound by the power of the elderly, unable to grasp each other's passionate emotions, they are doomed to quirky reversals and betrayals, until the outside world, dreams and murders come in scare of them. One can only decide.

**AUSTRIA'S OWN BEEF PRODUCER**

**Director:** Michael Thornhill
**Prod Company:** ARTIS Film Productions
**Prod Co:** Lines Australia
**Prod Manager:** Michael Thornhill
**Script:** Karen Allsop, Mary Marsden
**Art Director:** Marc Alford
**Prod Management:** Leon Cosak, Mark Haire, Michael Aitkens, Moyse
**Prod Sec:** Adrienne Elliott, John Clifford White
**Location:** Lines Australia
**Synopsis:** Charles is a young man who, under a high socially permitted life around the turn of the century. When he produces a vice regal appointment to photograph the governor's family, Charles can't quite handle the situation and is in love and a affair at the same time, having doubts in his mind. He tries extremely hard not to give himself away, never knowing before a marriage may take place.

**KNOW YOUR BEEF**

**Prod Company:** Austral Pacific Productions
**Prod Manager:** Michael Thornhill
**Prod Co:** Lines Australia
**Prod Secretary:** Adrienne Elliott
**Art Director:** Peter Sardi
**Prod Management:** Leon Cosak, Mark Haire, Michael Aitkens, Moyse
**Prod Sec:** Adrienne Elliott, John Clifford White
**Location:** Lines Australia
**Synopsis:** A story of a 19th century life on the Pacific islands from Swann's Family.

**THE LAST OF THE THISTLES**

**Prod Company:** ARTIS Film Productions
**Prod Co:** Lines Australia
**Prod Manager:** Graham Brown
**Prod Co:** Lines Australia
**Prod Sec:** Adrienne Elliott
**Art Director:** Peter Sardi
**Prod Management:** Leon Cosak, Mark Haire, Michael Aitkens, Moyse
**Prod Sec:** Adrienne Elliott
**Location:** Lines Australia
**Synopsis:** A story of a 19th century life on the Pacific islands from Swann's Family.

**FIRST THINGS FIRST**

**Prod Company:** Genex Productions Pty Ltd
**Prod Manager:** Michael Thornhill
**Prod Sec:** Adrienne Elliott
**Art Director:** Graham Brown
**Prod Management:** Leon Cosak, Mark Haire, Michael Aitkens, Moyse
**Prod Sec:** Adrienne Elliott
**Location:** Lines Australia
**Synopsis:** A story of a 19th century life on the Pacific islands from Swann's Family.
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Rock and Roll mixing and transfers.)
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Elsternwick.

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35mm & 16mm Negative Cutting

CHRIS ROWELL

Chris Rowell Productions,
139 Penshurst Street,
Willoughby, NSW 2068
Phone: (02) 411 2255
The LEGEND OF YOWIE

Producer: David Searl
Screenplay: Kerri Turner and Richard J. Wood
Director: Les Edmonds
Production Designer: Stephen Forward
Sound Designer: Michael Tait
Editor: Jay McManus
Art Director: Andrew Wooden
Costume Designer: Judy Franks
Makeup: Josy Knowland
Gaffer: Dave Baillieu
Grip: Paul Mercure
Production Manager: Stuart Gooch

Synopsis: On a wilderness camping trip, a group of friends encounters the legendary Yowie in the Tasmanian wilderness.

PRODUCTION SURVEY

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PLUNGE INTO DARKNESS

Director: Michael Mulcahy
Screenplay: Peter Sistervich
Producer: Colin McHugh
Editor: David Copping
Music: Sloggett and Clark

Synopsis: A group of friends on a camping trip struggle to survive in the face of a malevolent force.

THE MURRAY GREY BREED

Producer: Australian Productions
Director: Peter Maxwell
Screenplay: Ivan Durrant
Producer: Michael Williams
Editor: John Creagan
Music: John Leachman

Synopsis: A study of the Murray Grey Beef industry, with particular focus on modern farming practices.

THE SCALP MERCHANT

Producer: The Grundy Organisation
Director: Howard Rose
Screenplay: Barbara Creed
Producer: Richard Wallace
Editor: Michael Green
Music: Peter Cardnell

Synopsis: A historical drama set in the 1800s, exploring theScala p merchants and their impact on the indigenous population.

THE RESTLESS YEARS

Producer: Productions
Director: Alan Johnson
Screenplay: John Jarrett
Producer: Michael Blythe
Editor: John McEwan
Music: John Leachman

Synopsis: The struggles of a family during the turbulent years of the 1930s.

WAVES OF SEAS

Producer: The South Australian Film Corporation
Director: John Williams
Screenplay: Peter McPhail
Producer: John Jarrett
Editor: Les Edmonds
Music: John Leachman

Synopsis: A film about the impact of the ocean on a small coastal community.

THE THREAT EDGE

Director: Barry Leidimier
Screenplay: John Jarrett
Producer: Michael Blythe
Editor: John McEwan
Music: John Leachman

Synopsis: A thriller set in the age of Internet security, exploring the dangers of online identity theft.

SYNOPSIS OF THE PREVIOUS FILMS

For details of the following films see the previous issues of Cinema Papers.

Four TV Specials

The Peck

Producer: Ross O'Dwyer
Director: John Jarrett
Screenplay: John Jarrett
Producer: Michael Blythe
Editor: John McEwan
Music: John Leachman

Synopsis: A series of shorts exploring the life of a young poet in the 1920s.

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Synopsis: A series of shorts exploring the life of a young poet in the 1920s.
The V.F.C. has created a production-attachment scheme for aspiring script writers interested in gaining experience in film and television. Writers resident in Victoria are invited to contact the V.F.C. for details.

The scheme will allow candidates to observe professional productions in the making for a period of up to four weeks and will provide an allowance for those persons who are selected.

It is envisaged that the scheme will operate on a continuing basis and will take into account the needs and circumstances of each candidate.

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PRODUCTION REPORT 2

BLUE FIRE LADY

“Blue Fire Lady” is a heart-warming family story about 18-year-old Jenny Grey and the horse she falls in love with. Jenny is played by British actress Cathryn Harrison and Barry, her boyfriend, by Mark Holden. The cast also includes Peter Cummins, Marion Edward, Gary Waddell and John Ewart.

“Blue Fire Lady” is the fourth feature to be produced by Antony I. Ginnane. His first, “Sympathy in Summer” (which Ginnane also directed), was released in 1971 and was followed by “Fantasm” (Richard Franklin) and “Fantasm Comes Again” (Colin Eggleston).

“Blue Fire Lady” is directed by Ross Dimsey, photographed by Vincent Monton and is from a screenplay by Bob Maumill. The budget is $300,000 and the film is expected to have a Christmas release.
Ross Dimsey has been active in the Melbourne industry for over ten years. He was the first assistant/production manager on most of the Hexagon features, and is a freelance director of commercials. His documentary, "It's Time ... The Gough and Bob Show", won the Shell Award in 1973. Dimsey has also written, produced and directed two half-hour shorts — "The Girl on the Roof", an award winner at the 1971 AFI Awards, and "The Runner", which is soon to be released through Roadshow.

"Blue Fire Lady" is the third feature on which Dimsey has worked with Tony Ginnane, having previously written the two exploitation films, "Fantasm" and "Fantasm Comes Again". His next projects are "Body Count" (co-written with Forrest Redlich) and another Bob Maumill screenplay.

The following interview, conducted by Scott Murray, was recorded while Dimsey was supervising the editing of the film with editor Tony Patterson.

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quick. I often found her a jump ahead of me. You must remember that the part she was playing was largely against type for her.

The big problem with the character of Jenny was to make it non-sissy, because she could easily have appeared a petulant, horse-loving and spoilt brat. It was important to give her some sort of roundness, or charm.

I don't think children are necessarily entranced by kids winning over adults, but I think they are entranced by other kids, or figures to which they aspire, showing a glimpse of themselves. And I think part of the success of ABBA is that they are ordinary, right down to their gauche costumes and basically simple music.

Kids can see a part of themselves, though they know they are watching 30-year-old people. They are not so glossy that they are unreachable. So, one of the things I had to try and do with the Jenny character was to scrub a bit of the gloss off her and make her a bit more ordinary.

The Barry character has been very useful in doing this. There is a scene which was written precisely for this reason. It is a little night out in town where Jenny appears slightly ordinary and ill at ease in her pretty clothes; whereas he is the young gay blade around town, equally nervous, but in charge of the situation — that sounds a bit like ingredients.

**Cathryn Harrison is a sophisticated young actress. How difficult was it for her to conceal this worldliness?**

Cathryn is a very complex person, but just because an actress has had a sophisticated background, it doesn't necessarily mean that their "real-age" personality is not part of their ammunition. I believe that it is still part of Cathryn's ammunition and she uses it brilliantly, particularly when dealing with the press. She is also a highly professional actress and quite capable of convincing age changes. In fact, during a lot of the sequences where she was 16 I had to pull her up out of it a bit because she had become a little knock-kneed and wide-eyed.

Cathryn is also a technician. She can hit her mark, find the lights and, more importantly, knows how to play to a lens.

**An interesting thing about Mark Holden is that he has such tremendous popularity, yet his songs are quite adult...**

Mark's songs I personally find unappealing and I think I may have perceived the reason for this during the making of the film. I feel they are designed to be performed live and are too closely tailored to the image he believes he should market. I believe they lack a certain vitality in terms of coloration and style.

**After working with Mark on Blue Fire Lady, however, I have found there is a lot more to him as a composer and lyricist than ends up on record.**

**How much has Mark's consciousness of his image influenced his performance in the film?**

You must remember that Mark is a very intelligent, 23-year-old businessman. This was a limitation in the early days of rehearsal but after that it certainly wasn't. He is a very quick learner. Also don't forget that he hasn't really acted before because he is the first to admit that The Young Doctors was really "walk-up-and-say-it" stuff.

**Like several other directors, you make commercials between projects. Do you find there is a tension between the two?**

I don't believe it is a problem if you are able to keep your distance. If you get totally absorbed into the advertising world, you spend most of your time selling yourself, convincing people that your work is good and very little of your time actually making films. What I try and do is keep the emphasis on filmmaking.

What has been interesting is coming from commercials to a feature film. I have had to do a lot of hard thinking and homework on this film to stop myself going with a commercial style. It has some advantages, though. Because of the influence of television, kids have developed fairly short attention spans. They need to be visually encouraged and, therefore, the film must have pace. So it was intriguing to retain this aspect of my commercial training, while at the same time ridding myself of an obsession for going in too tight. Vince's feature experience helped with this, particularly early on. Instead of going for a cut-around style, I have been saying: "Right, let's see how we can do it in a dolly". I have been focusing on a piece of action by theatrically directing attention to it, rather than by cutting. This is something you just don't often get the opportunity to do in commercials, and it has been great fun to design sequences of two to two-and-a-half minutes which have been encompassed in a single take. Stylistically it is something I would like to pursue further.

**The last question should be on horses...**

Right now, I never want to do a horse film again — not racehorses anyway. They are the most difficult animals I have ever encountered. So if anybody is interested in making a film with racehorses, all I can say is: "Beware". They lean, bite, kick and sometimes stand on your feet.
When were you first approached for the role of Jenny?

Tony Ginnane, the producer, was in London inquiring about British actresses and he got in touch with my agent, William Morriss, who phoned me at my home in Devon.

Did Ginnane say why he had chosen you?

No. He had seen me in Black Moon, which is very different from this but it wasn’t really a recommendation because it didn’t show that I could play this kind of girl.

And what kind of girl is Jenny?

She is quite realistic and the things that happen to her are those that affect us in our day-to-day living.

Coming out to Australia, after working with Louis Malle, is a big change. What had you heard about our industry?

It is regarded as an industry on the rise; i.e., a developing industry. So I wanted to come out and see what it was like and how people over here felt about films.

Which films do you think have created this impression in Britain?

Picnic at Hanging Rock is the main one.

Had you seen it before Ginnane approached you?

Sadly enough, I haven’t seen any Australian films. I don’t go to the cinema very much, and, living in the country, I don’t get the chance to see many films of interest. Most of those shown are sensationalist films like Towering Inferno.

What did your agent have to say about coming out to Australia?

She encouraged me, and this helped me make the final decision. Originally it was going to be my long summer holiday at home — swimming and riding. I did not want to start work again until the autumn, which was rather lazy of me. I changed my mind.

How different is it working in an Australian situation to that on a film by Malle or Altman?

Well, on Images and Black Moon the director was working with a group of people that was his team; you acted as part of that team. On British television productions, however, there was less a sense of teamwork and people stuck much more to their own jobs. Actors didn’t carry equipment on location or that sort of thing, and that is something which is really nice here. There is a sense of helping each other.

The three features you have so far done were all made by top directors. How much was this the result of choice?

Very much so. Till now I have been at school as well as working, so I have tried to be careful about what I do.

When you were approached by Demy for “The Pied Piper” at the age of 11, had you considered an acting career?

Certainly not. I was waiting till I had some other qualifications and this meant going to university. There are a lot of things that interest me besides acting, though when I go back to Britain I want to go into theatre.

Do you feel you have been trapped in any way by starting your career so young?

Not really, and that is one of the advantages of having worked with good directors yet not having had a real success. In the public eye I am not really known.

How large a production was “The Pied Piper”?

Fairly large. We did some studio work, but mostly it was done on location in Rotterdam. The film had a very big crew and cast — Diana Dors, Donald Pleasance, Donovan, Jack Wild.

Originally, the script was very realistic, and I love period films that really smell of the time. I think this film lost its strength by sweetening up the script.

How soon after did “Images” come? The “Pied Piper” attracted no critical response, and, presumably, little publicity for you...

There was no critical attention at all. I got the part in Images quite by chance. I was in Spain swimming at the hotel when Altman came up and talked to me. “Oh, but I have already done a film”, I stuttered.

How do you feel the film turned out?

I find it very hard to be objective, especially of a film like that. I know what Altman wanted to say and all the different ideas that went into making it. And when you know all these things, it is difficult to see whether something has been overdone or not. I can only visually judge those films I have been involved in.

How was your relationship with Altman? Of late he has come under much attack for being an autocrat...

I think it is important for a director to have a certain amount of power — though it can be very subtle. But if the director can get all the actors and the crew fascinated by what he is doing, then he has it right. Altman managed to do that; he made the actors really work, even on something fairly simple. He also made you feel like you were doing most of it yourself, which was nice.

Did you have rehearsals?

We had a couple of read-throughs. And then on the set we had time to discuss things.

What about your relationship with Malle...

I really love him. He was very quiet, and he let me get on with whatever I needed to do. He is a very sympathetic director.

Malle has said that he regards working with actors the most interesting part of filmmaking...

Malle chooses to work with actors he has an affinity with. It is important, especially with something like Black Moon, which is a very difficult film to do, to feel that there is someone working with you who is validating what you are doing and who has an understanding of you in a personal way.
That doesn't mean they have to be your best friend, it is just a very subtle thing. I don't really understand it, but I would love to. I have never blamed me for anything that went wrong. He takes, I think, an awful lot of strain up on himself and that makes it easy sailing for his actors.

How definite was Malle about the story?

We followed the original script more or less, but because it was a dream, or like a dream, it was something that had to find its own pace. It was a very orchestral sort of thing where you had to slow down at times, then pick up again — much, I suppose, like any film. It wasn't something that was clear-cut at all. There were so many ideas and different angles put into it.

One of the basic concepts of Black Moon was that there would be no story line message. It was just visuals and mucking about with emotions. A lot of it is very funny, though I have sat with people who don't know whether they ought to be laughing or not. So there is a sort of giggle, then an apology.

Do you think this could be partially a response to the extraordinary flux in Malle's career...

I think it may, but Malle is a very intelligent man and very sensitive. He has an enormous interest in life and doesn't want to stagnate, so he tries not to get stuck on one thing. You can do things in two ways. You can take one subject and dig deeper and deeper into it, or you can cover a wide range, doing the best you can with each. Like Malle, I prefer to cover a wide range — I would hate to be stuck with one type of character all my life.

I must say, however, that when I watched Black Moon it did make me uncomfortable. But then I think it was meant to.

Malle claims children understand it more easily than adults...

Yes, I think that is true. It is so full of symbols that don't tie together, that if you try and analyze, it becomes totally confusing. But children can follow it sequence by sequence. They don't try to make it all fit, they just sit back and watch the pretty pictures.

The symbolism of the film is essentially emotional. It therefore seems unlikely there is an intellectual thread running through it...

Oh, I think there is an intellectual justification for all of it. But then I can't really say as I wasn't with Malle when he edited it.

How specific was Malle in trying to get you to do something?

What I have always tried to do is respond to any given situation as an individual situation, rather than analyze it overall. It is important to understand why a character reacts the way they do obviously, but once you have decided why, more analysis isn't necessary, unless it is difficult to put it over. I like to take acting step by step, scene by scene, situation by situation.

And that is why you like a director to vindicate what you are doing while you are doing it...

Yes, exactly.

This also seems to necessitate a period of time before doing a take when you can work things out. Now this must be difficult on the tight schedule of an Australian film?

Yes, but all the things that Jenny feels in this film are fairly simple; they are things that I have felt. Something which was much more difficult was the Witches of Pendle, a television play I did for the BBC. It was very well written, but it was a situation of which I had no understanding — that of being an adolescent epileptic in the early 17th century who is having an incestuous affair with her brother. There were very few parts of me that I could draw on. Basically I'm a middle-class English girl of the 20th century.

Are you using much the same technique with Dimsey as with Malle, whereby you go through a number of interpretations of how you think you should play a scene?

I always like to have at least two different ways of looking at a given situation — when we have time, that is.

I think Ross knows exactly what he wants and he realizes there is a side of my personality which is totally wrong for the part — I have a more aggressive side than Jenny ever shows — and that is something he has to control. Jenny is not a defensive person, but if you spend a lot of your time travelling around and trying to make friends at nine different schools, you build up a certain way of dealing with people. It is not exactly being on guard, but making sure you are not vulnerable. And Jenny is a vulnerable character; though with an inner strength — like in all those Victorian novels.

What happens to her in the end?

Mark Holden drives off to daddy and Jenny gets her horse.

Jenny doesn't get Mark Holden...

Well he is at the gymkhana at the end, so I suppose she does — in the nicest way. ★
VINCE MONTON
Director of Photography

Originally the film was going to be shot on 16mm American Eastmancolor, processed by Colorfilm and blown up by Colorfilm. This was a purely economic decision. Then we did some shooting tests which we projected onto a very big screen and found we weren’t getting the clarity the film needed.

There is a large difference between shooting on 16mm and on 35mm, but it isn’t much in terms of the percentage of the budget. And considering the budget of the film was around $300,000, it was felt the percentage saved was not enough to justify the possible risks of out-of-focus footage.

Was this largely due to poor blow-up results?

We didn’t actually do any blow-ups, we made the decision purely on the 16mm tests we shot. It was basically a question of sharpness on a very large screen. Now sometimes when you blow 16mm to 35mm the image becomes sharper, but we were concerned about wide shots and the usual problem there is that after the blow-up the greens aren’t as lush and there is an increase in grain.

This is with the Eastmancolor modified type 2 . . .

Yes. We tried several zoom lenses and even swung over to doing tests with fixed lenses, but it still wasn’t satisfactory.

Having made the decision to go 35mm, what motivated you to choose British Eastmancolor as opposed to American?

We had three options open to us: to use Agfa, Kodak from Britain via Samuelsons, or Kodak from Rochester via the Kodak agent. I was willing to shoot the film on Agfacolor just to see what results I could get. However, the final decision was solely a practical one — who could supply us with 30,000 m of film stock of the one batch number in three days? Samuelsons was the only one. I am very glad we ended up getting the British stock because like the look of it. It wasn’t a conscious artistic decision, or one based on tests, but I would like to shoot my next film on it.

What are the things about British Eastmancolor that you like?

They are only very subtle differences and it isn’t a question of one stock being better than another. It really depends on what sort of film you are making.

We are shooting a film at the end of winter, so there are a lot of cloudy, slate-grey skies. We are also making a film about horses on farms, so there are a lot of greens. Now the British stock seems to handle this situation better. British Eastman doesn’t produce the very chocolate-box greens that the American stock comes up with. It is truer and more pleasing to the eye, especially under overcast conditions where greens usually clog up and go khaki.

What about the skin tones?

I have not had the usual problem where flesh tones swing towards magenta. But a lot of it would have to do with the fact that we are using the new Rosco reflector materials. We have also been very careful with color temperature. However, it seems to handle flesh tones better under certain lighting conditions, as when shooting very late in the day with that orange light.

The other thing I found with the British stock is that it doesn’t appear to be as sensitive as the American stock. When we originally got rushes back from Colorfilm, they looked a little down. They had been printed on the lights recommended by the lab for American negative, so we had them re-adjust the printer lights slightly. Then it started to look all right.

During shooting I gave the British stock a quarter to a third of a stop more exposure. Part of this could be due to the processing here being based on American chemicals. It’s not a problem of course; it’s just something to be aware of.

Have you been using clear lenses on this film?

No, I hardly ever use a naked lens. I suppose it is one of those habits we have swung into since the introduction of Kodak stock which gives such a crisp, clear image. Sometimes you find it is a little too crisp, so I use anything from light fogs to low contrast filters to nets. The only naked lens I have used was a zoom, which I didn’t think was up to the standard of the fixed lenses. I felt that if I introduced diffusion, the quality would drop too much.

How would you compare the effect of using a light fog on 35mm with a 16mm Eastmancolor blow-up?

Strangely enough I feel it is more important to use low contrast and fog filters on 16mm, which is due to be blown-up, than on 35mm. You may well say that since it has to be blown up, sharpness is of great importance. But I find that colors tend to pick-up saturation in the blow-up process and it is, therefore, important to introduce some form of diffusion to keep the colors realistic. And generally that is why I use a fog or a low contrast on 16mm due to be blown-up.

Generally I would use one stage more on 16mm than on 35mm. For example, if I was going to use a No. 1 fog on 35mm I might use a No. 2 on the same scene to get the same look on 16mm. But it is just a matter of preference and I don’t really bust my guts to get the crisp, clear images that are so easy to do these days. It is much more important to give a nice look and feel to a film.

What is the look you are trying to achieve on “Blue Fire Lady”?

Well, though the film is primarily for children, I haven’t tried to over-soften it with diffusion. Everything I have been doing with low-contrast and fog filters, nets and so on has been very, very gentle.

There are a lot of exteriors in the film, so the lighting for a location is generally what you start with, because there is very little you can do except choose a different angle or reduce or increase the fill-light. You are at the mercy of the elements to a degree.

We are also trying to achieve a look more by the locations we choose than the angles used. The measurements of the camera are also being made as inconspicuously as possible.
John O'Hara

Television coverage of the uranium issue has been haphazard, fragmented and no different from the news and current affairs coverage of any issue. But television has also been used to mount an expensive and sustained advertising campaign, disguised as a series of "public service announcements", to present one side of the case about uranium.

The advertisements, for the Uranium Producers' Forum, in a series of questions and answers with Bob Sanders, have attempted to persuade the public that the subject of uranium is simple, clean, and basically none of their business. The audience has had to rest content with the assurances of a procession of experts, from scientists to a doctor with 50 years in the trade. They have repeated to their viewers that the process of mining uranium is simple and safe, that Australia needs the money from the sale of uranium, and that atomic fission is simple and easily understood.

This message has been reinforced in a massive advertising campaign across all the media, costing for television alone in excess of $500,000, and sustained from the release of the second Fox report to the present. Curiously, the news reporting techniques of press and television have often mirrored the effects of the advertising campaign itself.

The information made available to the public through this process consists, for the most part, in a series of half-truths; statements that may be true in themselves, but which tell only part of the story, and by ignoring implications, falsify the overall picture. This has been the style of commentary on the uranium issue by the miners, the Government and the media as well.

For example, this question-and-answer from an advertisement by the Uranium Producers' Forum, in The Australian on September 2:

What can be done with high-level waste from the reprocessing of nuclear fuel?

Fuse it in a special form of glass, encase it in steel and concrete and bury deep underground in geologically stable structures. A large demonstration plant using the glass method is being constructed in France, and other countries are well advanced in similar techniques. Scientists believe that safe and permanent disposal of nuclear waste is achievable.

The form of this sharing-out of information is rather like a cookery recipe; the result is never in doubt if you follow the instructions. But what is said is more ambiguous than the neat formula might indicate. It is implied, although not stated, that all scientists share the belief stated about the disposal of atomic waste. And what they believe is also ambiguous, that disposal of nuclear waste is "achievable".

There is no time suggested for the achievement of this disposal of waste, although it is implied that once the demonstration plant is built, visitors will be able to see for themselves.

Against this misleading kind of assurance might be the set the conclusion from the first Fox report: "There is at present no generally accepted means by which high level waste can be permanently isolated from the environment and remain safe for very long periods."

What concerns us here is not the pros and cons of the uranium issue, but the ways in which information has been disseminated, particularly on television. The television coverage becomes even more important, granted the biased and inadequate coverage given the issue by the press.

In general, the press coverage has reduced the complex issues involving uranium to a question of political and economic priorities; and correspondingly, information has been channelled from authorities in these areas. So, politicians and businessmen have been the sources of many stories about uranium, and the style of the stories has been determined by the style of the sources. Information has also been restricted to a small and specific audience. The Financial Review, which has had far the best coverage of the uranium issue, has a circulation of only about 45,000. The mass circulation papers, say in Melbourne, The Sun and The Herald, have said relatively little about the issue, and their combined circulation is well over a million (Herald: 437,000; Sun: 624,000).

Where these papers have taken up the story, they have tended to treat it in ways that minimize its importance. For example, on one occasion when demonstrators gathered in Canberra, The Sun ran a story about a bonfire prepared by the protesters.

Or, more importantly, the kinds of uncertainties people might feel about the uranium issue are mercilessly (and no doubt unconsciously) parodied in a kind of rapid-fire journalism. So a journalist wrote in The Herald on May 12: "For most people, it conjures visions of mushroom clouds, of genetic accidents producing monsters among humans, animals and even plants or of people fried to a crisp by something they don't even understand."

If these lurid fantasies are what "most people" imagine, it is because they are fed to them in the media.

The Age library file on uranium for this year contains a total of 127 press stories, from the beginning of January to the time of the release of the second Fox report. This total covers the five daily newspapers available in Melbourne. During this period, when the public was debating the issue, 57 of these stories appeared in The Age, 28 in The Financial Review, 27 in The Australian, seven in The Herald and six in The Sun.

Across all these papers, the stories about uranium clustered into five groups: the visit of a Japanese trade delegation to Australia; overseas trips by Australian government leaders; divisions in ALP policy on uranium; the release of a book called Nuclear on Trial (described in The Age as "a book of timeliness and significance"); and U.S. policy on uranium.

Granted these focal points, the process of gathering and selecting news appears seriously deficient. It appears inflexibly bound to official statements, and official news sources; and pre-occupied with the novelty value of today's story, irrespective of what has gone before.

Perhaps the most obvious example of ignoring the past was the brief mention given to a confession by an Israeli agent that in 1968 he had directed the appearance of 24 tons of uranium bound by ship from Antwerp to Genoa. There has been no further mention of that startling incident, and the press has continued to consolidate the impression put out by the Government about the adequacy of control measures. The single exception to this generalization about the treatment given to the story in the daily press is again The Financial Review.

In general, the public has been prepared by the media to see the issues in a particular light. And the constraints of the news gathering process have favored the industrial and political interests that together wish to see uranium mined.

The media has done very little on the other side of the fence. Where there is a story, it often mirrors the effects of the advertising campaign itself.

There has been no further mention of that startling incident, and the press has continued to consolidate the impression put out by the Government about the adequacy of control measures. The single exception to this generalization about the treatment given to the story in the daily press is again The Financial Review.

John O'Hara is a lecturer in media at the Royal Melbourne Institute of Technology and was a media commentator for the ABC.
The theatricalities are the self-effacing commonsense accordingly. Balancing the excesses of Phyllis' great loves and grand passions, and behaves of her father-in-law, Jonathan (Henry Jones), place of adorable children, kindly old folks, sentimentalism. She wants the world to be a point clear. In this series, most of the plots the audience is confirmed, that gives the episodes the sharpness with which an expectation held by generate different sorts of humor, frequently it is develop from Phyllis Lindstrom's gushing of the series achieve is the consequence of the know), but the pleasure comes from having our what's coming up (and the writers know that we creators and audiences. And the high level of wit which, more times than not, individual episodes of the series achieve is the consequence of the writers' intelligent grasp of what these mutual understandings enable them to do with plots, situations and characters. Although it is obvious that any given series will generate different sorts of humor, frequently it is the sharpness with which an expectation held by the audience is confirmed, that gives the episodes their comic edge. In a loose sense, we know what's coming up (and the writers know that we know), but the pleasure comes from having our anticipations frustrated rather than as we say.

Two examples from Phyllis might make the point clear. In this series, most of the plots develop from Phyllis Lindstrom's gushing sentimentalism. She wants the world to be a place of adoration, dappled shade, softly singing birds, good fresh food, fine wine and companionable conversation. Everyone was reluctantly prepared to play along with the vision, except Mother Dexter. From the hard-won wisdom of more than 70 years on this earth, she refused to have any part of picnics "because the sandwiches are full of ants and the trees are full of perverts..."

Of course we knew that Ma Dexter would find some iron-clad reason to scotch Phyllis technicolor scheme (the old harridan's dream of a good time is a night on the tiles with Telly Savalas), but that single deflating line reminded us of the depths of her scepticism. The humor, I am claiming, comes from our recognition that that is just what Mother Dexter would find to say, and that Phyllis' romanticism would inevitably give her the chance to say it. A type of comic logic, understood mutually by writers and audiences, had not only been sustained, but had been brought into sharp focus.

The second example also involves what might be labelled the comedy of confirmation. One fact about Phyllis' lack of realism that an audience quickly picks up is its self-destructive nature labelled — it can create just the personal and social embarrassments it is intended to deny. Having invited the parents of Bess' new boy friend over for dinner and a formal let's-get-to-know-each other, Phyllis is shocked to find that they are midgets. She tries to reduce the awkwardness of the occasion by playing The Perfect Hostess with all stops out, passes a tray of savories over to the four-foot tall father, and smilingly asks, "Shrimp?". Realizing her gaffe, Phyllis inadvertently plunges the knife a few inches deeper into the fast-dying situation by then solicitiously inquiring whether the two wee folk would like to stretch their legs.

Again the humor is marked by a kind of inevitability: we, and the writers who created the characters and situations, are constantly aware of the way in which what they were recalling with the Fonz's arrival stage in Happy Days, or Vinnie Barbarino's more dim-witted observations in Welcome Back Kotter. We see it, too, in the deliberately planted exit lines which remove other characters from the scene and invite an applauding reaction. Sue-Anne Nivens in The Mary Tyler Moore Show, Mr Woodman in Welcome Back Kotter, and Lionel in All In the Family, regularly play their parts, add their flavor to proceedings, and then leave the stage on some high verbal or visual note. There is little of that feeling of distance which necessarily affects our responses to the characters in, say, MA*RS* (familiar though we are), where there is no audience present to offer its immediate reactions to the players.

In the live-audience series (for example, The Mary Tyler Moore Show, Rhoda, Phyllis, The Odd Couple, The Tony Randall Show, The Practice, The New Dick Van Dyke Show, Laverne and Shirley, Friends and Lovers, The Bob Newhart Show and the later episodes of Happy Days), the audience seems to emerge as an integral element in the construction. The episodes are not so much presented to an audience as created along with an audience, and we, the indirect viewers, are brought into that community — we are made companions — through the live audience.*

But the familiarities on which these series feed go beyond just those generated by the constant reappearance of characters and situations. The companionability I have mentioned includes the quite warm re-creations of the details and ambience of the 1950s in Happy Days and Laverne and Shirley. One episode of Laverne and Shirley wound up its plot and then finished with the audience singing along to Laverne, Shirley, Lennie, Squiggy, Carmine and the gang dancing The Stroll to a juke-box replay of Darling, You Send Me. The people, their dress and hairstyles, their movements, the song, were presented with unmocking affection.

Moreover, my impression was that the writers knew they could indulge themselves (the scene had no connection with anything that had happened in the story) because they were confident that what they were recalling with nostalgic pleasure would also be pleasurable to the live and indirect audiences. All of the participants — writers and audiences alike — knew those times and experiences: they were familiar, a part of our commonality.

The reference arrows run out from the series in a variety of other directions too, including on occasions links with our mutual experiences of the media world. A police inspector visiting the prewar Barney Menguin muses on the declining image of the police force, and remarks: "Years ago we used to be Pat O'Brien and George Murphy; now we're Al Pacino and Richard Rowntree. No wonder we're getting ambushed." — Sue-Anne Nivens (Betty White) in The Mary

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*Rather like older radio series of the L.T.M.A., Burns and Allen Show and Goon Show kind.

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Introduction by John C. Murray Checklists compiled by John C. Murray and Tom Ryan.
Publicity shot of the cast of Welcome Back Kotter.

trying to invent a frozen chop-suey pizza; a dish, he remarked, that would combine the worst of three cultures; or Gabe's comment in Welcome Back Kotter that the reason New Yorkers like war films is seeing all those guys with guns who aren't in your neighborhood; or the startlingly intense cerebral at a literary gathering in The Dick Van Dyke Show smugly informing everyone within earshot that he chose not to own "a television machine," as I say, small insights, but neat ones nonetheless.

But one final point needs to be made. There are times when, in their different ways, these series impinge on our experiences of the world at large in a manner which is (to put it a little strongly) more tragi-comic than comic.

One thinks, for instance, of Sergeant Fish (Abbe Vigoda) in Barney Miller. The morose Fish is a fictional creation, of course, and provides the voice of cynicism which so many of the series contain. Yet, he is uncomfortably like a lot of people in the society we inhabit beyond the television set. He's dufful, conscientious and even kind, but convinced beyond recall that he is at the end of the line. Plagued with piles and aching joints, he has been sunk by the ultimate futility of his job and the dreariness of his marriage. When he accuses Wojo (Max Gail) of being a cop who is pretending he's a steady income and a wife who'll always be his, or warns Chano (Gregory Sierra) that "you can't go round shooting everything that frustrates you: you'd end up alone . . .", it is more than a figure of speech in a fictional context.

In him, and through him, we are brought to recognize that the things we have in common with the "people" in the stories, the people who make the stories, and the people in direct audience contact with the stories as well.

The recognitions may be slight and transitory, but they are not infrequent. And though the moments of individual bleakness are healed by the communality within the stories (Lou Grant, The Mary Tyler Moore Show), the loneliness and the bitterness and alone in a bar after his divorced wife's remarriage, is joined by his colleagues and induced to join in an increasingly up-tempo rendition of "The Darktown Strutters' Ball!", we have had moments of dark reminder.
In June, 1976, a group of actresses and filmmakers went into the forests of the Hawkesbury River district and spent six weeks shooting an extraordinary film. Nine women convicts escape from a prison hell-hole and dare to create a savage world free of man.

"Performances are generally smashing... moves swiftly... sound is excellent... music, too, is superb in underlining... any eroticism is in the eye of the beholder."

Among Women
Produced by J. WILLEY
Directed by T. COWAN
With JEUNE PRITCHARD
and MARTIN PHUAN

4th Floor, 45 Macquarie Street
Sydney, N.S.W.
Telephone 27 5575

We are pleased to inform the Film Industry that the New South Wales Film Corporation Act was assented to on June 27, 1977 and became effective from July 1, 1977.

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I suspect that every piece of critical writing constructs an imaginary object that can, in the extreme, bear only coincidental relationship to the original film. Piaget has pointed out the common root of the words "discover" and "invent," certainly the two processes converge here. If you like the film, you discover/invent a film that you like. If you don't like it, then your discovery/invention is going to be further removed from the original.

My rationalization for this process in the case of Journey Among Women is that I consider the film an "essay," in the literal sense of the word. It is an attempt (and, therefore, incomplete, not exhaustive of the possibilities) to do something worth doing. It "essays" a female sentiment (rather than epistemology). It attempts to be heroic, visionary, and even ambiguously utopian, in its exploration of a society of women in touch with nature. It hints at archetypes that go back to the heroic militancy of the Amazons, the dionysiac "madness" of the Bacchae.

Journey Among Women makes some interesting attempts to break out of the constraints of plot, of cause and effect, of a chronologically ordered and explainable world.

The first two shots of the film initiate the viewer into an exposition through *imager* rather than through the logic of events in time and space. Shot one is a female standing at a distance on horseback through a green world. Shot two closely traces the descent of a feather through the air as it lightly touches the bare shoulder of a woman standing in a room.

Neither shot has temporal or spatial context, and neither shot establishes a temporal or spatial context for the next few shots. Retrospectively they may be interpreted as fitting together into one or more possible parts of the story, but they do not need to be fitted into anything. They are self-sufficient: they juxtapose inside and outside worlds, male and female domains, and they begin to establish the color symbolism of the film, and the way shots of women will be differently handled to shots of men. The men (all soldiers in a glaring red that is utterly foreign to the green bush) belong to the world of the story, in long shot; the women belong to the world of the poem, in many kinds of descriptive camera movements and every kind of shot, including very close, unclothed shots.

When the women begin to survive in the bush, to form their community of women, there is a long passage of shots that are edited, not for the illusion of action in continuous time and locatable space, but for the exposition of ideas through juxtaposed images.

Their bodies become more beautiful to the camera; they form sexual relationships with each other; they learn to hunt and survive; they invent customs and music; they are at home in the wilderness. But the habit of thinking in (quite beautiful) images, and gradually developing an aesthetic of women as strongly alive, beautifully adapted creatures of nature, who have more humanity between them than exists between men and women, is ultimately broken by reversion to the story, the world of men.

Elizabeth (the judge's daughter) who initiated the convict women's escape and then went with them, goes unwittingly back into the world (where her nakedness must be a sign that she is "sick"), to be left, finally boxied in a genteelly wall-papered room, looking almost without recognition at the strange objects that are her dresses, hanging on the back of a door.

The other women successfully fight off a variable number of red-coated soldiers; but then again, the women are helped by apparently "miraculous" powers of regeneration. For example, Lisa Peers is blasted lifeless from a tree, but is later seen galloping on horseback, resurrected either by that peculiar life force of women, or by the bizarre continuity I mentioned as a danger of mixing myth with plot, open-ended structures of meaning with closed narrative. In fact, there are quite a few points in the film where it falls short of what I read as its mythopoetic ambition, and collapses into untruthfulness. This seems particularly true of the first and last sections of the film, before the escape, and after the attempt to recapture them, when the magical and the realistic planes of the story seem out of control and in mutual contradiction.

The period setting of the film seems to work well, as a distancing device. Instead of evoking a past world and entering the viewer to live vicariously in it for a while, Journey Among Women holds the past at a suitable distance for scrutiny — and finds it a contemptible place. Elizabeth's fiancé can simultaneously hold in his mind a picture of his (contemptible) lusts, and of women like Elizabeth as another class of objects altogether.

Meanwhile Elizabeth is able to break out of her world when she sees, for a moment, the intolerable nature of that contradiction, but out in the bush she imperiously calls for Meg, her former servant, to help her remove her stays. The outrage at her own oppression as a woman leaves her blind to the way she oppresses other women. She is part of the very knot of the contradiction that she redepuates: she relieves the menial 'women's work' assigned to her by a patriarchal society to another class of her own kind, her own minority group, and thus strengthens the power of her own oppression.

As she achieves integration with the group of convict women, and as it becomes a community outside the terms of the society it has escaped, Elizabeth is "re-humanized" along with the other women, from their former state as terms in an oppressive equation.

And as the process takes place, in the "middle section" I have described, the women move completely out of historical time, just as by journeying to the uncharted wilderness, they moved out of historical place. The exposition of images, that is the centre-piece of the film and of its meaning, detaches itself from the period setting of the plot as the women lose the last shreds of their period clothes.

However, it must be admitted that all of them, whether they represented female bourgeoisie or female felons, from the beginning looked more like reasonably liberated women who, from the vantage of a liberal, middle-class education, have opted for the look of a declassé state. Even if unconsciously they already had the marks, the clichés, of women's liberation in the way they move, speak, look. This could either be seen as further distancing the period setting, and the trappings of plot, or as faking the evidence, planting the proof, depending on which film you are inventing/discovering — the successful Journey Among Women, or the one that failed.

Similarly, perhaps, the noticeable stiltedness of the dialogue, which was restricted mainly to the world of the plot, may also be seen as a deliberate attempt by filmmakers to frustrate the realism of the past, or it may be seen as an inability to handle dialogue well. Fortunately it suits the film, fits in with its suppression of plot motivation, period evocation, and psychological realism; but unfortunately it remains impossible to be sure how far each of these effects was intentional.

Which brings me back to what I think is the biggest handicap to the film's attempt to portray women's sentence, and perhaps the...
reason it is forced to veer between plot and myth, instead of steering a course that collides with neither. And that is its implicit thesis that women can rediscover their humanity, their true identity, by mingling with the primal forces of the wilderness.

The making of the women journey into the uncivilized wilderness, the film opts for being a lyrical celebration of women’s apprehension of the contradictions that drove them there. When women repudiate the oppressive world-view of patriarchy, they must journey to a radically new epistemology, and not just to a deeper layer of sensation underlying the old one.

The totally female utopia of the women in years, its cold and formal surface concealing the fundamental of those sources, since the idea of the closeness of women to nature has been one of the mainstays of patriarchal ideology, excluding women from the world of rationality and decision-making. So that the film is myth-making in ways that may perpetuate the very oppressions that we see the women heroically break from, at the beginning of the story.

This central idea of the film also widens the gap between the mythopoeic and narrative directions it takes. The world of the plot and the world of the women making myths in the wilderness remain disjointed, and, unconfounded, they are brought into contact with each other. The plot raises questions that lyrical exposition through images cannot answer. The central ‘poem’ of the women learning to survive in the exquisitely photographed bush is not a necessary and sufficient answer to the concerns that drove them there. When women repudiate the oppressive world-view of patriarchy, they must journey to a radically new epistemology, and not just to a deeper layer of sensation underlying the old one.

The totally female utopia of the women in years, its cold and formal surface concealing the recent excesses of the Loise baroque are absent, replaced with precise, though never self-parading, imagery, and his use of space (notably in Klein’s stair-well) is inventive. And while Loise is generally well served by his actors, Alain Delon as Mr Klein is particularly good.

The most telling scene in Mr Klein occurs when the enigmatic Florence (Jeanne Moreau) explains to Klein the uniqueness of man, for while there are various species of say, insects, there is only one species of man.

For many of the French in 1942 there were two classes — themselves and the Jews. Robert Klein believes in this distinction also, repeatedly pointing out that his persecution has nothing to do with him. But the lesson of Mr Klein is that while we tend to notice persecution only when it is of ourselves, we are all always responsible. The inhumanity of man to man shown by the French who collaborated with the Germans in rounding up the Jews, is the guilt of every man, of every Mr Klein.

Klein Paris 1942: an art-dealer, Mr Klein, is cold-heartedly purchasing works of art from fleeing Jews. One day a Jewish newspaper arrives at his door. When Klein complains (“I think I am a victim of a practical joke”), he is told the police have all the subscriber lists. He visits the police, and finds there is another Mr Klein, but is not told of his address. This Klein discovers by scratching off the erasure on ‘his’ newspaper.

The search begins and a trail of clues, from a photo of a girl on a motorcycle to some boots worn in a cabaret revue, leads Klein to his inevitable face — involvement. At first, believing a report that his double, a Jewish member of the Resistance, is dead, Klein flees for Marseille. He returns to Paris, however, on hearing that this other Klein is still alive. He arranges a meeting but arrives to see him being driven away by police. Klein then returns to his own apartment where he is arrested for being Jewish. He is bundled off to the Velodrome d’Hiver where he ignores his chance of freedom (this lawyer is there with proof of his parentage) and allows himself to be swept down a dark tunnel to where trains await to take him deep into the night.

Why does Klein accept his death so willingly? Klein is likened by Florence to a vulture, the symbol of greed. But in a tapestry Klein has earlier thought of buying, there is an image of a vulture punctured through the heart by the arrow of remorse. He decides against bidding for it because he feels it would bring his own bad luck.

Klein is cruelly indifferen: to his girlfriend, his past mistress, his clients — and that indifference excludes the possibility of compassion or pity. It is also an indifference increasingly typical of man today — Mr Klein is certainly not only about the past.

I therefore see Klein’s resignation to death as a realization of his own involvement in the nightmare, and not, as most critics do, at his gliding, through his double to impose his death (not in the tunnel Klein shows no interest in those with him, not even of the Jew standing behind.)

The last clue of Klein’s guilt by association comes when he shows a newspaper cartoon to Janine (Juliet Berto). At first, he is amused by the crudity of its anti-semitism, but then he understands what Pierre (Michel Lonsdale) has told him — that the public is being prepared for the inevitable Grand Raffle.

Another clue is the connection between the hidden branch of the Klein family — the Dutch Jews — and the von Ostade painting he becomes increasingly fascinated in.

Mr Klein is a parable of involvement and Mr Klein, like the audience, finds that involvement is inevitable — it is never something that can be disowned. Klein’s journey in search of his double can therefore be seen, like that of Nichols Urfe’s in John Fowles’ The Magus, as an elaborately staged truth game, each turn in the labyrinth aiding in a growing awareness of everyone’s responsibilities. And it is on this level that Mr Klein has excited so much interest.

Who after all is responsible for this frame-up? The Jews or the jealous Nicole? The trail of clues laid by Franco Solinas and Loise begins with the re-addressed newspaper which is left lying on the doormat. As the postman always slips Klein’s mail under the door, someone else must have left it. Most likely it is the man with the von Ostade painting. Presumably, it is also he who passes Klein’s business card to the other Klein (who knows who could use it?). The frame-up has therefore, been thought of before the film begins.

Slowly one piece together the puzzle: a Resistance group are trying to save wealthy Jews out of Paris, using as a half-way house the chateau at Ivy-la-Bataille. The other Mr Klein is a member of this group and it is likely the Jew with the painting is also, the less fades areas of wallpaper therefore suggesting that paintings are being sold off to finance the operation. It is also probable that the motorbike in the photograph is the one used by Florence’s ‘husband’.

Deciding on any plausible explanation, however, while intriguing, is ultimately unimportant because the message of the film remains unambiguous. And it is this ability to sustain two levels of interpretation simultaneously that makes one’s journey through the complex labyrinth so rewarding.

JOURNEY AMONG WOMEN

MR KLEIN

Directed by Joseph Losey. Producers Alain Delon, Raymond Dalton, Robert Laine. ADP: Company Lira Films/Adel Productions/Nova Films/Mondial Te Film Distributor Box. 35mm. 123 min. France 1976.

Sussanah Fowle as Laura (right) in Bruce Beresford’s film of Henry Handel Richardson’s The Getting of Wisdom.
THE GETTING OF WISDOM

Brian McFarlane

Henry Handel Richardson's name leads the credits on Bruce Beresford's film of The Getting of Wisdom, so one anticipates a respect for the informing spirit of the book. The film is often perceptive and amusing, but where it goes wrong is where it does most violence to Richardson's view of life; in relinquishing the essentially grim view of her upper-class children's kind of success she grants her, the film loses coherence.

My admiration for the book is not, in itself, the reason I find the film inadequate. The point is that it seems to bring out all the book's controlling irony for its heroine for a purely episodic treatment. It is easy to see why the film's makers decide not to show Laura's hard-earned success with the Literary Society (a passing reference to her winning the literature prize is no help) and to tell her and her sister Pin (with whom, promisingly, the film opens), her effortlessly inventive and convincing lies about the rector's lustful forays against her virtue, her attempts to please the sharp tongue of Johns for theft (which the film mishandles).

These remain isolated and not very meaningful episodes unless — as Richardson does not — one deprecates Miss Gartside (a character who does not often seem taken as seriously as the others, as the interpretation is of the young actress was, perhaps, a bit too clear a line between her success with the Literary Society and it illuminates the experience that has gone before. For instance, the story of the girl, Angela, that Laura's father, successfully as an artist. Richardson shows how Laura's imagination goes to work on a few basic facts which she then works into a lively fiction, from which she, as an incipient artist, maintains a necessary detachment. Without the book's Literary Society episode to mesh the preceding insights, we are left, almost, with a cross between What Katy Did and A Star is Born.

The episode involving Annie Johns' expulsion also loses any real point in the film by making the girl a friend of Laura's and the motive for the theft her feeling for Laura. The value of the episode in the novel — as a necessary part of the story — is not evident in the film, which loses coherence.

The point is that the film trades the book's literary society and it illuminates the experience that has gone before. For instance, the story of the girl, Angela, that Laura's father, successfully as an artist. Richardson shows how Laura's imagination goes to work on a few basic facts which she then works into a lively fiction, from which she, as an incipient artist, maintains a necessary detachment. Without the book's Literary Society episode to mesh the preceding insights, we are left, almost, with a cross between What Katy Did and A Star is Born.

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CRIA CUERVOS

Inge Pruks

Cria Cuervos is a masterpiece, and like Jules et Jim and Citizen Kane it creates its own limits and reference. And, it almost defies discussion; its structural threads are so organically woven that to disentangle them is to distort.

Carlos Saura (born in Huesca, Spain, in 1922) is well known in Spain and France, where this film in particular was a big success. He has since made the much darker Elisa, vida mia, which earned Fernando Rey the Best Actor award at the 1971 Cannes Film Festival. It is a pity that Australian audiences have had little chance to view Saura's work, as it is rich in both personal and political content.

Cria Cuervos (literally, "nourish, or raise the crow") is concerned with a Spanish middle-class family as seen through the eyes of a little girl. Ana Torrent, who made her film debut in Victor Erice's Spirit of the Beehive, plays the central character, and won an uncannily hypnotic performance. Her gaze is both innocent and knowing, profound and matter of fact, impassive yet deeply disturbed — as only dreams, and the future, can show.

Ana loses her mother, then her father (whom she holds responsible for her mother's death), and she and her two sisters are looked after by aunt Paulina and their second cousin, Rossa.

At first the film may seem confusing, for Saura has structured his narrative so that Geraldine Chaplin plays both Ana's mother and Rossa. The point is to remember the events of her childhood. However, the adult Ana sections provide explanatory bridges — otherwise completely fluid — so one anticipates a feeling of understanding.

The 'doubling' of Ana with her mother is not only done visually through Geraldine Chaplin, but also through matching verbal references. Ana, of course, says to her mother, "I can't sleep", when her husband comes in late; Ana repeats her mother's "I want to die" in that terrible moment of crisis when she hears the Almaindra story told by her aunt.

Ana remembers an epoch when her mother was alive and can even respond to her master's "... there is nothing." Ana uses it as an excuse, a period when she could conjure up her mother by just wishing for her.

Saura has said that he believes death does not have the same weight of significance for adult and child. "For a child, death is equated more with disappearance, and there do not exist the feelings of loss or the imperative to continue. Things disappear, and once this has happened there is no reason to dwell on this for the child."

The death for the child is a death for all, and so one anticipates a feeling of understanding.

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when she talks and confesses — but to whom? We are not told, but the memories are painful.

Saura has also spoken of his wish for a "subterranean communication" between himself and the spectator. "Inexplicable satisfactions at a deed accomplished? or does her smile suggest complicity or mystery is subjacent, and they acquire their hair. Saura passes easily from present to the past. His films are not easily categorized, and they are tending to become more and more personal — certainly Ellia, vida mia which treats his own relationship with Geraldine Chaplin.

It is to be hoped that other films by Carlos Saura will reach commercial distribution in Australia: we have been ignorant of them for too long.


SUMMERFIELD
Scott Murray

Summerfield is a domaine, a mystery island off the coast of Victoria, where Jenny Abbott (Elizabeth Alexander) lives with her brother, David (John Waters) and daughter, Sally (Michelle Jarman). It is a peaceful retreat cut-off from the mainland by a narrow bridge and padlocked gates. The island, once a topic of speculation, is now of little interest, the locals tolerating, though not understanding, the privacy of its rich owners.

Into this balanced world comes the schoolmaster, Simon Robertson (Nick Tate), a replacement for the previous teacher who has mysteriously disappeared. Simon boards at the local hotel, taking the same room as his predecessor. Inevitably he becomes fascinated by the reclusive Abbotts, and by processes of luck and persistence, he stumbles upon Summerfield’s ‘ugly’ secret. This precipitates the film’s tragic climax.

Summerfield is essentially a writer’s film; it is an attempt to invest a simple thriller with a degree of character analysis and by doing so, tries to satisfy the rigors of genre and naturalism. This it does rather well.

An example is the scene where David advises his sister to go with Simon to the concert; Simon being romantically infatuated with her. On the genre level, David’s suggestion is a deliberate misleading of an intrusive ‘foreigner’. But at the same time, David is acting naturally by wishing to avoid any suspicion of closeness between himself and Jenny. It is, after all, his only choice given this successful but unwarranted invasion of their domain.

Where the scripting does falter is in Cliff Green’s seemingly unwillingness to decide finally on the exact nature of the film and at whom the film is aimed. If Summerfield is meant to be a mystery thriller, then more concern should have been levied at creating suspense. Instead it looks as if scared by the ending he has created, and fearing audiences disapproval or disbelief, Green has decided to play safe.

Over-helpful hints abound — the numerous references to blood, the possible combinations of high and low carriers of thalassemia, or, most explicitly, the reference to the cats as being "a pretty poor lot; they are all inbred" — and this hedging of one’s bets minimizes the possible tension. The “secret” is too easy to guess (in fact, one almost believes we are supposed to guess it), and the only possible basis for suspense is what will happen when the secret becomes known. This comes in the unsatisfying last scene where Simon watches Jenny and David make love. Upon climax, David notices Simon watching and, clutching a gun, chases him into the yard.

Here is the stalked and the stalker. What David finally decides (and it should, I suppose, remain unprinted here) is horrific. But it only surprises because of its improbability. Surely the revelation of David and Jenny’s secret is not sufficiently alarming to warrant such slaughter. It is far more probable that David would want Simon silenced, or that the Abbotts would move interstate or overseas. After all, incest is not the taboo it once was.

At times, however, Green’s dialogue does suggest a deeper level of narrative. When the intruding Simon breaks a cup, for example, he offers to glue it back together. Jenny exclaims, “No, it would be imperfect”. And Sally says she cannot find her kittens. Jenny replies that probably the sea-eagle or a fox has taken them.

David and Jenny are clearly creating their own perfect world — one divorced necessarily from all outside worlds (hence the reference to “the world beyond our world”). Having opted for the impossible choice of living together, they are seeing their dream through. And from what we are able to observe — obviously it is a deliber-
A BRIDGE TOO FAR

The assumption that an appreciation of the strategic situation in a film like A Bridge Too Far is vital to an understanding of the plot is typical of the genre. Films such as Objective Burma and Cross of Iron open with compilation footage so that there is an economical orientation in terms of place, date and the state of the war up to this or that point.

The technique is believed to be important if the film has some factual basis, and with the decline of the fictional war film, since the abortive The Green Berets, most contemporary war films have had a profound 'historical' framework about the only really safe war that has been fought within 'popular' memory: World War 2.

Rarely is this technique as vital as it use seems to demonstrate, but it has become such a ubiquitous part of the war film that its use is mandatory.

Richard Attenborough's A Bridge Too Far opens with original documentary footage of an aircraft dropping a stick of bombs, freeze-frame, and a woman's voice, tired and weary, "It's hard to remember, but Europe was like this in 1944." The pre-credit montage goes on to explain that Field-Marshal Montgomery has formulated a plan whereby paratroopers will seize the Rhine bridges in Holland and thus allow an armored thrust to be made across into the Ruhr and so "end the war by Christmas".

The sequence not only provides us with information that is repeated later, but it also determines the film's structural framework. Unlike the traditional fictional war film, A Bridge Too Far is episodic, a patchwork of scenes illustrating a large number of the facets of the resulting battle.

That the scenes are only related functionally is the greatest structural weakness. It inhibits dramatic flow to the extent that the tension generated by the Allies' necessity to relieve the paratroopers from their besieged position in Arnhem, for example, is dependent solely on credits noting the decreasing distance. Yet the film's strengths also arise from this very structure, for while A Bridge Too Far is an epic war film of rather average quality, it neverthelesss demonstrates Richard Attenborough's skill at choreographing battlefield action. He is a talented observer from the whole operation at the Arnhem end.

Placed in an essentially redundant position, Sosabowski instinctively recolls from the whole operation. In a later scene, after the final briefing, he angrily predicta massacre to Browning, who is furious that Sosabowski has dared question the wisdom of "the biggest operation since D-Day". The war, then, becomes merely a public event, aclipse. The rivalry among Allied army commanders gradually deepens to a cloying sense of doom. And while the airborne commanders ineptly plan the operation based on a German defence of "panicky old men and boys", von Runstedt coincidently moves two frontline Panzer divisions to the quiet Arnhem area for refitting. It is these divisions that ultimately surround the 1st airborne Division.

When Dutch and British Intelligence report German tanks near the planned drop zones, Browning, chaffing to launch the operation, declares them "unserviceable" and orders the "party" on. Furthermore, pre-operation testing of the British field radio reveals that they are short-ranged and practically useless; but the officer responsible shrugs off the fact for fear of "rocking the boat".

The commander of the ground force, Lt.-Gen. Brian Horrocks (Edward Fox), a toothy, incurable optimist, views the entire operation as "a Western film: the parachutists besieged, short of food and vital supplies"; the Germans are the bad guys; "and us the Cavalry on the way to the rescue".

Once the operation is launched and Urquhart finds the Germans in force in Arnhem, he is cut off from his troops, unable to give orders to his men, or to radio a report to Britain. And when the Poles, under Sosabowski, eventually parachute in, the Germans are waiting for them. Sosabowski's portent of the massacre of his men becomes fact as they float to earth with their parachutes, easy targets for the Germans.

This prevailing sense of failure is, of course, the rationale behind the film and Attenborough is careful to remind us of the contrasted with the demoralized, but professional, German army commanders. Unlike the British Field-Marshal, von Runstedt (Wolfgang Preiss) is under no illusions. In response to a question from an aide about what they should do, the newly-appointed Commander-in-Chief of the German forces in the West replies, "End the war you fools."

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First this predilection arises from the competitive relationship between the various field commanders.

In the pre-credit montage we discover that the plan proposed is not a manoeuvre arising from a tactical advantage, but from the desire to increase Montgomery's public image at the expense of the dashing American, General Patton. Later, in an estranged briefing scene, the commander of the airborne troops, Lt.-Gen. Browning (Dirk Bogarde), off-handedly explains that the elite British 1st Airborne Division commanded by the affable Maj.-Gen. Urquhart (Sean Connery) is given the most difficult objective, the capture of the Rhine bridge at Arnhem — the farthest of the four bridges.

The more easy-going American commanders, aware that they form merely a part of an essentially British operation, are given the four less prestigious bridges closer to the Allied lines. Browning practically ignores the Polish Maj.-Gen. Sosabowski (Gene Hackman) and in a studied afterthought informs him that the Poles will form the reserve for the British operation at the Arnhem end.

Dr Spaander (Laurence Olivier) and Kate ter Horst (Liv Ullman) leave their desecrated homeland in A Bridge Too Far.

Sgt. Eddie Dohran (James Caan) orders an unco-operative doctor to examine his 'dead' friend. A Bridge Too Far.
A BRIDGE TOO FAR

By Basil Gilbert

In his recent book, Double Takes: Notes and Afterthoughts on the Movies 1956-76, London film critic Alexander Walker notes that Robert Redford once said of British Cassidy and the Sundance Kid: "On a gut level it appealed to me as a fairy-tale. It also fitted in with some of the things I had done in life."

Similarly, the screenplay of High Rolling is based on novelist Forrest Redlich's experiences on the Gold Coast in 1968, when he fought in tent shows and hitched about while the Germans fire a flare revealing the machine guns of the waiting SS troops; and Sosabowski's men attempting to cross the river; the death of the old Dutch man; the raise against the water.

The film opens at a North Queensland carnival: Tex the American (Joseph Bottoms) is re-loading the .22's at the rifle range, and Alby the Australian (Grigor Taylor) is taking on customers in the boxing booth. Tex is more interested in books than bullets, however, and is sacked for seducing the customers, while Alby finds his hands full when he meets an over-sized opponent.

They head off for the South and get a lift from Arnold (John Clayton), a homosexual, who drives a sporty Corvette and peddles marijuana. The two men deal with Arnold and steal the car and the dope. In Surfers Paradise they have their share of adventure which culminates in them holding up a tourist hotel.

The film is more concerned with action and adventure, than with human relationship between. Tex and Alby are matched as a contrasting pair. Tex is ex-Townsend and enthusiastic and converses in an irreverent jive-talk that was in fashion a few years ago (eg. "I think I'm having a orgasm, man!"). Alby, on the other hand, modulates his Australian slang, sometimes acting in a way that makes one suspect he had a Catholic upbringing (the voice of the private is that of a young girl). He is also remarkably sensitive and, to all intents and purposes, has no memorable dialogue, and is completely one-dimensional. Some critics have cited the film as a fairy-tale, and are therefore, praised it, but femininity should not be equated with weak-mindedness and an inability to be a successful gunman. It would also suggest that convening cost-cutting were it not that High Rolling, only an 83-minute film, cost $2,000,000.

Quality, of course, does not bear a precise relationship to production costs, and even if the film breaks even at the box-office or makes a good profit, the question of whether it was worth it remains.

If one were to give the film an in-depth Marxist analysis, study its semiological structure, it would be found that the negative stereotypes, then the answer would probably not be in the affirmative. The script is trite and trivial, the female characterization of women, however, even though the leading part of the group is played by a man, is more interested in boobs than bullets, and the dramatic form of the film has few surprises. Even the popular rock music of the group Sherbet is merely an add-on to the dramatic narrative structure, and not an integral part of it. It is also remarkably predictable, the music for the most part functioning as a segue, linking one episode to the next. And yet, when Tex is suffering from a brutal assault by night club bouncer Enner (Gus Mercuro), does this seem to add to the introspective mood of the images and action without being simply superimposed upon it.

As for the direction of television Logic winner, Igor Auzins, his control is quite polished, and the framings, although occasionally repetitive in the landscape sequence, are functional. They might not have the captivating richness of a Mervyn Jongrins or the orchestration of a Peckinpah, but they are not obtrusive. More obtrusive is the sight of a man in a strait-jacket waving a pickaxe in front of Joe Bottoms who, allowing to pass unchecked or unobserved by the director.

However, High Rolling is not a film destined to be a light-hearted, thinly-faseneed that, one hopes, will bring a satisfactory return on the financial investment.

HIGH ROLLING

AUSTRALIAN WHEAT BOARD - PEST CONTROL
Screenplay: Ron Saunders, Executive Producer, Australian Wheat Board
Synopsis: To make farmers aware of the problems caused by insect infestation and to promote them to take steps to eradicate insects from farms.

AUSTRALIAN WHEAT BOARD - QUALITY
Screenplay: Ron Saunders, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: To increase understanding of why quality is important in a market and what factors affect quality.

AUSTRALIAN WHEAT BOARD - SCHOOL
Screenplay: Ron Saunders, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: A film for schoolchildren to highlight major developments in the history of the industry and describing it as it is today.

CONDUCTING
Screenplay: Milton Innocenti, Production Editor, Michael Smith, Executive Producer, Peter Dimond, Executive Producer, Australian Wheat Board
Synopsis: A film aimed at the Third World countries to show how the Ley Dry Land system of farming from South Australia works and achieves increased productivity.

GOLDEN GROVE
Screenplay: Russell Porter, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: Historical coverage of creating the Ley Dry Land system and building a new estate.

HANDLING MEAT IN THE HOME
Screenplay: Andrew Prowse, Dave Price, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board, Transcom Films,
Synopsis: A film for use in the community show the correct methods of storing meat in the home.

HOW TO GROW A FLUB
Screenplay: John Dick, Executive Producer, Malcolm Smith, Executive Director, Australian Wheat Board
Synopsis: To encourage awareness of the importance of growing flowering plants in Australia.

SOUTH AUSTRALIAN FILM CORPORATION
See also 35mm Pre-Production and 16mm Production Survey.

AUSTRALIAN WHEAT BOARD
Screenplay: John Dick, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: A film about the general time the Australian Wheat industry with emphasis on marketing.

NEW RAIL PIN
Screenplay: Russell Porter, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: Shows how rail tracks are laid and how new track and railway equipment is fitted by a new company.

PLAYGROUND SAFETY
Screenplay: Walter Bond, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: To effect a decrease in the number of accidents occurring in playgrounds.

PREVENTATIVE MEDICINE
Screenplay: Russell Porter, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: A film aimed at students in basic education:

SAFE LOADS
Screenplay: Russell Porter, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: A film aimed at students in basic education:

STORY OF A TREE
Screenplay: Russell Porter, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: A film aimed at students in basic education:

TALKING SHOP - DEMANDS ON LANGUAGE
Screenplay: Ron Saunders, Executive Producer, Malcolm Smith, Executive Director, Australian Wheat Board
Synopsis: To encourage awareness of the importance of growing flowering plants in Australia.

TUTA
Screenplay: Ron Saunders, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: To encourage awareness of the importance of growing flowering plants in Australia.

LIFE OFFICERS
Screenplay: John Dick, Executive Producer, Malcolm Smith, Executive Director, Australian Wheat Board
Synopsis: First in a series of films about the life-saving role of Fire and Rescue Services in Australia.

LISTENING
Screenplay: John Dick, Executive Producer, Malcolm Smith, Executive Director, Australian Wheat Board
Synopsis: First in a series of films about the life-saving role of Fire and Rescue Services in Australia.

M.B.H.A. ACTIVITIES
Screenplay: Ron Saunders, Executive Producer, Lesley Hamilton, Executive Director, Australian Wheat Board
Synopsis: First in a series of films about the life-saving role of Fire and Rescue Services in Australia.

TRANSPORT AND ENERGY
Screenplay: Ron Saunders, Executive Producer, Lesley Hamilton, Executive Director, Australian Wheat Board
Synopsis: First in a series of films about the life-saving role of Fire and Rescue Services in Australia.

SYNOPSIS: To inform the public of the activities of energy as they relate to transport when the world’s oil supply has reached a peak and will no longer be used for our everyday transport needs.

VIOLIN MAKING
Screenplay: Michael Ingamells, Executive Producer, Lesley Hamilton, Executive Director, Australian Wheat Board
Synopsis: Shows how violins are made and explains its advantages.

WATERBIRDS OF SOUTH AUSTRALIA
Screenplay: Ron Saunders, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: To effect a decrease in the number of accidents occurring in playgrounds.

PREVENTATIVE MEDICINE
Screenplay: Russell Porter, Executive Producer, Peter Dimond, Executive Director, Australian Wheat Board
Synopsis: A film aimed at students in basic education.

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The Centre for the Study of Educational Communication and Media (otherwise known as the Media Centre) at La Trobe University in Melbourne is, to my knowledge, the first academic institution in Australia to embark upon publication of a series of papers offering commentary about film, television and radio. Though the opinions of the reviewers would seem to suggest that the quality of these papers is uneven, such an endeavor deserves encouragement. Hopefully other institutions in this country will emulate the example.

1. A Survey of Audio Visual Facilities in Universities in the U.S., Canada, United Kingdom and Australia.
by Patricia Edgar and Tricia Sims

Prepared by Patricia Edgar and Tricia Sims in 1970, the first of the Media Centre Papers provides an interesting comparative outline of the status of "audio visual centres" in the four countries. The information for the outline is drawn from a questionnaire sent to 194 institutions, the 137 responses suggesting two main functions which the centres supply: the service centre (Britain, Australia and Canada), and the academically-oriented centre (U.S. and Canada). The former kind seems to emphasize the provision of technical expertise for other departments, while the latter contains "a higher proportion of teaching assistants, research assistants and graphic artists".

Apart from providing statistical material, the survey also includes selected recommendations from the respondents on organization, appointment of directors, services provided, and equipment. Most centres shared a dissatisfaction at limitations (staffing, finance, degree of autonomy) imposed on them by the institutions to which they belong.

This is a useful booklet for anyone concerned with the place of audio-visual departments in tertiary institutions.

2. Sex Type Socialization and Television Family Comedy Programmes
by Patricia Edgar

Prepared by Patricia Edgar on the basis of research carried out by students in a second year sociology course, this paper is primarily concerned to expose the way in which sex roles are portrayed in "family comedy television programs". The introduction to the main body of this booklet briefly argues that "the human reality of sex role stereotyping is socially constructed reality", and then concedes the difficulty of locating the degree to which television characters, as a part of that "social reality", provide behavior models for viewers.

The question of whether or not they provide models at all is not considered, and the issues introduced are rendered mute anyway as the authors pursue a content analysis of particular programs, shown in peak viewing time for children, "to discover the ways by which sex roles are portrayed". Unfortunately, however, the content analysis is largely characterized by a reduction of content to plots outlines or to the quoting of a few selected lines of dialogue which are deemed to be significant.

Questions concerning the nature of the comedy, or the various contextual tones of particular episodes of particular series, are ignored by research more concerned with collecting details whose meaning and implications are deemed to be self-evident.

Rarity can provide insight into television comedy and the way in which it endorses a particular "social reality", this paper provides a model of how not to go about an exploration of the ideological constructs of the material of popular culture. For much more useful starting point, readers should turn to Sinclair Goodfild's provocative and sensitive chapter, "On the Social Significance of Television Comedy", in the recently published Approaches to Popular Culture (ed. C.W.E. Bigsby, Edward Arnold 1976).

3. Families Without Television
by Patricia Edgar and Ray Crooke

What has come to be known as the "wasteland of children's television, ebbs and flows as a topic of public debate according to the results of the newest bits of evidence about it, the report of the most recent inquiry or the opinion of the latest notable. Research into the area inevitably produces results which are inconclusive and able to be fitted into almost any value system: the parent is left with no guidance apart from personal values and his or her own expert knowledge of that child.

Patricia Edgar and Ray Crooke made a study of families whose values had led them to the social extreme of jettisoning the television set. The result is illuminating about those parents and their values, but adds little, if anything, to the debate about children's television.

An advertisement in the Age drew response from 298 families; they filled in questionnaires about their attitudes to television, their children and, of course, themselves. They emerge as well-educated, well-to-do cultural snobs who feel they have solved the problem of television competing with them for their children, simply by getting rid of it.

"We refused to repair our television set too absorbed in it mainly because of loneliness... she now produces beautiful (needle) work, meticulous and painstaking..."

"... boys who would be interested in boy scouts and other activities - the normal activities of an adolescent -..."

"I just think there are too many more interesting things that I want the children to do."

The bulk of the report, which declares itself to be "about opinion rather than evidence", quotes from the replies. About a quarter consists of children's attitudes, they naturally mirror the attitudes of their parents very closely.

"Some parents", the researchers claimed "had actually been accused of depriving their children by not having television". These television-deprived children didn't go to the cinema and they didn't read comics either. They seem to have been virtually closed off from the mainstream of popular culture in favor of pursuits their parents see as worthwhile. They could find themselves badly equipped to cope with a world where the predominance of visual information is even reaching into higher education.

Brian Sheedy

4. Autocracy in the Airwaves
by David Griffiths

David Griffiths' revised submission to the Royal Commission on Government Administration details development in radio during the two public access stations period. He finds it easier to reject expressionism convincingly that the function of broadcasting in the present social context is to "divert and contain broadcasting and perception of reality" and that "questions of reforming or restructuring the media cannot be resolved in isolation from the larger context of a society in which the mass media operate and function."

His analysis of Australian Labor Party pragmatism points up the divergence between their "rhetoric of policy intention and the reality of policy implementation". A chapter devoted to the machinations of Australian Broadcasting Control Board and Media Department personnel draws quotes from a document outlining the way in which advocates of public broadcasting could be brought into line with the values and aspirations of commercial broadcasters.

Griffiths' analysis of the McLean Report, Priorities Review Staff recommendations, the Media Department's 10-year plan for radio, in which 292 radio stations were envisaged by 1985 (all except 10 private licences were to be government-controlled, and controlled by the Media Department), all lend weight to the argument that one of the critical priorities for citizens' participation in planning is structural change, which allows the possibility of "publicly locating the source of decisions, the reasons for those decisions and the people involved in making the decisions".

The conclusion and recommendations are consistent with the already prolific work of David Griffiths. Characteristically, the annotated references in themselves constitute a wide-ranging, detailed and relevant bibliographic resource.

The case study treatment of Labor's administration of the airwaves, between 1972 and 1975, allows the author to work through his critical position in a context particularly appropriate to consideration of the recently available Federal Labor platform on media and information.

Predictably, that policy looks superficial, piecemeal and confused. The hidden curriculum and hidden assumptions of apparently innovative reform in radio broadcasting obscure continuing critical attention and Autocracy in the Airwaves is, to my knowledge, the major study so far.

John Hughes

5. The Cinematic Synthesis
by Ian Mills

The description of the "cinematic synthesis" by Ian Mills is a confused piece of film theory. Mills conceives of the marriage of "the reality of the external, material world and the reality of the internal world of the mind" as film. On the occasion of their union, according to Mills, "film as art was conceived". Sjostrom and Stiller are thus praised for the way in which they draw on external reality to reveal the inner states of characters.

Of Sjostrom: "What predominates are the states of the physical world as images of states of soul of the protagonists: the sea, the snow, the mountains, the storm, the manifestations of the physical external world, are objective correlates for manifestations of man's inner world of the spirit."

Certainly this is an acceptable reading of Sjostrom's visual imagery, but Mills' assertion is that his art is that he draws these two realities together, rather than how it does it. Questions of film form, even the most basic ones, seem to be irrelevant to Mills' vague, romantic generalities about man and nature.

He finds it easier to reject expressionism outright, because it does not fit into this remarkably reductionist notion of art, than to explore particular examples of its internal workings: "It was when they added to the pristine, inner world of expressionism, the romantically simple view of the external world of everyday objects and people that German filmmakers attained the heights of..." Kracauer would call "the redemption of
themselves, and of the world in which and established and understood the dimensions of any art form, both the material and mental unproblematic view of reality.

The political and social identity of the films Mizoguchi, Rossellini, Godard, and many of reform."
Of course, this is not the only problem that confronts us. The "Saying the Least"February book release is indeed a "canceled" or "uninformed" postscript as new books.

The list of cancellations extends all the way from Bruce Lee to Christian Milette.

The only expanding area is the film-book tie-in. New book releases seem to be coming out in Star Wars. There are already five books on this subject, along with an assortment of tie-in video releases.

Both "winding-down of cinema books in publishers' lists. But there is no indication of a general cinema and television were released in the past 182 — Cinema Papers, October 161.

"...what matters is that terrifying internal battle between the Audiences than between Helene and Charles in the characters on the one hand and the film..."

"...in an apologist for TV and sees its stereotyped..."

"...and the outrageous price aside, is one of the most useful and accessible pieces of film criticism available at a time when most serious writing is too far in the pages of the more amenable priced journals.

"...to keep the audience entertained."

"...if New Zealand's population of three million is insufficient to support local production, and as the Government has sought to promote a greater number of books with..."
What are your feelings about the present proliferation of state corporations?

Jim: I think it is quite evident that the state corporations are a political hobby-horse at the moment, and it is up to us all to make sure they continue to be so. I would rather see a number of corporations than just one central body, even though some of these bodies are going through identity reckonings at the present time. Therefore, it would be most useful for the industry if these corporations defined the way they see themselves operating. Producers would then know how to deal with them. For example, you would approach the SAFC quite differently to the way you would approach the NSW Film Corporation. They are two quite different bodies with quite different philosophies.

Hal: One vital question is how should these corporations financially assist producers. Should they cover the difference in airfares, meet the accommodation costs or just invest? The American state corporations — and there are many of them — have generally opted on the side of logistical support, rather than financial. I think smaller states may have to consider this concept as a viable alternative to investment.

It is clear to everybody that film budgets are rising, but the AFC's budget, given inflation, is almost being reduced. And, as a result, the investment side is being squeezed. So, when we were asked for a recommendation, it would be that if necessary the AFC get out of investment and into completion funding and completion guarantees.

The role of the producer is threefold: he has to gather the money; make the film; and sell it so that he can return that money to the investors. If corporations assume a production role, then I don't think the producer is going to be anything more than a line producer for the corporation, and that is not going to establish the film industry.

There has been obvious disagreement with the AFC in the past about the role of marketing and they are taking a very pragmatic view about that now.

It is interesting to note that almost without exception, successful Australian films have had considerable producer involvement in their marketing and distribution, here and internationally.

Therefore, I would say that it should be down the line one way or the other with the film corporations producing their own films or being solely investment bodies. I don't think a patchwork quilt of the two would be successful.

Hal: I don't think you can say, for example, that because the SAFC was smart enough to be involved in a couple of successful films, that means per se they represent the only way one should operate a state corporation. I think that what the New South Wales Film Corporation is doing is terrific, and I would be appalled if they started getting into production because, my God, there are already 50 production companies in Sydney and 15-odd independent producers.

Several producers have been criticized for tossing away the marketing of their films. A marketing branch would surely help overcome this.

Jim: I don't think you are examining the root of the problem which is that the producer must have the responsibility of returning the investments to the investors.

Hal: And if he walks away from a project and lets it die in the bun then he shouldn't be allowed to produce again. Joseph E. Levine is hawking himself around Europe at the moment flogging A Bridge Too Far, because he knows that he has to make the film work. He may not succeed, but by God he is trying.

Jim: Hopefully this doesn't sound pretentious, but McElroy and McElroy are closer to Joe Levine than we are to being line producers for Universal, because their marketing department would take away the film and market it. That is not the case in Australia.

Hal: If a state corporation sets up a marketing branch there will be a severe temptation on the part of producers to literally walk away from the responsibility. It may sound fatuous, but a producer should have the desire to market his film more than anyone — and if he doesn't, then he should be encouraged to do so.

What are your plans for the future?

Jim: We feel that the future for people in the film industry is to embrace the entire entertainment concept. As a result, we are getting into multi-media presentations involving the skills we have learnt in filmmaking and, hopefully, the showmanship.

What is becoming clear to us is that people aren't going to leave their television sets unless it is for something fairly extraordinary. We will continue to make extra-ordinary films. Picnic, in its day, was fairly extraordinary and though with perspective it may not be so, it was at the time. The Last Wave is also an extraordinary film.

Hal: By multi-media we mean other than just looking at a screen down one end of a rather large hall. We want to bring all the senses together — a combination of television films and the theatre.

Jim: The first thing is a venture which we are calling "Space-Trip" where we will take an audience literally on a journey through space. We will gather the audience in an auditorium in the shape of a space craft. There will be a large cinema screen in the shape of a window on which they can see their journey. A live crew will drive the craft. Television will show other crafts passing us, and the audience will be sitting on seats supported by hydraulic jacks which will move up and down and collapse to resemble the G-Force. Walls will collapse when the craft passes through a meteorite storm and the crew have to go outside and float through space to effect repairs.

Hal: It is the most ambitious thing that has been done in Australia, and it is the most innovative entertainment idea in the world today. I can say that without fear of contradiction, because Jim and Michael Falloon, whose idea it is and who is going to direct it, and Geoff Malone, the designer and architect, went around the world last year looking at all the alternatives like Disney World and we know there is no hope of the audience duplicating the experience. And people will pay $13 to go and see Chorus Line, but they won't necessarily pay $3 or $4 to see a $5 million film, because Chorus Line is a one and only. That's what we are into — a unique entertainment experience.
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Television and Uranium
Continued from P. 169

Throughout the media, there has been no discussion of the health and safety aspects of the relative cost of uranium, or of the commitments made by companies such as General Electric to supply reactors and fuel to Third World countries that perhaps can’t afford them and may have quite different sorts of energy needs. There has been no discussion of the ways in which the technology changes society, such as the ways governments have dealt with the new risks associated with nuclear power; for example, the need to guard against terrorist attack or sabotage. Since 1969, there have been attacks by terrorists on conventional nuclear power stations in the U.S., France and Argentina. In June last year Britain created a permanently armed police force, run by the United Kingdom Atomic Energy Authority, to guard plutonium and related nuclear installations. At present the force has only 400 personnel, but by the turn of the century, if the nuclear program goes ahead as planned, it could rise to around 5000.

This increase in the police force is likely to be accompanied by increased surveillance of employees at nuclear plants: upwards of some 20,000 employees in the electricity supply industry in Britain alone. And the recent proposals within Australia for governments and police forces to exchange dossiers on anti-uranium protesters are hardly encouraging signs. It is being said that people who protest against uranium mining are protesting against democracy itself. In an article in The Herald, one of the consultants to the Uranium Producers’ Forum, Mr Meloney, said:

“Many of the anti-uranium lobby are really using this issue to pursue their aim of changing Australia’s democratic way of life.”

The coverage given by the newsmedia reinforces this image, creating a general disposition. The fact of protest is more important to the media than the specific point of the protest.

John Huston
Continued from P. 141

I doubt that anything is. I wonder if any great work of art has had any profound political effect, including Beethoven, Scarlatti, Piero della Francesca, Michelangelo and Rembrandt. I wonder if it has any universal impact. Sad and cynical observation.

YESTERDAY, TODAY AND TOMORROW

You once said that everything in your films has a function. Could you talk on what one could call your “school” and compare it with the theatre there were combustions, where everything had a function. Could your ‘school’ and compare it with the theatre there were combustions, where everything had a function. Could your ‘school’ and compare it with the theatre there were combustions, where everything had a function. Could your ‘school’ and compare it with the theatre there were combustions, where everything had a function.

Especially for television, the cameras zoom in on the moment of protest and perhaps its suppression by the police.

Familiar stereotypes are at work, and familiar sympathies are engaged, often for or against the police, the original point of the protest doesn’t matter so much; one placard looks much like another, and the protestors all look the same anyway.

Television has helped to set the agenda for political events, and for the public, it is an event in itself. In particular Channel Seven has screened a long film called Uranium on Trial. This was described in its introduction as “a documentary of public interest”. And the narrator told the audience at the beginning that he wanted to give “independent guidance”.

But viewers might have thought that the film was presenting the viewpoint of the mining companies under the appearance of a respectable, even scientific, documentary. Its name was a model of the proposed mining site for the Pancontinental Company in the Northern Territory, with the firm’s manager, Tony Grey, explaining how easy it all was, and how much care was to be taken of the environment.

The film returned to this model after controversial points were raised, and Tony Grey gave the assurances for the miners. He was described by the narrator as a man of energy and good geological thinking, and the film certainly left the impression that the future belongs to men like this.

Much of Uranium on Trial featured long shots of lakes and wildlife, and these induced a real sense of relaxation and peacefulness. In general, the film created a sense of tranquillity and order, of peaceful and irresistible purpose, as though mining uranium was already a reality. At one point there was a shot of Rum Jungle, an abandoned mining town, and a voice-over saying that this was “not only anything fear”, as though the problem is really one of litter. But then a cut, back to the reliable Mr Grey, standing beside his model, saying “that was a different era; that was a bygone era; that sort of thing could never happen again”.

Viewers are incidentally introduced to the Fox Commission, wandering about the Northern Territory. As they came to rest in a hotel on a quiet lake, you hear the putt-putt of an outboard motor, and a small boat bursts from the reeds bearing three tiny figures looking like Monty Python images.

Television special presents misleading impressions of what many people regard as the real questions, and it tends to reinforce a general impression of the media’s coverage of uranium. The most interesting fact about the coverage is that the issues are presented as purely industrial or economic or political. There is no sense at all that the question of uranium raises issues that are completely different, in their scale of magnitude, in their implications for our society and way of life.

Uranium is never presented as a continuing and basically human problem that needs to be considered by men and women generally. It is, on the contrary, presented in terms of the needs of papers and television for news that is immediate, fresh, and relying on previously news-worthy sources. The most interesting exception has been the replay on ABC television of an NBC documentary on the disposal of nuclear wastes. And even that program led to criticisms that the ABC was wasting the services of its own Four Corners staff, having them stand idle for a week.

Of course they are not likely to be allowed to make a similar kind of critical, questioning documentary for Australian television. And none of the commercial channels are likely to try. Their own financial interests tie in with the constraints on their news and current affairs programs to produce a coverage that could hardly be more favorable to the Uranium Producers’ Forum.

Not really. Certainly I have seen films suffer under it, but I don’t think ever my own. However, I worked with the conception of censorship. It was already in the grain of the film, and very often censorship led me to do things that were even better than I would have done had there not been that kind of censorship.

Nevertheless it’s a fine thing for films that there is no longer that absurd requirement. For instance, when I came in, if Rocky and the girl had made love before they were married, they would both have had to die. It was immoral, absurd. I remember on some film I had nothing to do with, a boy came back from war and discovered that his wife had been unfaithful; so she had to die. Awful things were forced on us. They were harder with us than Moses.

You are going to direct another film soon...

Yes, it is the Hemingway story Across the Rivers and Into the Trees. Gladys and I wrote the screenplay, and we are going to do it this year. The story takes place in Venice, and we are shooting it almost entirely on location. I have always preferred to shoot on location than use studios.

You don’t plan to retire...

No, never.

FILMOGRAPHY

1941 The Maltese Falcon
1942 It’s This Your Life
1943 Across the Pacific
1945 Report from the Aleutians (Documentary)
1946 The Battle of San Pietro
1947 Let There Be Light (Documentary)
1948 The Treasure of the Sierra Madre
1949 Key Largo
1950 We’re Strangers
1951 The Asphalt Jungle
1951 The Bad Red Badge of Courage
1952 The African Queen
1953 Moulin Rouge
1954 The Ten Commandments
1955 Cleopatra
1956 Moby Dick
1957 Heaven Knows, Mr Albion
1958 The Barbarian and the Geisha
1958 Roots of Heaven
1959 The Unforgiven
1960 The Misfits
1961 The List of Adrian Messenger
1964 The Night of the Iguana
1965 The Bible
1967 Caino Royale (co-director)
1967 Reflection in a Golden Eye
1968 Stalag Davey
1969 A Walk with Love and Death
1969 The Kremlin Letter
1969 The Senate and Times of Judge Roy Bean
1972 Fat City
1973 Mackintosh Man
1975 The Man Who Would Be King

Cinema Papers, October — 185
APPLIED MEDIA STUDIES

Applied Media, which is part of the Victorian Education Department's Audio Visual Education Centre, is a resource centre for the educational application of the media. It provides services in the areas of film, television, photography and radio in Victorian schools at primary, secondary and technical levels.

AMS provides assistance to media teachers and students in the area of available educational materials. The Centre is a public service organization which produces teaching kits and audio and video tapes. The Centre has a valuable collection of extensive links with the film and television industry and government bodies such as the Victorian Film Commission and the Australian Film and Television School and the State Film Centre.

Some of the current activities being sponsored by the Centre include the production of films and study kits, based on the film The Getting of Wisdom. The kits includes a range of critical analysis and interpretation of the film, as well as material on the history and development of British and American adaptation of the novel.

The Centre also provides assistance to media teachers in the area of research and evaluation of educational material. It has a valuable collection of overseas and Australian educational material, and the Centre is a valuable resource for media teachers and students in the area of educational applications of the media.

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Two American journals, *The Seventh Art* and *Moviegoer*, published in 1964, showed considerable promise. But they both lacked the support of a mother university or rich foundation, and their lifespans were short. Their contents, therefore, are not recorded in the recent film journal indexes. So few would know that Susan Sontag has a fascinating piece on Robert Bresson in *Seventh Art*, or that Pauline Kael wrangles with Sillitoe and *The Loneliness of the Long Distance Runner* in *Moviegoer*, or that Pecker wrote on Resnais; Greenspun on Truffaut; Goodman on Chaplin; Sarris on pop. art.

The University of Dayton's slim octavo quarterly, *Film Heritage*, is in a similar class to *Film Quarterly* — the two journals often share a stable of first-class critics. A pointer to the type of articles carried by *Film Heritage* is that it is an abstraction in *Historical Abstracts and America: History and Life*, apart from the standard film index.

There is a slight literary bias in this journal with contributions by professors of English, rather than professors of film history. But this is offset by the excellence of the interviews and the frequent devotion of a single issue to a leading filmmaker. A curious aspect of the journal is a ratings chart with evaluations from the critics of six regional newspapers (eg. *Denver Rocky Mountain News* ranking films as "extravagant", "excellent", "good", "mediocre", or "negative").

A valuable journal which appeared in the mid-1960s is *Action*, a bi-monthly of the Directors Guild of America. This journal is primarily concerned with lengthy interviews with film directors, a forum section, and special reports, such as "The Woman Director" (July/August 1973) which was delicately printed on mauve paper.

*Take One* is Canada's leading film magazine. First published in 1966, it has progressed much from the concerns of early issues where one was liable to find a report on Japanese Intersex biofilm-makers or a review of John Hofsess's *Black Zero*, describing it as possessing "all the gratifications of vision, hearing, taste, touch, and smell". *Take One* is now an entertaining conglomeration of news and reviews, book checklists, letters, interviews, director and actor studies, and technical notes.

*Cineaste*, which began in 1967, is perhaps the most intellectual of the radical American film magazines. It concerns itself with film and society, especially revolutionary society (there was a special issue on Latin American militant cinema), and questions the value of film theories which put form before function (eg. "Christian Metz and the Semiology Pad").

One of the important 'sociological' film journals which appeared in the early '70s was *Journals of Popular Film*, co-edited by Siew-Fwa-Beh and Saunie Salyer and published at Berkeley, California, *Women and Film* was an instant success. It became a university text in both film and women's studies courses, was reprinted, translated and anthologized, and many copies are available from University Microfilms.

*Women and Film*, despite filling a badly-needed gap in providing information of a specific nature without being propagandistic, was not blessed with government or public benefactor, and was soon forced to cease publication. One of its major functions was to report on women's film events and festivals throughout the world. Its contributors — both men and women — were noted for their intellectual grit and freshness of approach: Noel Burch and his film theory, for example, were rigorously examined in 16 pages of interview and argument; the theory and practice of feminist film criticism was expounded; commercial cinema provided material for a regular feature, "The Ideological Massage"; there was news on super-8 productions and so on.

This periodical had much to teach the male-dominated traditional journals and one hopes it will soon resume publication.

It is difficult to characterize the ideology of *The Velvet Light Trap* which was originally conceived as a journal for the University of Wisconsin's large and active film scene, and aimed at largely local consumption. According to Michael Sragow, who writes for the American Federation of Film Societies' journal *Film Critic*, *The Velvet Light Trap* "mainly prints on topics that are of interest only to those either still part of the Academy, or still heavily influenced by its deadening hand".

This comment, however, tells one more about the standards of criticism to be found in *Cineaste* than those of *The Velvet Light Trap*. The latter concerns itself with both film history and criticism and each issue is on a particular topic. So far these have included Warner Brothers in the Thirties; John Ford; Hollywood Comedy; Politics and the American Cinema; The Forties in Film; Sex and Film; The Academy; and American History, Hollywood Style.

A recent issue entitled "TVLT Revisited" (Winter 1977), reprints articles from issues 1-8, many of which are now out-of-print. *The Velvet Light Trap* is a serious journal which has a variety of contributors and is a far cry from a typical undergraduate film journal.

*Film Critic* was originally designated *Film Society Review* and its main function seems to be to alert its readers to what the other journals are saying. Why it bothers to do this is a mystery, for its opinion of its fellow film journals is far from elementary.

Here are some typical samples: *Sight and Sound* it believes has "degenerated into a lavish elegance which is similar to the Academy"; *Film Journal* "comes on like a schismatic Bushy Berkeley, its full-blooded screams overwhelming"; *Films in Review* built its reputation on its coverage of foreign and scholarly closet-camp; *Focus!* is "just one more of the aimless, feeble, self-indulgent Little Magazines growing across the land like effete mushrooms in the dark of our continuing effete mushrooms in the dark of our continuing..."

On the other hand, *Film Critic* is valuable in that it reprints film criticism from such non-film journals as *The Village Voice*, *Newsweek*, *Dissent*, *Time* and *The New Yorker*, and has information on current film festivals and film events in the U.S. It also carries short book reviews.

Although Chicago's *Cinefantastique* is not yet listed on the International Federation of Film Archives list of approved international film journals, it is an important gap in the journal literature dealing with science fiction and horror film. A need for such a journal has been felt since the French publication *Mid-Minuit Fantastique* was discontinued.

The film reviews in *Cinefantastique* are generally accompanied by full credits and a good selection of studio stills.

Dialogue on *Film* is not a film journal in the usual sense of the word, but it is a record of seminars conducted by the Center for Advanced Film Studies of the American Film Institute. These seminars consist of interviews with those involved with the creative side of American feature filmmaking and television production. Each issue is devoted to an individual or a team of co-workers. Directors interviewed include Aldrich, Forman, Cassavetes, Brakhage, Spielberg, Scorsese and Polanski; cinematographers Vilmos Zsigmond, Laszlo Kovacs and Conrad Hall; stars such as Liv Ullman, Peter Falk and Lucille Ball; TV producers such as Rosenberg and Christiansen. There is also an issue on the pros and cons of cable television. The seminar-interviews include extensive filmographies, bibliographies and critical reviews.

*Jump Cut*, which first appeared three years ago, is one of the more radical of the recent additions to film periodical literature. It offers a most liberated program: "It is often unfamiliar to Americans, such as structuralism, semiology and Marxism.

The political and social critiques of people struggling for liberation — the working class, women, blacks and Third World people, gays and lesbians. Film in a social and political context — its practical and political uses, the economics of film-making and distribution, and the function of film in America today."

*Jump Cut* is also unconventional in that it has a moderately priced format and a uniform typeface. Each issue contains around 30 pages of lengthy, lightly illustrated articles on subjects ranging from 'Filming the Cultural Revolution' to 'Weatherpeople at Home'. There are also important women's articles, interviews and news.

The economics achieves a production cost of less than a dollar.

The American Film Institute's new journal *American Film* forms an interesting contrast with *Jump Cut*. Its sub-title is *Journal of the Film and Television Arts*, and it has a typographical elegance which is similar to *Film Comment*.

The editors of *American Film* plan to "roam through the highways and byways of communications, and even under the surface will be root questions on the role of film and television in American life". One may not, however, find a concern with the working class, women, blacks and Third World people, gays and lesbians. But *American Film* is the only journal seriously out by *Jump Cut*, but *American Film*, with its focus on more middle-class American film happenings, has an important role to play.

There are also forays into the European arena — such as Antonio Chemas's article on Fellini's *Casanova*, and the film student is grateful that the important American documentation which used to appear in the *AFI Journal Dialogue on Film* is now a permanent feature of this new *American Film* journal.
What the critics say

"Nowadays, no film-lover interested in what is going on in this country can afford to miss an issue."

— Colin Bennett

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International Film Guide, 1977

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Federation News

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Federation News is now published in March, June, September and December.

1977 SUBSCRIPTION: $16.00 inc. postage from:

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Sample back copies available at 60c each.
Luke's Kingdom
Continued from P. 133

Like Heathcliff, he defies convention, but less as a means to an end than as an end in itself. This madness, coupled with his repeated declarations to Jassy and his desire for a kingdom has been solely on her behalf, provokes the suggestion that it serves as a sublimation for his frustrated incestuous longing for her.

His explanations for the violence done to those who have trespassed on his land on that which is Jassy's are often predicated in human terms ("They raped my property" or "They violated my land"), and two of the most moving and intense sequences in the drama are built on this tension: firstly, in The Surveyor (in the rain, Luke is forced to face the reality of the impossibility of his union with her), and then in The Prisoner (on the road, before Luke's murder of an unwitting traveller who has been serenading himself to the tune of the music-box gift which Luke had unsuccessfully attempted to give to Jassy).

In The Prisoner, the closing episode of the drama, Luke reaches the point where he is forced to come to terms with the direction in which his passions have taken him. His off-screen (and thus ambiguous) murder by whip of the traveller in his care becomes an outlet for the frustration of his separation from Jassy, but makes him recognize the way in which his quest has brought him into line with that of the convict. He shouts his defiance ("You've had it your own way for long enough!") and to Jason and Samuel he confesses his awareness ("We built a prison.")

Like those around him throughout the drama, he can see to the point where he has to face the reality of the present. Still defiant and passionate, he must, nevertheless, reach for the attainable.

But the colony remains the same. Lieutenant Elliott (Alfred Bell), Jassy's husband, aware of Luke's feelings for his wife, imprisons him and charges him with murder. The innocent of The Damned, he seems to be in simple terms, as "mapping the interior for His Majesty. God bless 'im", who had been welcomed "to the cess-pool" by Luke in The Dam and The Damned, as he placed expedience ahead of his duty, now privately admits to Jassy, "I have imposed on him because he has stolen from me my most treasured possession — if ever you were mine at all", while publicly declaring, "I cannot allow my personal feelings to interfere."

He has, as Jassy's response ("You hypocrite!") is, his moment of personal defeat. Indeed, none of those in The Hypocrites (written by John Dorsman, directed by Hugh David) who have found their principles irrelevant to their needs in the colony.

Luke's release from arrest is only made possible when those in the township combine to dupe the doctor engaged for the post-mortem into diagnosing that Luke's victim had died from drowning, rather than from the whippings — "The convict classes stick together."

In Luke's absence, a bushfire wreaks havoc on the Firbeck property, and he loses the aid of the local community, it wipes out all their house. What Luke had built for Jassy has been destroyed by the flames, Nature ("God's will?"") seeming to impose on Luke his own judgment of his life and his usefulness.

To Jason's call to his son for a reunited family ("If we're to fight this place, we must stand as one"), Luke responds with an ambiguous "God has been merciful!" — merciful in sparing the house and the family, or in destroying the kingdom, but not the individual, land and life.

The episode ends with Luke and Kate together and the suggestion of a new beginning: Luke has given her the music-box he had meant for Jassy. Kate, a convict girl, had been rescued by Samuel from among the damned, in The King's Gentleman (written by John Dorsman, directed by Peter Hammond), and had come to work as a servant with the Firbecks.

From her near catatonic state in the prison, we see her grow to, perhaps, the strongest positive force in Luke's Kingdom, taking charge against Jassy's accusation and rendered him inadequate. The mutual attraction between her and Luke had been a restrained one up to the closing moment of The Prisoner, but had been felt in their sympathetic exchanges and in, for example, Luke's murderous reaction to a bushranger who had attempted to rape her in Devil's Man. That the future lies with her now, as much as it does with Luke, is made clear in the closing shot of her giving her assent to Luke's request, with "I'll be with you."

What is most impressive about Luke's Kingdom is its structural unity and coherence. Throughout, a combination of writers, directors and performers appear to have worked at sustaining a flow of character and theme; their involvement is of the highest order of television drama. And while it is possible to locate particular directors' stylistic preferences — for example, Gareth Davies' concern with intimate drama, expressed by his emphatic and recurrent use of close-up, in The Hypocrites, or with those in their own emotional dramas in the television frame (cf. The Surveyor and An Enemy Too Many) — and thus differences between the realization of individual episodes, that is, finally, a less important exercise at this stage of the television series in which this continuous drama is realized in its totality. ★

Terry Jackman
Continued from P. 133

Now, it has already been mooted by a number of the state attorneys-general that the easy way out of this problem, so far as they are concerned, is no to film at all on drive-ins. Yet they know, and they've explained to them, that this would be the end of the drive-ins, and virtually the end of the industry, because all of us rely on drive-ins for a certain part of our revenue. Therefore, we are going to have to write and live with some nonsense.

What about the impending Queensland Film Corporation? If we do it publicly and this will be set up some 12 or months ago. I'd like to see investment in production ought to be automatically tax deductible, because of Medibank or whatever. I think it will finish up with some assistance.

But I would think if I was an employment of Medibank or whatever. I think it will finish up with some assistance.

I have agreed to stay on as long as my time permits. The present situation is that they are drafting the Bill on the Corporation to invest without trying to force the Government to change the whole tax system.

I think I was an American major sitting in New York and they changed the tax system here, I would say, "Look, let the Treasury finance the production." If that's the way they want to do it we'll back away from it, I think. It would be a shame, because then the production people have to go to the Treasury to get their money and the Treasury will say they are broke because of Medibank or whatever. I believe it would take away the impetus that's now in existence in the local production scene.

What about the impending Queensland Film Corporation? Are you still involved?

I have agreed to stay on as long as my time permits. The present situation is that they are drafting the new legislation and they are going to set it up some 12 or months ago. I'd like to see it through for as long as I can.

Will it be structured along the lines of the South Australian Corporation, which is a production entity, or along the lines of the Victorian one? And is it basically just a funding operation, with consultation provided?

Like Victoria, we will have a very small structure — I'd rather see the money on the screen. We need to avoid duplication, and much as I have terrific admiration for the SAFC, I don't think any of us facing today's economic condition will attempt to set up that sort of operation.

Will there be a residency regulation, like the SAFC has, whereby companies seeking funds need to be resident in South Australia and employ a certain number of South Australians etc, or can anyone apply, as with the NSW and Victorian Corporations?

The legislation that we talked about — and as I say this it goes before Parliament and could be changed — doesn't contain any residency conditions. Basically, I think it will finish up with something more like a production tax deduction that the film is principally shot in Queensland. You can't say they have to do everything from writing the script on the beach at Surfers Paradise to final editing in Queensland. ★
Out of It — Ken Cameron
Pure S — Bert Deling
Love Letters from Teralba Road — Steve Wallace
Backroads — Phil Noyce

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Phil Noyce

Continued from P. 113

In many ways, films and television programs made here have, with a few exceptions like Cade, One and Pig in a Poke, reproduced certain types of actors. And the ABC was probably the worst offender, because for years there was a certain type of speaking on the ABC, a certain type of program and a certain type of actor. And it all smelt terribly of middle-class values.

Do you think "Newsfront" will have much international potential?

Yes. I may have given the impression that the film is heavily political, but all the events can be taken on different levels. As pure entertainment, for example, a newscast of Richard Nixon making a speech is enthralling. In this film you see him when he visited Australia as Vice-President in 1953. He was followed by the Queen in 1954.

That Nixon speech, quite apart from what his presence in Australia represented to the Australian people and to the history of Australia, is interesting on a purely entertainment level.

The story of the film is also very strong. It's an action story, a love story, a story of the disintegration of a man's relationship, a story of a prize who has the highest ideals and who sees around himself the perversion of ideals by fellow workers.

The film has a universal significance and there are things in it that anyone in any country will be interested in. The film examines the way in which nostalgia acts as a veil over the true significance of events.

We look back to things that have happened and see them in a romanticized way. So the film points out the true significance of an event and, at the same time, fosters a nostalgia. Examples would be the miners' strike of 1949, the Olympic Games; the Suez Crisis; the coming to power of the Menzies government in 1949; the Redex trial; McDougall the singing dog; the Red Peril, the Maitland floods, etc.

With Caddie, which was set in the 1930s, there are only a very small number of the film-going audience who were actually alive at that time. With Newsfront, there are a large number of people all over the world who were alive in the 1950s.

Of course, their countries were not necessarily affected in the same way and by the same pressures, but when Bruce Beresford was interviewed on television recently he spoke of an American distributor who said that Don't Party was spot on for the North American market because people there had gone through the same sort of influences.

They, of course, weren't subjected to American cultural and social imperialism, but I think Americans might be interested in finding out what it is like to be on the receiving end of the boot.

Certainly the other influences such as the communist scare, the influence of the church, the way in which the Red Peril was manipulated, are all relevant to these countries.

Will you be involved in selling it overseas?

I don't think I will need to be because David Ellick is an excellent showman. Every film he has made has returned its money. Admittedly he hasn't made a dramatic feature film, but his two feature documentaries - Morning of the Earth and Planet of the Apes - have been sold world-wide. I have no doubt that if the film has any international potential, then David will be able to tap it.

What are your plans after "Newsfront"?

I hope to make Simmonds and Dunstan initiative, and for the first time, we would be looking very closely by the state opposition. It is only now, with the number of successes behind us and the tightness of the operation evident, that the opposition party has come round to be totally in support.

Does the Act relating to the SAFC place any requirements on the employment of South Australian personnel or use of the locations during shooting?

One overriding criterion is that we should foster and encourage a film industry in South Australia. The SAFC, however, reads this as being broad enough to allow it to invest in a film that was being shot in Queensland if it was thought worthwhile. We did this with The Dishman, though we put a cry requirement on it - one third I think.

What is the SAFC's involvement in "The Last Wave"?

We are the major investor.

With a creative say... No, none at all.

Apparently the SAFC is working with Peter Weir on his new film on Gallipoli...

Yes, I am going to produce it in conjunction with John Morris.

It must have a large budget...

I see, probably in the vicinity of $5 million. It is going to take a long time to put together. There is a treatment, but until Peter has finished Last Wave, he and David Williamson can't really start.

What other projects is the SAFC involved in at present?

We are co-producing Weekend of Shadows which Tom Jeffrey is directing. We have a one-third investment, though it is being shot entirely in South Australia. We are also shooting three television films for the Nine Network with Jane Scott producing, and on September 19 we began shooting Dawn, which is a co-production with Joy Cavill's company, Aquaturrus.

Each project has a different relationship: we have a co-producer in the case of Weekend, but with Dawn only an executive producer, Joy Cavill has total creative control.

You are financing the television films independently or in conjunction with the network?

No, there is a very large proportion of network money. They are deficit financed in conjunction with the AFC and the network. The first film is about Arab guerrillas training in Australia, the second a love story, and the third about truckies.

Who will direct them?

Michael Thornhill is shooting the first and John Power the second. The third director is yet to be appointed.

What are their budgets?

In the vicinity of $150,000 each. We are doing them because it builds our production throughput. And we think we can package them with some of our other features, like The Fourth Wish and Storm Boy, in packages we haven't sold. We may even combine them with some of the other television films produced locally and sell them as a package that way.

What was the corporation's involvement in the production of "The Last Harvest"?

Within our budget there is a very small allocation for assistance to experimental filmmakers. This can be direct assistance with cash, or the loan of services, etc. It will be a continuing process.

Do you have any feelings about the sort of films we should be making in Australia?

I see great hope when a film like Rocky works so well, because we can make films like that here. But when you see a $12m to $15m budget film with the amazing budgettery and sophistication of Star Wars you realize this is obviously an area where we can't compete. I also despair when I see films like Shampoo, which are based solely on the American star system.
21. CREDITS

All actors/actresses playing speaking parts of more than two lines in the film shall be members of the Film and Television Performers, Doubles, Crowd Extras, Stand-Ins and Stunt Artists Union ("the Union") unless otherwise agreed to by the artist and the Producer. The Union shall be entitled to have an accredited Union official present during the usual office hours at the offices of the Producer or during the time the artist is engaged to perform any work of a hazardous or dangerous nature which involve the artist or to interview any artist during actual performance or rehearsal and shall not determine to any extent from playing his part in the performance.

27. ARTIST MAKING STATEMENTS, ETC.

The artist shall not direct or indirectly make any statement or announcements concerning the film, its contents or the activities of the Producer to any person, firm, corporation, the Press, radio, television or any other medium of publicising the said film. The Producer shall likewise have the right to use and give publicity to any and all of the acts, poses, plays and appearances of any and all kinds of an artist appearing in the film containing such acts, poses, plays and appearances that the Artist would have received if the terms of the engagement had not been terminated, except that the artist may vary as follows:

(i) The Producer may terminate the artist's engagement at any time.
(ii) The artist's name and likeness, photographic or otherwise, and to recordings and reproductions of the artist's voice and all instrumental, musical and other sound effects produced by the artist in the said film in order to perform the services hereunder shall be the property of the Producer and not of the artist.
(iii) The artist shall be responsible for the proper care and preservation of all articles of clothing or footwear peculiar to his character and all articles owned by the artist.

29. FORCE MAJEURE

Notwithstanding anything else set out in this agreement—

(i) If the production of the film is prevented or stopped by reason of any cause beyond the control of the Producer such as but not limited to, fire, riots, civil commotion, national calamity, order of a Public Authority, war, lock-out, strike, labour disputes, failure of essential supplies such as electricity but expressly excluding in the case of failure of power supplies, the failure of the Supplier's employees other than Film producers to attend for work and in all cases, such failure shall be immediately advised in writing to the Union.
(ii) Suspend without pay the operation of the artist's engagement forthwith and the remainder of the film production in which cast is suspended, at the cost of the artist shall have the right to stop payment on the艺术家的报酬 and place free of charge and for the benefit of the artist, the cost of the artist's contract to the time of termination only.

30. ACCESS OF UNION OFFICERS

Any member of the Union engaged by the Producer and/or any member of the Union shall have access to any place of rehearsal and/or performance to interview any and all of those persons engaged by the Producer to take part and/or in the film, including Porters, Propertyand Set Stunt Artists. The artist shall be furnished with the reasonable requests or instructions of the Union and to abide by the Arbitration Act and the Arbitration of the State of New South Wales.

31. SOME OF THE DEFINITIONS APPLICABLE TO THIS AGREEMENT

"Star Wars" means any film or any segment thereof, including any series of related films and/or television series, and any forms of reproduction, translation, sight, distribution and/or publication in connection with the film any and all of the acts, poses, plays and appearances of any and all kinds of an artist appearing in the film. Any use of the term or any of the words "star wars" shall be understood to mean the same as "Star Wars" unless otherwise expressly provided for in this agreement or unless otherwise agreed to by the artist and the Producer in writing.

32. SUPPLEMENTAL MARKET

It is specifically acknowledged that the rights of exploitation of supplemental material are not incorporated in this agreement. Such rights must be subject to the express written consent of the artist and the Union and may be licensed by the Union or by the artist to any third party. Any such license shall be subject to the rights of the Union as set out in clause 23 Arbitration-Dispute of this agreement. PROVIDED THAT no such rights to exploitation of supplemental material shall be granted for exploitation in Australia and shall not exceed the terms outlined below. These terms shall not be limited to the following:

(a) On first release in any supplemental market the artist shall receive 20% of the gross receipts thereof.
(b) When distribution gross receipts amount to $62,000 an additional 10% shall be paid.
(c) When distribution gross receipts amount to $125,000 an additional 20% shall be paid.
(d) When distribution gross receipts amount to $200,000 an additional 25% shall be paid.
(e) When distribution gross receipts amount to $300,000 an additional 30% shall be paid.
(f) When distribution gross receipts amount to $400,000 an additional 35% shall be paid.
(g) When distribution gross receipts amount to $500,000 an additional 40% shall be paid.
(h) For each additional $100,000 of gross in perpetuity an additional 5% shall be paid.

Distributors gross returns for supplemental market use shall be included for distribution gross receipts and all rights other than the right to reproduce the film in such market shall be included for distribution gross receipts and all rights other than the right to reproduce the film in such market shall be included for all supplemental markets other than "in-flight" and for "in-flight" at 100% of the actual amount of distributor's gross receipts.

Signed on the day and year first written above

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