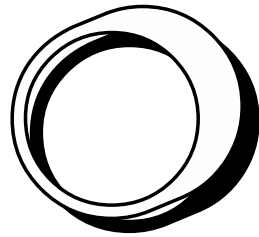


**ABC, AFC, NSW FTO, SAFC and OzOpera (OA)  
in association with MusicArtsDance Films  
present an mdTV Film**



# One Night the Moon

**Starring PAUL KELLY, KAARIN FAIRFAX, MEMPHIS KELLY,  
KELTON PELL, RUBY HUNTER, CHRIS HAYWOOD and DAVID FIELD**  
Director of Photography **KIM BATTERHAM** Production Designer **SARAH  
STOLLMAN** Costume Designer **ZED DRAGOJLOVICH**  
Composers **KEV CARMODY, PAUL KELLY, MAIREAD HANNAN**  
Musical Director **MAIREAD HANNAN** Music Ensemble **XYLOURIS ENSEMBLE**  
Art Director **ROB WEBB** Editor **KAREN JOHNSON**  
Writer **JOHN ROMERIL** Executive Producer **KEVIN LUCAS**  
Producers **AANYA WHITEHEAD, PAUL HUMFRESS and KEVIN LUCAS**  
Director and Co-writer **RACHEL PERKINS**



# One Night the Moon

## MEDIA KIT

As at November 2001

For further information, please contact

**CATH LAVELLE**

CLPR Level 1 43-51 Brisbane St SURRY HILLS SYDNEY, NSW 2010  
AUSTRALIA

Tel +61 2 9213 4250 Fax +61 2 9212 4150  
[catherine@clpr.com.au](mailto:catherine@clpr.com.au)

ABC, AFC, NSW FTO, SAFC and OzOpera (OA)  
in association with MusicArtsDance Films  
present an mdTV Film



# One Night the Moon

The development phase of this mdTV project  
was made possible through funding provided by:  
The Victorian Government - through the Community Support Fund;  
The Australia Council;  
The Commonwealth Government's arts funding and advisory body;  
The New South Wales Government through the Ministry for the Arts;  
The Queensland Government through Arts Queensland;  
And the private support of Dr Terry Cutler and Mr Peter Griffin



## PRODUCTION COMPANY

### MUSICARTSDANCE FILMS

~ Sydney Office ~  
PO Box 163 Surry Hills NSW 2010  
Tel +61 2 9360 4055 Fax +61 2 9360 4277  
SYDNEY AUSTRALIA

~ Melbourne Office ~  
PO Box 7 Elwood VIC 3184  
Tel +61 3 9596 9999 Fax +61 3 9596 9988  
MELBOURNE AUSTRALIA



# One Night the Moon

## cast

Paul Kelly – the Father  
Kaarin Fairfax – the Mother  
Memphis Kelly – the Child  
Kelton Pell – Albert, the Tracker  
Ruby Hunter – the Tracker's wife  
Chris Haywood – Sergeant  
David Field – Allman

## creative team

John Romeril – screenwriter  
Rachel Perkins – director, writer  
Mairead Hannan – composer, musical director  
Paul Kelly – composer, performer  
Kev Carmody – composer

## key crew

Rob Webb – Art Director  
Sarah Stollman – Production Designer  
Kim Batterham – Director of Photography  
Aanya Whitehead, Paul Humfress, Kevin Lucas – Producers  
Zed Dragojlovich – Costume Designer  
Xylouris Ensemble – Music Ensemble  
Kevin Lucas – Executive Producer  
Karen Johnson – Editor





# One Night the Moon

## Synopsis...

*One night the moon  
came a'rolling by  
Drove a big cart  
across the night sky  
One night the moon  
came rolling by  
Called all the dreamers  
To come for a ride...*

### **In 1932, a young girl went missing in the Australian outback...**

One night, in the Australian outback in the early 1930s, a young girl (MEMPHIS KELLY) steps out of her bedroom window - entranced by the beautiful, beaming moon. When her parents go to check on their sleeping child, she is nowhere to be found.

The mother (KAARIN FAIRFAX) and father (PAUL KELLY), recent settlers in the rugged landscape, spend the night looking for her. To no avail. By early morning, the father turns to the local police for help. The Sergeant (CHRIS HAYWOOD) suggests that Allman (DAVID FIELD) and their very best man, Aboriginal tracker Albert (KELTON PELL) set out to find her. But the father revolts – insisting “no blackfella is to set foot on my land.”

Instead, he gathers together as many white men as he can find, and conducts a line search across the desolate plains in search of the child. Albert watches helplessly as her every trace is stamped to dust.

Sometime later, the daughter is still missing, and the mother makes a decision to take responsibility into her own hands, to reconcile the loss of her child. She goes to find Albert...

**ONE NIGHT THE MOON** is based on the true story of Aboriginal Tracker Riley in Dubbo in the 1930s, who was awarded the King’s Medal for his services to the Police Force. His grandson, Michael Riley, directed the documentary **Black Tracker** in 1997, which became the inspiration for **ONE NIGHT THE MOON**.





# One Night the Moon

## production notes

The idea of the mdTV (Music Drama Television) series was born in 1997. The recently appointed head of ABC Arts & Entertainment, Paul Grabowsky wanted to bring the arts to the screen by developing a series of opera-films in collaboration with Opera Australia's R & D division, OzOpera. Award winning producers of music and dance documentaries, production company MusicArtsDance (MAD) Films seemed the perfect match to produce an opera project, and the three parties met.

A commissioning team was headed up by a representative from each of the funding companies: Kevin Lucas from MusicArtsDance Films, Paul Grabowsky from the ABC and Lindy Hume from OzOpera. The initial thought was to approach a number of artists directly, to create a series of new, innovative music dramas, but in the end, they thought of doing it in a completely different way.

Says Producer Aanya Whitehead of MAD Films: "We decided to advertise and say *you* form your own creative team, and develop an idea, and then we will help fund that development and act as mentors. The artists didn't have to be connected to film, but had to create a film project that had music especially commissioned for it. The music had to be developed exactly along the lines of a script in order to drive the story. We wanted the music to completely influence the story and vice versa."

The advert was a great success, with 270 submissions from artists all over Australia. The commissioning team chose 10 ideas, which were developed to a treatment stage, before 4 were finally selected and gradually developed to final compositions and scripts. **ONE NIGHT THE MOON** is the first to be produced.

Says Aanya Whitehead: "The project's strength is that the creative teams got together themselves, and that they have the creative control of the project. Although editorially we have a say and response, we don't try to infringe on the creative elements at all." Adds Producer Kevin Lucas: "It was exciting to engage composers in the writing process – and directors in the music process.

Cont/-

## *One Night The Moon Production Notes 2*

So you end up with a film that explores boundaries that might not have been explored before.”

Inspired by the advert – and by a documentary about Tracker Riley in Dubbo in the 1930s (executive produced by Rachel Perkins) – composer Mairead Hannan put together a creative team consisting of songwriters/musicians Paul Kelly and Kev Carmody and screenwriter John Romeril. The creative team took a workshop approach to the script. Hannan, Kelly and Carmody started making the music, which then got refined through Romeril’s script. At the start, Paul Kelly and Kev Carmody were each given a character to develop - without thinking Paul would necessarily play “the father” - with Paul and Mairead writing the part of “the mother” together. The rest of the characters and compositions were mostly written by Hannan.

When Rachel Perkins became involved as director in early 1999, she started focusing on a different aspect of the story: the emotional journey of the parents. Says Mairead Hannan: “Initially the film was about Tracker Riley. His story is really intriguing, but when you get deep into *what is this story about* - the loss of a child - it becomes clear that it is more the mother’s story. The father is the ignorant, and she is the one who finally saves the day.” Aanya Whitehead agreed with this approach: “Rachel really worked through the last draft, and gave the film a stronger point-of-view.”

“It is a story of knowledge offered and knowledge rejected, and the consequences that come from that,” adds Paul Kelly, “and that has great resonance for the history of both blacks and whites in this country.”

Although a new experience for all involved, it proved one that worked well. “You have to be very open minded because you have to be open to what other people can put in. And I think that everybody involved in this project has had that approach,” says Hannan. “Although we’ve had discussions, and agreements and disagreements, people have been able to see things through, and also had the energy to argue things out.”

The emotional drama proved something everybody can relate to: a child, *your* child gets lost in the bush. It hit home for the crew when they first arrived on location in Hawker, South Australia – in the beautiful but intimidating bush just outside the Flinders Ranges. Says Kevin Lucas: “When I first got there, I had sleepless nights thinking about my children, that they might disappear. I knew exactly what the characters are feeling – a sense of absolute, total frustration, helplessness, angst, and all these confusing emotions that go on. The story has become a complex emotional one, because we see that the father

*Cont/-*

### *One Night The Moon Production Notes 3*

is a racist who doesn't allow the black tracker onto his land, but you are still full of sympathy for him because he has lost his child, and he is making stupid and irrational decisions."

Another addition by Perkins was the decision to cast Paul Kelly in the role of 'The Father', proving a perfect choice given the possibility of using then real-life wife, actress Kaarin Fairfax as 'The Mother' and their daughter Memphis Kelly as 'The Child.' "Putting Paul into this role was interesting, because we knew we had someone who wasn't an actor but who had a strong presence," says Lucas, "and to bring the chemistry of a family together was fantastic – it both gave Paul confidence and created an environment where he felt safe." Kelly agrees: "The acting is hard, but good when you get it right, and I had such good actors around me. A friend of mine told me before we started shooting, to just look and listen. I find that's the best advice anyone's given me: Say your lines and try not to bump into the furniture!"

Finding the right location had long proved a problem, but taking time out of MAD's production of Paul Cox's dramatised documentary **NIJINSKY** in Adelaide in early 2000, Lucas and Whitehead came upon Hawker. "We had to stretch the tightest budget to get out there, but the location was perfect. And both the crew and the locals were fantastic – it is good to work with people like Chris Haywood, who was more crew than actor on this production, because these people know about the lifestyle of films - not being pretentious and just getting on with it and doing it. In the end all the complications of such a desolate location were worth it."

A normal one hour television production is usually shot in one or two weeks, but in order to achieve optimum quality – and for it not to be a horrendous experience for everybody, the schedule got stretched to 4 weeks. Says Director of Photography Kim Batterham: "The shooting schedule was very generous. It made it faster than a feature but slower than TV – which gave us the chance to achieve feature film quality. "

With 70% of the shooting of **ONE NIGHT THE MOON** being outdoors, the crew were always at the mercy of the light and the weather. Says Kim Batterham: "The landscape in the Flinders Ranges is fantastic - but the weather can be hard. You don't get two days the same, so you've got to be flexible in following the light. The contrasts in the landscape are amazing - one day it can seem almost boring, but the next day it is the most magical place you have ever been to!" Adds Perkins: "We also used lots of day-for-night to achieve a surreal effect – and to allow you to actually see the landscape in the darkness."

*Cont/-*



## *One Night The Moon Production Notes 4*

The on-set experience was exciting for the creative team not usually involved in filmmaking. Visiting the location, Mairead Hannan knew that so much of her work was still to come – rewriting the music along with the editing process: “When the music was written there was no location for it, so I got a different feeling for it in Hawker. It is really silent there! I don’t think there is anywhere in Victoria that is that silent!”

Says Paul Kelly: “Being on set, making the film after all this time, felt a little unreal. In many ways it is like when you’re doing a music clip - you remember back when you were sitting around with a guitar, trying to write this song ... a year or two later there are all these people standing around shouting *action* and *set* and *slate*, *turnover* and *speed* – and off we go.”

Integrating the musical and the visual aspects became an exciting new process for everybody involved. “It is an interesting project because the musical has been dead for such a long time,” says Rachel Perkins, “but considering a contemporary comparison to the musical is the music clip, we approached it by pushing the boundaries of what you would normally do in a drama, with the style, the design, and also the camera.”

Says Lucas: “It is important to take these risks and create new forms of productions and not be afraid. You look at what Dennis Potter was able to create at the BBC and the style of television he started making ... not many countries in the world would have given him that opportunity. I think more filmmakers should be able to explore the boundaries of the medium, in particular the relationship of music to drama.”





# One Night the Moon

## key cast

### KAARIN FAIRFAX

*is the Mother*

Kaarin Fairfax has starred in films such as Pamela Gibbon's **BELINDA** (1988), which earned her an AFI nomination for Best Actress in a Supporting Role; Yahoo Serious' **YOUNG EINSTEIN** (1988) and Gillian Armstrong's musical **STARSTRUCK** (1982). Her television appearances include **Col'n Carpenter**, **A Descant for Gossips**, **Poor Man's Orange**, **The Harp in the South** and **Sea Change**.

Fairfax's theatre credits are numerous – both as actor and director, following her debut in Pirandello's **Six Characters in Search of an Author** at age 5. In the stage musical composed by Paul Kelly, **Funerals and Circuses**, she directed Kelly in his first theatre performance, and she has also directed **Girls Girls Girls on Planet K**; Tania Lacy's **All Of Me; Patsy Cline – her story, her songs; Mum's the Word** and the recent follow-up **It's a Dad Thing**, and played in various bands including the Wild Blue Yonder and Mary-Jo Starr's Drive-in Motel.

Appearing opposite Paul Kelly and their youngest daughter Memphis, Fairfax has a strong affiliation with the film: "I have been around the project a long time, from when the very first songs were made," she says. "I feel very privileged to be able to work with my family. To be able to do something creative together has been really fantastic."

With her experience from musical theatre and playing in bands, Fairfax still found a musical film to be different: "There is not much outward dialogue, so you have to create internal dialogue. It is challenging to sing like you speak –to make it so that what you're thinking comes out like singing."

Fairfax loved the experience of shooting the film in the Flinders Ranges: "The energy of the place is so potent, and it is so aesthetically intoxicating – the harshness of the land mixed with its visual beauty. It compliments the story: the light at the end of the tunnel ... you see that after a bad time something good will eventuate, you will come out knowing more, or being able to cope better."





# One Night the Moon

## key cast

### **KELTON PELL**

*is the Tracker*

Kelton Pell was recently seen as Vinnie in Sally Riley's 30 minute film **Confessions of a Headhunter** (2000) – winner of the 2000 AFI Award for Best Short Film. Currently based in Perth, Pell has starred in a number of stage productions, including Yirra Yaakin's production **Solid** at the Perth International Arts festival 2000, as well as **Cruel Wild Woman** (1999) and **Runumuk** (1997) for Yirra Yaakin theatre company, **Welcome to Broome** (1998) directed by Michael Gow for Company B Belvoir St and **King For This Place** at Deckchair Theatre.

Pell first became involved in **ONE NIGHT THE MOON** when he recorded tracks for the soundtrack with Paul Kelly. "It was fascinating," says Pell, "especially hearing the music played out loud on set. Our characters are against each other in the film, but we were very close working together in the studio."

Kelton found the 1930s story still very relevant today: "A lot of stories from the past should be retold because they tell the truth – and they can change things about what we learn today. This is a sad story – there seems to be no way out. But the good ending is when the mother comes back to the aboriginal person and says, "Can you help me". And of course he does, because that's what Blackfellas do."

Another important aspect of the film is the issue of ownership of the land: When Kelly's character sings "This land is mine", Pell's Tracker responds with "this land is me". Says Pell: "The tracker is part of the land. Personally, I belong to the South-West of Western Australia. That is my land. A lot of people don't understand. It's a strong feeling."

This act of reconciliation shows something very present in current public consciousness: "A lot of people want to learn a lot more about Aboriginal people now," says Pell. "It will not happen overnight, but changes are slowly going to happen. And this is the kind of project I like being involved in. My goal is to be a messenger, and that is why I am in the industry as an actor. To get a message across."





# One Night the Moon

## key cast

### **CHRIS HAYWOOD**

*is Sargeant*

Chris Haywood's stellar career spans over 70 films including **SHINE** (1995), **MURIEL'S WEDDING** (1993), **QUIGLEY DOWN UNDER** (1989), **THE NAVIGATOR** (1987), **MALCOLM** (1985), **THE MAN FROM SNOWY RIVER** (1981), **BREAKER MORANT** (1979), **THE CARS THAT ATE PARIS** (1973), and a number of Paul Cox films, including **A WOMAN'S TALE** (1990), **THE GOLDEN BRAID** (1989) and **MAN OF FLOWERS** (1983). His numerous Television appearances include **Grass Roots** (2000), **The Day Of The Roses** (1999) and Bill Bennett's **The Last Man Hanged** (1992).

AFI Best Supporting Actor in a Television Drama 2000 for **Grass Roots**, Haywood's acting awards include the Film Critics Circle of Australia Award Best Supporting Actor for **KISS OR KILL** (1998); the Logie Awards Most Outstanding Actor for **JANUS** (1995), Best Supporting Actor for **GOOD THING GOING** (1979) and Best Individual Male Performance for **ESSINGTON** (1976); the AFI Best Supporting Actor for **EMERALD CITY** (1989) and Best Actor for **A STREET TO DIE** (1985); and the SAMMY Best Supporting Actor for **NEWSFRONT** (1978).

Haywood also worked with Kevin Lucas and Aanya Whitehead on the soon to be released Paul Cox's dramatised documentary **NIJINSKY**. "I did what I always do on Cox's movies, which is helping out in every way – clapperloading, focuspulling, driving... just working as an associate to him. So they asked me if I could take the same role on this production. Principally, I'm here to work around the crew. I'm the sweeper. Office, unit, location, art department ... any department at any time!"

"It was such a pleasure to work with a performer like Paul Kelly," says Haywood. "You can feel the spirit and the performance on the set – you can be standing 50 metres away and Paul will start singing, and you just stop. It's just wonderful."





# One Night the Moon

## key cast

### DAVID FIELD

*is Allman*

Recently seen as Keithy George in Andrew Dominik's **CHOPPER** (2000) David Field has starred in numerous television and theatre productions, as well as several films including the award-winning **GHOSTS... OF THE CIVIL DEAD** (1988), **SEEING RED** (1992), **BROKEN HIGHWAY** (1993), Paul Cox's **EXILE** (1994), Alan Tsilimidos's **EVERYNIGHT...EVERYNIGHT** (1994), which was scored by Paul Kelly, **DAD AND DAVE: ON OUR SELECTION** (1995), **BLACKROCK** (1997), Gregor Jordan's **TWO HANDS** (1999), **SAMPLE PEOPLE** (2000) and Yahoo Serious' **MR. ACCIDENT** (2000).

During the shoot in the Flinders Ranges, Field chose to camp out in his swag: "I don't see any point in coming to the middle of Australia and to stand in a hotel room looking into a wall. I'm from the country originally, so whenever I'm back in it, I like to get as far back into it as I can," he laughs.



### MEMPHIS KELLY

*is the Child*

Memphis is the daughter of Paul Kelly and Kaarin Fairfax, and **ONE NIGHT THE MOON** is her first film. Says Kaarin Fairfax: "Memphis is very head strong: we explained everything, and she really wanted to do it. I was nervous, but felt confident in this environment – and it felt important that we were a family, and that there was a bond of love there. It makes it very easy to work together. "



### RUBY HUNTER

*is the Tracker's Wife*

Folk, jazz and blues singer Ruby Hunter has released the solo albums **Thoughts Within** and most recently the critically acclaimed **Feeling Good** (2000). **ONE NIGHT THE MOON** is her first venture into acting.





# One Night the Moon

## key cast/creative team

### PAUL KELLY

*is the Father  
and composer*

As well as playing the role of the Father, Paul Kelly composed the songs for **ONE NIGHT THE MOON** with Mairead Hannan and Kev Carmody. Since making his public debut at age 19, singing the Australian folk song *Streets of Forbes* to a Hobart audience, Paul Kelly has been making music for both Australian and international audiences, and has worked with some of Australia's most prolific artists. He has played a pivotal role in the reconciliation process in Australia, delivering fiercely honest and personal songs, and working diversely across the arts. He produced the groundbreaking **Charcoal Lane** album by aboriginal songwriter Archie Roach; collaborated on Yothu Yindi's *Treaty*; and worked extensively with Kev Carmody, Christine Anu, Archie Roach and Ruby Hunter.

Kelly has released over 14 albums, both solo and with his bands, including **Post, Gossip, Under The Sun, So Much Water, So Close to Home, Comedy** – which included Kev Carmody's *From Little Things Big Things Grow*, **Hidden Things, Wanted Man** and **Deeper Water**. He has also published a book of song lyrics, and written the soundtrack for Alan Tsilimidos's film **EVERYNIGHT ... EVERYNIGHT** (1994), and the songs accompanying **Funerals and Circuses** - Roger Bennett's critically acclaimed play about racial tensions in a small town, which premiered at the Adelaide Festival of Arts in 1992, and moved on a successful national tour, and in which he made his acting debut as a petrol station attendant.

Most recently, Kelly composed the score for Ray Lawrence's multi award winning new feature **LANTANA**, starring Geoffrey Rush, Barbara Hershey and Anthony La Paglia as well as Tsilimidos's second film **SILENT PARTNER**. In 1999 he delivered two very different albums at the same time, a bluegrass album with *Uncle Bill* called **Smoke**, and a technology-influenced album as part of a new group, the self-titled **Professor Ratbaggy**. With extensive experience acting in music clips, **ONE NIGHT THE MOON** is Kelly's first dramatic screen performance.





# One Night the Moon

creative team

## **KEV CARMODY**

*composer*

Kev Carmody composed the songs for **ONE NIGHT THE MOON** with Paul Kelly and Mairead Hannan. Carmody has over the last twenty years established himself as one of the most popular and acclaimed singer/songwriters in Australia, and like Paul Kelly, he regularly tours Europe and America, entertaining an ever-growing fan base.

Growing up on a cattle farm with an Irish father and a Murri mother, Carmody was taken from his parents and sent to a Christian school at the age of ten. He spent his young adult life doing various rural work before he enrolled in university at 33, where he commenced his music career and completed a PhD in history and geography.

The oral traditions of his parents can be seen reflected in his albums **Pillars of Society, Eulogy (For a Black Man), Freedom, Street Beat, Bloodlines, On The Wire, The Young Dancer is Dead** and **Images and Illusions**, and Carmody brings a lot of storytelling to all his concerts and projects. Also a loved and respected Aboriginal activist, Carmody was the subject of Rachel Perkins' SBS produced documentary **From Little Things Big Things Grow**, which also documented the Wave Hill strike, a major turning point for the Aboriginal Land Rights movement in Australia.





# One Night the Moon

creative team

## **RACHEL PERKINS**

*director*

Rachel Perkins directed **ONE NIGHT THE MOON**, and helped with the later rewrites of the script. She started her filmmaking career with Aboriginal owned Imparja Television (producers of indigenous programs for commercial broadcasting in Alice Springs), before moving to Sydney to work for SBS in 1991, where she was Executive Producer of their Aboriginal Television Unit.

Perkins has produced and directed a number of documentaries and television series including **Crim TV** (1997) for the ABC; the short documentary film **Emily** (1995) for Channel 4; the four-part documentary series **Blood Brothers** (1993) (including **Broken English – The Conviction of Max Stuart, Jardiwarnpa – The Fire Ceremony, Freedom Ride** – illustrating the political activism of her father Charles Perkins and **From Little Things Big Things Grow** – a documentary about Aboriginal songwriter and activist Kev Carmody). She also directed and produced several episodes of **From Spirit to Spirit** (1993), a co-production between New Zealand, Canada, Scandinavia and her own company Blackfella Films in Australia.

Perkins' feature film debut **RADIANCE** (1998) won Best Actress for Deborah Mailman at the AFI Awards, and was voted Best Film at Sydney, Melbourne and Canberra film festivals, Best Debut Feature at the Australian Critics' Circle Awards, Best Film at Turin Film Festival in Italy and won the Prix du Public at the International Festival of Women's Films in Créteil.







# One Night the Moon

creative team

## **JOHN ROMERIL**

*writer*

John Romeril developed the script for **ONE NIGHT THE MOON**. His writing career commenced whilst at Monash University, and then at la Mama theatre in the late 1960s. He helped form the Australian Performing Group at The Pram Factory (1970 – 1981), and in 1974 he won the inaugural Canada - Australia Literary Award. He has been a writer in residence at several national and international tertiary institutions, and over 40 of his original works and adaptations – both musical and dramatic – have been performed, including **Marvellous Melbourne** (1970), **The Floating World** (1974), **The Kelley Dance** (1984), **Hanoi-Melbourne** (1995) and **Love Suicides** (1997). He has also written for television, including the ABC series **Six of the Best** and **The Best of Mates**, and the feature films **BONJOUR BALWYN** (1969) and **THE GREAT McCARTHY** (1975).



## **MAIREAD HANNAN**

*musical director & composer*

Mairead Hannan is Musical Director and one of the composers for **ONE NIGHT THE MOON**. Trained in classical and traditional Irish and Greek music, Hannan studied violin and singing in Italy and Ireland. In Australia, she has played with a variety of groups and ensembles ranging from orchestras, a capella groups, rembetika and ceili bands, and is a founding member of several bands and ensembles, having recorded with some of Australia's most prolific musicians. European tours include the Xylouris Ensemble in 1998, The Chamber Strings of Melbourne in 1985 and Cortas Tsicaderis in 1988. She has arranged and performed music with Irene Vela for **The Ballad of Louis Ryan**, a Melbourne Workers Production (1988). In 1997, she composed **The Search for the Golden Fleece**, a music/dance piece incorporating dance and music from Greek, Irish and contemporary genres, presented by the Xylouris Ensemble, and in 1999, she composed a music/theatre work for **Seduction Opera** and was composer and musical director for the theatre production **Digging Into the Green Mountain**.





# One Night the Moon

## key crew

### **KIM BATTERHAM**

*director of photography*

Winner of the 2000 Australian Cinematography Society Milli Award for Cinematographer of the Year, Kim Batterham has shot a number of award winning documentaries, feature films and television series, including **Marriage Acts** (2000), the highly acclaimed and award winning **The Potato Factory** (1999), **Kangaroo Palace** (1996), **Johnson and Friends** (1991) – nominated for an Emmy and winner of the Atom Award for Best Children’s Drama; the documentaries **Fish** (1998), **The Maitland Wonder – Les Darcy** (1997), **Black Swan** (1994) – winner of “Best Film – Dance on Camera” in New York and the “Grand Prix Video Dance” in Paris, **Watch the Watch** (1993) – winner of the Golden Atom Award for Best Film and Atom Award for best Documentary, MAD Films’ **Black River** (1992) – winner of best Picture at the IMZ Opera Film Awards in Paris, and **Brett Whiteley** (1989)– winner of the 1990 Gold Hugo Award in Chicago and Best Arts Documentary at the 1990 BANFF TV Festival.





# One Night the Moon

## **MusicArtsDance films**

The aim of MusicArtsDance Films is to promote artistic and popular culture through film and television productions, exploring opportunities for arts film collaborations and providing a media window on Australian visual arts. Established in 1993, the company aims to promote a more active involvement of Australian Arts through international media. Dedicated to producing independent media programming for the local and international marketplace, MusicArtsDance Films is equipped to develop, finance, co-produce, market and distribute arts media programs including video, film and new media products. The company offers a boutique international production and distribution service, specialising in quality arts and cultural programming, with over 100 corporate, government, current affairs, drama, documentary, feature, shorts and animation productions to their credit.

### **Kevin Lucas - Executive Producer/Producer/Writer/Director**

Kevin Lucas is a highly experienced and innovative international award winning producer, director, writer and script editor. A Board member of the IMZ, an international arts media alliance, Kevin is well placed to facilitate projects which demonstrate a high degree of artistic collaboration. Kevin is also a Board member of ASDACS and an inaugural member of the Music Council of Australia. He has written and directed a number of internationally awarded productions – see following listing.

### **Paul Humfress - Executive Producer/Producer**

Paul Humfress has a long string of credits to his name, having worked for the BBC, the AFC and Film Australia in a career that spans three decades. Paul regularly handles TV series, special features and documentaries.

### **Aanya Whitehead - Producer**

Aanya Whitehead is a creative producer and line producer with extensive experience in arts productions and negotiations. Aanya has produced TV music specials, features, documentaries and music recordings, and has extensive experience in international and national license and rights contracting. She has developed, produced, promoted and marketed film projects working intensively with both first-time and experienced directors and writers.

*Cont/-*

## CURRENT AND RECENT PRODUCTIONS

### **THE DIARIES OF VASLAV NIJINSKY (2000)**

Paul Cox's latest feature **NIJINSKY**, is a dramatised documentary based upon words from the notebooks of one of the greatest dancers of all time – Vaslav Nijinsky. The film utilises existing images from the Ballets Russes, and re-create famous ballets and salient moments of his life. The film will celebrate Nijinsky the dancer - and also explore the mind of a genius on the outer verge of reason.

### **FISH (1998)**

A specifically commissioned adaptation to television of Bangarra's award-winning theatre production, **FISH** is written and directed by Stephen Page. In Official Selection at the IMZ World Music Screen, Maastrich 1998 and the Grand Prix Media Dance, France 1998.

### **URBAN CLAN (1997)**

A documentary on the Page Brothers, the creative force behind Bangarra Dance Theatre, and the ties they have developed between northern and southern indigenous culture, **URBAN CLAN** is written and directed by Michelle Mahrer. Nominated for Best Documentary and Best Sound - documentary, AFI awards 1998; in Official Selection: Grand Prix Media Dance, France 1998 and Winner Best Documentary, DANCE SCREEN, Cologne, 1999

### **3 KNOCKS ON THE DOOR - The Magic of Philippe Genty (1996)**

A documentary portrait of French theatre artist Philippe Genty and the autobiographical work *Stowaways*, created for the Adelaide Festival Trust and written and directed by Kevin Lucas. Winner of the Silver Spire Golden Gate Awards, San Francisco International Film Festival 1997.

### **BEYOND EL ROCCO (1987/88)**

Dramatised documentary on the history of modern jazz in Australia (1950's-80's), and Winner of the Grand Prix, International Jazz Film Salon Warsaw 1991, and in Official selection in Banff International TV festival Canada 1991; Cinema de Reel France 1990; Cinema du film d'Art France 1991 and Cinema dei Popoli Italy 1991

### **BLACK RIVER (1993)**

**BLACK RIVER** is a music drama about black deaths in custody and race relations in Australia, featuring Maroochy Barambah. Winner of the Grand Prix - Special Jury Award Paris Opera Screen 1993; Best Adaptation Festival du Film d'Art - Montreal World Film Festival 1994 and the Silver Atom for excellence in Production ATOM Awards 1994. Nominated for Best Adapted Screenplay AFI Awards 1993 and Best Cinematography ACS Awards 1994. In Official Selection in Espace de Kronenberg Film Festival Paris 1993; Festival Louvre award-winning Art films Paris 1994; London International Film Festival 1993; Hawaii International Film Festival 1993; Melbourne International Film Festival 1993; Brisbane International Film Festival 1993; Banner film for Foster's Australian touring Film festival UK tour 1994 and the November Music festival (Gent, Belgium) 1998.





# One Night the Moon

## mdTV statement

The development of the mdTV concept is the collaborative effort of OzOpera, MusicArtsDance films and ABCTV Arts and Entertainment. The initiative has seen 270 original public submissions reduced to 15 short-listed projects.

After an intense twelve month development period, a final selection of four projects was made by the mdTV Commissioning Team comprising Paul Grabowsky (ABC TV Arts and Entertainment), Kevin Lucas (Artistic Director MusicArtsDance Films) and Lindy Hume (Artistic Director OzOpera). The one-hour mdTV films will be co-produced by MusicArtsDance Films and ABC-TV.

Inspired by the convergence between media, technology and the arts, the mdTV project challenged the Australian creative community to collaborate across art forms and collectively explore the possibilities of creating original music-drama works for wide distribution including cinema, video, television and new media. By commissioning original works for electronic presentation, the mdTV series has placed Australian artists at the vanguard of this artistic movement.

The successful projects have been driven by a collaborative process with teams of writers, composers, performing artists, dramaturges, film and theatre directors shaping their own individual interpretations of the mdTV brief over a two to three year development period.

mdTV puts a spotlight on the talents of Australian artists. A national theatrical season of the four mdTV films is planned and the mdTV series will be widely distributed throughout the world. This is an unprecedented and exciting ground breaking series.

*OzOpera, MusicArtsDance films and ABC Television*