



Maverick M@ther

PRESS KIT

**'At 39, Janet's biological clock was chiming a deafening 'tic toc'.
A film about solo motherhood by choice and
the contemporary role of the father.'**

52 minute Documentary

Producer: Janet Merewether
Writer / Director / Participant: Janet Merewether

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MAVERICK MOTHER

52 minute documentary
Screen Culture Pty Limited
Writer/Director/Producer : Janet Merewether

LOGLINE

Tired of waiting for the perfect partner, and alarmed by the deafening tic-toc of her biological clock, 39 year-old filmmaker Janet Merewether decides to take life into her own hands and embark on a journey into the new social phenomenon of solo motherhood by choice.

ONE PARAGRAPH SYNOPSIS

Tired of waiting for the perfect partner, and alarmed by the deafening tic-toc of her biological clock, 39 year-old filmmaker Janet Merewether decides to take life into her own hands and embark on a journey into the new social phenomenon of solo motherhood by choice. She joins a waiting list for a donor insemination program, but while waiting has an affair with a Swiss man and falls pregnant. Her journey now becomes that of solo motherhood by chance. In **MAVERICK MOTHER** Janet documents her experiences through personal and at times irreverent video diaries and performed studio reconstructions. The film interrogates the nature of 'family' in contemporary western society and contemplates the past, present and future concepts of solo motherhood, and the attitudes of women who, rather than being 'left on the shelf' by men because they are too smart, too funny, too 'ugly', too talented or too independent, embrace their own sexuality and fertility to immerse themselves in life's greatest love and greatest challenge.

ONE PAGE SYNOPSIS

Tired of waiting for the perfect partner, and alarmed by the deafening tic-toc of her biological clock, 39 year-old filmmaker Janet Merewether decides to take life into her own hands and embark on a journey into the new social phenomenon of solo motherhood by choice. She joins a waiting list for a donor insemination program, but while waiting has an affair with a Swiss man and falls pregnant. After the birth of her son Arlo, her journey now becomes that of solo motherhood by chance.

Janet documents her medical and emotional experiences and the birth of her son Arlo, through personal and at times irreverent video diaries and performed studio reconstructions which rework the traditional image of the 'ideal mother', Darwinian concepts of 'natural selection' and definitions of the role of the father. The film interweaves observational video footage, including the birth, as well as constructing imagery from genres such as the horror film, which represent the public's aversion to the visceral, messy reality of birth.

The film follows Janet and Arlo during their first year together. Along the way Janet films her own family, including her father, as she attempts to analyse the role of the traditional father and the nuclear family. What are the implications of an absent father for a young boy and what role will other men play in Arlo's life? The film charts Janet's attempts to contact the biological father, her eventual phone contact when Arlo is 10 months old, then her realisation and shock that Arlo's grandparents are no longer living in Switzerland but are here in suburban Sydney. They then receive a surprise visit from Arlo's father on her son's first birthday, before he again goes into hiding. From an initial expectation of knowing no paternal relatives, Janet suddenly learns that Arlo has new members of an extended family. But will he ever meet them, and will the father be willing to establish an ongoing relationship with his son? Does Janet feel threatened or worried now that she may have to relinquish some responsibility and control over her son's life?

Solo motherhood is now on the verge of becoming chic in the west, a sign of ultimate reproductive independence for women. This documentary taps into a very current and contentious debate about many women's inability to find a suitable and willing male partner with whom they can have children. The film interrogates the nature of 'family' in contemporary western society and contemplates the past, present and future concepts of solo motherhood, and the attitudes of women who, rather than being 'left on the shelf' by men because they are too smart, too funny, too 'ugly', too talented or too independent, embrace their own sexuality and fertility to immerse themselves in life's greatest love and greatest challenge.

WHAT THE CRITICS WROTE ABOUT 'MAVERICK MOTHER'

5 stars – Pick of the Day

'Historically you couldn't be a single woman and raise a child. Here is a documentary that blends traditional storytelling and horror reconstructions to crack that time-honoured myth. One single woman's attempt at becoming a mother raises the contentious debate of the value and need for a father figure in a child's life... Janet's story blossoms into a frantic and funny tale challenging the archetypal nuclear family. Fascinating.'

Time Out Sydney - 30/1/08 p82 Ellice Mol

Future Families: Maverick Mother

'What's a lass without a regular source of semen to do? Merewether shies from nothing in this experimental excursion into the conception of her son. Merewether analyses the role of the father in modern families against the figure of her own father, an unapologetic relic of a bygone era. The Howards will no doubt switch channels rather than watch this heresy... but others might find its candour and emotional honesty – plus an undeniable case of the warm fuzzies that future generations are in pretty safe hands with mums like these - rather appealing.'

Age - Green Guide 31/1/08 p34 Larissa Dubecki

Television - Maverick Mother

..this is a frank, funny and brutally honest look at the life of single mother Janet Merewether...A revealing and at times gory (birth, baby poo and spew – it's all here) look at one woman's bold, emotional and some will say controversial approach to parenthood, lightened by an at times comic approach.'

West Australian – Seven Days 26/1/08 p38

Sugar and spice and all things biological

'As a bold illustration of the dilemma of some women – keen to have babies but with no eligible, willing men in sight – this documentary comes up trumps..'

Weekend Australian – Review 26/1/08 p38 Jill Rowbotham

AUDIENCE RESPONSE

I feel like someone has made a film of my experience - wow!

I wanted to drop by and say "good on you mate!". How fantastic and I was simply so impressed with your story and the strength of your conviction and your sheer tenacity to have your own child.

Fabulous viewing.

I loved it - I switched channels and saw a natural birth happening and I was hooked! You are an impressive, passionate, loving amazing mum.

I had mixed emotions as I was watching your unique story and this wonderfully made documentary; I laughed and cried - got anxious and felt relieved. But as I turned the T.V off at the end of it, I had this massive smile on my face: I felt liberated from my fears of being a solo 'woman' for the rest of my life.

I LOVED IT !!! I hope it is repeated again soon. Your down to earth, warm and very honest approach made this compelling viewing.

I really loved your film and got an insight into why childbirth and child rearing is so special to most women.

Hey there super mum, your flick was just fab!

You handled the material beautifully - with such a lightness of touch - even though it must have been some of the hardest stuff to deal with...- one's own strong emotions, intimate family relationships and challenging one's parents view of the world.

I have just watched the lovely, brave, touching story of Arlo's first year for the first time and I laughed and cried. Janet, you are brave and gutsy and your little man is so gorgeous... To have been brave enough to put this on film was quite wonderful and it will be an emotional legacy for your little boy when he grows up. I have kept the tape and plan in due course to show it to my son. You have inspired me to get out the video camera again!

It is really impressive work - was very moving too, and your strength, ethical and aesthetic sensibilities beamed throughout...It had the (lost) radicalness of '70's feminist films' but so contemporary too.

DIRECTOR'S STATEMENT / EXTENDED SYNOPSIS

'My first 'maternal' feelings were aroused whilst watching *Eraserhead* as a teenager. I knew then that I would never be a traditional wife and mother!' Janet Merewether

MAVERICK MOTHER is an autobiographical hybrid documentary about film-maker Janet Merewether's embarkation on a journey of pregnancy and solo motherhood. In contemporary Australia, many educated working women find that they cannot find male partners willing to participate in relationships or parenting. Why are so many attractive and talented women single and childless? Has the breakdown of the marriage structure and the ability of professional women to 'have it all' enabled men to relinquish their responsibilities? Rather than accepting their fate as 'barren spinsters' and remaining childless, and due to the availability of work, childcare and donor programs, many of these women are now finding ways to conceive and raise children as solo mothers.

At the age of 39, Janet considered finding a bisexual sperm donor before joining a nine month hospital waiting list for an anonymous donor program. However, after a brief affair, Janet falls pregnant and decides to keep the baby even though the Swiss father vanishes. The baby was conceived the 'old-fashioned way' after a Nine Inch Nails industrial rock gig, quantities of vodka and a one night stand. With the help of friends and family Janet decides that she is well-supported in her decision to keep the child. She wonders whether the absence of a father will have an impact on her son later on in life. Will the father ever return to see his child and will Arlo ever meet his Swiss grandparents? What is the role of the father and how is this role changing in contemporary society? When Arlo's surfer father pays an unexpected visit on the baby's first birthday, Janet is forced to consider her role as a solo mother, and whether, in the future, Arlo may indeed have a man he can call 'dad'.

MAVERICK MOTHER documents the emotional journey from pregnancy, childbirth and the first year of baby Arlo's life through video diaries, photographs and studio reconstructions. Through the interweaving of observational video with performative and archival sequences, the documentary examines the role of 'mother' and 'father', as well as the outdated notion of 'illegitimacy' and the stigma attached to the term 'single mother'. The documentary acknowledges the pain of unwed mothers in the 1960s who were forced to relinquish their babies and the horrors of the the 1870s when solo mothers had little option but to commit infanticide through drowning or smothering their ex-nuptial babies. Archival photographs and footage of traditional 'nuclear' families will sit in contrast to images of a confident and independent 21st century mama.

Whilst on the two year journey, Janet keeps a video diary of her experiences. Video footage of daily life, yoga classes, medical tests and the birth show the physical stresses and sensations involved with pregnancy. Janet also films her family and friends and their responses to her unconventional decision to keep her baby as a solo mother. These video diaries also document Janet's attempts to locate the father of her child.

MAVERICK MOTHER examines contemporary heterosexual relationships and the 'ticking of the biological clock'. Janet made a conscious decision at the age of 38 to attempt have a baby, whether or not a father was involved. She initially tried to 'make baby' with a bisexual friend, but

when his gay partner found out and smashed his house and piano to pieces, decided that anonymous donor would be a less complicated pathway.

Janet put her name on a hospital waiting list for a donor sperm program. She had seen too many women rush into disastrous relationships only to end up with a lovely baby but a miserable separation. In discussions with the hospital counsellor she learns that many women with absent or depressed fathers choose to become single mothers, as they are not dependent on, and do not have expectations of male support. Janet is forced to consider the relationship with her own father, who, along with his father, suffered periods of depression during his life.

The documentary shows examples of the donor profiles presented to the filmmaker when her name came to the top of the list. Distressed about the lack of information about the people themselves, other than their height, eye and hair colour and profession, Janet is uncertain as to whether to proceed with the program. She is worried that she and her child will never have the opportunity to meet the biological father or extended family. She is also influenced by an adopted friend who describes the distress she felt at not knowing her biological origins for most of her life.

Many single and lesbian women are now choosing to bypass the perfect husband and head straight for the baby, often turning to new reproductive technologies such as donor insemination and IVF, where specific aesthetic and genetic characteristics can be selected by the mother. In the documentary, a futuristic image of a sperm vending machine, where a woman selects the appearance and qualities of the baby she desires, will illustrate how close our society is to making 'designer babies' mainstream. Is this a reflection of consumerism or a consequence of the fact that many capable and loving women are not finding male partners willing to make the financial, emotional and physical effort to raise a baby? Their only solution is to be a 'supermum' and make the journey alone.

It is only several weeks after questioning whether to proceed with the donor program that Janet 'falls' pregnant in a bout of biological recklessness. Janet offered her lover a condom to use, which he declined so she has no guilt as to whether the affair was a case of 'entrapment'. Also, as she had been keeping her ovulation temperature charts for six months in the expectation of using the donor insemination program, she believed that she was not ovulating that weekend and therefore was not as 'risk' of becoming pregnant. The positive pregnancy test was like a case of 'immaculate conception' - one night of passion and pregnant at the age of 39!

The documentary charts the pregnancy, birth and first year of baby Arlo's life in Janet's share household in Sydney. We meet Janet's flatmates and friends, and witness their interaction with Arlo. We also meet Janet's parents, who represent the views of an older and more conservative generation. The documentary becomes a dialogue between the 'fallen woman' daughter and her father, who holds traditional patriarchal values in relation to women, working mothers and solo parenting.

Despite numerous attempts at letter and phone contact during the pregnancy, Janet does not hear from Arlo's father until a text message arrives in acknowledgement of a letter and photograph that she sends him when Arlo is ten months old. Just before Arlo's first birthday, Janet finally speaks on the telephone, and finds out that Arlo's paternal grandparents, who are Swiss, are in fact living in Sydney, having migrated from Switzerland. The documentary charts the progress of Janet's attempted contact with the baby's father and family. This process is unexpected since Janet had assumed that she would be a solo mother and feels uncertain

about the fact that she may have to share control over her child's life in the future. However, she sees the positive potential of these new relationships, especially as her own parents are very elderly.

Told through a personal perspective, **MAVERICK MOTHER** examines serious social issues in relation to solo motherhood. In the twenty first century, the age of new reproductive technologies and women's economic self-sufficiency, traditional concepts of the 'nuclear' family and the role of the father are being redefined. This is a film about a woman who set out to become a 'single mother by choice', but became a 'solo mother by chance', defining a new adventurous pathway, rather than settling for a traditional passage through life. Deciding to be a sole mother voluntarily is a new and increasingly common social phenomenon, which overturns the traditional patriarchal control of women's lives and fertility. This has only been possible in the last 30 years, with the abolition of the concept of 'illegitimacy' and the introduction of the supporting parents' benefit in 1975, as well as equal rights in terms of education, wages, child-care and property ownership. The film shows alternative models of living such as the share household and extended family which provide the child with a 'village' structure in which to be raised.

An increasing number of women are choosing to become single mothers by choice or chance. Are men in the west, by their frequent unwillingness to participate in parenthood, making themselves redundant as fathers? Peggy Drexler writes of the phenomenon of single and lesbian mothers in her recently praised book *Raising Boys without Men - How Maverick Moms are Creating the Next Generation of Exceptional Men*. She overturns the myths that imply that single mothers cannot raise children adequately, or that the sons of single mothers will be gay, drug addicted or disadvantaged. Instead, Drexler writes that women who raise children without fathers instil a strong value system, emotional intelligence and communication ability in their offspring.

Contemporary Australian society appears to have an increasing fertility rate, and yet countless educated working women of child bearing age are unable to find male partners willing to share the responsibilities of parenting. These women are not the stereotypical 'spinster' types, but are healthy, attractive and smart women who for some reason or another cannot meet their match, despite their desire for relationships with men. They are not 'selected' by men as mates as their confidence is off-putting. These women are often unprepared to 'marry down', to use an expression from the past. The documentary ironically reworks the concepts of Darwinian selection and survival of the fittest, in exploring why it is that so many educated women cannot find husbands or partners willing to raise a family.

There are few incentives for women to have children in a society which is increasingly materialistic, as they risk losing economic and career advancement. Despite this, more and more women are now responding to the loud clicking of their biological clocks, and are deciding that having a child is a sacrifice worth making. Up until the early 1970s, unmarried women who fell pregnant were socially stigmatised, and forced to abort, relinquish or murder their babies. Unwed mothers were deemed by psychologists as damaged, a threat to society, and bordering on the criminal class, to be equated with murderers and drug users. The documentary also considers what women in other cultures, such as in the middle east or Africa might experience if they were unwed and pregnant today. Would they be murdered? Shunned? Today in Australia, solo mothers have the choice to raise healthy, happy children without such social, legal and financial prejudice.

Solo motherhood is now on the verge of becoming chic in the west, a sign of ultimate independence. **MAVERICK MOTHER** interweaves observational, home movie, archival and reconstructed sequences to create a personal and at times irreverent film diary, following life before, during and after the birth of the filmmaker's son Arlo. This documentary taps into a very current and contentious debate about the nature of 'family' in contemporary western society and contemplates the past, present and future concepts of motherhood, and the attitudes of women who, rather than being 'left on the shelf' by men because they are too smart, too funny, too 'ugly', too talented or too independent, embrace their own sexuality and fertility to immerse themselves in life's greatest love and greatest challenge.

MAVERICK MOTHER – STYLE

In a similar vein to Janet Merewether's previous documentary *Jabe Babe – A Heightened Life*, **MAVERICK MOTHER** interweaves observational digital video footage with visually stylised and often ironic studio sequences and archival footage to create an original hybrid aesthetic. The fictional sequences integrate set and costume design with digital composited green screen effects in the construction of dramatic, colour-saturated subjective and imaginary worlds.

Janet performs in various ways in the documentary. In the video diaries the camera becomes a companion, a site for confessional monologue, a witness to events and a tool to prompt social interaction and communication. In the studio Janet performs multiple roles which include the perfect housewife, the Madonna, the lactating mother, the 'father', and the trashy breeder.

MAVERICK MOTHER constructs the wild visions, bizarre cleaning habits and vivid dreams of the pregnant woman. The documentary is full of contrasts, ranging from tableaux of angelic babies to observational footage of the realities of motherhood such as the brown mess of the nappy. The fantasies and realities of motherhood are exposed in surreal glory and banal detail.

The horror genre is based on men's fear and awe of childbirth and society's perception of woman's blood being the source of utter abjection. Women are seen to have threatening animalistic functions in their desire to reproduce, as explored by David Cronenberg in films such as *The Brood*. **MAVERICK MOTHER**, in examining the apprehension and fear around birth, reconstructs several pastiches of the horror film in a postmodern reworking of the genre.

The studio sequences also reference a range of film genres, such as 70s porn and romance. Several sequences are informed by renaissance art and photomontage traditions, such as the image of the lactating woman, the Madonna and child and the breastfeeding mother. This eclectic range of visual references broadens the film from the personal, to the universal, to the historical as well as raising the question as to whether a woman can be both creative artist and creative mother.

MAVERICK MOTHER aims to extend conventional documentary form through the innovative treatment of design and performance. By utilising a highly personal approach, the director seeks to explore the universal subjects of the desire for children, the role of the mother and the past and future structures of the family. As the title implies, the documentary explores the life of a maverick mother who is also a maverick filmmaker.

Relevant Publications and References:

What, no baby? Why women have lost the freedom to mother and how they can get it back.

Leslie Cannold – Fremantle Arts Centre Press with Curtin University - 2005

Raising Boys Without Men

Peggy Drexler – Rodale Press 2005

Sperm Wars

Edited by Heather Grace Jones and Maggie Kirkman – ABC Books 2005

Single Mothers by Choice

Jane Mattes – Three Rivers Press 1994, 1997

Everything Conceivable

Liza Mundy 2007

<http://www.everythingconceivable.com/index.htm>

Knock Yourself Up

Louise Sloan 2007- Avery / Penguin

<http://www.knockyourselfup.com/Home.html>

Feature Films

Knocked Up – 2007 Dir: Judd Apatow

Documentaries

Two Mums and a Dad – 2007 Dir: Miranda Wills

<http://www.singingnomads.com/mum.htm>

JANET MEREWETHER ~
DIRECTOR/ PRODUCER/ WRITER/ PRINCIPAL PARTICIPANT

Janet Merewether is a film-maker and digital media artist who also works as a curator, lecturer, and designer of motion graphics and film titles. Her award winning short films and videos, including '**Cheap Blonde**', '**Contemporary Case Studies**', and '**Short Before the Movie**' have screened in numerous festivals internationally, including the 2001 New York Film Festival, Tampere Film Festival and the 2003 New Directors/New Films at MoMA New York. Her titles design work features in significant Australian films such as 'The Boys' and 'Walking on Water'.

Janet's short film, '**Palermo - 'History' Standing Still**' received a Dendy Award (General) at the 2004 Sydney Film Festival, as well as being nominated for an ATOM Award (Best Experimental), AFI Award (Best Editing in a Non-Feature) and FCCA Award (Best Short Film). Palermo – 'History' Standing Still has recently been selected for the 2005 Tampere International Short Film Festival in Finland and the 2004 New York Film Festival Avant-garde programme.

Janet's short digital video video, '**Knit-Face**', screened in the ACMI/National Gallery of Victoria '2004 - Australian Culture Now' exhibition, as part of the ACMI/SBSI 'ARTV' series. This video also screened at the Ivan Dougherty Gallery in Sydney as part of the 'Face Value – video portraiture from the Pacific' exhibition in April 2005, and at the Museum of Brisbane and University of Auckland.

In 2005 Janet completed a 52 minute documentary entitled '**Jabe Babe - A Heightened Life**', which she wrote, directed and co-produced, with the support of SBS Independent, the Australian Film Commission and the New South Wales Film and Television Office. This hybrid documentary was selected for the Sydney, Melbourne, Brisbane and Munich International Film Festivals, as well as DOK Leipzig, Sheffield Int'l Documentary festival, Taiwan Int'l Documentary festival, London Australian Film Festival amongst others. '**Jabe Babe – A Heightened Life**' was nominated for three **AFI Awards** in 2005, winning the **Best Directing in a Documentary Award**. 'Jabe Babe – A Heightened Life' also won the **2005 Lexus 'IF' Inside Film Award for Best Documentary**, was nominated for the FCCA (Film Critics' Circle of Australia) Award for Best Short Documentary, 2005, and won the **Merit Award at the Taiwan International Documentary Festival 2006**.

Retrospectives of Janet Merewether's film and media art work have been screened at the Arsenal Cinema (Freunde der Deutschen Kinemathek) Berlin, 2002, the Boston Cinematheque, 2001, and the Women Make Waves Festival Taipei, 2003.

She has recently completed the 52 minute documentary '**Maverick Mother**', commissioned by SBSi and financed by the FFC and the NSWFTO.

HELEN LOVELOCK ~ LINE PRODUCER

Helen Lovelock has worked in both production and post-production on a range of short films and features. On graduating from AFTRS she was Associate Producer and Post-Production Supervisor on the feature film **'Floating Life'**, (director Clara Law/ producer Bridget Ikin). Helen has produced several short films, including **'Passing Through'** (director Mark Olive) for the AFC's Indigenous Drama Initiative *Shifting Sands*. She was also the Supervising Producer on the *Dramatically Black* Indigenous Drama Initiative of four half hour short dramas for the AFC and SBSI. Helen's credits as Post-Production Supervisor include **'Romulus, My Father'** (director Richard Roxburgh/ producers Robert Connolly and John Maynard), **'Suburban Mayhem'** (director Paul Goldman), **'Australian Rules'** (director Paul Goldman), and **'The Bank'** (director Robert Connolly/ producer John Maynard).

JUSTINE KERRIGAN ~ DIRECTOR OF PHOTOGRAPHY

Justine Kerrigan is a graduate of AFTRS, and Director of Photography on the feature films **'Monkey Puzzle'** and **'Lost Things'**. She has also shot eighteen award-winning short films, several television documentaries and many commercials. Justine's short film credits as DOP include **'Inja'** (director Steve Pazvolsky), which was nominated for an Academy Award in 2003, and the Paul McDermott films **'The Girl Who Swallowed Bees'** and **'The Scree'** which she also produced, and which screened In Competition at the Berlin International Film Festival.

MELINDA DORING ~ PRODUCTION and COSTUME DESIGN

Melinda Doring is an award-winning Production and Costume Designer, who has worked on a broad range of feature film, documentary, television and theatre productions. A graduate of AFTRS, she attended art school before turning to film. Melinda won an AFI Award in 2004 for Best Production Design on **'Somersault'**, and was nominated for Best Costume Design for **'Little Fish'** in 2005 and **'Suburban Mayhem'** in 2006. She has been nominated for Best Production Design for **'Home Song Stories'** in 2007. She was also Production Designer on the animated feature film **'9.99'** and the documentary **'Unfolding Florence'** (director Gillian Armstrong), which screened at Sundance in 2006.

JANE ST VINCENT WELCH ~ EDITOR

Jane St Vincent Welch specialises in editing documentary films and series for broadcast in Australia and overseas. Highlights in her career include winning an AFI Award in 2004 for Best Editing in a Non-Feature Film for **'The Men Who Would Conquer China'**, which also won Best Documentary at the Film Critics Circle of Australia Awards and the Dendy Awards. She has also edited Mike Rubbo's **'Much Ado About Something'**, for which he won an AFI Award for Best Direction in a Documentary, **'The**

Two of Us' (2006) and **'Dark Science'** (2007) for SBS, and **'Real Life Water Rats'**, a 4 x 30 minute series for the ABC.

FELICITY FOX ~ COMPOSER

A composer with a diverse range of screen credits, Felicity Fox has previously collaborated with Janet Merewether on her award-winning documentary **'Jabe Babe – A Heightened Life'**. Felicity also composed the music for **'The President vs David Hicks'** (director Curtis Levy), **'Gulpilil, One Red Blood'** (director Darlene Johnson), **'Journeys to the Ends of the Earth'** for the Discovery Channel, and the ABC-TV series **'Afrika – Cape Town to Cairo'**, for which she was nominated for an Aria Award for Best Soundtrack Album. Felicity has also received an AFI Award Nomination for Best Score in a Feature Film for **'Redheads'**, and Australian Guild of Screen Composers (AGSC) and Australian Performing Rights Association (APRA) nominations for Best Original Song and Best Documentary Soundtrack and Soundtrack Album.

LIAM EGAN ~ SOUND DESIGNER

Liam Egan has been instrumental in the sound design of many of the outstanding Australian feature films, documentaries and short films of the last decade. His feature film credits include **'Clubland'**, **'Suburban Mayhem'**, **'Little Fish'**, **'Dirty Deeds'**, **'Australian Rules'**, **'Walking on Water'** and **'Babe – Pig in the City'**. He has worked on many short films including the award-winning Indigenous films **'Green Bush'** (director Warwick Thornton) and **'Plains Empty'** (director Beck Cole), and the documentaries **'Mr Patterns'** (director Catriona McKenzie), **'Black Chicks Talking'** (director Leah Purcell) **'Eternity'** (director Lawrence Johnston) and Janet Merewether's **'Jabe Babe – A Heightened Life'**. His most recent television credit is the mini-series **'The Silence'** for ABC-TV (director Cate Shortland/ producer Jan Chapman). Liam has received numerous AFI Award Nominations for Best Achievement in Sound, and two US Golden Reel Awards (MPSE).

BELINDA CHAYKO ~ SCRIPT EDITOR

Belinda is a writer, director and script editor who directed the feature film **'City Loop'**, in addition to television documentary and drama, and award-winning short films. In 1996 she received a Script Editing Fellowship from the AFC, and has previously worked as Script Editor on the feature **'A Wreck, A Tangle'**, the television series **'Bondi Banquet'**, and Janet Merewether's documentary **'Jabe Babe – A Heightened Life'**. From 2000 until 2002 Belinda was a Project Officer at the NSWFTO. She is currently a script assessor for the AFC, NSWFTO, SBSI and SAFC.

screen culture



MAVERICK MOTHER

52 minute documentary

producer / writer / director: Janet Merewether

Statement of Technical Information

Running Time	52mins @ 25 fps
Delivery Gauge	HDCam and Digital Betacam
Shooting Gauge	DVCam, HDCam, Super 8mm, Super 16mm
Sound	Dolby Stereo
Screen Ratio	16:9 FHA

TITLES AND CREDITS

FILM FINANCE CORPORATION AUSTRALIA AND
SCREEN CULTURE

PRESENT

IN ASSOCIATION WITH
THE NEW SOUTH WALES FILM AND TELEVISION OFFICE

MAVERICK MOTHER

Written, Produced & Directed by JANET MEREWETHER

Line Producer HELEN LOVELOCK

Director of Photography JUSTINE KERRIGAN

Pregnancy & Birth Cinematography JACKIE FARKAS

Video Camera JANET MEREWETHER

Production & Costume Designer MELINDA DORING

Editor JANE ST VINCENT WELCH A.S.E.

Post Production Designer TIM RICHTER

Sound Designer LIAM EGAN

Composer FELICITY FOX

Script Editor BELINDA CHAYKO

Costume Supervisor & Costumier JOANNE RAPA

Make-up Artist and Hairdresser ELEANOR WOODHEAD

1st Assistant Director SOPHY ROBERTSON

Gaffer ANDREW ROBERTSON

Re-recording Mixer PHIL JUDD M.P.S.E.

With the participation of

Janet Merewether, Arlo Merewether, John Merewether, Tempe Merewether,
Jim Merewether, Ted Merewether, Sarah Merewether, Ned Merewether,
May Merewether, Rex Merewether, Margy Merewether and Angela Knight

Appearing as themselves

Michelle Baddiley, Maria Ceballos-Wallis, Maryella Hatfield, Dr Linda Mann, Nicola
Mathieson, Maureen Neems, Catherine Nelson, Bronwyn Rennex,
Gayle Richens, Deborah Szapiro, Heather Winter

Also appearing

Charlot Bernardoff, Catherine Brown, Phaedra Carantinos, Lara Chirino,
Belinda Crofts, Joanne Cunningham, Chris Darvall, Toby Dash, Debbie Foyster,
Jennifer Hamar, Roxy China Husband, Simeon John, Brooke Kozlovsky,
Nicole Martin, Stephen Mori, Emma Mothersdill, Nick Rheinberger,
Sophy Robertson, Peter Shortland, Nick Simkins, Ingrid Skirka,
Hayley Stafford, Sydney (the dog), Steve Thompson, Greg Tynan,
Jane St Vincent Welch, River Weston, Matt Worth, Clare Young

Production Assistants	CLARE YOUNG, NICK SIMKINS
Runner & Unit Assistant	GREG TYNAN
Production Accountant	JILL DURES
Extras Casting	CLARE YOUNG, GREG TYNAN
Additional ADs	NICHOLAS MARLES, GREG TYNAN
Camera Assistants	SIMON NOONAN, BONNIE ELLIOT
Props Buyer	FRAZER MOORE
Art Department Runner	NICOLE MARTIN
Standby Props	CHRIS DARVALL
Graphic Design	KATERINA STRATOS
Construction	DARREN HARDIE
Props Maker	ANNA MARCHANT
Design Assistant	PIA DULU
Assistant Make-Up Artist	DEANNE NICHOLSON
Assistant Hair Artist	EKATERINA TROTSENKO
Best Boy	ANDREW DAVEY
Grip	TERRY COOK
Sound Recordist	ROBERT MACKAY
Caterer	FRINGE BENEFITS

Safety Report & Supervisor	WAYNE PLEACE
Stills Photographers	TORUNN MOMTAZI, JUSTINE KERRIGAN
Super 8 Camera	TOULA ANASTAS, JACKIE RANGLES
Additional Video Footage	MARYELLA HATFIELD
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Archival Research	CLARE YOUNG, GREG TYNAN
	ANDRÉE GREENWELL, LISA SAVAGE
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	DANIEL SYMONS, ALISON WILLIAMS
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	DOBROSAVLJEVIC, MARY BURGHARD
Assistant Editor	WALTER McINTOSH
Foley Artist	LES FIDDESS M.P.S.E.
Foley Recordist	MARTIN OSWIN
Foley Editor	SAM HAYWARD
Sound Post-production Facility	PHILMSOUND
Guitars and Bass	JOHN E
Drums	GENE GILL
Violin	VERONIQUE SERRET
Titles and Post Production Design	SV2 – TIM RICHTER
Compositing	SVETOSLAV ATANASOV, FEROUZ SHAIKH
High Definition Post Production	the LaB sydney
HD Colourist	ANNELIE CHAPPLE
HD Mastering	WILLIAM O'CONNELL
LaB Liaison	MATTHEW GRAHAM
Film Laboratory	ATLAB AUSTRALIA
Atlab Liaison	JAN THORNTON

ADDITIONAL PARTICIPANTS

Brendan Bennett, Jennifer Darby, Marée Delofski, Greg Fitzgerald,
Dr Kathryn Graham, Mark Gregory, Sarah Jobson, Loretta Musgrave,
Pauline O'Connor, Ben Randles, Miranda Rheinberger, Lucy Turner

“I’m Serious Sulu” by Glass Earth
Written, performed and produced by
Dana Roskvist of Sydonia © 2007

“Vivian” by Glass Earth
Written, performed and produced by
Dana Roskvist of Sydonia © 2005

“When Love...”

© 2004 Zulya Kamalova - taken from the album “The Waltz of Emptiness”
Performed by Zulya and the Children of the Underground

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BBC Worldwide, Peggy Drexler “Life Matters” interview courtesy of ABC Library Sales

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Medical Illustration University of New South Wales and Teaching Hospitals)
Thanks to the State Library of New South Wales

Legals	BRETT OATEN SOLICITORS - Michael Easton
Completion Guarantor	FILM FINANCES INC - Jenny Woods
Insurance	CENTRO INSURANCE - Craig Shand
Camera Equipment	PANAVISION AUSTRALIA Paul Jackson & Andrew Collier



Sales Enquiries – SBS Content Sales & Distribution

ISAN 0000-0001-C4CB-0000-2-0000-0000-6

THANKS TO

Enid and all the women in the Pregnancy Yoga Class, Marie Burrows and all the mothers and babies at Birthing Rites, Kym Howe, Maureen Neems and the mothers and babies at the Dulwich Hill and Leichhardt Early Childhood Centres, Birth Centre Midwives, Sarah, Pauline, Georgia, Jennifer, Lurena, Loretta, Alison Williams, Dr Kathryn Graham

Staff at the Blackfriars Children's Centre, Armanda Costa,
Fotini Manikakis, Nelson Leong, Jane Caldwell, Clare Dash, Jenny Curtis,
Stewart Dean and Colin Martin - Film Australia, Club Blink, Audio Loc Sound Design,
Paul Jones – Strickland House, Drum Media, Keith Williamson – Benevolent Society,
Jill Coverdale, Imogen Heath, Brooke Morris, Laura Vigilanti, Simon Higgins,
Texas Productions, 3 Arts Make-up Centre, Dawn Swane, Art & Technology of
Make-up College, Wayne Smith, Henry Mulholland, Glen Johnson, Hero Frock Hire,
3AM Wigs, Handweavers and Spinners Guild of NSW, Pet City, Hamish Mulholland,
Byron Stratos, Cosmo Batten-Polke, Bruce Jeffreys, Rahni Salier, Miles Merrill,
Nick Torrens Film Productions, Tim Picone – Unstable Ape Records,
Emma Mothersdill, Luke Richards, Stuart Coupe, Andrew Macneil,
Susan Charlton, Ron Goudie, Kathy Drayton, Jane Roscoe, Laura Zusters,
Kaz de Cinque, Mitzi Goldman, Olivia Rousset, Maryella Hatfield, Marée Delofski

Sally Browning, Heather Oxenham, Madeleine Enfield, Helen Canham,

Karen Dess, Nerida Moore, Karen Telfer, Karin Altmann, Fiona Gilroy,
Rebecca Williams, Jennifer Crone

and to all my friends and family who participated in the making of this film

SPECIAL THANKS TO

My parents, Arlo Merewether and his father

Dedicated to the feminists who fought for the right of all women to keep
and raise their babies in love and safety

**DEVELOPED IN ASSOCIATION WITH THE
AUSTRALIAN FILM COMMISSION**



PRODUCED IN ASSOCIATION WITH SBS INDEPENDENT



Commissioning Editor: Jennifer Crone

PRODUCED IN ASSOCIATION WITH THE



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filmography

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email: janmer@zipworld.com.au
url: <http://gogirlproductions.com.au>
born: Sydney

education

1984-86 **SYDNEY COLLEGE OF THE ARTS - BA**
Bachelor of Arts degree specialising in Printmaking and Computer Design
1988-91 **AFTRS (Australian Film Television and Radio School) BA**
Production Design and Directing
2001-2007 **UTS (University of Technology Sydney) - DCA**
Doctoral Research Degree - Humanities and Social Sciences

writer / director / producer - film and video

2007 **Maverick Mother**
HD 52mins Hybrid Documentary Writer/Director/Producer
SBSi / FFC / NSWFTO Produced by Screen Culture Pty Limited

2005 **Jabe Babe – A Heightened Life**
HD 52mins Colour & B/W Hybrid Documentary Writer/Director/Producer
SBSi / AFC / New South Wales Film and Television Office
Sydney, Melbourne, Brisbane International Film Festivals, Munich Int'l
Film Festival, Boston Underground Film Festival, London Australian Film Festival,
Barbican, Input International Public Television Festival Taipei 2006,
DOK Leipzig 2006, Sheffield Int'l Documentary festival 2006, Taiwan Int'l
Documentary festival 2006.

AWARDS
WINNER – Merit Award – Taiwan Int'l Documentary festival 2006
WINNER – AFI Award for Best Directing in Documentary 2005
WINNER – IF Discovery Award for Best Australian Documentary 2005
NOMINATIONS for FCCA (Film Critics Circle of Aust) Best Documentary 2005,
AFI Award for Outstanding Craft – Production Design, AFI Award for Best
Australian Documentary 2005.

2004 **Palermo - 'history' standing still**
Video/16mm 11mins b/w Experimental short Director/Editor/Cinematographer
Brisbane International Film Festival, Melbourne International Film Festival,
New York Film Festival 2004, FIPA Biarritz France 2005, Adelaide Film Festival 2005,
Hong Kong International Film Festival 2005, Tampere Int'l Short Film Festival Finland
2005, EMAF Germany 2005.

SALES – ABC Television Australia
AWARDS - WINNER - DENDY AWARD (General) 2004 Sydney Film Festival
Nominated for ATOM AWARD (Best Experimental) 2004

Nominated for AFI AWARD (Best Editing in a Non Feature) 2004
Nominated for FCCA AWARD (Best Australian Short Film) 2004

2004

Knit-Face

Digital Video 30secs Producer/Director/Animator/Digital design
Short video commissioned by ACMI/SBSI as part of the ARTV series.
Australian Culture Now 2004 exhibition at ACMI/National Gallery of Victoria
Selected for exhibition at Ivan Dougherty Gallery April 2005 – 'Face Value –
Video Portraiture from the Pacific'.

2003

Short Before the Movie

16mm/35mm/Digital Beta 5.5 mins colour mono/Dolby SR Experimental
Mekas wrote that 8mm home movies would be the folk art of the 20th century.
Short Before the Movie takes us on a quick trip to the crossroads of cinema,
where film as commodity, artform, home movie and cultural document meet.
New Directors/New Films Festival New York MoMA 2003, Women's Film Festival Seoul
2003, Commonwealth Film Festival Manchester 2003, European Media Art Festival 2003
(+ touring programme) Kurzfilmfestival Hamburg 2003 + tour, Brisbane Int'l Film Festival
2003, Experimental conference, Preston, University of Central Lancashire UK, Lancaster
Film and New Media Festival 2003, Women Make Waves Film Festival Taipei 2003,
Uppsala International Short Film Festival Sweden 2003, Madrid Experimental Film Week,
Spain 2003, Festival of Festivals Aarhus Denmark 2003, Festival Tous Courts France 2003,
Festival Traverse Vidéo de Toulouse, Image Museum Hsinchu Taiwan 2005.

Nominated for **BEST EXPERIMENTAL PRODUCTION - 2003 ATOM AWARDS**
EMAF Germany - Internationaler Experimentalfilm Workshop touring program

2001

Contemporary Case Studies

35mm 14 mins colour Dolby Stereo SR Experimental Fiction
Writer/Producer/Director/Rostrum Camera FTO / Go Girl Productions
Sydney Int. Film Festival - D>art program, 2001, Brisbane Int. Film Festival, 2001, FTO
Young Filmmakers' Festival 2001, D>art national touring program, Madrid Experimental
Cinema Week 2001, New York Film Festival 2001, Uppsala Short film Festival Sweden
2001, International New Cinema New Media Festival Montréal 2001, Flickerfest 2002,
Tampere Film Festival 2002, Boston Cinematheque 2001, Freunde der Deutschen
Kinemathek, Berlin 2002, European Media Arts Festival 2002, London Australian Film Festival,
Barbican Theatre 2002, (e)Motional Display programme, Annexia Toulouse, France 2002, Kurzfilm
Festival, Hamburg 2002, Split Int. Festival of New Cinema, Croatia 2002,
St Kilda Film Festival 2002 (+touring program), Commonwealth Film Festival, Manchester
2002, IMAGO 2002 Portugal, Regensburg Short Film Week Germany, 2002,
dVision festival Vienna 2002, Rencontres festival Paris/Berlin 2003, Seoul Women's Film
Festival Korea 2003, Women Make Waves Fest. Taiwan 2003, Medfilm Festival Rome 2003,
VideoLisboa Portugal 2003, Festival Int'l du Film d'Amiens France, Zebra Poetry Film Award
Berlin 2004, Videonale Bonn Germany 2005, Image Museum Hsinchu Taiwan 2005.

SALES: SBS Television, Sundance Channel USA, RTP Portugal, TVE Spain
COLLECTIONS: National Lending Library Collection (ACMI)

EMAF Germany - Internationaler Experimentalfilm Workshop touring program

DISTRIBUTION: Australia - Janet Merewether

Distribution - TV - Britshorts UK simon@britshorts.com www.britshorts.com

Distribution - Europe - Montevideo Amsterdam info@montevideo.nl

Distribution - Nth America - V tape, Toronto - info@vtape.org fax: 1 416 351 1509

Touring: EMAF Internationaler Experimentalfilm Workshop, Osnabrück, Germany

AWARDS: HIGHLY COMMENDED, DENDY AWARDS, Sydney Film Fest, 2001

PLATINUM REMI AWARD, EXPERIMENTAL COMEDY, WorldFest-Houston, Texas.

Nominated for **BEST SHORT FILM** and **BEST EXPERIMENTAL PRODUCTION - 2002**
ATOM AWARDS

1998

Cheap Blonde

16mm (& Beta SP) 5 mins Go Girl Productions Experimental Comedy

Writer/Director/Editor/Camera/Producer

Experimental work exploring the relationship between words and meaning.

The film has been screened in the Sydney Film Festival 1998, Brisbane Int. Film Festival 1998, Melbourne Film Festival 1998, Auckland, Wellington, Christchurch, Dunedin Film Festivals 1998, Edinburgh Film Festival 1998, VideoBrasil 1998, Uppsala Sweden 1998, Montreal New Cinema/New Media festival 1998, Pandaemonium festival London, L'Alternativa, Barcelona, Kasseler Int. Documentary and Video Festival, Germany, Flickerfest, Sydney 1999, WOW festival (touring) Impakt Festival, Netherlands, European Media Arts Festival, Osnabrück Germany, WRO '99 Poland, KurzFilm Festival ,Hamburg Germany, Imago's 'Anenome' program, Ann Arbor USA, Microwave festival - Hong Kong 2000, Int festival of New Cinema, Split Croatia, Queensland Art Gallery - APT (Australia Pacific Triennial 1999), Experimenta Media Arts' 'Witching Hour' program, Melbourne 1999, Rencontres Video Art Plastique, France, 1999, Boston Cinematheque 2001, Freunde der Deutschen Kinemathek, Berlin 2002, Uppsala Short Film Festival's 20th anniversary retrospective 'Straight Out of the 90s' programme 2001, Seoul Women's Film Festival Korea 2003, Women Make Waves Festival Taipei 2003, Zebra Poetry Film Award Berlin 2004, Image Museum Hsinchu Taiwan 2005. Included in dLux media arts' 'D.art' digital video touring program.

BROADCAST/CABLE : SBS TV 'Eat Carpet' program.

COLLECTIONS: National Lending Library Collection (ACMI)

EMAF Germany - Internationaler Experimentalfilm Workshop touring program, Imago's 'Anenome' touring program (Western Australia)

DISTRIBUTION: Australia - Janet Merewether

North American Video Distribution - V tape, Toronto - info@vtape.org

fax: 1 416 351 1509.

European Video Distribution - Montevideo, Amsterdam - info@montevideo.nl

fax: 31 20 624 4423

AWARDS: Ann Arbor Festival USA - awarded Honorable Mention

1997

Taking Her For A Spin

5 mins Video Betacam SP **Writer/Director/Camera/Editor**

Brisbane Film Festival 1997, Boston Cinematheque 2001, Freunde der Deutschen Kinemathek, Berlin 2002, Women Make Waves Festival Taipei 2003.

DISTRIBUTION - V tape Toronto - info@vtape.org fax: 1 416 351 1509

1996

Making Out in Japan

9 mins Video Betacam SP Go Girl Productions Experimental comedy

Writer/Director/Editor/Camera/Producer

Experimental video exploring Japanese sexuality through a language lesson format. V/O - Yuji Sone, Eric Dorfman, Janet Merewether

Sydney Intermedia Network's 'Matinaze' Art Gallery of NSW 1996, Sydney Film Festival 1996, Experimenta 1996, Melbourne Fringe Festival 1996, VideoBrasil (Sao Paulo) 1996 (JM travelled to Brasil as festival guest) European Media Arts Festival, Osnabrück, 1997 (included in touring program throughout Germany), St Kilda Film Festival 1997, Techné Perth 1997, Kasseler Dokumentarfilm and Video Festival, Germany 1997, Bangkok Experimental Festival - 1999, Adelaide Festival - 2000 - Included in video wall installation as part of program curated by the MRC, Boston Cinematheque 2001, Freunde der Deutschen Kinemathek, Berlin 2002, Madcat festival USA, 2002. Other Than English-Electrons Outside the Vacuum, Nova Scotia Canada 2002, Women Make Waves Festival Taipei 2003, Image Museum Hsinchu Taiwan 2005.

BROADCAST/CABLE: Smart Project Space - Almanac Art on Television, Amsterdam.

DISTRIBUTION: Internationaler Experimentalfilm Workshop, Osnabrück, Germany Experimenta Media Arts' 'Domestic Disturbances' touring program.

International Video Dist. - V tape - info@vtape.org fax: 1 416 351 1509

AWARDS: Winner Best Film Melbourne Fringe Festival 1996

Honorable Mention from the Jury - VideoBrasil (Sao Paulo) 1996

Winner Best Video, St Kilda Film Festival 1997

- 1995 **Alicia**
 4 mins Video
Director / Designer for SBS Babble On program (Children's TV)
 Broadcast on SBS TV Babble On & Eat Carpet 1995, Chicago Int.Children's
 Film/Video Festival 1996
- 1993 **A Slice of Life or the Crumbs of Existence**
 15 mins Source super 8 - Completed on 16mm B/W AFC Post Prod'n Funding
Writer/Director/Editor/Camera/Producer/Designer/Animator/ V/O
 Screened at AFI cinema, 'WOW' festival, Nov 1993, Melbourne International Film
 Festival, 1994, Brisbane International Film Festival, 1994 (Invited as guest to festival),
 Matinaze (Sydney Intermedia Network) - Art Gallery of NSW March 1995, Melbourne Film
 Festival Super 8 program 1991, St Kilda Film Festival 1995, Stuttgart International
 Animation Festival 1996, Toured the Philippines with Aust. animation program 1997,
 Boston Cinematheque 2001, Freunde der Deutschen Kinemathek, Berlin 2002.
 Women Make Waves Festival Taiwan 2003.
- BROADCAST/CABLE : Purchased by S.B.S. T.V.'s 'Eat Carpet' program
 DISTRIBUTION: Australia - Janet Merewether
 COLLECTIONS: Purchased by Griffith University Artworks for permanent
 collection, 1996. Purchased by the Forum des Images, Videotheque de Paris, for
 permanent collection.
 AWARDS: **St Kilda Film Festival 1995 (Special Craft Award)**
- 1993-4 **Tourette's Tics**
 6 mins Video / kine to 16mm Mock documentary Go Girl Productions
Writer/Director/Editor/Camera/Producer/Designer/Voice-over
 Selected in the 'WOW' Women on Women festival , St Kilda Film Festival, 1994,
 Auckland International Short Film Festival, 1994 (Invited as guest to festival)
 Sydney Film Festival, 1994, Brisbane International Film Festival, 1995, Madcat Women's
 Film Festival, San Francisco 2000, Ann Arbor 2001, Seoul Women's Film Festival Korea 2003
 Boston Cinematheque 2001, Freunde der Deutschen Kinemathek, Berlin 2002, Women
 Make Waves Festival Taiwan 2003.
- BROADCAST/CABLE: Smart Project Space - Almanac Art on Television, Amsterdam.
 DISTRIBUTION: North American Video Distribution - V tape, Toronto -
 info@vtape.org fax: 1 416 351 1509
 European Video Distribution - Montevideo, Amsterdam - info@montevideo.nl
 fax: 31 20 624 4423
 COLLECTIONS: Purchased by Griffith University Artworks for permanent
 collection, 1996.
 AWARDS: **Winner AAV Award for Best Video, St Kilda Film Festival, 1994**
- 1993 **Surplus Government Asset**
 24 mins Video 1"/kine to 16mm
 Documentary / essay on Sydney Showground site.
Writer/Director/Producer/Co-cinematographer.
 St Kilda Film Festival 1993 - Opening night Aust. Documentary Conference,
 Sydney 1993, Community Channel broadcast, Jan. 1994 - Sydney, Brisbane
 International Film Festival, 1994 (Festival Guest), State Library of NSW
 Metcalf Cinema Program April 1995
- DISTRIBUTION: Australia - Janet Merewether
 COLLECTIONS: Purchased by State Library of N.S.W. for permanent video
 collection. Purchased by numerous university architectural faculty
 libraries for their research collections.

1992

A Square's Safari

15 mins 35mm Dolby stereo Colour Comedy / Animation AFTRS

Writer/Director/Animator/Editor/Rostrum camera/Design

Screenings - St Kilda Film Festival, 1992, Edinburgh Film Festival 1992

Exhibited in the International Festival for Cinema Students, Tokyo, December 1992, Women on Women (W.O.W.) festival screenings, Flickerfest screenings (Australia) SIN 'Cinematheque Programme' Hobart & Adelaide August 1993, Singapore International Film Festival 1993, Seattle International Film Festival, USA 1993, Vancouver International Film Festival, Canada October 1993, Munich International Student Festival December 1993

Flickerfest Bondi Outdoor Film Festival January 1994, Auckland Int. Short Film Festival, June 1994, Women Make Waves Festival Taiwan 2003.

SALES: Screened on S.B.S. 'Short Films, Big Dreams' series, Nov. 25 1992

DISTRIBUTION: AFTRS. AFI Theatrical season 'Sexy and Strange' program in capital cities of Australia - 1992 & 1993,

AWARDS: **Writers' Guild Award for Scriptwriting St Kilda Film Fest, 1992 4th place - Short Film Category, Edinburgh Film Festival 1992**

Seattle International Film Festival, USA 1993 - voted by audience as one of the most popular shorts at the festival.

m o t i o n g r a p h i c s / t i t l e s d e s i g n / r o s t r u m c a m e r a

- 2006 **The Passion of Gina Sinozich** - Documentary ABC TV Dir: Olivia Rousset
- 2001 **Walking on Water** - Feature Film Dir: Tony Ayres Porchlight Films
- 2001 **Insight** - SBS Current Affairs program
- 2001 **Everyday Brave** – Film Australia
- 2001 **SpinFX** (2 X 30 min programs) Aboriginal music video program – CAAMA
- 2001 **Beach Story** - Short film Dir: Kathy Drayton FTO
- 2000 **The Diplomat** - Documentary - Film Australia Dir - Tom Zubrycki
- 2000 **Steel City** - Documentary - Film Australia
- 2000 **Business Behind Bars / Profits of Punishment** - SBSI
- 1999 **City Loop** - Feature Film Dir - Belinda Chayko SBSI/ AFC/ PFTC /NHK / Ch 4
- 1999 **Whitebait** - Short film - 16mm Design and shoot - titles/credits Dir: Beth Phelan
- 1998 **The Boys** - Feature film Dir - Rowan Woods Production company - Arenafilm
- 1998 **Art From the Heart** - ABC Documentary - Video. Prod/Dir - Richard Moore
- 1998 **Telly Vision** - SBS Independent - Dir - Liz Hughes.
- 1998 **Our Park** - Documentary Director - Gillian Leahy SBSI / FFC
- 1998 **A Calcutta Christmas** - Documentary Dir - Maree Delofski Film Australia
- 1998 **Three Chords and a Wardrobe** - 9mins AFC Dir - Brendan Young .
- 1997 **Look into my Eyes** - Titles / credit design AFC Dir - Harriet McKern
- 1997 **House Taken Over** - Titles / credit design AFC Dir - Liz Hughes
- 1997 **The Sapphire Room** - Design of credits Dir - Sean O'Brien
- 1996 **Two Bob Mermaid** - Titles / credit - Dir : Darlene Johnson AFC
- 1995 **Swerve** - Titles / credit design Dir - Marcus Gale AFC
- 1993 **Range of Experience** Titles design Director - Maryella Hatfield AFTRS/ AFC
- 1993 **Tran the Man** - Titles Design Director - Rowan Woods AFTRS
- 1992 **Damming** Titles design Director - Penny Fowler-Smith AFTRS

o x b e r r y r o s t r u m a n i m a t i o n c a m e r a

- 1996 **Floating World** Dir - Toula Anastas
1996 **Testament** AFC New Image Research
1996 **This Film is A Dog** Dir - Jonathan Ogilvie
1995 **Despondent Divorcee** Dir - Jonathan Ogilvie.
1994 **Cruel Sea film clip - 'I Need a Lawyer'** Cherub Pictures Dir - Andrew Dominik
1994 **A Parade** AFC Dir - Tony Twigg

p r o d u c t i o n d e s i g n e r / a r t d i r e c t o r

- 1992 **Excursion to the Bridge of Friendship**
Art Director Director - Christina Andreef AFC
1991 **Strictly Ballroom** Construction assistant Feature film Director - Baz Luhrman
1989 **Nightcries** Art dept. assistant AFC Dir - Tracey Moffatt
1988 **The Killing of Angelo Tsakos** Art Director Dir - Kay Pavlou AFTRS

c u r a t o r i a l w o r k

Former committee member of Sydney Intermedia Network and dLux media arts. Has been on selection committees for the Dendy Awards, Sydney Film Festival, AFI awards and for SIN's 'Matinaze', Art Gallery of NSW. Curated programs include:

- 2002 **Eye For Idea** - A program of short experimental and documentary films by Australian Women filmmakers from the 90s - TAMPERE FILM FESTIVAL, FREUNDE DER DEUTSCHEN KINEMATHEK, BERLIN 2002.
1997 **Transvideo** - Contemporary video art and documentary from South America - Chauvel Cinema / dLux media arts
1995 **The Serious Art of the Unserious** - Experimental comedy program - AGNSW / Sydney Intermedia Network
1994 **ShortEnz** - short film and video from Aotearoa/New Zealand (Co-curated with Moving Image Centre, Auckland) - AGNSW / SIN

r e t r o s p e c t i v e s c r e e n i n g s o f s h o r t f i l m s / v i d e o s

- 2003 **Women Make Waves Festival Taipei** - Screening of eight short film/videos made by Janet Merewether from 1992-2003. Janet also gave a paper at festival's academic conference, on the subject of women directors in Australia.
2003 **Seoul Women's Film Festival Korea** - Presentation of films and videos by Janet Merewether, and 'Deep Focus' forum on media art and experimental cinema in Australia.
2002 **Berlin – Eye For Idea – Janet Merewether**
A program of Janet Merewether's films and videos. Berlin Kinemathek, Arsenal Cinema, Potsdamer Platz, March 26, 2002
(PRESENTED BY: FREUNDE DER DEUTSCHEN KINEMATHEK, BERLIN 2002.)
2001 **Boston Cinematheque** - Retrospective of films by Janet Merewether
1993 **Animated Moments** - Sydney Intermedia Network's curated program of the short works of Janet Merewether and Kathy Smith - Chauvel Cinema.

a w a r d s

Jabe Babe – A Heightened Life

WINNER – Merit Award – Taiwan Int'l Documentary festival 2006
WINNER – AFI Award for Best Directing in Documentary 2005
WINNER – IF Discovery Award for Best Australian Documentary 2005
Nominated for FCCA (Film Critics Circle of Aust) Best Documentary 2005
Nominated for AFI Award for Outstanding Craft – Production Design
Nominated for AFI Award for Best Australian Documentary 2005.

Palermo - 'History' Standing Still

WINNER - DENDY AWARD 2004 Sydney Film Festival (General Category)
Nominated for ATOM AWARD (Best Experimental) 2004
Nominated for AFI AWARD (Best Editing in a Non-Feature) 2004
Nominated for FCCA AWARD (Best Australian Short Film) 2004

Short Before the Movie

Nominated for BEST EXPERIMENTAL PRODUCTION - 2003 ATOM Awards (Australian Teachers of Media Awards)

Contemporary Case Studies

HIGHLY COMMENDED, DENDY AWARDS, Sydney Film Fest, 2001
PLATINUM REMI AWARD – EXPERIMENTAL COMEDY, WorldFest-Houston, Texas 2002
Nominated for BEST SHORT FILM and BEST EXPERIMENTAL PRODUCTION - 2002 ATOM Awards (Australian Teachers of Media Awards)

Cheap Blonde

HONORABLE MENTION jury award Ann Arbor Festival USA

Making Out in Japan

HONORABLE MENTION - VideoBrasil (Sao Paulo) 1996
WINNER BEST VIDEO, St Kilda Film Festival 1997
WINNER BEST FILM, Melbourne Fringe Festival 1996

Tourette's Tics

WINNER A.A.V. AWARD FOR BEST VIDEO, St Kilda Film Festival, 1994.

A Slice of Life or the Crumbs of Existence

SPECIAL CRAFT AWARD - St Kilda Film Festival 1995

A Square's Safari

WINNER WRITERS' GUILD AWARD for Scriptwriting St Kilda Film Festival, 1992
4 th PLACE in Short Film Category, Edinburgh Film Festival 1992
Seattle International Film Festival, U.S.A. 1993 - VOTED by audience as one of the most popular shorts at the festival.

collections

NATIONAL LENDING LIBRARY COLLECTION

Jabe Babe – A Heightened Life, Cheap Blonde, Surplus Government Asset, Contemporary Case Studies, Tourette's Tics, A Square's Safari, Making Out in Japan.

GRIFFITH ARTWORKS

A Slice of Life or the Crumbs of Existence, Tourette's Tics.

FORUM DES IMAGES – VIDEOTHEQUE DE PARIS

A Slice of Life or the Crumbs of Existence.

EUROPEAN MEDIA ARTS FESTIVAL - Internationaler Experimentalfilm Workshop, Osnabrück, Germany - 'Cheap Blonde', 'Contemporary Case Studies' and 'Short Before the Movie' held in touring/permanent collection

distribution

Jabe Babe – A Heightened Life

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375 City Road, London EC1V 1NB UK

SBS Distribution / Marcom (Aust/NZ) erika.honey@sbs.com.au www.marcom.com.au

MONTEVIDEO, Amsterdam, Netherlands - info@montevideo.nl www.montevideo.nl

Contemporary Case Studies, Cheap Blonde, Making Out in Japan, Tourette's Tics

Vtape, Toronto, Canada - info@vtape.org

Cheap Blonde, Making Out in Japan, Taking Her For a Spin, Tourette's Tics, Contemporary Case Studies.

BRITSHORTS – 25 Beak St, London - simon@britshorts.com fax: 44 (0) 20 7734 2224

Contemporary Case Studies

articles

Jabe Babe – A Heightened Life

Inside Film – Feb 2005 – Article by Drew Turney

Realtime – Aug/Sept 2005 – Article by Keith Gallasch

BBC News – <http://news.bbc.co.uk/2/hi/entertainment/4763456.stm> – Geoff Adams-Spink

Focus – Aust. Doctor Magazine – Nov 2005 – Article by Janet Merewether on her documentary.

SMH – The Guide – Nov 28-Nov 4 – Review by Jacqui Taffel

Sunday Telegraph – Sunday Magazine – Nov 20, 2005 – Article by Tony Magnusson

The Age – Green Guide – Thurs Nov 24, 2005 – Review by Nicole Brady

ASDA Screen Director Magazine – Winter 2005 – Article by Tina Kaufman

Sydney City Hub – Vol 10, Issue 6, June 2005 – Article by Ewa Jaremkiwicz

Australian Art Review – March-June 2005 – Article by Ruth Hessey

Womenvision – Chapter - *'Fuck the Mainstream - Let's Make Art'* (writer: Janet Merewether)



