

Season 1
February to July, 2008



ADELAIDE CINÉMATHÈQUE

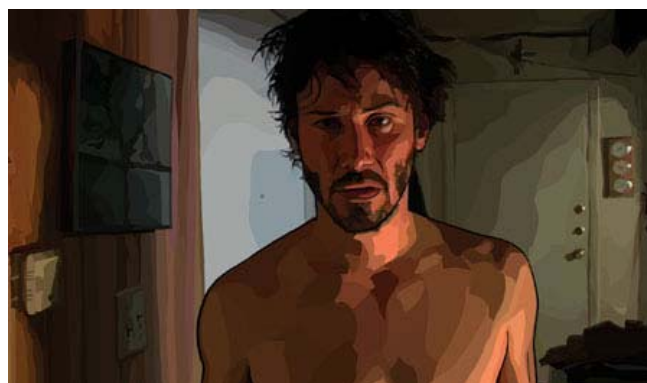
THE SOUTH AUSTRALIAN FILM SOCIETY DEVOTED TO SCREEN CULTURE

A SCANNER DARKLY

DIRECTOR: Richard Linklater
WRITER: Richard Linklater, Philip K. Dick (novel)
PRODUCER: Erin Ferguson, Tommy Pallotta, Jonah Smith, Erwin Stoff, Anne Walker-McBay, Palmer West
CINEMATOGRAPHER: Shane F. Kelly
EDITOR: Sandra Adair
ORIGINAL MUSIC: Graham Reynolds
CAST: Keanu Reeves, Winona Ryder, Robert Downey Jr., Woody Harrelson, Rory Cochrane.
PRODUCTION COMPANY: Warner Independent Pictures.
YEAR OF RELEASE: 2006
RUNNING TIME: 100mins
FORMAT: 35mm

RECOMMENDED READING:
"A Scanner Darkly", Philip K. Dick

RECOMMENDED LINKS:
http://www.filmmakermagazine.com/winter2006/features/schizoid_man.php



AWARDS:

Though he never wrote a produced screenplay, Philip Kindred Dick left an indelible mark on Hollywood cinema. Over the past 40 years, his short stories and novels have been adapted into, or served as the inspiration for films that have grossed over US \$700m. Most notable of these are Ridley Scott's *Blade Runner* (1982), Paul Verhoeven's *Total Recall* (1990), and Steven Spielberg's *Minority Report* (2002). Each of these adaptations took their fundamental plots or gimmicks from Dick's stories, but the finished product introduced so many new elements - and in most instances a completely different tone - that the films were far more a reflection of the film-maker's contribution than of Dick's. Where those films were focussed on action, Richard Linklater (of *Slacker*, *Dazed & Confused*, and *Before Sunrise*) chose instead to focus on the troubled characters and the paranoid atmosphere of Dick's novel *A Scanner Darkly*, creating a film wholly inconsistent with the cycle of "Philip K. Dick films" both in tone and in style.

In a creative manner of recreating the delusional disconnect from reality experienced by the drug-addled characters, Linklater chose to animate the film using a similar technique to his earlier *Waking Life*. The film was shot entirely on digital video, and the animators then rotoscoped over each frame to produce the final animation. The end result is a stylish, fluidic recreation of the performances that instil in the audience a discomforted dream-state not unlike the film's users of the illicit Substance D.

INLAND EMPIRE

DIRECTOR: David Lynch
WRITER: David Lynch
PRODUCER: Laura Dern, Janusz Hetman, David Lynch, Mary Sweeney.
CINEMATOGRAPHER: David Lynch
EDITOR: David Lynch
ORIGINAL MUSIC: David Lynch, Krzysztof Penderecki
CAST: Laura Dern, Justin Theroux, Harry Dean Stanton, Grace Zabriskie, Jeremy Irons, Dianne Ladd.
PRODUCTION COMPANY: Studio Canal
YEAR OF RELEASE: 2006
RUNNING TIME: 180mins
FORMAT: 35mm

RECOMMENDED LINKS:
<http://www.davidlynch.com/>

RECOMMENDED READING:
"Catching the Big Fish", David Lynch



AWARDS:
Winner Venice 2006, Future Film Festival Digital Award

One day in November 2006, drivers heading down the famed Sunset Boulevard in Hollywood were greeted to a strange, traffic-disrupting sight. Planted on a street corner was a grey-haired man in a foldout chair. Next to him was a cow, and next to the cow was a sign reading:

"WITHOUT CHEESE THERE WOULDN'T BE AN INLAND EMPIRE."

The grey-haired man was director David Lynch, once again bringing new meaning to the moniker 'eccentric film-maker'. Lynch was campaigning for an Oscar nomination for his film's star Laura Dern, but what did the cheese have to do with that, or with *Inland Empire*? Says Lynch: "I ate a lot of cheese during the making of *Inland Empire*."

This is Lynch's first feature film on his now-preferred medium of digital video – Lynch has vowed to never make another feature on film. Lynch's first effort on video was the 1974 short *The Amputee*, about a woman attempting to write a letter while a nurse tends to her amputated legs. It was written in a single night and shot to test out a couple of different black-and-white video stocks. The bizarre, vaguely improvisational style of this film and Lynch's other early experimental works once again finds legs in *Inland Empire*. The film was shot over three years, and at no point until the end did Lynch have a completed screenplay. Each day he would deliver freshly-written pages to his actors, who themselves professed to never really knowing what the film was about.

Many of the elements of the film originated on Lynch's website, davidlynch.com. It was there that the sitcom starring a family of rabbits, which features throughout *Inland Empire* was first featured. It was there that Lynch started his experiments with the admittedly outdated Sony PD-150 camera he would use to shoot his latest film. Disregarding the visual clarity of newer high-definition cameras, Lynch instead found inspiration in the dirty, grungy distortion of the relatively low-quality video.





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