

when the camera stopped rolling

Media Kit

November 2021





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Phenomenal, magnificent and devastatingly beautiful.

Mitzi Goldman
Documentary Australia Foundation

An affecting, timely and emotionally connecting film.

Vivia Hickman
Sydney Festival



**A story of the triumph of love and creativity
over the pain of traumatic disruption.**

**Dr Anne-Marie Swan President
NSWIPP**

**Absolutely engrossing - a story about artists,
motherhood, finding yourself, the film industry.**

Through Womens Eyes International Film Festival

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Log Line

A daughter turns her camera onto the life of her trailblazing filmmaker mother to find troubling shadows behind their stunning images.

One Paragraph Synopsis

The daughter of trailblazing Australian filmmaker, Lili Fraser, tells the epic tale of her mother's extraordinary life, her career and their challenging relationship. Driven by the need to understand and heal from their shared trauma, director/cinematographer Jane Castle digs deep using the rich textures of a stunning, unseen part of Australia's cinematic history. Tenacious, enthusiastic and ambitious, Lili overcame huge systemic and personal obstacles to make over 40 films in her lifetime. But her success came at a cost – the early trauma that drove her also saw her unravel over time. Trapped in a destructive marriage, then battling alcoholism and single parenthood, Lili's trademark determination was pushed to its limits. Deeply moving and searingly honest, **When the Camera Stopped Rolling** reveals both the light and dark of this proto-feminist icon and unique mother-daughter team. The triumphs and turbulence of their careers and their relationship are captured with clarity and compassion, set against a rich tapestry of stunning visuals and sound.

One Page Synopsis

Lili Fraser was a remarkable trailblazer of Australian film who overcame enormous obstacles to make over forty films at a time when women were largely excluded from the industry. Her daughter, Jane Castle ACS, one of Australia's leading cinematographers, tells the epic tale of Lili's life, her career, their challenging relationship and the trauma that shaped it using the rich textures of a combined film archive spanning six decades.

Lili's trailblazing career kicks off in 1957 with **The Beach**, shot single-handedly on the beaches of Queensland. But despite earning high praise for her cinematography, Lili is prevented from becoming a cinematographer by the men in charge. With her trademark determination, however, making the films that no-one else wants to make, she becomes a director and trailblazes her way into the Australian film industry. She cuts her teeth on educational films and 'industrials', and teams up with her husband, Norman Castle, who became the producer and 'front man'. By the close of the 1960s Lili has made over 15 documentaries, including one of Australia's first land rights films, **This is Their Land**.

But life isn't as good as it looks up on screen when the camera stops rolling. As the marriage begins to go off the rails, the family spirals into chaos, debt and violence.

By the time Lili hits rock bottom and leaves her husband it's the late 70s and a new generation of feminist filmmakers discovers her as a role model. Meanwhile, Jane makes her first film, **Land of Shadows**, a dystopian reflection of her interior life in gritty black and white. So begins her own trailblazing career as she criss-crosses the globe shooting for pop icons such as Prince, U2, INXS and Mary J. Blige.

When the Camera Stopped Rolling is a powerful and sometimes challenging deep dive into the universal themes of motherhood, trauma, grief and healing - a poignant insider's view of an unheralded Australian pioneer and a relationship that navigates vast personal, political and cultural divides.

Director's Statement

The film is a dual-journey narrative that tells the story of my trailblazing filmmaker mother and of my own journey as a cinematographer and daughter across six decades of photography and filmmaking. It's also the story of intergenerational trauma, how it disrupted our relationship and how we both sought healing. As a recovering cinematographer I was determined to prioritise story over visual beauty and the result is a fusion of dynamic narrative and poetic metaphor through which I obliquely explore universal issues such as motherhood, trauma, grief and healing. One of the greatest challenges was to seek an ever deeper truth. This meant being radically honest - first with myself about the role I played in our relationship, then in the film itself. Although it's been unnerving to expose myself in this way, I hope it will allow audiences to enter more deeply into their own truths as well as the story up on screen. Amidst the many layers, the power of the image to either hide the truth or reveal it has intrigued me; and despite my ambivalent relationship with film and filmmaking, it has become the medium through which my mother and I have finally been able to meet. My inspirations include Chris Marker's landmark **Sunless**, Sarah Polley's riveting **Stories We Tell** and the powerful **I Am Not Your Negro** by Raoul Peck. Above my desk sits a picture of James Baldwin whose honesty, insight and precision I have constantly been challenged to match.

Producer's Statement

Making documentaries is my passion! I've been directing and/or producing now for 48 years. I love the power of documentaries to tell stories that can move people, provoke, inspire, or stimulate them into action. As a producer, I work closely with directors, I need to love their idea, have a feel for their vision and get along well. It's a creative and constructive contribution to projects that can take 2, 3, 5 years, or even longer, as it has been for this film! I came to know Lili Fraser in the late 1970s, when she secured a job at the Sydney Filmmakers Co-op. She was amazing - energetic, fun and was always eager to help. In the late 80s I got to know her daughter Jane when she was a student at the Australian Film, Television and Radio School, and later we sometimes worked on the same films. Jane was quiet, intelligent, determined and talented. When Jane approached me about producing a film she wanted to make about death, I was curious and told her that she should go away and write about what she really wanted to make the film about - and a very strong story fell onto the page! The film evolved over eight years, getting better and better, becoming the beautiful, moving, engaging and thought-provoking film we can't wait to share.





Lilias Fraser (1930-2004)



Biography

In 1957 Lilias Fraser, decades ahead of her time, singlehandedly shot her own movie, **The Beach**. Soon after, she traveled to Paris at the height of the French New Wave and became the first Australian to study at the National Film School of France (IDHEC). After working on films by Paul Paviot and Le Groupe des Trente she returned to Australia to launch her directing career with her husband, Norman Castle, as producer and 'front-man'. While Lilias honed her skills on nation-building industrial documentaries of the 1960s, her politics lay elsewhere and, in 1970, she made one of Australia's first land rights films, **This is Their Land**.

Despite her success as a filmmaker, the violent and debt-ridden marriage she became trapped in finally caused Lilias's career to spiral down and exacerbated her struggle with alcoholism. By the late 1970s, at the nadir of her personal and professional life, she started from scratch, found sobriety and was discovered by

the nascent community of Sydney's feminist filmmakers. This was Lilias's awakening. It catapulted her into a new phase of personal and political filmmaking - starting with **Women of the Iron Frontier**, a feminist reframing of her vast catalogue of mining films.

Selected Film Credits of Lilias Fraser

- | | |
|--|---|
| <i>Beach Film</i> (1957) | <i>This is Their Land</i> (1970) |
| <i>Nests in the Bush</i> (1958) | <i>The Young Producers</i> (1971) |
| <i>Robert Richard Torrens</i> (1962) | <i>Switched on Set</i> (1972-73) |
| <i>Water Birds of the Inland</i> (1964) | <i>Those Who Make the Way</i> (1973) |
| <i>Irrigation Farming in the Riverina</i> (1964) | <i>Metal Makers</i> (1974) |
| <i>Australian by Design</i> (1966) | <i>Hands Off</i> (1974) |
| <i>Hamersley '66</i> (1966) | <i>Sand Harvesters</i> (1975) |
| <i>Dairying in Australia</i> (1967) | <i>Dillingham and Fraser Island</i> (1975) |
| <i>Sugar from Queensland</i> (1967) | <i>Coal in North Queensland</i> (1982) |
| <i>Australia's Wheat</i> (1968) | <i>Crusader Oil</i> (1982) |
| <i>Weevils Mean Business</i> (1968) | <i>Mineral Sands and You</i> (1982) |
| <i>Australian Aluminium</i> (1968) | <i>Somerville House</i> (1984) |
| <i>Working Together</i> (1969) | <i>Pueblo Viejo (Dominican Republic)</i> (1986) |
| <i>Wheat from Australia</i> (1969) | <i>Blair Athol Coal Project</i> (1988) |
| <i>Mining Men</i> (1970) | <i>Isa Smelt: A New Age</i> (1989) |
| <i>Beyond the Boom</i> (1970) | <i>Women of the Iron Frontier</i> (1990) |
| | <i>Mount Isa Mines Today</i> (1992, 1994, 1996) |



Credits

Writer, Director, Narrator, Cinematographer
Jane Castle ACS

Producer
Pat Fiske

Editor
Ray Thomas ASE

Composer
Kyls Burtland

Sound Design and Mix
Sam Petty

Grade, Title Design, Archival Restorations
Roan Davis, Central Business Digital



Jane Castle

Director / Writer

Jane Castle is a multi-award-winning filmmaker and cinematographer. She's shot feature films, documentaries and a vast range of music videos for performers such as **Prince, U2, Mary J Blige, Usher** and **INXS**. She has won the Stockholm, Kodak and Australian Cinematographers Society awards for Best Cinematography. From 1990 to 1995 Jane lived and worked in the US and in 1993 became the second ever woman to be accredited by the Australian Cinematographer's Society. Jane's directing work includes the award-winning short, **Roadside Café**, the SBS TV documentary **Sixty Thousand Barrels** and her first feature documentary, **When the Camera Stopped Rolling**. Jane combines her filmmaking with environmental activism, producing and directing campaign videos for groups such as Greenpeace and the Total Environment Centre.

Selected Filmography

2021	Writer, Director, Cinematographer When the Camera Stopped Rolling	1994	Director of Photography Fresh Kill
2013-16	Videographer, Photographer Greenpeace Australia Pacific	1993	Co-Director, Cinematographer Sex Fish
2010	Director, Cinematographer, Editor E-waste Zombies Come to Town	1993	Director of Photography Leprechaun 2
2003	Director, Cinematographer Sixty Thousand Barrels	1992	Director, Cinematographer Stories From the Streets
1998	Cinematographer Urban Clan	1991	Director of Photography Dead to the World
1996	Director of Photography Fistful of Flies	1988	Cinematographer Women of the Iron Frontier
1995	Cinematographer Ask Any Woman	1987	Director Roadside Cafe
1994	Co-Director, Cinematographer Sex Bowl	1981	Director, Cinematographer, Editor Land of Shadows

Selected Music Video Cinematography Credits

Prince, U2, Mary J. Blige, Usher, Mavis Staples, INXS, Arrested Development, Diesel, Spin Doctors, Live, A Few Good Men, Foreigner, Midnight Oil, Divinyls, Squeeze, Paul Kelly, James Reyne, Transvision Vamp, Squeeze, Ian Moss, Material Issue, Keith Sweat, Subway, KC, Hunters and Collectors, Usher, Julianna Hatfield.

Awards

1997	Fistful of Flies	Best Cinematography, Stockholm Film Festival
1995	Sex Bowl	Winner, Metro Television Award, Queer Screen
1994	Just Desserts	Best Cinematography, Silence Elles Tournent Festival, Montreal
1994	Tip of My Tongue	Best Cinematography, ACS Awards
1989	Crack in the Curtains	Best Cinematography, Kodak Awards, St Kilda Film Festival
1987	Roadside Café	Winner, Toowoomba Film Festival; Finalist, GUO (Dendy) Awards
1985	Lost Love	Best Cinematography Nomination, AFI Awards
1982	Land of Shadows	Highly Commended, 6th Youth Film Festival



Pat Fiske

Producer

Pat Fiske has been producing and directing documentary films since the early 1970s and has been a prominent member of Australia's independent filmmaking community. Her films have won many awards and screened in countless film festivals around the world. In 2001, she was awarded the prestigious Stanley Hawes Award for her outstanding contribution to the documentary industry in Australia. In the 1970s and 80s, Pat Fiske was on the boards of Filmnews and the Australian Screen Director's Association (ASDA, now known as the Australian Directors' Guild - ADG). From the early 1990s, Pat has mentored many emerging filmmakers by either producing or consulting on their projects or helping them through challenges. And she has been on the Advisory Panel for the Sydney Film Festival. In 2001-2002 she was the Documentary Consultant at SBS Independent for 18 months. Pat was Co-Head of the Documentary Department at the Australian Film, Television and Radio School (AFTRS) from 2002 to 2008. Through the Documentary Department, Pat helped initiate OzDox, the Australian Documentary Forum, which provides a monthly forum for documentary culture and has been successfully operating since 2003. OzDox is managed by a committee of filmmakers and supported by ADG and AFTRS. From 2007 to 2010 Pat worked part time as a curator for Australian Screen Online.

Pat Fiske – select filmography

Directing

Burstforth (1973); **Push On** (1975); **Woolloomooloo*** (1978); **Rocking the Foundation, a history of the NSW Builders Laborers' Federation and the Green Bans**** (1985); **Australia Daze** (1988); **For All the World to See, a portrait of Professor Fred Hollows*** (1992); **Endo What?** (1992); **'Doc', a portrait of Herbert Vere Evatt***** (1995); **Night Patrol** (1997); **Following the Fenceline*** (1998); **An Artist in Eden** (2005); **Larrikin Lad*** (2012); **Footprints on our Land – Aunty Agnes, Ngunnawal Elder** (2016)

Producing

Business Behind Bars* – 2-part series (2001); **Selling Sickness** (2004); **River of No Return**** (2008); **Scarlet Road** (2011); **Love Marriage in Kabul***** (2014); **Oyster**** (2017); **Rosemary's Way** (2020); **When the Camera Stopped Rolling** (2021).

**Award winners*

Ray Thomas ASE

Editor

Ray has worked on many award-winning Australian documentaries over 30 years, including **Black Harvest** (1991), **Billal** (1994), **Rats InThe Ranks** (1996), **The Diplomat** (2000), **FacingThe Music** (2000), **Molly and Mobarak** (2003) **TempleofDreams** (2007) and **Mrs Carey's Concert** (2011). He has worked extensively and repeatedly with many of Australia's leading documentary makers and won an AFI Award for Best Editing of a non-feature film for **Rats in the Ranks** in 1996, produced and directed by Robin Anderson and Bob Connolly. Ray received accreditation from Australian Screen Editors in the inaugural group of inductees in 2002. As well as his editing credits, Ray has consulted on many documentaries and guest lectured at the Australian Film Television and Radio School.

Contact Details Media Kit | when the camera stopped rolling

When the Camera Stopped Rolling is produced by Freckled Duck Films with Bower Bird Films. Funded by production investment from Screen Australia, assistance of Screen NSW and donations made through the Documentary Australia Foundation.



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Running time | 75 minutes

Exhibition formats | DCP, H264, H265, MXF OP1A, Blu-Ray, DVD

Aspect ratio | 16:9 Sound | 5.1 Media | Film / Digital; Colour / B&W

Original language | English / English Subtitles

Production date | March 2021

Principal Development and Production Investor

Financed with the assistance of Screen NSW

