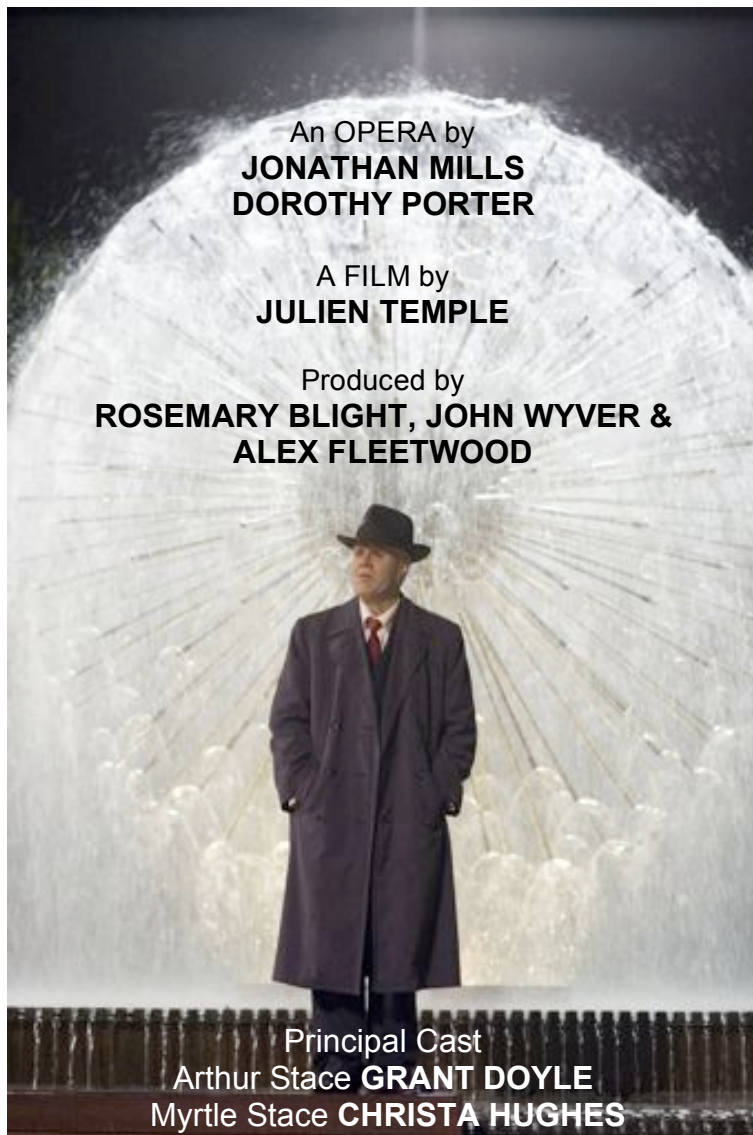


'The Eternity Man is a film opera which defies convention'.

The

Eternity

Man



An OPERA by
JONATHAN MILLS
DOROTHY PORTER

A FILM by
JULIEN TEMPLE

Produced by
ROSEMARY BLIGHT, JOHN WYVER &
ALEX FLEETWOOD

Principal Cast
Arthur Stace **GRANT DOYLE**
Myrtle Stace **CHRISTA HUGHES**

THE ETERNITY MAN

MEDIA KIT

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Film Finance Corporation Australia
and the
New South Wales Film and Television Office
present
An Illuminations and Goalpost Pictures Production
for
Channel 4 and the Australian Broadcasting Corporation



***Acclaimed UK film director Julien Temple,
Australian poet Dorothy Porter and
Australian contemporary composer Jonathan Mills
unite in a collaboration that is inspiring, moving and sumptuous.***

One-liner

THE ETERNITY MAN is a film opera like no other; in a universal tale of hope and redemption a lonely man, consumed with self-loathing and religious zeal, wanders the streets of Sydney writing the word Eternity on the pavements in an immaculate, copperplate hand.

Short Synopsis

The story of Arthur Stace THE ETERNITY MAN runs like a song line through 20th century Sydney history. Spanning four decades, Arthur Stace's nocturnal mission to chalk his timeless message on the city streets somehow captured its changing soul and to this day his journey remains part of its quintessential urban history.

Based on the 2003 Opera, THE ETERNITY MAN is a unique film where words, music and moving images combine to create something both startling and new - 'The Eternity Man' excites the senses. The high calibre creative team including Jonathon Mills, the prominent Australian composer who now holds the post of director of the Edinburgh Festival; Dorothy Porter, the well respected novelist; UK Director Julien Temple (Jo Strummer the Future is Unwritten, The Filth & the Fury) and Producers Rosemary Blight (Clubland) and UK based John Wyver (who won an International Emmy for his last filmed Opera 'Glorianna') joined forces to ensure the creation of true 'Event Television'. This is an ABC TV and Channel 4 UK television presentation.



Long Synopsis

THE ETERNITY MAN is a film opera about Arthur Stace, reformed petty criminal, World War 1 veteran and recovering alcoholic, who haunted Sydney's seedy bars and brothels until a revelation one night in a soup kitchen chapel. Stace then spent nearly forty years chalking a timeless message on the city's streets: the single word, written in copper-plate, Eternity.

The film is a journey into the gritty heart of Sydney itself; a place of black humour, alcoholism, bashings, love, sex, lies and shocking beauty. Stace is the archetypal outsider in the city; unobtrusive, distracted, flung from freak-show to brothel to Baptist church, revealing the secrets a city likes to keep to itself through the autistic repetition of a single gesture. As Stace walks through the decades from the 1930's to the present day he encounters some of the key events of the 20th century. This story is rooted in the history of Sydney but will speak to people all over the world. THE ETERNITY MAN is a universal story of hope and redemption.

During his journey of self-discovery he wrote his word almost 500,000 times; it was his mission to traverse the city to its furthest reaches in order to spread his message. Now more than 30 years after his death, this mission has a powerful resonance, to the point where Sydney's millennium celebrations were crowned with his word lighting up the Harbour Bridge in neon, sending his evocative message out from Sydney and across the world.

THE ETERNITY MAN brings together one of our most exciting international composers, Jonathan Mills, (now the director of the Edinburgh Festival), with the renowned Australian poet Dorothy Porter (ELDORADO, THE MONKEY'S MASK) and with director Julien Temple, whose film work, from THE GREAT ROCK AND ROLL SWINDLE to his most recent documentary JOE STRUMMER: THE FUTURE IS UNWRITTEN, has in large part defined punk on the big screen. Produced by Rosemary Blight (CLUBLAND, IN THE WINTER DARK) and John Wyver (GLORIANNA), the film is based on an opera which premiered at the Almeida Theatre in July 2003 and at the Sydney Festival in 2005 to wide acclaim.

Australian baritone Grant Doyle, now UK based, is an emerging opera talent who is already well known to opera aficionados as a dynamic performer with a superb and powerful voice. The other roles in the film are cast with unexpected and exciting artists, most of who are not from the opera world. Christa Hughes, who plays Arthur's sister Myrtle Stace, is a former member of independent Australian rock band Machine Gun Fellatio and MC for Circus Oz, and truly inhabits both the letter and spirit of the streets.

In many ways THE ETERNITY MAN is a groundbreaking project in this genre. This is the first time that Julien Temple has engaged with classical music,

resulting in a radical piece of contemporary opera: political, extreme, tender, humane and earthy. It is a visually sumptuous production.

The filmic approach combines a strong narrative momentum with the more experimental freedom of some of the best music videos, where words, music and moving images combine obliquely to create something both startling and new. As the timescale changes and the story moves out of the Thirties across the subsequent decades ghostly images and forgotten home movies are projected on faces and locations, the changing textures of the city serve as memories of a vanishing past.

The film was shot live on location in the streets of Sydney, as well as many of its iconic locations, including Kings Cross where Stace lived much of his life, Luna Park, Museum Station, The Rocks, Waverly Cemetery, The Gap and on Harbour Ferries.



Director's Statement

THE ETERNITY MAN is a metaphysical voyage through space and time. At once both raw and real, plumbing the depths of the city's history, Arthur's journey takes us through a night which lasts more than half a century.

Arthur's journey begins rooted in the real time and places of 20/30's Sydney -- the Showground, Luna Park, the soup kitchens, the Darlinghurst brothels and lanes.... Only as his story opens out across the decades do we reveal these forgotten places to be still-existing corners and fragments of a vanished city, overpowered by the shining presence of modern quartz towered Sydney.

The filmic approach combines a strong narrative momentum with the more experimental freedom of music videos, where words, music and moving images combine obliquely to create something both startling and new. "Found" footage and imagery which comments more abstractly on Arthur's changing states of mind is interwoven into the principle storyline.

Filmed primarily on high-definition video we maximized the low light levels available in the real urban night, rather than relying on too much artificial and expensive Hollywood style "night lighting". Archive footage plays an important part in illuminating both Arthur's personal journey and the changes transforming the urban experience around him. Powerful footage of slum children, city crowds and the depression is intercut with the opera as it unfolds in the streets.

As Arthur's crisis deepens, sinking first into addiction and then beginning his cathartic and redemptive journey into Eternity, archive images of more surreal dreamlike and nightmare events also tell his story, including the horrors of the First World War, and are projected on the surfaces of the streets and city around him.

As the timescale changes and the story moves out of the Thirties across the following decades these ghostly images and forgotten home movies projected on the changing textures of the city, serve as memories of a vanishing past. As Arthur moves through the streets, the projected images surrounding him extend to evoke the Dreamtime, the colony and the raw power of the natural elements surrounding the city creating both an apocalyptic but also mythic Australian backdrop to his story.

Sound plays a vital part in establishing the landscape of the night journey. Footsteps and echoes are the heart beat of the film, filling the lonely spaces between the music. Cop sirens in the night, snatches of radio, popular music, heard from open windows, randomly fixing moments in a changing continuum of time; the wild wind in the fig trees, the crash of surf on the volcanic rocks, all

evoking eternity in their own way. These sounds bring the images to life and provide sonic textures which complement and counterpoint the music itself.

Finally it should be said that the myth of the Eternity Man has been kept alive in large part by other works of art celebrating his extraordinary journey. From Martin Sharp's paintings in the late Sixties to the Eternity T-shirts and accessories of Remo's Sydney stores in the Nineties. From the haunting soundscapes of the radio programme about Arthur Stace in the late Eighties which inspired the beautiful ABC television documentary of the mid-nineties, to the spectacular Eternity firework display on the Millennium Bridge, there is an accumulation of knowledge and meaning which is itself part of the story. These palimpsests of sound and image which have been layered one on top of the other, like the striations of Sydney's sandstone cliffs, are visibly acknowledged in our film. They too are part of the journey.

However these previous works have tended to look at Arthur's story from the point of view of witnesses and pundits -- from the outside looking in. Now perhaps for the first time, bringing together the dramatic and poetic, the musical and emotional power of opera and film we can tell the personal and universal story of the Eternity Man from the inside looking out - sending his haunting message out from Sydney and across the world.

Julien Temple

Production Information

Shot primarily on high-definition video, and drawing on extensive archive images of Sydney, THE ETERNITY MAN is a film of the real urban night, raw and immediate, yet with scrupulous attention paid to immaculate singing and playing, and to a dense, surprising soundscape.

Using mobile production techniques pioneered by specialist UK sound company Floating Earth, the voices of Arthur and the chorus were recorded live, moving and singing in the real locations rather than re-enacted to playback, ensuring the quality of the recording is authentic and utilising the ambient sounds in each location. This is the first time this production technique has been used in Australia.

The impressive score consists of a 25-piece orchestra, made up primarily with members of the Australian Chamber Orchestra and the Sydney Symphony Orchestra. It was conducted by one of the UK's rising conducting stars, Stuart Stratford, and produced by renowned Australian Music Producer Daniel Denholm.

Technical Information

Shooting Gauge: HD

Finish Format: HD CAM SR

Image Format: HD 1080

Aspect Ratio: 16:9

Sound: Dolby Digital 5.1

Language: English

Completion Date: 14 March 2008

Duration: 64 minutes



"Mills' music is often hauntingly sweet and elegiac. I found it spellbinding. Eternity Man displays a rare self-confidence and originality." - The Daily Telegraph

A Musical Journey

From Stage to Screen

The Eternity Man began life as a staged opera, composed by Jonathan Mills with a libretto by Dorothy Porter, it was produced at London's Almeida Opera Festival in 2003. Jonathan and Dorothy had won the highly competitive Genesis project to get this commission. UK Producer Alex Fleetwood after seeing the performance felt that the story and music had an epic quality that would transpose beautifully to the screen.

John Wyver of Illuminations UK became attached to the project as a producer, and with support from Channel 4 in the UK, Julien Temple became attached to direct. Australian based producer Rosemary Blight completed the producing team. This creative team then started wrestling with the questions of how to take a dense, lyrical, complex opera and make it work for a film audience.

The process of reworking an opera for the screen poses many technical challenges. Altering the text of a play is straightforward compared to cutting and reshaping an orchestral score. The pacing of a film narrative is at complete odds with the spacious structures, emotional pauses and lengthy climaxes of operatic form. It was the intention of the creative team to make something that retained its overall shape as an opera whilst also living as a fast paced, visually arresting and exciting film.

The team spent a lot of time in Sydney walking in the footsteps of Arthur Stace and exploring the story. This was in 2005, at the same time the opera was staged as part of the Sydney Festival at the Sydney Opera House. In this intensive development process the team discovered how the narrative needed to change, how the existing music could accommodate that vision and what would have to be cut, changed or newly composed. The final challenge was to create a film that could be broadcast in a one-hour slot. All our decisions had to work out exactly.

The first stage was for Dorothy to rewrite the libretto to the new narrative. Then Julien took the libretto and worked it into a screenplay, constantly listening to an edited version of the recording from the original version to pace his scenes to fit the existing music. A screenplay for a film opera doesn't read like a traditional screenplay, one line of text can equal one minute of music and therefore screen time. Then we all had to go through a series of revisions and re-workings, attempting to refine the story into its purest form and get the words as perfect as possible before Jonathan tackled the score.

The challenge facing Jonathan Mills was great. He had to take a score he had written five years ago, which now had to be taken apart and reassembled with a new set of words and a radically different emotional arc, and then compose additional music, in keeping with high quality of the original. By this stage, Jonathan had been offered the job of Artistic Director of the Edinburgh Festival. Under this extreme pressure, Jonathan delivered, and the new music was a triumph. The whole scene in the Tabernacle and under the Moreton Bay fig tree was composed in April. It was recorded for the film just two months later in June.

Casting

Meanwhile, casting for the film proceeded apace. The vision for the film was to cast a trained opera singer in the role of Arthur - the music was just too challenging for a non-specialist - and to cast actors and performers who felt true to the Sydney streetscape of the film in the other roles. The first challenge for musical director Stuart Stratford, upon arriving in Sydney, was to work with this brilliant group of performers and teach them a way through the complex, rhythmically challenging music. The sounds of counting and clapping and stamping of feet could often be heard emitting from the rehearsal room. Fortunately Grant Doyle, who played Arthur, could negotiate the acting challenges and the fiendish demands of the vocal line with equal skill.

The Recording

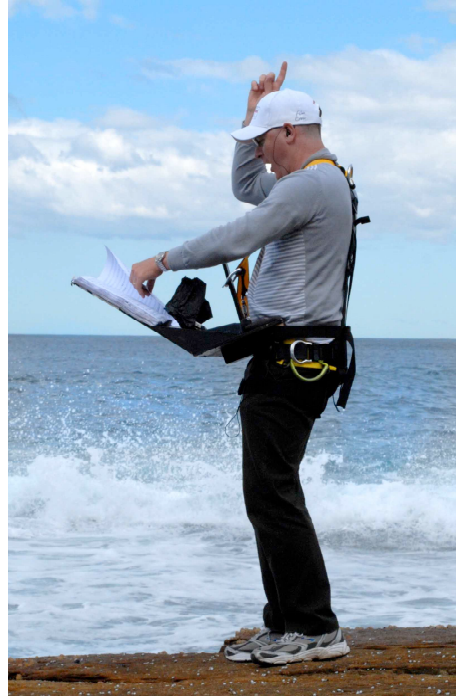
Meanwhile, the final version of the score - in relation to the final version of the script - was being locked down. Julien and Grant walked the locations for each scene as they were discovered, pacing out the scenes in relation to the music, working out in detail how to keep the film visually and emotionally alive. Under normal circumstances in pre-production the script often changes to accommodate the demands of locations and the shooting schedule, however in this instance there were many things we couldn't change because of the music.

Under the supervision of Australian producer Daniel Denholm and UK sound engineer Mike Hatch, the 25 piece orchestra recorded the score, and the singers recorded their vocal lines simultaneously in a separated soundproofed booth, so that the vocal track could be separated from the orchestral track. This was the first vocal - our safety net, in view of the challenge that was about to come.

The Filming

One thing upon which we had all agreed from the outset is that as much of the vocal performances as possible had to be recorded live on location. Without this

realism, the opera loses contact with the audience – it becomes obvious that actor is miming, the image of the performer in the studio takes over from the image of the character in the film. Engineer Mike Hatch, a veteran of many Channel 4 film operas, had devised an ingenious system to record top-quality opera singing in the midst of a busy film set. A vehicle custom fitted with high-end studio recording equipment was connected via a 50m cable to a small box on wheels which contained the on-set recording equipment and a radio transmitter/receiver. The van followed the crew to each location and parked in the quietest spot available, within 50m of the shot. The on-set box transmitted two signals - the recorded orchestral score to a wireless speaker, and a video of conductor Stuart Stratford conducting the scene (filmed at the recording), which Stuart, as on-set conductor, viewed on a small monitor harnessed to his chest. Stuart would direct the performers musically - without interrupting Julien's artistic process, using the score, the video and the music to support the singers and keep them in time. A take could be ruined by a singer losing their place or singing the wrong note. Many takes were ruined by cars, lorries, laughter, and airplanes - inner city Sydney is not a controlled environment for recording music.



The vocals recorded on-set were transmitted back to the van where they were married with the orchestral track in a rough mix, and were listened to for errors and for the quality of the performance.

Some days were trickier than others. Day one of recording live sound was for the scene in the Strip, Kings Cross. Sometimes finding a spot where the performers could see Stuart and keep time meant Stuart had to be harnessed out on a ledge or run backwards at high speed, all the while beating perfect time. Another challenge was that some locations were just impossible for the van to get close enough, which meant going with a portable system and, to some extent, hoping for the best.

The Edit

Julien and editor Rodrigo Balart had to make sense of all of these recorded options during the offline edit - finding takes that worked dramatically as well as musically. This process carried forward into the sound design and track laying of the film, with a constant desire to ensure that as much live sound was used as possible and that the sound felt embedded into each location of the film. Arthur's

story is raw and real. The performances and the process of creating, recording and editing the music had to honour that story. It was an endless daily challenge to take the processes of opera - much of which if not done correctly can distance the performer and the music - and converge them with the processes of filmmaking, while staying true to the honesty of Julien's vision. Whether we succeeded in capturing that story operatically is for the viewer to judge.

The film opera THE ETERNITY MAN is inspired by the life of Arthur Stace, “Mr. Eternity”. Below is a brief background on what is known about Arthur Stace.

Meet “Mr. Eternity” ... ARTHUR STACE

Arthur Stace was born in Sydney’s Balmain slums in 1884 into a family of drunkards and poverty. Both parents and siblings were alcoholics, leaving him to often fend for himself. He used to steal milk from the doorsteps, pick scraps of food out of garbage and shoplift cakes and sweets.

His formal schooling was practically non-existent, and at the age of twelve he became a ward of the state. By the time he was fourteen he had his first job - in a coal mine - and his first pay cheque he spent in a hotel. As a teen Arthur had already become an alcoholic. By age fifteen Arthur went to jail for the first time, and it soon became a regular affair.

He was in his twenties when he moved to the seedy inner suburb of Surry Hills. He worked as a “cockatoo”, a person who would lookout for the cops at a ‘Two-Up’ school. He was mixed up with various housebreaking gangs and worked as a scout for his sisters’ brothels.

Stace was enlisted in the army during World War I in France and returned back to Sydney gassed and half blind in one eye. He resorted back to the old habits of the grog, leading him into trouble with the law, until finally one day he stumbled upon an inspiring sermon by Rev. R. B. S. Hammond at the St Barnabas’ Church on Broadway, Sydney. Stace was so inspired by the words, he became enamored with the notion of eternity and converted to Christianity. Two years later Stace heard Evangelist John G. Ridley at the Baptist Tabernacle in Sydney’s Darlinghurst preach on ‘The Echoes of Eternity’ and the word began to ring in his brain.

Incredibly, the even though Arthur could hardly write his own name legibly, the word *Eternity*, “came out smoothly, in a beautiful copperplate script,” Arthur said in disbelief. Not even Arthur could stop himself from inscribing the word ‘Eternity’ everywhere, saying it was directed to him from a higher source.

Several mornings a week, Arthur would wake around 5am to go around the streets of Sydney and chalk the word Eternity on footpaths, train station entrances and anywhere else he could think of. It is estimated that he



wrote the word half a million times during his lifetime. Workers arriving in the city would see the word freshly written, but not the writer, and so, "The man who writes Eternity" became a legend in Sydney. It was, for over a decade, a mystery debated in the leading papers and their letters columns. He experimented with variations at times, but in the end he finished as he had begun – with the word Eternity. Others claimed responsibility for the messages, since they were the object of a prolonged public curiosity and speculation, but he did not come forward. He saw his mission as evangelistic, but he didn't want the publicity for himself; it was a thing between him and God. The mystery was solved when Reverend Lisle M. Thompson, who preached at the church where Arthur worked as a cleaner, saw him take a piece of chalk from his pocket and write the word on the footpath. Thompson wrote about Stace's life and an interview was published in the Sydney Sunday Telegraph on 21 June 1956.

Arthur Stace died of a stroke in a nursing home at the age of 83 on July 30, 1967. He left his body to the University of Sydney, and later his remains were buried with those of his wife at Botany Cemetery around two years later.

BIOGRAPHIES

The Production Team

Julien Temple – Director



Julien Temple was born in London in 1953. He had little interest in cinema until, while studying at King's College, Cambridge, he discovered the director who would become his lifelong hero: Jean Vigo. When he went on to the National Film and Television School, he encountered another and, for him, equally influential manifestation of the anarchist spirit: The Sex Pistols. During their short and turbulent life he became virtually their cinematic amanuensis, a process that

culminated in his first feature THE GREAT ROCK 'N' ROLL SWINDLE (1979).

Temple's next major cinematic release was ABSOLUTE BEGINNERS (1986), another excursion into the musical sub-culture, this time based on Colin MacInnes' seminal 1950s novel. He then went to America to make EARTH GIRLS ARE EASY (1989) and a series of music promos - a field in which he had already established a considerable name for himself and which he regarded as a laboratory for ideas to be used in features.

After making the thriller BULLET in 1995, he returned to Britain to make three films in short succession: the long planned VIGO - PASSION FOR LIFE (UK/Japan/France/Spain/Germany, 1999); PANDAEMONIUM (UK/US, 2000), a lyrical but unconventional account of the Coleridge/Wordsworth relationship; and THE FILTH AND THE FURY (UK/US, 2000), a return to the Sex Pistols saga, replete with coruscating live footage. His film GLASTONBURY, a documentary about Britain's best-known music festival, was released in 2006 and his latest film JOE STRUMMER: THE FUTURE IS UNWRITTEN recently premiered at the 2007 Sundance Film Festival. In 2007 Julien completed filming a documentary on the Sex Pistols' comeback shows at the Brixton Academy in London. This was followed by several filming sessions with each member of the band as they re-

visited their old London haunts. The documentary film will be released on DVD in 2008.

Jonathan Mills – Composer

Jonathan Mills is a prominent Australian composer and Artistic Director. He studied composition with Peter Sculthorpe in Sydney and piano and composition with Lidia Arcuri-Baldecchi in Italy.

He is one of Australia's most experienced festival directors. He has held the position of the Director of the Edinburgh International Festival since October 2006. Among the previous festivals he has been Artistic Director of, include Blue Mountains Festival from 1988 to 1990 and Melbourne Festival in 2000 and 2001. Mills was Director of Federation Festival for the celebrations of the Centenary of the Federation of Australia in May 2001. He was also the Artistic Adviser to the 1995 and 1997 Brisbane Biennial International Music Festival. He was Director of the Melbourne's Millennium Eve on 31 December 1999.

Between 1992 and 1997 he was Composer-in-Residence and Research Fellow in Environmental Acoustics at RMIT University where he established the Australasian Soundscape Project. From 1998 to 2003, Jonathan Mills was Adjunct Professor in Environmental Design at RMIT University. He is a former commissioner of the Australian Heritage Commission and member of the Australian International Cultural Council.

Major festivals, orchestras and companies in Australia and increasingly in Europe and the UK, regularly commission Mills. His recent works include; *Ethereal Eye*, an electro-acoustic dance opera based on the ideas and architectural schemes of Walter Burley & Marion Mahoney Griffin (the architects who won the competition to design Canberra), commissioned by the 1996 Adelaide Festival; *The Ghost Wife*, a chamber opera based on a short story by Barbara Baynton, with libretto by Dorothy Porter, co-commissioned by the 1999 Melbourne, 2000 Adelaide and 2001 Sydney Festivals. It received its UK premiere at the Barbican Centre, London as part of BITE:02 in November 2002; and *Sandakan Threnody* for solo tenor, chorus and orchestra, for the Adelaide Chamber Singers and the Adelaide Symphony Orchestra. A theatrical version of *Sandakan Threnody* with director Ong Keng Sen was performed by TheatreWorks Singapore.

In 2002 he was Composer-in-Residence for the Bundanon Trust where he completed another chamber opera *The Eternity Man*, with Dorothy Porter for the Genesis Foundation, Almeida Opera and the Aldeburgh Festival.

Future projects include a large-scale, dance-opera with Compagnie Montalvo-Hervieu and the Centre Nationale Choregraphique de Creteil, for the Chaillot Theatre in Paris; and a concerto for Violin, Piano and Orchestra for Duo Sol, Miki

Tsunoda (violin) and Caroline Almonte (piano), a joint commission of the Tasmanian Symphony Orchestra and the London Sinfonietta.

Dorothy Porter – Librettist

Dorothy Porter has published thirteen books including six collections of poetry, two novels for Young Adults and five verse novels. Her most recent verse novel – launched at the Sydney Writers Festival in 2007 – is EL DORADO a noir crime thriller set In Melbourne about a serial child killer. It was short-listed for the Adelaide Festival 2008 Award for Fiction.

Her verse novels, WHAT A PIECE OF WORK and WILD SURMISE, were short-listed for Australia’s premier award for fiction, The Miles Franklin Award in 2000 and 2003. WILD SURMISE was awarded the Adelaide Festival 2004 John Bray Award for Poetry as well as the overall Premier’s Award – the first time this award has been given to a book of poetry.

Her best-selling crime thriller in verse THE MONKEY’S MASK has been adapted for the stage and radio, and released internationally as a film in 2001 starring Kelly McGillis and Susie Porter. Its most recent production was by BBC Radio, broadcast in December 2006.

Dorothy Porter is an exciting and experienced performer of her poetry. She has read at festivals in Australia and all over the world, from London to Medellin. She was awarded the FAW Christopher Brennan Medal for Poetry in 2002.

In July 2005 a double CD, BEFORE TIME COULD CHANGE US - a collaboration of love songs written by Dorothy Porter for composer Paul Grabowsky and sung by celebrated singer, Katie Noonan - was released by Warner Records. It won the Aria (Australia’s major music awards) for Best Jazz Album of 2005.

In 2006 Dorothy Porter edited THE BEST AUSTRALIAN POEMS 2006 (Black Inc. 2006). In November 2006 she was a finalist for the Melbourne Prize for Literature 2006.

Rosemary Blight – Producer, Goalpost Pictures Australia

Rosemary Blight is one of Australia's most experienced producers, has recently announced the establishment of new independent drama production company Goalpost Pictures Australia, with the other founding partners of RB Films (Ben Grant, Kylie du Fresne and Cass O'Connor). Goalpost Pictures Australia has a mutual shareholding with the international sales company Goalpost Film in the UK run by well-known sales agent and Executive Producers Tristan Whalley and Nicki Parfitt.

Rosemary's feature film credits include FRESH AIR (Dir: Neil Mansfield, 1999) and Tim Winton's IN THE WINTER DARK (Dir: James Bogle). IN THE WINTER DARK (1998) screened in the Discovery section of the Toronto Film Festival, was nominated for 3 AFI Awards and opened the Sydney Film Festival.

In 2007, Rosemary produced the feature film CLUBLAND, starring Brenda Blethyn, directed by Cherie Nowlan and written by Keith Thompson. CLUBLAND premiered at the 2007 Sundance Film Festival and was sold to Warner Independent for an unprecedented US\$4million for the USA, UK and Germany. Since then the film has sold to 13 international territories. Nominated for 11 AFI Awards, CLUBLAND won the AFI Award for Best Supporting Actress for Emma Booth; as well as winning the 2007 Gold AWGIE Award, the Audience Award at the St Tropez Film Festival 2007 and the Jury Prize at the Valenciennes film Festival in 2008. Rosemary is the Executive Producer of feature film ELISE (starring Natalie Imbruglia), due for Australian release in early 2009

Rosemary's television credits include the ratings winning tele-feature GO BIG (2003), the 26 part drama series, LOVE IS A FOUR LETTER WORD (2000), the AFI and Logie nominated tele-features SMALL CLAIMS 1, 2 & 3 (2004-2006) and the tele-feature STEPFATHER OF THE BRIDE (2005), written by Geoffrey Atherden. Rosemary is Executive Producer of the BAFTA nominated 26 part children's series, LOCKIE LEONARD, based on the novels by Tim Winton.

John Wyver – Producer, Illuminations

John has produced numerous arts documentaries and performance films for Channel 4, BBC Television, Five and broadcasters in the United States and Europe. He has also been Series Editor of the strand of innovative arts programmes TX. and of the series about digital culture THE NET. He was the co-founder of Illuminations, with whom he has worked since 1983. He is a Visiting Professor at the University of Westminster.

Illuminations has a long-standing commitment to truly innovative television and extensive experience in developing distinctive screen performance. Its

productions include the classic dramas RICHARD II (directed by Deborah Warner) and *Macbeth* (Gregory Doran), the opera film GLORIANA, A FILM (Phyllida Lloyd) and cutting-edge dance with Michael Clark, Wendy Houston, Shobana Jeyasingh and others. The company has won numerous awards, including a BAFTA for Best Arts Program and an International Emmy and FIPA d'Or for GLORIANA.

Alex Fleetwood – Producer

Alex Fleetwood was the co-coordinator of the judging period of the Genesis Opera Project and became acquainted with THE ETERNITY MAN at that point. He went on to become Project Manager for The Opera Group, producing several works including THE YOUNG MAN WITH THE CARNATION, a new opera by Edward Rushton and Tom Smith that premiered at the Almeida Opera Festival in 2002. Most recently he has been working as a development producer for Illuminations TV.

Stuart Stratford – Musical Director

Stuart Stratford was born in Preston and read music at Trinity College, Cambridge, studying conducting with David Parry and later at the St. Petersburg Conservatoire for three years with the legendary Ilya Musin. He was the Junior Fellow in Conducting at the Royal Northern College of Music giving performances of *Jenufa* in 1999 and *Magic Flute* in 2000.

He made his début for English National Opera in 2004 with the Calixto Bieito production of *Don Giovanni*. The same year he also made his début for Opera North, conducting *Pagliacci* at Sadler's Wells. He makes regular guest appearances with English Touring Opera, recently conducting new productions of *The Turn of the Screw*, *Falstaff* and *Pagliacci*. In Spring 2006, he returned to the Royal Albert Hall to conduct performances of *La Boheme* for the Raymond Gubbay Organisation with the RPO.

Stuart conducted the world premiere of the Eternity Man in 2003 at the Almeida Opera Festival. He was the assistant musical director and on-set conductor for 'Buzz on the Moon', a Jonathan Dove opera produced by Tiger Aspect for Channel 4.

The Cast

Arthur Stace (Grant Doyle)

The Eternity Man is Australian Baritone, Grant Doyle's, first major film role. Doyle studied at the Elder Conservatorium, University of Adelaide where he won the Elder Overseas Scholarship to continue his studies with Elizabeth Robson at the Royal College of Music in London. He won the National Mozart Competition for Singers 2000 held in Southport.

Grant Doyle was a member of the Young Artists Programme at the Royal Opera House, Covent Garden from 2001 to 2003. In 2004 he returned to the Royal Opera as a guest artist to sing Tarquinius *The Rape of Lucretia*, and he has since sung Harlequin *Ariadne auf Naxos*, Schaunard, Bello *La Fanciulla del West*, Demetrius, Morales *Carmen* and performed the role of Narrator in Dominique LeGendre's *Bird of Night*. In 2005 he made his debut at the Teatro Real in Madrid as Der Einäugige *Die Frau ohne Schatten* returning the following season to sing Demetrius. Other roles include Schaunard for Glyndebourne on Tour, Marcello *La Bohème* for Raymond Gubbay at the Royal Albert Hall, Cirillo *Fedora* and Frederick *Lakmé* for Opera Holland Park, and as a ROH Young Artist Steersman *Tristan und Isolde*, Crébillon *La Rondine*, Marullo *Rigoletto* Rolla *I Masnadieri*, Imperial Commissioner *Madama Butterfly* and Huntsman *Rusalka*. He has recorded the Forester *The Cunning Little Vixen* for an animated film for BBC TV, with the Deutsches Symphonie-Orchester Berlin conducted by Kent Nagano, and created the role of Carlo in the television film of Judith Weir's opera *Armida* for Channel 4 TV. He recently sung King Philip II in Isaac Nathan's ballad opera *Don John of Austria* with the Sydney Symphony Orchestra, which was also recorded.



Doyle has also performed with other international Operas such as Les Azuriales in South of France, the Irish Chamber Orchestra, as well as the State Opera of South Australia, the Co-Opera in Adelaide and Opera Australia.

Grant Doyle is also in demand as a concert soloist. In 2001 he made his US debut at the Mt. Dora Festival in Florida performing recitals and concerts with the Orlando Philharmonic Orchestra, and took part in an Australian tour of *Carmina Burana* for State Opera of South Australia in association with the Australian Ballet.

Myrtle Stace (Christa Hughes)

Christa was born and raised in Sydney Australia. In her early teens she discovered her father's (boogie woogie pianist Dick Hughes) record collection and started singing the blues. Her ever-supportive Dad gave her her first gig when she was 15. Eventually they had a Sunday night residency at the Shakespeare's Hotel, which ran for 2 years. .

When Christa turned 21 she left Australia to spend a few months in New York. Over the next 5 years she sang in some down-town bars in Manhattan, became a regular performer in London's cabaret rooms, sang and gargled in Paris - hence Jean-Paul Gaultier dubbing her the "Diva of Deepthroat ze Goddess of Gargle" She played herself in a Hong Kong film, won "Best comedy/drama" award at New York's Fringe Festival for the show MONGREL.

Christa returned to Australia and started singing with, and cart wheeling for, Sydney band *Machine Gun Fellatio*. After 3 albums, numerous Australian tours, an overseas stint (UK, NY,LA, the band had a thing for initials hence her stage name K.K. Juggy - that's K for knickers and K for knockers) and a ban from performing at a couple of universities (once again that's K for knickers and K for knockers) the band, you guessed it, broke up.

In between tours with MGF Christa kept up her cabaret shows. These included Beer Drinking Woman and later she was commissioned to write and perform Sleepless Beauty for the Studio, Sydney Opera House and the Adelaide Cabaret Festival. She has also been working regularly with midi accordionist Svetlana Bunic. Together they are the Vaudevillians. Their shows have been performed in Shanghai, Hong Kong, Philippines and Vietnam. They performed their show TEMPTATION at the Adelaide Cabaret Festival (July 2005) to great reviews.

Christa and Svetlana then joined forces with Imogen Kelly, Judith Lanigan and Lola the Vamp to create and perform Go-Go Burlesco. After a Sydney season they were invited to the Edinburgh Festival to perform at the Assembly Rooms. They got five 4 star reviews and plenty of stage door Johnnies. Christa went back to Sydney to host 34B Burlesque, a weekly burlesque show. Most recently, Christa and Svetlana have been performing in Circus Oz as MC.