



Paul Komadina

Independent director shoots his first feature

PAUL KOMADINA has made a self-funded feature, *The Director's Cut*. It's the tale of a tyrannical director attempting to shoot his first feature film on a farm in the middle of nowhere. Shot over twenty-two days, on HDV in April 2007 with an ensemble cast of twelve and a crew of twenty, all of whom worked for deferred payment, *The Director's Cut* was self-funded at \$60,000.

Komadina is also one of the young directors chosen for of the series *Trapped* (see story "The Boom in Broome"). He spoke with ANOMIE about his recent filmmaking experiences.

What does it take to make a do-it-yourself film?

What I want to do is direct feature films. And I don't think there's any better way than doing it. I've seen people take ten years to get their first film up through Australian funding. A lot of my favourite films have been low-budget. In the mid-1990s in America there were heaps made like *Clerks* and *El Mariachi*. For a while I thought it was too big to tackle, but I saw some Australian DIY features being made: *The Actress* by Zak Hilditch was the first one I noticed from Perth. I knew a whole bunch of people who were just keen to do it, which is why they worked for free. I had a good idea, finally. So I just did it.

Having completed a DIY feature, what did you learn?

When you have all those people working for free you feel a responsibility – I wanted them to enjoy the experience as much as I did. Maybe sometimes I should have pushed for things a

bit more. I may have gone one less take because people were getting fed up, but in the end, it doesn't matter – the film is what everyone is going to remember. You forget a shitty day. The film is the important thing.



Talk about what *The Director's Cut* has already achieved for your career.

Dayne Blundell-Camden, the 1st AD on *The Director's Cut*, is the 1st on *Trapped* and recommended me to the producer, Bruce Best. He was looking for younger directors. I met with Bruce and took along the trailer because I don't have a showreel – I've tried cutting one before but I'm not hugely happy with anything else I've done at the level of production, just all the elements, something that represents

me. On the strength of the trailer and our meeting, I got the job.

You are about to enter the world of paid directing and another period of intense learning...

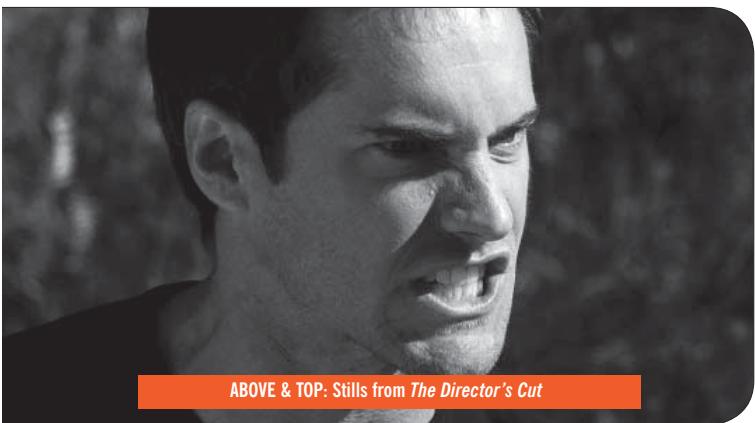
Trapped is really the first professional directorial gig. I did do an attachment [to the director] on *Lockie Leonard* in June and July in 2006. I was down there in Albany for a month with James Bogle. I mean, I learned a lot from the attachment, but part of being there spurred me on to do *The Director's Cut*.

What aspects of the attachment experience spurred you on?

At the time, I thought any work was a stepping stone, but being there, I got really keen to be working on my own stuff as a pathway to directing features. I learned a lot from James and hopefully that will feed into my work. I do want to do TV as well.

It's changing, but you tell people you've done something like this (making a feature) and some people are really interested, other people are not; it could be terrible, it could be brilliant; they have no idea. There's a lot of people making their own films now. I'm seeing a couple of good ones produced, like Nakatomi Pictures' *No Through Road* for example. They got such a good response at the WA Screen Awards this year, so this kind of recognition may help to change things. ●

See the trailer at www.thedirectorscutfilm.com



ABOVE & TOP: Stills from *The Director's Cut*