

Audio	Visual
Audio description: A young male actor with a rucksack and cowboy hat nervously hitchhikes by the side of highway.	Head and shoulder image of a man wearing an Akubra styled hat with a backpack over his shoulder is standing beside a highway with trees and shrubs to each side.
Tony: Turn To White is essentially my story. It's Where My Story begins. I was a young man travelling around Australia with my girlfriend.	A hand with the index finger points to the side of the road showing the man is seeking a ride.
Audio description: photos of the young Tony traveling Tony: We were hitchhiking from Adelaide Perth. And unfortunately, I got left at Cocklebidy Roadhouse, which was abandoned. And it took me two or three days to actually escape. And that's what this film's about.	Crosses to shot cuts to show a grainy photo of a group of young men and women seated together around a table with a newspaper on it. Tony seated by the water and another seated inside having a drink. Tony standing wearing only a lava lava and a hat. He has a backpack on his back as he stands overlooking bushland spread out below him.
Because It's the, its first time I truly had to come to terms with being blind. Audio description: (Screaming, truck going past) The young actor struggles against the force of the truck. (Screaming, truck going past)	Cuts to tony seated on his lounge beside a bookshelf full of books. Then quickly cuts to show a young man screaming as he tries to hold onto his hat with one hand and his backpack on his back with the other.
(Melancholic music) I was that bullied fat kid with coke bottle glasses. At the age of 16, my eyes went down to about 3% vision teenager, and it stayed like that until my mid-thirties.	Cuts to photo of Tony as a child. He is young, wearing glasses and is patting a dog. Cuts to shot of him at the same age seated on a lounge looking to the side at a Christmas tree. Cuts to shot of Tony as a young boy with a man on a street and another of him as a teenager standing on the street smiling at the camera.

	Cuts to another shot of Tony in his mid twenties seated on his lounge.
I had given up on my dream of being a filmmaker years ago when my eyes went from 3% to 1% to nothing.	Cuts again to Tony in the present sitting on his lounge talking to camera.
I was in the middle of East Timor, making a film and I suddenly started falling over things. I couldn't see. Overnight, almost overnight. I was falling down drainpipes. I was walking, I walked into a buffalo the size of a car. And that really hit me hard. It damaged me.	Archive footage of Tony in East Timor.
And I gave up. I came back, I finished the film. But essentially I gave up.	Cuts back to Tony seated on his lounge speaking to camera.
(Melancholic music) I didn't leave my house for 15 years.	Fades to black screen.
Then I was talked into getting a dog. And the moment I did, my world just opened up. And I started getting places. And all of a sudden I just went, "I need to make a film."	Tony with guide dog Paddington and trainer walking through a mall then cuts to him speaking to camera.
(Low tempo music) (Tony asks Paddington to find the stairs) The process of being a blind film maker is completely different. I have to come up with new and interesting ways of doing it. And of course, Lincoln just took this on as a pretty impressive challenge. And so we got stuck into it. Lincoln: To begin with we're going to be shooting a proof of concept. So we've chosen one scene, which is the scene where he.. So his girlfriend has left and he's finding his way down the highway trying to flag down a passing ride.	Tony and Paddington walk to an old Freemantle cottage and knock on the door.

(TV show) Would you like to talk the long way? (Muttering on TV)	Lincoln and Tony on a couch watching the handmaids tale.
So they're sitting against the wall. Four women. Dressed in red. While off to the far left... these men are being hung. It's interesting working with Tony because he still has a strong visual memory. I can talk about hot pinks and chocolate Browns and you knows what I'm on about. and with these history and filmmaking he has this great film language so we can discuss angles and shot sizes etc. and we're on the same page. And the cameras tracking. Across and it's really getting underneath their bonnets. So it's almost like a underneath both of their bonnets.	Shows the image Lincoln is describing. Cuts back and forth between Lincoln and Tony siting on a couch looking towards the TV and then back again to images of the women dressed in red.
Tony: The style of this film, it's been in my head for a very long time. I wanted a very small space around the character Tony. That was in focus at all time and outside the bubble, was blurred, was out of focus. This just, it was a way of describing Tony's world. Lincoln: And she's in like crystal clear focus. Really really sharp focus. And this side here is just completely blurred out. So they must be on F you know 2.8 or lower.	Shot of Tony seated son his lounge; as he speaks it cuts to show the shot he is talking about. Cuts to show Paddington watching them as he lays on the floor. Lincoln uses Tony's hands to describe the composition of the shot they are watching on the TV.
(Travel music) Tony: Tails in. Limbs and Tails. I didn't actually necessarily need this proof-of-concept film to look exactly like Cocklebidy. What I needed it to do, was to look isolated. To look desolate. To look desolate. To give the	Tony and Paddington climb into Lincoln's car. Tony puts his hat on Paddington to adjust his seatbelt. Driving through the city. Paddington is resting his head on Tony's leg.

stylistic feel of being in the middle of nowhere and in a dangerous place.	Cuts to Tony speaking to camera seated on his lounge and then to Tony and Lincoln working at the computer with Paddington laying at Tony's feet.
Lincoln: So let's just imagine this is about 300 meters. It starts to turn and keeps going in that direction. So I'm guessing what, correct me if I'm wrong, but where you got so disorientated, Is you heard a noise coming from one distance. Tony: Yes. Lincoln: From this direction and all of a sudden it kind of changes direction that it's upon you? Tony: That's right. That's how it felt. It just was suddenly it was there. You know, I was like listening for it. And I could hear it. You know gradually increasing but then suddenly it was just on top of me.	Using a magnet board to describe Google Maps images. Lincoln has his hand on Tony's as he describes the shot.
Lincoln: We use tools like Google earth, Google maps to actually teleport ourselves into that environment and looked around. It was amazing. So I could talk to Tony about exactly what the environment looks like. You've got a bunch of shrubs that mustn't be much bigger than Oh well... Maybe comes up to your chest. Tony: Wow. This is from seated or standing? Lincoln: Standing.	Lincoln is seated in front of several computer screen speaking to camera. Cuts to shot of Lincoln and Tony seated side by side as they view and discuss images on the screens.
(Blues Music) Lincoln: It's pretty tricky around the Perth area because...To get that open space, you're	In the countryside driving, Paddy's head on Tony's lap.

looking at a lot of farmland around the Wheatbelt. But... It doesn't look like an environment that you would be scared about getting lost in. But friend suggested that we check out around the Yanchep area. OK, this is a big-arse Mack truck. And. Tony: Wow, I can imagine that. Lincoln: If you were two meters that way...up the shit creek mate. Tony: That's...yep!	They walk by the highway; Tony has his hand on Lincolns upper arm and has Paddington beside him. Tony is standing beside Lincoln with his hand on his hat as it goes past.
It was close in so many ways. It had the same kind of curvy road that Cocklebiddy had that I didn't even know it had. It also had the same pale, line-stoney feel. More shrubs than was at Cocklebiddy. but it still gave you a sense of isolation. Lincoln: Can you feel so this is the camera? This is Tony. So what we're gonna do now is we're gonna track so close like Handmaids Tale. Tony: Yep. Lincoln: I'm gonna be right up in your grill. Tony: Yep. Lincoln: And we're gonna track along the length of this road, and we're gonna walk it up to the... Tony: highway. Lincoln: The highway. Great, keep walking. That's it, keep coming. So with Tony being vision impaired, obviously we had to come up with some unique ways of not only us working together. But for Tony to be able to work with professional film Crews.	Cuts to Tony seated on his lounge. Cuts to Tony and Lincoln in Yanchep using the magnetic board to discuss and film test shots. Lincoln has his hand on Tony's as he uses the magnet board to describe what they will do next. Cuts to show Paddington yawning as he waits beside them. Lincoln films Tony walking towards his camera with Paddington walking beside him.

Tony: We have various methods that we want to go and try at least in the future. But for now we started with the magnetic storyboarding.	At Lincolns dining table reviewing the test footage.
Other thing was the topography that made it very difficult. Cause it wasn't... The roads had bumps and we were both essentially walking blind. (Laughing) Lincoln: Two blind men. Tony: Two blind men and a dog yes. With each of these we're able to create a three-dimensional tactile experience. If I can say "Lincoln, I wanna know...whether not that is the correct perspective. Is this camera close enough? Does it have to be pushed further back?" Simply because that's an element that I have trouble with is perspectives. Lincoln: That's probably you do sort of your wide from. Showing Tony. Tony: Yeah that's exactly right. That's exactly... From straight across the road. Lincoln: Yeah and can you feel this other one, here? So that's essentially where the camera would be for that close-up looking down the length of the highway. Tony: Yeah. The other thing we came across, well, I came across as part of my own mobility training as being a blind person around the house, was something called a Pen Friend. And the moment I saw it, I just saw its application to	Shows the test footage of Tony walking into the camera. Cuts to shot between Tony seated on the lounge speaking to camera and Tony seated beside Lincoln working at the desk. Shot shows Lincoln with his hand on Tony's as they use a large magnetic board to discuss shots. Cuts to Tony speaking to camera from his lounge seat.

film. Essentially, it's a code reader. It's a scanner. (Beep) Shot one, Cocklebiddy Roadhouse, wide angle. (Beep) Wrong order but it will do. (Code reader; Shot one, Cocklebiddy Roadhouse, wide angle)	Cuts to shot of him setting up his small magnetic board with dots to be scanned by his Pen Friend. Across the top of the board are the words; Cocklebiddy Roadhouse. Shot 1. Tony scans a sticker attached to a magnet.
Lincoln: This is really awesome tool. So, I mean we're hoping to have one of these boards for every single shot. So Tony can go through and just record different messages for each item. So it could be from person. For a road. And he can very quickly go through, hover the pen over and it's going to tell him what he's looking at. Pen Friend: Cocklebiddy Roadhouse Tony: Awesome. Lincoln: So now let's go around and just see how quickly we can move between them. Because we want speed on set so... Tony: Yeah. Pen Friend: Garage, shop, motel, big arse road train. Tony: Working with Lincoln is one thing but he's only one member of a crew. I really needed to have a better understanding of what was going to happen when I have to work with other people. Dan: Yes, that's it. It's very interesting that you described it that way because to me automatically, it's very difficult to show that, with a truck. Of what that feels like. And yet you've just perfectly describe it as being tumbled around in the wash.	Lincoln is seated on the lounge speaking to camera. Cuts between shots of Tony and Lincoln using the Pen Friend to record messages and attach them to the multiple magnetic boards; and Lincoln seated on the lounge. Show Tony pointing the Pen Friend at each dot as it reads them out. Tony is seated on the lounge speaking to camera. Cuts to shots of Tony, Lincoln and Dan talking and as they stand around a large table in the studio. It is covered in papers and images.

Lincoln: I've worked with 2D films on a number of films now. And when we approached them to be a part of this project they really jumped at the opportunity. I think both of those guys really like a challenge. Tony: So just went to the Roadhouse wandered around came right back and it was from there we'll be probably filming, from above here. And just tracking Tony. Back track track... Lincoln: This is as much about Tony learning how to work with professional film crew as it is about the film crew learning how to work with Tony and any other vision impaired filmmakers that come after Tony. Which is what, you know, we're hoping for. And I think we've got a great team. We've got a really good team.	Cuts between Lincoln seated at his desk speaking to camera to the crew at the table as they discuss shots using the Pen Friend and magnetic boards. Paddington is keeping them company lying on the floor at their feet.
(Upbeat music) Mayma: Beneath the brim of his Akubra hat, Tony's shadowed eyes, constantly scan his surroundings as he walks along a gravel driveway. Tony: As a filmmaker it's important that I take audio description seriously and integrate it into my film. You made them automatically you created three sentences and so you put pauses so you know you have that first line and then you;ll get the crunch of a boot. The moment I wrote a script; I wrote preliminary audio description for that script. Mayma: So when I'm reading that, I'm kind of getting a sense that those things aren't simultaneous. They are actually kind of happening in like a particular order.	Tony and Mayma are seated side by side at Lincolns kitchen table as they chat around a laptop. Mayma is reading from and typing on the laptop.

Tony: Quite honestly, I'm rather terrified about the shoot. I've got not just Lincoln and the 2D's but I'll probably have David and I'll have extras. And I'll have people around doing this, that, and the other. Their various jobs. And It's gonna be a learning thing for me because this will be the first true exercise in the open. In an environment that I haven't got total control over.

(Footsteps crunching)

Tony: When I'm on set, just a simple act knowing when things are moving. Where they're going. When they're stopping. It gives me a sense of the rhythm.

Lincoln: So Tony and I came up with a tap System. One Tap on Tony shoulder meaning that the actor has started moving after we've called action.

Two taps meaning that the actor might have stopped. This like circular motion that I'll do on Tony's arm, which means like the focus pull. So that... To signify that the cameraman has started pulling focus which is in some of our shots.

And we've also got this movement which means that camera started sort of to pivot around Tony the actor to come from behind him.

Tony: He can watch this happening. I can't. But by doing that, I'm watching through him.

Lincoln: I'm going to be wearing a little lapel mic transmitter. That's Bluetooth to Tony's phone that then is like in an inner ear monitor.

Tony: In this case Lincoln can be walking off and talking to the camera guys. And I'm listening in. An then if it's something of an importance he'll... simply say, "Tony, is this is this okay for you?" "Are you happy with this?" And I can

Tony is seated on the lounge speaking to camera.

Cuts between shots of Tony working with the crew including actor David on location; and Tony seated on the lounge speaking to camera.

Crew films David walking towards the highway. He is slowly moving forward testing where the edge of the road is.

Lincoln and Tony are standing behind a portable monitor. Lincoln taps Tony's shoulder, then makes the circular motion alerting Tony to what is being filmed.

Cuts to shots between Tony seated on the lounge speaking to camera and Lincoln as his desk doing the same.

Cuts again back and forth between shots of the crew filming as Lincoln describes the system they have established so Tony is aware of what is being filmed; and Lincoln at his desk.

Lincoln with crew. Tony is listening in.

simply just either acknowledge; or I'll shake my head and then we'll stop and hell come over and talk to me.

Either way it keeps things a lot smoother and it keeps me in the loop.

Lincoln: You can be based kind of right here? Yeah, I might just move the thing from here... but I'll do a walk-through with now and I'll stay out of it.

So let's do a walk through.

Tony: Lincoln can't just sit there with me all the time. He's the co-director and this might be my concept. This might be my direction and my structure, but when Lincoln and I are together there, he gets final say on the vision of that shot because he's the one with the eyesight.

Lincoln: Shot seven, walk into frame, done.

Shot eight, didn't do. Shot nine, hitchhike...

Tony: Just hang on. What was shot eight that we didn't do?

For me this shoot was also remarkable because I got to be involved in a more physical way.

Lincoln: So Tony came up with this idea to use this sheet to tie around the waist of the actor David and use that as like a pulley system to push and pull him in the right direction to give him some force to sort of struggle against.

Tony: I totally got into the into the, tactile experience of being able to feel exactly what David's movements were transmitted through the sheet. So I understood much more about this shot.

I wasn't relying entirely upon audio description because I could feel when he was getting it right and when he was getting it wrong.

The crew looks at the shortlist.

Shot cuts between The crew wrapping a sheet around the actors waist and Lincoln speaking to camera from his desk.

(Leaf-blower roaring) Lincoln: And action! David: Screaming Lincoln: Three, two, one, go! Tony: This is... It's an experiment. And it's a small experiment. But it's an experiment which will lead onto much bigger projects. And we're gonna be taking notes. What works, what doesn't work. What's important and what's not important. (Emotional music) Being back again, it's truly amazing actually, because you know when you think you've lost something and you find it again, that is special. That is that something that few people get the, get the privilege of having a lost dream returned to you. And I'm not gonna stop now that I've... Now that I've got it back. I'm enjoying every minute of it. And I just got bigger and better films that I wanna make. (Emotional music)	Tony controls David through with sheet and Lincoln makes dust with the leaf-blower. Cuts between shots of Tony speaking to camera from the lounge and to him working with Lincoln on site using a large magnetic board. Tony, Lincoln and Dan operate a drone. Tony smiles while working with the crew. Arial shot of the actor by the highway with the endless bush behind. Fades out to black and then to entire crew shot along with Paddington, everyone is smiling.
Music continues	White text on black background: Director: Tony Sarre and Lincoln MacKinnon. Camera Iain Appleyard. Editor: Lincoln MacKinnon and Tony Sarre. Audio mix an colour grade: Lincoln MacKinnon Audio description: Jessica Wright Music: 'No Future, Forever' by Galloping Foxley's; 'The Drought' by Kill Devil Hills; 'Did I Damage Your?' by Kill Devil Hills and 'Words From Robin to Batman' by Kill Devil Hills. Special thanks to: Seeing eye dog Paddington

	Logos: AT Chat; Independent Living Assessment; Perth Festival; Screenwest and DADAA
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