

Members' news

Screenrights has over 1000 members from across the world, representing a wide range of producers, distributors, writers, broadcasters and other rightsholders in film and television programs.

Our Members' news column is your opportunity to let this membership know about you and your work.

In this issue, we talk to Sasha Hadden, a maker of short films, who got his first start in the industry at the tender age of nine.



When Sasha Hadden made his short children's film, *Few Small Dramas*, he wanted to test himself.

Since he was nine years old, he had wanted to work in the film industry. However, at 22 he began to doubt himself. He decided to let *Few Small Dramas* answer the question for him.

"I purposefully made the project as difficult as I could," he said. "I almost didn't want it to be successful. Because if it was successful I had decided that I would stick with film."

The film was shot over a week, with no money, and a cast that included all of Sasha's nephews and their cubby house.

"We used every shot and there was only one pick up," Sasha said. "By the end of the week, I knew I had the film."

Sasha managed to get a presale for the short before it was finished, and has since seen it travel to festivals in the United States, Germany and Indonesia, as well as screen on two channels in Australia.

And, needless to say, he has continued to pursue his career in film.

Sasha first discovered his love for filmmaking as a small boy when

he helped Vira's Animal Agency handle pigeons for a headache tablet commercial.

At 12, he became part of a club called "Metro Video Kids", which operated out of a town hall in Paddington, Sydney. Trained by industry professionals, the children who took part created a diverse range of mock productions.

At high school, Sasha continued to pursue his interest, entering school festivals and competitions.

At eighteen, he went and worked at the Australian Film Television and Radio School. Too young to be taken on as a student, he worked in the art department and "hung out" on various student projects.

It was during this time that he met Australian cinematographer Dean Semler.

When Semler returned to the States, Sasha asked him if he could follow. The answer was yes, and at twenty years old, he found himself working in the camera department of *Super Mario Bros*, followed by a stint on the Mel Gibson directed *Man Without a Face*.

He returned to Australia knowing that he wanted to make a film, but feeling daunted by the expectations he was now placing on himself.

And needing to test himself, he set about making *Few Small Dramas*.

Since the success of this short, Sasha has gone back to the States, where he worked on *The Scarlet Letter* before returning to Australia where he has concentrated on developing his skills as a writer.

"I've always been afraid of writing," he said. "It's something I have had to conquer. There's no point in having all these ideas if you cannot communicate them."

Earlier this year, he put on a play that he wrote, *The Moth and the Firefly*, at his old high school. He is now writing his first feature and trying to get the play published.

"I've had incredible luck so far," he said. "We'll just see if it keeps going that way."

Screenrights' newsletter
Vol 7 No 4 December 1998
ISSN 1320-0135

screenrights

The Audio-Visual Copyright Society