

47 filmmakers and actors head to the Australian International Movie Convention

Friday 10th August 2007: The Australian Film Commission (AFC) is delighted to announce that a record number of filmmakers and actors will represent their films at the annual Australian International Movie Convention on Queensland's Gold Coast next week.

Leading cinema exhibitors and distributors will be introduced to 47 filmmakers and actors during Australia on Show on Monday 13 August 2007.

Australia on Show is an opportunity for the filmmakers to showcase their new Australian feature films to the influential people who book the films into cinemas.

The event is sponsored by the *Sydney Morning Herald*, the *Sun Herald*, the *Age* and the AFC.

"The AFC is thrilled to be supporting a record number of filmmakers and actors to attend Australia on Show," said France Leadbeter, Acting Manager of Marketing at the AFC. "The evening is a traditional highlight of the Movie Convention and it is an imperative for the business end of the film industry to meet the creators and the cast."

Australia on Show this year features 24 films with the following filmmaker and actors attending to support the films.

<i>Acolytes</i>	Director Jon Hewitt and Producers Penny Wall and Richard Stewart
<i>All My Friends are Leaving Brisbane</i>	Director/Producer Louise Alston and Producer Jade van der Lei
<i>The Black Balloon</i>	Director Elissa Down and Producer Tristram Miall
<i>Black Water</i>	Director Andrew Traucki, Actor Maeve Dermody and Producer Michael Robertson
<i>Cactus</i>	Director Jasmine Yuen-Carrucen, Producer Paul Sullivan, Executive Producer Bryan Brown and Actor Shane Jacobson
<i>The Children of Huang Shi</i>	Producer Jonathan Shteinman
<i>Death Defying Acts</i>	Producer Marian Macgowan
<i>December Boys</i>	Producer Richard Becker
<i>Dr Plonk</i>	Producer/Director Rolf de Heer
<i>The Final Winter</i>	Director Jane Forrest, Producers Michelle Russell and Matthew Johns and Actors John Jarrat and Matt Nable

<i>Forbidden Lie\$</i>	Producer Sally Regan
<i>Gabriel</i>	Director Shane Abbess and Producer Kristy Vernon
<i>Hey Hey, it's Esther Blueburger</i>	Director Cathy Randall, Producer Miriam Stein and Actor Danielle Catanzariti
<i>How to Change in Nine Weeks</i>	Director Simone North and Producer Tony Cavanaugh
<i>Night</i>	Director Lawrence Johnstone and Producer Lizette Atkins
<i>Not Quite Hollywood</i>	Director Mark Hartley and Producer Michael Lynch
<i>Rogue</i>	Producer David Lightfoot
<i>September</i>	Director Paul Carstairs and Producer Serena Paul
<i>The Tender Hook</i>	Producer Michelle Harrison and Producer John Brousek
<i>Ten Empty</i>	Producer Naomi Wenck and Actor Geoff Morrell
<i>Unfinished Sky</i>	Director Peter Duncan and Producers Cathy Overett and Mark Overett

Steve Jacob's *Disgrace* and Bruce Petty's *Global Haywire* will also be featured in Australia on Show this year.

The AFC's Marketing Unit represents the industry at national and international markets and assists practitioners to represent their own projects in the global marketplace.

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THE AUSTRALIAN

March 15, 2008 05:58pm AEDT

Local heroes lost in the rushes

Sandy George | August 15, 2007

IT is 20 years since Linda Kozlowski and Paul Hogan got together - on screen and off - in Crocodile Dundee.

The film sold an extraordinary \$47.7 million worth of tickets in Australia and another \$200 million in North America. It and its 1988 sequel are among the top five commercially successful films made in Australia.

The others in the top five do not look Australian, even though they are regarded as Australian films: Babe is about a pig in rural England, Moulin Rouge! is set in bohemian Paris in the 1890s, Happy Feet is full of penguins in an icy wilderness.

They were made with pots of Hollywood money, although Australia's Village Roadshow can also take credit for Happy Feet. This suggests two things: you have to spend money to make money; and Hollywood investors - encouraged by the federal Government's generous producer rebate - may not want to make distinctively Australian stories.

Mike Selwyn, managing director of Paramount Pictures Australia, says the rebate is intended to produce a strong Australian production industry.

"Happy Feet, Babe and other large-scale films put a great deal of money into the industry and that is an advantage to everyone," he says. "But where you would like to finally get to is making very strong stories that are Australian stories or about Australia's place in the wider world."

Under the new rebate, the federal Government will pay back 40 per cent of production expenditure for Australian films. Many Australian filmmakers are now dreaming of riches, knowing the rebate will attract US dollars. The rebate mitigates some of the risk for studios but not all of it.

What filmmakers must remember is that Hollywood follows proven talent. 20th Century Fox has tipped more than \$100 million into Baz Luhrmann's Australia, a sweeping period romance starring Nicole Kidman and Hugh Jackman.

Key to Luhrmann getting the money is his past success with Strictly Ballroom, Romeo + Juliet and Moulin Rouge! Even with the rebate, studios will only give money to directors they know can deliver a film with broad appeal, here and overseas.

Fred Schepisi (Evil Angels) will probably get to make Last Man, drawn from Graham Brammer's book about Australians caught behind enemy lines in Vietnam. Phillip Noyce (Rabbit-Proof Fence) has a good chance of financing his adaptation of Tim Winton's

Dirt Music, with Rachel Weisz as Georgie.

Films such as these have strong Australian roots, albeit with some Hollywood foliage. The main difference Hollywood cash will make to Australian films will be polished scripts and production values.

We may also expect to see more genre films: war dramas and adventure movies, for example. The Australian office of Working Title, the UK-based production powerhouse, is developing a broad romantic comedy and also a family action adventure, which draws on Aboriginal mythology. Hollywood has run out of stories, but Australian indigenous culture is seen as a new source.

Other films made with the rebate will not seem Australian at all. These may include animated features, such as those being developed under a recent deal between Sydney digital production company Animal Logic and Warner Bros.

"I think Australians have to be less precious about every film that is shot here being an Australian film," says Mike Beard, managing director of Universal Pictures International Australasia. "We need to make good films that engage audiences and this is a tremendously attractive opportunity to make those films in

