

MADMAN CINEMA

PRESENTS...

A FILM BY MARK HARTLEY



The wild, untold story of OZPLOITATION!

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Not Quite Hollywood

The wild, untold story of OZPLOITATION!

TABLE OF CONTENTS

Short and Long Synopses	3
Director's Statement	4
Biography Mark Hartley - Writer / Director / Editor	6
Biographies of Key Creatives	7
Select Interviewee Biographies	8
Background Notes	12
Did You Know?	14
Credits	15
Publicists	23



Long Synopsis

NOT QUITE HOLLYWOOD : The Wild, Untold Story of "Ozploitation"

Free-wheelin' sex romps! Blood-soaked terror tales! High-octane action extravaganzas! They're the main ingredients of NOT QUITE HOLLYWOOD, the first detailed examination and celebration of Australian genre cinema of the 70s and 80s.

In 1971, with the introduction of the R-certificate, Australia's censorship regime went from repressive to progressive virtually overnight. This cultural explosion gave birth to arthouse classics, such as PICNIC AT HANGING ROCK and MY BRILLIANT CAREER, but also spawned a group of demon-children: maverick filmmakers who braved assault from all quarters to bring films like ALVIN PURPLE, THE MAN FROM HONG KONG, PATRICK, TURKEY SHOOT and MAD MAX to the big screen.

As explicit, violent and energetic as their northern cousins, Aussie genre movies presented a unique take on established conventions.

In England, Italy and the grindhouses and Drive-ins of America, audiences applauded our homegrown marauding revheads with brutish cars, our spunky well-stacked heroines and our stunts- unparalleled in their quality and extreme danger!

Full of outrageous anecdotes, a large cast of local and International names and a genuine, infectious love of Australian movies, NOT QUITE HOLLYWOOD is a fast-moving journey through an unjustly forgotten cinematic era that was unashamedly packed full of boobs, pubes, tubes... and even a little kung fu.

Short Synopsis

Before the censor's axe...
Before the critics' attacks...
Before the Brazilian wax...

NOT QUITE HOLLYWOOD is the wild, wonderful, untold story of "OZPLOITATION" films. It irreverently documents an era when Australian cinema got its gear off and showed the world a full-frontal explosion of sex, violence, horror and foot-to-the-floor, full bore action!





Director's Statement

As a member of the X-generation growing up in the outer suburbs of Melbourne, I never got to experience 70s Australian genre cinema in the theatres or drive-ins. I discovered it late at night on TV.

After-dark TV screenings of films such as THE MAN FROM HONG KONG (1975), PATRICK (1978) and SNAPSHOT (1979) thrilled excited and downright scared me. They were filled with familiar Aussie faces – but spectacular content... a fist fight and chopper chase around Ayer's Rock... a comatose killer with telekinetic powers... a murderous Mr. Whippy van...

To a kid who loved movies it was the perfect blend – films with action, suspense and horror that were full of iconographic homegrown brands, landmarks and accents. Interestingly, when I tried to read about these films in borrowed library books on Australian Cinema I discovered most of the time they weren't even listed - let alone discussed or critiqued.

My documentary feature, NOT QUITE HOLLYWOOD, finally tells the tale of these often overlooked and neglected films and their maverick filmmakers.

It's a story that begins in 1971 with the introduction of the R-certificate classification. This rating ended an era of savage censorship and allowed Australian cinema to break the shackles of a staid, highly conservative society and start producing films such as STORK (1971), THE ADVENTURES OF BARRY MCKENZIE (1972) and ALVIN PURPLE (1973). These films achieved unprecedented commercial success and demonstrated that local audiences were willing to pay to see local product.

What followed, hand-in-hand alongside the revered SUNDAY TOO FAR AWAY (1975), THE GETTING OF WISDOM (1977) and MY BRILLIANT CAREER (1979), was the production of an abundance of sex romps, terror tales and action extravaganzas.

For every CADDIE there was a FELICITY. For every PICNIC AT HANGING ROCK there was a STUNT ROCK. For every JIMMY BLACKSMITH there was an ALVIN PURPLE. These films found enthusiastic audiences not just locally but all around the globe.

Back home we didn't realize it, but THE MAN FROM HONG KONG (1975) was setting box office records in London and quickly becoming the all time box office champ in Pakistan - and PATRICK (1978) was soon to become the highest grossing film ever released in Italy!

The story of these "Ozploitation" films is brimming with outrageous anecdotes and you-have-to-see-it-to-believe-it footage, but it is also full of many cultural themes and issues that are equally enthralling.

- The High-Art versus Low-Brow 70s culture wars and our image abroad.
- Nudity in 70s Australian cinema – was it a case of sexual liberation or simply titillation?
- Our pioneering stunt and special effects work – unparalleled in quality and extreme danger.
- Australia's embrace of car culture and drive-in culture - our white-line obsession.
- The making of local genre movies – often dismissed in Australia, but finding strong and responsive audiences overseas.

Over the past few years I have been researching/directing featurettes and feature-length documentaries for the local and international DVD release of many Australian films. I have been fortunate to have forged strong relationships with the cast and crews of many key films featured in this documentary. It is the brutally frank recollections of these people that are the most important element of NOT QUITE HOLLYWOOD.

These are the real stories from the people who were there in the cinematic trenches – including the wild, trailblazing mavericks who found private finance, snubbed their nose at authority, made their own rules and in the process introduced the car chase, karate kick, BMX bike and water bed to Australian cinema.

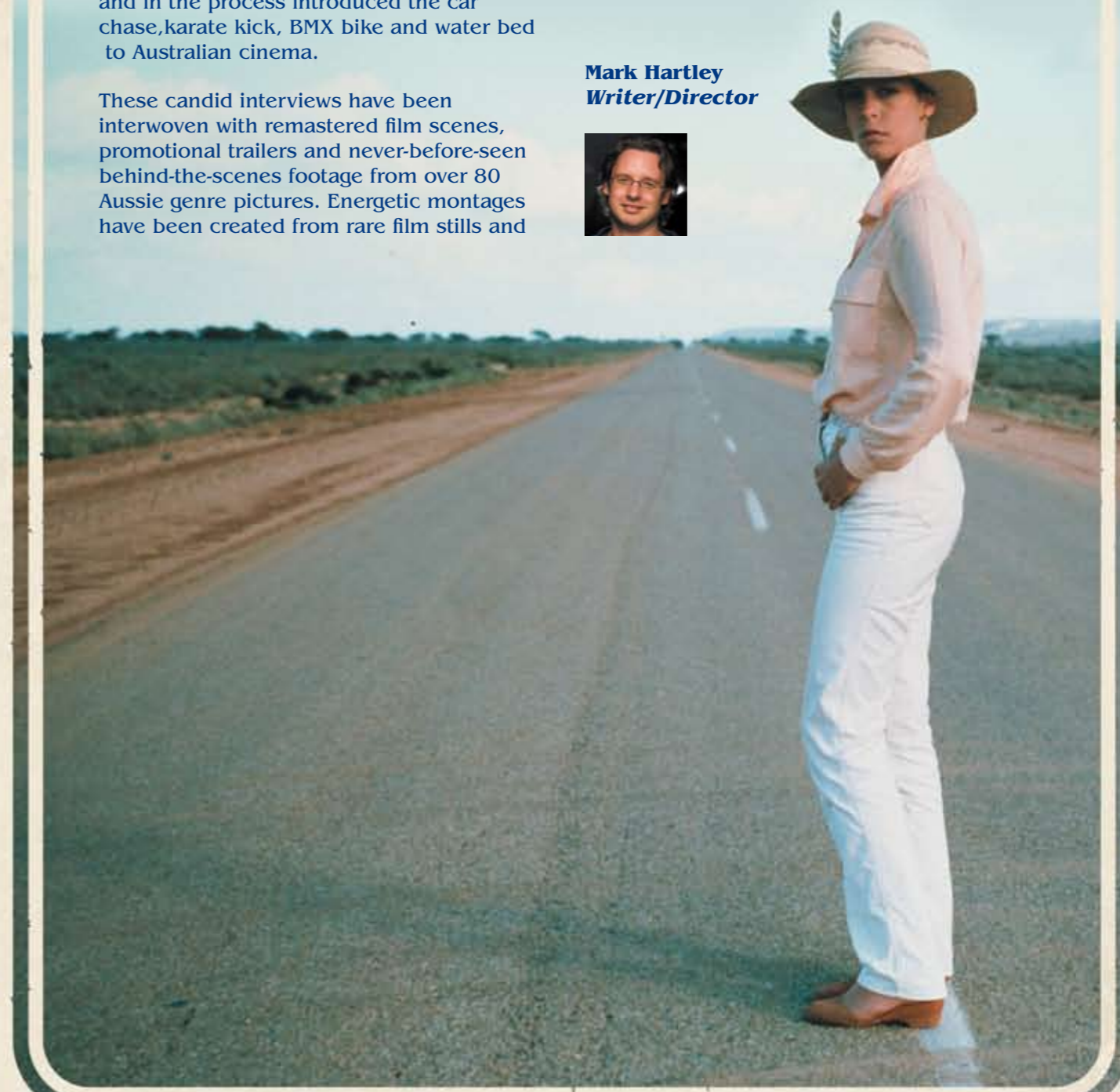
These candid interviews have been interwoven with remastered film scenes, promotional trailers and never-before-seen behind-the-scenes footage from over 80 Aussie genre pictures. Energetic montages have been created from rare film stills and

colourful local and international poster art – and this is all accompanied by a soundtrack of seminal radio hits from the period. It is my hope that these are all the ingredients needed to serve up a thrilling theatrical experience!

So, please leave your political correctness in the foyer, crack a tube and settle in for a fast-moving journey back to an unjustly forgotten cinematic era when our big-screen heroes were possessed with white-line fever, our heroines were well-stacked and sexually liberated and our truly death-defying stunt work just had to be seen to be believed!

Enjoy.

Mark Hartley
Writer/Director



Key Creative Biographies

Mark Hartley (Writer/Director/ Co-editor)

After graduating from the Swinburne School of Film & Television in 1990, Mark worked in a variety of low paying / high learning positions in the film industry including working as an assistant editor to Jill Bilcock on STRICTLY BALLROOM (for tram fare!) and cutting music videos, TVCs and film trailers at Mike Reed's Post Production.

During this period he also began directing music videos through City Films, a production company headed up by producer Craig Griffin and director Paul Goldman (AUSTRALIAN RULES, SUBURBAN MAYHEM).

At last count, Mark had directed over 150 film clips for artists including Powderfinger, You Am I, The Cruel Sea, The Living End and Sophie Monk. His work has won a swag of awards including two ARIAS (as well as seven nominations), a TUI New Zealand Music Award and an International MTV Award nomination.

In 1996, Mark joined Famous by Tuesday, a production company specializing in TV commercials and started writing and developing feature film projects, including THE DRIVE-IN KIDS and THE KING OF POP.

Since 2003, Mark has worked as a freelance director for DVD Distributor Umbrella Entertainment specifically on classic Australian cinema. Mark has worked closely with producers and directors including Peter Weir, Bruce Beresford and Fred Schepisi to create special features packages for over 60 Australian film releases, including PICNIC AT HANGING ROCK, DON'S PARTY and CAREFUL HE MIGHT HEAR YOU.

He has also been responsible for a large list of "Ozploitation" titles finding their way onto DVD, including "The Adventures of Barry McKenzie", "Long Weekend", "Roadgames", "Razorback", "Stone" and "Turkey Shoot". Through this work, Mark developed relationships with many of the cast and crew who have been crucial to the making of NOT QUITE HOLLYWOOD.

Mark has officially been researching NOT QUITE HOLLYWOOD for the last ten years, but has basically spent a lifetime watching, studying, researching and enjoying Aussie genre films.

NOT QUITE HOLLYWOOD is Mark's first theatrical feature film.

Craig Griffin (Producer)

It could be said that Craig started preparing for his Producer's job on Not Quite Hollywood in 1984, because that is when he got his first job in the film industry - working as a runner on John Lamond's incomparable 'Sky Pirates'. He followed that up with the only weepie Brian Trenchard-Smith ever directed - "Jenny Kissed Me". More recently Craig engineered the face off between 'ozploitation' experts Mark Hartley and Quentin Tarantino and the rest is history really...

Michael Lynch (Producer)

Michael is a 20 year veteran of the Australian "entertainment industry" with a career ranging across music, TV, theatre and now, for the first time, film. Michael has worked with Mark Hartley previously from Mark's time as an award winning music video director. Michael is clearly in the feature documentary business for the "big bucks".

Karl von Moller (Cinematographer)

Since graduating from the Swinburne Film & Television School, Karl has worked as a Cinematographer in advertising, music video and feature film production. He recently shot the Australian leg of the Roger Donaldson directed film, "The Bank Job" and the horror film "Storm Warning" for Director Jamie Blanks. He re-teamed with Blanks to lense the remake of "Long Weekend", due for release in late 2008.

Jamie Blanks (Co-editor)

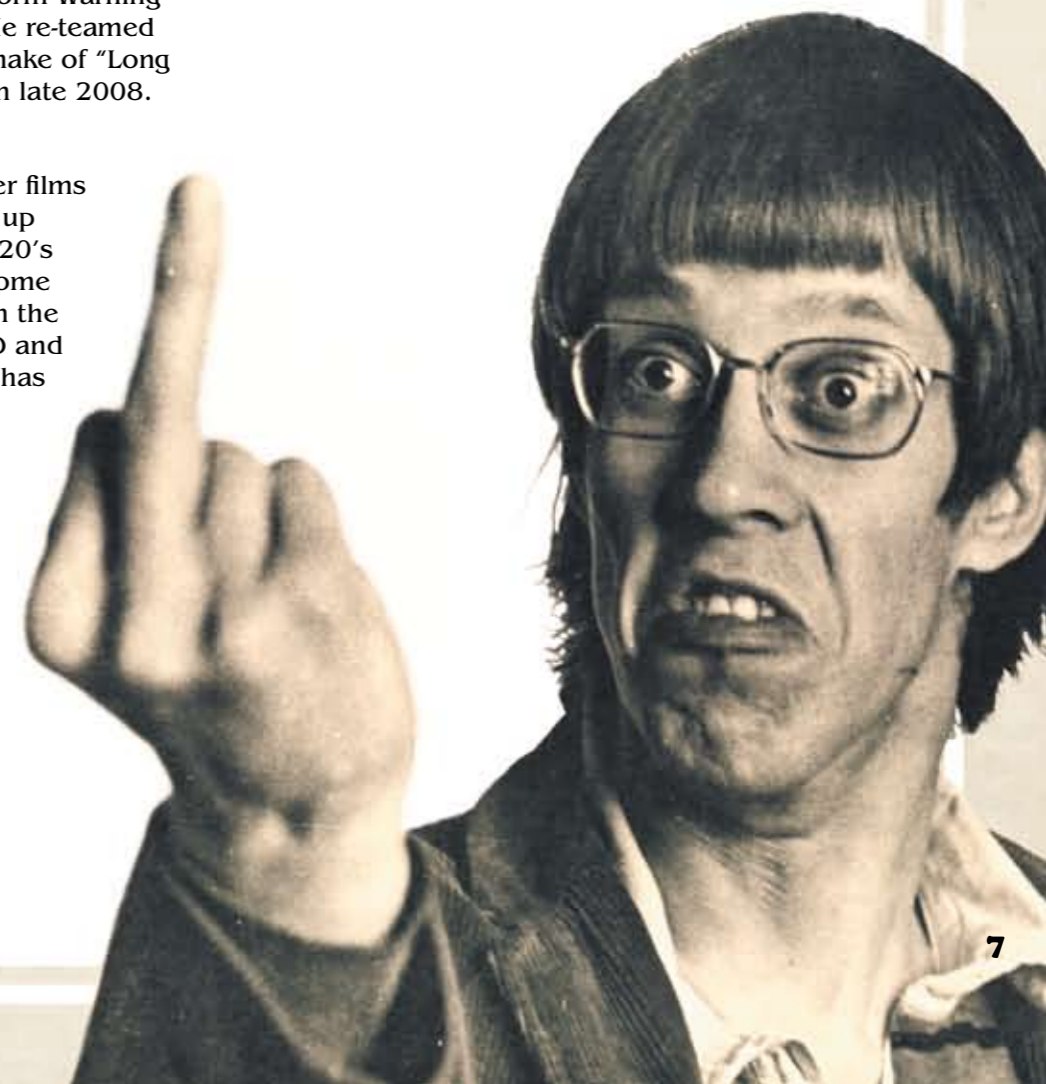
Jamie started making slasher films in his early teens, chopping up friends and relatives. In his 20's he graduated to killing off some of Hollywood's rising stars in the horror flicks URBAN LEGEND and VALENTINE. Recently Jamie has directed, edited and scored two "Ozploitation" movies penned by Everett DeRoche - the gore-drenched STORM WARNING and a remake of the 1978 Colin Eggleston classic, LONG WEEKEND.

Sara Edwards (Co-editor)

Sara began her editing career at advertising agency DDB and then worked at production company Famous by Tuesday - where she cemented a long-standing relationship with Mark Hartley. Together they have worked on numerous TVCs and music videos including the Aria award winning Madison Avenue clips. In 2002 Sara began a freelance career and has since edited many special features for Umbrella Entertainment releases including "Careful He Might Hear You" and Lonely Hearts".

Stephen Cummings (Composer)

Stephen has had a lengthy and successful career as a singer songwriter and novelist. He formed the legendary pop rock band The Sports in 1976 and scored a top 40 US hit with "Who Listens to the Radio?". Since embarking on a solo career in 1983 he has released 15 acclaimed albums. He was voted Best Male Singer in 1988 by Rolling Stone Australia and won an ARIA Award for Best Adult Contemporary album in 1990. His memoir, 'Mister Transistor' is to be published by Hardie Grant in March 2009.



Select Interviewee Biographies:



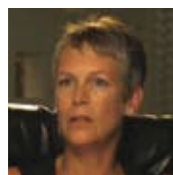
**Phillip Adams
(Producer/Broadcaster)**

As a film producer, Phillip was responsible for splashing the technicolor yawn across the big screen with THE ADVENTURES OF BARRY MCKENZIE. He passionately lobbied for freedom from censorship - and then called for the banning of MAD MAX. His least favourite film is TURKEY SHOOT.



**Russell Boyd
(Cinematographer)**

The same year that Russell lensed PICNIC AT HANGING ROCK he also shot THE MAN FROM HONG KONG a career high possibly only eclipsed by winning an Oscar in 2004 for MASTER & COMMANDER: THE FAR SIDE OF THE WORLD.



**Jamie Lee Curtis
(Actress)**

After establishing herself as cinema's reigning scream queen with roles in HALLOWEEN, TERROR TRAIN and PROM NIGHT, Jamie Lee journeyed down-under to appear alongside Stacy Keach in the outback thriller, ROADGAMES (where she found herself stuffed in a sleeping bag off-screen for much of the film's duration!). Since then she has appeared in such money-making blockbusters as TRADING PLACES, A FISH CALLED WANDA and TRUE LIES.



**Cassandra Delaney
(Actress)**

Cassandra starred alongside Carl Weathers in Australia's Blaxploitation misfire, HURRICANE SMITH, and bravely slogged her way through all manners of hardships in FAIR GAME (in which she is stripped nude and tied to a bush-bashing monster truck) before marrying and divorcing country music icon, John Denver.



**Everett de Roche
(Writer)**

Everett set off for Melbourne from the US in his early 20s to surf - and he never left. He talked his way into a writer's job on the seminal Aussie cop show Homicide and eventually became our foremost genre screenwriter. He knocked out SNAPSHOT in 4 days and thankfully spent more time penning the genre classics LONG WEEKEND, PATRICK and ROADGAMES.



**Richard Franklin
(Producer/Director)**

A student and protege of Alfred Hitchcock, Richard directed the soft-core flop, THE TRUE STORY OF ESKIMO NELL, before realizing his career lay in imitating his mentor. He made the critically acclaimed local Hitchcockian thrillers PATRICK and ROADGAMES before heading to the US to helm PSYCHO II, CLOAK & DAGGER and FX2. Sadly, Richard passed away only 3 weeks after being interviewed for NOT QUITE HOLLYWOOD.



Rebecca Gilling (Actress)

Starting her acting career as a frequently undressed fixture in seminal Ozploitation fare (No. 96 - THE MOVIE, STONE and THE MAN FROM HONG KONG), Rebecca skyrocketed to Aussie TV icon status after appearing as "the Skinny Milk girl" in a popular TV commercial and being disfigured by a rogue crocodile in the mini series RETURN TO EDEN.



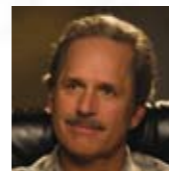
**Antony I. Ginnane
(Producer)**

The self-proclaimed "Roger Corman of Australia", Tony produced the soft-core box office smash, FANTASM before unleashing on the drive-in screen a slew of local genre pics including PATRICK, SNAPSHOT, THIRST, HARLEQUIN and THE SURVIVOR.



**Deborah Gray
(Actress)**

Playboy playmate and disco star turned best-selling white witch author, Deborah appeared in NO. 96 (as a woman with a phobia about wearing clothes, no less) and John Lamond's cheeky romp, PACIFIC BANANA.



**Gregory Harrison
(Actor)**

Following his small screen success on TRAPPER JOHN M.D., Gregory came to Australian to star in the giant pig movie, RAZORBACK. His film career is still yet to recover.



**Dennis Hopper
(Actor)**

After single handedly demolishing the Hollywood studio system with EASY RIDER, Dennis became a burnt-out Hollywood outlaw - perfect casting for the role of the rum-swilling psychopathic bushranger, MAD DOG MORGAN. Over 30 years later, he is still not legally allowed to drive - or be a passenger - in a car in Victoria.



**Barry Humphries
(Actor/Writer)**

Australia's best-loved satirist got to indulge in one of his favourite pastimes whilst making THE ADVENTURES OF BARRY MCKENZIE - mixing fake chunder. The film introduced projectile vomiting to the cinema screen, pre-dating THE EXORCIST by a good year. Barry has subsequently appeared in such films as SGT PEPPER'S LONELY HEARTS CLUB BAND, HOWLING III - THE MARSUPIALS and SPICE WORLD: THE MOVIE - all of which Australia has been very happy to forgive him for.

"I never thought that Australia was a place that needed culture of any description..."

BARRY HUMPHRIES



**Stacy Keach
(Actor)**

After appearing in such seminal films as THE HEART IS A LONELY HUNTER, BREWSTER MCCLOUD and FAT CITY, Stacy appeared alongside Jamie Lee Curtis and a dingo in ROADGAMES. He has recently had a high-profile career resurgence thanks to his role as Warden Henry Pope in PRISON BREAK.



**Ted Kotcheff
(Director)**

Ted arrived in Australia for the first time to direct WAKE IN FRIGHT - and immediately found a parallel between the soul-crushing emptiness of frozen north of his homeland Canada and the vast Australian desert landscape. The only outback trouble he encountered was from the local male cast who thought acting was a particularly unmanly profession. He went on to direct projects as diverse as FIRST BLOOD and WEEKEND AT BERNIES.



**John D. Lamond
(Producer/Director)**

Dubbed by The Melbourne Herald Sun as "Australia's diminutive Master sexploiter by appointment to the raincoat brigade", John established himself as our premiere sexy auteur with a trio of saucy hits (AUSTRALIA AFTER DARK, THE ABC OF LOVE & SEX - AUSTRALIA STYLE and FELICITY) before trying his hand at horror (NIGHTMARES), old-fashioned romance (BREAKFAST IN PARIS) and the ubiquitous Indiana Jones rip-off (SKY PIRATES).



**George Lazenby
(Actor)**

Bursting onto the big screen with a memorable bare-knuckle beach fight at the start of ON HER MAJESTY'S SECRET SERVICE, George created cinema history as Australia's James Bond! After refusing to sign a lengthy Bond contract and being subsequently blacklisted in Hollywood, he returned home to appear as the villainous kung fu kicking drug lord in THE MAN FROM HONG KONG.



**Dr. George Miller
(Director)**

A long time before he won an Oscar for HAPPY FEET, George was a young Doctor turned amateur filmmaker blocking off roads, battling weary crews and creating cinema history as he staged car chases in the outer suburbs of Melbourne for a low-budget drive-in film called MAD MAX.



**Grant Page
(Stuntman)**

Australia's most famous stuntman and Stud Cola spokesman, Grant nonchalantly braved car knockdowns while set on fire in many high-octane extravaganzas including THE MAN FROM HONG KONG, DEATHCHEATERS, STUNT ROCK and MAD MAX.



**Vincent Monton
(Cinematographer)**

Vince shot FANTASM, LONG WEEKEND, SNAPSHOT, THIRST, RACE FOR THE YANKEE ZEPHYR, ROADGAMES and directed Linda Blair in FATAL BOND... and lived to tell the tale.



**Steve Railsback
(Actor)**

A serious method actor trained by Lee Strasberg, Steve found TV fame playing Charles Manson in HELTER SKELTER and was on the verge of becoming a big screen Hollywood star after an acclaimed performance in THE STUNT MAN... then he signed on to appear in TURKEY SHOOT.



**Philippe Mora
(Director)**

An acclaimed artist, historian, raconteur and b-movie auteur, Philippe has directed over 20 features including HOWLING III – THE MARSUPIALS, PTERODACTYL WOMAN FROM BEVERLY HILLS and the ultimate alien-probe-up-the-rear-passage movie, COMMUNION.



**Cheryl Rixon
(Actress)**

A finalist in the Annual Miss West Coast bikini beauty pageant in Perth, Cheryl was cast in the nudie detective spoof, PLUGG – a film in which no money was wasted on costumes. She subsequently moved to the US and became a genuine bonafide disco queen and Penthouse pet of the Year in 1980.



**Judy Morris
(Actress)**

A decade and a half before penning BABE: PIG IN THE CITY and HAPPY FEET, Judy was being raped by David Argue and torn apart by a giant pig in RAZORBACK (and who says there are no good roles for women in Australian movies?!)



**John Seale
(Cinematographer)**

After camera operating on ALVIN PURPLE and getting his first cinematography credits shooting DEATHCHEATERS and BMX BANDITS, John eventually won an Oscar for THE ENGLISH PATIENT.



**Russell Mulcahy
(Director)**

Considered the maestro of the pop clip, Russell tried his hand at a feature film with RAZORBACK, and in the process created the ultimate 90-minute giant, rampaging feral pig music video! Subsequent big screen adventures include HIGHLANDER and RESIDENT EVIL: EXTINCTION.



**Lynda Stoner
(Actress)**

Appearing in THE YOUNG DOCTORS and COP SHOP, Lynda became one of the most glamorous, popular and buxom Aussie Television stars of the 70s and early 80s. Her big screen career began and ended with TURKEY SHOOT.

“Nobody shoots a car the way Aussies do. They manage to shoot cars with this fetishistic lens that just makes you want to jerk off!”

QUENTIN TARANTINO



**Quentin Tarantino
(Fan)**

A self-confessed Ozploitation nut, Quentin wore his heart on his sleeve and paid homage to PATRICK in KILL BILL VOL 1 and FAIR GAME in DEATH PROOF.



**Jeremy Thomas
(Producer)**

Jeremy started his distinguished career bailing Dennis Hopper out of jail the day after Hopper arrived in Sydney to star in MAD DOG MORGAN. He subsequently went on to produce MERRY CHRISTMAS MR LAWRENCE, NAKED LUNCH, SEXY BEAST and the 1988 Oscar Winner for Best Picture, THE LAST EMPEROR.



**Jack Thompson
(Actor)**

Beginning with a walk on role in SKIPPY and a stand out performance in WAKE IN FRIGHT, Jack's rugged good looks and confident Aussie swagger made him Australia's preeminent male star of the big and small screens. His sex appeal was well and truly confirmed when he was chosen as Cleo magazine's first nude male centrefold in 1972!



**Sigrid Thornton
(Actress)**

Before Australia fell in love with Sigrid steering a paddle ship down the Murray in ALL THE RIVERS RUN or romancing Tom Burlinson in THE MAN FROM SNOWY RIVER, she was screaming for her life and dodging a psychopathic pervert set on fire in SNAPSHOT.



**Roger Ward
(Actor)**

Roger made a career playing big, bad and bald in films such as STONE, THE MAN FROM HONG KONG and MAD MAX. If an award was handed out for “the most vicious camp commandant in a futuristic Australian b-movie” Roger would be proudly accepting it for his role in TURKEY SHOOT.



**Brian Trenchard-Smith
(Producer/Director)**

Since his karate chopping directorial debut, THE MAN FROM HONG KONG, Brian has applied his high-camp sensibility to over 30 feature films working in niche genres unexplored by most mainstream directors – the atomic-dog genre, the killer-leprechaun genre, the Christian-propaganda-apocalypse genre, to name but a few. His latest 10-day wonder is AZTEC REX – a genre cocktail fusing Apocalypso with Jurassic Park!



**Simon Wincer
(Director)**

After cutting his feature film teeth on Tony Ginnane quickies (SNAPSHOT and HARLEQUIN), Simon graduated to helming the acclaimed US mini series LONESOME DOVE and various Hollywood assignments including FREE WILLY and OPERATION DUMBO DROP.



**Susannah York
(Actress)**

13 years after achieving fame appearing in TOM JONES, Oscar nominated Susannah found herself acting alongside a booze-sodden Trevor Howard in an antipodean variation of the colonial sex romp, ELIZA FRASER. Her long list of credits includes THE BATTLE OF BRITAIN, THEY SHOOT HORSES DON'T THEY and SUPERMAN I, II & IV.

“100 million dollar film but \$10 pig!” RUSSELL MULCAHY on “RAZORBACK”

Background Notes

In 2003, the A-list of the local film industry attended the Australian premiere of Quentin Tarantino's *KILL BILL - VOLUME ONE*. When introducing the film Tarantino shocked the audience by dedicating it to his favorite Antipodean Filmmaker, Brian Trenchard-Smith - Australia's leading exponent of action/exploitation films in the 70s and 80s.

Newspaper articles reported, in disbelief, Tarantino's keen interest and love of Australian genre cinema. It appeared the journalists, and indeed the Australian film-going public, had forgotten that, as well as the revered historical films of the 70s and 80s, the local industry had also produced a steady stream of sex romps, terror tales and action extravaganzas.

The early 70s were a time of change in Australia. After decades of repressive censorship laws and highly conservative governments, a wave of liberalism swept the country. The R-certificate was introduced in late 1971 to reflect changing community standards – and almost overnight Australia had one of the most progressive censorship regimes in the world.

At the same time, Australia was re-discovering itself on the cinema screen. For several decades the country had been overwhelmingly on the receiving end of British and American cinema – and Australian audiences had rarely seen their own landscapes or heard their own accent in the local picture theatre. Now, the creative floodgates opened and a film industry re-emerged after being virtually dormant for thirty years.

Playwright David Williamson and satirist Barry Humphries recognized that exaggerated humor verging on parody worked with Australian audiences at that time – and the films *STORK* (1971) and *THE ADVENTURES OF BARRY MCKENZIE* (1972) were born. These films were a sensational success with Australian audiences – providing a voice for the long silent proletariat. Most importantly, these films proved to cynical distributors that all-Australian productions could attract the public.

Alongside *STORK*'s director, Tim Burstall, a select group of fearless filmmaking mavericks emerged - including cheeky, diminutive sex-specialist John D. Lamond, foot-to-the-floor action helmer, Brian Trenchard-Smith, and high-concept genre producer Antony I. Ginnane, who had little time for loose talk of art or culture and much time for marketing and packaging deals.

This wild bunch of colourful cinematic renegades quickly took advantage of Australia's newfound big-screen liberation and produced a string of films that packed Australian cinemas with patrons craving to see boobs, pubes, tubes and kung fu - with a unique Australian spin.

Along the way these filmmakers braved a barrage of assault from critics with "high art" notions who found it distasteful that this appalling culture was being foisted on poor, unsuspecting suburbanites.

They faced accusations from moral crusaders, The Festival of Light, who proclaimed many of their early films "Government sponsored pornography".

They battled through claims from the emerging feminist movement that their films featured the worst instances of Australian sexism and misogyny.

They took a stand against Actors Equity who introduced new tougher guidelines limiting the number of foreign actors that could be imported for an Australian film.

They soldiered on when critics and politicians alike demanded a less vulgar, more culturally elevated filmmaking in an attempt to represent Australia abroad as refined, genteel and sentimental.

They offered an alternative to the wave of nostalgic films produced during Australian cinema's elegiac period of the late 70s - and ultimately, they produced Aussie genre films that were playing in hundreds of American theatres and breaking box office records in the most unlikely countries.

As the 70s progressed, the "bedroom action" soon gave way to "white-line action". Films such as *STONE* (1974) and *THE MAN FROM HONG KONG* (1975) laid the foundation for the groundbreaking *MAD MAX* movies – climaxing with that one magic moment in time when, to quote Tarantino, "Aussie films were so bang-on that the Italians did rip-offs of them. First the unofficial *PATRICK* sequel and then for most of the 80s Italy's rip-off machine specialized in *MAD MAX* rip-offs. That was the coin of the realm!"

Recently, there has been a fevered examination and re-evaluation of genre cinema from England (Hammer Horror), Italy (the Spaghetti westerns and Giallo horror movies), America (grindhouse cinema) and Canada (the early Cronenberg movies), but Australian genre cinema has been overlooked, even locally – still eclipsed by the focus on our "historical" cinematic output.

But the influence of these films is starting to be seen amongst a new generation of young Australian filmmakers.

Director Jamie Blanks, a big fan of Australian genre directors Richard Franklin (*ROADGAMES*) and Brian Trenchard-Smith (*TURKEY SHOOT*), has followed his two big budget Hollywood horror films, *URBAN LEGEND* (1998) and *VALENTINE* (2001) with a couple of local genre films scripted by Everett DeRoche (*PATRICK*, *RAZORBACK*) - *STORM WARNING* and a remake of Colin Eggleston's *LONG WEEKEND*.

Leigh Whannell, another self-confessed "Ozploitation" fanatic, has written, produced and starred in the US box office smashes *SAW* (2004) and *SAW 2* (2005).

Greg McLean's low budget horror film, *WOLF CREEK* (2005), was the highest grossing Australian film of 2005, with reviews linking it back to 70s Australian genre films such as *MAD MAX* (1979) and *ROADGAMES* (1981).

Internationally, genre specialist Quentin Tarantino has even paid homage to *PATRICK* (1978) in *KILL BILL* (having the comatose bride replicate Patrick's trademark spitting) and *FAIR GAME* (1985) in *DEATH PROOF* (Stuntwoman Zoe Bell is strapped to the front of a speeding vehicle).

"NOT QUITE HOLLYWOOD" is the first detailed examination and celebration of Australian genre cinema. It looks at how genre cinema got started in Australia; its triumphs, near misses and tragedies - and it finally shines a spotlight on the undervalued auteurs who brought it to life in such an explosive way!



Did You Know ?

- ALVIN PURPLE recouped its \$200,000 budget in its first few days of release in 1973 and by 1976 had grossed over \$4.7 million at the local box office - equating to over \$35 million today. In New Zealand it earned more money in its first two weeks than any other film ever theatrically released there.

- By the time ALVIN RIDES AGAIN premiered in December 1974, an estimated 10% of the Australian population had paid to see ALVIN PURPLE.

- In 1975, THE MAN FROM HONG KONG broke box office records in London, taking the highest opening week since MIDNIGHT COWBOY six years earlier.

- In Pakistan THE MAN FROM HONG KONG became the all time box office champ for four years. It ran for six months, out-grossing previous record holders, THE GUNS OF NAVARONE , CLEOPATRA and WHERE EAGLES DARE.

- Screening alongside PICNIC AT HANGING ROCK and CADDIE, MAD DOG MORGAN became one of the most successful Australian films ever shown at Cannes. It was purchased by for release in North America with an advance of

\$300,000 on US sales plus profit share, the largest overseas advance to that time.

- PATRICK was the highest priced Australian film ever sold to Canada and SouthEast Asia. At Cannes in 1978 it notched up world sales of more than \$500,000 - more than the other competing Australian films, THE CHANT OF JIMMY BLACKSMITH and NEWSFRONT.

- In the first week of its U.S. release PATRICK topped the \$1 million mark on the Variety box office chart, rocketing to 10th place among the top 50 major releases.

- In 1978, PATRICK became the highest grossing film ever released in Italy and spawned an unauthorized spaghetti-sequel, PATRICK VIVE ANCORA a.k.a. PATRICK IS STILL ALIVE (1979).

- In May 1979, the Australian Crime Prevention Council President, Mr. P. Johnson, declared that MAD MAX should be banned because of its excessive violence.

"It contains scenes of pack rape, barbecuing traffic policemen and running down children, which only a very small minority of Australians could consider worthwhile entertainment." Johnson said MAD MAX was the sort of film the Commonwealth Censorship Board should make an example of so that other Australian producers would not portray the same scenes.

- New Zealand censors banned MAD MAX informing the distributor that the film contained "too much anti-social behaviour".

- FELICITY and MAD MAX were the only two Australian moneymakers in 1979 - and the only two Australian releases that year without major investment and/or loans from federal and/or state government sources.

Credits

Writer and Director
Producers
Executive Producers

Line Producer
Cinematographer
Editors

Composers

Production Co-ordinator
1st Asst Cameraman
Sound Recordist
Make Up Artist
Gaffers

Researchers

Production Assistants

Additional Cinematography

Additional Camera Assistants

Additional Sound Recordists

Additional Interview Liaison
Additional Make-up

UK UNIT:
Production Manager
Gaffer
Best Boy
Runner

US UNIT:
Production Manager NY
Production Manager LA
Gaffers

Production Assistant
Location Scout
Consulting Editors

On-line editor
Music editor
Post Supervisor

Mark Hartley
Michael Lynch and Craig Griffin
Bruno Charlesworth, Jonathan Shteinman,
Paul Wiegard and Nick Batzias
Roslyn Walker
Karl von Moller
Jamie Blanks, Sara Edwards and
Mark Hartley
Stephen Cummings and Billy Miller

Eleni Arbus
Angelo Sartore
Jock Healy
Heather Ross
Chris Shanahan
Grahame Dickson
Finbarr Collins
Justin King
Simon Wells
Marilen Tabacco
Luci Schroder
Merran Williams
Rob Gale
Germain McMicking
Vincent Monton
Angelo Sartore
James Kniest
Jeremy Rouse
Kevin Campbell
Ben Banks
David Glasser
Lily Dawson
Jessica Clark

Geraldine Hawkins
Dave Hutton
Simon Hutton
Nick Osborne

Matthew Snyder
Rebecca Morley
Soran Zdjna
James Kniest
Andy Villalobos
Jack Constantine
Stephen Evans
Mark Atkin
Sonia Cook
Mark Hartley
Sara Edwards



"There were very few actresses of my generation who weren't tits and ass on an Alvin Purple film."

CANDY RAYMOND

IT Consultant

Computers Now
Tony Corr

Archival HD Telecine

Digital Pictures
Stanley Lopuszsanski

Colourist

Digital Pictures

Digital Film Post Production

Pamela Hammond

Head of Post Production

Stanley Lopuszsanski

DI Colourist

Rachel Knowles

DI Post Producer

Haley Gillies

Post Production Co-ordinator

George Awburn

Mastering

Tony Poriazis

Digital Film Supervisor

Soundfirm Australia

Sound Post Production

Rob Mackenzie

Sound Mixer

Peter Mills

Sound Editor

Helen Field

Facilities Manager

Jamie Blanks

Additional Sound Editing

Cinevex

Film Post Production

Ian Anderson

Graphic Design, Animation

Marcus Cobbledick

**& Supervision
Animators**

Roger Blayden

Damien Dunne

Matt Griffiths

Eric Ocon

Michael Tan

Rob Nunn

Emma Bemrose

Luke Brewer

Kevin Desa

Chamath Dharmasiriwardena

Cam Smith

3D Animation

Artwork/footage preparation

Music Clearances

Michael Lynch

Legals

Marshalls and Dentl

Bryce Menzies

Kris Darmody

Film Finances

Jenny Woods

Moneypenny

Jill Hewitt

Kat Slowik

Completion Guarantor

Accountant

Insurance

Holland Insurance

Elaine McNulty

Fintage House

Panavision

Lemac

Collections Agency

Camera Equipment



Interviewees:

Phillip Adams

Victoria Annoux

Briony Behets

Jamie Blanks

Russell Boyd

Tom Burstall

Barry Crocker

Jamie Lee Curtis

Everett de Roche

David Eggby

Alan Finney

Belinda Giblin

Antony I. Ginnane

David Hannay

Rod Hay

Rod Hardy

Alan Hopgood

John Michael Howson

John Jarrett

Stacy Keach

John D. Lamond

George Lazenby

Ross Matthews

Bob McCarron

Greg McLean

Dr. George Miller

Philippe Mora

Russell Mulcahy

Grant Page

Steve Railsback

Cheryl Rixon

Fred Schepisi

Ken Shorter

Quentin Tarantino

Sigrid Thornton

Jack Thompson

James Wan

John Waters

Tony Williams

Simon Wincer

Uri Windt

Susannah York

Glory Annen

Ian Barry

Steve Bisley

Graeme Blundell

Richard Brennan

Rob Copping

Lynette Curran

Cassandra Delaney

Ross Dimsey

Bob Ellis

Richard Franklin

Rebecca Gilling

Deborah Gray

Gregory Harrison

Sandy Harbutt

Carla Hoogeveen

Dennis Hopper

Barry Humphries

Barry Jones

Ted Kotcheff

Nina Landis

Bill Margold

Don McAlpine

Hal McElroy

Gus Mercurio

Vincent Monton

Judy Morris

Rod Mullinar

Susan Penhaligon

Candy Raymond

Joanne Samuel

John Seale

Lynda Stoner

Jeremy Thomas

Brian Trenchard Smith

Roger Ward

Gary Wapshott

Leigh Whannell

David Williamson

Arna Maria Winchester

Norman Yemm

“He snorted a lot of cocaine, he started drinking when he woke up in the morning – which was very early. He was 39 when we were making the film, I really believed he would never hit 40!”

**RICHARD BRENNAN
on DENNIS HOPPER**

“They pronounced me dead. They said ‘you’re dead – with the alcohol content that you have in you’re body, you’re dead!’ So, that was good news!”

DENNIS HOPPER

Bruce Beresford, Wendy Hughes and Rod Taylor interview footage
Courtesy of Umbrella Entertainment.

Tim Burstall interview footage
Courtesy of David Bilcock and Rob Copping.



Film Clips:

CADDIE

WAKE IN FRIGHT

Courtesy of Tony Buckley

THE NAKED BUNYIP

Courtesy of Southern Cross Films Pty Ltd

ALVIN PURPLE

ALVIN RIDES AGAIN

ELIZA FRASER

ENDPLAY

HIGH ROLLING

THE LOVE EPIDEMIC

PETERSEN

STORK

Courtesy of Hexagon Productions

THE ADVENTURES

OF BARRY MCKENZIE

Courtesy of Longford Productions

Print courtesy of the National Film and

Sound Archive of Australia

- A Kodak/Atlab Project Print

BARRY MCKENZIE HOLDS HIS OWN

Courtesy of Fremantle Media

NUMBER 96 – The Movie

Courtesy of Cash Harmon Productions

THE ABC OF LOVE & SEX –

AUSTRALIA STYLE

AUSTRALIA AFTER DARK

BREAKFAST IN PARIS

FELICITY

PACIFIC BANANA

Courtesy of John Lamond Motion Picture
Enterprises

INN OF THE DAMNED

NIGHT OF FEAR

PLUGG

Courtesy of Terryrod Productions

SCOBIE MALONE

Courtesy of Kingcroft Australia

ROADGAMES

THE TRUE STORY OF ESKIMO NELL

Courtesy of Quest Films

CROSSTALK

HOODWINK

RUN CHRISSIE RUN

Courtesy of Southern Star

CENTRESPREAD

Courtesy of Wayne Groom

DON'S PARTY

THE GETTING OF WISDOM

Courtesy of Phillip Adams

THE CARS THAT ATE PARIS

PICNIC AT HANGING ROCK

Courtesy of Peter Weir

THE MANGO TREE

Courtesy of Michael Pate

THE CHANT OF JIMMY BLACKSMITH

Courtesy of Fred Schepisi

FANTASM

© 1976 TLN Film Productions Pty. Ltd.

Courtesy of Antony I. Ginnane

FANTASM COMES AGAIN

© 1977 First Film Finance Pty. Ltd.

Courtesy of Antony I. Ginnane.

DEAD KIDS

© 1981 Gupta Film Services Pty Ltd.

and Flavius Films Ltd.

Courtesy of Antony I. Ginnane

ALISON'S BIRTHDAY

Courtesy of David Hannay

A DANGEROUS SUMMER

MELVIN – SON OF ALVIN

RAZORBACK

Courtesy of McElroy and McElroy

Productions

BROTHERS

LADY STAY DEAD

Courtesy of Terry

Bourke Jnr

PATRICK

© 1978 Australian

International Film

Corporation Pty.

Ltd. Courtesy of

Antony I. Ginnane.

KILL BILL - VOLUME ONE

Courtesy of Miramax Film Corp.

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LONG WEEKEND (1978)

Courtesy of Richard Brennan

SNAPSHOT

© 1978 F. G. Film Productions Pty. Ltd.

Courtesy of Antony I. Ginnane.

THIRST

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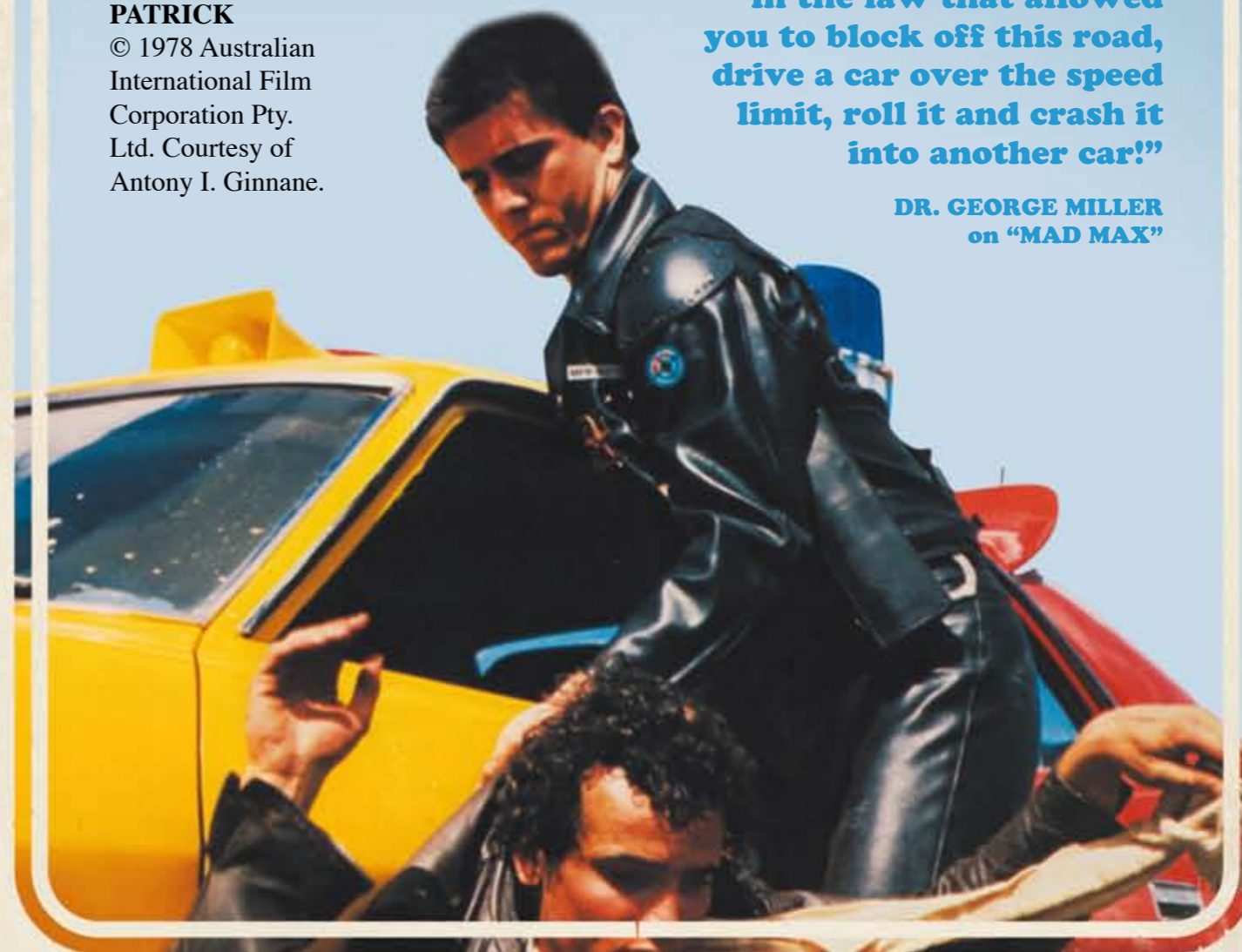
HARLEQUIN

© 1980 Farflight Investments Pty. Ltd.

Courtesy of Antony I. Ginnane.

**“It became gonzo filmmaking,
because there was nothing
in the law that allowed
you to block off this road,
drive a car over the speed
limit, roll it and crash it
into another car!”**

DR. GEORGE MILLER
on “MAD MAX”



THE SURVIVOR

© 1980 Riacy Investments Pty. Ltd.
Courtesy Antony I. Ginnane.

DARK AGE

© 1986 International Film Management
Limited Courtesy Antony I. Ginnane.

HOWLING 3 – THE MARSUPIALS

Courtesy of Philippe Mora

NEXT OF KIN

Courtesy of Robert Le Tet

GROUND ZERO

RUNNING FROM THE GUNS

Courtesy of Geoff Burrowes

HOSTAGE

Courtesy of Frank Shields

STONE

Courtesy of Hedon Productions

MAD DOG MORGAN

Courtesy of Philippe Mora and John Webb

**CHAIN REACTION
TO SHOOT A MAD DOG**

Courtesy of Palm Beach Pictures

**DANGERFREAKS
DEATHCHEATERS
KUNG FU KILLERS
THE MAN FROM HONG KONG
THE STUNT MEN**

STUNT ROCK
Courtesy of Brian Trenchard-Smith

SAW

Courtesy of Lionsgate Films Inc.

RUNNING ON EMPTY

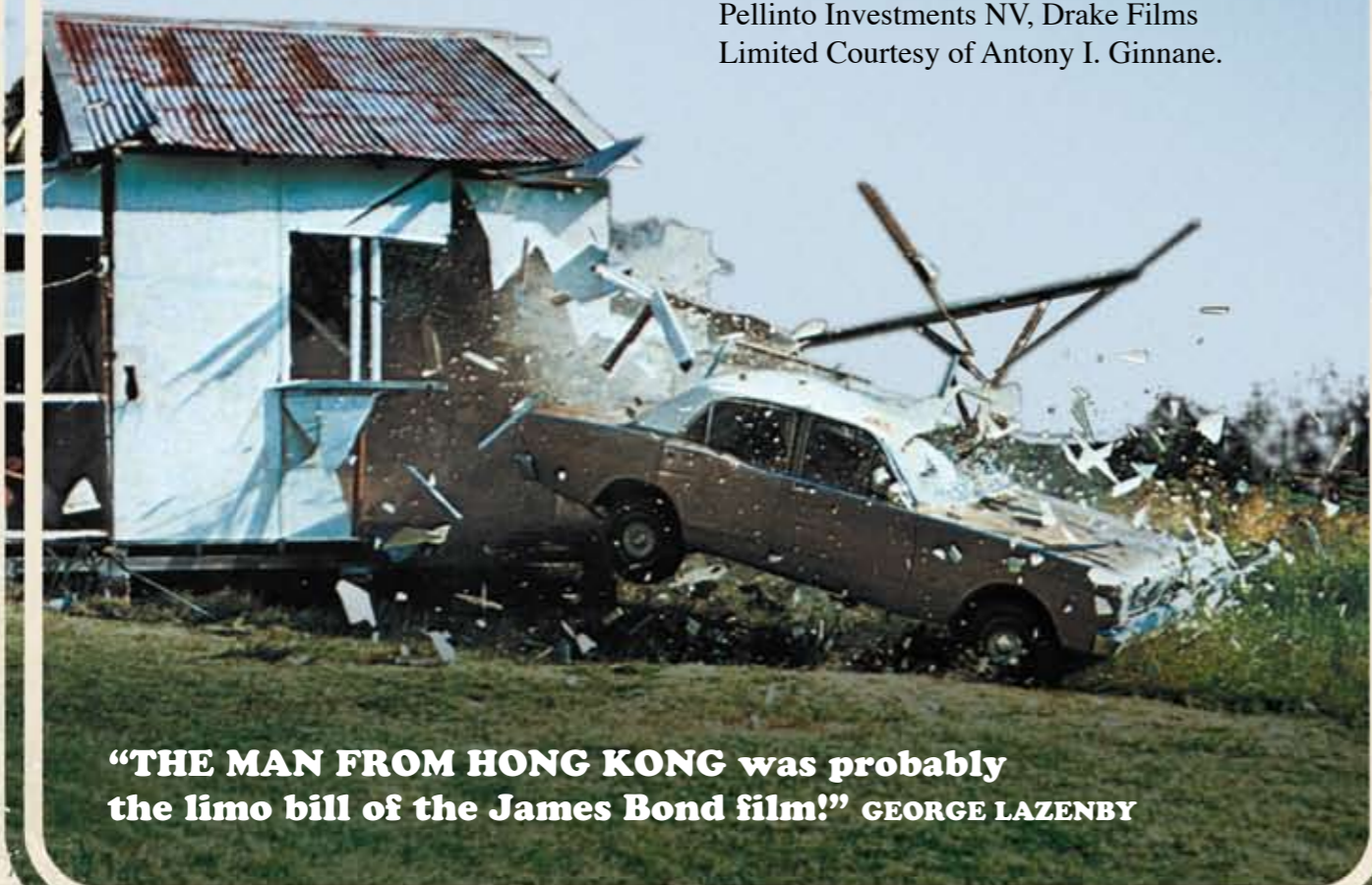
Courtesy of Joe Constantini

MIDNITE SPARES

Courtesy of Tom Burstall and Filmco
Productions

RACE FOR THE YANKEE ZEPHYR

© 1981 Gupta Film Services Pte. Ltd.
Pellinto Investments NV, Drake Films
Limited Courtesy of Antony I. Ginnane.



**“THE MAN FROM HONG KONG was probably
the limo bill of the James Bond film!” GEORGE LAZENBY**

TURKEY SHOOT

© 1981 Second FGH Film Consortium Pty. Ltd.
Courtesy of Antony I. Ginnane.

BMX BANDITS

Courtesy of Tom Broadbridge

FAIR GAME

Courtesy of Ron Saunders

SKY PIRATES

Courtesy of John Lamond and Michael Hirsh

THE RETURN OF CAPTAIN INVINCIBLE

Courtesy of Andrew Gaty and Tom Cooper

DEAD-END DRIVE-IN

Courtesy of Andrew Williams

BLOOD MOON

MAD MAX

ROGUE

WOLF CREEK

Courtesy of Village Roadshow Pictures

LONG WEEKEND (2008)

STORM WARNING

Courtesy of Arclight

UNDEAD

Courtesy of Peter and Michael Spierig

BLACK WATER

Courtesy of Michael Robertson

The producers express their gratitude to the
National Film and Sound Archive of Australia
for supplying a majority of the film material
featured in this documentary.

This film was made possible through the NFSA’s
expertise in audiovisual preservation.

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Heffernan, Siobhan Dee, David McGruther.



**STILLS AND ADDITIONAL
ARCHIVE MATERIALS COURTESY OF:**

ABC, AFI Research and Information - Alex
Gionfriddo and Deb Verhoeven, Penny Becchio,
Mal Bryning, ACMI - Sarah Kidd and Lynda
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Burstall, Rob Copping, Jamie Lee Curtis, David
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Hutchinson, David Kilderry, Anne Louise
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Patricia Lovell, Chris Lofven, Madman Cinema,
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Debevec, Grant Page, David Parker, Cheryl
Rixon, SAFC, Brian Trenchard-Smith, Lynda
Stoner, Chic Stringer, Margret Stringer,
Jeremy Thomas, Umbrella Entertainment,
Roger Ward, Jenny Woods, Norman Yemm.

Music:

“We Can’t Be Beaten”

(Anderson/Riley) © J. Albert & Son Pty Ltd (P)
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Performed by ROSE TATTOO
Used by permission of Albert Music

“Undecided”

(Bower/Morrison) (P) Universal/MCA
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Performed by MASTERS APPRENTICES
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“I’ll Make You Happy”

(Vandenberg/Young) © J. Albert & Son Pty. Ltd
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Performed by THE EASYBEATS
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“Living In The 70s”

(Macainsh) © Mushroom Records (P) 1990
Performed by SKYHOOKS
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Ltd On behalf of Warner Music Australia Pty Ltd

“Bad Boy For Love”

(Rilen) © J. Albert & Son Pty. Ltd (P) Albert
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“Shadow Boxer”

(Brewster/Neeson/Brewster)
© J. Albert & Son Pty Ltd (P) Albert
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(Vandenberg/Young) © J. Albert & Son Pty. Ltd
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(Scott/Dyer) Published by Universal/MCA
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“Take A Long Line”

(Brewster/Neeson/Brewster) © J. Albert & Son
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Performed by THE ANGELS
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(Hewson/Hunter/Hunter/Storey/Taylor) © EMI
Songs Australia PL, for the World 1976
Performed by DRAGON
Licensed courtesy of EMI Music Publishing

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Twickenham Film Studios, Middlesex
and on location in Australia, The United
Kingdom and The United States.

Makeup supplied by M.A.C.

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All materials including
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stills can be found on our press site:
www.madman.com.au/pressarea

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An excerpt taken from the ‘Fantasm Comes Again’ Press Kit...

PROMOTIONAL HINTS FOR BOFFO BOX OFFICE:

1. Tie in with sex advice columns in your local newspaper and have the columnist endorse ‘FANTASM COMES AGAIN’ as an up-to-the minute social commentary on today’s sexual mores as well as an amusing look into behind the scenes at a newspaper office. Have the columnist award free tickets to the reader who writes in with the most outrageous sexual problem.
2. Invite the local pro-censorship lobbyists along to a preview of the movie and plant for and against letters to the editor in the press. Contact final year students at local colleges and/or universities to debate on stage the freedom of expression, concept with tickets as prizes. Endeavour to have the movie banned.. Offer first night takings to The Festival of Light.
3. Australian films are in the news at the moment. Get your college or university newspaper to do a story on the sequel to Australia’s most successful international movie. Run a competition for the reader who guesses the size of Mary Gavin’s breasts.
4. Women’s magazines will want photos of gorgeous Rick Cassidy :ideal centerfold material and girlie magazines will get into the Uschi Digart, Mary Gavin, Rainbeaux Smith and other ‘FANTASM’ lovelies.
- 5 Your local Filmways office can arrange for Australian star Angela Menzies-Wills to attend Hollywood style premieres in your city.
- 6 Have a local beauty contest promoting the picture via: local girls bid to outdo Hollywood beauties. Have local press, TV and radio cover the event. Have a Miss Fantasm competition.
7. Local reviewers may find reviewing a sex comedy beneath them. Get them early a synopsis and a stuffed baby dog with a card reading; ‘Fluffy got into the act with Uncle Fred, Frances and Virginia—you can too’.
- 8 Get women’s lib groups to lecture male patrons as they leave the cinema. Supply free raincoats. Get free TV coverage of a local lovely in a raincoat picketing the cinema.
- 9 If all else fails double-bill ‘Fantasm’ and ‘Fantasm Comes Again’ as the complete works of Tony Ginnane in America and watch your grosses soar.

Dedicated to our friend, RICHARD FRANKLIN 1948 – 2007