



MIFF 37°South MARKET SENDS PRODUCERS TO LONDON AND LAUNCHES ADRIAN WOOTTON SEMINAR SERIES

MELBOURNE: MIFF 37°South Market, the film co-financing event during the Melbourne International Film Festival (MIFF), has closed its 10th edition and announced the producers who were awarded the **MIFF 37°South Market Alliance** places at the UK's **Production Finance Market (PFM)**.

MIFF 37°South Market is the exclusive Australia/NZ partner of the prestigious London **Production Finance Market (PFM)**. Under this alliance, the only three guaranteed Australia/NZ PFM places are reserved for producers attending **MIFF 37°South Market**. Selection for the three **37°South** places at PFM is guided by the votes of international financiers/buyers at **MIFF 37°South Market**.

Thanks to long-time **MIFF 37°South Market** Gold Sponsor **Film Finances**, one of the three producers selected for the October PFM received a flight voucher of A\$2,000 towards their trip. The producer winning the PFM place and flight coupon was **Tom Hern** from New Zealand. The other two producers to win places at the PFM were **Pip Campey** and **Jamie Hough**, both from Victoria.

MIFF 37°South Market, Australia's only film co-financing market to be held at a film festival, this year hosted 50 film financiers/buyers including Amazon, Bankside, Catalyst, Double Dutch, eOne Australia, Embankment, Film Mode, Fulcrum, IM Global, Indie, Kaleidoscope, Lotus, Madman, Metro, Roadshow, Seville, Shoreline, Vendetta, and XYZ. Meantime, some 28 publishers registered for **37°South's Books at MIFF**, including Allen & Unwin, Hachette, Hardie Grant, Penguin Random House, Scribe and Text. The companies met with a record 115 Australia/NZ producers including John Barnett (*Whale Rider*), Trevor Blainey (*Cut Snake*), Chris Brown (*Railway Man*), Robert Connolly (*Paper Planes*), Catherine Fitzgerald (*The Orator*), Veronica Fury (*Electric Boogaloo*), Tony Ginnane (*Patrick*), David Jowsey (*Jasper Jones*), Liz Kearney (*These Final Hours*), Helen Leake (*Wolf Creek 2*), Marian Macgowan (*Death Defying Acts*), Kristian Moliere (*The Babadook*), and Leanne Tonkes (*My Mistress*).

All told, scheduled one-to-one meetings across the market's strands (which include **37°South: Bridging the Gap**, **37°South: PostScript&Direct**, and **37°South's Books at MIFF**) increased nearly 3% to 2,506 from last year's total of 2,428 and were almost more than ten times 2007's tally. Across the ten editions of the market, nearly 16,500 meetings have been scheduled. Additionally, the buyers viewed completed new Australian/NZ films seeking distribution and/or sales agents at the **37°South: Breakthru Screenings**, including MIFF Premiere Fund-supported films *Ella*, *EMO the Musical* and *The Family*, while **MIFF 37°South: State of Play** panel sessions included a Special Address by Screen Australia CEO Graeme Mason, an analysis of Roadshow's distribution of 2015 title *Oddball*, a panel on Women In Film, and case studies on the financing of key **MIFF Premiere Fund**-supported films.

While **MIFF 37°South Market** itself has concluded, **37°South & Accelerator** presents a range of ticketed events open to the general public during the remainder of MIFF 2016, including the acclaimed **Illustrated Film Talks** from **Adrian Wootton**. This year Wootton, a former British Film Institute and London Film Festival director, returns to Melbourne to commemorate the most screen-adapted author of all time - William Shakespeare – on the 400th anniversary of the playwright's death. The **Wootton Talks Shakespeare** lecture series (<http://miffindustry.com/adrian-wootton16>), runs Sunday 7th through Wednesday 10th at 5pm each day, includes several special screenings and comprises:

- [LAURENCE OLIVIER: A LIFE IN SHAKESPEARE](#)
- [SHAKESPEARE GOES TO HOLLYWOOD!](#)
- [BRANAGH, THE BARD & THE BRITS](#)
- [SHAKESPEARE: FROM GLOBE THEATRE TO WORLD CINEMA](#)

Full descriptions of each lecture series on the following page.

For media enquiries & interview requests contact: Asha Holmes | 0403 274 299 | asha@ashaholmespublicity.com.au

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LAURENCE OLIVIER: A life in Shakespeare (Sun 07 August: 5pm to 8pm)

Wootton frames British actor-director Laurence Olivier (1907-1989) as the 20th Century's greatest progenitor of Shakespeare, ranging from school productions to the London stage, then acclaim with his trio of Shakespeare films as actor-director (1944's *Henry V*, 1948's *Hamlet*, 1955's *Richard III*), to his final Shakespearian performance in a 1983 TV production of *King Lear*. The session includes a special screening of the new one-hour BBC-Film London documentary *All The World's A Screen: Shakespeare on Film*.

SHAKESPEARE goes to Hollywood! (Mon 08 August: 5pm to 7pm)

From silent cinema onwards, Wootton finds that Hollywood has rarely triumphed with orthodox Shakespeare adaptations but succeeded more when being playful with musicals (*Kiss Me Kate*), westerns (*Yellow Sky*) and science fiction (*Forbidden Planet*) or borrowing his work to underpin contemporary stories (*10 Things I Hate About You*) – although exceptions include Orson Welles, Gus Van Sant (*My Own Private Idaho*) and Baz Luhrmann (*Romeo & Juliet*).

BRANAGH, the Bard & the Brits (Tues 09 August: 5pm to 7:30)

Whilst the earliest-surviving Shakespeare film is an-1899 British effort, only after Laurence Olivier's directing debut with 1944's *Henry V* did British Cinema and Shakespeare become indelibly linked. Wootton explores this vibrant legacy, which notably includes Kenneth Branagh as well as Franco Zeffirelli (*Taming of the Shrew*) and Roman Polanski (*Macbeth*) shooting their Shakespeare movies in the UK. The session includes a special screening of *Shakespeare's Sister*, two Film London-British Council female-directed Shakespeare-inspired shorts.

SHAKESPEARE: From Globe Theatre to World Cinema (Wed 10 August: 5pm to 7:30)

Shakespeare was a global stalwart of silent cinema, but, with the talkies, it was Japan's Akira Kurosawa 1957 film *Macbeth: Throne of Blood* that started the modern plethora of Shakespeare adaptations globally. From Bollywood to Russia to Australia and beyond, Wootton describes Shakespeare movies from a variety of languages, periods and cultures to prove that the Bard's emotional empathy and universality assures his place in world cinema. The session includes a special screening *Still Shakespeare*, five Film London experimental animation shorts inspired by *Othello*, *Midsummer Night's Dream*, *Hamlet*, *Macbeth* and *King Lear*.