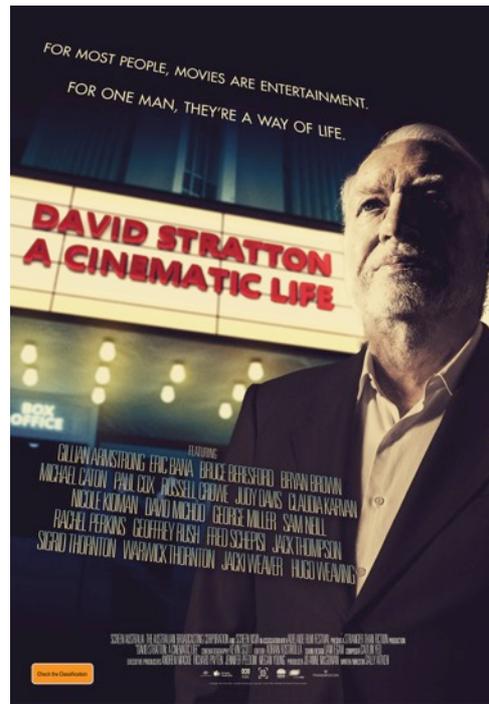




Presents

DAVID STRATTON: A CINEMATIC LIFE



Directed by **SALLY AITKEN** / In cinemas **MARCH 9, 2017**

Featuring **DAVID STRATTON, GILLIAN ARMSTRONG, ERIC BANA, BRYAN BROWN, RUSSELL CROWE, NICOLE KIDMAN, GEORGE MILLER, SAM NEILL, GEOFFREY RUSH, FRED SCHEPISI, WARWICK THORNTON, JACKI WEAVER** and **HUGO WEAVING**

PUBLICITY REQUESTS:

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IMAGES

High res images and poster available to download via the **DOWNLOAD MEDIA** tab at:

<http://www.transmissionfilms.com.au/films/david-stratton-a-cinematic-life>

Distributed in Australia by Transmission Films

Screen Australia
The Australian Broadcasting Corporation
and
Screen NSW
in association with the Adelaide Film Festival
present
A Stranger Than Fiction Production

David Stratton's **A CINEMATIC LIFE**

**How a love affair with Australian cinema led one man to understand himself and
his adopted country**



Writer/director: Sally Aitken
Producer: Jo-anne McGowan
Executive producer: Jennifer Peedom

In Australian cinemas from March 9, 2017

Q&A screenings with David around the country from late February

Distributor: Transmission Films

Production company: Stranger Than Fiction Films

Technical and other information

Format	Feature-length documentary
Length	1:37:44
Aspect ratio	2:39:1
Sound	5.1

Filmed at:

- Coffs Harbour/Sawtell, Bankstown, Camden, Sydney, the Blue Mountains and Broken Hill in New South Wales
- Melbourne and Mount Macedon (Hanging Rock) in Victoria
- Brisbane and the Gold Coast in Queensland
- Canberra in the Australian Capital Territory
- Alice Springs and Uluru in the Northern Territory
- Los Angeles and Providence in the US
- London and Devizes in the UK

With thanks to the extraordinary filmmakers and actors who created the films that have enriched Australia.

*In memory of Paul Cox
1940-2016*

Aboriginal and Torres Strait Islander viewers are warned that the following film contains voices and images of deceased persons.

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SHORT SYNOPSES

IN BRIEF

Critic David Stratton's love affair with Australian cinema led him to understand himself and his adopted country. This is the glorious story of Australian cinema and its creators, told through the very particular gaze of a national treasure.

LONGER

Cinema has always been an obsession for the English-born Australian critic David Stratton. Filed in a ring binder labeled 1946 on a shelf in his office he can, without delay, extract a short "review" he wrote as a seven-year old after seeing the Australian film *The Overlanders*. At last count he'd seen 25,254 films and reviewed most of them. More than 1,000 were printed in the international film trade magazine *Variety*.

It was Australia that gave David the opportunity to turn his passion for cinema into a profession, first as the director of the Sydney Film Festival – a position he held for nearly two decades – then on national television alongside Margaret Pomeranz for nearly three. His international renown came via *Variety*.

It was a love affair with Australian cinema that led David to understand himself and his adopted country. First he earned the respect of the Australian film industry, then the respect of the public. He arrived in Australia an outsider; now he's a national treasure. This is the glorious story of Australian cinema and its creators, told through the very particular gaze of Australia's most revered critic.

LONG SYNOPSES

"I can't imagine a life without film," says Australia's most revered critic, the English-born David Stratton. "I try to see a film every day. At least one."

Film is David's life. Filed in a ring binder labeled 1946 on a shelf in his office he can, without delay, extract a one-page "review" he wrote as a seven-year old after seeing the Australian film *The Overlanders*. At last count he's seen 25,254 films and reviewed most of them. More than 1,000 were printed in the international film trade magazine *Variety*.

Australia gave David the opportunity to turn his passion for cinema into a profession when he was offered the job of Sydney Film Festival director. His brother Roger says their father was "beside himself with fury": David was meant to return to England to run the family grocery business. He'd come to Australia in 1963 as a "Ten Pound Pom", a scheme aimed at boosting migration, but had intended to stay only for the obligatory two years.

At that time the Australian film industry was practically non-existent but within a few years a growing band of courageous Australians was channelling their enthusiasm for storytelling into an extraordinary body of work. David helped champion them and their films, which he became more and more personally affected by.

An example: soon after arriving he had gone looking for the Australian heroism he'd seen on screen. But "I didn't feel like a tourist, I felt a bit nervous". Several years later he recognized himself in the lead character of the schoolteacher in *Wake In Fright* (1971), who descends into madness after two days in an outback town.

As David fell in love with Australian cinema, it helped him understand himself and his adopted country. The country eventually fell in love with him too as a result of his weekly appearances on television alongside Margaret Pomeranz.

In this glorious, sometimes hilarious, sometimes serious, always compelling story of Australian cinema, told through David's very particular gaze, he explores the films most important to him and Australia and analyses their emotional punch. Included are interviews with Australia's biggest movie greats: the actors Nicole Kidman, Russell Crowe, Geoffrey Rush, Judy Davis, Hugo Weaving, Sam Neill, Rachel Griffiths, Eric Bana, Jacki Weaver; and the directors Gillian Armstrong, George Miller, Fred Schepisi, Bruce Beresford, David Michôd and Warwick Thornton. To name a few of the 52. They talk about their work, the films that have most affected them – and David.

David reveals why he identified with the boy in *Careful He Might Hear You* and expounds on his theory on the distinctiveness of Australian crime films. He highlights the importance of landscape and explains his about-turn on *The Castle*. He revisits the *Romper Stomper* controversy and describes how *Head On* gave him a window into a contemporary Australia he'd never seen before. He drills down into how mainstream Australia has come to understand the ongoing impact of colonization through films like *Jedda* and *Samson & Delilah* – and the injustice of the events surrounding the disappearance of Azaria Chamberlain.

Australian cinema has touched all Australians. David Stratton's role as a conduit has changed him from an outsider looking in to a national treasure recognised with an Order of Australia in 2015. Deservedly.

QUOTES FROM INTERVIEWS

Jack Thompson, actor: (on *Wake in Fright*) “Ted Kotcheff (a Canadian director) brought a reality to the screen that was crucial for all Australians and all would-be filmmakers in this country, to meet themselves for the first time.”

Andrew Bovell, writer: “If you want to find out who we are: go back through our cinema.”

Eric Bana, actor: “Bud Tingwell’s speech (in *The Castle*) at the High Court; I think it’s one of the most beautiful scenes in Australian cinema ... It doesn’t matter how many times I’ve seen the film, I’ve always found that speech to be incredibly moving.”

Charles ‘Bud’ Tingwell, actor: (in character as the judge in *The Castle*) “You can acquire a house, but you can’t acquire a home. I can’t speak for those who wrote this document, but I’ll bet when they put in the phrase ‘on just terms’ they hoped it would stop anyone short changing someone like Darryl Kerrigan.”

Jill Billcock, editor: (on *The Castle*) “ ‘I have got my house and I don’t want to move.’ I think that’s the highlight of the great Australian dream. It doesn’t matter that it is next to an airport you know.”

PJ Hogan, filmmaker: “As a filmmaker you’re always asked ‘Why comedy and tragedy together?’ as if the two had to sit at separate tables. When I was growing up I wanted to see life as I experienced it, which was, happiness, sadness, sometimes all in a morning.”

Nicole Kidman, actor: (on *Muriel’s Wedding*) “He (PJ Hogan) just nailed the Australian humour.”

Jeanie Drynan, actor: (on *The Movie Show* and *At The Movies*) “People who would never listen to a film critic got interested and said ‘I want to go and see that film.’ ”

Jan Chapman, producer: “I think somehow with *Lantana* we did touch on things that people recognised in their own relationships, in their own families, they perhaps couldn’t talk about easily.”

DAVID STRATTON, REVERED CRITIC, NATIONAL TREASURE

David on making the documentary

"The biggest challenge was whittling the list of films I wanted to feature down. Most are in but some didn't make it or are seen very fleetingly but that's inevitable. You can't cover everything. Decisions had to be made."

"Working with the crew was an absolute delight," David says. With previews to attend, reviews to write for *The Australian*, and notes to prepare for the history of world cinema course he runs at Sydney University, he left post-production to others.

"They did a fantastic job (in the edit room) of juxtaposing actors, directors and writers commenting on their films and others' films: Jocelyn Moorhouse (director, *The Dressmaker*) on the influence *My Brilliant Career* had on her, and Gillian Armstrong (*My Brilliant Career*) on the influence on her of *Picnic at Hanging Rock*. And Jeanie Drynan talking about acting in the scene in the church in *Muriel's Wedding* moved me to tears."

David mentions three interactions he had while making the film that were particularly special for him: bumping into the actors David Gulpilil and Tommy Lewis, who tell him how much they appreciate his appreciation of their work; spending an evening with Warwick Thornton that included sitting at a campfire talking about *Samson & Delilah*; and talking with actor Judy Davis, whom he hadn't seen for quite some time and who said quite a lot of things not fit for inclusion.

David on Australian films generally

"There are more Australian films that are of high quality that didn't find a large audience than disappointing films that did," says David, who puts *Breaker Morant*, *Gallipoli*, *Strictly Ballroom* and *Lantana* among the Australian films that straddle popularity and excellence. There are many others.

"There was a time in the '70s in the wake of *Picnic at Hanging Rock* and *My Brilliant Career* and others when Australian films were really embraced by Australians. People would look forward to the next one coming out and there was a real feeling of pride and affection for the mostly wonderful films made then. That bubble burst with (tax incentive) 10BA and vast numbers of mediocre films came out, dramatically changing the proportion of good films to disappointing films and that did a lot of damage to the trust and interest audiences had. Now local audiences take films on a one-by-one basis. They will go and see *Lion*, which has had good reviews and is well marketed but they won't go and see *Down Under*."

Down Under is a black comedy set in the aftermath of the Cronulla riots. The sort of audience who might enjoy it doesn't go to the cinema, he adds. They'd rather wait and see it through others forms of distribution.

"The regular loyal audience that will go out and see Australian films tends to be an older audience and probably an educated audience but they won't necessarily go and see a sci-fi film such as *Predestination* or a horror film such as *The Babadook* and that's a shame. They're superb films both of them."

DAVID STRATTON, REVERED CRITIC, NATIONAL TREASURE cont'd

David answers three random questions

What sort of review do you think Margaret will give the film? “She can’t review a film she’s in. I suggest she thinks long and hard about that.”

Is he glad he made the film? “I think I am. I hope people will like it. I am curious and a bit nervous.”

Did he think he’d ever star in his own movie? “Never in my wildest dreams.”

Others on David

Nicole Kidman, actor: “He’s a cinephile, so many of the filmmakers know him, everywhere around the world.”

Rachel Perkins, filmmaker: “David Stratton is slightly terrifying because he has an encyclopedic knowledge of cinema.”

Geoffrey Rush, actor: “I mean this in the nicest way possible: professorial...”

George Miller, filmmaker: “He has seen more films than I think anyone else I know.”

Todd McCarthy, critic: “David’s initial reputation came out of what he did at the Sydney Film Festival; it was only through *Variety* that David became an internationally known critic. I wouldn’t discount also his look because David was instantly identifiable: the white hair the white beard and kind of the same suit most of the time. No other Australian critic became known outside of Australia.”

Jacki Weaver, actor: “These days of the internet; too many bozos give their opinions and they’re so unqualified and they wouldn’t have a clue and they should just pull their heads in ... But someone like David Stratton who’s seen thousands and thousands and thousands of films is entitled – and in fact it’s incumbent on him – to tell us what he thinks about them because it comes from an educated place.”

Sigrid Thornton, actor: “In some sort of weird way David is representative of what film can do for a population because he’s come to understand his adopted culture through film. It’s a beautiful thing.”

Margaret Pomeranz, co-host on *The Movie Show* and *At the Movies*: (to David) “I actually think that you’re a really nice person. You are. You are a really decent person. And a national treasure. But you are still very British.”

Roger Stratton, little brother: It is his entire life, if you like it’s his religion.

Ana Kokkinos, filmmaker: “David has made an immense contribution to Australian film. And I think it’s been unique. In the various roles that he’s played, he’s taken Australian cinema to the world but he’s also brought umm world cinema to us.

Geoffrey Wright, filmmaker: (on David Stratton not giving his feature *Romper Stomper* a score on *The Movie Show*) “Pompous wind-bag that he was, he did us a great favour.”

BACKGROUND NOTES

“I realised pretty quickly, after re-watching just a few iconic Australian films, that I had forgotten the effect the films had on me at an earlier time,” says producer Jo-anne McGowan, recalling the very early days of making *David Stratton: A Cinematic Life*. “The scene I found deeply deeply affecting was when Edward Woodward and Bryan Brown hold hands in *Breaker Morant* as they are walking to their execution. I’d forgotten that scene entirely.”

She has noticed similar reactions from others: “People wept at rough cut screenings because they were so affected by the material. I think the films go out of our conscious minds but form part of who we are. Seeing bits of those films altogether gives you the shivers.”

From McGowan’s point of view, Australia is made up of a huge number of communities and this documentary shows the importance of hearing stories from all of them. We need to preserve story diversity as much as we need to preserve biodiversity.”

A landmark series

The idea of making a documentary about the glorious story of Aussie cinema – with David Stratton as tour guide – came from Claude Gonzalez, who produced the ABC show *At The Movies*, which David hosted alongside Margaret Pomeranz.

ABC-TV head of arts Mandy Chang invited Jo-anne McGowan to put in a pitch to produce the documentary in mid 2015 and matched Jo-anne up with director Sally Aitken.

“No sooner had Mandy Chang said “a landmark series about Australian cinema” then I’d said ‘Where do I sign up?’” says Sally. She’s been on a crash course on Australian cinema ever since. “I am a New Zealander. My next thought was ‘I’m going to do this with David Stratton! I’m going to be found out in about two minutes’.”

But Sally had considerable documentary experience and a burning curiosity. Also, says McGowan, “a considerable intellect and (very usefully) an outsider’s eye”.

“The whole thing has been an exciting adventure,” says Sally. But she has also been on a rollercoaster of emotions, cinema being what it is. “One day when I was feeling very unwell I put on *Wake in Fright*. I’d never heard of it. What a revelation. I definitely felt worse at the end of that one!

“It’s been fascinating because all good films say something interesting about the time they were made. I learned that Australia lays claim to the world’s first narrative film, that there was a vibrant industry in the silent era with many women in the mix, and I learned something very interesting about the minimum wage when it was brought in, although I couldn’t find a way of getting it into the film. It included provision for a man and wife and two children to go to the movies once a week. I think it’s why Australians love film still now – and why Hollywood showed so much interest in Australia that it lead to the (temporary) demise of the industry.”

BACKGROUND NOTES cont'd

In cinemas from March 9

McGowan always imagined she was making something that would go up on the big screen as well as in lounge rooms across Australia.

"I felt certain it would attract a wide cinema audience, as well as a television one. Our executive producer is Jen Peedom, writer/director of *Sherpa*, and it had been a success in Australian cinemas for distributor Transmission Films. With Jen, I called Transmission's Andrew Mackie to see if he might be interested and he said 'yes' immediately. That never happens. The next morning when I woke I asked myself 'Did I just dream that?' It made so many more things possible."

"David is an Australian star in his own right and we had to be involved," says Mackie. "It's reaffirmed our belief in the strength of Australian stories and storytelling. And how crucial it is to the development of our cultural identity. Some Australian governments don't value this as much as they should. We punch so far above our weight and David is one of the few advocates we have. He's a father figure for Australian film. People love him. He's our film Dad."

The television and the theatrical versions are very different from each other. The television version explores the subject in a thematic way whereas David takes a seat closer to the front in the feature length documentary. In other words, it's very much his emotional journey through the Australian cinema terrain.

The theatrical version goes into cinemas on March 9, 2017; the ABC will screen the series from May 31.

Scheduling was a juggle

Filming on *David Stratton: A Cinematic Life* – and the TV version *David Stratton's Stories of Australian Cinema* – ran off-and-on from February to December 2016. With 52 people interviewed across Australia and in Los Angeles and London, scheduling was a juggle. Sally did formal interviews with David and followed him to various famous film locations including Hanging Rock near Mount Macedon in Victoria and the Silverton Hotel near Broken Hill in New South Wales.

"David's office is his inner sanctum and I felt exceptionally privileged that he allowed us to film what I think is an incredible archive of films and of his passion. He was a young child when he started writing notes about films as if he was reviewing them. He's still got those notes and the filing system he had then he's still got now, in his 70s."

About 100 films get at the very least a nod in the feature film. There was a lot of push-pull on what to include and what to drop.

"The starting point was the films that were meaningful to David and the films that had a resonance within the country and culture," says Sally. It was a painstaking job to integrate them with all the other threads to create one coherent narrative. There was also interviews new and old; clips from films new and old; and David's to-camera segments. In a rather splendid way, the creative team also visualised what's happened in David's life using scenes from Australian films.

BACKGROUND NOTES cont'd

“The biggest challenge was to decide on, not so much a formula as a blueprint on how it would flow and feel,” says editor Adrian Rostirolla. “There were so many elements to juggle. It wasn’t just about what films to include but also how deep to go, how long before shifting to something biographical about David, how to balance darker moments with humour. Overall it’s informative but there’s a lot of cheeky moments. We bring out his humour more than audiences would have seen on television.”

A joy for the crew

The key creative team greatly valued the opportunity to hear first-hand the backstories behind so many of Australia’s most beloved films, to meet many of Australia’s film greats and to learn more about their own craft as a result. It was a reminder to them that they sit on the shoulders of previous generations of filmmakers and actors, drawing inspiration from them to keep going.

“It was so satisfying to see lots of films I’d never seen or only seen part of and dissect them,” says Rostirolla. “When watching *Picnic at Hanging Rock* I thought ‘I bet the director of *Donnie Darko* was influenced by (director) Peter Weir’ and I looked it up and I was right.”

“For a director of photography it was a dream job to work on a film about films,” says cinematographer Kevin Scott who, like David, is English by birth. “David put me on to a whole plethora of movies that it had never crossed my mind to watch from 20, 30, 40 years ago, including his favourite, *Newsfront*.”

Scott filmed everything in widescreen with cameras usually used for cinema, as if he was making a feature film. That way all the footage would cut together well and give viewers a comfortable ride.

“To deliver the whole thing in a 2.39:1 aspect ratio (widescreen) is pretty rare for a documentary,” he says. He used wide-angle lens for the interviews, a decision that makes the well-lit backgrounds turn into panoramas. As a result though the camera was always about a metre from those doing the talking.

“We were shooting icons of the industry and had to make them look good but it was a bit scary lighting big name actors and some of the best cinematographers in the world because there was no pulling the wool over their eye,” he says with a laugh. “They knew exactly what we were doing at all times.”

David is one of the most resilient television personalities in Australia and this is his journey through the films that were shaped by Australia but also shaped Australia. These films also gave David an identity. McGowan expects that some will find him quite disarming from this new angle.

“The film particularly subverts expectation when we see that very emotional moment near the end when he talks about the time his mother expressed her pride in him. I’ve watched so many people watch that scene and unconsciously bring their hands up to their hearts.”

A FILM QUIZ BASED ON INFORMATION IN THE DOCUMENTARY

Q: What was the first Australian film to be invited to the Cannes film festival?

[A follow up clue? It was directed in 1955 by Charles Chauvel]

A: *Jedda*.

Q: What has been the most successful returnable film brand to emerge from Australia and what is the name of the most recent addition to the franchise?

A: The *Mad Max* movies; *Mad Max: Fury Road*.

[More info: There's been four since the first, which reached cinemas in 1979]

Q: Who was the first living Australian to win an Academy Award?

[A follow up clue? He played a pianist who was also alive.]

A: Geoffrey Rush for his role in *Shine*.

Q: Name the actor. In his first film role his father trained greyhounds and lived with his family alongside a major metropolitan airport.

A: Eric Bana

Q: What was the name of director Fred Schepisi's first film?

[A follow up clue? It drew on his own life as a teenager in a Catholic seminary]

A: *The Devil's Playground*.

Q: Which film launched not just Toni Collette's career but also Rachel Griffith's?

A: *Muriel's Wedding*

Q: What was the first film to star David Gulpilil?

A: *Walkabout*

[More info: Englishman Nicholas Roeg made the film in 1971.]

PRESENTER BIOGRAPHY

David Stratton

David Stratton was born in the UK in 1939 and educated in Britain. He migrated to Australia in 1963 and was appointed director of the Sydney Film Festival in 1966. He stayed on for 18 years, resigning in 1983.

During this period he was involved in the 1970s renaissance of Australian cinema. The festival screened the world premieres of the first short and feature work of several key directors including Peter Weir, Phillip Noyce, Fred Schepisi, Gillian Armstrong, Paul Cox, George Miller and others. His first book, *The Last New Wave*, about the new Australian cinema, was published in 1980.

Also in 1980, David became feature film consultant to Australia's SBS, the then newly-established multi-cultural television network. There he selected and hosted on-air international feature film and subsequently cinema classics programs.

In 1986 he started a new television program, *The Movie Show*, in partnership with film critic Margaret Pomeranz. An instant success, it was broadcast in prime time and reviewed new movies – mainstream and art-house – opening in Australia each week, together with interviews. In 2004, the pair were invited to move from SBS to ABC-TV. *The Movie Show* and *At the Movies* together had a record 28-year run, with the final broadcast in December 2014.

David has also worked as a film critic for *The Australian* from 1988 until the present and for a range of other titles. Since 1983 he has reviewed films for the US-based trade newspaper *Variety*. He resigned in 2003.

A second book, *The Avocado Plantation*, about Australian cinema in the 1980s, was published in 1990 and David's autobiography, *I Peed on Fellini*, in 2008. He has been working on a book about the Australian films made since 1990. A publisher is not yet signed.

During his career David has: attended many international film festivals; served as a member of the international jury in Berlin (1982), Montreal (1982) and Venice (1994); chaired FIPRESCI (International Federation of Film Critics) juries in Cannes and Venice; and served on juries in Chicago, Hawaii, Karlovy Vary [Czech Republic] and Adelaide.

David has lectured on film history as part of the Continuing Education program at the University of Sydney since 1990.

David is recipient of the Raymond Longford Award from the Australian Film Institute for services to Australian cinema and the Charles Chauvel Award from the Brisbane International Film Festival. In the 2015 Australia Day Honours he was presented the award of Member (AM) in the General Division of the Order of Australia. He is an Honorary Doctor of Letters (University of Sydney and Macquarie University) and a Commander of the Order of Arts and Letters (France).

In 2017 two documentaries featuring him will premiere: the film *David Stratton: A Cinematic Life* and *David Stratton's Stories of Australian Cinema*, a three-part series that airs on ABC-TV.

CREATIVE TEAM BIOGRAPHIES

Sally Aitken, writer/director

Sally Aitken is a show runner, director and writer with a 15-year track record making all genres of shows for broadcasters around the world. She says two programs most prepared her for this deep dig down into Australian cinema. *The Week The Women Went* is an ambitious eight-part social experiment that documented modern-day gender politics in Canada by removing all the women in an ordinary small town, leaving the men and children in charge for a week. *The Great Australian Race Riot* is a three-part examination of the violence that has bubbled up in modern multicultural Australia and the aftermath. Both required her to come to grips with very big subjects. "But I don't think anything prepares you for the layers of bureaucracy when sourcing footage from major US studios." Her most recent work for Australian television includes: *Streets of Your Town*, which unpacked Modernism and McMansionism in housing design; *Australia's Secret Heroes: Vietnam*, a first-hand reflection by both Australian and Vietnamese veterans in the context of a politically turbulent decade; and *Getting Frank Gehry*, about the famous architect.

Jo-anne McGowan, producer

How appropriate: Jo-anne's most recent producer credit was on *Between a Frock and a Hard Place*, a documentary that looked well beyond the history of the beloved Australian film *The Adventures of Priscilla, Queen of The Desert* to the society that spawned it. She has made a range of documentaries on the creative industries and their connection to society and culture including: both series of *Art + Soul* (with Bridget Ikin) a compelling look at indigenous art; an animated interstitial documentary series on how family heirlooms encapsulate memory; and, rather longer ago, *Barry Humphries' Flashbacks*. She produced *Troubled Waters*, about Australia's role in East Timor, and *Kabbarli*, about Daisy Bates. Like *A Cinematic Life*, the latter was commissioned for the Adelaide Film Festival. Jo-anne has been a commissioner herself – at SBS – and a development executive at ABC-TV and head of producing at the Australian Film Television and Radio School. She is a graduate.

Kevin Scott, director of photography

Kevin Scott has worked on hundreds of documentaries and television commercials (TVCs) and more than 40 feature films. For the last six years of his 25-year career, he has worked as a director of photography. When Kevin was filming David Stratton at Victoria's Hanging Rock he texted a lot of pictures to Russell Boyd, the world renowned cinematographer who filmed the classic Australian picture *Picnic at Hanging Rock*; they'd worked together on TVCs. One of his most recent productions was the short film *Miro* and it was the widescreen look he used on this that he developed much further on *David Stratton: A Cinematic Life*. "It is my job to capture the director's idea, truthfully and visually, creating both beautiful and realistic images." Kevin owns a boutique camera rental house in Sydney.

Adrian Rostirolla, editor

Adrian Rostirolla thinks of those on which he had to juggle a lot of elements, including archival, when asked what previous projects he'd edited that best prepared him for this one with David Stratton. The documentary *Bomb Harvest* is one. It explores – in a very human way – the fact that Laos is the most bombed country per capita on the planet. The experimental feature film, *Black & White & Sex* is another. It used a lot of montage sequences, as does *A Cinematic Life*. Adrian was the editor on the feature *Kokoda*. His television credits include *House Husbands*, *Love Child* and *Once Upon a Time in Punchbowl*.

CREATIVE TEAM AND COMMISSIONING EXECUTIVES

WRITER/DIRECTOR

Sally Aitken

PRODUCER

Jo-anne McGowan

DIRECTOR OF PHOTOGRAPHY

Kevin Scott

EDITOR

Adrian Rostirolla

COMPOSERS

Caitlin Yeo

Angela Little

EXECUTIVE PRODUCER

Jennifer Peedom

EXECUTIVE PRODUCERS

Andrew Mackie

Richard Payten

Megan Young

EXECUTIVE PRODUCERS

Mandy Chang

Amanda Duthie

LINE PRODUCER

Jodi Maddocks

FEATURED FILMS

Walkabout (1971)

Nicolas Roeg | Max L. Raab Productions

The Adventures of Priscilla, Queen of the Desert (1994)

Stephan Elliott | Polygram Filmed Entertainment

Two Hands (1999)

Gregor Jordan | CML Films

The Devil's Playground (1976)

Fred Schepisi | The Australian Film Commission

Newsfront (1978)

Phillip Noyce | The Australian Film Commission

Picnic at Hanging Rock (1975)

Peter Weir | The Australian Film Commission

The Castle (1997)

Rob Sitch | Working Dog

My Brilliant Career (1979)

Gillian Armstrong | Greater Union Organisation

Red Dog (2011)

Kriv Stenders | Woss Group Film Productions

Crocodile Dundee (1986)

Peter Faiman | Rimfire Films

Storm Boy (1976)

Henri Safran | The South Australian Film Commission

Love Serenade (1996)

Shirley Barrett | Australian Film Finance Corporation

Tracks (2013)

John Curran | Screen Australia

The Hunter (2011)

Daniel Nettheim | Porchlight Films

Ten Canoes (2006)

Rolf de Heer | Adelaide Film Festival

The Overlanders (1946)

Harry Watt | Ealing Studios

Mad Dog Morgan (1976)

Phillippe Mora | Mad Dog

The Man From Snowy River (1982)

George Miller | Cambridge Productions

BMX Bandits (1983)

Brian Trenchard-Smith | Nilsen Premiere

Wake In Fright (1971)

Ted Kotcheff | NLT Productions

Samson & Delilah (2009)

Warwick Thornton | CAAMA Productions

The Year My Voice Broke (1987)

John Duigan | Kennedy Miller Productions

The Daughter (2015)

Simon Stone | Screen NSW

The Home Song Stories (2007)

Tony Ayres | Australian Film Finance Corporation

Muriel's Wedding (1994)
PJ Hogan | House & Moorhouse Films

Blessed (2009)
Ana Kokkinos | Blessed Film Productions

Last Cab To Darwin (2015)
Jeremy Sims | Last Cab Productions

Charlie's Country (2013)
Rolf de Heer | Bula'bula Arts Aboriginal

Innocence (2000)
Paul Cox | Strand/New Oz Productions

Gallipoli (1981)
Peter Weir | The Australian Film Commission

Sunday Too Far Away (1975)
Ken Hannam | The Australian Film Commission

Proof (1991)
Jocelyn Moorhouse | House & Moorhouse Films

Shine (1996)
Scott Hicks | Australian Film Finance Corporation

Australia (2008)
Baz Luhrmann | Twentieth Century Fox Corporation

Razorback (1984)
Russell Mulcahy | McElroy & McElroy

Wolf Creek (2005)
Greg McLean | The Australian Film Finance Corporation

Lantana (2001)
Ray Lawrence | MBP (Germany)

My First Wife (1984)
Paul Cox | Dofine Productions

Force of Destiny (2015)
Paul Cox | Illumination Films

Beautiful Kate (2009)
Rachel Ward | Beautiful Kate Productions

Stork (1971)
Tim Burstall | Bilcock & Copping Film Productions

The Adventures of Barry McKenzie (1972)
Bruce Beresford | Longford Productions

Alvin Purple (1976)
Maurice Murphy | Hexagon Productions

The Year of Living Dangerously (1982)
Peter Weir | McElroy & McElroy

The Chant of Jimmie Blacksmith (1978)
Fred Schepisi | The Film House

Newsfront (1976)
Phillip Noyce | The Australian Film Commission

Breaker Morant (1980)
Bruce Beresford | 7 Network

Don's Party (1976)
Bruce Beresford | The Australian Film Commission

Caddie (1976)
Donald Crombie | Anthony Buckley Productions

Lucky Miles (2007)
Michael James Rowland | Puncture Pty Ltd

They're A Weird Mob (1996)
Michael Powell | Williamson/Powell

Footy Legends (2006)
Khao Do | Film Finance Corporation Australia

Ali's Wedding (2016)
Jeffrey Walker | Matchbox Pictures

Head On (1998)
Ana Kokkinos | Australian Film Finance Corporation

Beneath Hill 60 (2010)
Jeremy Sims | Lucky Country Productions

The Sapphires (2012)
Wayne Blair | Goalpost Pictures

Kokoda (2006)
Alister Grierson | Australian Film Finance Corporation

Bran Nue Dae (2009)
Rachel Perkins | Robyn Kershaw Productions

Careful He Might Hear You (1983)
Carl Schultz | New South Wales Film Commission

The Dressmaker (2015)
Jocelyn Moorhouse | Screen Australia

Jedda (1955)
Charles Chauvel | Charles Chauvel Productions

Turkey Shoot (1982)
Brian Trenchard-Smith | FGH

The Chain Reaction (1980)
Ian Barry | Palm Beach Pictures

Road Games (1981)
Richard Franklin | Essaness Pictures

Patrick (1978)
Richard Franklin | Australian International Film Corporation Pty Ltd
courtesy Antony I. Ginnane

Mad Max (1979)
George Miller | Kennedy Miller Productions

Mad Max 2 - The Road Warrior (1981)
George Miller | Kennedy Miller Productions

Mad Max 3 - Beyond Thunderdome (1985)
George Miller | Kennedy Miller Productions

Mad Max 4 - Fury Road (2015)
George Miller | Kennedy Miller Productions

Death in Brunswick (1990)
John Ruane | Australian Film Finance Corporation

Dirty Deeds (2002)
David Caesar | Alliance Atlantis Communications

Evil Angels (1988)
Fred Schepisi | Cannon Entertainment

Dead Calm (1989)
Phillip Noyce | Kennedy Miller Productions

Puberty Blues (1981)
Bruce Beresford | Limelight Productions

Malcolm (1986)
Nadia Tass | Cascade Films

Monkey Grip (1982)
Ken Cameron | Pavilion Films

Romper Stomper (1992)
Geoffrey Wright | The Australian Film Commission

The Combination (2009)
David Field | See Thru Films

Snowtown (2011)
Justin Kurzel | Carver Films

Chopper (2000)
Andrew Dominik | Australian Film Finance Corporation

The Boys (1998)
Rowan Woods | Arenafilm

Animal Kingdom (2010)
David Michôd | Porchlight Films

Ned Kelly (2003)
Gregor Jordan | The Australian Film Commission

Story of The Kelly Gang (1906)
Charles Tait | J & N Tait

The Sentimental Bloke (1919)
Raymond Longford | Southern Cross Feature Film Company

Those Who Love (1926)
Paulette McDonagh | MCD Productions

For The Term of His Natural Life (1927)
Norman Dawn | Australasian Films

In the Wake of the Bounty (1933)
Charles Chauvel | Expeditionary Films

Strictly Ballroom (1992)
Baz Lurhmann | M & A

Romeo + Juliet (1996)
Baz Lurhmann | Bazmark Films

Moulin Rouge (2001)
Baz Lurhmann | Bazmark Films

Goldstone (2016)
Ivan Sen | Bunya Productions

Cosi (1996)
Mark Joffe | Australian Film Finance Corporation

INTERVIEWEES IN ORDER OF APPEARANCE

Nicole Kidman
Tony Buckley
Geoffrey Rush
Rachel Perkins
Roger Stratton
George Miller
Bryan Brown
Sarah Snook
Todd McCarthy
Ana Kokkinos
Michael Caton
Ted Kotcheff
Jack Thompson
David Michôd
Jocelyn Moorhouse
PJ Hogan
Rachel Griffiths
Jill Bilcock
Jeanie Drynan
Jan Chapman
Paul Cox
Gillian Armstrong
Bruce Beresford
Phillip Adams
Anne-Louise Lambert
Andrew Bovell
Jacki Weaver
Russell Boyd
Warwick Thornton
Russell Crowe
Margaret Pomeranz
Tony Ayres
Christos Tsiolkas
Sigrid Thornton
Leah Purcell
Margaret Fink
Judy Davis
Sam Neill
Ric Chauvel
Scott Hicks
Brian Trenchard-Smith
| Claudia Karvan
Fred Schepisi
Stephan Elliott
Sophie Jensen
Mandy Walker
Hugo Weaving
Louis Nowra
Geoffrey Wright
Al Clark
Simon Burke
Eric Bana