



Geoff Rush, left, who played the part of Snoopy in the Arts Council presentation of "You're a Good Man, Charlie Brown" hands a prize to 12 year old Kevin Roseworn, whose two year old dog Sambo won a contest for the dog most like Snoopy, the Peanuts pooch. Geoff judged the competition outside the Library on Wednesday afternoon and the play was presented that night in the Town Hall.

COMIC STRIP MUSICAL

A bright and energetic young cast from the Queensland Theatre Company brought to stage life in the Civic Centre last night the characters of a popular American comic strip, *Peanuts*.

Built around one of the characters, "You're a Good Man, Charlie Brown" is a musical which did well on Broadway and on film, and has been used by the Q.T.C. with the help of the Arts Council, on tour of a great part of Queensland and New South Wales.

The cast has just returned from a six weeks' season through country and provincial New South Wales.

The music is not particularly memorable, although the final number, "Happiness," is a tuneful melody, but there is a considerable amount of homespun philosophy written into the lyrics.

You don't have to be an avid reader of the comic strip to appreciate the nature of this particular production, although it

probably helps. In essence, the author offered his ideas in episodic form, and the talents of the stage director were called on heavily to provide the real impact.

Thankfully, in Murray Foy the Q.T.C. has a professional of high standard, and this show emphasised it. Everything moved smoothly and crisply.

It is astonishing what can be presented as a musical these days. Vocal ability has little to do with the effect, and this cast would not claim excellence in that field. Yet it was adequate for the type of production presented.

On the other hand, there was some impressive dancing by the loose-limbed Geoff Rush, who played Snoopy, the dog.

In the name part, David Waters was a lovable "loser" type and there was a lot of spirited fun from Suzanne Roylance (Lucy) and Mary-Lou Stewart (Patty). Grant Dodwell (Linus) and Paul Colligs (Schroeder) completed the small cast.

If honours were being awarded, this reviewer's chief accolade would go to Prudence Gibbs, the musical director-pianist, for her brilliant performance. She and the percussionist, Lindsay Arnold, had complete command in a contribution which helped make a satisfying production.

The audience, a fair one by Bundaberg's standards, had strong teenage and younger representation, which probably wasn't surprising. — R.S.H.

Bright nment

h their parents and ndparents ... but such the case last night. The beauty of the production is its simplicity and ability to make the audience laugh.

with clever acting well delivered Schulz the audience also the pathos which sur- the born loser, s Brown.

production is a "Peanuts", this might seem outlandish, but it works. It is done by simply getting the Schulz "scripts" to bright rhythmic sequences of notes.

Mary-Jane Saunders, the joyful typical female, Patty, threw herself into the part and tackled it well.

Paul Colligs gave a tremendous performance as Schroeder, the talented musician and part-time philosopher.

But the star of the show was Snoopy (Geoff Rush). He looked like a dog, and walked like a dog. But his performance was that of a very accomplished actor. This is theatre well worth watching.

in the Civic Theatre can small six-year-old boys be seen chucking at something on stage along



In the Queensland Theatre Company's production that's it—GRAHAME MORRIS.

Standing by spirit of trust's document

MAGPIE'S Geoffrey Rush is standing by the now famous last words of the Adelaide Festival Centre Trust report for 1983-84: "It is only by introducing young people to the arts and imbuing them with an appreciation of arts activities that we can look forward to providing audiences for the future."

The fine-boned Queenslander has been director of Magpie, the State Theatre Company's theatre-in-education division, for the past 18 months.

In that time, he has tried to create attractions which will, as naturally as possible, draw children to the theatre.

"It's important to get children interested in and excited by the presentation of shows," Rush, 34, said.

"We want them to be able to say, 'Hey, theatre's great'."

"That's the step that needs to be taken at the moment, because if you don't go to the theatre or you're not a buff already, you may have some awful prejudices about it."

"And quite rightly so."

"There's a lot of stuff around that's quite dry."

Rush said theatre-in-education was a label which could give the wrong impression of a formal lesson.

It also had the image of being very poor — "Six colored boxes and an acoustic guitar."

That the theatre group's piggy bank can run to rather more than that motley collection has been demonstrated at the Tivoli Hotel all this week.

Electric guitars, flashing lights and the props for an operating theatre were on display for playwright John Romer's *It's Definitely Not The Last*.

It has been described as "a piece of rock and roll cabaret-fantasy that mixes danceable tunes with a dramatic storyline, filtered through the guise of a nightmare."

Fast, loud and colorful, it seemed certain to appeal to at least a section of the youthful Come Out audiences this week. In fact, its presentation made it more like an actual rock concert than a conventional play.

That pleases director Rush, who encouraged Magpie's sideshow diversion at the Royal Show last year.

"It needs to have fun and be a bit unpredictable for kids, and it needs to deal with subjects they might talk about among themselves but which they never hear discussed by adults in school," he says.

"To evoke, rather than teach, is the byline."

The *Carols By Laserlight* show, for example, examined Santa, late-night shopping and family reunions, "all the things that are not in the traditional imagery."

The public response was tremendous, and 3000 people turned up some nights.

Rush appreciates that one of the reasons for the interest was the free entry.

He sees dangers in making people pay for tickets.

"The box office can dictate what you do," he warned.

"It lowers the standards. Actors look at what you're doing and say they're not interested because it's bad work."

Up ahead is a piece for upper secondary schools, *Ursula*.

Written by Bill Brown, and to be workshopped by Magpie, it lifts the curtain on how a company of actors work on a play, which happens to be Shakespeare's *Henry VI*.

"It's possibly the most detailed text we've done," Rush said.

"It's also a highly crafted comedy."

"I think that the emphasis of our work is on comedy."

"Laughter makes you're responding in a physical way, which engages you more."

Robbie Bruchin

A Rush of excitement

By
Andrew Tobin

Geoffrey Rush is feeling understandably nervous.

"Well, just a little bit," he admits, laughing.

The reigning favorite son of SA theatre is poised to make a comeback at the tender age of 35.

Geoffrey Rush played a major part (both figuratively and literally) in helping Jim Sharman's *Light House* gamble pay off so handsomely.

And he has been honing his directional and administrative skills with *Magpie* theatre since *Lighthouse* turned off the switch.

Now, three years after playing David in the final performance of *Sunrise*, for the State Theatre Company, he is back with STC.

Once again, he is playing a David — but this time in *Benefactors*, a show designed to rescue STC from the incomplete tunes of *Strange Harvest*.

Benefactors is the Michael Frayn play that was slotted in by John Gaden when yet another great Oz musical failed to meet a production deadline.

And, if its credentials are anything to go by, it should be a winner.

It won the Laurence Olivier Award, Plays and Players and Theatre Critics' awards and Evening Standard drama award. So, if you like winners, you'll love *Benefactors*.

The plot is spread over 15 years (obviously inspired by the ASER development) and centres on an ambitious architect and his wife.

The pair are anxious to cure the ills of the world, but have to come to terms with the marital problems of their neighbors.

In a cast of four, Geoffrey is surrounded by some fine talent. William Zappa is the



Geoffrey Rush (centre) in his halcyon days as a song and dance man

other male lead while their women are played by Jane Menelaus (seen recently in *Room to Move*) and Liddy Clark, who won a role in the West End production of *Sons of Cain*.

In anybody's assessment that's an impressive line up and, in fact, the only "risk" this play may be taking is with director John Wood.

John is better known for the fine actor he is (another bright spark from *Light House*) and this is his first real test as a director.

One of his trump cards is certain to be Geoffrey, the consummate actor, who has also shown he's a dab hand at directing.

Remember *Small Poppies*? That Festival hit was directed by him.

So what has his directional stint taught Geoffrey about acting?

"To pay more attention during rehearsal," he responds, "as well as develop-

ing different attitudes towards performing."

"The three years I've been away from the Adelaide stage have been just long enough to become slightly unfamiliar with what is expected of me, as well as to create a sense of excitement about returning."

He confesses to "a little bit" of nerves, but thinks it is a good thing, because it will keep him on edge.

Benefactors opens on October 21 for a four-week run.

Of course, it's not strictly true to say Geoffrey Rush has been a stranger to the Adelaide stage for the past three years.

Those who go along regularly to fling *Fantails* at the compere of *Theatresports* will remember him as the big contest's most popular frontman.

And really, it's *Theatresports* we have to

thank for seeing Geoffrey back on stage. He dropped in from Sydney to compete the first night of *Theatresports* at the Opera Theatre and, while in town, auditioned for and won a part in *Benefactors*.

And since he's here rehearsing the play, on the odd Monday night, he can be found down at the Opera Theatre flinging *Fantails*.

Tomorrow night, in fact, is just one of those nights, when the *Fantails* will be flying furiously at the Opera Theatre, as Geoffrey competes the first semi final of *Theatresports*.

A date for the second semi final has not yet been set, but the final will be held in early December. Make sense of that, if you dare.

ARTS

Kitchen
comedy
with rich
foundation

Theatre

Benefactors
by Michael Frayn
State Theatre Company
of the Australia
Place
Adelaide Festival Centre

PETER WARD

MICHAEL Frayn's *Benefactors* is an excellently constructed comedy of domestic manners and a play almost of our times. I say almost because at some central thematic level it's about bulldoze and build public housing of the kind that attracted green bans in the 1970s.

Since this play is set in London and received a raft of clearly deserved awards in 1984, one has to assume that over there they're still cramming the poor and the meek into concrete blocks in the name of architectural progress.

The prime benefactor, then, is an architect intent on building two 50-storey or more concrete blocks of public housing to replace small, rundown, late 19th century triangles of row houses. They are to be the biggest in London and an actual aviation hazard, he proudly announces. The lesser benefactor is his wife, who at first somewhat uneasily supports him in this piece of social engineering.

And so the play's timely metaphor is constructed around an attempt at "bringing this semi-detached a little closer together", as one character puts it.

In fact, the semi-detached are the play's four characters themselves: On the architectural right are David, the ambitious architect and his social-scientist wife Jane.



Geoffrey Rush (David) and Jane Menelaus (Jane) . . . sitting on the architectural right

On the left is Colin, a mean-minded journalist and former classics scholar, while wandering around in the confused centre is his mousy, rather incompetent wife Sheila.

With just these characters and a one-room set, a table and some chairs, Michael Frayn has constructed a richly textured, psychologically ironic and acute work. It is a play about architecture, but the architecture of human relationships rather than bricks, mortar and building regulations.

As it is with buildings, so too, it is with people; weak footings, shoddy workmanship and ticky-tacky finishes make for structural instability.

It is Sheila's domestic incompetence that in effect brings the couples together in the

first instance. She is overwhelmed and firmly subdued by the breathtaking efficiency of David and Jane.

Colin's resentment of this fuels his opposition to the towers, leads to the breakup of his marriage with Sheila, and on to the professional ascendancy of Jane over David.

If all this sounds a bit dry it is anything but that. This kitchen comedy is generously, wily and amusingly exact. The mirror is held up to nature once again.

And once again we have a technically accomplished piece of writing from Michael Frayn, in which the characters spend almost as much time talking to the audience as they do to each other. It's all a serial flashback, and as hard as

that might seem, these shifts between narrative recall and self-contained action are handled with ease.

So all in all this is a highly satisfying production with Geoffrey Rush and Jane Menelaus as the earnestly competent David and Jane, William Zappa as the scruffy, slicked-down Colin, and Liddy Clark as the diminutive and lachrymose Sheila.

The play has been neatly brought together by John Wood in the director's chair. He has placed it in front of a sparse pre-post-modern set by Eamon D'Arcy which takes up and stresses the play's architectural concerns with structures and many-layered observations of manners, motives and meanings.

THE MERRY WIVES OF WINDSOR

by William Shakespeare



THE BULLETIN



THEATRE

The merry wives
of Windsor

Brisbane.

In the 40's.

The boys are home from the fighting looking forward to peacetime prosperity and the difficult task of establishing postwar security.

The girls are still brimming with the spirited confidence gained during their six years of independence.

Mrs. Page and Mrs. Ford both live in Windsor. When Jack Falstaff, with his notorious reputation for drinking and carousing with his mates, makes an outrageous proposition to both wives, they smarten up their Victory Rolls and decide to take him on.

With comedy as crisp as the cucumber slice in a refreshing Pimms No. 1 cup and intrigue as lively as the jitterbug, Shakespeare's uproarious farce is brought a little closer to home as it romps through the pubs, the backyards, and across the genoa lounge suites and chenille bedspreads of suburban Brissie.

It is said that Queen Elizabeth, (the first one), commissioned THE MERRY WIVES OF WINDSOR as she was so enchanted with Falstaff in the HENRY IV's that she could not bear to see him "killed off" and begged for another play — showing him in love.

As the faraway bells ring for the wedding of the Princess Elizabeth and Phillip, join us in the celebration of Shakespeare's sunny comedy.



Geoffrey Rush,
Guest Director

**IMPORTANT
ANNOUNCEMENT!**
WED. & SAT. SUNSET
MATINEES

The 5.00pm sunset performance for Matinee Subscribers has been planned to avoid "the heat of the day" and to afford ALL our Subscribers the opportunity of enjoying THE MERRY WIVES OF WINDSOR under the magic of the stars! Wednesday and Saturday EVENING performances will commence at the later time of 8.30pm. Tuesday Evening at 6.00pm, and Thursday and Friday Evenings at 8.00pm.

SEPTEMBER-17TH OCTOBER 1987



WARANA
FESTIVAL 1987

Dirty young gent

Some Melbourne comedy festival offerings

Of Laurence Sterne's novel (published in 1759-67) E. M. Forster wrote: "A god is hidden in *Tristram Shandy* and his name is muddle and some readers cannot accept him." If Forster's description is accurate, Tim Robertson's theatrical adaptation of the novel — presented by the Melbourne Theatre Company (Russell Street) as a contribution to the Comedy Festival — is faithful to the spirit of the original.

Seasoned audiences are accustomed to muddle, often having seen it in the theatre and heard it bandied about generally as a metaphor for life. As such, they are unlikely to be critical of muddle per se and ready to abandon at short notice the expectation of a continuous narrative which the full title of *The Life and Opinions of Tristram Shandy, Gent* invites. From the beginning, the play demands just this and offers in its place a tacit command to relax and enjoy: do not look for meaning or understanding; this is a comedy, the assumption being that the two (or three) are unhappy bedfellows, as unhappy as Shandy's mother (Jan Friedl) and father (Andrew Martin). On the allotted day of the month they perform their conjugal duties, not without mishap, and Tristram (Geoffrey Rush) is duly conceived early in the piece.

The adult Tristram appears before this to introduce himself and, presumably, the story of his life. However, the majority of the action takes place only up to and including his birth — an event marking the virtual climax of the play. Very soon the adult narrator Tristram dies. Instead of his life story a collection of incidents, events, stories and songs is performed by a variety of characters — some related to Tristram, some not. Little of Tristram's character and temperament are revealed except by virtue of the episodes enacted, although the choice of what to include and what to leave out may be as indica-

tive of Robertson's tastes as of Tristram's interests. Obviously that he has a squashed nose as a result of a bungled delivery is seen to have played a significant part in Tristram's personality development — the birth is given great attention.

Quite rightly, Robertson and director Simon Phillips locate the humor largely in the pleasure of performance. Although there are some funny lines, puns, local references and comic monologues, the intention is to animate the humor and draw comedy out of the characters' stories and situations. Uncle Toby (Robertson's pastime of feeding ducks becomes an opportunity for spirited bread-throwing at the audience and brussels sprouts for pelting at the actors are distributed at another point. There are also plenty of jokes,

potency. The upshot is a production only slightly more sophisticated than a university revue. *Tristram Shandy, Gent* is a rollicking, sometimes bawdy, romp replete with wenchies with heaving breasts and a bit of education about archaic methods of childbirth thrown in for good measure — not exactly my cup of tea but loads of fun if it happens to be yours. Despite the indecorous situations in which most of the actors find themselves at one time or another, the performances are confident and their assurance keeps the show buoyant.

Among the acts imported for the festival is Rita Rudner, darling of the US comedy circuit and it's easy to see why. Like many of the festival performers, Rudner has been here before — at Kinselas in Sydney and briefly in Melbourne. Rudner shares with Woody Allen (whom she cites as inspiration) a gentle, sometimes self-deprecating style, fired by a sharply observant and intelligent mind. A post-feminist comic who isn't afraid to look good and doesn't feel the need to harangue or shout, Rudner's material concerns such ordinary matters as cooking, cleaning, family and trials and tribulations of a modern single woman. Catch her if you can.

The legendary Phyllis Diller is also in town looking like, in her words, "a white Tina Turner". Well, the hair at least: her frock is something Dame Edna would kill for. Most of Diller's slang would be familiar to Australians brought up on a diet of US television sit-coms.

But, now that we are used to Australian comedians with up-to-the-minute highly localised references, Diller's material is not as immediately accessible as (say) that of Vince Sorrenti who compered the show and joked about Kylie Minogue (who gets a serve from the Hot Bagels as well), "wogs" and Joh Bjelke-Petersen.

But American society and culture are ripe for the picking by clever comedians and Diller is one: Her professionalism is indisputable and her trademark of laughing at her own jokes can still make audiences laugh even harder than ever.

— Jennifer Ellise



Geoffrey Rush as Tristram Shandy: buoyant

Theatre

Some masterful performances despite 'a nightmare of interlocked roles'

King Lear

Slate Theatre Company

The Playhouse

To August 6

THE team that brought you *A Winter's Tale* last year is back with *King Lear*. John Gaden is again the irascible king, Geoffrey Rush the Fool, Gale Edwards is in full command as director, and Mary Moore is designer. The great saucer-shaped stage, inclined towards the audience is also there, but the airiness and lightness have gone, to be replaced by elemental forces that crack the saucer open with a great roar and bring us closer to true tragedy.

Mary Moore's dark, brooding and noisy setting, complete with costume designs that also recall *Winter's Tale*, again sets the stamp on the play.

Gaden's Lear is worth cherishing. It is a quarter century since Royal Shakespeare Company director Peter Brook first took the moral high ground away from Lear and let more human discourse take place between the king and his daughters. Gaden must be considered ideal for this interpretation. He has embraced it wholeheartedly, and Gale Edwards has created a Lear where that is quite appropriate.

She has given pre-eminence to the tragic sub-plot of the play, concerning Gloucester and his sons Edmund and Edgar. It is a story which carries the audience along with the play in a way that Lear, alone and mad on the heath by the start of the third act, fails to do.

Having been given his kingdom, Lear's daughters Goneril and Regan appear perfectly reasonable in their protestations about the behaviour of Lear and his 100 knights. It is Lear who violently overreacts, cursing Goneril and then Regan. Even here, Edwards and Gaden give us an old Lear with a dicky heart, stopped in mid-sentence by angina rather than the over-bubbling of an awesome and injured royal rage. And humor slips in unannounced in the damndest of places.

This Lear is no threat to the Fool, played magnificently by Geoffrey Rush. He is able to quickly reach an intimacy with his king and deliver his barbs directly — a sparkling mouthpiece to an old man incoherent with his injured pride.

Even the great "blow winds, crack your cheeks" rage of Lear is neatly diffused at its end by some delightful but cheap tricks from Geoffrey Rush and the very powerful sound system — Gale Edwards's witty riposte to Lamb, who complained of never being able to hear Lear for the storm.

But turn to Edmund, the bastard son of Gloucester, and Edmund's brother, Edgar, and you have the really powerful tragic figures of the play, made into the most stirring counterpoint to Lear's

John Howard plays Edmund, and all the evil of the play is left to reside with him. His is a swashbuckling, dangerous and powerfully acted work. His conniving leaves the "bad" sisters Regan and Goneril as pale puppets.

Edgar, likewise, is a remarkably strong and memorable role. Geoff Morrell somehow squirms away from the image of a sucker easily taken in by his brother in the early scenes of the play. His portrayal of Tom o' Bedlam, the mad beggar on the heath, is outstanding and his vengeance on Edmund is awesome.

The victory of this sub-plot would have been complete if it had not been for Ron Graham's lacklustre playing of the role of Gloucester. He seemed insufficient as the butt to Edmund's evil power.

And what of Cordelia, Goneril Regan and all the rest? Not much. Cordelia appeared to be suffering some sort of identity crisis as a result of King Lear's new persona. Deborah Kennedy is worth mentioning mainly because she still seemed to be making up her mind whether to appear disdainful or upset at King Lear's curses, her indecision helping nobody. And she and Rose Clemente as Regan fall for Edmund with about as much depth of passion as Mae West and Doris Day (respectively). The death of Cordelia, played by Kaarin Fairfax, used to be so upsetting that it was scrapped for many years in favor of a happy ending. Here it passes as a sad misfortune.

Neither was there much joy in Henry Salter's Cornwall, or Patrick Frost's Albany. Don Barker and Benjamin Franklin were about the only others in the cast to show sparks of life.

This play is a nightmare of interlocked roles and flows of inexorable logic, which nonetheless sometimes take contradictory paths. Gale Edwards has mastered the important parts of Lear so they have a king worth mourning and worth following. But other parts or the production were out of her control, unresolved, or even simply under-directed.

Two further points are worth making. The storm which rages for much of the play has always been at odds with the clear delivery of lines. In this production, the use of "sound sculptures" by Les Gilbert and David Chesworth has delivered a brilliant solution to the problem. Great waves of very deep rumblings, highlighted only occasionally by crashing explosions in the higher registers have been carefully orchestrated to ensure that the words of the actors on stage are never lost, yet the majesty of the storm is remarkable.

Mary Moore has designed costumes which continue some of the forms from *A Winter's Tale*. However, some of them don't work. Cordelia, Goneril and Regan all appear to have been dressed as an after-thought.

Tim Lloyd



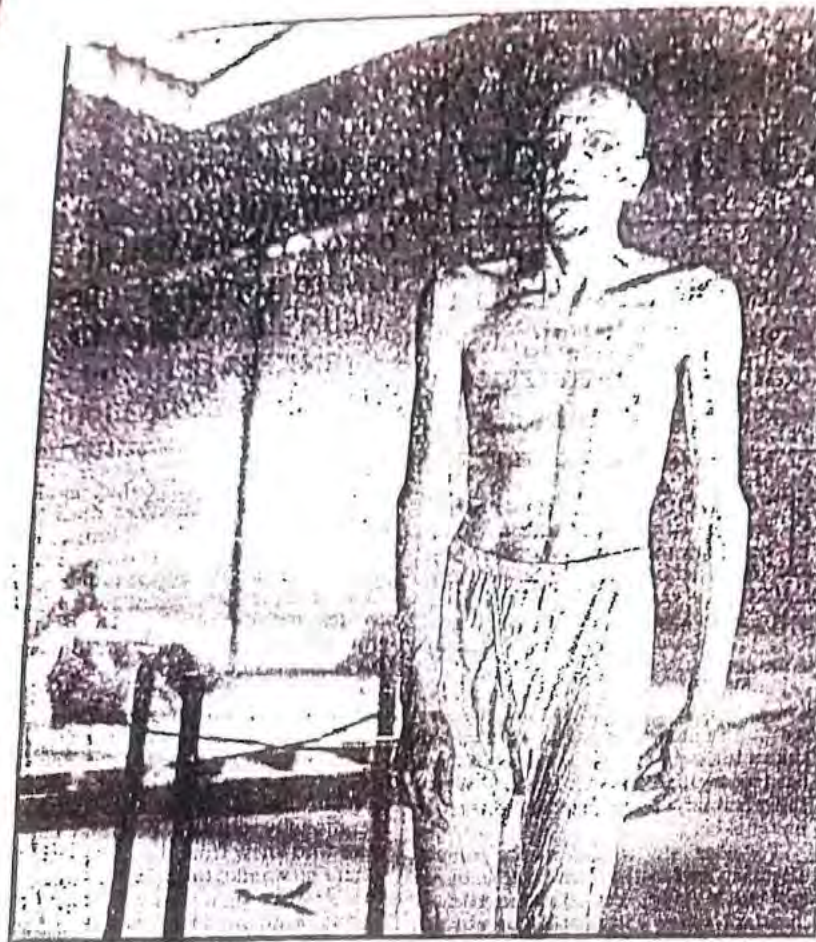
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Arts — edited by Tim

Thespian in familiar territory



● Actor Geoffrey Rush, who plays Jack Worthing in the Melbourne Theatre Company's production of *The Importance of Being Earnest*, was in familiar territory yesterday when he toured Bendigo's historic Capital Theatre.



Geoffrey Rush... from merriment to utter desolation.

It's pure Gogol

THEATRE

BOB EVANS

DIARY OF A MADMAN

Adapted by David Holman
Director: Neil Armfield
Set designer: Catherine Martin
Costume designer: Tess Schofield
Composer: Alan John
Cast: Geoffrey Rush and Lydia Miller
Musicians: Matthew Fargher and Brett Nancarrow
Upstairs Theatre, Belvoir Street, July 25.

THERE is such inspired lunacy, so clearly and cleverly reasoned, in Neil Armfield's production of *The Diary of a Madman*, that it must simply be seen to be believed. It is painfully funny. It is poignant and tender: a nipping satire that leads by degrees of mirth and merriment to utter desolation.

To describe Geoffrey Rush's performance in the role of Aksentii Poproschin as a *tour de force* is an understatement. This miserable clerk of the ninth grade, (his insignificant tooth on one of the vast cogs of the St Petersburg bureaucracy, is surely one of the pinpoints of Rush's career.

What's more, Poproschin does not come out of the blue. There's a line of eccentricity (to say the least) in Rush's work that stretches back through Baptiste in *Les Enfants du Paradis* to King

One of the extraordinary strengths of Rush's performance is his ability to physicalise that apparition: the jaunty curl that erupts out of the thinning patch of carrot-coloured hair, the scrawny neck and the dangling arms, accentuated by the shortness of the coat sleeves.

Into those appearances Rush builds the foibles of his character: the delusions of grandeur, the sycophancy and the pettiness, the yearning to be appreciated and, later, the painful and bewildered, loss of human dignity that recalls "the bare fork'd animal" of Lear's unaccommodated man.

But if I make *The Diary of a Madman* seem like a one-man-show, it is not. It is a production unified under Neil Armfield's meticulous direction. First, there is the lively adaptation of Gogol's short story by David Holman in one of his few ventures into adult theatre, having written prolifically for younger audiences. Then there is the music by Alan John, featuring clarinet, violin and percussion, performed live in a niche above the stage by Matthew Fargher and Brett Nancarrow.

The set by Catherine Martin cleverly uses the structures of the theatre to create Poproschin's cheerless attic room, with its dripping ceiling and solitary candle. Later it becomes the red-walled asylum, mistaken momentarily for the

Gogol's Madman truly a gem

THEATRE

JENNY BROWN

The Diary of a Madman — Belvoir St Theatre

TOO seldom, an audience is privileged to see a piece of theatre so exciting, graced with acting of such skill and passion, that it takes the breath away.

Hallelujah! *The Diary of a Madman* is one such gem, cut and polished to perfection by the diamond-sharp intelligence of director Neil Armfield.

Meet Aksentii Poproschin, clerk of the ninth grade, scribbling memoirs in a seedy garret, thoughts punctuated by the dripping of his leaky roof.

Slowly, he is going mad.

The setting is St Petersburg, but it might as well be Canberra, or any bastion of bureaucracy where conformity is rubber stamped and life's petty indignities come in triplicate.



Geoffrey Rush

As Poproschin, Geoffrey Rush presents a marvellous scarecrow figure, clutching the tattered remnants of his dignity around him, acutely aware of every slight — and equally sharp to pounce on other people's fallings.

At least he is a gentleman, despite grinding poverty, the tyranny of superiors and his landlady's inexplicable refusal to serve up dumplings.

Rush's performance is astonishing: half Chaplinesque clown, half ruined Lear-like majesty as he sinks deeper into the delusion that he is, in fact, King Ferdinand VIII of Spain.

Rush to relate

DIANA SIMMONDS meets an actor who is also a director's director

Geoffrey Rush isn't exactly a household name — unless yours is a household which celebrates exciting, cerebral and invariably inspiring theatre. He is an actor and, in recent years, a director about whom other actors and directors tend to look misty and then say something such as: "Geoffrey Rush...aaah, yes!"

He grins sheepishly when his standing among fellow professionals is described. He tugs at the 45-or-so hairs on his chin which are his personal joke contribution to his character in *Diary of a Madman* now being at Sydney's Belvoir Street Theatre.

"The joke of it is that I don't really have a beard," he explains. "It just doesn't grow — except for this. I saw an interview with Steve Martin once and he talked about the joke you bring with you onto a stage. He said that, before he goes on for his stand-up routine, he puts a slice of salami in each shoe. I can relate to that."

Rush was born in Toowoomba, Queensland, and had his first experiences of theatre through fondly remembered childhood visits to the travelling tent shows of the day and his home town's annual flower festival. It probably explains his love of clowning and *commedia dell'arte* — both passions inform all his work, as performer and director.

His theatre is clever without being clever-clever. He entices audiences into his world and their first intimation of enchantment is when sides begin to ache and ears well and roll down cheeks.

Laughter and tears are both close to the surface in *Diary of a Madman*, adapted by David Holman from the short story by Gogol. They were also present in Rush's version of *Les Enfants du Paradis* with the students of Victoria's College of Arts, which recently dazzled some stern critics in Melbourne.

"It's life, isn't it?" he muses. (Rush is good at musing.) "That's the best thing about it. You sit in the audience and, when it's good, you know you're alive."

His love is definitely theatre, rather than the more lucrative film or television. "I think the most exciting thing I ever saw was the Georgian Rustaveli company doing *Richard III* and *Caucasian Chalk Circle*. You didn't have to understand a word of it — and I don't think that many could — to know what it was all about.

There was so much experience and craft in that company. None of them was young — they were all about 45 or something — and they were brilliant. They were all about a celebration of life.

"When I'm feeling optimistic, that's what I think about theatre. Not that I could really say that much of it is exactly at the cutting edge at the moment...! When it's bad, it's dreadful — when it's the equivalent of watching the carpet. But, I don't know, I've been very lucky. There are a lot of people who would be happy to just have a job."

Rush's career began in Queensland. His credits run from *Puss in Boots*, in which he played Simple Simon, through *Juno and the Paycock* to *Expresso Bongo* and virtually every play that Shakespeare wrote allegedly or otherwise. From 1975 to 1977 Rush studied at the Lecoq school of mime, movement and theatre in Paris. He was a regular presence at Sydney's Nimrod and the State Theatre of South Australia in Adelaide. He now lives in Melbourne, but Sydney's Belvoir Street Theatre is a favorite work place.

"They decided to take *Popular*

Mechanicals when it wasn't even finished. They're very courageous," he says. "I really like that old adage that, on the first day, you draw a line down the centre of the page and say, 'Right, that's the interval. Now what shall we do?' If you are working with like-minded people, you can really make theatre. That's what happened with that show and luckily it worked!"

He expresses admiration for British director Mike Leigh whose working method is just that — start with nothing but a group of carefully chosen actors and build.

A result of it, Leigh's *Greek Tragedy* was one of Belvoir Street's most recent commissions. It polarised opinion. There were those peeved by the foreigner's presumption in coming here and "doing" Australia in nine weeks. And others rejoiced in seeing, for once, a play about everyday working people in everyday situations instead of seeing smart-arsed professionals sighing about their emerald lifestyles.

"That's the ultimate, I think," says Rush. "To start with nothing and then to relate it to what's happening around you..."

Rush believes that *Madman*, set as it is in the St Petersburg of the 1830s, also relates to Australia 150 years on. "Aksentii Poproshin [the madman] is a completely mediocre man — not by choice — but he starts to believe he is a king. He is actually a ninth-grade clerk in the St Petersburg bureaucracy and there are 14 grades. He started as a junior 20-odd years before and there is very little chance of promotion any more. He's like a character in a Leunig cartoon."

Which Leunig?

"...both of them, actually. Michael for his philosophical landscape of nether suburbia and Mary for the screamingly funny pain she sees in the every-day."

We might be free of the tyranny of the quill pen and endless ledgers but the computer is possibly an even more rigorous slavemaster. Rush thinks we are frustrated by the same kinds of things as Aksentii Poproshin.

"He has no control over his life, so he is really furious about the petty little things and the things that are infuriating. But there is no logic to his fury. He has a very fine coat that, two seasons ago, was the talk of St Petersburg. Now, fashion has changed from a double collar to a single collar and he hates fashion and the French who are responsible for it."

Who can't relate to that? ■



Geoffrey Rush at Belvoir Street: admirable courage

PAUL WRIGHT

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BEST ACTOR - GEOFFREY RUSH



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BEST ACTOR - GEOFFREY RUSH
LOS ANGELES FILM CRITICS ASSOCIATION

**"SHINE: ONCE SEEN,
FOREVER REMEMBERED!"**

— **Goat Show, 10 P.M., NBC-TV**

Shine

1. **THESE ARE THE NAMES OF THE**
 2. **PEOPLE WHO WERE KILLED**
 3. **IN THE 1960S:**
 4. **DR. MARTIN LUTHER KING, JR.**
 5. **REVEREND JAMES BEVEL**
 6. **REVEREND AMOS RIVERS**
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 777-FILM #635
 12, 2:30, 5, 7:30, 10

CITY CINEMAS
CINEMA 3RD AVE.
3RD AVE. AT 60TH ST.
777-FILM #835
1, 3, 30, 6, 8, 30

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4. PROPOSAL

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Abstract

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Sydney Morning Herald

No. 49,730

FIRST PUBLISHED 1831

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HEROIN the new
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NEWS - PAGE 3

**Summer beauty
survival guide**

GOOD LIVING

Now look who's hot in Hollywood



"To all those people who were happy to bankroll the film as long as I wasn't in it" . . . Rush shows his Globe.

Photo by REUTERS

By DAVID HAY

In Los Angeles, and agencies
"It still feels like an out-of-body experience," said Geoffrey Rush, "seeing this man in this situation and then realising that that guy is me."

The Australian star of *Shine* had just been kissed by Sharon Stone as he received his Golden Globe award for best actor.

"I thank David Helfgott, whose quixotic existence and courage lead to the great narrative of this film," he said.

Rush's stirring portrayal of the pianist Helfgott in David Hicks's critically acclaimed film was the popular favourite for the best actor award.

"To all those people who

were happy to bankroll the film as long as I wasn't in it," Rush told the celebrities, holding aloft his award with a cheeky smile that brought the house down.

He was relishing his piece of the Hollywood limelight. "I see these award shows as plant parties where you get to see some very special primates from a particular area that you know."

"Being here in Hollywood for an occasion like this is very fascinating because you're always asking yourself questions about Hollywood. Is it *Sunset Boulevard* or is it *Swimming With Sharks*? On nights like tonight, I get to find out."

Rush was ebullient after he'd received his award, with fellow

actors such as Nicole Kidman and Tom Cruise giving him a standing ovation.

He and his wife had arrived in Los Angeles barely 24 hours earlier and Rush spent the day sticking to a rigorous schedule of appearances and interviews.

"We decided we'd order children's breakfasts," he said, "because otherwise in these hotels the food never stops coming."

Rush considered himself lucky that he had little time to focus on the Golden Globes. The awards are presented by the Hollywood Foreign Press Association and are considered to be accurate pointers to the winners of the Academy Awards in March.

For his daytime appearances, Rush had sported what he calls his "fabulous three-piece suit made for me by George Jukes".

It was tailored for the actor when he was in the State Theatre's production of *Comedy of Errors*. "It has served me very well," he said, but admitted that an Armani tuxedo had been ordered for him to wear to the Golden Globes.

Everywhere Geoffrey Rush goes in Hollywood, he talks of *Shine*.

"The success of this film says something very positive about our film industry, about the

Continued Page 8

Glen Innes Examiner

PHONE 321666

Tuesday, January 14, 1997

PRICE 80c

Ambo toys

Kids toy donation to Ambulance will help ease other kids pain.

Page 3



New books

Scottish pioneers featured and Aboriginal women to feature in history books.

Page 5



Bats score

Bystron's bats score highest in competition.

Page 8



Actor finds his GI past

Geoffrey Rush has been acclaimed worldwide for his performance in the film Shine.
So what's he doing in Glen Innes?
TIM HUGHES reports

Overlooking a little creek called Rush's Gully, on a property near Pinken, black wattles grow in a small hillside graveyard.

While film buffs and critics wait to see if Geoffrey Rush wins a Golden Globe award in America next week for his performance in the award film Shine, the actor is today afternoon at the unmarked resting place of his great-grandmother.

Hollywood could not have been further away.

"There was always talk of the Rush side of the family from Glen Innes," Mr Rush said.

"Then not so long ago I had a letter from an unknown relative who sent me some snippets from the family tree."

Mr Rush, in the district for the filming of Peter Duncan's new feature, A Little Bit of Soul, acknowledges the remarkable coincidence that has seen him return to the resting place of Jane Hannah Rush (nee Fox) and the town where his grandfather Baden Rush was born.

"It fascinates me, because I have a 15-month-old son and it just hit me that my grandfather would have been toddling around the district in 1990."

But remarkable journeys are nothing new to the actor who has won three US Film Critics' Circle

Award, a Golden Globe nomination and is hotly tipped for an Oscar all for his performance as brilliant pianist David Helfgott in Shine.

Mr Rush was born at Tassie, a small town not far from where his Glen Innes-born grandfather had a farm, and moved to Brisbane at the age of eight, later attending school and university.

Starting with the Queensland Theatre Company in 1971, he became a well-credentialed stage actor working for companies in Paris and throughout Australia long before his appearance in television dramas Mercury and Twisted Tales and the films On Our Election, Shine and Peter Duncan's debut feature, Children of the Revolution.

"It's like 25 years in the theatre and suddenly I'm an overnight success," he mused.

At a personal level, he said the meteoric rise of his fame, largely on the strength of one film, has not affected him - or even really hit him - yet.

"It feels like it is happening to someone else. It just sort of spiralled this year, and suddenly I'm in America on a promotional visit, in the middle of the American award season and I open a paper to see someone from the American Today show saying 'One scene always remembered... Geoffrey Rush has to be a first name for an



Oscar' and I think 'Gee, this guy's doing alright' and it just doesn't feel like me."

His success has seen him become known less as a stage actor and more as a very reluctant "movie star" - a mantle that is not worn very comfortably.

"I'm determined to keep the definition down to having made the transition from stage actor to film actor. To me 'movie star' tends to imply that your work is based purely on some aspect of personality - whereas the film work I'm doing now is what I want to do

doing in the theatre, except that I'm expressing it in a different medium."

That is, the sort of characters like the complex, eccentric and brilliant pianist David Helfgott in Shine; Judy Davis' vulnerable love interest in Children of the Revolution and, in April, the role of Javert in a film adaption of Victor Hugo's novel Les Miserables alongside Golden Globe rival Liam Neeson (Michael Collins) and Uma Thurman (Pulp Fiction) to be filmed in Prague in the Czech Republic.

Actor Geoffrey Rush stands on the site of the unmarked grave of his great-great-grandmother Jane Hannah Rush. The grave is on the property Square Range at Pinken, which Mr Rush visited on Sunday during a break from the shooting of his latest film at Furracahard.



PRIME MINISTER
CANBERRA

25 MAR 1997

Geoffrey Rush
C/- Four Seasons Hotel
LOS ANGELES USA

Dear Geoffrey,

Congratulations on your wonderful achievement in winning the Academy Award for best actor for your performance in *Shine*.

To have been honoured in this way today at the Oscars ceremony is a tremendous result. By attaining the highest recognition that an actor can receive, you have stamped yourself as one of the world's best actors and boosted the international standing of the Australian film industry.

All Australians are thrilled and delighted by your success which is a culmination of your hard work and dedication to the film industry over a number of years. This award is the pinnacle of your career to date and we all look forward to more fine performances in future films.

Congratulations again, Geoffrey, on a superb effort of which you can be immensely proud. You deserve all the accolades that come your way.

Yours sincerely

John Howard

(John Howard)



ADELAIDE FESTIVAL

PO Box 1269, Adelaide SA 5001, Australia
Tel: 618 8226 8111 Fax: 618 8226 8100
FAX TRANSMISSION COVER SHEET

Date: 26 March 1997
To: GUNFREDY RUSH
c - Shanahan Management
Fax: (02) 9358 3638
Subject: Congratulations
Sender: ROBYN ARCHER

YOU SHOULD RECEIVE 4 PAGES, INCLUDING THIS COVER SHEET. IF YOU DO NOT RECEIVE ALL THE PAGES, PLEASE CALL THE NUMBER ABOVE

Dearest Goodfrey,

Congratulations a thousand times. It was a wonderful speech and you and Jane look very happy indeed.

I have immediately altered my CV to say "once directed an Academy Award winner".

Much love from me and all of us at the Adelaide Festival.

ROBYN ARCHER
Artistic Director

P.S. Enjoy Prague - it's a wonderful city.



R&J FILM PRODUCTIONS LTD

March 27, 1997

TO: Geoffrey Rush,
Four Seasons Hotel,
301 South Doheny Drive,
Beverly Hills.
FROM: Baz Luhrmann.

Dear Geoffrey,

From a hotel room in London, my initial sadness at CM losing was bouyed as I leapt to my feet, jumping on my bed as your number came up. In truth, I only saw Shine last week, and the Academy got it right.

Heartfelt love and best wishes from your mates on the big Australian team. CM & I, and all of R&J are very proud.

Baz.

Edited by
MICHAEL SHMITH

ARTS & ENTERTAINMENT

Now meet Geoffrey Rush — Gent

Interview

CHRISTOBEL BOTTEN

It was Geoffrey Rush who suggested the similarities between himself and his stage character of Tristram Shandy, further suggesting we tell his story in much the same way as Shandy tells his, courtesy of the theatre.

All a bit of a muddle, but that's Shandy, the eccentric 18th century Yorkshireman who, as a figure in literature, is the protagonist in the Melbourne Theatre Company's production of 'Tristram Shandy — Gent', based on the novel of Laurence Sterne and adapted for stage by author and actor Tim Robertson.

But although Shandy's life was a bit lousy, Geoffrey Rush, who is performing in Melbourne for the first time, has had a full acting and directing career in Australia and overseas. The similarity, perhaps, is that both men can proffer lives fleeced out with experiences and observations.

On stage, Shandy's life story begins before he is born, venturing through a series of madcap anecdotes, romantic musings and endearing comic snippets.

Shandy's life tierwheeled. Rush's is more freelance, beginning in theatre in Brisbane, and followed with stints overseas, then in Adelaide and Sydney.

And now Melbourne. "I suppose it has come up now because I am not based anywhere, and in moving around, it's not inevitable, but they asked me to do something here," said Rush, caught for an hour between rehearsals. Nervously, he plucked at long thin fingers, toyed with cigarettes, sipped coffee.

"It is the first time I have actually been in Melbourne, but I have had before, like 'Pearly Before Swine' at the Universal about 18 months ago, a one-woman show called 'Pei Mei' with Melaine Saloman, and soon to come to Melbourne, 'The Popular Mechanicals', a spin-off from 'A Midsummer Night's Dream'."

Rush said a stint in Melbourne had come late in his career probably because of his roving life. "I suppose it's because I studied in Europe for a couple of years after I was in Brisbane, and when I came back I freelanced around Sydney for a couple of years and then I joined Lighthouse for two years (with Jim Sharman and Neil Armfield), and then I stayed there and became director

of Maggie Theatre, a young people's theatre. And since then I have been freelancing Sydney, Brisbane, Adelaide and this is the first Melbourne job.

"After this I am going to play the Fool in a stage adaptation of 'Les Enfants du Paradis' at Belvoir Street in Sydney.

"Yeah, it is busy. Full bore. I sort of figure there are certain things I want to do, and I sort of see it as a national industry. If you stay in one place you may have to do jobs you are not so keen on, so if there are hot projects in different areas of the country and people want you to be in them, I think it's good for me at the moment to follow them around.

"It means you get to play Baptiste, Tristram Shandy and the Fool all in a six-month period rather than waiting for ever for everything wonderful like that to come up."

The so-called jobs he was keen on revolved round comedy, said Rush. "I suppose generally I have been cast more commonly in comedy roles, and I sup-

pose my penchant is for comedy classics.

"There's been a sort of Shakespearean dimension to some work over the past few years, like with Lighthouse I did 'Twelfth Night', which we then filmed, and Oberon in 'A Midsummer Night's Dream', then I played Figaro in 'The Marriage of Figaro' and last year we did a play at Belvoir Street called 'On Parliament Hill', which was a contemporary British play but I think it had very Shakespearean dimensions to it.

"I kind of like the epic nature of those sorts of parts."

Rush said he likes to focus all his energy into making a production work, and enjoyed exploring the traits of a particular character. It was more than "blocking and learning lines".

Of 'Tristram Shandy — Gent', he said: "It is such an extraordinary, chaotic, anarchic piece of writing. The best way to describe it is... something that blows apart the notion of for instance, what a television sit-com should be, like

'Fawlty Towers' or 'The Young Ones'. You know what I mean, crazy stuff.

"Monty Python is sort of a bit of back-eyed way of describing something now, but they did it in terms of television, where sketches would stop in the middle, and you would go back to the middle of another sketch and characters from one sketch would go into someone else's sketch. It has got that sort of fun in playing around with the form.

"I have to have a certain crazy logic to what I am doing, because in a way the other characters are at the whim of Tristram's flights of frenzied imagination."

Rush, who admitted his friends thought his life was one obsessed with theatre, admitted too that he, like Tristram, was "A rather whimsical guy who occasionally coos you."

● 'Tristram Shandy — Gent', directed by Simon Phillips, begins on Saturday at the Russell Street Theatre.



Geoffrey Rush: "... my penchant is for comedy classics."

POPPED up

It took some child's play to get Geoffrey Rush back on the stage, reports Colin Rose.

It was early evening and the cast and director of Belvoir St Theatre's latest production, *The Small Poppies*, were knocking off work for the day. The stage manager was locking up the church hall where they'd been rehearsing.

The scene shifted to a bench in the neighbouring park, where actor Geoffrey Rush and director Neil Armfield sat down and explained the appeal of working on this boisterous and unsentimental comedy for kids. Rush, who recently played haunted and icy villains in the movies *Les Misérables* and *Elizabeth*, can't wait to be on stage in the role of a pants-wetting five-year-old boy



THE SUN HERALD - TIME OUT COVER STORY
26 DECEMBER 1999

PAGE 1 OF 2

Those who have been lucky enough to see him in the theatre must surely know

Those who have been lucky enough to see him in the theatre must surely have wondered where all that energy comes from. Rush's volatility outstrips even that of David Helfgott, the manic piano prodigy he played in *Shine* and for which he won an Oscar in 1997.

In person, Rush gives the impression of not quite keeping a lid on it. He bounced up from his seat a couple of times and his hands played with the wild hair and superbly fleshy nose which define his features. Whether it's on screen or on stage, he's arguably the finest actor Australia has.

Armfield may not be a well-known face but, like Rush, he's at the top of his profession. His critically acclaimed production of *Cloudstreet* toured Europe earlier this year, winning the prize for best international show at the Dublin Festival.

Rush and Armfield have a creative partnership which is now in its 20th year and which was cemented during the two years they worked together at Adelaide's Lighthouse Theatre in the early 80s.

"I remember Geoffrey saying we'll look back and regard this as the highlight of our creative lives," Armfield said.

"I remember we were in a rehearsal room reading a play and Geoffrey started to weep as he was reading. In that moment I understood we were touching something true and deep and very powerful. We were able to hold on to this and use it in other productions that we did."

Armfield thinks Rush is obsessive, original, and has a "strong drive to break the mould". In a public lecture the two gave recently, Rush described Armfield as the "English teacher you had on a rainy day when sports was cancelled".

What did he mean? "You laughed more,"

Rush said about working with Armfield as compared to other directors. "You mucked around more. You were allowed to make more mess."

"We meet somewhere in the middle," Armfield said.

Their collaboration over the past few years has produced a series of what Rush calls "dirty, vibrant classics", interpretations of Shakespeare's *Hamlet*, Jonson's *The Alchemist* and Beaumarchais's *The Marriage Of Figaro*.

They chose David Holman's *The Small Poppies* as their latest project to shake things up a bit.

"It's good to do something wildly different to finding the dirt in the corners of classical repertoire," Rush said. "To find something pure and innocent and sort of out of our current league in that it's aimed at an audience of five-year-olds and up. And to see if we could bring our theatrical language to a different audience, to keep us on our toes."

Rush's two children, aged four and six, were also a factor. He said they'd see a "lot of themselves" in his performance.

It may seem a little odd in this context that their chat about *The Small Poppies* is thick with references to theatrical heavyweights such as *Hamlet*, Brecht's *Mother Courage* and Beckett's *Waiting For Godot*, but then this is the language they share. And it's also a sign of their determination not to short change anyone in the audience, whether they're five years old or 55.

Rush explained: "It's like I said to Neil today - why are we having such problems

with this scene at the end about two children making a Mother's Day card? We've successfully done *As A Kid Of Mine* which is massive and comes at the end of a four-hour piece that involves multiple deaths and characters all reaching very complicated climaxes. Why are we having such difficulty? Because the potential of that last scene is dealing with something almost on that scale, but it happens to be in the simple language of children.

"The author doesn't pull any punches. He acknowledges the emotional complexity of children's lives."

"Clint happens to be in a single-parent family, he's not keen on his mum's new boyfriend, he's invented this imaginary dog to escape into a fantasy world and he's worried about the school bully."

Armfield added: "The play has a beautiful simplicity and a lightness of touch, but there are moments that sweep in and grab you by the heart."

So far Rush has been able to balance finding the room for performing in front of an audience with the demands of a movie career which took off after *Shine*. He turned down film work so he could do *The Small Poppies*.

"The simplicity of theatre," he said, "is this: You have an imaginative story told by a lively group of imaginative people to an audience that you hope you speak into some kind of imaginative response. If you can get that happening on all those levels then you've probably got a very exciting event."

© *The Small Poppies* opens at Belvoir St Theatre on January 1st. Get the family-friendly hour of 8.30pm.

Clint's play Geoffrey Rush is about to star in *The Small Poppies* a humorous and heartwarming comedy for kids.

COVER UNQUOTE

"We often joked about *The Small Poppies* being the five-year-old's version of *Hamlet*. My character laughs, cries, he gets frightened. He does everything *Hamlet* does but as a child."

- GEOFFREY RUSH

A headlong rush back to childhood

THE AUSTRALIAN JAN 7 2000

Theatre

The Small Poppies
By David Holman. Director Neil Armfield.
Company B Belvoir, Sydney



In a class of his own: Geoffrey Rush as Clint in *The Small Poppies*

IT WAS GREAT! IT WAS TERRIBLE. IT WAS ABOUT THIS GIRL LEP. I THINK SHE WAS ASIAN, SHE WAS SHY, SHE WAS STANDING THERE — LIKE THIS — AND HER MOTHER HAD DIED AND SHE WANTED TO MAKE A MOTHER'S DAY CARD AT SCHOOL AND THE SCHOOL BULLY SAID SHE WAS NOT ALLOWED BECAUSE HER MOTHER WAS DEAD, AND I WAS SO ANGRY WITH HIM! SHE HAD THIS PAPER AND SHE SNATCHED IT FROM HER AND STAMPED ON IT AND I JUST WANTED TO STRANGLE THAT KID!

(So what was the funny bit?)
Well... When Clint got to school and they were talking out the roll for the new kids. They called his name and he just screamed "Muuuum!"

(Clint was played by Geoffrey Rush. He was in that film he won the...)

Yeah whatever. He and the other new kids were being shown round the school and they got to the toilet and he needed to go but the teacher said "don't interrupt when I'm talking", so he just had to hold it in but he couldn't!

(And it went everywhere! All over the chair and on the floor. I was a good scene!)

(My favourite was Lep. She had a nice smile.)

(That was Deborah Mailman, she was in...)

Yeah, yeah. The best bit was after she'd thrown her school lunch away and Clint went and got it. Back at school he tried to give it to her but she was still shy. Then they all helped her make her card and send it to her mother, who was dead, by burning it in the bin. The bully

(played by Arky Michael) said "this is stupid" and crazy

Theo (Max Cullen, a very cute five-year-old...)

said "Shut up!" And then they all thumped the bully and

Theo stopped him from hitting back at her.

(Hitting back at who?)
Lep. Hmm. Why did Lep have to throw her food away?

(Because they'd made her ashamed of eating noodles instead of meat pies. You were born in Hungary. It's like you taking csa-bai sandwiches to school.)

Why wouldn't it?

Yeah, well the play was written 15 years ago. Can I have a go now?

Sure, it's your review. You can stop talking in brackets if you like.

Thanks. I liked the way such a stellar cast have taken on a bunch of kids' roles and played them without condescension and with such an exuberant sense of fun. Apart from the people we've already mentioned I liked Julie Forsythe as the teacher and Rebecca Massey as Clint's mum, and also as Clint's best friend, who leaves him

(Courtney! She was my other favourite. She was great.)

I liked the performers' relaxed interplay with the audience, and the stylised exaggeration of the acting style. I liked Alan John's music. It's been a long time since I went out of a theatre humming "A sailor went to sea, sea, sea...". Never before, in fact I also liked Stephen Curtis' set and costume design.

(Those shorts?)

Shut up. I'm just getting into my stride. I liked the way such a simple old Theatre-in-Education script has been transformed in this delightful production into a communal theatrical experience in which you can enjoy the ludicrous effect of grown-ups acting like kids; and I can remember what it was like to be young and stupid.

(And scared.)

And scared, yes. I liked it that together we could enjoy a good story, with plenty of emotion and a lot of very silly jokes.

(What didn't you like?)

The way you kept punching me in the arm at all the good bits.

□ JOHN McCALLUM, aged 47
and LUCY VACZI, aged 11



NI ME

Geoffrey Rush returns to the stage — and the playground — with *Small Poppies*. STEPHEN DUNNE joins him on the swings.

Geoffrey Rush is currently experiencing what may well be the biggest role-shift in his long distinguished career. He's playing a five-year-old (among other roles) in Belvoir's *The Small Poppies*.

Quite a shift from his previous role as Quixote de Sade.

"Pretty weird coming off having just been Marquis and then being terribly old and vulnerable... as opposed to young and assertive, I suppose."

The Marquis role was for an upcoming *Small Poppies*, by David Holman, commissioned by Rush in 1985. He was artistic director of Adelaide's Theatre. This production, directed by Neil Armfield, is the play's Sydney premiere. Rush is acting in the piece for the first time. He directed it in Adelaide.

As the return season has made him realise, the play has legs.

They've got done, and they do their

that, from the poo jokes, the humour, the fun of playing with language, the discovery of everything — like it's about that age that you start to be able to do some really fundamental, advanced primate things, like tie your own shoelaces."

Rush says the play is equally appealing to adults and children and that it works best when both groups are in the audience.

"The children in the audience have to have the sense of recognition, in the same way that when you do theatre for adults you want people to connect because there are some fundamental aspects of the experience of the human condition that transcends those sort of barriers."

"And similarly with childhood. If you want five-year-olds to come in on the piece, they've got to see themselves up there in all their glory and all their folly."

Rush has two kids of his own, aged four and six. While he dislikes the way children are often treated by big business as "potential consumer units", he says childhood still has its

Barry Humphries
420 East 54th St., #38GH, NY NY 10022

April 13, 2000

27 APR 2000

Dear Geoff,

I have set aside the task of replying to a pile of letters dating from October 1999 to answer yours of this morning. Of course, I have long owed you two notes: one, to congratulate you on your performance in *Shakespeare in Love* which I thought was tremendous, and another to express my gratitude for your participation in *Heroes of Comedy*. It was beyond generous of you, although I watched that programme in a hunched posture through the slits between my fingers. Still, it's not a bad obituary compilation, the richer for your kind encomium.

How funny that you were in the audience at the SGIO in Brizzie all those years ago. I was staying at The Crest which had black vinyl upholstered lifts which guests or errand boys had already scratched with initials, swastikas and phalluses. I was very lonely at the time, knowing no one in Brisbane, and after the show I would listen to music in my "suite", gaze through the window at that blue neon cross on the Methodist church and sip hot cider vinegar mixed with honey which someone had told me was good for a bad throat. The SGIO theatre was supposed to be acoustically perfect which meant that the people in the back row could hear the stagehands whispering and any noise the audience was made totally inaudible to the actors. I couldn't hear a single laugh or hand-clap timing became impossible and I just talked louder and louder until laryngitis set in, and Edna began to sound like the kiddie in the Exorcist. I suppose it was one of these shows you attended.

I have had two sort-of careers, the first from plays and revues at Melbourne University through the invention of Edna and Sandy, *Waiting for Godot*, the Phillips Street Revue, the trip to London and Lionel Bart musicals, *Private Eye*, Peter Cook, Spike Milligan and the first one-man shows. If you've read the horror story in my autobiog you'll know I became seriously ill in the late 60's due to something I must have drunk, and when I emerged at the beginning of the 70's having formerly played big houses like the Sydney Tivoli, I began anew with a small compilation show of early material produced by the unspeakable Harry Miller who had publicly insulted me only a couple of years before. As this show toured Australia I got my confidence back and I still seem to have a little of that fragile commodity.

It honours me that you should write such a nice and keepable letter, and the link with Camberwell catches my heart. I could bicycle around that suburb with my eyes shut, but not before we do dine together in the spoils of your home. Is there a plane tree on your nature strip, or a pinnoak? And have you read Henry James' *The Spoils of Poynton*? I will be in Melbourne briefly in the second week in August. Till then, as Sid Nolan used to say, "keep doing well."

Yours ever,

B Humphries

P.S. Some Australian rag has compiled a list of Australia's richest men. I'm pleased to see you're much richer than I am.

Brendan Gleeson in
'THE GENERAL'
A Film by John Boorman, 1998

My dear Geoff,

The clearer the vision you have as a writer and director, the more disappointing the making of a movie tends to be. Even the best actors fall slightly below expectations. You consistently exceeded my highest hopes. I thank you for your invention. Now will you...

JOHN LE CARRÉ

Tregiffian
St Buryan
Penzance
Cornwall

9 July '00

Maestro,

Better than any of us
could have dreamed! A wonderful,
tender, deeply moving Pendel -
past lost boy, past artist,
all dreamer - just beautiful.

So thanks, and congratulations,
and if we ever meet - which
I much hope we shall - The
first, second & third are all
on me.

Best,

David (Connell)



Geoffrey Rush at the launch of the Melbourne Festival yesterday. His latest role is as a five-year-old on his first day of school.

PICTURE: JASON SOUTH

Festival role will be child's play for Rush

By RAYMOND GILL
ARTS EDITOR

Geoffrey Rush, best known these days for his three-picture Hollywood deals, is returning to the stage in his hometown Melbourne for the first time in almost a decade.

Rush, who won an Oscar in 1997 for his role in the film *Shine*, will play a five-year-old on his first day at school in the play *The Small Poppies*, one of the events unveiled yesterday as part of the 2000 Melbourne Festival, which runs from October 19 to November 4.

"When I was director of the Magpie Theatre company in Adelaide in the mid '80s I commissioned this play from British playwright David Holman about the first day of school — the day when our lives change forever," Rush said.

Directed by celebrated Australian director Neil Armfield, *Small Poppies* played in Sydney earlier this year where, Rush said, "the theatre rocked" with the recognition of the pain of separation from parents and a child's first journey into the outside world.

"It's exciting to be back on stage

in Melbourne," Rush told an audience that included acting Premier John Thwaites, Arts Minister Mary Delahunty and several hundred people from the arts industry at the launch of the festival.

The Melbourne Festival began in 1986. It is the first year as artistic director for Jonathan Mills, the Melbourne musician and composer.

Mills, 27, in a black velvet suit, orange cravat and with his floppy Hugh Grant-style fringe, said the festival was "Melbourne's gift to itself".

His festival includes local and international dance, theatre,

opera and visual art events. Its main focus is the music of J. S. Bach, in honor of the 250th anniversary of his death.

Mills said that Melbourne's cathedrals, churches and concert halls would resound with the music of Bach performed by some of the most celebrated interpreters of his music from around the world.

The festival will open with a free event at the plaza outside Melbourne Museum featuring giant inflatable creatures telling a story of the traditional rainbow serpent, Ngalyod.

TODAY: Reports

Melbourne Festival highlights

October 19 to November 4

- Bach 2000, featuring Belgium's Collegium Vocale Gent; German vocal and instrumental ensemble Cantus Colln; German boys choir Windsbacher Knabenchor; Melbourne Symphony Orchestra; Australian Bach Ensemble; Bach Collegium Japan
- Israel's BatSheva Dance Company
- Jazz crooner Freddy Cole
- British performance artist-housewife Bobby Baker
- Company B Belvoir's *Small Poppies*.
- French street theatre company Plasticiens Volant

AGE JUL 14



Rush of delight as Geoffrey shines on



by
Michael Coveney

DUBLIN may be the poor sister of European theatre festivals, with an operating budget of barely £1million, but the city sure knows how to welcome the best from abroad while looking after its own.

The chairperson is Moya Doherty, the galvanic force behind Riverdance.

And this year's new artistic director is Fergus Linehan, whose mother, Rosaleen, is one of the great adorns of the Irish stage. Fergus is young, hungry and eager, typical of the resurgent spirit, economic and creative, of Dublin itself these days.

'Dublin is moving at such a pace now,' says Linehan, 'that we must keep up.'

'This festival used to be about a late bar for 12 nights of the year. Now we compete in a market where £50 ticket events are the norm.'

'And I agree with the American composer Philip Glass, who said here the other night that there is a big shift in the arts from ideology to talent.'

The festival has new offices in Temple Bar, with convenient access to the Clarence Hotel, smart hang-out of the film and fashion set, owned by Bono and U2.

An interview session on festival



Festival fare: A scene from Down The Line

matters there turned into a conversation with film producers John (Z Cars, Carrington) McGrath and Jim (My Left Foot) Sheridan.

THEY were debating the comparative claims of Jude Law and Daniel Day-Lewis for the lead role in an upcoming film about Lord Byron, the mad, bad and dangerous-to-know romantic poet.

Last night, Enda Walsh, whose frenzied tone poem Disco Pigs, a rollercoaster ride through the mean streets of Cork, has become a big hit in Germany, unveiled his new piece, Bedbound, in a tiny venue.

Walsh is part of the new wave of Irish talent Linehan represents,

along with directors Garry Hynes, Lynne Parker and Conal Morrison, and writers Conor McPherson, Marina Carr and Paul Mercier.

Mercier's new play at the Abbey Theatre, Down The Line, directed by Lynne Parker, is a sharply written domestic comedy, with a crack cast led by Karen Staples, Barbara Brennan and Clive Geraghty.

And all week the National Theatre from London has been filling the Gaiety with its new Hamlet. On opening night, young festival-goers in the gallery enjoyed Simon Russell Beale's performance so much that they pelted the stage with M&Ms.

The other big hit has been the Company B Belvoir from Sydney, Australia, in The Small Poppies by David Holman, with a fantastic



Mad about the boy: Mr Rush regresses

company of actors led by Geoffrey Rush and Max Cullen. They play five-year-olds on the verge of starting at big school.

Rush, of course, is famous for his astounding performance as an autistic pianist in the film Shine, while Cullen has been a shining stalwart of Australian theatre for decades. To see them on stage as rival little boys, liberated into a wide range of mimetic skills, is a real treat.

And Neil Armfield's superb production of Holman's 1996 play must surely re-trigger interest in a British writer mostly associated with educational projects.

The Dublin Festival, sponsored by eircom, the telephone company, has been going since 1987 and now has a lively fringe, directed by Ali Curran, performing in 21 venues around the city.

I even caught a lunchtime event in Bewley's Cafe on Grafton Street, where you can enjoy a sprightly, well-acted short play, Couch by Siobhán Campbell, while sipping soup and sandwiches.

NOWADAYS, festivals of all kinds are a part of the cultural tapestry. As Dublin continues for another week, two new festivals in particular catch the eye.

The first is in Wales where an international programme of dance and new physical theatre, Restless Gravity, has been launched this month from Aberystwyth to Cardiff, Pontypridd and Swansea.

And in London, the annual South-west Festival of concerts and exhibitions, established in 1989, is supplemented by a new literature festival later this month.

Highlights include a celebration of Chaucer's Canterbury pilgrims, and a new community drama, Crises Of London by Andrew Sinclair, mobilising local schoolchildren.

SATURDAY

WITH TRAVEL · REAL ESTATE · EMPLOYMENT



as Geoffrey Rush failed to
ize the "business moment"
since winning an Oscar
for *Shine*? He tells

Rebecca Lancashire

ty success can also mean
staying in Melbourne.

IT HAD been a long lunch, and after coffee and fags we wandered away, forgetting the bill. The waitress came after us. "Run!" yells Geoffrey Rush, and for a moment it looks as if he's about to disappear down the street. Our waitress just smiles then, half-jokingly, offers to pay the bill herself. It's peculiar having lunch with an Oscar-winning face. Waiting staff become extra attentive, emboldened fellow diners greet him like a mate – and then look embarrassed but secretly pleased.

Rush gives them a polite wave but is happier in a quiet corner with his coq au vin, staring off into the middle distance and talking. And talking and talking – in meandering

and unexpected tangents, fame, childhood, theatre, *The Magic Pudding* and de Sade, vaudeville and effects.

He talks like someone been kicking back and which he has. He's had "In the old days if I had of time off it would have because I was out of w time, to use the old act really has been resting hectic three years ... it are a marathon."

Since his success in been period dramas in *Elizabeth*, and *Shakespeare* and big-budget schlock *Mystery Men*. And so

SATURDAY EXTRA

RAVEL · REAL ESTATE · EMPLOYMENT · GOOD



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IT HAD been a long lunch, and after coffee and fags we wandered away, forgetting the bill. The waitress came after us. "Rush!" yells Geoffrey Rush, and for a moment it looks as if he's about to disappear down the street. Our waitress just smiles then, half-jokingly, offers to pay the bill herself. It's peculiar having lunch with an Oscar-winning face. Waiting staff become extra attentive, emboldened fellow diners greet him like a mate - and then look embarrassed but secretly pleased.

Rush gives them a polite wave but is happier in a quiet corner with his coq au vin, staring off into the middle distance and talking. And talking and talking - in meandering

and unexpected tangents about fame, childhood, theatre and movies. *The Magic Pudding* and the Marquis de Sade, vaudeville and special effects.

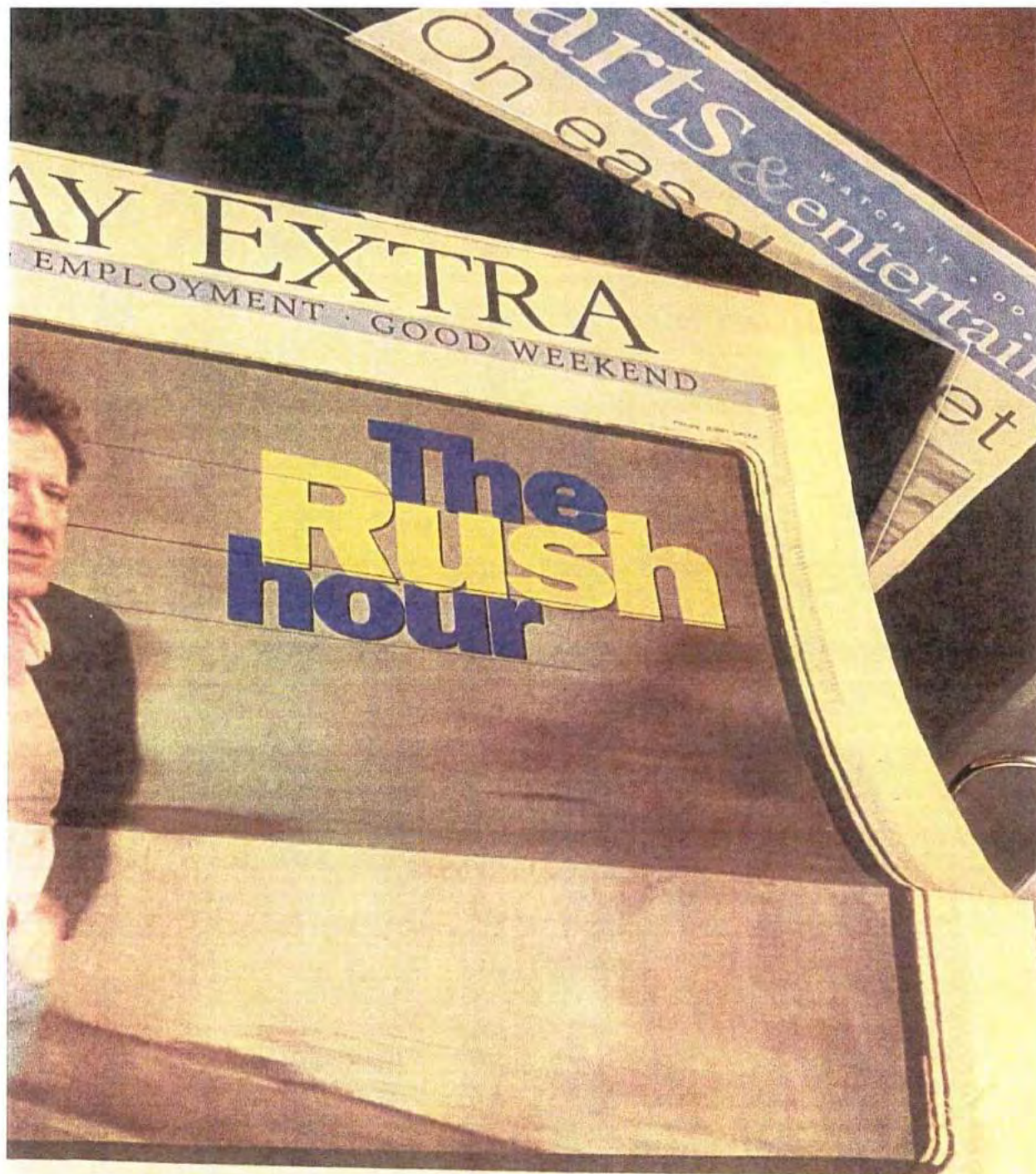
He talks like someone who has been kicking back and surmising - which he has. He's had 17 weeks off. "In the old days if I had that amount of time off it would have been because I was out of work." This time, to use the old actors' cliché, he really has been resting. "It's been a hectic three years ... long film shoots are a marathon."

Since his success in *Shine* there've been period dramas including *Elizabeth*, and *Shakespeare in Love*, and big-budget schlockers such as *Mystery Men*. And some esoteric

choices: the Marquis de Sade for an upcoming biographical film, the voice of cartoon koala Bunyip Bluegum, and a five-year-old boy called Clint for the Melbourne Festival's *The Small Poppies*.

His performances have been called everything from "magnificently mangy" to full of "emotional effervescence". Last year *The Wall Street Journal* felt bound to pass judgment on his career post-Oscar, noting that he hadn't moved to LA (remaining instead with his family in suburban Melbourne), and commenting on his choice of smaller roles and his general failure to seize the "business moment", as they saw it.

Not surprisingly perhaps, Rush is having a breather. "I needed time to



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Not surprisingly perhaps, Rush is
having a breather. "I needed time to

wake up in the morning and not do
anything... to come back fresher
and more vital and more properly
able to judge my case." He's been,
and he almost cringes as he says it,
defining himself. Figuring out what
sorts of roles he wants now, and how
to deal with being a public face.

Not long ago he was minding his
own business in a Melbourne theatre
foyer during interval, when there was
a TV camera in his face, wanting his
verdict on the production. He just
took off. That kind of fame makes him
feel like a fraud. "I don't wish to be a
media personality... my strengths are
how to approach a play, how to
rehearse a play, how to perform,
and slowly I am learning a lot more
about how to bring a character to

some level of depth in film.

"I don't want to live my life out
on glossy magazine pages. I am
constantly amazed by the way
people explain their lives and the
nuances of their relationships
through a magazine. I get to burn up
most of that need - the therapy for
me is pitching into the project and
burning off any self-doubts or
neuroses or worries or excitements
by being in the (theatrical) team..."

Rush has had a distinguished
25-year career on the Australian
stage but it was his role in *Shine* -
and the international accolades that
followed, including the 1997 best
actor Oscar - that pitched him into
the Hollywood big league.

Continued EXTRA 2



itan

Rush for the superlatives

FILM

Three years after winning the Academy Award for best actor, Geoffrey Rush's Oscar chances are once again being talked up.

American critics have lavished praise on the actor's latest performance, shedding his clothes to play the asylum-confined Marquis de Sade in director Philip Kaufman's provocative *Quills*, which premiered in the United States on Wednesday.

"Geoffrey Rush could override the film's envelope-pushing subject matter to another Oscar nomination as that toxic free spirit, de Sade, the French nobleman and pornographer who straddled the French Revolution and Napoleonic era and gave his name to sadism," wrote *The Boston Globe* critic Jay Carr.

"Rush dines stylishly on the scenery as the imprisoned nobleman who writes on his clothes when paper is taken away, writes on his skin when his clothes are taken away, writes with his blood when his ink is taken away, and keeps writing by smearing the walls of his cell with his own excrement when his blood runs low."

According to Bob Strauss of *The Los Angeles Daily News*, "things are kept lively and vigorous in *Quills*, due in no small part to our irrepressible host."

"Rush's performance is so far over everything we can't even see the top from where he's operating. It's a lip-smacking, eye-rolling, pun-hissing barrage of unbridled licence - unconscionable by many measures of good acting and utterly right for the game at hand."

Back as a raving, entertaining, non-conformist ... Rush as the very naughty Marquis de Sade.

Elvis Mitchell of *The New York Times* praised the elegance of Kaufman's direction and his handling of the cast, which "make for the kind of euphoric stylishness that has been missing from movie-going for some time".

"Much of that clan comes from Geoffrey Rush, who plays de Sade

as a gleeful voluptuary unfettered by either morality or what for him would be the most venal of sins, sentimentality. De Sade is a flamboyant pansexual, a glittering vulture who exploits others for his own delectation."

Rush's co-stars include Michael Caine, playing his nemesis, a

Rush's performance is so far over everything we can't even see the top.

fascist doctor, and Kate Winslet, as a virginal laundress.

Rush will fly back to Australia from the US this weekend. On Monday he is due on the set of *Lantana*, Ray Lawrence's first feature since *Bliss*.

Peter Cochrane



FRIDAY 24 NOV.

The Sydney Morning Herald

to create some synergy

an appropriate moment in the performance. Reviewers in Soviet Russia

to watch and clearly very enjoyable to know, I do it all the time.

The cheap actors are just as

If they ask me about it I'm dead. I haven't seen it.

If you're interested in seeing *The Tall Poppies*, I'm about 95 per cent sure it's a really good show.

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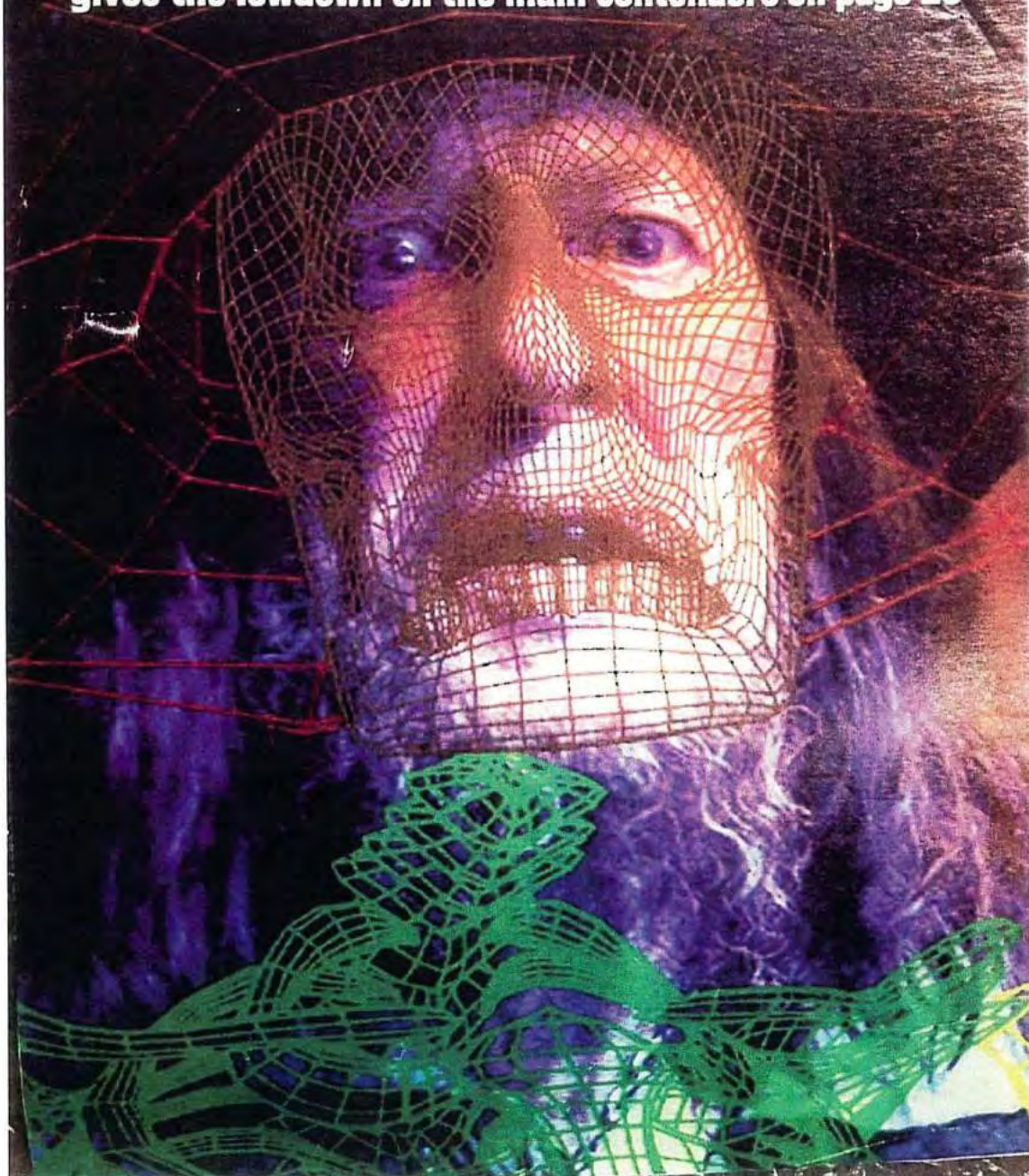
Screen

I N T E R N A T I O N A L

November 21-27, 2003 Number 14 \$10.95 \$4.95 (U.S. & C.A.)

CRAFTING SUCCESS

When it comes to the Oscars' craft categories does working on a bigger film offer a better chance of success? Screen gives the lowdown on the main contenders on page 20



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Page 1 of 3

Rush the internet pirate

The once-dead Barbossa is having fun as fans try to figure out how he's back, **JAMES WIGNEY** reports

ANYONE who has trawled internet fan sites and chat rooms trying to glean clues for what may happen in the final *Pirates of the Caribbean* movie take heed — you never know who may be watching.

If there is a username like, say, "TheRealBarbossa" or "OscarMan96" it may just be Academy Award-winning Australian actor Geoffrey Rush checking in on the furious speculation on *At World's End*, the third, and possibly final, chapter in the phenomenally successful *Pirates* franchise, also starring Johnny Depp, Keira Knightley and Orlando Bloom.

Though his character, Captain Hector Barbossa, was killed by Depp's Captain Jack Sparrow in the first movie, in good old-fashioned Saturday morning serial style he was revealed to be alive in the final shot of the second instalment.

Since then, diehard fans have analysed every shot of the films for clues to his amazing resurrection — theories range from a magic ring to an undead monkey — and every once in a while Rush drops in to see how the Internet speculation is faring.

"The great thing is that none of them have really picked what happens in No.3," the Melbourne actor says gleefully.

"I get very intrigued dropping

into the chat rooms to see how much they pick up on.

"It's like film analysis school — they will pick up random little throwaway shots that are deliberate red herrings and ask, 'Did anyone see that there?'. In the second film, they were asking, 'Did anyone see Barbossa's boots lying in the background?' And they go back over it."

has never been afraid to let it all hang out, relishing over-the-top roles in *Mystery Men*, *Shakespeare in Love* and *Intolerable Cruelty*.

He wasn't surprised by the success of the *Pirates* movies, impressed by their scene structure, rich cast and a storytelling style he compares to Hitchcock and Dickens.

Rush hasn't seen the final product yet. He was working on the monster project — said to be one of the most expensive films ever made — right up until February, including redoing dialogue via satellite from a sound studio in Melbourne.

Since then, though, director Gore Verbinski and his team of technicians have been working furiously to add the spectacular special effects in time for the

worldwide release on May 24.

"The turnaround task in post-production is mighty," Rush says. "On the first film there was some serious post-production, with visual effects of the cursed pirates, but generally everything else was real."

"But in this film when you are in a giant, almost supernatural, whirlpool having a mammoth sea battle with characters like Davy Jones and you are all sword-fighting, there are hundreds and hundreds of effects shots that take a lot of time to perfect. So I think when it opens in Anaheim it will be racing in an ambulance from the lab."

When Rush signed for the first movie, released in 2003, he had no idea he would be back for the third three years later.

It was a gamble on the part of super-producer Jerry Bruckheimer, given that it had been years since a successful pirate movie had been made — but it paid off handsomely. Not only did the first movie gross almost \$800 million, it also garnered favourable reviews and a Best Actor Oscar nomination for Depp.

The second was generally savaged by critics, but fared even better, taking \$1.3 billion and becoming the third highest grossing film, behind *Titanic* and *The Lord of the Rings: The Return of the King*.

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Page 2 of 3

Rush clearly had fun making the film. Though he has been lauded for serious roles in *Elizabet* beth, *Lantana* and his Oscar-winning turn in *Shine*, the theatre trained actor

As an Oscar winner, he also thought Depp's creation of Jack Sparrow was worthy of the little golden man, especially as such awards are rarely given to comic roles or blockbusters.

"It was a great feather in his cap, because there is no tradition of that," Rush says.

"And to be honest, I think he has created one of the most memorable characters in Hollywood history."

Rush also had the honour of being there for Rolling Stone Keith Richards' cameo playing Depp's father. Choosing his words carefully, for fear of giving too much away, Rush reveals that the perennially pickled axeman appears in a scene in which the world's nine pirate lords gather for a meeting known as the Brethren of the Coast.

"Keith makes a very key

cameo in that meeting—and he doesn't look remotely out of place," Rush says.

"You barely know he is wearing make-up. The look, the demeanour, the persona and the legend behind Keith Richards just makes it very smart casting. Keith, presumably with blood transfusions, falling out of coconut trees, snorting his dead father's ashes—he is a pirate. He is making the world of this film that little bit richer for us."

Rush will be reviving another part this year when he returns as the Machiavellian royal adviser Sir Francis Walsingham in *The Golden Age*, which reunites him with fellow Aussie Cate Blanchett, who played the title role in *Elizabeth*, as well as rising star Abbie Cornish.

"I feel uncomfortable calling it a sequel because it instantly conjures up images of Elizabeth II and Helen Mirren has just done that," Rush says.

He is glowing in praise of Blanchett's performance.

"They have just had a test screening of the current edit in LA and it scored through the roof. I think a lot of that is to do with Cate's performance."

After the madness of the Pirates press tour, which will take him around the world, Rush will take the Eugene Ionesco play *Exit the King*, which has just finished its Melbourne season, to Sydney. After the epic scale of *At World's End*, he said it was refreshing and reinvigorating to get back to basics.

"To be in a very tight, ensemble, six-person play in which everyone is on all the time, you have to find a way in which these six actors are going to own this piece and take it from point A to point Z themselves," he says. "You do your own editing and focus pulling and narrative dynamics. It's all up to you and it's great to do."

Pirates of the Caribbean: At World's End opens on May 24. *The Golden Age* opens in October.

Instant expert

Born: Geoffrey Roy Rush on July 6, 1951, in Toowoomba, Queensland.

Spouse: Married actor Jane Menelaus (below) in 1988.

● Studied mim and pantomime in Paris and has an arts degree from the University of Queensland.

● Nominated for three Academy Awards for one win — *Shine* in 1996.

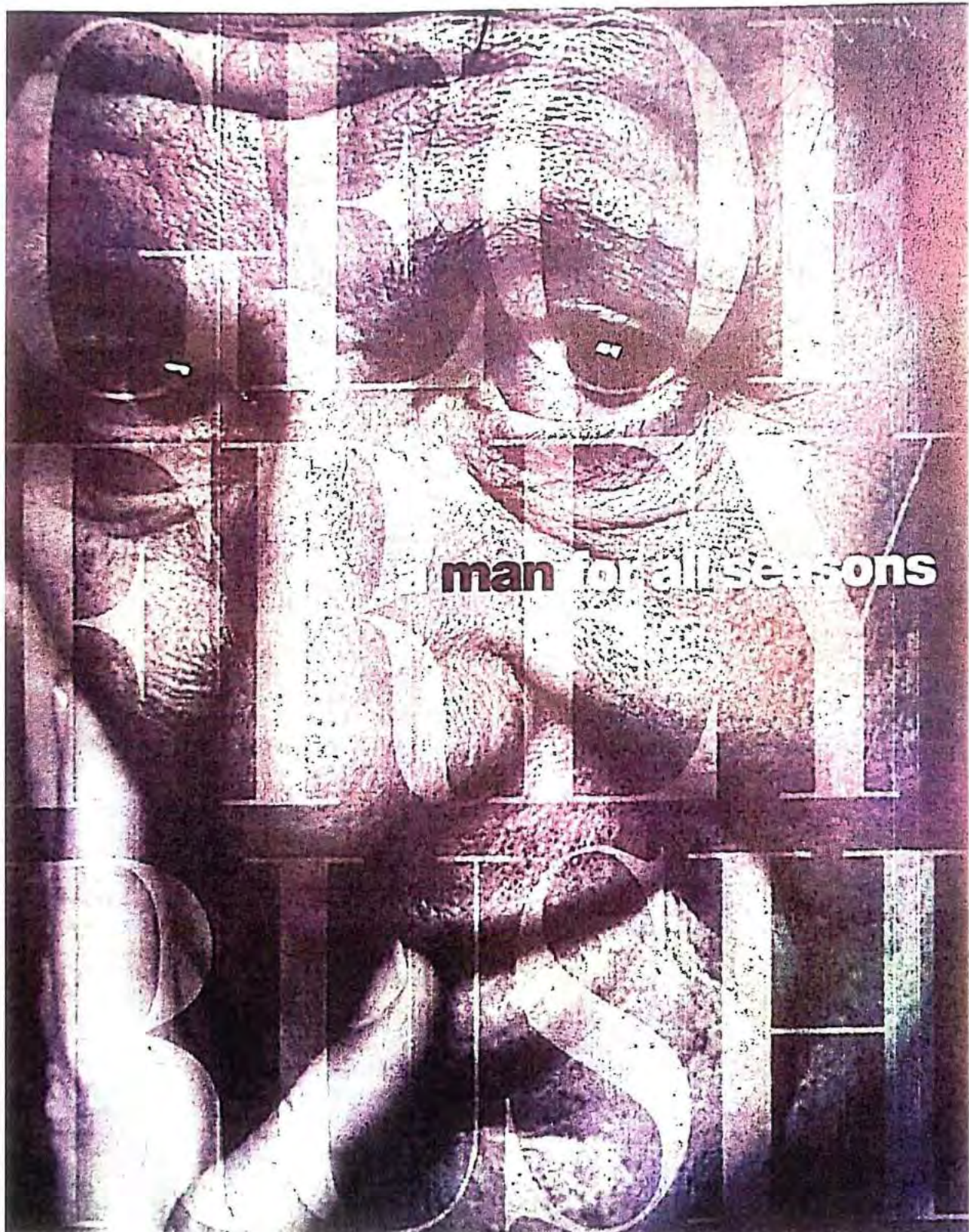
● Won an Emmy and a Golden Globe for the title role in *The Life and Death of Peter Sellers*





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Geoffrey Rush sits cooped on the couch, a pair of half-moon specs atop that patrician nose. His comb-proof hair, in fact, is still linked from the traces of a crown. In April, Rush finished a one-month reign as Berenger in *Exit The King*, a Eugene Ionesco play, at Melbourne's Malthouse. *The Age* described his performance as a tour de force, saying that "Rush evokes laughter and disgust, pity and fear in equal measure."

In his latest big-screen role, he returns to the skin of Captain Barbossa in the hugely anticipated *Pirates Of The Caribbean: At World's End*, the third in the series.

The man is a multitude. Across a 36-year career, that protean body has held a Spanish mutineer, a French marquis, a Mossad agent and a gay junkie in *Candy*. But counting his roles is a folly — as Peter Sellers alone, the Brissie boy hijacked 38 characters in a single biopic.

More than a resume, his career is a jaw-dropping rollick, from Snoopy on stage to a cop in *Les Miserables*, from David Helfgott in *Shine* to a Godot tramp. He's swung from a cut-snake Russian in *Diary Of A Madman* to an orphaned koala in *The Magic Pudding*. To the time line add a dozen arch Elizabethans and enough awards — BAFTAs, Golden Globes, an Oscar and an Emmy — to smelt into a crown.

Actor Gillian Jones, who played queen to his King Berenger, says, "I've known him for 27 years and in that time, he's become more and more Geoffrey. He's meticulous. He works away on things. He invents things but he's got this wonderful capacity to be."

But Rush, 55, admits that it's not as easy as it used to be. "Eight shows a week is getting tougher," he confesses in his familiar tenor. "You don't bounce back as quickly." In fairness, the king's role is massive — two hours a night, four with a matinee — tumbling and ranting till death claims him at curtain. Who wouldn't be knackered?

By comparison, he describes his role alongside Johnny Depp as "dressing up to play pirates." The captain himself looms above us. The promo poster for *At World's End* adorns the walls of the Buena Vista film offices in Melbourne. "They had us in harnesses for these photos," he recalls. "You had to lean right out to get an action shot." He studies himself — a suburban dad of two thrilling at the buccaneer he sees staring back. "I love the smoky tones they've done."

Rush confesses to a kind of synesthesia, where two senses cross wires. In his case, days of the week are linked to discrete colours: "Friday is dark maroon, a type of sienna, and Saturday is definitely white. Monday is a cool blue." He links the attribute to his Brisbane childhood. "Since I was seven, when I first learnt counting, numbers had specific colours. My kids [Angelica, 14, and James, 11] say, 'Dad you're not abnormal, you're not different — you're just crazy.'"

Rush's own history is colourful and deeply Australian. His dad, Roy, an accountant, left home when Geoffrey was five. His mother, Merle, a sales assistant, moved from Toowoomba to Brisbane, where a shearer stepdad joined the picture. "Out of the sandiest, rockiest soil, stuff blooms," says the actor. He recalls his mum as "the jiver, a truly spirited woman, generous towards whatever direction I was going in".

That direction was thespian. "I toured Queensland a number of times [with the Queensland Theatre Company] in the early '70s. I remember sitting out on the balcony of some big, sprawling pub in Barcaldine. We were a bit hippie-ish — we had long hair and probably floral shirts. And you hear these guys saying, 'It's those horses' hooves from Brisbane.'" He pauses, chuckles. "We must have been pooves, I guess."

The boy fled the colony for Paris in 1975 to study mime. "Not this," he clarifies, pulling aside an invisible drape to peek out, purse-lipped, "but what I call top-to-toe acting, learning to use your body in transcendent ways."

The key to performance is not to illustrate, Rush elaborates, but "to fill the silhouette." Mime artists call it identification. The role of Peter Sellers, say, was never an identikit exercise but the challenge of being Sellers, living his life from within and letting all parts reflect that life. Grasping any role takes "quiet study" and a PhD in empathy — or "embedding the emotional memory."

"Acting is very much like painting," adds Rush. "You play around with tones. A role may need more cool, more warmth. There is no real end point. You never stop defining." Paint is foremost in Geoffrey's mind, thanks to the passion of his actor and artist wife, Jane Menelaus, 47. "In the past few years, she's been doing more and more stuff. Her style is Lucian Freud — bold, not photographic, more a feel of what she's looking at, with this radical use of colour for skin tones."

The two tied the knot in 1988, on the eve of co-starring in a stage production of *The Importance Of Being Earnest*. With Geoffrey as bachelor John Worthing and Jane as the comely Gwendolen Fairfax, the newlyweds had the chance to propose with Wildean abandon every night — twice including matinees.

So has the painting bug bitten, I ask. "I own quite a big palette and a reasonable range of expression when it comes to objectifying [with my body]. But on paper it's only stick figures."

Rush himself is something of the stick figure. Frequently described as "rumped", "windswept", "gangly", "coiled", his 183-centimetre appearance has also attracted the words "playdough" and "lived-in". Rush sniggers. "You forgot 'lanky'. I'm always called lanky." He drains his sugared latte. "Most of those words crop up because I do interviews for the next project the day after I've finished the last one, drinking all night with my mates..."

After all the accolades, is he still hounded by ambition? "I think I have it but I keep those demons low. I've been around long enough to know that my strength is my more thoughtful, reflective side. I chew things over before making a decision."

He keeps a notebook, he says, at home in Camberwell in the steeped east of Melbourne. "I write down all the roles I've turned down [or missed out on]. Occasionally, I'll look back at the list and kick myself but there's very little by way of regret in there."

Well, OK, maybe there was one, he admits. "Roman Polanski was going to do *Oliver Twist* and I just wanted to play Fagin. It was one of those films I'd seen as a kid. I love the Alec Guinness performance. Then I thought, 'There have been 28 other people who have done that: what else? I'm just entering into a sausage thing, in a way.'" Rush reached a short list of three before the gig



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went to Ben Kingsley. No matter, say the fingers. An actor can't dwell too long.

Existing in two continents – half the year making movies offshore and half rejuvenating in Melbourne – is a regular menace to family →

life. But love and sanity have shaped the schedule. "Most projects are a three-month package," he says. "We've been lucky with *Pirates* – a lot of that fell over our summer holidays. So for December and January, Jane and the kids could come over to LA [or the Caribbean] and hang out. The *Pirates* set is a breeze for kids – you've got the sword master and the special-effects guys. I say, 'Go watch what they do.' They watch polystyrene planks, crusted in barnacles, getting packed with mortar and then blown out for the shot."

Any aspiring dolly-grippers in the family? "Too early," smiles Rush, "though James likes getting on the cans [headphones] ... and listening to all the chatter from the artistic director."

Does it bother him, with theatre locked in the moment, that film might be his only legacy? The monkey on your back, I tease, could be being known simply as the man with a monkey on his shoulder. "I suppose that may happen," he grins, not troubled. Then he adds a lament: "Theatre doesn't rate in mainstream press unless it's gossip driven. We're in the dying phases of celebrity culture."

So what big role is waiting in the wings? In spirit, Rush seems destined to revive Don Quixote and he can't disagree. "Have you read the book? It's brutally funny. People think the story romantic but there's this klutz with big dreams who has the bejesus knocked out of him one night in a tavern and he has to deal with that. It's so compelling and alarmingly modern. The character appeals. He belongs to that non-heroic outsider lineage."

As does Rush, in a funny way – a Hollywood star without a single dab of product. Limelight barely rates on his radar.

"Geoffrey is gracious," says Claire Dobbin, a longtime friend and chair of the Melbourne International Film Festival, of which Rush is patron. "He will seek out people he doesn't know and talk to them. He's very thoughtful, deeply intellectual and an irresistible clown. He understands the ephemeral nature of celebrity and that there are bigger things underpinning everything. I've never heard him start a story with, 'When I was with Johnny Depp...'" ●

Pirates Of The Caribbean: At World's End opens on Thursday; *Exit The King* will play at Sydney's Belvoir St Theatre from June 9 to July 29.

As the murderous Captain Barbossa, Geoffrey Rush thrills the blockbuster crowd as effortlessly as his ageing kings seduce serious theatre fans. Here, the Oscar-winner talks about pirates, painting and seeing in colour. By David Astle.



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THE CHARACTERS THAT RUSH BUILT

POPRISCHIN (*Diary Of A Madman*, Belvoir St Theatre, 1989): Rush's delusional clerk was part Leunig's Mr Curly and part "[comic] Tony Hancock as a ham radio operator".

DAVID HELFGOTT (*Shine*, 1996): four months of piano tuition and study of Helfgott's speech and mannerisms.

CLINT, AGE 5 (*The Small Poppies*, Belvoir St Theatre, 1999): "My kids were five and seven and Jane [Rush's wife] said, 'You spliced both children into that.'"

MARQUIS DE SADE (*Quills*, 2000): blend a mountain goat and a peacock with a fallen glam rocker and voila.

PETER SELLERS (*The Life And Death Of Peter Sellers*, 2004): Rush channelled a remark from director Stephen Hopkins: "Men are really sad sometimes and stupid, vain and pathetic - and fantastic."

As the captain in *Pirates
Of The Caribbean:
At World's End*.



ITORS
SIGHT



Sunday Mail Brisbane

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Scanned by CamScanner

Geoffrey Rush relished his starring role in the sequel to *Elizabeth* – even

Death becom

There's four billion," says Geoffrey Rush, on the British monarchy. "There was Elizabeth I, George III, Victoria, and the current queen, who really dominated four eras."

The Australian actor has had his nose in the history books for the past two years, as he prepares to reprise the role of Sir Francis Walsingham in *Elizabeth: The Golden Age*, re-uniting him with Cate Blanchett, with whom he co-starred in 1998's *Elizabeth*.

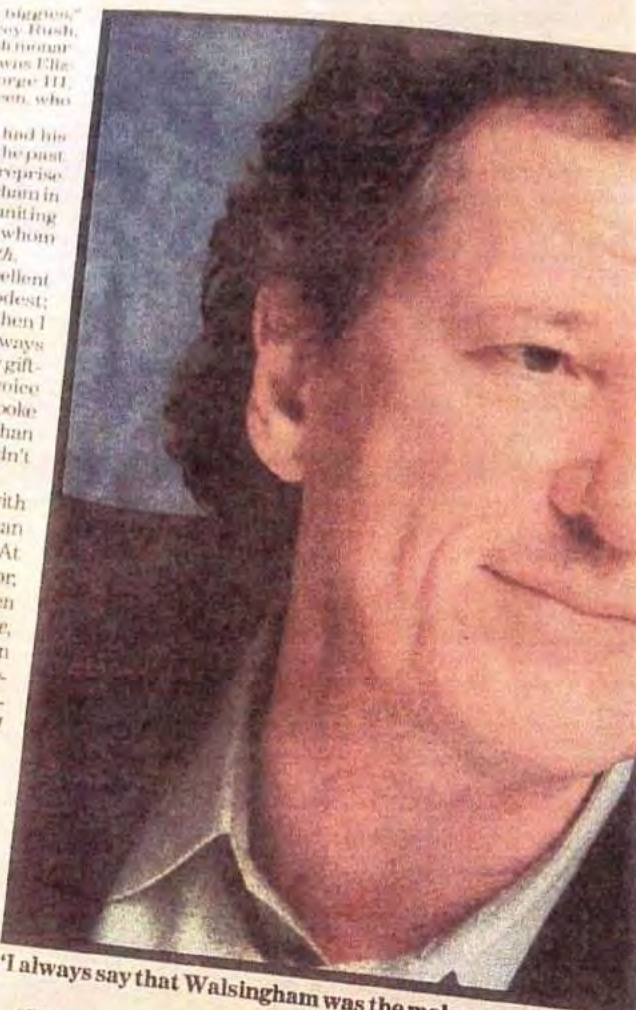
Congratulate him on his excellent British accent, and Rush is modest: "I think it's lousy, personally. When I worked in the theatre there'd always be someone who was so naturally gifted, like Cate's got it. But as my voice coach keeps saying, if we actually spoke the way they imagine the Elizabethan voice might have been, we wouldn't be able to understand it."

Rush, 56, approaches his work with the joy and sheer enthusiasm of a man to whom success came later in life. At 45, he was a struggling stage actor, with just four small film credits, when he won a best actor Oscar for *Shine*, 11 years ago. Since then, he has been Oscar-nominated for *Quills* and *Shakespeare in Love*, and won a Bafta for *Elizabeth* and an Emmy for *The Life and Death of Peter Sellers*.

Thus assured of Hollywood immortality, Rush admits to having had his doubts when asked to film his death scene on the very first day of shooting *The Golden Age*. "Nobody ever said that growing old would be easy. Just having to hold the newspaper out in your forties and then hair growing out of unusual parts of your body in your fifties. It's tough on the ego," he says. "So it was another wake-up call when we shot my death on day one! I thought, 'Oh, say goodbye to the character, and I've barely got to know him.'"

The experience wasn't helped when a crew member suggested he check himself out at www.cinemorgue.com, a website devoted to cinematic deaths.

"I feature quite boldly on this site, because I'm the sort of actor who gets given characters who, you're 90 per cent certain, are going to get the chop. I mean, in *Les Misérables*, I slap on the handcuffs as Javert and throw myself into the Seine as suicide. I get a pickaxe in the head as Trotsky [*Frida*]. I die as Walsingham, but that's a spoiler. And I get shot at the end of *Pirates of the Caribbean*. Peter Sellers has a heart attack... I was going through them all, thinking: 'I die in almost every film I've been in.' He fails to mention the Marquis de Sade, in *Quills*; his total disintegration in *Mystery Men*; and *House on Haunted Hill*, where he is consumed by a supernatural force.



'I always say that Walsingham was the makeover man': Geoff

"There's something hovering over all my roles," he says. "They're more often than not characters in some sort of extreme circumstances and that inevitably means we're going to track this person through to their moment of death. And playing Walsingham's death scene was possibly the most disturbing, because I look like a husk in that scene. It does affect you."

Rush uses his late-life success to bring his family with him, travelling around the world to exotic locales. Never more so than with three months spent in the Bahamas, shooting *Pirates*. He has been married for 19 years to the actress Jane Menelaus, and they have two children, James, 12, and Angelica, 14. Menelaus has set aside her career. "She's committed to the stability of our lives, and keeping the kids having as normal a childhood as possible. We work meticulously at that."

The Golden Age introduced the family to the best of Britain's architectural heritage, including filming at Westminster Cathedral, Ely Cathe-

dral, St John's College, Ca

and Hatfield House in Hert

"My daughter was doing

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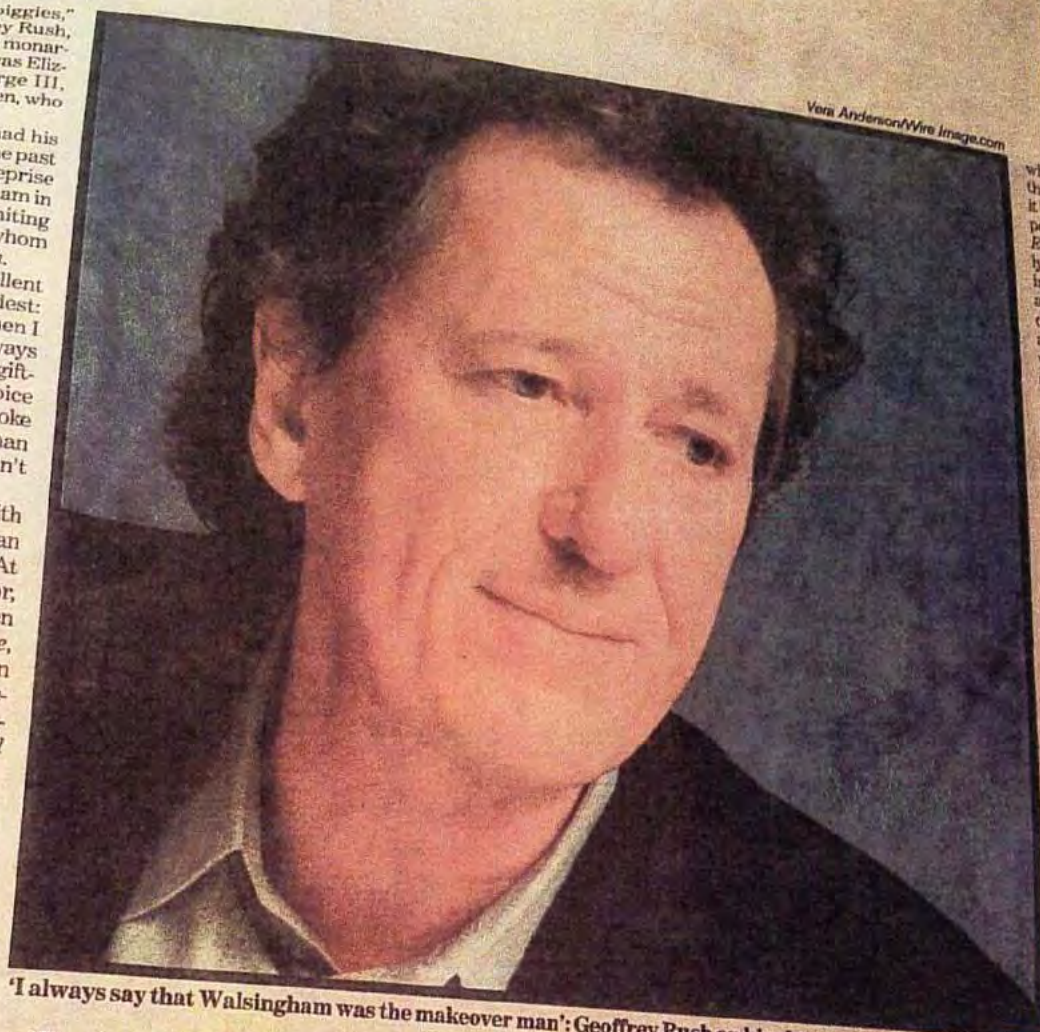
Death becomes him

even if his demise came too soon, he tells

Here's four biggies," says Geoffrey Rush, on the British monarchy. "There was Elizabeth I, George III, the current queen, who led four eras." The actor has had his story books for the past year prepares to reprise Francis Walsingham in *Golden Age*, re-uniting with Lanchester, with whom he worked on his excellent 1998's *Elizabeth*. Rush is modest: personally. When I asked there'd always been so naturally gifted. But as my voice if we actually spoke in the Elizabethan era, we wouldn't find it." He has his work with his work with his work. At the age of 40, he has been nominated for an Oscar for *Shine*, a Bafta for *Elizabeth*, and a Golden Globe for *The Life and*

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Vera Anderson/Wire Image.com

'I always say that Walsingham was the makeover man': Geoffrey Rush on his character in 'Elizabeth'

"There's something hovering over all my roles," he says. "They're more often than not characters in some sort of extreme circumstances and that inevitably means we're going to track this person through to their moment of death. And playing Walsingham's death scene was possibly the most disturbing, because I look like a husk in that scene. It does affect you."

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The Golden Age introduced the family to the best of Britain's architectural heritage, including filming at Westminster Cathedral, Ely Cathe-

dral, St John's College, Cambridge, and Hatfield House in Hertfordshire.

"My daughter was doing a project on medieval England at the time, and I told her: 'I'm going to take you on the best field trip that you'll ever get to go on.' So the whole family came on the trip, with tutors, and Angelica is now quite the expert on Norman and Gothic architecture," he says proudly.

"When we first travelled, we'd rent a house, but now we do hotels, which we've agreed works so much better because if we rent a house, then Jane's role becomes being an at-home person preparing meals and looking after kids. Most of the time they hang out on the set because we were in terribly interesting locations, especially with *The Golden Age*."

Does he regret that *Shine* didn't happen earlier? "I don't know. You can't re-write it, and I'm quite fatalistic. You do have to make conscious decisions about the direction you want to go in, even though it's all unknown. I mean, I still don't know now what I'm doing

next because nothing's been inked in and there are many ideas up in the air, but none of them go beyond next April. In late 2008, it could be that I retire, and the work dries up, or there might be something comes along.

"At the same time, I've consciously tried to strike a balance between opportunities of working in Australia; doing smaller films like *Swimming Upstream*, that everyone thought I would pass on but I read it, and I said, 'I grew up in Brisbane in the 1950s and I know these men.' And it was a great challenge for me to play a 'wharfie', a stevedore. That's not my normal terrain.

"And I've also had a taste of some of the biggest films a studio can get with the *Pirates* trilogy, which was extraordinary to be on. The scale of making that kind of film was enormous, and very exciting to witness."

It has been nine years since the original *Elizabeth*, and Rush has been privy to various drafts of the sequel: "The opening of the film was to have been the St Bartholomew's Day Massacre,

ain Rush in leading role among society's mentors

By **BRIDIE SMITH**

He has played speech therapists and pianists on the big screen and is currently treading the boards as Lady Bracknell for the Melbourne Theatre Company. But next year actor Geoffrey Rush will have a new role to play, as the 2012 Victorian Australian of the year.

The award, announced last night, recognises a career studied with international highlights — including the acting trifecta of an Academy Award, a Tony Award and an Emmy.

The gong also pays tribute to the 60-year-old's commitment to the arts in Australia, particularly his mentoring of young actors. Rush was unable to attend the ceremony last night, as it coincided with the preview performance of Oscar Wilde's *The Importance of Being Earnest*. But in a pre-recorded speech he expressed his gratitude — and surprise — for the honour.

"When I was told a few weeks ago that I had been nominated for this title, I thought it might have been some sort of error and that perhaps I was merely worthy of inclusion as one of Oscar Wilde's most eminent Victorians," he said.

The actor was among four Victorian winners, with the common thread being mentoring and volunteer work.

Afghan-born Nouria Salehi,

68, named Victorian senior Australian of the year, has more than 30 years of volunteering behind her.

The Royal Melbourne Hospital nuclear physicist and biophysicist — known for her research using radioactive isotopes to detect and treat cancer — travels to Afghanistan regularly to work at her organisation providing women with literacy and vocational training. Dr Salehi also works locally helping migrants settle — most notably by sponsoring migrants to work at her Brunswick Street restaurant, the Afghan Gallery, where they gain kitchen and customer service skills.

Social worker Ahmed Dini was named the Victorian local hero for similar migrant integration work. The 24-year-old established the Australian Somali Football Association last year to help new arrivals settle and mentor under-privileged young people. This year the under-18 team was selected to compete in the Mediterranean International Cup in Spain.

The Victorian young Australian of the year was 22-year-old engineering student Marita Cheng, who founded Robogals Global in 2008 to encourage women to consider a career in the sciences.

The Victorian recipients join interstate peers, one of whom will be announced as Australian of the year on January 25.

2012 VICTORIAN AUSTRALIAN OF THE YEAR AWARD RECIPIENTS

Victorian Australian Geoffrey Rush
Victorian Senior Australian Dr Nouria Salehi
Victorian Young Australian Marita Cheng
Victorian Local Hero Ahmed Dini

Geoffrey Rush's latest role is as Lady Bracknell in *The Importance of Being Earnest* by Oscar Wilde, which opened at the Melbourne Theatre Company last Saturday.



PICTURE: JOE ARMAO

FINALISTS

Australian of the Year

Father Chris Riley AM
NEW SOUTH WALES
Charity founder



Twenty years ago, Father Chris Riley founded Youth Off The Streets (YOTS) with a single food van delivering meals to young homeless people in Kings Cross. Today it is a major agency assisting young people aged 12 to 21 who are homeless, face drug and alcohol dependency, exclusion from school, neglect and abuse. Chris estimates the organisation has helped over 50,000 young people with accommodation, education, psychological services and drug and alcohol rehabilitation. And it is his determination, unstinting hard work and respect for both the clients and his 250 staff, that has guaranteed the success and effectiveness of YOTS. Chris believes there is no such thing as 'a child born bad' but that they become vulnerable in unsafe environments and circumstances. But with intervention and education, lives can be turned around. In 1997 he opened Key College, an independent high school pioneering a flexible education model to help young homeless people return to school. YOTS now operates Key College on three separate campuses with a fourth school in the Southern Highlands. Twice the winner of the Prime Minister's Award for Excellence, and the winner of the Human Rights Medal. Chris continues to help disadvantaged Australians with selfless dedication, respect and good humour.

Geoffrey Rush

VICTORIA
Actor



Geoffrey Rush has now celebrated 40 years as an Australian actor, achieving the rare international distinction of the 'Triple Crown' – an Oscar, a Tony and an Emmy. He also has three Australian Film Institute honours, three British Academy Awards, two Golden Globes, four Screen Actors' Guild Awards, and last year was inducted into the ranks of Australia's elite with a Helpmann Award. When he received his fourth Academy Award nomination playing Australian therapist Lionel Logue in *The King's Speech* which he also executive produced, the revival of Belvoir's *The Diary of a Madman* played to acclaim in Sydney and in New York. He starred in and executive-produced Fred Schepisi's film of Patrick White's Nobel Laureate-winning novel *The Eye of the Storm*, and played Lady Bracknell in the Melbourne Theatre Company's celebrated production of *The Importance of Being Earnest*. Seen as a creative mentor by many, Geoffrey philanthropically supports young actors and arts companies. He is Patron of the Melbourne International Film Festival; of Toowoomba's Empire Theatre Foundation distributing bursaries to young performers; and of the Spina Bifida Foundation Victoria. He is an Ambassador for the Melbourne Symphony Orchestra and UNICEF Australia. In 2011 he was honoured to be appointed as foundation President of the newly-established Australian Academy of Cinema and Television Arts.

4 AUSTRALIA DAY

HONOURS

Rush still working out his year as ambassador

SUCH is the life of an international actor that the 2012 Australian of the Year, Geoffrey Rush, will be working overseas from late March until May.

"I will be shooting a film in Europe," the 60-year-old said between a slew of public engagements in Canberra and Sydney yesterday.

"As per the usual rules of my profession, I don't know what I'm doing after that for the rest of my life, so more than likely I'll be around for a good proportion of the year."

Rush has divided his time between overseas and local films and the Australian stage since he achieved international acclaim, and an Oscar, for his portrayal of eccentric pianist David Helfgott in the 1996 biopic *Shine*.

Recently, when the artistic directors of Sydney's Belvoir Theatre and the Melbourne Theatre Company chose to reprise a significant production with which to bid their companies adieu after 15 and 11 years respectively, each turned to Rush to star in it.

For Simon Phillips at MTC, Rush starred as Lady Bracknell in *The Importance of Being Earnest* late last year, and in 2010 Neil Armfield at Belvoir reprised his hit production of *The Diary of a Madman* with Rush, 21 years after its debut.

As one of the leading Australian actors of his generation, Rush is among the elite in a capricious industry where the rewards can be great.

Most actors, however, do not work as actors most of the time, a situation that can wreak havoc on their self-esteem.

Rush has a son and daughter

with his wife and frequent co-star Jane Menelaus, and neither intends to become an actor.

"You have to instil in people it's a 95 per cent unemployment statistic. That's something they should know because they are only seeing the tip of the iceberg," he said.

Rush said the modern focus on entertainment, rather than the arts, positioned his craft as escapism rather than as a social vehicle for dealing with tough and celebratory aspects of life.

He endorsed Cate Blanchett's right to campaign against climate change and said he would like to see a performance exploring what motivates asylum-seekers to undertake such dangerous journeys to Australia. He did not say Australians were racist.

"That's low on my agenda of commentary at this point. I'm still in a mode of celebration on behalf of my industry and the significance it holds for that in terms of visibility and credibility," he said.

Rush has not yet singled out a cause to champion this year.

"(Acting) is such a collective, collaborative artform in both theatre and film so I'm still trying to shape in my mind whether there's a particular thing I want to advocate," he said.

"Certainly towards the top of that list is to try to broaden younger audiences' perception of what's out there in film and theatre. That's an important thing to push for," he said.

Rush's Australian of the Year award will join a groaning trophy cabinet that already includes an Emmy, a Tony, AFI, a Helpmann and the Oscar.

MICHAELA BOLAND

Xue Huang, friend Yu Zh

Tony Abbo

THE WEEKEND AUSTRALIAN

The Oscars our best shot



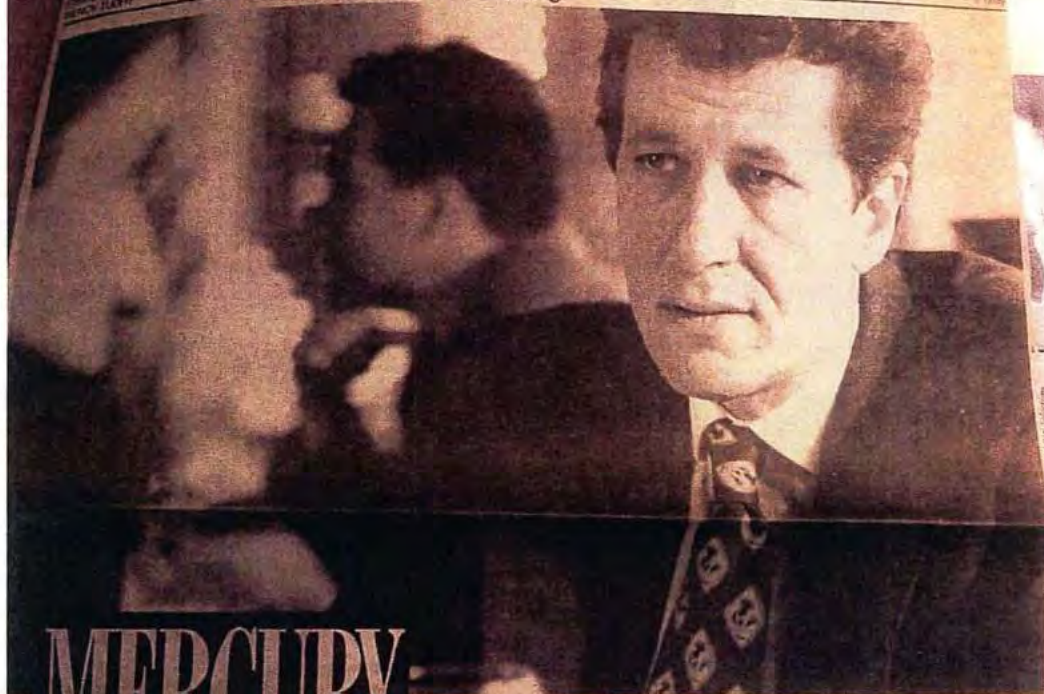
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THE AGE Green Guide

TV • RADIO • RECORDINGS • VIDEO • HI-FI • PCs

SECTION G

3 May
- 9 May



MERCURY RISING

Get to know this face. He is the editor of the 'Sunday Mercury', a fighting paper in a town like ours. **RAYMOND GILL** reports.

COULD there be a more timely drama series? A story of a Melbourne broadsheet newspaper whose editor and reporters are under attack from a sinister state. From the makers of *Phoenix* and *Janus*, the ABC's new 13-part series *Mercury* intends to bring the same veracity and detail to Melbourne journalism.

Just as those shows redefined the television (and real-life) image of our town's police and lawyers, this story of the mythical Sunday broadsheet *The Sunday Mercury* updates the

screen's take on reporters. Forget *The Front Page* or *Superman*, and please erase any traces of *Daily at Dawn* from your memory.

According to *Mercury*'s executive producer, Sue Masters, this series gets 'into the heads' of journalists and those who come under their scrutiny. She calls it a 'tales of the city' drama that taps into state political machinations, police cover-ups and the sort of human interest stories that make for a lively read on Sunday morning.

Masters, who produced the ABC mini-series *The Paper Man* and *Brides of Christ*, says she already had

an insight into journalism because several members of her family are reporters (including her brother, Chris Masters, of *Four Corners*).

'The (negative) conception of journalists is quite wrong. What strikes me about journalists is that they are committed to writing good stories and they do agonise over the ethical questions (when exposing sensitive or hurtful information),' she says. You can almost hear them choke on their cloth sandwiches in the Parliament House dining room.

Continued: PAGE 11

CHANNEL SEVEN'S FOOTBALL CENTENARY SPECTACULAR £5 ERNIE SIGLEY BACK AT THE MIKE £10

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Here's the news: Rush is on a roll

By Sue Williams

GEOFFREY Rush. To those who aren't regular theatre-goers, it's odds-on the name won't mean much. While Rush is one of the doyens of the Australian stage, having acted in 68 major plays in the past 25 years, directed 21 others and co-written three more, he hasn't made much of an impression beyond the theatre. Until now, that is.

For in the next few months Rush will be the name on everyone's lips — as the star of his first TV drama series in 15 years. Rush, as the lead in one of the most eagerly awaited films of the decade, Rush, as the star of a movie opposite Judy Davis, Rush as the man who's not so much up and coming as the man who's arrived a good few years ago but let by a select group of people know. Sitting in the canteen of the ABC studios in Melbourne, he cups his hand in his hand and grins. He didn't in it like this; it just sort of opened. "I don't think there's any term, really," he says. "I always use the same criteria of quality to projects I'm offered. It just so happens that these three came about more or less the same time."

And what a three. There's the movie *Shine*, inspired by the life of Australian pianist David Helfgott, which caused a sensation at a debut at the Sundance Film Festival in Colorado in January, parking off a riotous, record-breaking bidding war between lead American distributors for the international rights. It stars Noah Taylor as the young Helfgott, with Rush playing him as an older man, a local release in August is one of the most anticipated events of the film calendar.

Then there's the film *Children of the Revolution*, the fictional tale of Stalin's love child, due to be released in September, which also stars Davis and Sam Neill.

Finally, Rush is also in the new ABC drama series *Mercury*, about a trials and tribulations of life on a Sunday newspaper. The gangly, ubberly faced Rush plays the editor, stern and affable by turn.

At 43, Rush looks on the verge of winning a far greater following than his theatre career could ever have promised. Yet he still looks decidedly non-plussed about the fuss.

"I'm a very big fan of the house style of the ABC in Melbourne," he says, switching attention away from himself and back to his projects. "Mercury isn't directly comparable, but I thought Phoenix and Janus were extraordinary, ground-breaking pieces of drama. They could compare to anything being done internationally. This series has a feel that reflects very strongly life in contemporary Australia. You can relate to what's up on screen."

That's certainly what the ABC hopes, in any case. In dire need of a strong drama series since the failures of *Bordertown*, *Correll*, *Phoenix* and *Janus* to rate well, the 13-part *Mercury* may at last fit the bill as a quality drama that is popular too. Set in the newsroom of a quality Sunday broadsheet newspaper, it is about the news, the editors, the reporters, the relationships, the personal rivalries of the people who cover them.

Rush's role as editor Bill Wyatt is the most demanding of an ensemble

cast that includes Susan Lyons (*Eye Shells*), *The Holly Hobb*, *Mark*, *John*, *Victor*, *Loopley* (*Cella*, *Eden's* *Lord*), *David* (*Phoenix*), *Law* (*of the Land*), *Michael* (*Veitch*), *Fast* (*Forward*), and *Sue* (*Ingleton*). *Australia* — *You're Standing in It*, in nearly every scene, he's there pushing them harder to find the difficult stories, investigating thoroughly the background and testing the limits of the law on what they can write.

"I see my role as the editor as one where I'm constantly being brought up," says Rush. "The contemporary editor's role is no longer expounding a streetwise philosophy of life, plotting every now and again to think, 'Stop the press!' but one where there's more involved in dealing with levels of power, advertising, and a lot of things their philosophy into the newspaper."

"The guy I'm picking wants to create a very tough and by the way, that has its own social agenda, and he's kind of handpicked the cream of the crop of high flying journalists. He's concerned with maintaining the right spirit for the paper and keeping its house style."

"Being a Sunday broadsheet, we don't technically aim to break stories, but aim to cover them in depth and get all the background behind the big events. That's not just with the front page politics or the hard news stories, it's also with the lifestyle sections."

If Rush sounds as if he's speaking as though he actually is an editor, that's because he's done so much research on the role sometimes he can't quite believe he's not. On a tour of a Melbourne newspaper's presses, three printers in ink soaked overalls spoke to him, believing he was someone from management, dressed as he was in his character's expensive dark suit. At the offices of *The Sunday Age*, he met the editor. On set, he had a former journalist constantly at hand to advise and answer questions.

"The set is intensely real and with no overt studio lighting and so few cameras around, sometimes I think I'm actually in a newspaper office that I run," says Rush. "Then occasionally you'll see someone with a microphone leaping out of the way and you'll remember you're just making television. It just feels pretty



Mercury rising: Geoffrey Rush as editor Bill Wyatt. "Sometimes it doesn't feel as though we're acting at all"

intensely real. I know that there's a script under the sofa by my desk, but sometimes it doesn't feel as though we're acting at all."

For an actor as respected as Rush, that's praise indeed for *Mercury*'s script and its production setting. Notoriously reluctant to work for TV — his only three other forays have been the 1992 documentary *The Burning Piano* about Patrick White,

the 1981 ABC series *Menzies* about a priest and his community, widely acknowledged as the forerunner of *GP*, and *Consumer Capers*, a 1979 ABC education program — Rush only agreed to take the project because of the quality of the work. Since he began his career at the drama club of Queensland University, continued to the Royal Queensland Theatre Company and then honed his skills in

London and at the famous Jacques-Lecoq mime school in Paris, he has concentrated on theatre, usually directing, sometimes directing, occasionally writing for stage.

While that continues to be his first love, he says TV has made a pleasant change. With a partner and young child, he has enjoyed the stability of regular work and a dependable home life while it lasts. If the producers decide to extend the series to 26 parts, he will happily sign up.

He hasn't done an awful amount of film to date either, with notable exception being *Starstruck*, directed by Gillian Armstrong. *Twelfth Night*, continuing a close theatre collaboration with Neil Armfield — the recent *On Our Selection*, directed by George Whaley, and then *Shine* and *Children of the Revolution*. Those last two are expected to be exceptionally successful.

Rush is on record as once having bemoaned the fact that theatre actors are still generally ignored by the Australian public, passed over for film and TV stars. By combining all three records, the comparative quiet life is unlikely, for him at least, to last much longer.

"Hmm," he murmurs, smiling, looking unsure of quite what to say. "I don't know... but it's the quality of the work that's important..."

Mercury, ABC, Thursdays (starting tomorrow) at 8.30pm.

AUSTRALIAN NEWSPAPER DRAMAS

● *The Sub-Editor's Room* (1956): A live play broadcast by the ABC, written by Leslie Rees. The play cost \$400 to produce.

● *Joan and Leslie* (1969): A newly arrived British journalist in Australia is given the task of writing the Letters to the Lovelorn column in a newspaper. Starring Joan Reynolds and Leslie Randall, the Seven sitcom folded after 13 episodes.

● *Dynasty* (1970): A fictionalised version of struggles that may, or may not, have taken place in the Packer dynasty over a Sydney newspaper company and TV station. Starring John Tate and Moe Graham, it was a resubbed 12-part series on the ABC with, as its central theme, a study of media power.

● *Daily At Dawn* (1981): A sitcom, starring Noeline Brown, Henri Sauger and Robert Hughes, based in a newspaper office. From Kinswood Country's *Grey Kelly* and Tony Battler, this was their last venture together. It failed miserably and was not renewed after 13 episodes. Hughes, however, went on to star in *Not a Day Goes By*.

● *Sporting Chance* (1981): An experienced, world-

weary sporting journalist ends up working alongside an ambitious female newcomer to the newspaper, with the tension between them and their tackling of issues about different sports providing the central storyline. Starring Ray Barrett and Liddy Clark, it proved a popular — and gutsy — 16-part ABC drama.

● *Stringer* (1988): An eight-part ABC drama from Packer Rescuer's Sandra Levy and John Edwards about a former war correspondent and a magazine editor, with journalists vying for every story. Starring British actor Derrick O'Connor and won a small, but loyal, audience.

● *The Paper Man* (1990): A six-part AFI award-winning mini-series on the ABC about a newspaper and media tycoon, drawing more than a few parallels with the life and times of Rupert Murdoch and the growth of his media empire. Starring John Bach and Oliver Tobias, the acclaimed *Matt Carroll* series also sold in Britain.

Source: *Martin's Guide To Australian TV Series*, Allen & Unwin.

Geoffrey Rush is 'the great original of Australian theatre: a genius, in fact. His most recent performance as the lunatic Proposhin in *Diary of a Madman*: sheer brilliance. Or his inspired, zany direction of *Popular Mechanics*. Rush's latest venture is *The Sydney Vanities*, which he conceived and directed, playing at Sydney's Belvoir St Theatre until December 23. Such is his theatrical clout, twelve top writers, including Michael Gow, Andrew Denton and Robyn Archer, agreed to contribute to what is subtitled *An Anxious Revue For a New Age*.

Rush and comedy-turg Bill Harding have forged a show that is contemporary, not topical: "theatre is too powerful a medium to waste on something that's in the papers one day and dead the next". The working premise is great entertainment: a substantial Ziegfeld Follies.

"I want to show how vulnerable we all are," says Rush, "that we are basically still a lot of dags surrounded by more and more sophisticated technology." His own particular sense of theatre will rock it towards heightened style, buffoonery and commedia dell'arte. "Something approaching a garçonne will emerge." JL

Sure, we can all pull at least one quite out of the air from the play about the not-so-great Dane. But how much does *Hamlet* amount to today? On December 13, SBS screens *The History of Hamlet*, featuring British theatrical heavies debating the issue and performing various scenes. Those taking part include Richard Eyre, who directed the play in 1980 and at the newly "Royal" National Theatre last March, Jonathan Pryce and Daniel Day-Lewis (his respective *Hamlets*), Derek Jacobi and John Barton and Michael Pennington (director and star of the acclaimed Royal Shakespeare Company production). It also features footage of some of the great screen interpretations by John, Richard and Larry. On December 16, SBS screens a bold, 1964 Russian film version by Grigori Kozintsev. JL

Today or not today? SBS danes to discuss Hamlet



**ALL IN A RUSH:
GEOFFREY,
A POST-MODERN
CLOWN WITH
A TOUCH OF
MANIC GENIUS**

**LEAVING MELBOURNE
WITH A SCORCHER,
PHILLIPS IS ALL FIRED
UP FOR ADELAIDE**

Simon Phillips signs off from duty in Melbourne with a big Broadway flourish. His last production as associate director of the Melbourne Theatre Company is as hot as an Adelaide summer. *Burn This*, a new American play about lust in the lofts of Manhattan, takes the classic theme of the attraction of opposites. He (Frank Gallacher) is a bar manager from the wrong side of town. She is a choreographer of refinement.

Sexual tension has made dramatic sparks fly since the days of the Ancients. Playwright Lanford Wilson breaks no new

theatrical ground, Simon Phillips agrees, but his fine feeling for the nuances and rhythms of language and of relationships makes this a definitive play of our time. "It captures that vigorous intensity of selfishness of the modern age," he says. *Burn This* opens on December 16 at the Russell St Theatre. Soon after, Phillips moves to Adelaide where in January he takes over from John Gaden as artistic director of the State Theatre Company of South Australia. His outsize, provocative style should keep the city revved up between Grand Prix.

Diana Bagnall

Geoffrey Rush and Jane Menelaus are romantically involved, on and off stage, *Simon Plant finds*

LOVING IN EARNEST

FOR THE past five months, Melbourne actors Geoffrey Rush and Jane Menelaus have been romantically entwined — on and off the stage. The married couple are playing opposite each other in the Melbourne Theatre Company's touring production of Oscar Wilde's *The Importance of Being Earnest* but their roles as lovesick John Worthing and Gwendoline Fairfax have little to do with romance. "We actually call this tour *The Importance of Paying the Mortgage*," Geoffrey says. "It's a wonderful play, of course, but it's also a great way to stash away a bit of money."

Geoffrey and Jane met in Adelaide in 1986 during a season of a Michael Frayn play, *Benefactors*, which Jane loved for its wordy language and Geoffrey disliked for the same reason. Their preferences reflect their vastly different dramatic training: Jane is a graduate of the Central School of Speech and Drama in London, and Geoffrey studied at the Jacques Lecoq School of Mime, Movement and Theatre in Paris.

If they have one thing in common, it is a commitment to serious classical acting. As soon as *Earnest* finishes at Melbourne's Comedy Theatre in March, Geoffrey is heading to Sydney to rehearse Gogol's *The Government Inspector* (having already mastered the part of Proposhin in *Diary of a Madman*) while Jane will stay in Melbourne to work on David Hare's *Racing Demons*.

Geoffrey: The number of times Jane and I have worked together has been considerable, probably about six times in five years, but *Earnest* is the first time we've really been close together on stage.

...we were doing *A Winter's Tale*, Jane played a tragedian while I played the low, rough, comic swindler. Similarly with *Troilus and Cressida*, Jane was the central tragic figure and I was the bitter, deformed clown. We're not the sort of couple who go and do *Romeo and Juliet* together.

Mind you, I think we'd be pretty smart casting as Beatrice and Benedict (in Shakespeare's *Much Ado About Nothing*) because, in some respects, those characters are very reflective of us. We've got a lot of respect for one another and I think you have to, in a way, because of the nature of our work. We're itinerant workers and you have to know each other fairly well to deal with that because the road can get bumpy.

If anything, the strain is greatest not when we're touring together but when one of us has been interstate and the other has come to stay. You feel as though you're miles apart even though you're living together in the same city.

I've seen Jane performing on stage a



Geoffrey Rush and Jane Menelaus together at work, above, and at home, below.



number of times but we have a lot of strict rules about that. Neither of us is allowed to go backstage on opening night and say it was awful, no matter how much we might have loathed the production.

Because I'm a director as well, I tend not to be as generous an audience member as Jane. I tend to give much more calculated, analytical feedback which can be really tedious and boring. I don't mind Jane watching me. I quite like it, actually, because there's always this little game which goes on where I slip something highly secretive, between us, into the performance. I'm probably more worried if some bitchy friend is in.

The other rule we try to remember is that the theatre is a workplace. We are very aware not to be seen smooching too much in the corner or making people bilious by sharing a dressing room. Still, it is nice to be able to call someone "darling" backstage and mean it!

Jane: People say it must be hard going on night after night with Geoffrey in the same play for months on end but, oddly enough, that's the great joy of it. I find it gives me a great lift every day and, frankly, if I was playing opposite someone else I don't think it would be nearly as much fun.

We do make each other laugh, which is very, very important. Things are pretty well down the line with us too. Geoffrey tells me when I've gone too far and I tell him when he has. Of course we snap at each other sometimes but you can't let it get out of proportion because there just isn't enough room for it, especially when you're touring.

If I am in a show with Geoffrey, I tend not to make such an immediate bond with other girls in the cast. I tend to be a little bit self-sufficient and get support from Geoffrey that other people would normally provide.

More often than not, we're in different cities anyway so it's not an issue. I wasn't around when Geoffrey was rehearsing *Diary of a Madman* and it came as a complete surprise. It was the first thing I've seen him do where I thought, "I've never met this person before." It was an amazing feeling and just a little bit scary.

I don't feel there is any great competition between us but there are times when I envy the male actor. I don't mean I envy male roles, if anything I'm more interested in the female point of view, but I sometimes envy Geoffrey's ability to become obsessive and totally focused on his work. If you're a woman, you want to do other things as well as your work, or at least I do. You want to have a baby and you want to have a home base. I just can't maintain one track. I've got to have four tracks going.

Theatre

Les Enfants du Paradis
by Jacques Prevert
adapted by Tusha Learner
Belvoir St Theatre
Sydney

ANGELA BENNIE

HOW do you capture moonlight? How do you contrast it with the sun? How do you illuminate the shadow, how do you speak of silence, how do you make concrete the intangible? How do you speak of life through art and make life art?

Jacques Prevert asked Jean-Louis Barrault if he had an idea for a film. Yes, said Barrault, put the story of a mime into a talking film and contrast him with a speaking actor.

Prevert, the poet, did - and the result, as they say, is cinema history. *Les Enfants du Paradis*. The moonlight is captured, the shadow illuminated, life is reflected in theatre, and theatre thrills with life and loss and pain and love.

Tusha Learner's idea of adapting Prevert's film script for the theatre, therefore, would seem a good one. After all, ultimately it is about the theatre, and theatre is about life.

Learner's adaptation concentrates on those aspects of the original where the parallels between life and art are illuminated: sometimes art reflects life, sometimes life follows art. There is a circular motion at work in the text, like a collapsing spiral, until eventually both life and art are one. At the centre of the spiral, there is a fusion, the boundaries uncertain and the result is tragic: life loses truth, art loses life.

However, unlike Prevert's, this *Les Enfants du Paradis* will certainly not make theatrical history. It will be lucky, in fact, if it crosses the threshold into personal memory; it just simply fades, thankfully, with the dying of the light.

Prevert's vision is lit with a poet's fire; Learner's tramples even the glowing embers of the pedestrian, the ever-the commonplace. In the absence of poetic heights, there is only melodramatic tedium.

But this is not just the consequence of the script. There is the direction. This production suffers through a lack of it. The net result is incoherence: what is an attempt at creating the poetic imagery of the boulevard of life becomes simply a chaotic jumble of characters coming and going - literally from all over the theatre.

What is an attempt at taking a poetic idea and giving it concrete form becomes simply a mix of disjointed scenes coloured with self-conscious theatricality and some rather ill-judged casting - with the exception of one.

This exception is Geoffrey Rush. In the role of Baptiste, the mime, he is outstanding. He alone seems to have

'This attempt at creating poetic imagery becomes a chaotic jumble'

Geoffrey Rush... he alone grasped the complexities of the task



grasped the complexities of the task before him. His Baptiste captures the poetic image, the shadow and the dream. But what is his specific achievement is that he captures them and enfolds them into the shape of a human being, one who breathes and feels and loves desperately.

Both Rose Clemente and Sai Sharni, as well, do manage to find their way through the chaos, and it is to their credit that they add some measure of coherence and stability to

the otherwise jumbled proceedings.

The other cast members - particularly Kristina Nehm in the pivotal role of Garance - are, however, out of their depth, either because they lack the skills to combat the neglect of their director, or the heavy, laboured bathos of the text, or just through sheer incomprehension of what they are there to do. Given that they are there to suggest a cast of thousands on this boulevard of dreams, it is not surprising.

Louise McCarthy's set design, on the other hand, is first rate. It is functional in that it provides enough space for the tumbling action, it serves the plot, yet it is able to capture the working life of the theatre and the world of the imagination that governs it through its poetic imagery.

It is a shame that those who inhabit her set do not know how to walk along that boulevard of dreams and try, like Baptiste, to capture the moonlight.

Michael Hughes

Reporter

Rush to Russia

Australia's arts export industry will be engaging in a cheeky cultural coals-to-Newcastle exercise later this year. The critically and popularly acclaimed production of *Diary of a Madman*, adapted from a short story by Nikolai Gogol, starring Geoffrey Rush and di-

rector (by Neil Armfield, is set to accept an invitation to tour whatever remains of the Soviet Union during the northern summer – "civil unrest and finance permitting," Rush says.

The prospect of performing in Vladivostok, Leningrad and Tblisi – the destinations pencilled in – for two months is an exciting one for Rush and Lydia Miller, the young Aboriginal actress who also features in the story of

a lowly clerk whose grandiose ambitions finally descend – or ascend, depending which way you look at it – into madness.

Meanwhile, those who missed *Diary of a Madman* and are curious to see what Australians make of the Russian writer will get another chance when the second Armfield-Rush-Gogol collaboration, *The Government Inspector*, opens for the Sydney Theatre Company at the Opera House Drama Theatre later this month.

The STC's Lee Small points out gleefully that this story of "mismanagement and bumbling in government" will start its preview run on New South Wales state election day, May 25.

Under the title *The Inspector General*, Gogol's classic also launched comedian Danny Kaye's career in 1949, which may or may not be politically significant.

– Diana Simmonds



Geoffrey Rush: taking a loony to Leningrad

Company B

The Small Poppies

A play for families by David Holman

Directed by Neil Armfield

Designed by Stephen Curtis

Music by Alan John

Lighting design by Stephen Hawker

Assistant Director Colin Batrouney

Cast Max Cullen, David Field, Julie Forsyth, Alan John, Deborah Mallman, Rebecca Massey, Arkie Michael, Geoffrey Rush, Greg Sully

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Last year Sydney's Company B captured Dublin's imagination with their stunning epic *Cloudstreet*, which had audiences queuing for hours for a rare return ticket. They return this year with a new production that reveals a completely different side of their work — a heartwarming show for families featuring Oscar-winning actor Geoffrey Rush (*Shine*).

The Small Poppies is a tender play about the first day of school — that indelible and irreversible moment of change when we realise that there are other worlds out there that we have to face. *Cloudstreet* director Neil Armfield here directs a company of six actors, who play some 20-odd roles — kids and grown-ups, parents and teachers, bullies and jokers. Geoffrey Rush plays Clint, the excitable and hapless five-year-old star of the show, and the cast also includes several familiar faces from *Cloudstreet*.

This production of *The Small Poppies* opened on 5th January 2000 at Belvoir Street Theatre as part of the Sydney 2000 Festival. These are the only performances of this production outside of Australia.

This project is assisted by the Australia Council, the Commonwealth Government's Arts Funding and Advisory Body, the NSW Ministry for the Arts, the Australian Department of Foreign Affairs & Trade and the 2000 Melbourne Festival.



Tour produced by Arts Project Australia.

VENUE

Belvoir Theatre
Francis Street
Dublin 8

DATES

Wed 4 - Sat 7
Mon 9 - Sat 14
Matinees 7/11/14
Preview Tue 3

TIME

Mon-Thu
6.30pm,
Fri/Sat 8pm
Mat 7/14 2pm
Mat 11 11am

RUNNING TIME

2 hours 10
minutes

£15
£13
Adults
£7
Children

ush roots for e little guys

IBERT

WOOD couldn't be less interested in Belvoir Street Theatre but there are the reasons he believes small of name in Tinseltown. acceptance speech in 1997 for his Oscar in *Shine* was memorable for the signature of small independent which he said was the most three years.

...the importance of grassroots companies in maintaining theatre's integrity. Rush lamented the trend towards water productions, which he talent.

...a lifestyle. I'm about to do Cloudstreet my Barnes - who is he Jesus? he quipped. ...talia's best and re. Armfield said ...ation were points, d exploited, with ...on from theatrical meaning we could

...ment funding ...on the stage, with ...re companies might of survival if the ed the arts, saying ...nt that supports or tre."

It's just our star

By film writer PAUL LePETIT

FOR Geoffrey Rush, it's a welcome return to old friends in a Sydney theatre.

A casual and relaxed atmosphere prevails in rehearsal, the pace far easier than some of the stressful, big-time Hollywood film sets Rush has survived.

He's had a big year in film. One of them, *Mystery Man*, opens in Sydney almost at the same time as his new play, *Small Poppies*, in which he stars with Max Cullen.

Rush might be an Oscar-winning actor and his face just for now he's back on his first day at school.

In *Small Poppies*, by David Holman, Rush and Cullen play five-year-olds on their first day at school.

The pair fight over Cullen's personal security blanket, an inflatable alligator toy.

It's Rush's first role at the Belvoir Street Theatre in three years. And he says it's no easy assignment.

"Playing four hours of Hamlet is comparable.

"But this age is fascinating to watch. They're becoming aware of their own body space and not banging into things, although they still fall down occasionally.

Rehearsing for the play has revived memories of the stars' own school days: mostly good, many funny.

"A guy called Rodney Buckley sat next to me," Rush recalls.

"I'd never been to kindergarten or pre-school, although I'd danced around the living room to Kindergarten Of The Air.

"On that first day, I had a pretty trembly bottom lip - but Rodney was in floods."

Cullen remembers being taken to school the day after his fifth birthday ("it seemed like a punishment") and finding it all like a madhouse.

The next day, to his dismay, he discovered he had to do it all over again.

Rush, of course, has fortunately come a long, long way since schooldays.

The Oscar for his riveting performance in *Shine* propelled him into the minds of movie-goers around the world.

But it also ensured each subsequent movie he made would be accompanied by an air of expectation.

Of his new project, *Mystery Man*, Rush says: "It's a funny, bizarre, surreal, suburban, super-hero story."

In *Mystery Man*, which stars Ben Stiller and Janeane Garofalo, Rush will play the villain Casanova Frankenstein.

Which at least has brought some amusement to his four-year-old son.

"His favourite joke at present is: 'Knock Knock, Who's there? Frankenstein. Frankenstein who? Frankenstein pos!'

"Kids aren't really into the wit of humour - it's the way jokes are told that fascinates them," he said.

Later next year, Rush will be seen in a totally different role, playing the notorious Marquis de Sade in *Quills*.



As was: A young Geoffrey Rush (top) and Max Cullen and sister Dawn

Since *Shine*, Rush has impressed critics and directors with his range.

From the scheming courter in Elizabeth to the foolhardy producer in Shakespeare In Love, from horror films (the upcoming *House On Haunted Hill*) to the children's classic *The Magic Pudding*, Rush changes his features, style and approach.

For all that, he's still the same talented actor he was

years ago, when he made his mark at Belvoir Street in plays such as *Hamlet*, *Oleanna* and *Diary Of A Madman*.

Now he has a heap of film awards to add to the handful of theatre ones: he scored BS (Before *Shine*).

Shine, incidentally, garnered at least 17 international awards for Rush's performance as the twitchy, brown but lovable pianist David Helfgott.

child's play for trouper Rush

"I can't wait — I'll be in Sydney, in summer, in shorts and five years old again"

It was one of the great triumphs — not just for Rush, but for the subject of the film. Hellgott's flailing career was re-established thanks to the film.

Unlike the old days in Adelaide and Melbourne — when he was content to do something good on stage with a few friends — a lot of invention and not much money — Rush now has to consider each project professionally.

And as other stars with international film profiles have discovered, he has new obligations.

Still friendly and open about his work, he prefers to keep his family in the background away from the glare of publicity and the ever-present paparazzi.

"My kids are playing on a beach, enjoying an Australian summer and staying out of the theatre," he says.

"That's the way it should be."

But they will be visiting the theatre to see their dad live a couple of weeks after the show — which also features Julie Forsyth, Deborah Mailman, Rebecca Marsey, Daniel Wyke and Arky Michael — opens.

"I can't wait — I'll be in Sydney, in summer, in shorts and being five years old again," Rush grins.

After *Shine*, Rush was seen in three other Australian movies (*Children Of The Revolution*, *A Little Bit Of Soul* and *Car And Lucinda*) before being paired with Liam Neeson to play the obsessive Javert in the film version of *Les Misérables*.

This year, once again, saw Rush on the winner's podium.

In fact, he was pitted against himself in this year's British Academy awards, when he was

nominated for both *Elizabeth* and *Shakespeare In Love*.

Rush's next project could be one of several in demand overseas, he has yet to commit himself on a film for next year. The enormous rise to international fame has made Rush look more closely at his priorities.

As an actor, you never know what's coming next," he says.

Rush is obviously relaxed and thoroughly enjoying being back among mates the his at ways preferred working with friends, but, sometimes, with out thinking, he drops hints of his new lifestyle.

A passing mention of Brendan Behan leads to talk about how Sean Penn is a great actor who enjoys reciting poetry over late night drinks.

Before *Shine*, no-one knew Rush, when he visited Hollywood.

To introduce himself and his credentials, he often produced from his wallet a clipping of a *Sunday Telegraph* review of a play he had performed at Belvoir Street Theatre — long before he went into films.

And, proving nothing about talent but lots about Hollywood, Rush now has an official box-office rating.

Although he has a way to go to catch up with his former flatmate, Mel Gibson, he's on the way in Hollywood terms.

Tinseltown has yet to see his impressive qualities as a director and writer.

Nevertheless, being back on stage is an important step.



Kidding around: *Small Poppies* stars Geoffrey Rush and Max Cullen on Thursday. Picture: Michael Perry



The Small Poppies



... said "Shut up!" And then they all thumped the bully and

...ed the way such a simple has been transformed in this delightful production into a communal theatrical experience in which you can enjoy the ludicrous effect of grown-ups acting like kids; and I can remember what it was like to be young and stupid.

(And scared.)

And scared, yes. I liked it that together we could enjoy a good story, with plenty of emotion and a lot of very silly jokes.

(What didn't you like?)

The way you kept punching me in the arm at all the good bits.

JOHN McALLUM, aged 47
and LUCY VACZI, aged 11

MINI ME

Geoffrey Rush returns to the stage – and the playground – with *The Small Poppies*. STEPHEN DUNNE joins him on the swings.

Variety is part of being an actor. Geoffrey Rush is currently experiencing what may well be the biggest role-shift in his long and distinguished career. He's playing a five-year-old boy (among other roles) in Belvoir Street's *The Small Poppies*.

It's quite a shift from his previous role as the Marquis de Sade.

"It's pretty weird coming off having just played the Marquis and then being terribly wide-eyed and vulnerable ... as opposed to wide-legged and assertive, I suppose," says Rush.

The Marquis role was for an upcoming film. *The Small Poppies*, by David Holman, was a play commissioned by Rush in 1985 when he was artistic director of Adelaide's Magpie Theatre. This production, directed by Neil Armfield, is the play's Sydney premiere and Rush is acting in the piece for the first time (he directed it in Adelaide).

He says the return season has made him feel that the play has legs.

"Often plays get done, and they do their first season and then they die; no-one follows them through. And there's something wonderful about it – it's such a strong primal idea, which is different for everyone."

The Small Poppies is focused on three children who meet on the first day of school and forge a "very special and particular friendship", explains Rush.

"That's probably the big theme, because they do very much come from quite different emotional backgrounds, quite different cultural backgrounds, and there's something special and human that they recognise in each other in the course of the play."

"David Holman's a wonderful writer because he doesn't underestimate the fact that kids can have quite complex psychological make-ups, and he explores the extremities of

that, from the poo jokes, the humour, the fun of playing with language, the discovery of everything – like it's about that age that you start to be able to do some really fundamental, advanced primate things, like tie your own shoelaces."

Rush says the play is equally appealing to adults and children and that it works best when both groups are in the audience.

"The children in the audience have to have the sense of recognition, in the same way that when you do theatre for adults you want people to connect because there are some fundamental aspects of the experience of the human condition that transcends those sort of barriers."

"And similarly with childhood. If you want five-year-olds to come in on the piece, they've got to see themselves up there in all their glory and all their folly."

Rush has two kids of his own, aged four and six. While he dislikes the way children are often treated by big business as "potential consumer units", he says childhood still has its own rewards: "I like the fact that my kids still get as much pleasure out of the box the fridge came in; it's still a classic toy. Some idiot is probably now going to market fridge boxes ... that is the joy of play, and the forces that attempt to kill that off constantly have to be reckoned with."

"And theatre's a wonderful place for that – particularly for Neil and myself, who are now, I think, seasoned enough. We are really enjoying the challenge of trying to bring whatever skills we might have accumulated working on rich and deep plays aimed at the adult experience, trying to bring all the sophistication and complexity of that to the world of a piece of theatre that is also aiming at kids."

The Small Poppies is on at Belvoir Street until February 20. \$36/\$23. Bookings 9699 3444

Northside Theatre Company



Dear Geoffrey, Congratulations, congratulations,
congratulations on your Academy award.
What a performance! And what a glorious thing
it is for Australia and every aspiring young
actor in academies throughout the country —
the impossible is now possible, thanks to
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Insect theatre was challenge

By FREDERIC ROGERS

Allegory is difficult theatre. Allegory requiring impersonation of insects is a theatrical challenge.

It is a tribute to the direction of Bill Pepper and to the enthusiasm of the Twelfth Night Theatre's senior workshop classes to say that last night's performance of Karel and Joseph Capek's "The Life of the Insects" faced the challenge boldly and more often than not dealt with it adequately.

The biting irony of this attack on the frailty and corruption of man — its pessimism, if not cynicism, did not always come through with as keen an edge as it might have, but the lighter touches were a delight.

Barry Routledge, as the no-hoper observing the

antics of the insects, held the play together with increasing conviction as events progressed. Geoff Rush earned a well-deserved hand for his In-chneumon Fly. Iain Audsley was inclined to over-rant his Dictator Ant and the Butterflies were appropriately fluttery.

The minimum stage settings and colorful costumes were effective and lighting was atmospheric to a degree.

The pleasant surprise of the evening was the theatre — Malley's Theatre, Dashed Street, Woolloongabba — an elegant, comfortable, intimate little theatre that it is a pleasure to attend.

THEATRE FESTIVAL

Liz Morgan

THEA

First-day blues

IT was great! It was funny! It was about this girl, Lep. I think she was Asian, she was shy, she was standing there like this. And her mother had died and she wanted to make a Mother's Day card at school, and the school bully said she was not allowed because her mother was dead, and I was so angry with him! And when Clint got to school and they were calling out the roll for the new kids, they called his name and he just screamed 'Muuu-um'. He and the other new kids were being shown around the school and they got to the toilet and he needed to go but the teacher said 'don't interrupt when I'm talking', so he just had to hold it in but he couldn't! And it went all everywhere! All over the chair and on the floor. That was a good scene."

As theatre reviews go, it's not exactly high-brow, but neither is the play, and the reviewer is only 11. Lucy Vaczi had just been to see *The Small Poppies* at the Sydney Theatre Festival earlier this year and her adult co-reviewer had largely deferred to the child's eye view to capture the essence of this extraordinary production.

Opening in the Tivoli Theatre on Wednesday evening (6.30 p.m. to be precise, to accommodate the bed times of its audience), the star attraction is the appearance by Geoffrey Rush, the Australian actor who scooped an Oscar for best actor in 1997 for *Shine*.

The Small Poppies tells the ostensibly simple, yet complex, story of the first day at school. Clint, played by Rush, is a typical five-year-old Australian child. His parents are separated and he's not too keen on his mum's new boyfriend. He makes friends with two immigrant classmates, Lep and Theo. Lep, a Cambodian refugee, is taunted over the "foreign food" she brings for lunch. Theo's father is a big hit with the children when he teaches them "Head, Shoulders, Knees and Toes" in Greek.

The play, like Australia itself, is a multicultural hotch potch. It addresses the issues of growing up, friendships, family life, bullying — the whole gamut of change faced by children venturing out into the big, wide world for the first time.

It's a hot, spring day in the middle of the Olympics. Rush and the rest of the cast are rehearsing in a youth theatre in Erskineville, in Sydney. "Good morning, children," rises a familiar drone of the teacher's voice. "Good morning, Miss," comes the sheepy chant back from the kids.

A break is called for lunch. Rush comes out of the rehearsal room into the foyer, cigarette in hand. He wants to sit outside, but the room's so depressing. He says: "This room's so depressing, we settle for a spot in the back yard by the outside lavatories to a half-hour of just sitting there." This is no half-hour of just sitting there. The star treatment. Hollywood can't even give the star treatment. So here he is, back with the Company B. He's working again with his close friend and associate of 11 years, the director Neil

Armfield. *The Small Poppies* sprouted in the mid-1980s when Rush, then director of an Adelaide theatre, commissioned David Holman to write a piece on the first day at school. After what Rush describes as a lot of "poking around the grubby repertoire of the classics", he needed "a tonic, to do something quite pure, and quite innocent".

The research, conducted in about 12 schools with very different economic, social and cultural backgrounds, was an exercise in watching and listening to children. "The play was always intended, from David's point of view, to give back to them their story," he says. "There's a glow to it without being sentimental."

His own first day at the South Girls and Infants School in Toowoomba, Queensland, in 1957 was a shock. "I went hard. Day one (he slaps his hands) into kindergarten, never been to prep. It was home with mum for four years and 11 months and then 'bouff!'. Kids are absorbed into it now. Big school doesn't loom as a major, traumatic thing. But they do go through that steep learning curve of reading and writing and concepts, socialisation and friendship, and bullies. This is a rare play because it addresses all of that, and to be shared by their parents and teachers as well."

Rush would have liked more children to have seen the show at the Sydney Festival. "If it gets a kind of 'for kiddies' image then parents sort of think 'oh, it's a childminding event'. Kids enjoy the play for what it is: it's got the poo jokes, the bully, the stuff that they just know, and the connection at that level is just immediate." On another plane, kids suss that the play means something to their parents. "You hear them suddenly go 'Why's mum weeping?' There's something about how it digs up and stirs the waters of your own childhood, I think."

OVER the past few years Rush has spent a lot of time in Britain, and some in Ireland. "I'm always astonished how there's always some reference to *Neighbours* and *Home and Away* when talking about Australia. I don't think the breadth of the society's been appreciated. It's not just a sprawling, runaround, far away, slightly yobbo, sporty nation. There's actually a whole complex history that's happened since post-World War Two migration that's had a massive impact on this country. It's changed the Australian identity enormously."

While shouting for the home team of Australia, Rush is remarkably modest about his own abilities and achievements. Of *The Small Poppies*, in which the cast of six play some 20-plus roles, he says: "I only play a kid all the way through, they all double up on other roles."

And when asked of winning the Oscar was the high point of his career so far, he laughs loudly then says almost quietly: "It was a celebration of a film, and I suppose it was a celebration of a performance." He adds: "I

wouldn't even say it's a blessing or a curse. It did certain things to my life, my career, because nothing else I'd done up to that point had had that much attention focused on it. But you move on and try to find new stimuli and don't let that become the benchmark because it wasn't."

Rush had worked predominantly in the theatre until then. "I took a left-hand turn on a road somewhere. I thought I was going that way but I suddenly went the other way, and kept going that way."

A flood of film parts came in after winning the Oscar. The list is impressive: *Les Misérables*, *Shakespeare in Love*, *Elizabeth*, *The House on Haunted Hill*. Last year he earned an estimated 11.3 million Australian dollars (£5.6 million), putting him in second place alongside Nicole Kidman in a survey of Australia's top-50 earning entertainers. (Cate Blanchett, his compatriot co-star in *Elizabeth*, ranked only seventh.)

Shakespeare in Love was "the greatest party to be at every day because of the size of the cast and the eclectic cast", he says. And in perhaps another display of modesty, or just reverting to his regional theatre persona, he reserves some of his highest praise for the less plitzy actors, those who played Shakespeare's troupe. "They were all strongly regional and proud of it. They blew the luvvie myth out of the water for me... Tom Wilkinson, Jim Carter."

Great memories are made of productions like this, but when *The House on Haunted Hill* is mentioned his voice tenses as he lets out a loud, Hellpott-type laugh. The Hollywood, schlock-horror remake of the eponymous 1958 movie was panned by the critics. Did he have any regrets about doing it? "No. None at all. It was an interesting American character part that I was quite drawn to. Really? It did what they (the producers) wanted it to do. They made it for \$15 million and it made \$40 million in two weekends."

Now we're getting down to the nitty gritty. "It's the most commercial taste I think I've ever had and it was," he pauses. "It was to go on that ride and see what that ride's like. He relaxes, and laughs: "But it's not my norm."

The Small Poppies is his first engagement after a five-month break, following "three pretty giddy years". His latest film, *Quills*, based on the writings of the Marquis de Sade, will be released in the US later this year. It's another of those roles he's drawn to — "the outsider rather than the central, heroic figure."

How does he respond to the comment that the film was "Sade without sadism"? "The sadism's there. Everyone expects sadism to be cruel, whereas sometimes sadism is witty. It depends on how you get your kicks. It's basically something that we, as people, can do that through wit, or through superiority, or through power and through sadism. It's all about levels."

An ability to play at all levels is what has established Rush to the pinnacle he has

ne first day of school — the day when our lives change forever," Rush said.

Directed by celebrated Australian director Neil Armfield, *Small Poppies* played in Sydney earlier this year where, Rush said, the theatre "rocked" with the recognition of the pain of separation from parents and a child's first journey into the outside world.

"It's exciting to be back on stage

celebrity and several hundred people from the arts industry at the launch of the festival.

The Melbourne Festival began in 1986. It is the first year as artistic director for Jonathan Mills, the Melbourne musician and composer.

Mills, 27, in a black velvet suit, orange cravat and with his floppy Hugh Grant-style fringe, said the festival was "Melbourne's gift to itself".

His festival includes local and international dance, theatre,

main focus is the music of J.S. Bach, in honor of the 250th anniversary of his death.

Mills said that Melbourne's cathedrals, churches and concert halls would resound with the music of Bach performed by some of the most celebrated interpreters of his music from around the world.

The festival will open with a free event at the plaza outside Melbourne Museum featuring giant inflatable creatures telling a story of the traditional rainbow serpent, Ngalyod.

TODAY: Reports

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Light out: Geoffrey Rush and wife Jane Menelaus.



Premiere: Bud Tingwell arrives to see *Wonder Boys*.



carpet: actor Peter Phelps.
Pictures: IAN CURRIE

Stars dodge the rain for festival opening

By NIKKI PROTNYIAK

RAIN clouds disappeared just in time for the stars to step out at the 49th Melbourne International Film Festival last night.

Up to 200 people crowded outside the Village cinemas in Bourke St to watch celebrities, politicians and television actors sashay their way down the red carpet.

Among them were Premier Steve Bracks and wife Terri, Health Minister John Thwaites, socialite Lillian Frank and actors Geoffrey Rush, Bud Tingwell and Peter Phelps.

A scattering of teen heartthrobs from Melbourne soapie *Neighbours* were also there.

American director Curtis Hanson chose the festival to premiere

his new movie, *Wonder Boys*, starring Michael Douglas.

"I'm thrilled to be here," Hanson said.

"Not only is this the opening night of the festival, it's also the international premiere of *Wonder Boys*. So it's a double thrill."

He said he had "a special affection" for Australia.

"It dates back to casting Russell Crowe and Guy Pierce in *L.A. Confidential*," Hanson said.

Australian Oscar-winner Geoffrey Rush said he was delighted to be in Melbourne for the premiere.

"I'm here in the vital role of the movie-making process — being an audience member," he said.

Virtuoso performance(s)

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Publication Date: August 16, 1996
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8/16/96 Austl. Fin. Rev. 14

News

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Section: WEEKEND REVIEW

PETER CRAYFORD

Though it takes few chances, *Shine* succeeds brilliantly with its uplifting story and gritty acting, writes Peter Crayford. Stories of musical genius litter the libraries of the major American film production companies. Just about every composer and performer from Liszt to Lennon, Toscanini to Tchaikovsky have had their "bio-pic", as the trade paper *Variety* calls them. Although in Australian films we have celebrated the feats of racehorses (Phar Lap), shearers (Sunday Too Far Away), even picture-show men, rarely have we had the courage or the inclination (artist Norman Lindsay in *Sirens* and writer Sybylla Melvin in *My Brilliant Career* notwithstanding) to celebrate artistic talent. It is therefore refreshing to come across a picture like *Shine*, intent on promoting even a thwarted artistic talent in pianist David Helfgott.

In one sense it has the ring of Gallipoli about it. On one level this is a film celebrating failure; the failure to achieve the complete expression of a musical gift, partly through illness and partly due to a suffocating, authoritarian and over-protective upbringing. Yet the converse is also evident. Here is a man of enormous promise whose talent is recognised by his immigrant father living in poverty in Perth. The runner-up at the national piano competition - to his contemporary Roger Woodward - his great triumph occurs in London under the musical tutelage of Professor Cecil Parkes, where he wins the gold medal at the Royal College of Music. After the triumph comes the fall and at a tender age he takes ill, is treated with shock therapy and institutionalised. Then he is re-discovered, given a job playing popular favourites like the *Flight of the Bumblebee* in a cafe whence he meets the love of his life who restores his fragile genius to the concert stage where it always belonged. This is the outline of a melodrama and director Scott Hicks has had the good sense to allow it its natural expression. We are taken on a Cook's tour of emotions, little different in outline to many other films dealing with the theme of a talent, nurtured by love, triumphing over adversity. The story is shaped with linear, narrative dexterity by scriptwriter Jan Sardi and while there may be inaccuracies in it, this is not a work of scholarship; it's an entertainment. Sadly, the imagery used to tell the story is largely pedestrian, only inspired in one or two places (sheet music floating on the surface of the swimming pool for instance) where it manages to generate some metaphorical weight. A few actors jar, hamming it up in melodramatic fashion. Sir John Gielgud playing Cecil Parkes in his initial scenes with Noah Taylor hits the screen with a flourish. The notion of playing the "Rach 3" (Rachmaninov's Piano Concerto No 3) as one of the peaks of virtuoso pianism is stretched to its limits, but at least we are spared blood on the keyboards as Roger Woodward is renowned for delivering. The "Rach 2" which was so memorable as the soundtrack for *Brief Encounter* is at least as demanding a piece as the "Rach 3", blending great finger dexterity with luscious harmony and sumptuous tunes. Yet it is the idea of the "Rach 3" which is exploited here raising those melodramatic stakes a notch higher. There is much to recommend in *Shine*. But what most distinguishes it is the quality of the acting, in particular Noah Taylor who plays David Helfgott in his younger years, Geoffrey Rush who plays him in his adult years and Armin Mueller-Stahl who plays the forbiddingly protective father. Geoffrey Rush, sporting Helfgott's speech tics and repetitions, shuffling about within an almost impenetrable inner-life, creates a character

that is a marvel to watch; an almost perfect blend of technique and emotional empathy. This is a very affecting, virtuoso performance. Googie Withers and Lynn Redgrave who play Helfgott's female friends are very good, too. Though what happens to Helfgott's mother as a character is a mystery. She seems to take so little interest in him and has only a vapid presence in the film. In *Thirty-Two Short Films About Glenn Gould*, another film about a pianist who withdrew from public performance for quite different reasons, director Francois Girard attempted to understand the inner life of a cool, intelligent non-conformist using non-linear narrative means. It took chances. *Shine* does the opposite, largely achieving what it set out to do. It's just that there is no danger to it. *

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Music (1MU57)

OTHER INDEXING: (Armin Meuller-Stahl; Cecil Parkes; David Helfgott; Francois Girard; Geoffrey Rush; Googie Withers; Jan Sardi; John Gielgud; Lynn Redgrave; Noah Taylor; Norman Lindsay; Peter Crayford; Roger Woodward; Scott Hicks; Sybylla Melvin)

EDITION: Late

WORD COUNT: 743

PROFOUND VIEW OF SALAD DAYS

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Section: People Pursuits

KEN TURNBULL

There is a phenomenon known in psychology as "word salad", in which people with mental disorders speak in a stream of puns and creative verbal connections that sounds like top-notch modern poetry. In *Shine*, directed by Scott Hicks, screenwriter Jan Sardi and actor Geoffrey Rush convey a mystery that has intrigued philosophers for centuries and therapists in this one. Why is mental "difference" often accompanied by astounding lucidity, and how does it relate to artistic genius? Although surrounded by a fine cast that includes Sir John Gielgud, Lynn Redgrave, Armin Mueller-Stahl, Googie Withers and Noah Taylor, Rush steals the film. He takes us inside the character of David Helfgott, the brilliant concert pianist from Perth who struggled back to his career after a mental breakdown in London. Aided by marvellous writing, Rush is funny, wise, infuriating and deeply moving; balancing the lot without falling into caricature or melodrama.

Towards the end, when his character's new wife says that life goes on, he injects great meaning into an ostensibly unloaded question: "Is that what it does?" Director Scott Hicks has created a good-looking, mature film that uses artful images to great effect. His treatment of Helfgott's breakdown during a concert is especially assured. Sound and vision are mismatched to capture the disintegration of the young pianist's reality, and the camera is tilted through 90 degrees to complete the sense of physical and emotional collapse. Structurally, the film suffers a little from "flashback", which tends to produce a much too literal representation -- and in this case, too long. The domineering behavior of Helfgott's father in the boy's early years is laid on with a front-end loader. In *Fridrik Thor Fridrikson's Cold Fever*, we move from profound eccentricity to the contrived variety. After initial resistance, a young Japanese (Masatoshi Nagase) accedes to a family request to perform a traditional religious ceremony at the place in Iceland where his parents died in an accident. The narrative is meant to be a physical and spiritual journey, but it ends up as an icy travelogue with characters from a casting agency -- and a dash of folk magic. Nagase's deadpan approach worked well in Jim Jarmusch's *Mystery Train*, but he does not get the same level of support here. Producer Jim Stark worked with Jarmusch, but in itself that is not enough to bring success.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Healthcare (1HE06); Healthcare Practice Specialties (1HE49); Healthcare Services (1HE13); Live Entertainment (1LI85); Motion Pictures (1MO51); Psychiatric Services (1PS61); Psychology (1PS96)

OTHER INDEXING: (Armin Mueller-Stahl; David Helfgott; Geoffrey Rush; Googie Withers; Jan Sardi; Jim Jarmusch; John Gielgud; Lynn Redgrave; Masatoshi Nagase; Noah Taylor; Scott Hicks; Stark; Thor Fridrikson)

EDITION: Late**WORD COUNT:** 393

PROFOUND VIEW OF SALAD DAYS

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OTHER INDEXING: (Armin Mueller-Stahl; David Helfgott; Geoffrey Rush; Googie Withers; Jan Sardi; Jim Jarmusch; John Gielgud; Lynn Redgrave; Masatoshi Nagase; Noah Taylor; Scott Hicks; Stark; Thor Fridrikson)

EDITION: Late

WORD COUNT: 393

FILM REVIEW

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News

Copyright © 1996 by The Globe and Mail
 Section: The Arts: Movies
 By LIAM LACEY

Directed by Scott Hicks

Written by Jan Sardi

Starring Geoffrey Rush, Noah Taylor,
 Lynn Redgrave, Armin Mueller-Stahl

Classification: PG

OUT in the rain, at closing time in a yuppie Australian restaurant, a very wet, middle-aged, bespectacled man with a cigarette hanging out of his mouth sees a piano inside and bangs on the door. He pushes his way into the restaurant, hugs the startled waitress and begins babbling away, free-associating rhymes, snatches of phrases, childhood warnings, while the restaurant staff watches in kindly bewilderment.

This is the intriguing beginning of *Shine*, a feel-good film about an underdog from Down Under that seems destined to be a popular hit. The movie tells the real-life story of Australian pianist David Helfgott, a piano prodigy who was institutionalized after a mental breakdown in his early teens, yet managed to return to the concert stage more than 20 years later.

The story starts, at about the three-quarter point in Helfgott's biography, after he's been released from a mental institution but before he's managed to get his odd life into a workable form. We flash back to a boy of about 8 on the concert stage, struggling against a dilapidated piano to master Chopin. At home, a sprawl of babies and sisters in a ramshackle house, and the father (Armin Mueller Stahl) a Polish-Jewish survivor of the concentration camps, so obsessed with strength and self-reliance that he crushes the spirit out of his children.

The movie of Helfgott's triumph over his past and his demons was the runaway crowd favourite at the Toronto and Sundance film festivals. Some have compared it to Jim Sheridan's *My Left Foot*. Geoffrey Rush, a heretofore unknown Australian stage actor who plays the middle-aged Helfgott, is a serious candidate for a best-actor Oscar.

So, let's voice our reservations early. *Shine* is basically a *Rocky* of the ivories, hammered home with an emotional mallet. The story of the outsider who triumphs through the love of a good woman (Lynn Redgrave) and a smart teacher (John Gielgud) is unabashedly sentimental and occasionally utterly over the top (Gielgud's speeches about the "beast" of the piano that can swallow you up sound ripely bogus).

Fortunately, director Scott Hicks, an award-winning documentary maker, also shows some flashes of more subtle skill. A scene where Helfgott plays at Royal Albert Hall, directly before his breakdown occurs, tries to do for a concert piano performance what *Raging Bull* did for championship boxing, breaking it down into a kind of slow-motion underwater torment.

There are also dashes of leavening humour. Helfgott's madness seems a particularly harmless and impudent sort. (His endearing wackiness tends to wear thin a little toward the film's end.) He habitually touches matrons' breasts. He forgets to wear his pants. More interesting, he appears to be a man so musically inclined he lives almost exclusively in the right-brain world. He speaks not only nonsense but spits out jokes and puns that sound almost Joycean: When warned about the difficulty of a piece of music, the teen-aged David (Noah Taylor) says unconsciously: "It's a mountain. It's the hardest Everest piece."

A trio of good and well-cast actors (Alex Rafalowicz, Taylor, Rush) play Helfgott through his trials, in performances that beautifully build, echo and overlap with each other. Helfgott's adult ramblings reiterate childhood incidents and fears. Mueller Stahl, as the father, creates a camp survivor with terrific specificity, so much that the script gilds the lily: We know everything we need to know about him in his first scene. After that, Hicks keeps drawing attention back to his brutal personality with negligible dramatic gain.

But the more pedestrian concern with *Shine* that remains is this: What condition does Helfgott suffer from? The script is naggingly vague. We hear mutters about "complex disorder" and how he "lives in a world of his own" when he is in a psychiatric hospital. Director Hicks, perhaps in deference to his subject (Helfgott, who has never been "cured" of his condition, collaborated on the film, including playing the music on the sound track), declines to treat the mental disorder as tragic. Instead, he bends over backward to treat it as either comic or as something too precious to be named.

Hicks does offer visual and aural clues to his condition, though. Helfgott's obsession with running water is echoed in the sounds of applause, the non-stop babble of his speech, even his childhood incontinence. One is tempted to diagnose him as suffering from Freudian literary metaphor. In the simple recipe of the film, the pressure of his traumatic childhood has repressed his genius into madness. Then love sets genius free. No matter: With a movie such as *Shine*, you're supposed to surrender to the music and not worry so much about the fingering of the chords.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (EVEREST; GEOFFREY RUSH; NOAH; NOAH TAYLOR; RUSH; STARRING GEOFFREY RUSH; TAYLOR) (Alex Rafalowicz; Armin Mueller-Stahl; Armin Mueller Stahl; David; David Helfgott; FILM REVIEW; Helfgott; Hicks; Jan Sardi; Jim Sheridan; John Gielgud; Lynn Redgrave; Mueller Stahl; Raging Bull; Scott Hicks; Written)

EDITION: Metro

WORD COUNT: 973

Pianist's emotional symphony

Source: Star-Ledger, The (Newark, NJ)
Publication Date: November 22, 1996
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11/22/96 Star-Ledger (Newark N.J.) 7

News

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Section: TICKET
 Bob Campbell

MOVIES : HOT TICKET

I'm not convinced that the Australian drama "Shine" is a great movie, but I can't altogether trust my critical faculties on this one. I was gulping back sobs through the whole second half of the picture.

This true account of a prodigious young pianist crippled by family pressures is an emotional blockbuster, a powerful story powerfully told. It won't just strike a chord in anyone who's ever wrestled with love/hate feelings toward a potent parent or felt thwarted in terms of self-expression, it will play an entire symphony on their sensibilities.

Like many great piano pieces, the film works its way through somberness and torment to achieve a triumphant burst of clarity and redemption at the finale. It should find a wide and grateful audience. The movie introduces hero David Helfgott, brilliantly played by Australian stage actor Geoffrey Rush, at his most alarming. A hunched and glassy-eyed rambler in a tatty raincoat, gibbering to himself and chain-smoking in a midnight downpour, he lurches into a closed restaurant and begins to harangue the staff. Later, in a pat but irresistible scene, David sits down at the bar's old piano and brings these mocking listeners to their knees.

As people begin to grasp that this broken, thirtyish loner is a once-famous child prodigy, the movie slips into flashbacks designed to show how he became so fragmented. We meet wary little David (Alex Rafalowicz) as a shy Adelaide schoolboy, entering piano competitions to please his overbearing father Peter (gruff, mournful Armin Mueller-Stahl). Peter is a good but complicated man who can't distinguish power from affection, tyranny from paternalism. He's a monster of love.

An ardent socialist and a Holocaust survivor, he's hidden a volcano of guilt and rage and resentment behind clouds of selfless idealism.

Alternately brutalizing and embracing the boy, he pounds two lessons into him: Only the strong survive and only music matters. Everything and everyone else will betray you. Coming in second is failure.

Naturally, David draws the inevitable conclusion that he's a weakling unworthy of music and of his father's gift. The fault lines in his psyche show up early, and Peter systematically forces them apart. He doesn't see what he's doing to his boy.

Peter has transformed the dingy bungalow shared by his fearful wife and David's two sisters (who get off lightly) into a full-time music school with an enrollment of one. He binds David to him with the half-threatening, deranging promise: "No one will ever love you like I do."

Peter never questions his own motives. When Isaac Stern personally invites the now-teenage David to study in America, and the townspeople raise money for his trip, Peter forbids the anguished boy to "desert his family." He plays the Holocaust card David's

departure would be like another murder. By this time poor David (Rick Moranis lookalike Noah Taylor) is already a closet hysteric, who stammers out fearful nonsense and defecates in his bath.

Finally rebelling, David seizes on a scholarship to London's Royal College of Music. But the psychic damage has been done. True to his word, Peter cuts all connections to him. The boy's pleading letters pile up unread. Even the grandfatherly professor (glorious old John Gielgud) who nurtures David's genius can't take his father's place. A brilliantly filmed breakdown occurring during a breathtaking recital triumph cues David's hapless return to Australia.

Snubbed by his father and warned by his doctors to forego music, he spends years as an uncelebrated patient in a cozy mental hospital. Jabbering in privately meaningful double-talk and always sporting a sweet, forebearing smile, he becomes a favorite of the nurses. Returned to the outside world by an admiring protector, he faces an uncertain fate, which "Shine" plays through with lyrical abandon.

The one good constant in David's life are his female guardian angels a lady writer, a helpful nurse, a protective waitress and a late-arriving astrologer (Lynn Redgrave) who intuitively understands him. But his sexual confusions lead him to actions that would be humiliating if he weren't unaware of their oddity. People grow used to the fact that he often forgets to dress from the waist down.

Hicks draws us deep into David's dilemma. The younger Davids are good enough, but Rush's adult version is a tour-de-force, as compelling as any figure encountered on screen this year. His needs and hungers become ours. His garbled words and manic tics convey an unmistakable message about our own confused place in the world.

The first-time director's filmic style is a bit flat. But Geoffrey Simpson's crystalline cinematography (especially his water imagery) and judicious camera angles bring the movie alive visually. Most importantly, Muehller-Stahl's Peter and the three Davids bring this tragic father and son roaringly to life. Great music is used sparingly but superbly throughout, lifting the dramatic moments to heights of rapturous intensity.

"Shine" is nothing more or less than the story of a soul's salvation. It's devastatingly effective.

And nothing in it is more moving than the realization that the thundering, passionate piano music on the soundtrack is being played by the real David Helfgott, happy at last.: The movie contains fleeting nudity and awkward sexual byplay. Shine (PG-13) Fine Line Directed by Scott Hicks and starring Geoff Lewis. Opens Friday in New York only.

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---- INDEX REFERENCES ----

NEWS SUBJECT: Parents & Parenting (1PA25); Health & Family (1HE30)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (HOLOCAUST; PIANIST; ROYAL COLLEGE OF MUSIC; TICKET) (Alternately; Armin Mueller-Stahl; David; David Helfgott; Everything; Geoff Lewis; Geoffrey Rush; Geoffrey Simpson; Hicks; John Gielgud; Lynn Redgrave; Muehller-Stahl; Noah Taylor; Peter; Rush; Scott Hicks; Shine; Snubbed)

EDITION: FINAL

WORD COUNT: 1110

The New York Times

MOVIES | FILM REVIEW

Prodigy With as Many Scars as Gifts

By JANET MASLIN NOV. 22, 1996

As "Shine" begins, the adult David Helfgott (Geoffrey Rush) appears pitifully, trying to come in out of the rain. Clearly damaged somehow, David fidgets and chatters nervously, keeping his eyes half-shut, clutching too eagerly at the people he sees. He repeats words frenetically and chuckles oddly at words that really aren't funny. "Ridiculous tragedy" is one of the phrases he mutters.

The film next observes David as a dutiful and polite little boy (Alex Rafalowicz) who is filled with promise. He is the apple of his father's eye, admired by teachers and well on his way to a career as a brilliant pianist. What went so wrong?

Though "Shine" answers that question in somewhat facile ways, it has been so envelopingly directed by Scott Hicks, an Australian film maker with many television documentaries to his credit, that its emotional impact is powerful and real. Mr. Hicks's graceful exposition explores the pathos in David's relationship with his father, an overbearing parent made all the more wrenching by the true tenderness he feels for his boy. As played devastatingly by Armin Mueller-Stahl, Peter Helfgott is a study in anguished contradictions. The film watches helplessly while this father's love and pride destroy his son.

In light of this sad trajectory, perhaps the ultimate feel-good aspects of Mr. Hicks's film should come as a surprise. But "Shine" is the story of a real

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ARTICLES
REMAINING

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comfort from the familiar, even fashionable truisms that it finds here: that genius brings suffering, that a child is a parent's passive victim, that adult life is chiefly the aftermath of early trauma. And that dysfunction, when rendered with enough quirkiness and color, exerts a fascination on screen.

Fortunately, Mr. Hicks's direction has an elegance and dignity that rescue "Shine" from the exploitative and give the film an acute, genuinely sensitive style. As written by Jan Sardi, "Shine" observes its central parent-child warfare so keenly that its resonance extends well beyond the Helfgotts' particular story.

Suffused with beautiful music, much of it performed on the soundtrack by the real Mr. Helfgott (David Hirschfelder's stirring score augments the impassioned classical selections), "Shine" presents the rigorous, rarefied atmosphere in which David grew up. His father, Peter, combines a passionate love for music and learning with a determination that David succeed at any cost.

Early in the film, the father is seen walking stiffly ahead of his son as they return from a piano competition; from this body language alone, David's sister can tell that her brother didn't win. In fact, he tried to play a Chopin Polonaise on a piano that kept rolling away from him, which is an apt image for David's plight.

Peter makes no secret of his disappointment when David fails. He also boasts about his own fortitude and teaches his boy that only the strong survive. The film traces Peter's outlook to his having lost much of his family in the Holocaust, but it also sees this sternness take a terrible toll on David. It's not long before the boy begins developing the nervous tics we have seen in the man.

Played especially well as an adolescent by Noah Taylor, David begins to strike out on his own. And Peter begins to crush him, especially after David has a chance to go study in America and a prospect of escaping parental rule. When he finally does make the break and goes to study in London (with John Gielgud as his teacher, and Googie Withers as the kindly mentor who has encouraged this progress), his father's fury still haunts him. Peter's insistence that David master the daunting Rachmaninoff Piano Concerto No. 3 in D minor (known familiarly here as "the Rach 3") finally pushes David over the edge.

3

ARTICLES
REMAINING

If "Shine" stops this crisis in ways that make the most of its melodramatic

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figure, even if David is left largely unexplored. Beyond his love for music and his tug-of-war with Peter, he remains a passive and sketchy character. For instance, he is rarely seen with friends until a quick episode that takes him to a strip club and finds him waking in Trafalgar Square the next morning, with a transvestite's red feather boa around his neck. Nothing more is said about his life in London outside the musical realm.

The film's final third, featuring the remarkable Mr. Rush as David many years after his breakdown, is veiled in sunnier ways. It tells the happily-ever-after tale of how David met an astrologer named Gillian (Lynn Redgrave) and found in her a lover who could help and understand him. He regains his powers and recovers from his past not for any reason inherent in the film, but simply because it happened. And because Mr. Hicks, for all his film's restraint and sophistication, believes in miracles. Or at least in this one.

"I never grew up, I grew down," chatters Mr. Rush's adult David. "Har har! I'm a bit of a handful, bit of a handful!" But the film looks on as he does grow up, in ways that make the phrase triumph of the human spirit unavoidable. Films hitting that note of uplift rarely play it as powerfully or, finally, as tenderly as "Shine."

"Shine" is rated PG-13 (Parents strongly cautioned). It includes brief nudity and mild profanity.

SHINE

Directed by Scott Hicks; written by Jan Sardi; director of photography, Geoffrey Simpson; edited by Pip Karmel; music by David Hirschfelder; production designer, Vicki Niehus; produced by Jane Scott; released by Fine Line Features. Running time: 105 minutes. This film is rated PG-13.

WITH: Geoffrey Rush (David as an adult), Noah Taylor (David as a young man), Alex Rafalowicz (David as a child), Armin Mueller-Stahl (Peter), Lynn Redgrave (Gillian), John Gielgud (Cecil Parkes) and Googie Withers (Katharine Prichard).

**THEY 'SHINE' THROUGH SETBACKS : HOW THE EFFORTS OF THREE FORMERLY
OBSCURE ARTISTS CAME TOGETHER TO TELL THE STORY OF A REMARKABLE YET
TROUBLED CLASSICAL PIANIST**

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News

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Section: L.A. LIFE

Bob Strauss Daily News Film Writer

Three Australian artists, all of whom spent most of their careers working in relative obscurity, came together to make ``Shine." Now they're international sensations.

Director Scott Hicks did have an Emmy Award to his credit, but for ``Submarines: Sharks of Steel," one of his documentaries that ran on the Discovery Channel.

Lead adult actor Geoffrey Rush is big in Down Under stage circles, but unlike his former roommate Mel Gibson, he's been very far out on the fringes of the movie business until now.

And then there's David Helfgott, the remarkable classical pianist on whose life the movie is based. Just as he was reaching his artistic maturity at London's Royal College of Music, the young Helfgott suffered a tremendous breakdown that left him institutionalized - and unable to play - for many years afterward. Even today, with a successful career and marriage firmly established, the 49-year-old Helfgott remains a singular eccentric, prone to mile-a-minute babbling and the touchy-feely demeanor of a love-starved child.

``Shine" recounts Helfgott's troubled childhood (inaccurately, some siblings have complained), his disastrous college term, and his tortuous integration back into society and the world of music. The movie has conquered the world film festival circuit, triggered an embarrassingly public battle for North American distribution rights and generally moved most who have seen it to puddles of tears.

All very pleasing, especially considering how much time and effort went into making it.

``It really was just a matter of spending time," said Hicks, 43, who first became enchanted with Helfgott's story 10 years ago, when he read about it in a newspaper article and skipped his wife's birthday celebration to see what he calls the ``40-year-old child prodigy" play.

``It took me about a year to gain David and (his wife) Gillian's trust. I would travel to and fro to Perth, where they live, which is on the other side of the continent (from Hicks' home in Adelaide). I'd spend time with them, I'd stay with them, just sit and talk with David for hours on end, often with him playing the piano while he was talking to me.

``Elements of the story just emerged over time," Hicks continued. ``As in any situation like that, you develop a friendship and a powerful empathy for the people you're wanting to portray."

But between David's shattered, tangent-strewn recollections, Hicks' numerous intervening paid assignments and a general inability to raise production funds for such an arcane project, it took many years to actually get the picture to the shooting stage. Complicating matters was Hicks' insistence on casting movie-unknown Rush as the post-breakdown

David (Alex Rafalowicz plays him as a child and Noah Taylor, best-known here for "The Year My Voice Broke," portrays the troubled teen-ager).

Backers wanted a bigger name. Wrangling about it went on for three years. This worked greatly in Rush's favor.

"I came on board in 1992, so there was a period of osmosis and time to absorb a lot of stuff," said Rush, who has an extensive background in classical theater and mime training. "Shakespeare soliloquies and all the David Mamet phone calls (Rush had recited) were keys to David's speech pattern. I sat down with audiotapes Scott had made of David and typed out great chunks verbatim, about 30, 40 pages of key moments in the interviews. I realized that, sometimes, he repeated things six times."

While the formidable work of boiling Helfgott's stream-of-consciousness into repeatable speech was obviously time-consuming, Rush also used the extended waiting period to brush up on the piano, an instrument he'd abandoned when he discovered acting as an adolescent. While he had no intention of actually playing for the film - the real Helfgott, after all, blew a gasket after successfully performing Rachmaninoff's ultra-difficult third concerto - Rush wanted to deliver a reasonable, visual facsimile of David's flying fingerwork.

"Craft was the way into this performance," Rush said. "I thought, if I don't pull the musical moments off, if you don't see my elbows and my shoulders and my fingers all in one shot, then it's going to lose out on some level. It's on the same principle as, if you're going to play 'Hamlet,' you've got a swordfight at the end of the play and you've just got to come up with the goods. The job description says you've just got to be able to do this."

This was a boon to Hicks, who wanted as many visual - and emotional - options as possible for the film's musical sequences.

"David plays in a frenzied sort of state; to me, it's about somebody virtually playing for his life," the filmmaker said. "It's almost like a drowning man thrashing around at this piano. I was able to shoot it that way because Geoffrey is such an obsessive perfectionist as an actor. What you hear on the soundtrack is the real David Helfgott playing, but what you see is Geoffrey's whole, remarkable simulation of that performance."

Although Rush says David Helfgott thinks "Shine" is "the greatest movie since 'Ben-Hur,'" some of his brothers and sisters reportedly find the film's portrayal of their father simulated beyond recognition. Played by the acclaimed German actor Armin Mueller-Stahl ("The Music Box," "Avalon"), Peter Helfgott comes off as a smothering tyrant who drives his boy to excellence, yet sabotages him both psychologically and physically.

But even if the elder Helfgott was not as monstrous as the film indicates, Hicks and screenwriter Jan Sardi at least show the sources of his pain. A Jew who left Poland shortly before the Nazi invasion, Peter lost all of his relatives in the Holocaust. When he insists David not accept the London scholarship, it's out of a desperate urge to keep his new family intact.

Then again, his determination to raise a musical master is a vicarious way of pursuing his own frustrated desires - Peter's father had not allowed him to study music. As outsiders discover David's brilliance, jealousy creeps into Peter's soul.

"He's always driven by love, but it's an overpowering love," Hicks noted. "Peter is a man whose one ambition is to create this little genius. Yet when he succeeds, he can't bear to let him go, he can't bear to share him with the world. That turns David's story into a failed rite of passage; he's someone who was never allowed to grow up."

Neither Hicks nor Rush, however, blame David's profound mental problems on Daddy. Nor on anything else that simple.

"To have people in white coats come on and explain what's wrong with him would have lessened the sense of the artist's struggle," Hicks said of David. "I mean, I couldn't even tell you now what the diagnosis was for Vincent Van Gogh, but we all know that he struggled with terrible, demonic psychological forces. But you look at the work in wonder; it wouldn't help to know that he was on Prozac or something."

"I never really had the inclination to pin David down clinically, like a specimen," Rush explained. "So I did very little official research into the psychiatric nature of David. I had

so many other, wonderful images to work with. Here is a guy who is channeled into the length of that grand piano with such eloquence, yet away from it he's spilling fractured syntax all over the place, he's socially inept, he's funny, he's fragmented ...

"I thought, that's what I've got to capture. It's not the illness-of-the-week telly movie approach."

Another kind of madness - the business of show - reared its head shortly after "Shine's" North American debut at last January's Sundance Film Festival. After giving a theaterful of agents, executives and other cold-blooded creatures a warm fuzzy feeling, Hicks found himself at the center of a heated bidding war. The fun part came when loser Harvey Weinstein, the founder of Miramax Films, was forcibly ejected from a trendy Utah restaurant after verbally assaulting one of "Shine's" sales agents.

Hicks, who agreed to a sweeter deal with rival Fine Line Features, initially chalked it up to the Hollywood way of doing business.

"There was a lot of huffing and puffing," Hicks recalled, still amused. "Of course, I had nothing to measure it by, so I thought, gee, this must happen all the time. Then it became obvious that something special had happened."

And make no mistake about it: Hicks and Rush know they've made a special movie about a very special individual.

"This story does not come through as your basic film biography," Rush said. "David is an essential, antiheroic figure who is a kind of holy fool. There's a touch of Don Quixote in him, a strange hero who overcomes many personal obstacles to go on this extraordinary musical journey."

"David's triumph is a very sophisticated thing," Hicks said, perhaps speaking for his star and himself as well. "It's not just about getting better, it's not about a cure. It's about acceptance and finding your place in the world as the person you are."

2 Photos Photo: (1) In "Shine," Australian stage actor Geoffrey Rush portrays pianist David Helfgott as an adult. Delays in the project, including an initial resistance to the casting of Rush, worked to the actor's advantage. (2) "You develop a friendship and a powerful empathy for the people you're wanting to portray." Scott Hicks director, left

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: TIME WARNER INC; DISNEY (WALT) CO

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)


OTHER INDEXING: (ARTISTS; DADDY; EMMY AWARD; FINE LINE FEATURES; JAN SARDI; JEW; MIRAMAX FILMS; MUSIC BOX AVALON; ROYAL COLLEGE OF MUSIC; SHINE; SUNDANCE FILM FESTIVAL; VINCENT VAN GOGH) (Armin Mueller-Stahl; Backers; Complicating; David; David Helfgott; Geoffrey; Geoffrey Rush; Gillian; Hamlet; Harvey Weinstein; Helfgott; Hicks; Lead; Mel Gibson; Noah Taylor; Peter; Peter Helfgott; Rachmaninoff; Rush; Scott; Scott Hicks; Scott Hicksdirector; Shakespeare; Wrangling)

EDITION: Valley

WORD COUNT: 1880

Westlaw ALL

Westlaw News

 THOMSON REUTERS
Shine.

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Publication Date: December 2, 1996
Country: USA
Source Type: Magazine

12/2/96 Nation 36

News

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By coincidence, November brings us still more films about holy fools. *Sling Blade* - written and directed by Billy Bob Thornton, who also stars - is the story of a jut-jawed, gravel-voiced Arkansas man who has just been released from the state hospital for the criminally insane. Having been abused as a child (I'm putting it politely), he responded by beheading his mother and her boyfriend. Now, with much rubbing of his hands and clearing of his throat, he allows as how he won't kill anybody else, not seeing the need. The outcome is predictable; his hometown, to which he returns, is to the homicidal maniac as a liquor store is to a lush. But this setting and its people are observed; you feel Thornton knows them, and that his story grows out of something specific, whatever its theme of redemption through idiocy. A good bet - and a much more relaxed and humorous film than synopsis can convey.

Shine, directed by Scott Hicks from a screenplay by Jan Sardi, is a loosely-based-on-a-true-story movie about pianist David Helfgott, a talented but unworldly young Australian driven mad by his overbearing father (a Holocaust survivor) and Rachmaninoff's Third Piano Concerto. As inspirational stories go, this one is pretty tart, thanks in large measure to Armin Mueller-Stahl's performance as the father (a monster of love, an ogre of rectitude) and to the extraordinary Geoffrey Rush, who plays the mature David. From the moment Rush comes on the screen, you want to know how this chain-smoking, disheveled, stammering, giggling, free-associating man ever got to be so strange, and how he could be so engaging. The wonder is, you find out.

Mother Night, a film version of the novel by Kurt Vonnegut Jr., deserves special mention for not being about a holy fool. It's about a man who is so clever that he creates a hell on earth, for himself and others, even when he might be doing good. Keith Gordon from a screenplay by Robert B. Weide; the lead actors, all very fine, are Nick Nolte, Sheryl Lee, Alan Arkin and John Goodman.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (HOLOCAUST; KURT VONNEGUT JR.) (Alan Arkin; Billy Bob Thornton; David; David Helfgott; Geoffrey Rush; Jan Sardi; John Goodman; Keith Gordon; Nick Nolte; Piano Concerto; Robert B. Weide; Rush; Scott Hicks; Sheryl Lee; Shine; Sling Blade; Thornton)

WORD COUNT: 406

Time to 'Shine' for Australian veteran of the stage

Source: Star-Ledger, The (Newark, NJ)
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12/18/96 Star-Ledger (Newark N.J.) 41

News

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Section: TODAY

LOS ANGELES - One of the many highlights of "Shine," filmmaker Scott Hicks' powerful, imaginative drama about the life of pianist David Helfgott, is the performance of Geoffrey Rush, the Australian actor who plays Helfgott as an adult. Rush's portrayal of the real-life pianist, a man who suffered a debilitating mental breakdown and found the strength to come back from the brink of madness, has already earned him two best actor awards, from the New York and the Los Angeles film critics.

What's all the more intriguing is that it's Rush's first major screen role. Not that Rush lacks experience - he's been one of Australia's most acclaimed actors for more than 20 years. But most of his work has been on the stage. Why has he come so late to the screen?

"You mean, do I feel bitter and resentful?" Rush asks with a laugh. As his stage career picked up steam in the late '70s, Rush explains, the world of movies seemed far away. "The movies at that stage were looking for the big, strapping blokes, and I didn't particularly identify with those screen characters." Mel Gibson, with whom Rush starred in "Waiting for Godot" in the late '70s, was one of those strapping blokes. Soon after they worked together, Gibson headed to Hollywood, while Rush says he was content to stay at home Down Under, "beaver away at what I was doing."

A member of several acclaimed Australian theater companies, Rush tackled Shakespeare and Beaumarchais as an actor and a director. Along the way, he picked up a handful of awards for his work.

With the international success of "Shine," Rush's fortunes have already jumped up another level. "Things suddenly seem to have changed for me," he notes, "because this screenplay got plopped down in front of me."

Previous screenplays set before him, says Rush, couldn't entice him away from doing the classics onstage. "On the rare occasions I've been given the opportunity to read film scripts, the dialogue and the stories often looked a bit thin - a bit spare - compared to the Gogol or the Chekhov or Shakespeare I was doing at the time." Then in 1992, director Scott Hicks approached Rush with the script for "Shine," written by Hicks's collaborator Jan Sardi.

"When I read the script," Rush says, "it had just the right evocative stage direction and great dialogue. The journey of it - the shape of it - seemed very wide-ranging, like there were big extremes to the characters. I suppose that's what I always look for."

Helfgott's troubled life is one of the more dramatic tales of artistic sacrifice and triumph of recent years. A child prodigy in the '50s, the Australian pianist was at the mercy of a domineering father who tried to control every aspect of his son's life. Helfgott finally broke free of his father's control by attending music school in England. But his father (played by Armin Mueller Stahl in the film) disowned Helfgott. Soon after, the young musician suffered a mental breakdown. He spent more than a dozen years institutionalized and away from his music. Then in the '80s, thanks to chance encounters with some

remarkable people, including an astrologer who became his wife, Helfgott was able to return to playing. For the last 10 years, his status as a piano giant has been steadily growing.

Telling the story of David Helfgott had been a dream of Hicks' since he first saw the pianist perform in the mid-'80s. Hicks spent close to a year convincing Helfgott and his wife that he was the one to bring Helfgott's life to the screen. After developing the story, Hicks turned to Rush to provide the film's central performance. "I said to Scott early on, as a kind of test to see if we were going to work, I said, 'What's this film about? It's not just a biopic about a pianist,'" recalls Rush. "He didn't blink. He said, 'I think it's a film about redemption.' I thought that was a dramatic undercurrent that could be very, very interesting."

The actor says there were several challenges involved in portraying Helfgott. For starters, the pianist is alive and would see the film. Also, he has a rather peculiar verbal tick: He speaks in a flowing torrent of words, the syllables pouring out in an endless stream, a furiously fast-paced poetry.

And Rush would be performing in a medium he was not at all familiar with. "Coming from the stage, I'm used to pumping it out to a distance of a couple hundred meters," says Rush. "On film, you feel you have to create something specific and detailed that's going to be microscopically examined by the camera lens. The possibility of falling over into caricature was certainly something I was aware of."

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OTHER INDEXING: (ARMIN MUELLER STAHL; BEAUMARCHAIS; GEOFFREY RUSH; HELFGOTT; RUSH) (David Helfgott; Gibson; Helfgott; Hicks; Jan Sardi; Mel Gibson; Scott; Scott Hicks; Things)

EDITION: FINAL

WORD COUNT: 939

L.A. CRITICS HEAP AWARDS ON LEIGH FILM GEOFFREY RUSH GETS SECOND BEST ACTOR TAP

Source: Seattle Post-Intelligencer (WA)
 Publication Date: December 18, 1996
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 Source Type: Newspaper

12/18/96 Seattle Post-Intelligencer C7

News

Copyright (c) 1996, The Seattle Post-Intelligencer
 Section: Entertainment
 THE NEW YORK TIMES

The Los Angeles Film Critics Association has awarded British director Mike Leigh's comedy-drama ``Secrets and Lies'' the bulk of its top prizes for the year.

The film, about an adopted black woman seeking her white birth mother and facing a dysfunctional family, beat out the quirky comedy ``Fargo'' - which earlier won the New York Film Critics' Circle best movie honors - for the top award. The L.A. critics also voted Leigh as best director, while the film's star, Brenda Blethyn, was given the best actress award.

Australian Geoffrey Rush was named best actor for his starring role in Scott Hicks' film ``Shine.'' He played the adult David Helfgott, the real-life child prodigy who triumphed over a crushing nervous breakdown.

The critics named Edward Norton best supporting actor for his roles in three films, ``The People vs. Larry Flynt,'' ``Everyone Says I Love You'' and ``Primal Fear,'' and Barbara Hershey best supporting actress for Jane Campion's film version of the Henry James novel ``Portrait of a Lady.''

Claude Chabrol's drama ``La Ceremonie'' was named best foreign film.

The Los Angeles and New York film critics seldom predict the Academy Awards. The two groups often prefer edgier and artier films than the voters of the Academy of Motion Picture Arts and Sciences, which gives the Oscars.

But the votes by the critics often focus attention on certain actors and even films, making it more probable that they will be nominated for Oscars.

For example, Rush's prospects of being nominated are far brighter now that he has been named best actor by the Los Angeles as well as the New York film critics.

Last week, the New York Film Critics' Circle named ``Fargo,'' the Coen brothers' mordantly funny film noir about absurdly escalating crime in the snowy Midwest, as best picture.

On a fourth ballot, ``Fargo'' won over the runners-up ``The People vs. Larry Flynt'' and ``Breaking the Waves,'' although the last film received a number of other awards.

The Danish filmmaker Lars Von Trier was voted best director for ``Breaking the Waves,'' his strange, haunting story of sexual passion and spiritual sacrifice. Emily Watson was voted best actress for ``Waves,'' her first film performance. And Robby Muller was voted best cinematographer for both his ``Waves'' and Jim Jarmusch's ``Dead Man.''

As best supporting actress, the New York group chose Courtney Love for her wild, tragicomic turn as Althea Leasure, stripper turned publisher, in ``The People vs. Larry Flynt.'' Harry Belafonte was voted best supporting actor for his role as a charismatic, insinuating gangster in Robert Altman's ``Kansas City.''

``Big Night," the film by Stanley Tucci and Campbell Scott about Italian restaurateurs trying to preserve their artistry in America, was voted the best first film.

The New Yorkers gave their best screenplay award to Albert Brooks and Monica Johnson for ``Mother" and best foreign film honor to Jafar Panahi's ``White Balloon," a keenly observed picture of Iranian life seen through the eyes of a clever little girl.

``When We Were Kings," a documentary by Leon Gast about the Muhammad Ali-George Foreman fight in Zaire, was voted best non-fiction film. A special citation was voted to Jonas Mekas, president of the Anthology Film Archives, for his longtime contributions to independent film. There was also an award for the year's most distinguished reissue, Alfred Hitchcock's ``Vertigo."

Both groups of critics bypassed several films that many Hollywood executives and producers view as potential candidates for best picture. These include ``The Crucible," ``The English Patient," ``Jerry Maguire" and ``Evita." Nominations for the Academy Awards will be announced on Feb. 11.

---- INDEX REFERENCES ----

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REGION: North Dakota (1NO56); USA (1US73); Americas (1AM92); North America (1NO39); New York (1NE72); California (1CA98)

OTHER INDEXING: (ACADEMY AWARDS; ACADEMY OF MOTION PICTURE ARTS; ANTHOLOGY FILM ARCHIVES; AUSTRALIAN GEOFFREY RUSH; EDWARD NORTON; ENGLISH PATIENT; HENRY JAMES; JANE CAMPION; LARS VON TRIER; LOS ANGELES FILM CRITICS ASSOCIATION; MUHAMMAD ALI GEORGE FOREMAN; NEW YORK FILM CRITICS; OSCARS; RUSH) (ACTOR TAP; Albert Brooks; Alfred Hitchcock; Barbara Hershey; Brenda Blethyn; Campbell Scott; Claude Chabrol; Courtney Love; David Helfgott; Emily Watson; Harry Belafonte; Jafar Panahi; Jim Jarmusch; Jonas Mekas; L.A. CRITICS; Larry Flynt; Leigh; Leon Gast; Mike Leigh; Monica Johnson; Robby Muller; Robert Altman; Stanley Tucci)

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Rush's chance to 'Shine'

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News

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Section: LIFE

Elizabeth Snead

And the winner is . . . Geoffrey Rush!

Excuse me, Geoffrey who?

This Australian stage actor, unknown in the USA until this year, has melted the frosty hearts of American film critics with his performance in *Shine*, the story of pianist David Helfgott, a child prodigy damaged by a father's cruel love.

In the past two weeks, Rush has been named best actor by both the Los Angeles Film Critics Association and the New York Film Critics Circle, top honors that point to an upcoming Oscar nod.

Last month, Rush captured the best actor award from the Australian Film Institute, and *Shine* just took best film honors from the National Board of Review. The film was nominated Thursday for five Golden Globe awards, including best drama and Rush as best dramatic actor.

Sipping miso soup at Los Angeles' Hotel Nikko to settle a twitchy tummy, Rush is near bursting with well-contained pride. "I'm on a rapidly steep experience curve at the moment, and that's scary," he admits. "If people see it (his role) as Oscar material, I'm happy to ride along with that."

But isn't all this fuss about a fresh face just typical film buff snobbery? New York Film Critics Circle voter Leonard Maltin counters: "People who don't see many movies outside of the Hollywood mainstream may find it odd when a critics' group singles out an actor they've never heard of in a movie they've never seen. But you find me a better performance this year, and I'll vote for it."

Now showing on a handful of screens in New York and Los Angeles, *Shine* opens nationally on Christmas Day and more widely in mid-January.

But printed praise for the 45-year-old actor already is spewing. Time says, "It is Rush who gives *Shine* its spontaneity, its giddy, sputtering life force." The Hollywood Reporter gushes, "Rush's virtuoso performance as the gifted but troubled adult pianist is a truly poetic characterization."

Although every major studio is now interested in the actor, his casting delayed *Shine*'s making. When Rush, who had nearly no film experience, was offered the role, investors were reluctant to get involved.

"There was no list of people who could play this part," says Scott Hicks, the Emmy- and Peabody-winning documentary director, who had seen Rush onstage many times. "For me, creatively, I felt the problem was solved once we identified Geoffrey as the only one who could do it."

Rush recalls, "I kept getting 'the phone call' every six months. Major problems with American money. But Scott was very skillful at not letting me get troubled by this. I told him, 'Look, I've made a commitment to this film, and I'll wait to do it.'"

Rush made several small films while he waited. Three years later, Hicks pushed ahead with the project on a \$4.5 million shoestring, most of it from foreign sources such as the BBC.

When *Shine* shone brightly at Sundance Film Festival last January, a bidding war began between film distributors Miramax, Fox, Searchlight, Sony Classics, October and Fine Line, many of whom had snubbed Hicks years before.

And when Miramax head Harvey Weinstein loudly confronted a *Shine* sales representative after Fine Line acquired it, the tiny film from down under was catapulted into cinematic lore as the film that was fought over at Sundance '96.

Now it looks as if Rush may have a chapter in film history, which quite amazes him. "I didn't see myself as a film actor," says Rush, who in person is not the babbling, frenetic Helfgott but a soft-spoken, witty chap. "I was quite happy as a theater actor who had cornered the market playing wacko, marginalized, extreme characters.

"Turning 40, I considered new challenges, but didn't see screen roles I thought I could play. There was Mel Gibson, Bryan Brown and Paul Hogan. They defined the physical type, and I didn't really have the same chest dimensions as they had."

In 1992, along came *Shine*. Shortly after being offered the role, Rush saw the real Helfgott perform. "He was playing at this great sort of Oscar Wilde-ish saloon restaurant in Melbourne, quite intimate. . . . I didn't introduce myself but it was like the script was alive right in front of me."

Watching Helfgott perform inspired him. Rush's long, slender hands flutter like manic butterflies in conversation, and he can politely tickle the ivories. Still, when Rush announced he could do his own piano playing (his hands are seen on the keys while Helfgott plays), even Hicks was taken aback. "I thought, oh, God, this is *Flight of the Bumblebee*, this is not *Chopsticks* we're talking about. But it was a measure of the dedication he was prepared to put in."

For Rush, it was soul-altering to play the damaged adult Helfgott, whose speech patterns and infectious laugh were key to his character. Rush devoured audio tapes of Helfgott's erratic speech, what he calls "the Berlitz How to Speak David in Ten Easy Lessons."

Between takes, he stayed in character. "The flame never went out under the saucepan, I never sat down. . . . I was always keeping busy, flitting about, flirting with people. David's a fantastic flirt."

He avoided medical diagnosis of Helfgott's mental state. "I didn't want to clinically pin him down like a butterfly because I might end up with a dead butterfly."

Helfgott has seen the film. "Scott screened it for him on video, in case he wanted to stop it, run out naked, have a swim or a smoke," Rush says. "But he watched it nonstop and he laughed a lot. He found me terribly amusing as him, which is great. And he cried a lot. Afterward he said, 'This is the best film I've seen since *Ben-Hur*, which I think is classic.'"

Therein lies the satisfaction for Rush, who remains pragmatic about entering the mainstream movie market: "If something happens here that would be fantastic, but I don't think I'm likely to be lured into *Shine II: The Happy Years*.

"I'd like to keep the edges a little rough, stick to my criterion of some artistic integrity, some fun and some financial reward. I do have my kids' educations to think about." (He and his fellow stage actor wife of eight years, Jane, live in Melbourne with their daughter, 3, and son, 1.)

On Hollywood's obvious lure, he waxes somewhat philosophical. "I can see there is a huge game you enter into, lots of big gambling tables, lots of bright lights, lots of sirens on the rocks. . . . I would like to think I've got my life into a pretty stable kind of focus. I'm just interested in doing the work."

One of the biggest gambles, the Academy Awards, will play out in March. Despite Rush's bravura performance, some critics are grumbling that the timeworn tale of a disabled genius is too obvious an Oscar ploy, with Rush's role compared with Daniel Day-Lewis in *My Left Foot*.

Even Rush jokingly called the film My Left Hand. ``But Shine isn't just a bio film about a pianist, and it isn't the illness-of-the-week telly movie. It's about redemption."

Duane Byrge, senior critic at The Hollywood Reporter, agrees. ``That kind of part, actors playing the physically challenged, can become a cliché. But Rush transcended that and showed a brittle, but warm and remarkable person."

In this hurricane season of hype when Oscar nominations are being pre-programmed and campaigns are being waged with studio money, Rush's presence is a rare and joyful occurrence.

As Maltin says, ``There is no substitute for the real thing. And you know it when you see it."

EAR PHOTO, Color, Robert Hanashiro, USA TODAY\ PHOTO, Color, Robert Hanashiro, USA TODAY

CATEGORY: Cover story

---- INDEX REFERENCES ----

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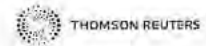
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Westlaw News

**MOVIE RUSH AUSTRALIAN RUSH TAKES A SHINE TO ROLE OF PIANIST**

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Section: ARTS

Steve Murray

When it happens, it knocks you right between the eyes."

That's Australian actor Geoffrey Rush talking about being named best actor of '96 by the New York Film Critics' Circle for his performance in "Shine."

An unknown in the United States, Rush, 45, has mainly worked on the stage in his homeland, playing "the great clowns and the great fools and the sleazy con men in Shakespeare," he says, as well as Gogol outsiders. "I was never the hunky hero."

That's not how you'd describe him in "Shine," either. But his exuberantly weird turn as pianist David Helfgott is the exact sort of performance that grabs awards.

Rush played piano until age 15, but "I had a very dim memory of my way around the keyboard." He trained for several months to master "Flight of the Bumblebee" and "Hungarian Rhapsody." (He's hitting the keys on screen, but the actual recording is of Helfgott.) "To this day I can only play a bad introduction to 'Alley Cat,'" Rush admits.

The actor, who spent time with the pianist, says that, yes, Helfgott is pretty much as jittery and tic-ridden as he plays him: "David is a unique phenomenon. The film is not necessarily about a traditional cure, but the way he moves on through the redemptive love of Gillian," he says of the role played by Lynn Redgrave. "He patches up the damage. And that's how he refers to it: 'The time when I was damaged.'"

The film has sparked some controversy, thanks to Helfgott's sisters' claim that their father (played in the film by Armin Mueller-Stahl) was not the tyrant the movie suggests. Rush isn't surprised that the sisters see things differently. "Siblings in any family dynamic are going to have different viewpoints." (Helfgott himself thinks the movie is a little soft on their father.)

Filmgoers can next see Rush as the husband of Judy Davis, who's carrying Lenin's love child in "Children of the Revolution," which he calls "a black, fantastical, political screwball comedy. I play a simple cabinetmaker," he says, adding that his role in "Shine" is a tough act to follow.

"Roles like this don't come along very often ---once in a decade, once in a lifetime, possibly."

FAMILIAR FACES: You expect big-name actors in the end-of-the-year films. But Atlantans can also look for some local talent. That's Yolanda King in "Ghosts of Mississippi" playing the daughter of Medgar Evers (a slain civil rights leader, like her real-life dad, the Rev. Martin Luther King Jr.). She shares scenes with Whoopi Goldberg. And in "The People vs. Larry Flynt," Woody Harrelson as Flynt takes his first edition of Hustler magazine to a printer played by Atlanta actor-playwright Jim Peck, and later in the film he sits in front of the Supreme Court, with Justice Antonin Scalia portrayed by another local actor-playwright, Rand Hopkins.

THE WONDER OF WENDERS: Film lovers, grab your calendars. The Goethe- Institut Atlanta begins an eight-film series celebrating the work of Wim Wenders on Jan. 8.

Equally at home on the open road or in a cramped urban alley, Wenders creates a mesmerizing blend of neo-realist starkness and bruised visual poetry. The series includes:

"A Trick of Light" (Jan. 8), a semi-documentary shot this year by Wenders concerning the birth of cinema in Berlin.

"Wings of Desire" (Jan. 15), a meditation on Berlin before the wall came down, seen by an angel (Bruno Ganz) who wants to try out mortal life.

"Faraway, So Close!" (Jan. 22), a sequel to "Wings of Desire."

"Paris, Texas" (Jan. 29), Wenders' memorable American collaboration with Sam Shepard.

"The American Friend" (Feb. 5), a thriller starring Ganz as a man drawn by Dennis Hopper into international intrigue.

"Kings of the Road" (Feb. 12), the road saga of a film projectionist and a hitchhiker.

"Alice in the Cities" (Feb. 19), the ingratiating story of a journalist who accidentally finds himself traveling with a 9-year-old girl.

"The Scarlet Letter" (Feb. 26), a version that gives Hawthorne's tale a feminist twist.

All screenings are at 7 p.m. in the Goethe-Institut auditorium, Colony Square (plaza level), 1197 Peachtree St. N.E. \$2.50. 404-892-2388.

Photo: In harmony: Australian actor Geoffrey Rush, almost unknown in the United States, co-stars with Lynn Redgrave in "Shine." The film opened Wednesday. / Fine Line Features

--- INDEX REFERENCES ---

COMPANY: TIME WARNER INC

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LANGUAGE: English

OTHER INDEXING: (ALICE; AMERICAN FRIEND; ARMIN MUELLER; FILM; FINE LINE FEATURES; GILLIAN; HAWTHORNE; JUSTICE ANTONIN SCALIA; NE; NEW YORK FILM CRITICS; PEACHTREE ST; SUPREME COURT; WENDERS; WIM WENDERS) (Atlantans; Bruno Ganz; Colony Square; David; David Helfgott; Dennis Hopper; Equally; Faraway; Feb; Filmgoers; Flynt; Ganz; Geoffrey Rush; Gogol; Helfgott; Jan; Jim Peck; Jr.); Judy Davis; Kings; Larry Flynt; Lenin; Lynn Redgrave; Martin Luther; MOVIE RUSH; Rand Hopkins; Roles; Rush; Siblings; Woody Harrelson)

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THE BEST OF 1996 / MOVIES

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News

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Jay Carr, Globe Staff

Quite apart from the respective merits of the year's best movies, the list as a whole says a lot about where film is today, how it's changed. Look at the most interesting films of 1996, and it's amazing to think that at one time most of the world defined film as Hollywood. Most of today's best movies come from places other than Hollywood.

There was a time when movies were more than ephemeral pop-culture events. Movies were culturally monolithic, the collective psyche of America. But the dream factory has become more factory than dream. Most any year's huge hits are unwatchable a year later. Who can imagine going back to watch "Independence Day," "Mission: Impossible" or "Twister"? They are pieces of technology, thrill rides in a huge theme park. They jolt us, but they don't move us.

The reason is that they have no time for people. Of course, movies have always been, in part, about spectacle: They have been ever since the Lumiere brothers caused riots a century ago with their film of a locomotive audiences thought was heading right at them. But if they're only about spectacle, if they only repeat familiar formulas in tame, prefab ways, films don't have a chance of working their way back behind our eyeballs the way the shallow but surprisingly potent old Hollywood films did. The best they can hope for is to divert us with familiar star turns. The gulf between Hollywood's big, depersonalized factory products and the small, personalized, quirky, hands-on film with a personality all its own has never been greater.

The gap grows even wider when you consider that even the nominal Hollywood films on the list -- "The English Patient," "The Crucible," "Michael Collins," "Evita" and "Get On the Bus" -- aren't typical studio fare. "The English Patient," the most satisfyingly complex love story to be put on screen since "The Unbearable Lightness of Being," and the most visually stunning, began as a studio project. But 20th Century-Fox dropped it because it didn't want to gamble on the drawing power of Kristin Scott Thomas. So Miramax stepped in and now has a winner -- largely because Scott Thomas' performance as a hedonistic British aristocrat in Egypt on the eve of World War II restores a sense of mystery to sensuality.

To give Fox its due, it gave "The Crucible" the go-ahead after the executive who approved it left the studio. Then, even more amazingly, it left the filmmakers alone, allowing Arthur Miller do the rewriting and preserve the play's power in tandem with Nicholas Hytner's punched-up direction. "Michael Collins," similarly, was backed by a large studio, Warner Bros. But it's what it is because filmmaker Neil Jordan was allowed to go to Dublin to film it, keeping costs lower than they would have been in Los Angeles -- and, more important, keeping the authenticity higher.

That leaves "Evita" as the only big-budget Hollywood production on the list. But it too is arguably a special case, partly because its British creators shot it mostly in Buenos Aires, lip-synching most of it to a soundtrack recorded in London, keeping it away from day-to-day scrutiny by studio executives, which is to say artistic compromise. As it is, Alan Parker gave new shape and new life to almost intractable material, and Madonna, in a go-for-broke career move, performs the devil out of her role. So much for Hollywood. Each year

the Oscars reflect the growing gulf between the worlds of film -- Hollywood, and everywhere else. Film, in fact, is beginning to be perceived the way theater is: divided between Broadway, where professionalism is high but imagination is low, and off-Broadway (sometimes way off), where most of the interesting theater originates.

"Shine," my choice as the best film of the year in a year of unusually good films, is pretty far off-Hollywood: It comes from Australia. But it cuts deepest with its fact-based story of a concert pianist reclaimed from a 15-year-long nervous breakdown into which he was guilt-tripped for defying his tyrannical father. Geoffrey Rush is brilliant as its central figure. He deserves all the awards he's getting, and I hope they continue right through Oscar night. Mike Leigh's extraordinary "Secrets & Lies" contains what I think is the year's best performance by a woman -- Brenda Blethyn's, as a woman whose world is turned upside down (not at all a bad thing) when she meets up, years later, with the black daughter she gave up for adoption.

"Fargo" finds the Coen brothers, Joel and Ethan, sidestepping the preciousness that sometimes detracts from their work, delivering the film we knew they had in them ever since "Blood Simple," mixing horror and absurdity brilliantly, with an unforgettable performance by Frances McDormand as the year's most inspired bloodhound. With "Barton Fink" and "Miller's Crossing," "Fargo" is the Coenheads at their best. And in "Lone Star," John Sayles leaves behind utterly the didacticism that has sometimes surfaced in his work, giving us a rich tapestry charting the social history of 20th-century Texas in which his concerns seem to grow out of the characters. The re-release of "Giant," enjoyable in its own way, makes inescapable the thought that in "Lone Star," Sayles went back and did "Giant" right.

"Trainspotting" outraged people who, not having actually seen it, thought it endorsed drug addiction. Although it charts a nihilistic young man's flight from heroin, it does so in such a larky, impudent way -- it seems a '90s version of "A Hard Day's Night," but without cuteness or music -- that it was censured mostly, one feels, for its absence of misery. "Breaking the Waves" was bracingly audacious, too, and also misread. It wasn't about sexual uproar, despite the ill-advised promiscuity of its heroine: Emily Watson, in a searing debut, as a character too pure for this world. "Big Night," the "Babette's Feast" of Italian-restaurant movies, is more conventional, but more potent than the rueful comedy it was credited as being. Its brothers discovering to their dismay that quality is not synonymous with success is closer to Italian neo-realism than to ethnic stereotype. Spike Lee's "Get On the Bus" -- released by a major studio, but financed by Lee and other black investors -- found him also in top form, working in close quarters and making his film more urgent for it. Committed and funny, too.

As the world gets more and more wired, and there are more and more outlets for film -- cable, pay-per-view, laserdisc, videocassette, with new delivery systems just around the corner -- more and more films will get made. Which means more good films will be made. They'll be made in hands-on ways because the numbers involved are too small for big studios to want to bother with. But small can be beautiful. If a film is sold in all the possible markets for it, and the costs are kept low enough, it'll be practically impossible to lose serious money on it. Which means banks and investors are likelier to back it. If only Hollywood wouldn't keep hiring independent filmmakers to make bad big-screen versions of the small movies that called them to Hollywood's attention, the millennium coming our way on the calendar could usher in a millennium on film.

MATTHEW GILBERT

1. "Breaking the Waves"

God, love, madness and glitter rock commingle in this jittery masterpiece built around the fearless Emily Watson. The pale cinematography comes over you like a dream.

2. "Fargo"

Black humor meets violent desperation in the Coen brothers' snowbound tale of a very botched crime. Frances McDormand and William H. Macy are Midwestern pitch-perfect.

3. "The People vs. Larry Flynt"

An exuberant biopic that brings the First Amendment into sharp focus, with greatish performances from Woody Harrelson and Courtney Love.

4. "Sling Blade"

Forrest Gump takes a Southern-gothic turn in director-writer-star Billy Bob Thornton's moving film about innocence and violence. (Opens locally in February.)

5. "Big Night"

A small but resonant 1950s period piece about the art of cooking, the cruelty of American commerce and brotherly love. It manages to turn an omelet into an icon of peace.

6. "The Crucible"

Phenomenal acting on top of a gorgeous script that makes the 17th-century witch trials into a universal statement on hypocrisy and hysteria.

7. "Trainspotting"

The year of heroin found its vehicle in this amusing and horrifying look at the euphoria and the nightmare of addiction.

8. "Beautiful Thing" and "Madagascar Skin" (tie)

Driven by Linda Henry's strong performance, "Beautiful Thing" is a rich slice of life about gay teen-agers finding love amid family turmoil. "Madagascar Skin" is an imagistic delight about the redemption of a despairing gay man with a Madagascar-shaped birthmark on his face.

9. "Shine"

A feel-good true story about the fragility of creativity and the vulnerability of childhood. Geoffrey Rush is brilliant as the broken-down pianist who rediscovers music and love.

10. "Swingers"

Jon Favreau's portrait of neurosis on the LA pickup scene is both hip and heartfelt, and features the best phone-machine sequence ever.

BETSY SHERMAN

1. "Flower of My Secret"

Pedro Almodovar turned the offbeat-melodrama subgenre into something truly haunting, with help from lead actress Marisa Paredes.

2. "Secrets & Lies"

Mike Leigh also made an intimate drama of deep emotional resonance; here the indelible lead actress was Brenda Blethyn.

3. "Underground"
Emir Kusturica's raucous black comedy about the cycles of strife in Yugoslavia has, alas, no American distributor -- but seeing it at a film festival was a highlight of the movie year.

4. "Sling Blade"

Billy Bob Thornton wrote, directed and starred in this unique Southern gothic, the best in a great year for American independent films.

5. "The White Balloon"

From Iran, a minimalist story that speaks volumes -- it's about an adamant little girl's trek to buy a goldfish.

6. "Chungking Express"

Hong Kong's Wong Kar-wai used a fractured visual style for this effervescent contemporary comedy about romantic ruptures and recouplings.

7. "Kingpin"

The Farrelly brothers' Champale supernova dares to celebrate all things tacky.

8. "Microcosmos"

By exposing the secret life of insects, in glorious close-ups set to music, this French documentary provided a thrilling big-screen experience.

9. "Walking and Talking"

There's something revolutionary in Nicole Holofcener's so-true-to-life story of a friendship between two professional women, played by Catherine Keener and Anne Heche.

10. "The People vs. Larry Flynt"

Milos Forman draws irony, burlesque humor and even pathos from the legal battles of the Hustler founder, directing a go-for-broke cast led by Woody Harrelson and Courtney Love.

JCARR ;12/24 NIGRO ;12/30,10:04 CARR29

PHOTO

Emily Watson in a scene from ``Breaking the Waves."

THE MOVIE SECTION / THE BEST OF 1996 / MOVIES

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FINALLY THEIR TIME TO 'SHINE'

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News

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Section: LIFESTYLE

BOB STRAUSS Los Angeles Daily News

Three Australian artists, all of whom spent most of their careers working in relative obscurity, came together to make Shine. Now they're international sensations.

Director Scott Hicks did have an Emmy Award to his credit, but for Submarines: Sharks of Steel, one of his documentaries that ran on the Discovery Channel.

Lead adult actor Geoffrey Rush is big in Down Under stage circles, but unlike his former roommate, Mel Gibson, he's been very far out on the fringes of the movie business until now.

And then there's David Helfgott, the remarkable classical pianist on whose life the movie is based. Just as he was reaching his artistic maturity at London's Royal College of Music, the young Helfgott suffered a tremendous breakdown that left him institutionalized - and unable to play - for many years afterward. Even today, with a successful career and marriage firmly established, the 49-year-old Helfgott remains a singular eccentric, prone to mile-a-minute babbling and the touchy-feely demeanor of a love-starved child.

Shine recounts Helfgott's troubled childhood (inaccurately, some siblings have complained), his disastrous college term, and his tortuous integration back into society and the world of music. The movie has conquered the world film festival circuit, triggered an embarrassingly public battle for North American distribution rights and accumulated a fistful of prestigious critical awards as it heads into Oscar-nomination season. All very pleasing, especially considering how much time and effort went into making it.

"It really was just a matter of spending time," said Hicks, 43, who first became enchanted with Helfgott's story 10 years ago, when he read about it in a newspaper article and skipped his wife's birthday celebration to see what he calls the "40-year-old child prodigy" play.

"It took me about a year to gain David and his wife Gillian's trust. I would travel to and fro to Perth, where they live, which is on the other side of the continent. I'd spend time with them, I'd stay with them, just sit and talk with David for hours on end, often with him playing the piano while he was talking to me.

"Elements of the story just emerged over time," Hicks continued. "As in any situation like that, you develop a friendship and a powerful empathy for the people you're wanting to portray."

But between David's tangent-strewn recollections, Hicks' numerous other assignments and a general inability to raise production cash for such an arcane project, it took many years to actually get the picture to the shooting stage. Complicating matters was Hicks' insistence on casting movie-unknown Rush as the post-breakdown David (Alex Rafalowicz plays him as a child and Noah Taylor, best-known here for *The Year My Voice Broke*, portrays the troubled teen-ager).

Backers wanted a bigger name. Wrangling about it went on for three years. This worked greatly in Rush's favor.

"I came on board in 1992, so there was a period of osmosis and time to absorb a lot of stuff," said Rush, who has an extensive background in classical theater and mime training. "I sat down with audiotapes Scott had made of David and typed out great chunks verbatim, about 30, 40 pages of key moments in the interviews. I realized that, sometimes, he repeated things six times."

Rush also used the extended waiting period to brush up on the piano, an instrument he'd abandoned when he discovered acting as an adolescent. While he had no intention of actually playing for the film - the real Helfgott, after all, blew a gasket after successfully performing Rachmaninoff's ultra-difficult third concerto - Rush wanted to deliver a reasonable, visual facsimile of David's flying fingerwork.

"Craft was the way into this performance," Rush said. "I thought, if I don't pull the musical moments off, if you don't see my elbows and my shoulders and my fingers all in one shot, then it's going to lose out on some level. It's on the same principle as, if you're going to play Hamlet, you've got a sword fight at the end of the play and you've just got to come up with the goods. The job description says you've just got to be able to do this."

This was a boon to Hicks, who wanted as many visual - and emotional - options as possible for the film's musical sequences.

"David plays in a frenzied sort of state; to me, it's about somebody virtually playing for his life," the filmmaker said. "It's almost like a drowning man thrashing around at this piano. I was able to shoot it that way because Geoffrey is such an obsessive perfectionist as an actor. What you hear on the soundtrack is the real David Helfgott playing, but what you see is Geoffrey's whole, remarkable simulation of that performance."

Although Rush says David Helfgott thinks *Shine* is "the greatest movie since *Ben-Hur*," some of his brothers and sisters reportedly find the film's portrayal of their father exaggerated beyond recognition. Played by the acclaimed German actor Armin Mueller-Stahl (*The Music Box*, *Avalon*), Peter Helfgott comes off as a smothering tyrant who drives his boy to excellence, yet sabotages him both psychologically and physically.

But even if the elder Helfgott was not as monstrous as the film indicates, Hicks and screenwriter Jan Sardi at least show the sources of his pain. A Jew who left Poland shortly before the Nazi invasion, Peter lost all of his relatives in the Holocaust. When he insists David not accept the London scholarship, it's out of a desperate urge to keep his new family intact.

Then again, his determination to raise a musical master is a vicarious way of pursuing his own frustrated desires - Peter's father had not allowed him to study music. As outsiders discover David's brilliance, jealousy creeps into Peter's soul.

"He's always driven by love, but it's an overpowering love," Hicks noted. "Peter is a man whose one ambition is to create this little genius. Yet when he succeeds, he can't bear to let him go, he can't bear to share him with the world. That turns David's story into a failed rite of passage; he's someone who was never allowed to grow up."

Neither Hicks nor Rush, however, blames David's profound mental problems on Daddy. Nor on anything else that simple.

"To have people in white coats come on and explain what's wrong with him would have lessened the sense of the artist's struggle," Hicks said. "I mean, I couldn't even tell you now what the diagnosis was for Vincent Van Gogh, but we all know that he struggled with

terrible, demonic psychological forces. But you look at the work in wonder; it wouldn't help to know that he was on Prozac or something."

Rush agrees. "It's not the illness-of-the-week telly movie approach," he said. "This story does not come through as your basic film biography. David is an essential, antiheroic figure who is a kind of holy fool. There's a touch of Don Quixote in him, a strange hero who overcomes many personal obstacles to go on this extraordinary musical journey."

"David's triumph is a very sophisticated thing," Hicks said, perhaps speaking for his star and himself as well. "It's not just about getting better, it's not about a cure. It's about acceptance and finding your place in the world as the person you are."

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Live Entertainment (1LI85)

OTHER INDEXING: (DADDY; EMMY AWARD; FINALLY; JAN SARDI; JEW; ODDLY; ROYAL COLLEGE OF MUSIC; VINCENT VAN GOGH) (Armin Mueller-Stahl; Backers; Complicating; David; David Helfgott; Geoffrey; Geoffrey Rush; Gillian; Hamlet; Helfgott; Hicks; Mel Gibson; Noah Taylor; Peter; Peter Helfgott; Rachmaninoff; Rush; Scott; Scott Hicks; Shine; Wrangling)

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Westlaw News

**Snacking dolls show appetite for kids' hair**

Source: USA Today (USA)
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12/30/96 USA TODAY 01D

News

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Section: LIFE

Arlene Vigoda

Cabbage Patch Snack Time Kid dolls, designed to ``eat'' plastic french fries and other foods, reportedly have chomped into and yanked the hair of at least three little girls since Christmas Day. Tammy Mize of Easley, S.C., said her 3-year-old daughter Carly's hair was ripped out by its roots Thursday after it became snagged by the doll. Two other girls, one in Griffith, Ind., and another in New Haven, Conn., both age 7, had similar mishaps. No one was seriously injured, but the incidents ``clearly demand a recall," says retail consultant Kurt Barnard of Barnard's Retail Marketing Report.

Mattel spokeswoman Lisa McKendall told the Associated Press that fewer than 10 hair-pulling incidents had been reported since the doll was introduced in September. ``All of our products go through rigorous safety testing," she said.

DEAN OF COOL: James Dean took center stage in 1996 as the most popular single commemorative U.S. postage stamp of the year, with collectors saving 31 million stamps of the actor.

NEW EPILEPSY DRUG: The Food and Drug Administration approved an anti-seizure medication, Topamax, on Friday. Sold by Ortho-McNeil Pharmaceutical of Raritan, N.J., the drug is for the estimated 30% of epilepsy patients whose seizures aren't controlled by other medications. The drug should reach pharmacies in January.

THE ICEMAN COMETH: Vanilla Ice, of Ice Ice Baby fame, will perform one show at Dallas dance club Eden 2000 today for those willing to pay \$5 per ticket. Five years ago, Vanilla Ice -- whose legal name is Robert Van Winkle -- was named the year's best new pop-rock artist and best new rap artist at the American Music Awards. But Ice was dogged by questions about his authenticity as a white performer in a black music form.

REALLY BIG SHOW: Shine star Geoffrey Rush will swashbuckle with Liam Neeson and Uma Thurman in a big-screen adaptation of the Broadway musical Les Miserables, Variety says. Rush will play Javert, the relentless policeman who tracks Jean Valjean (Neeson). Thurman will play Fantine, the factory worker-turned-prostitute.

HEALTH AND HAPPINESS: A healthy body and a happy marriage now outweigh a high salary as the primary desires of Chinese people, a survey issued by the Guangming Daily showed. About 65% of 10,000 people said good health was their first desire in life, the newspaper said, followed by a happy marriage (30%) and a successful career (26%).

VIETNAM STUDY: Women veterans of the Vietnam War are being sought for a study of how Vietnam service affected their health. The Health Outcomes Study, paid for by the Department of Veterans Affairs, stems in part from concern over the use of Agent Orange and other herbicides in the Vietnam theater. The VA says 4,100 women served in Vietnam during the war. To join the survey, call 800-255-5244.

PHOTO, Color, Owen Riley Jr., AP

CATEGORY: Lifeline

NOTES: A quick read on what people are talking about

---- INDEX REFERENCES ----

COMPANY: JOHNSON AND JOHNSON

NEWS SUBJECT: Parents & Parenting (1PA25); Children's Health (1CH55); Children (1CH89); Health & Family (1HE30)

REGION: Indo China (1IN61); Southeast Asia (1SO64); USA (1US73); Americas (1AM92); Vietnam (1VI02); North America (1NO39); Far East (1FA27); Asia (1AS61)

LANGUAGE: English

OTHER INDEXING: (AGENT ORANGE; AMERICAN MUSIC; BROADWAY; CABBAGE PATCH SNACK TIME KID; DEPARTMENT OF VETERANS AFFAIRS; DRUG ADMINISTRATION; HEALTH; HEALTH OUTCOMES STUDY; ICEMAN; MATTEL; NOTES; ORTHO MCNEIL PHARMACEUTICAL) (Carly; Geoffrey Rush; Ice; Jean Valjean; Kurt Barnard; Les Miserables; Liam Neeson; Lisa McKendall; Owen Riley Jr.; Robert Van Winkle; Rush; Snacking; Sold; Tammy Mize; Thurman; Topamax; Uma Thurman; Vanilla Ice; Variety)

EDITION: FINAL

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HE SHINES IN LIMELIGHT: AUSTRALIAN ACTOR, GEOFFREY RUSH, KEEPS FAME UNDER CONTROL

Source: Charleston Daily Mail (WV)
 Publication Date: February 7, 1997
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2/7/97 Charleston Gazette & Daily Mail (WV) 2D

News

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Section: News

THE ASSOCIATED PRESS

LOS ANGELES - He has won the Golden Globe, been applauded by Hollywood's great names and courted by Steven Spielberg, yet Australian actor Geoffrey Rush manages to keep it all in perspective.

At 45, Rush is no wide-eyed new star. He has known his hits and misses in the Australian theater, where he has appeared in scores of classical and modern plays.

Still, he had a right to be dazzled when he captured the Golden Globe as best dramatic actor of 1996 for his role as troubled Australian pianist David Helfgott in "Shine." And he is likely to get a nod for the more prestigious Oscar when nominations are announced Feb. 11.

"I was taken by the party atmosphere," he reflected. "Within the room it didn't feel too tense. I was expecting an undercurrent of intense, competitive energy. It felt like this town was having a bit of a party that night.

"Getting my name called out and then going up there - the response was quite different from what I thought it was going to be. Something quite huge poured up onto the stage, and I felt, 'My God, this is the peer group of peer groups!'

"I'm really new to this. I've only done films since 1994; the rest has been theater. I suddenly find myself on the West Coast of America with Dustin Hoffman beaming up at me. Nicole Kidman, Tom Cruise, John Travolta and all these faces - it was pretty extraordinary.

"The nice thing was the warmth of the response and the generosity I've sensed as an outsider. There's a feeling in the industry I got at that moment that people were saying, 'We like this sort of film, we like what it says, we like how it was made, we like its ethos.'"

Like all quality, independent films, "Shine" had a long journey to completion.

Rush first heard about the project in 1992 when the director, Scott Hicks, saw him onstage in "Uncle Vanya."

"Scott was fearful that I might have stumpy, bananalike fingers," said Rush. "So the joke is that I had been cast from the wrist down."

His long, slender fingers suited him for the role of the concert pianist; he was hired without a screen test. Financial and casting problems stalled production until 1995. The final budget came to \$6 million, a large sum for an Australian film.

Rush used the delay to study tapes Hicks had made with David Helfgott, who spoke in an outburst of manic, repetitive sentences.

"It was like learning a dialect or another language," the actor remarked. "I tried to absorb what I could of David's particular rhythms, then make it my own." He met Helfgott

socially, but decided not to study him lest the portrayal become an imitation. Rush had studied piano until he was 15, mostly pop music. He worked with a piano tutor for 'Shine' and was able to fake the playing for the movie.

Geoffrey Rush has a long face, melancholy in repose, with a prominent nose and unruly hair. He was born in Toowoomba ('an aboriginal word. I'm not sure what it means,' he says) in Queensland.

When he was 8 years old, his family moved to Brisbane, where he did all his schooling, earning an arts degree at the university.

"I was never really thinking I'd become a professional actor," he said, "because there was no theatrical culture I'd been around." Having seen some traveling tent-shows in his youth, he was fascinated by the theater. He appeared in college plays, then joined the newly founded, state-sponsored Queensland Theater Company.

In the mid-1970s, he studied drama in Paris, and returned to work in repertory in Brisbane and Sydney. His first major film came in 1994.

About the rendezvous with Steven Spielberg:

"We had a chat about a possible project that may eventuate. It was great. He was filming a terrific stunt sequence for ('Jurassic Park' sequel) 'The Lost World' with a velociraptor.

"He was absolutely extraordinary. He was working this shot on a set with perhaps 200 people. We were having chats about this future project.

"He talked to my wife about the impending birth of his child. There was a 6-year-old boy who was a friend of a friend of a friend, and he was giving that child equal time.

"Some prop guy would come up with a velociraptor part to see if it was OK. Steven would get called to the monitor to look at the shot. Brilliant, absolutely brilliant. No overt ego. Good, hard work and skills."

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (DUSTIN; HOFFMAN; HOLLYWOOD; QUEENSLAND THEATER CO; SHINES)
(David; David Helfgott; Financial; Geoffrey Rush; Good; Helfgott; Hicks; John Travolta; Nicole Kidman; Rush; Scott; Scott Hicks; Shine; Steven; Steven Spielberg; Tom Cruise)

WORD COUNT: 850

Australians backing Shine in the Oscar race

Source: Agence France Presse English Wire
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News

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 Section: International

SYDNEY

When Geoffrey Rush won a Golden Globe for his portrayal of the muttering, chain-smoking Helfgott, newspapers here splashed the story on their front pages.

And they gleefully reported the veteran theatre actor's acceptance speech, where he reminded the film's financial backers they had threatened to withdraw funding if he was not replaced with someone better known.

Shine was an instant critical success here and Australian audiences ensured it was a financial winner too, grossing five times the six million dollars (4.7 million US) it cost to make within months of its release.

But even the film's creators have admitted they never guessed how successful it would prove to be with international critics and its popularity in the difficult-to-crack American market.

They began to think their luck might be in soon after the film's American premiere at Robert Redford's 1996 Sundance Film Festival, which had audiences leaping to their feet and critics raving.

With seven Oscar nominations and a host of Australian industry awards already on the mantelpiece, Shine is considered to be the most acclaimed film the country has produced.

The heavyweight movie marks a departure from the quirky films Australians are noted for, like "Priscilla, Queen of the Desert" (three transvestites on an outback odyssey) or the delightful "Babe" (pig dreams of herding sheep).

Australian eyes are certain to be on the Academy Awards Monday, to see if Shine fares better than Babe, which was nominated for Best Film last year, but lost out.

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Film Festivals (1FI62); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARDS MONDAY; OSCAR; SHINE) (Australians; Babe; Robert Redford)

WORD COUNT: 305

"Shine" actor's Oscar hailed as Australian triumph.

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 Publication Date: March 25, 1997
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News

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SYDNEY, March 25 (Reuters) - The Australian government and local film industry burst into applause on Tuesday for Oscar-winning actor Geoffrey Rush, a virtual unknown who became the nation's favourite son for his role in the film "Shine".

Australian Arts Minister Richard Alston was lavish in his praise, calling the once-struggling theatre actor's achievement a triumph for the country's small film industry.

He also praised John Seale, a former ranchhand in outback Australia who won the best cinematography award for his work on independent film "The English Patient".

"The success of Geoffrey Rush and John Seale in the Academy Awards is proof positive that Australia now ranks at the very top of the international table in the film industry," a delighted Alston told reporters in Canberra.

"This is a gold medal performance from Geoffrey Rush -- he didn't just shine, he dazzled."

Rush won his Oscar for his uplifting portrayal of mentally troubled Australian concert pianist David Helfgott in "Shine". Based on the true story of Helfgott's comeback from mental breakdown, "Shine" was made on a budget of around US\$4 million.

Helfgott, who is making a concert tour of the United States to packed audiences but merciless critics, played some of the music from "Shine" at the awards ceremony in Los Angeles. The Australian Film Institute (AFI) also heaped praise on Rush, whose trophy shelf includes a string of other awards, including a Golden Globe, for his performance in "Shine".

"It's incredibly exciting," AFI executive director Ruth Jones told Reuters in Rush's home town of Melbourne.

"I think what it really does is show that the Australian film industry has developed...we have shown our own stories, used our own actors and have not conformed to a Hollywood formula," she added.

Australian producer and chairman of the Australian Film Commission Sue Milliken said Rush's award reflected a strong local film industry now winning awards and audiences worldwide.

"For the Australian film industry, I think it is a further recognition of the really quite remarkable heights to which it has risen over the last few years," she said.

Scott Hicks, the Australian director of "Shine", was beaten for the best director Oscar by Anthony Minghella.

Minghella's "The English Patient" picked up nine awards including best film, for which "Shine" had also been nominated.

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--- INDEX REFERENCES ---

COMPANY: AUSTRALIAN GOVERNANCE MASTERS INDEX FUND LTD; OSCAR*; AUSTRALIAN PRUDENTIAL REGULATION AUTHORITY; AUSTRALIAN FILM INSTITUTE; AUSTRALIAN MASTERS CORPORATE BOND FUND NO 2 LTD; AUSTRALIAN CONSOLIDATED INDUSTRIES PTY LTD;

AUSTRALIAN COMMERCIAL MARINE PTY LTD; AUSTRALIAN FILM COMMISSION; PM BELZ
AGENTUR FUER INFORMATIK GMBH

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

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Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARDS; AFI; AUSTRALIAN; AUSTRALIAN ARTS; AUSTRALIAN
FILM COMMISSION; AUSTRALIAN FILM INSTITUTE; ENGLISH PATIENT; HELGOTT; OSCAR)
(Alston; Anthony Minghella; David Helfgott; Geoffrey; Geoffrey Rush; Helfgott; John Seale;
Milliken; Minghella; Richard Alston; Rush; Ruth Jones; Scott Hicks; Shine)

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Australia hails dazzling Oscar for "Shine".

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News

Copyright © 1997 Reuters Limited
 Marie McInerney

ADELAIDE, March 25 (Reuter) - Australia burst into applause on Tuesday for Oscar-winning actor Geoffrey Rush, a virtual unknown who became the nation's latest movie hero for his performance in the film "Shine".

Rush, 45, won best actor Oscar at the Academy Awards in Los Angeles for his portrayal of mentally-troubled concert pianist David Helfgott, beating off Hollywood heavyweights Tom Cruise and Ralph Fiennes.

Arts Minister Richard Alston was lavish in his praise, calling the once-struggling theatre actor's achievement a triumph for the country's small film industry.

He also praised John Seale, a former ranchhand in outback Australia who won the best cinematography award for his work on independent film "The English Patient".

"The success of Geoffrey Rush and John Seale in the Academy Awards is proof positive that Australia now ranks at the very top of the international table in the film industry," a delighted Alston told reporters in Canberra.

"This is a gold medal performance from Geoffrey Rush -- he didn't just shine, he dazzled."

Rush became only the second Australian to win the award. Peter Finch, who was born in London but later became a naturalised Australian, won posthumously for "Network" in 1976.

Rush's mother, Merle Kiehne, told reporters after watching her son's success on television in Brisbane she doubted his surge to the top of the acting profession would change him.

"Geoffrey just has a wonderful disposition and a wonderful nature," she said. "It's like a duck to water for Geoffrey."

While seen in Hollywood as an overnight sensation, Rush is highly respected in Australia for his stage work over 25 years.

"He is an actor's actor, I think," said Australian Film Commission chairman and producer Sue Milliken.

"He is regarded with great affection and respect," she said.

Based on the uplifting true story of concert pianist Helfgott's comeback from mental breakdown, "Shine" was made on a budget of around US\$4 million.

Helfgott, who is making a concert tour of the United States to packed audiences but merciless critics, played some of the music from "Shine" at the awards ceremony in Los Angeles.

"Shine" was the third Australian film to feature strongly in recent Oscars, following the talking pig "Babe", and the haunting New Zealand co-production "The Piano" which won three Oscars in 1993, including best actress and best screenplay.

"It's incredibly exciting," Australian Film Institute executive director Ruth Jones told Reuters in Rush's home town of Melbourne.

"The fact that it's a small industry and films are relatively low budget means that we have been able to take a different route," she said.

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--- INDEX REFERENCES ---

COMPANY: AUSTRALIAN GOVERNANCE MASTERS INDEX FUND LTD; AUSTRALIAN PRUDENTIAL REGULATION AUTHORITY; AUSTRALIAN FILM INSTITUTE; AUSTRALIAN MASTERS CORPORATE BOND FUND NO 2 LTD; AUSTRALIAN CONSOLIDATED INDUSTRIES PTY LTD; AUSTRALIAN COMMERCIAL MARINE PTY LTD; AUSTRALIAN FILM COMMISSION

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARDS; AUSTRALIAN; AUSTRALIAN FILM COMMISSION; AUSTRALIAN FILM INSTITUTE; ENGLISH PATIENT) (Alston; Arts; David Helfgott; Geoffrey; Geoffrey Rush; Helfgott; John Seale; Merle Kiehne; Peter Finch; Ralph Fiennes; Richard Alston; Rush; Ruth Jones; Sue Milliken; Tom Cruise)

WORD COUNT: 430

Australian industry ecstatic at Rush's Oscar win SYDNEY, March 25 (AFP) - The cream of Australia's film industry leapt to its feet and cheered Tuesday as veteran theatre actor Geoffrey Rush was announced the winner of 1997's Academy Award for Best Actor in Shine.

Source: Agence France Presse English Wire
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News

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SYDNEY

And the success of the war-time epic "The English Patient," which wiped out most of Shine's seven nominations, including one for best film, was not resented in the slightest.

"It's no disappointment at all. For us getting best actor is a huge achievement and it is more enough to work with," Pike said from the Australian Film Commission's Oscar luncheon at a plush city hotel.

Pike added the publicity boost that came courtesy of the Academy Awards would boost the low-budget film's box office takings worldwide.

"I always thought if we were going to get one, (Best Actor) was the one we were most likely to get," he said.

"Geoffrey is a winner, not just in performance but in real life. Every performance he makes, he impresses people with his wit and dignity and intelligence."

Pike said those at the lunch felt the Australian's acceptance speech was "by far the best of the bunch -- a lovely piece of work."

Rush's career is now almost certain to blast out of Australian theatre and onto the world stage -- if he wants it to.

"One thing about Geoffrey is that he doesn't believe the hype. He keeps a very fresh and refreshing view of the whole Hollywood thing," Pike said.

"He will be a very hot property now."

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; ACADEMY AWARDS; AUSTRALIAN; AUSTRALIAN FILM COMMISSION; ENGLISH PATIENT) (Geoffrey; Geoffrey Rush; Pike; Rush)

WORD COUNT: 242

THE NIGHT THE STARS WENT OUT; AFTER THE OSCARS, WINNERS AND LOSERS ACT LIKE THEY'RE HAVING FUN AT THE PARTIES

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News

Copyright © 1997 The Washington Post
 Robin Givhan; Sharon Waxman

The winners showed up at the post-Oscar parties Monday night looking shellshocked and clutching their precious gold statues. The losers arrived determined to say something nice or say nothing at all. The borrowed designer dresses and the glamorous hairdos held up well. The hors d'oeuvres were lousy. And the drinks were weak. Winners packed the bash hosted by Miramax Films at the self-consciously hip Mondrian hotel on the Sunset Strip. It was by all accounts the party to attend, considering that "The English Patient" had dominated the awards, claiming nine of the 12 honors for which it had been nominated. Throw in Billy Bob Thornton's win for "Sling Blade," and the Mondrian was a lovefest of gushing congratulations.

The party at Morton's, hosted once again by Vanity Fair, also was wall-to-wall celebrities; many of them, however, were Oscar losers. Best Actor also-ran Woody Harrelson sulked in a corner with Hollywood Reporter editor Alex Ben Block. But "The English Patient's" Ralph Fiennes, who also lost the Best Actor award (to "Shine's" Geoffrey Rush), was dignified and gracious. "I thought Geoffrey Rush's performance was inspirational," Fiennes said. "And I loved my part; I'm not ashamed of my performance." Nathan Lane stepped up with effusive consolation: "I so admire your work," he oozed. "I just want to tell you how great I think you are. You always do it so wonderfully, so internally. It's the most difficult thing." Over at the Mondrian, "English Patient" actress Kristin Scott Thomas, who lost the Best Actress competition to "Fargo's" Frances McDormand, was having a more difficult time plastering on a sweet smile. Perhaps it was the sight of all those golden statuettes being hauled into the party. She spent most of the evening engaged in a tete-a-tete in a corner booth. When she briefly left the safety of her cubicle, a stylist complimented her Christian Lacroix black evening dress: "I'm a professional and you really, really look great." Even as Scott Thomas mustered a "Thank you, thank you," she maintained the most pained expression on her face, as if someone were pounding her on the head with a gavel. Tom Cruise took losing well. Shoehorned into a booth at the back of Morton's beside wife Nicole Kidman, the now-tieless actor had no hard feelings. "It's just nice getting nominated, and I'm really happy for Cuba," he said, referring to "Jerry Maguire" co-star Cuba Gooding Jr., who'd won the Oscar for Best Supporting Actor. Still, what's left except that little gold statue? Um, more movies. "I never feel like I'm there with a role," Cruise said. "You know, if I felt that was it, I would probably stop." Cruise and Kidman were on a break from the London shoot of Stanley Kubrick's "Eyes Wide Shut," a psychological drama about two couples who switch partners. Working with the legendary director is, Cruise said, "tough. Very tough. But I don't walk through any of this." Not even "Mission: Impossible"? He cocked his head: "If you work at something, you can't ever walk through anything." While the Morton's party was a vast free-for-all with stars casually mingling, the Mondrian affair had a more pretentious tone. As celebrities poured into the hotel, they dashed into a glass-walled dining room or up a flight of stairs to an outdoor bar that overlooked the pool. Burly security men guarded the entrances to both locations. It was a curious throwback to the old disco days when velvet ropes became the symbolic divider between beautiful people and hoi polloi. (The Mondrian is owned by Ian Schrager, who once ran Studio 54.) This time, however, instead of simply telling folks that no, you're not famous

enough to come in, the guards used the lame trick of blaming the no-entry policy on the fire marshal. "We can't let anyone in or the fire marshal will close down the party," said one human roadblock. Then behold: Here comes Billy Crystal and -- presto -- the guards have managed to find just a smidgen of room for the grumpy-looking comedian and his entourage. After his valiant performance at this year's Oscars, might Crystal host the marathon of bad production numbers and tributes next year? "Lemme enjoy tonight first," he said as he disappeared into the inner chamber. It seemed that only instantly recognizable faces were allowed inside. Stuart Craig showed up with his Oscar for art direction in "The English Patient" but couldn't get anywhere near the VIP room. "Is that where the bar is?" Craig asked. "Hold {the Oscar} up," his guest said. "See what happens." "Oh, I can't do that," Craig said, embarrassed. "Well, then, I guess you won't get a drink, will you?" Inside the Mondrian VIP room, actress Ashley Judd, wearing a bead-encrusted sheath by Valentino, was gushing to Miramax co-chairman Harvey Weinstein. Earlier, he had been a one-man receiving line, accepting handshakes and backslaps. About the multiple honors bestowed on "The English Patient," Judd said: "To say hyperbole is to sum it up." Weinstein didn't seem to know what that was supposed to mean. Larry King was flitting about looking hungry for an interview. Bill Maher was chatting up his guest at the bar. And Billy Bob Thornton -- dressed in a tuxedo by Hugo Boss, a string tie and \$800 stingray-skin cowboy boots from Billy Martin's on Sunset -- was being trailed by an entourage basking in the glow of his Oscar for Best Screenplay Adaptation. When Mick Jagger burst into the Mondrian party, he bestowed a big, unsteady hug on entertainment entrepreneur Russell Simmons, who couldn't stop talking about a film musical that had been written by model Veronica Webb. "It's Veronica's first attempt and the shooting script is hers," Simmons gushed as Webb sat on his lap. As the evening wore on, the late hour brought out the fashion nightmares. Steven Seagal, who believes himself to be an actor, lumbered into the Sunset soiree decked out in a royal blue kimono jacket with red chinoiserie trim. "Cut the ponytail. Cut the ponytail," one guest pleaded under her breath. Minnie Driver's cleavage was exploding from a Herve Leger bandage gown. And everyone was buzzing about the guy who showed up in a sequined Western-style jacket that had the added insult of fringe and a big metal medallion. Dennis Rodman and Jean-Claude Van Damme also launched assaults on the evening's standard of good taste. Rodman was partying at Morton's in an iridescent blue suit and Mad Hatter chapeau, while Van Damme wore a retina-searing pink blazer. The talk of the night was movies, of course. Said Jennifer Tilly, dressed head-to-toe in Missoni zigzag knits: "We knew 'The English Patient' was going to sweep, and Juliette {Binoche} was wonderful." Meanwhile, author Dominick Dunne, a voting member of the Academy of Motion Picture Arts and Sciences, couldn't figure out how Binoche had won for Best Supporting Actress. "I voted for Lauren Bacall," he said. "And it's amazing, because everyone I know did, too." As much as the planners tried to keep security tight and the bashes filled only with A-listers, they failed. Seven friends managed to crash the Mondrian party by posing as hotel guests, rushing past a checkpoint and sneaking in through the fire exit. When one of them, Marti Rider, the 26-year-old research manager at Columbia TriStar, spotted Christine Lahti, she raced over to the actress. "I never, never do this to stars," Rider began, gently touching Lahti's arm. "I positively, absolutely love all your work. I'm sorry I took your time and interrupted your evening." When Lahti asked Rider her name, the fan said simply, "I'm nobody, but you'll know me someday." She rejoined her friends, almost shrieking over her good luck. "You know who I thought was really great?" said another crasher. "Jennifer Tilly. I saw her on the Independent Spirit Awards," for films made outside the studio system, "and she was the funniest person on it." Who are you? "I want my name to be Simone Bradley," she declared. "I told some people that I was an accountant and that some movie was way over budget." Is "Bradley" enjoying these last minutes of Oscar hoopla? "They should have better hors d'oeuvres. I mean, fried mozzarella! It should be fat-free. This is California," she said. "There's a real mozzarella problem here." CAPTION: THE WINNERS The winners of the 69th annual Academy Awards: Picture: "The English Patient." Actor: Geoffrey Rush, "Shine." Actress: Frances McDormand, "Fargo." Supporting Actor: Cuba Gooding Jr., "Jerry Maguire." Supporting Actress: Juliette Binoche, "The English Patient." Director: Anthony Minghella, "The English Patient." Foreign-Language Film: "Kolya," Czech Republic. Original Screenplay: Ethan and Joel Coen, "Fargo." Adapted Screenplay: Billy Bob Thornton, "Sling Blade." Art Direction: "The English Patient." Cinematography: "The English Patient," John Seale. Sound: "The English Patient." Sound Effects Editing: "The Ghost and the Darkness." Original Musical or Comedy Score: "Emma," Rachel Portman. Original Dramatic Score: "The English Patient,"

Gabriel Yared. Original Song: "You Must Love Me" from "Evita," Andrew Lloyd Webber and Tim Rice. Costumes: "The English Patient." Documentary Feature: "When We Were Kings." Documentary Short Subject: "Breathing Lessons: The Life and Work of Mark O'Brien." Film Editing: "The English Patient." Makeup: "The Nutty Professor." Animated Short Film: "Quest." Live-Action Short Film: "Dear Diary." Visual Effects: "Independence Day." Irving G. Thalberg Memorial Award; Producer Saul Zaentz. Honorary Award: Choreographer Michael Kidd. Scientific and Technical Oscar: Imax Corp. for its large-format movies. CAPTION: Bathed in the Oscar afterglow: Cuba Gooding Jr. and Courtney Love at the Governor's Ball in Los Angeles Monday night. CAPTION: String-tied Oscar winner Billy Bob Thornton and wife Pietra take in Steven Seagal's kimono jacket at the Mondrian party. CAPTION: Model-actress meets paparazzi as Briton Amanda de Cadenet arrives at the Vanity Fair party at Morton's. CAPTION: Outside Morton's restaurant Monday night, the lines were long and so were the cars. CAPTION: Someone to look up to: Oscar host Billy Crystal talks to Chicago Bull Dennis Rodman.

---- INDEX REFERENCES ----

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MOVIE CAPSULES

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News

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Section: SPOTLIGHT

"BREAKING THE WAVES" (R) Danish director Lars von Trier's first English-language film is an astonishing drama of sex and spirituality. Newcomer Emily Watson is breathtaking as a guileless, childlike Scottish innocent who brings a virile oil driller husband (Stellan Skarsgard) to her closed-off Calvinist village. Their marriage is a dream of perfection, until a jealous God intervenes and demands the most degrading of sacrifices from this love-besotted girl. A strange and haunting movie vision, intellectually suspect but emotionally draining, at worst a flawed masterpiece. Watson's performance is genuinely transcendent. Nudity, explicit sexuality, disturbing sexual violence. (156 min.) - B.C. "CATS DON'T DANCE" (G) 1/2 Set in 1939, this tale of a cat named Danny (voiced by Scott Bakula), who insists on making his Hollywood hooper dreams come true, contains enough wackiness to keep the small fry from wriggling too much in their seats. However, the grown-ups will find themselves wishing they were watching back-to-back reruns of "The Rabbit of Seville." Despite a dull storyline, the first production from Turner Feature Animation does a fine job of creating a lively Danny and his feline love interest, Sawyer (voiced by Jasmine Guy). (75 min.) - D.H. "CHASING AMY" (R) 1/2 This ramshackle low-budget comedy about a comic book artist who falls in love with a winsome lesbian artist-singer wraps up Kevin Smith's "New Jersey trilogy," following "Clerks" and "Mallrats." Alternately hip and naive, sardonic and sincere, the story stumbles bravely through a thicket of male terrors regarding female sexual freedom to a painfully grown-up conclusion. Explicit sexual dialogue. (103 mins.) - B.C. "THE DAYTRIPPERS" (No MPAA rating) 1/2 "The Daytrippers" is one of those rare, delightful films that helps to define what independent cinema is supposed to be about and rarely is. At its heart it's a family adventure, with each member of the family fated to experience some element of change by the end of the day. What makes "The Daytrippers" unique is its willingness to not step outside the boundaries of the family drama, not to call down unnecessary thunder and lightning. The performances are faultless - Parker Posey, Anne Meara, Pat McNamara, Hope Davis all contribute to setting this film a little above the rest. Some brief sexual activity, adult situations and harsh language. (88 min.) - H.C.B. "THE DEVIL'S OWN" (R) 1/2 This half-satisfying melodrama of ruthless Northern Ireland rebel (Brad Pitt) ensconcing himself with a stalwart Irish-American New York cop (Harrison Ford) replaces political issues and personal tragedy with padding, cliches and crime movie side trips - including a B-movie war with a treacherous arms dealer (Treat Williams). But the stars' authority and director Alan J. Pakula's smooth technique keep the story mildly absorbing all the way to a shooting-through-tears finale. - B.C. "DONNIE BRASCO" (R) 1/2 This finely shaded, truth-based crime drama traces the doomed bond that forms between an undercover G-man (eerily self-contained Johnny Depp) and the aging, B-grade Mafioso (Al Pacino) who unwisely adopts him as a protegee. The film breaks no new ground, but screenwriter Paul ("Quiz Show") Attanasio and director Mike Newell draw us deeply into a superbly detailed subculture, where each conversation has a half-dozen subtexts and a seemingly clear-cut directive like "fuhgeddaboutit" may also mean its exact opposite. Depp graciously yields the spotlight to Pacino's latest full-dress portrait of a mobster, this one more pathetically life-sized than usual. Casual obscenities, one raw orgy of violence. (121 min.) - B.C. "DOUBLE TEAM" (R) 1/2 Jean-Claude Van Damme IS Jack Quinn, a

crack counterterrorist (we used to call them secret agents) who's looking forward to retirement, apparently unaware that the only community harder to get out of than the Mafia is Intelligence. They sentence him to a lifetime on an escape-proof island, the superspy equivalent of Club Med crossed with Devil's Island. Escaping, he hooks up with the wisecracking arms dealer Yaz (Dennis Rodman), to save his wife and child from the evil Stavros (Mickey Rourke). The movie stays busy with chases, gunplay and several truly spectacular explosions, topped off when Stavros sics a tiger on Quinn in a makeshift Coliseum, riddled with mines, and Quinn's baby served up like a picnic treat in the middle of it all. What more could you possibly want? Rated R for violence and language (93 mins.) - H.C.B. "THE ENGLISH PATIENT" (R) 1/2 Grandiose but glaringly artificial epic of passion and ideas drawn by British writer-director Anthony Minghella from the Booker Prize winning bestseller. Fine-boned Ralph Fiennes and Kristin Scott Thomas convey high-strung, thoroughbred sexuality as adulterous lovers in pre-war Egypt, but the operatic grandeur of this affair is snuffed out by a stillborn framing story involving the now mortally wounded hero, a saintly French-Canadian nurse (shallow Juliette Binoche) and a not-quite-believable avenging angel (sneering Willem Dafoe). For all its high-flown ambitions and physical splendor, the movie trivializes the moral, emotional and political questions at its heart. Nudity, frank sexuality, stark wartime violence. (159 min.) - B.C. "EVITA" (PG) The Lloyd Webber/Rice stage portrait of Argentina's fascist queen was never more than sophisticated kitsch, but director Alan Parker's shallowly spectacular visual style suits it to a fare-thee-well. A new prologue gives the ambitious anti-heroine a stronger justification for her ambition, and an unstinting Madonna does Evita justice with an impassioned if somewhat self-contained star performance. On the other hand, the "Che" character (Antonio Banderas) makes less sense than ever, and American audiences may not be ready for a film with almost no spoken dialogue. A grand show if you take it with a cup or so of salt. Sexual material is discreetly treated. (135 min.) - B.C. "HAMLET" (PG-13) The first full-length, full-bodied, epic-sized screen adaptation of Shakespeare's unencompassable dramatic poem conveys the novelistic sweep imparted by a reading of the play but rarely experienced in production. Kenneth Branagh's lucid and ironic would-be avenger is a complex modern man trapped in a primal universe of mad ghosts and blood debts. (The film's 19th century setting doesn't compromise the point.) The broadened perspective balances heroic portraiture against a panoramic social and political background, shifting the play's emphasis from the psychological ("What does Hamlet want?") to the philosophical ("What is a man's place in the universe?"). Dazzlingly shot on incandescent 70mm film stock, bolstered by rich supporting performances (Derek Jacobi, Julie Christie, et al) and perked up by shrewdly placed guest turns (Billy Crystal, Robin Williams, Charlton Heston and others). Essential viewing. Brief nudity. (238 min.) - B.C. "JERRY MAGUIRE" (R) 1/2 Cameron Crowe's leisurely and charming comedy-drama features a thoughtful Tom Cruise as a star sports agent whose career and confidence melt down after his ill-timed bid at reforming his profession. Losing his job and his sexy fiancée (Kelly Preston), he goes out on his own with a single client (foul-mouthed footballer Cuba Gooding, Jr.) and a single employee (winsome newcomer Renee Zellweger). But he soon realizes how far he has to go to grow up. Cruise not only plays a flawed yet rounded human being for once, but seems genuinely responsive to other human beings. He even makes eye contact with his female co-star. A good job all around. Mild nudity and sex scenes, casual obscenities. (135 min.) - B.C. "JUNGLE 2 JUNGLE" (PG) 1/2 Unexpectedly smart, sweet Disney comedy about a hard-driving Manhattan futures trader (Tim Allen) abruptly saddled with a painted and befeathered 13-year-old son (Sam Huntington), existence previously unknown, who grew up in the Amazon rain forest. A remake of a French comedy released in the U.S. as "Little Indian, Big City," the smoother American version benefits immensely from the casting of the unflappable Allen as the reluctant Dad. Martin Short is funny as his panicky partner, and Lolita Davidovich marks an immense improvement over her French counterpart as Dad's frivolous fiancée. Slick family fun, spiced with the usual vulgarities and a sprinkling of politically incorrect gags. (105 min.) - B.C. "KAMA SUTRA: A TALE OF LOVE" (No MPAA rating) 1/2 Two sensuous women and two virile men form a glamorous romantic quadrangle at a 16th century Indian court, where elegant eroticism is part of the daily curriculum. Ostensibly inspired by the great Sanskrit sex gospel, Mira Nair's English-language movie is equally influenced by romance-fiction fantasy. Beautiful but inert, this "Kama Sutra" offers more pose than passion. Considerable nudity, stylized sexual activity. (120 min.) - B.C. "KOLYA" (PG-13) A marriage of convenience leaves a cynical and lecherous Czech musician inconvenienced by the acquisition of a 5-year-old Russian boy named Kolya. But they bond and his humanity

is redeemed. Tamely pleasant heartwarmer with a few sharp jabs at post-communist life, but no better than a dozen Disney versions of the same basic formula. (112 min.) - B.C. "LA CEREMONIE" (No MPAA rating) Tracking the disastrous collision between a happily bourgeois Brittany family and two disaffected young working-class women (Isabelle Huppert, Sandrine Bonnaire), 66-year-old Claude Chabrol uncorks his potent house blend of crime drama and social satire. It's wickedly funny and coolly devastating, though undercut by a lazily ironic finale. Contains brief nudity, violence. In French with subtitles. (111 min.) - B.C. "LIAR LIAR" (PG-13) In "Liar Liar," Jim Carrey plays a career-scrambling attorney and the father of 5-year-old Max, who doesn't understand the difference between "lawyer" and "liar." So when Max is blowing out the candles at his birthday party, minus Dad, of course, his one wish is that his father be forced to tell the truth for just one day in his life. That his wish comes true is the magic element that drives this extremely sentimental screwball comedy. If Carrey needed to make career reparations after "The Cable Guy," "Liar Liar" does the trick. One note: Stay in your seat for the credits, which show a number of outtakes, most of them as funny or funnier than the movie itself. Rated PG-13 for a brief sexual scene and a few harsh words. (86 min.) - H.C.B. "LOVE JONES" (R) "love jones" is a rarity among films because it dares to do something few movies have the courage to do: Without flinching, it looks down the mean double-barrel of pride and vanity as they are applied to a new relationship, or rather as they are used to prevent a relationship from developing. The movie is the love story of Darius (Larenz Tate), a writer, and Nina (Nia Long), a photographer, but what makes "love jones" unique is the way it adds color and subtlety to the characters, avoiding clichés by creating real human beings who are capable of thwarting expectation by sheer dint of character. Perhaps with his next film, director Theodore Witcher will demonstrate a little less caution and give his characters more rope. Some nudity, sexual situations and profanity. (113 min.) - H.C.B. "THE PEOPLE VS. LARRY FLYNT" (R) 1/2 Sleazebag Hustler publisher Flynt becomes a crash test dummy in the collision between America's censors and the First Amendment. Unflinching about Flynt's manic greed and whoremongering antics, the movie wrings surprising pathos from his deathtripping marriage to a smart/dumb stripper (vivid Courtney Love). This is a sharp-witted blend of racy biography and cool social satire from Milos ("Amadeus," "One Flew Over the Cuckoo's Nest") Forman and Oliver (no introduction needed) Stone. Nudity, casual erotic activity, sexual language. (135 min.) - B.C. "PRIVATE PARTS" (R) "I'm a disgusting, sexist, racist pig with the maturity of a 3-year-old," Howard Stern claims, and in "Private Parts," he proves it. What really counts is how funny it is for fans and novices and in this respect the movie is a smashing success. He and director Betty Thomas have managed to translate all of his better routines, his historic battles with authorities, his obsessions with lesbians, the endless parade of near-naked twits with breast implants, and his longtime marriage to his wife, Alison (Mary McCormack), into a compact two-hour movie. Rated R for considerable nudity, adult situations and language. (111 min.) - H.C.B. "RETURN OF THE JEDI" (PG) 1/2 It would be nice to say that Lucas' FX facelift on "Return of the Jedi" somehow made it an altogether better film, but the runt of the litter it was, and the runt it shall evermore remain. To be fair, there are a few good fight scenes, some nice, newly enhanced explosions and one really terrific monster, but "Return of the Jedi" is at best a sad reminder of how good the other two films are. Let's hope that Lucas' forthcoming prequels use "The Empire Strikes Back" as their template, and that they never forget that these films are about fun and snappy patter, not pageantry or grand themes in action. That simple understanding will make all the difference in the world, or, for that matter, the galaxy. Some of the violence and suspense might be a little intense for very young viewers. (134 min.) - H.C.B. "THE SAINT" (PG-13) 1/2 Val Kilmer as gentleman thief and master of disguises Simon Templar seduces a dishy scientist (Elisabeth Shue) to steal her secret energy formulas for a power-mad Russian billionaire, then appoints himself her savior when his deadly clients close in. Old-fashioned, non-violent romantic thriller allows Kilmer to show off his virtuoso masquerading skills, though the lighthearted tone is somewhat overburdened with ruminations on the hero's lifelong identity crisis. Discreet sex, constrained violence. (118 mins.) - B.C. "SCREAM" (R) "Scream" is Wes Craven's latest entry into the horror/slasher genre, and as such it is both funny and terrifying in equal measure. The creator of Freddy Krueger, and the "Nightmare On Elm Street" series, returns to create a film that manages to push all the right buttons without condescending or even misstepping - something of an accomplishment in these cynical times. He also cast Courteney Cox, Neve Campbell, Henry Winkler, David Arquette, and the wonderful Rose MacGowan as the smarmy and sacrificial best friend. Of course the slasher genre picture is not one you'd recommend to

people who are anxious to see "The Bridges of Madison County Part II," but for fans of this kind of material, "Scream" not only delivers, it goes to the top of the class. Rated R for violence and language. (100 min.) - H.C.B. "SECRETS & LIES" (R) A harassed, put-upon middle-aged London factory worker (Brenda Blethyn, all stops out) is suddenly visited by a poised, black 29-year-old optometrist (warmly expressive Marianne Jean-Baptiste) who claims to be her daughter. This precipitates a family crisis, but English filmmaker Mike ("Naked") Leigh is in a benevolent mood, and his characteristically raw, pseudo-documentary seriocomedy turns out hopeful and even sentimental. Overpraised (Cannes grand prize) and overlong (2 1/2 hours) but emotionally satisfying, and filled with wonderfully observant sketches of English daily life and family relations. Some casual obscenities. (142 min.) - B.C. "SELENA" (PG) 1/2 You need only watch "Selena" to be sure that, had she lived, her popularity would have gone on to rival the likes of Gloria Estefan and Mariah Carey. However, Gregory Nava's film about the Tejano superstar shot and killed by her fan club manager suggests that her life story would have inspired little on-screen interest without its tragic ending. Despite its soft-pedaled storytelling, Jennifer Lopez is charming in the title role. (130 min.) - D.H. "SHINE" (PG-13) 1/2 Wrenching story of real-life Australian piano prodigy David Helfgott, driven to madness by a possessive, demanding father (Armin Mueller-Stahl) who cut him off from everything but family and music. Trying to claim his freedom, he was stripped of those as well. Scott Hicks' movie is about nothing less than the saving of David's soul. Two good young actors play David as a boy, while Geoffrey Rush is simply brilliant as his sweet, gibbering, heartbreaking adult self. A hint about the outcome: The glorious piano music on the soundtrack is played by Helfgott himself. (105 min.) - B.C. "THE 6TH MAN" (PG-13) From the time they were kids, Kenny (Marlon Wayans) has always stood in the shadow of his starpower brother, Antoine Tyler (Kadeem Hardison), always passing the basketball to him for the dunk, and the acclaim. A few years later, on their way to the NCAA Championships, Antoine dies in mid-dunk, leaving his brother behind with a losing team. The movie deals honestly with Kenny's grief and fear, and his shock when his brother's ghost appears, and starts helping the team win games. What makes "The 6th Man" unique for a sports comedy is that for once, the team members decide they don't want to win by cheating. Altogether, "The 6th Man" is a first-rate comedy, extremely funny, but with far more soul than anyone might imagine. Rated PG-13, primarily for language. (104 min.) - H.C.B. "SLING BLADE" (R) 1/2 Karl (Billy Bob Thornton) is just out of a state mental hospital, where he's spent 25 years for the killing of his mother and her lover. Wandering around the tiny Arkansas town, the slow and rather strange Karl is befriended by a boy, Frank, whose mother lives in an abusive relationship with a drunk played by country singer Dwight Yoakam. The movie is an expanded version of a short that Thornton directed, wrote and acted in called "(Some Folks Call It A) Slingblade," and it's a curious and affecting character study that also features John Ritter as a gay shop owner and Robert Duvall as Karl's loony dad. Rated R for violence and adult content. - H.C.B. "SMILLA'S SENSE OF SNOW" (R) 1/2 Julia Ormond compellingly plays a bitter, half-Inuit Copenhagen loner investigating the death of a boy in this solemn suspense drama based on a Scandinavian best-seller. Director Bille August evokes plenty of psychological tension and brooding atmosphere, but he and his fine cast are undone by the loopy, over-the-top thriller plot. (121 min.) - B.C. "STAR WARS" (PG) Twentieth anniversary revival of George Lucas' influential space blockbuster, tweaked with a few computer-generated enhancements. The most notable is a "new" scene between young Han Solo (Harrison Ford) and blobbish Jabba the Hut. Otherwise, it's the same wraparound fun trip as in 1977 - exciting because of its filmic energy and lighthearted love of pop culture, depressing because it augurs the coming triumph of soulless, machine-made studio product and an infantile heroic morality over the incisively individual film visions that had been gaining ground at the time (thanks partly to Kubrick's vastly greater "2001"). (121 min.) - B.C. "THAT OLD FEELING" (PG-13) An all-too-accurate title for this loud but lifeless comedy from director Carl Reiner. When former spouses Lily (Bette Midler) and Dan (Dennis Farina) cross paths at their daughter's wedding reception, friendly chit-chat escalates into rapid-volley insults. When anger turns to passion and they leave their spouses for points unknown, concerned parties give chase. The structure vaguely resembles the screwball farces of the 1940s, but since Leslie Dixon's script is neither inventive nor witty, we're left with a host of characters played as broadly as they're written. (105 mins) - D.H. "WHEN WE WERE KINGS" (No MPAA rating) 1/2 "When We Were Kings" tells the story of Muhammad Ali's historic 1974 heavyweight championship fight in Zaire with George Foreman. Twenty-three years in the making, it uses a combination of old and new footage, wonderful musical interludes with James

Brown, B.B. King and others, and includes interviews with Spike Lee, Norman Mailer, George Plimpton and Ali biographer Thomas Hauser. The result is a thoughtful documentary full of delightful details and glorious moments, in and out of the ring. Unrated, the film should be avoided by children and adults who might be upset by a boxing match. - H.C.B.

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COMPANY: CLUB MEDITERRANEE SA; GEORGE ET CIE SA

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LANGUAGE: English

OTHER INDEXING: (ALI; BOOKER PRIZE; CLUB MED; DAYTRIPPERS; DEVIL; EMPIRE STRIKES BACK; ENGLISH; FLYNT; FREDDY KRUEGER; GEORGE; GEORGE FOREMAN; GEORGE LUCAS; GLORIA ESTEFAN; HOLLYWOOD; JEDI; KUBRICK; LARRY; LLOYD WEBBER; LUCAS; MAX; MUHAMMAD ALI; NCAA CHAMPIONSHIPS; ROBIN WILLIAMS; SAINT; SHAKESPEARE; SHINE; SIMON TEMPLAR; SMILLA; TEJANO; TREAT; TURNER FEATURE ANIMATION; WILLIAMS) (Al Pacino; Alan J. Pakula; Alan Parker; Allen; Alternately; Anne Meara; Anthony Minghella; Antoine; Antoine Tyler; Antonio Banderas; Armin Muehller-Stahl; Beautiful; Betty Thomas; Billy Crystal; Bob Thornton; Brenda Blethyn; Carl Reiner; Carrey; Charlton Heston; CHASING; Claude Chabrol; Courteney Cox; Courtney Love; Cruise; D.H.; Danny; David; David Arquette; David Helfgott; Dazzlingly; Dennis Farina; Dennis Rodman; Depp; Derek Jacobi; Dwight Yoakam; Emily Watson; English; Essential; Gregory Nava; Guy; H.C.B.; Han Solo; Helfgott; Henry Winkler; Howard Stern; Isabelle Huppert; Jack Quinn; James Brown; Jasmine Guy; Jennifer Lopez; Jim Carrey; John Ritter; Johnny Depp; Julie Christie; Juliette Binoche; Kama Sutra; Kelly Preston; Kenneth Branagh; Kenny; Kenny (Marlon Wayans; Kevin Smith; Kristin Scott; Larenz Tate; Lolita Davidovich; Mariah Carey; Marianne Jean- Baptiste; Martin Short; Mary McCormack; Mickey Rourke; Mike; Mike Newell; Mira Nair; MOVIE CAPSULES; Neve Campbell; Norman Mailer; Ostensibly; Pacino; Parker Posey; Pat McNamara; Quinn; Ralph Fiennes; Renee Zellweger; Robert Duvall; Rose MacGowan; Sandrine Bonnaire; Sawyer; Scott Bakula; Scott Hicks; Scottish; Stavros; Stellan Skarsgard; Tamely; Theodore Witcher; Thomas Hauser; Thornton; Tim Allen; Tom Cruise; Twenty; Unflinching; Unrated; Wandering; Watson; Wes Craven; Willem Dafoe)

EDITION: FINAL

WORD COUNT: 4086

HERE COME THE OSCARS . . . MMM-HMMM

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News

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 Section: ARTS & ENTERTAINMENT
 BARBARA VANCHERI

With some movies, the earlier you see them, the better.

For instance, some of the shine is off ``Shine," since the real David Helfgott's piano-playing skills are not as wonderful as the movie would have us believe. And then there's that whole messy family thing; sisters of the real Australian pianist say their father was nowhere near that monstrous.

Still, ``Shine" is a movie absolutely worth seeing - if only so you can appreciate why Geoffrey Rush won the Academy Award for best actor. Which leads us to another Oscar winner, Billy Bob Thornton, writer (and star) of ``Sling Blade." He's amazing in this story of a man released from a mental hospital after years, only to find himself in the middle of a volatile family situation. Thornton's wife is suing him for divorce and alleging abuse, which may color what you see on the small screen.

At any rate, the summer crop will be bountiful, from the brilliant ``Breaking the Waves" (definitely not the kind of movie to rent for Father's Day, by the way) to the pleasant ``Michael," with John Travolta as an angel who looks nothing like Denzel Washington, Henry Travers or those heavenly helpers in the outfield.

So, you really wanted to see ``Breaking the Waves" or ``When We Were Kings" or some other Oscar nominee, but you never quite made it to the theater. It was too far, showtimes were inconvenient, yadda yadda yadda.

Here comes video to the rescue. Not all summer releases have been announced (and some dates could change), but there are plenty of movies to keep you out of the sun's harmful embrace.

MAY 20

-- ``ONE FINE DAY" - Michelle Pfeiffer and George Clooney are single parents who meet cute (as they say in the movies) and keep meeting until love blossoms. You can see where this romantic comedy is going from the first frame.

-- ``STAR TREK: FIRST CONTACT" - Captain Picard and his crew take their brand-new Starship Enterprise into battle against the dreaded Borg in the eighth big-screen ``Star Trek" - the first without Captain Kirk. With Patrick Stewart, Jonathan Frakes (who also directed) and Alfre Woodard.

-- ``DAYLIGHT" - Sylvester Stallone stars in this action picture about a small group of survivors trapped in an underwater tunnel linking Manhattan with New Jersey.

-- ``SWINGERS" - Jon Favreau wrote and stars in this sweet, funny and affecting little comedy about a young man and his friends who want to help him meet a woman.

-- ``STEPHEN KING'S THINNER" - A wealthy, overweight attorney finds himself losing weight and battling a curse after he accidentally kills an old Gypsy woman. Robert John Burke is the incredible shrinking lawyer and Joe Mantegna is an old client who's a mobster.

-- ``HEAVY" - The burdens of routine weigh down the owners and denizens of a bar in this slight, spare film with an interesting cast that includes Shelley Winters, Liv Tyler and Deborah Harry.

-- ``BEAUTIFUL THING" - Songs by The Mamas & the Papas provide a surprisingly fitting backdrop for this portrait of a growing love between two poor English boys.

MAY 27

-- ``THE MIRROR HAS TWO FACES" - Barbra Streisand delivers a muddled message about looks and love in this romantic comedy about two Columbia University professors who meet, mate and try to survive on intellectual passion.

-- ``PARADISE LOST: THE CHILD MURDERS AT ROBIN HOOD HILLS" - Joe Berlinger and Bruce Sinofsky, the makers of ``Brother's Keeper," turn their attention to three teens accused of triple murder in rural Arkansas in this mesmerizing documentary.

-- ``UNHOOK THE STARS" - Nick Cassavetes' drama about a woman who befriends a newly separated neighbor and her son stars his mother, Gena Rowlands, and Marisa Tomei.

-- ``CURDLED" - From Quentin Tarantino's Rolling Thunder Pictures, this thriller is about a young woman (Angela Jones) with a lifelong fascination with murder. When a serial killer (William Baldwin) is on the loose, her interest turns to obsession and she takes a job cleaning up after murders.

-- ``CAUGHT" - Arie Verveen, Edward James Olmos and Maria Conchita Alonso star in this tale about a young drifter on the run from the cops who touches down in a married couple's small Jersey City fish store. They give him a job and room that once belonged to their son, now trying to make it as a stand-up comic in Hollywood.

MAY 29

-- ``JERRY MAGUIRE" - Tom Cruise shows he can turn on the charm and act, which is no surprise to Rosie O'Donnell or millions of moviegoers. He's a sports agent who discovers his scruples and loses his job and Oscar-winner Cuba Gooding Jr. is his only client.

JUNE 3

-- ``BREAKING THE WAVES" - People tend to love or hate this movie but they won't soon forget it. Emily Watson gave the year's most memorable performance as a young, naive Scottish woman who marries an oil-rig worker who returns home - but not in the way she prayed for. This film, which made most Top 10 lists for 1996, turns progressively darker and more mystical.

-- ``THE PEOPLE VS. LARRY FLYNT" - Woody Harrelson is the porn publisher and Courtney Love his tragic wife in director Milos Forman's exploration of an unlikely spokesman for free speech. The acting is first-rate even if the movie glosses over the sickness celebrated in Flynt's Hustler magazine.

-- ``I'M NOT RAPPAPORT" - Walter Matthau and Ossie Davis star in this film version of the hit Broadway play about two old-timers who take on the world and its threats from a Central Park bench.

-- ``FLIRT" - Director Hal Hartley's sexy romantic comedy tells the same story in three different locations with three sets of characters speaking three languages.

JUNE 10

-- ``MICHAEL" - William Hurt and Andie MacDowell investigate the existence of an angel in the heartland. Michael (John Travolta) has enormous feathery wings and smells like freshly baked cookies but is addicted to sugar and cigarettes and is a babe-magnet.

-- ``MARVIN'S ROOM" - Meryl Streep and Oscar nominee Diane Keaton star in this family saga about two very different sisters, coming to terms over their father's deathbed. Leonardo DiCaprio is wonderful as Streep's wild son.

-- ``BEAVIS AND BUTT-HEAD DO AMERICA" - Lovable losers go off in search of their beloved TV in this big-screen debut.

JUNE 17

-- ``MY FELLOW AMERICANS" - Jack Lemmon and James Garner play ``Grumpy Old Presidents" on the run from an assassination plot in this comedy which gave away most of the good gags in the previews.

-- ``MARS ATTACKS!" - Jack Nicholson and Glenn Close star in Tim Burton's over-the-top tribute to sci-fi, with the requisite little green men from outer space.

-- ``CITIZEN RUTH" - Laura Dern is a less than upstanding young woman (she's arrested for hazardous vapor inhalation - again) who discovers she's pregnant and finds herself in a tug-of-war between the pro-life and pro-choice people. This satire also stars Swoosie Kurtz, Mary Kay Place, Burt Reynolds and Kelly Preston.

JUNE 24

-- ``SCREAM" - Wes Craven directs this sendup of teen slasher films with Drew Barrymore, Neve Campbell and Courteney Cox. It's been so successful that a sequel is planned and horror is hot again.

-- ``TWELFTH NIGHT" - A dark subplot threatens to overpower Shakespeare's comedy, directed by Trevor Nunn, but this romance about confused identities comes together in the end. With Helena Bonham Carter, Imogen Stubbs and Ben Kingsley.

-- ``IN LOVE AND WAR" - Chris O'Donnell is Ernest Hemingway and Sandra Bullock the older woman who nursed him back to health during World War I in this romance from director Richard Attenborough.

-- ``GRIDLOCK'D" - Tim Roth and the late Tupac Shakur are Detroit heroin addicts trying to get clean in this film written and directed by ``Chicago Hope" actor Vondie Curtis Hall.

-- ``TURBULENCE" - Ray Liotta stars in this preposterous thriller about a murderer who wreaks havoc on a jumbo jet and basic aviation truths. For instance, how can a 747 fly upside down, can it really survive after its landing gear rips up the roof of a building - and how does the in-flight movie keep playing while the plane's electrical system is on the fritz?

-- ``RIDICULE" - An Oscar nominee for foreign language film (it lost to ``Koyla"), this French import takes a scathing look at the court of Louis XVI, where the art of being witty (and ridiculing others) reigned supreme.

-- ``A COUCH IN NEW YORK" - Juliette Binoche's Oscar win as best supporting actress for ``The English Patient" should boost this video's chances. She plays a Parisian dancer who trades apartments with an uptight psychoanalyst (William Hurt) in New York. She reluctantly starts treating his patients and caring for his depressed dog.

-- ``SHILOH" - Michael Moriarty, Rod Steiger and Blake Heron star in this family film about an 11-year-old boy who risks everything to save the dog he grows to love but belongs to an abusive owner. The boy devotes his spare time to working odd jobs to raise money to buy the pooch and learns about courage, love, loyalty and respect along the way.

-- ``THE PEST" - John Leguizamo is hunted by a neo-Nazi in this vulgar mess of a satire.

JULY 1

-- ``THE CRUCIBLE" - Daniel Day-Lewis, Joan Allen and Winona Ryder star in this compelling version of playwright Arthur Miller's intense social commentary set in 17th century Salem during the witch-hunt hysteria but inspired by McCarthyism.

-- ``FIERCE CREATURES" - The cast of ``A Fish Called Wanda" reunite for something entirely different, a fight over the animals in a zoo. John Cleese, Jamie Lee Curtis, Kevin Kline and Michael Palin star.

-- ``DANGEROUS GROUND" - Ice Cube is a South African freedom fighter who returns home after 14 years in exile to discover the drug wars are destroying his country. During a desperate search for his missing brother, he joins forces with a stripper (Elizabeth Hurley) and discovers his brother has run up a huge cocaine debt with a vicious drug lord (Ving Rhames).

-- ``JACKIE CHAN'S FIRST STRIKE" - Martial-arts star Chan is a Hong Kong police officer trying to retrieve a stolen Ukrainian nuclear warhead in this stunt-heavy action picture.

JULY 8

-- ``ABSOLUTE POWER" - Clint Eastwood directs and stars in this ludicrous thriller about a jewel thief who witnesses a murder involving the president of the United States - played by Gene Hackman. This killing doesn't take place at 1600 Pennsylvania Ave., but it beat the other murder-with-a-presidential connection to the box office.

-- ``WHEN WE WERE KINGS" - This Oscar-winning documentary about the 1974 ``Rumble in the Jungle" boxing match between Muhammad Ali and George Foreman was two decades in the making.

-- ``VEGAS VACATION" - Chevy Chase and Beverly D'Angelo are back as the hapless vacationers, this time in Las Vegas. Although they're supported by everyone from Wallace Shawn and Sid Caesar to Christie Brinkley, Wayne Newton, Siegfried & Roy and Randy Quaid (back as the country cousin from hell), someone neglected to infuse this outing with humor.

-- ``TURBO: A POWER RANGERS MOVIE" - A deliberate throwback to low-tech adventure fare of the 1950s, this is the second film based on the Mighty Morphin Power Ranger TV franchise. This time around, the menace at large is a space pirate who stages a kidnapping in order to obtain the key that will free some legendary monster.

JULY 15

-- ``SHINE" - Geoffrey Rush won a best actor Oscar for his portrayal of the adult David Helfgott, an emotionally troubled classical pianist. Rush is amazing, but so is young Noah Taylor, the middle actor portraying the Aussie prodigy.

-- ``METRO" - Eddie Murphy plays San Francisco's top hostage negotiator, who captures a psycho (Michael Wincott) who killed several people in a botched jewelry-store holdup and, incidentally, slashed to death Murphy's mentor on the police force. The villain vows revenge and sets his sights on the cop's sometime girlfriend.

-- ``BATMAN & MR. FREEZE: SUBZERO" - In an effort to piggyback on the promotion of the fourth Batman movie (with George Clooney, Chris O'Donnell and Arnold Schwarzenegger), Warner Home Video is releasing this direct-to-video animated feature.

JULY 22

-- ``SLING BLADE" - Billy Bob Thornton won an Oscar for best adapted screenplay for this Southern Gothic tale about a man released from an asylum whose unlikely friendship with a fatherless boy and his mother results in a combustible dilemma.

-- ``SMILLA'S SENSE OF SNOW" - Julia Ormond stars in this thriller that forsakes an intriguing character study for a conventional plot-driven scenario. Ormond is Smilla Jaspersen, who's trying to figure out what caused a young boy to fall from the snow-covered rooftop of a Copenhagen apartment building. With Gabriel Byrne, Vanessa Redgrave, Jim Broadbent and Robert Loggia.

JULY 29

-- ``ALBINO ALLIGATOR" - Kevin Spacey makes his directorial debut with this moody drama about three ineffectual crooks - Matt Dillon, Gary Sinise and William Fichtner - who bumble their way into a hostage standoff in a New Orleans bar. Cast also includes Faye Dunaway, Skeet Ulrich and M. Emmet Walsh.

AUGUST 5

-- ``POOH'S GRAND ADVENTURE: THE SEARCH FOR CHRISTOPHER ROBIN" - As it did with the latest ``Aladdin" sequels, Disney is sending this film directly to video. It's the first new Winnie the Pooh movie in more than 20 years and boasts five new songs.

PHOTO

PHOTO Photo by Michael Yarish: Billy Bob Thornton took the best screenplay Oscar for his unforgettable ``Sling Blade."

WEEKEND MAGAZINESUMMER TIMES COLUMN: VIDEO IN THE SPOTLIGHT

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: USA (1US73); Americas (1AM92); New Jersey (1NE70); North America (1NO39); New York (1NE72)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; ARIE VERVEEN; AUSSIE; BARBRA STREISAND; BATMAN MR; BORG; CAUGHT; CENTRAL PARK; CHAN; CITIZEN; COLUMBIA UNIVERSITY; COUCH; CRUCIBLE; CURDLED; DANIEL DAY; DAYLIGHT; DREW BARRYMORE; FACES; GABRIEL BRYNE; GEOFFREY RUSH; GRIDLOCK; GYPSY; JACKIE; JERRY; JON FAVREAU; JULIETTE BINOCHES OSCAR; KINGS; MAGUIRE; MARS; MARVIN; MARY KAY; METRO EDDIE MURPHY; MICHAEL; MIGHTY MORPHIN POWER RANGER; MIRROR; MMM; OSCAR; OSCARS; PATRICK STEWART; PENNSYLVANIA AVE; PEST; PHOTO; POOH; QUENTIN TARANTINOS ROLLING THUNDER PICTURES; RAPPAPORT; RAY LIOTTA; RIDICULE; RUSH; RUTH; SCREAM; SHINE; SMILLA; STEPHEN; STREEP; SWINGERS; SYLVESTER STALLONE; TURBULENCE; VACATION; VEGAS; WEEKEND; WES CRAVEN) (Alfre Woodard; Andie MacDowell; Arkansas; Arnold Schwarzenegger; Arthur Miller; Ben Kingsley; Beverly D'Angelo; Billy; Billy Bob Thornton; Blake Heron; Bob Thornton; Bonham Carter; Bruce Sinofsky; Burt Reynolds; Chevy Chase; Chris; Chris O'Donnell; Christie Brinkley; Courteney Cox; Cuba Gooding Jr.; David Helfgott; Deborah Harry; Diane Keaton; Disney; Donnell; Edward James Olmos; Emily Watson; Ernest Hemingway; Faye Dunaway; FELLOW AMERICANS; Gary Sinise; Gena Rowlands; Gene Hackman; George Clooney; George Foreman; Hal Hartley; Imogen Stubbs; Jack Lemmon; Jack Nicholson; James Garner; Jim Broadbent; Joan Allen; Joe Berlinger; Joe Mantegna; John Cleese; John Leguizamo; John Travolta; Jonathan Frakes; Kelly Preston; Kevin Kline; Kevin Spacey; Kirk; Laura Dern; Lee Curtis; Leonardo DiCaprio; Liv Tyler; M. Emmet Walsh; Maria Conchita Alonso; Marisa Tomei; Matt Dillon; Michael Moriarty; Michael Palin; Michael Wincott; Michael Yarish; Milos Forman; Muhammad Ali; Murphy; Nazi; Neve Campbell; Nick Cassavetes; Noah Taylor; Ormond; Ossie Davis; Picard; Randy Quaid; Richard Attenborough; Robert John Burke; Robert Loggia; ROBIN HOOD; Rod Steiger; Rosie O'Donnell; Sandra Bullock; Scottish; Shakespeare; Sid Caesar; Siegfried Roy; Skeet Ulrich; Smilla Jaspersen; Swoosie Kurtz; Thornton; Tim Roth; Tom Cruise; Trevor Nunn; Vanessa Redgrave; Vondie Curtis Hall; Walter Matthau; Warner Home Video; Washington, Henry Travers; Wayne Newton; William Baldwin; William Fichtner; William Hurt; Winona Ryder; Woody Harrelson)

EDITION: SOONER

WORD COUNT: 2726

No Rush job, Stern is deflated and Swedes are missing

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News

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Richard Mowe A CIVILISED breakfast with Geoffrey Rush, the Oscar nominated star of Shine, was one of the few windows of calm amid the brouhaha. With his tousled mop looking more like its old self, rather than the slicked-down version he adopted for the Academy Awards ceremony, Rush has taken his time in selecting the follow-up. But he arrived fresh from the set of Les Misérables in Prague where he is playing Javert in Bille August's version of the story, with a few minutes of footage for the film he has completed, A Little Bit of Soul, a political satire in which he plays an Australian treasurer who is also a dedicated Satanist. He was drawn to the subversive sense of humour in a film which will emerge in Britain later in the year. Rush insists he won't let the deluge of offers go to his head. "I'm being careful not to clutter my life with career administration so I can keep the focus on the acting," he says happily. Less amenable was Howard Stern, whose outrageous autobiography Private Parts has been made into a film. His publicists followed the example set by Arnold Schwarzenegger a few years back by floating a giant inflatable of the man millions love to hate in the bay. When it appeared at the Majestic beach, two speedboats of special security French police rushed to the scene, armed with machine-guns, and demanded it be deflated. Discretion prevailed - Stern disappeared and then staged a mysterious comeback. Other unhappy bunnies include cinematographer Sven Nykvist and David Bergman, son of the great Swedish director Ingmar Bergman, who is being honoured with a Palme des Palmes, surely the ultimate accolade. The pair found themselves without tickets for the ceremony and had to beg to get into the star-studded event whose guests included Gina Lollobrigida, Claudia Cardinale, Sylvester Stallone, Anjelica Huston, Hugh Grant, Gerard Depardieu and Jeanne Moreau. The whole Swedish contingent were only allocated two tickets for the show, and they had gone. Sensibly the great man himself already had announced his intention to stay at home. The award was accepted by his daughter Linn who had actually managed to obtain a ticket. Charlie Sheen (or Charles as he now prefers to be known to denote the onset of maturity) has been labelled "the last honest man in Hollywood". His appearance as a psycho in Bad Day on the Block did nothing to resolve conviction about his transformation. But over strong black espresso he revealed his more cultured self as a poet. He gave a reading recently in Santa Monica of some of his works - and, impromptu, offered up one for the assembled delectation. Entitled 'The Big White Telephone' (euphemism for the lavvy pan) it ends thus: When these acts of truth arrive in time, please read them high in tone I'll be heaving bile in vicious style as I talk to the great white phone Sheen professes that it is a poem about "being fed up with everything" which may have some resonance for Cannes campaigners. Wim Wenders, the taciturn German director whose film The End of Violence figures in the official selection, was the victim of an attack by two masked men whom he caught trying to break into his car. Wenders, who was shaken rather than hurt by the incident, says with low-key humour: "I wanted to give chase, but what would I have done if I'd caught hold of them?" Perhaps he should have another look at his own movie. No Cannes would be complete without an appearance by veteran mogul Menahem Golan, who is attempting to stimulate interest in a production about the life of fashion designer Gucci, who was murdered last year. He hopes the film will be ready for next year's Cannes. In an age where a battery of lawyers seems to be deemed necessary before a move is made, Golan takes a refreshing view. "You don't need 70 lawyers to sign a contract. A napkin is enough." The most outrageous gathering so far involved director Abel Ferrara, and the

stars of his latest walk on the wild side, Matthew Modine, Beatrice Dalle, Dennis Hopper and supermodel Claudia Schiffer. Ferrara interjected with the odd curse as Dalle, the bombshell from Betty Blue, tried to answer a question in French. Ferrara suggested that he and musician Schoolly D had got along well on the production because "we took down our pants to see who got the biggest f***ing dick." Most of the assembled company wished Ferrara had adopted the status of his own film -Blackout.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Scandinavia (1SC27); Northern Europe (1NO01); Europe (1EU83); Sweden (1SW65); France (1FR23); Western Europe (1WE41)

OTHER INDEXING: (ACADEMY AWARDS; CHARLES; CHARLIE SHEEN; CIVILISED; OSCAR; SHEEN) (Abel Ferrara; Anjelica Huston; Beatrice Dalle; Blackout; Claudia Cardinale; Claudia Schiffer; Dalle; David Bergman; Dennis Hopper; Discretion; Entitled; Ferrara; Geoffrey Rush; Gerard Depardieu; Gina Lollobrigida; Golan; Gucci; Howard Stern; Hugh Grant; Ingmar Bergman; Jeanne Moreau; Les Mis; Matthew Modine; Menahem Golan; Richard Mowe; Rush; Stern; Sven Nykvist; Sylvester Stallone; Wenders; Wim Wenders)

WORD COUNT: 887

RUSH, RUSH AN OSCAR WIN THRUSTS GEOFFREY RUSH INTO A "BIGGER PLAYPEN"

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News

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Section: GET OUT

Harper BarnesOf the Post-Dispatch Staff

A few months back, actor Geoffrey Rush discovered he had a new problem -- one he didn't so much mind having to deal with. He was in such demand in places far from his home in Melbourne, Australia, that he wasn't spending enough time with his family.

The 46-year-old Rush, who came seemingly from nowhere to win the best actor Oscar this year for "Shine," is now in Prague working on a movie. This time, he brought along his family -- his wife of about eight years, actress Jane Menelaus, and their two small children.

"It's been really weird, co-ordinating our schedules," he said in a telephone interview. "We've been filming all night. I didn't get home until 7 this morning. I sat down and had a sort-of nightcap whiskey while they had their Cocoa Puffs."

The movie he is shooting in Prague is "Les Miserables." Rush plays Inspector Javert, in relentless pursuit of Liam Neeson's Jean Valjean.

This, he stressed, is not the flamboyant musical of the same name.

"Liam Neeson and I are not going to inflict our vocal prowess on the world," he said. "This is a serious drama, based on the Victor Hugo novel."

We probably won't see "Les Miserables" until next year. In the meantime, Rush has a leading role in "Children of the Revolution," now playing here.

In the black comedy, Rush plays the man who marries an Australian communist (Judy Davis) even though she is pregnant by another man -- quite possibly dictator Joseph Stalin (played by F. Murray Abraham). He began working on "Children of the Revolution" right after shooting "Shine."

At that point, before "Shine" had wowed audiences at the Sundance Film Festival, and Steven Spielberg had said "at last, a great movie" after an early preview, Rush was known almost entirely for his work on the stage.

Since "Shine," of course, his life has changed a great deal.

It will take time, he said, to judge just how lasting the change will be. The Oscar, he opined, may "temporarily give me the opportunity of working in a different and bigger playpen." But he is determined not to desert his first love, the theater.

Still, he said, there is no question that winning the Oscar for his portrayal of mentally unbalanced pianist David Helfgott is one of the high points of his career.

I told Rush that I, and a lot of other people I had talked with who had loved "Shine," were initially not sure that we could sit through the whole movie after watching the first few minutes of it.

In the prologue, Rush, as Helfgott, chatters like a submachine gun, spewing out words, often repeating himself but making very little sense. It makes for exhausting listening, and a whole movie in that style could be almost unbearable.

Then, the movie shifts to Helfgott's childhood and the tone of the movie becomes more conventional, and easier to take. By the time we meet the adult Helfgott again, we know why he is the way he is, and sympathize with him.

Rush said he and director/co-writer Scott Hicks were "very aware of that."

"As scripted, the movie had a very different beginning. But we decided it was important in the beginning that you don't know what you're dealing with. We wanted you to be a bit apprehensive, because you don't know if you're going to be able to cope with this torrent of language. That sets you up for the rest of the movie."

Despite his burgeoning movie career, Rush is perhaps proudest of his role in the stage performance of "Diary of a Madman" that toured Europe. And he will never forget sharing the stage with a young actor named Mel Gibson for an Australian production of Samuel Beckett's "Waiting for Godot."

"When I won the Oscar," he said, "I felt a particular sense of pride because I had come from the Australian theater. When I was growing up in Australia, there was the sense that we were the poor cousins on the other side of the planet."

"I think our film industry has helped change all that."

PHOTO

(1) Photo - Geoffrey Rush's Oscar-winning portrayal of troubled pianist David Helfgott has so accelerated his movie career that he's now in Prague, shooting "Les Miserables" with Liam Neeson.(2) Photo - Rush with Judy Davis in "Children of the Revolution."<

---- INDEX REFERENCES ----

COMPANY: OSCAR*; DAOODA SA; REVOLUTION

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Central Europe (1CE50); Australasia (1AU56); Oceania (1OC40); Europe (1EU83); Australia (1AU55); Czech Republic (1CZ90); Eastern Europe (1EA48)

LANGUAGE: English

OTHER INDEXING: (EUROPE; LIAM NEESON; LIAM NEESONS JEAN VALJEAN; OSCAR; PHOTO; REVOLUTION; RUSH; SUNDANCE FILM FESTIVAL; VICTOR HUGO) (David Helfgott; Helfgott; Inspector Javert; Jane Menelaus; Joseph Stalin; Judy Davis; Les Miserables; Samuel Beckett; Scott Hicks; Shine; Steven Spielberg)

EDITION: FIVE STAR LIFT

WORD COUNT: 835

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News

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Section: Entertainment

News Wire Reports

* New Openings: Addicted To Love - PG-13 (See review on this page) A Chef In Love - R Academy Award nominee for Best Foreign Film, this charming French film examines the friendship between a museum curator and the niece of a famous chef, whose gift of a book of recipes written by her uncle unleashes secrets from both of their pasts that will affect their futures. The Lost World: Jurassic Park (PG-13) (See review on D-1) * Now Showing: Absolute Power - R Clint Eastwood, icon of hard-boiled action, has mellowed into a star/director whose willingness to grow older on screen amounts to an act of daring. In Absolute Power, a thriller loosely based on a best-selling novel by David Baldacci, Eastwood plays a master thief who witnesses a crime in high government circles. Eastwood's terrific and the movie begins well, but the story becomes increasingly implausible. Still, there's the pleasure of watching an old-pro cast do its stuff. With Gene Hackman, Ed Harris and Judy Davis. Anaconda - PG-13 Only unintended laughs redeem this mediocre snake movie. A variety of actors (Jennifer Lopez and Ice Cube among them) sail up a river in Brazil. Thanks to the efforts of the villain, played by an overzealous Jon Voight, they wind up confronting killer snakes. The lethal anacondas look like digital creations, and the dialogue is ridiculous. The movie does have an enjoyable level of badness, but no one will persuade me the filmmakers wanted it that way. Austin Powers - PG-13 It's a mad, mad, mod world in Mike Myers's hilarious spooferama of vintage James Bond and '60s psychedelia. He's brilliant as playboy-spy Powers, frozen in the '60s, thawed in the '90s to catch nemesis Dr. Evil (also played by Myers). As in Wayne's World, Myers's script nestles wink-wink inside humor (a Beyond the Valley of the Dolls quote!) into a gut-busting, gag-filled context that anyone can enjoy. Breakdown - R The kind of tight, tingly genre film Hollywood has almost forgotten how to make. Efficiently, relentlessly, it keeps the pressure on as a couple played by Kurt Russell and Kathleen Quinlan fall prey to redneck killers in a desolate stretch of Southwest desert. Children of the Revolution - R The great Judy Davis, wired to the max, is the big reason to see this bold, eccentric comedy about a fervent Australian communist who sleeps with Stalin on the last night of his life, gets pregnant, and doggedly raises her red-diaper baby into manhood - and a tempestuous political career (and marriage) of his own. The Devil's Own - R Harrison Ford and Brad Pitt bring star power to this somewhat listless and ultimately implausible story about a New York cop (Ford) who unknowingly shelters an IRA soldier (Pitt). Director Alan Pakula brings a high level of craftsmanship to the proceedings, but a botched ending turns the movie into a mixed achievement. The English Patient - R Director Anthony Minghella leads Ralph Fiennes and Kristin Scott Thomas in a wondrous adaptation of Michael Ondaatje's prize-winning 1992 novel. This complicated story of love and war rises and falls with elusive power. The English Patient may be better scene-to-scene than in its overall impact, but it's an impressive and rewarding love story - and it makes us think about the relationship between individual fortunes and historical fate. With Juliette Binoche and Willem Dafoe. Father's Day - PG-13 Robin Williams and Billy Crystal star in this merely OK remake of the French comedy Les Comperes, as they're manipulated into searching for a runaway teenager each thinks is his son. Williams is the neurotic '60s leftover, Crystal the aggressive head-butting lawyer who does a great job of making you feel what he's not saying. The Fifth Element - PG-13 Luc Besson's sci-fi

extravaganza looks great. It should, considering that it had the good sense to borrow from such classics as *Metropolis*, *Blade Runner*, and *Star Wars* (not to mention such non-classics as *Stargate*). Bruce Willis saves the world in the 23d century, with the aid of Milla Jovovich's slinky, punked-out mutant. But there's just not much there, and the stylish visuals can hide it only so long. *Fools Rush In* - PG-13 A cross-cultural love story that speaks about destiny, but deals only in contrivance. The movie's claim to fame revolves around Matthew Perry, an actor whose reputation derives from the TV series *Friends*. In *Fools*, Perry plays a WASPy corporate type who designs nightclubs. While working in Las Vegas, he meets a Mexican-American woman (Salma Hayek) who transforms his life. This one is so cliched, it's about as meaningful as trying to sum up two cultures by saying one's represented by vanilla, the other by hot sauce. *Grosse Pointe Blank* - R John Cusack stars in a comedy about a hit man who returns to his hometown for his 10th high school reunion. It's a terrific and inventive idea. That's the trouble: Ideas are often funnier than (you'll pardon the expression) the execution in this comedy featuring work from Dan Aykroyd, Alan Arkin, Joan Cusack and Minnie Driver. It's possible that the filmmakers forgot something essential: Satire needs a target, and this one doesn't always know what it's aiming at. *Jerry Maguire* - R Tom Cruise plays a sports agent whose life is transformed by a sudden assertion of conscience. Cruise generates good chemistry - with Cuba Gooding Jr. as a football player looking to make one huge financial score, and Renee Zellweger as the woman who sticks by him. Writer/director Cameron Crow has an eye for funny detail and the performances are strong, but the picture drags on too long for the amount of entertainment and insight it dispenses. *Kissed* - R You wouldn't think necrophilia could be turned into an engrossing and at times even poetic movie, but Lynne Stopkewich brings it off. Her delicate touch helps, and so does a haunting performance by Molly Parker as the cool, wraithlike protagonist, a young woman who goes to work in a funeral home to be close to the corpses. *Kolya* - PG-13 Bittersweet and effective, this heart-on-sleeve Czech film finds parallels between Czechoslovakia's Velvet Revolution of 1989 and the spiritual invigoration of a jaded musician forced to take responsibility for a Russian boy. *Liar Liar* - PG-13 Jim Carrey brings his patented shtick to the story of a lawyer who - thanks to a plot contrivance - can't lie for 24 hours. It's a funny idea, and some of Carrey's courtroom hijinks are hilarious. Too bad the movie is weighed down with sentiment. The story casts Carrey as a divorced dad who tries to save his relationship with his estranged son. *Murder at 1600* - R Wesley Snipes plays a Washington detective who tries to solve a murder at the White House. A commanding Snipes receives able support from Diane Lane (as a Secret Service agent) and Alan Alda (as the president's national security adviser), but the plot has less credibility than most politicians. *Private Parts* - R Surprisingly mild vanity production in which radio shock jock and master of self-promotion Howard Stern begs to be liked. The outrage is labored and pretty fabricated, but he's funny, more appealing than you would suppose, and notable for loyalty as he claws his way up the media ladder. *Romy & Michele's High School Reunion* - R Delightful performances from Mira Sorvino and Lisa Kudrow freshen material that's getting a bit too familiar. Sorvino and Kudrow play Los Angeles-based airheads who attend their 10th high school reunion in Tucson. The humor puts one in mind of *Clueless*, but there's enough amusement and upbeat attitude to make this worth a look. *The Saint* - PG-13 Another 60-year-old character is revived as a '90s action franchise. Val Kilmer plays international rogue Simon Templar (several Brits, including George Sanders, played him in wartime movies; Roger Moore headlined the popular '60s TV series). In this one, the Saint and a beautiful scientist (Elisabeth Shue) face intrigue and action in modern Russia. *Scream* - R Horror meister Wes Craven self-consciously mocks the conventions of horror films while trying to provide chills. In the end, gore is gore, and the story of a teenager (Neve Campbell) pursued by a psychotic killer proves more familiar than fresh. *Selena* - PG An energetic and splashy biography of the Tejano singer who died at the age of 23. The movie's built around a charismatic performance by Jennifer Lopez as Selena, and features solid work from Edward James Olmos (as her dad) and Jon Seda (as her boyfriend). There's lots of music and we're carried along in the movie's breezy wake. We also learn something about the problems faced by Hispanic entertainers. *Shine* - PG-13 This Australian import qualifies as one of the year's best movies, an uplifting and intelligent story about David Helfgott, a young pianist driven by his harsh and unrelenting father (Armin Mueller-Stahl). Based on a true story, *Shine* has been beautifully directed by Scott Hicks and forcefully acted by its cast, especially by Geoffrey Rush, who plays the adult Helfgott. A tough subject forms the basis for a movie that winds up celebrating creativity and endurance, but without the usual corrosions of sentiment. *Sling Blade* - R Billy Bob

Thornton, recently nominated for an Oscar in the best-actor category, stars in this movie about a murderer who's befriended by a 12-year-old boy (Lucas Black). Thornton, who also wrote and directed, has made a strange and quirky movie with a truly original feel. He obtains fine performances from John Ritter, Natalie Canerday and Dwight Yoakam. Unfortunately, Sling Blade goes on too long and moves toward a predictable finale. Sprung - R Frisky comedy about an upmarket black urban couple and their funky sidekicks sorting out their sex lives, with likable performances from writer-director Rusty Cundieff, Tisha Campbell, Joe Torry, and Paula Jai Parker, but it becomes too conventional and too placating too soon. The Substance of Fire - R A searing reinvention of King Lear as the declining tyrannical patriarch of a Jewish family publishing firm in New York. Ron Rifkin gives a towering performance as the guilty Holocaust survivor forged by fire, turned monstrous, blind to his children as anything more than extensions of his own imperatives, to everyone's heavy cost. Not an easy film, owing partly to the central figure's caustic high-handedness, but a rich and cherishable one. Co-starring Sarah Jessica Parker, Timothy Hutton and Tony Goldwyn. That Darn Cat - PG In a sleepy Massachusetts town, a teenager (Christina Ricci) and her cat help the FBI solve a kidnapping case and find out that the townspeople have hidden eccentricities. There was obvious effort put into this remake of the '60s Disney kidpic, and some talented people at work - so why is the result so meeee-di-owwww-cre? That Old Feeling - PG-13 Want to know what that old feeling is? It's that sinking sensation in the pit of the stomach when you see a movie veering off track. Bette Midler's one-liners offer the most pleasure in this old-hat comedy about battling former spouses (Midler and Dennis Farina) who try to reunite. The catch: They're both remarried. A subplot involving their daughter (Paula Marshall) and a tabloid photographer (Danny Nucci) gets too much screen time. Traveller - R Too many conventional moves turn what could have been an interestingly edgy film into a sentimental and predictable one. The story's about an extended family of itinerant Irish-American scamsters; Bill Paxton, Julianna Margulies, Mark Wahlberg, and James Gammon all exceed the material. Volcano - PG-13 Think of it as a preview of coming attractions for an action-packed summer. This big-screen eruption of action and cornball dialogue hits the screen with fiery force. Volcano is a well-made disaster movie that gains credibility from fine performances by Tommy Lee Jones (as a Los Angeles emergency worker) and Anne Heche (as a geologist). The usual clichés are accompanied by a high-energy helping of destruction and lots of tension. Warriors of Virtue - PG Folks unfamiliar with Hong Kong action-fantasy films will be blown away by the visuals and stunts in this Chinese-American co-production (in English) about an American boy swept away to a world where humanoid kangaroo warriors save their community from an evil lord. Oodles of style and incorporation of Eastern spiritualism don't make up for how much the story borrows from Star Wars and The Wizard of Oz.

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Gen Y Entertainment (1GE14); Celebrities (1CE65); Gen Y TV (1GE33)

REGION: Europe (1EU83); USA (1US73); Americas (1AM92); Eastern Europe (1EA48); Russia (1RU33); North America (1NO39); New York (1NE72); Latin America (1LA15)

LANGUAGE: English

OTHER INDEXING: (CARREY; CUBA GOODING JR; DEVIL; DIANE LANE; DOLLS; ENGLISH; ENGLISH PATIENT; EVIL; FBI; FRISKY; GENE HACKMAN; HORROR; IRA; JEWISH; JOHN RITTER NATALIE CANERDAY; JULIETTE BINOCHE; KUDROW; LEAR; MILLA JOVOVICH; MIRA SORVINO AND LISA KUDROW; PG; SAINT; SECRET SERVICE; SORVINO; SOUTHWEST; TV; VIRTUE PG; VOLCANO; VOLCANO PG; WAYNE; WHITE HOUSE; WILLIAMS; WIZARD) (Academy Award; Alan Alda; Alan Arkin; Alan Pakula; Anne Heche; Anthony Minghella; Armin Mueller-Stahl; Bette Midler; Bill Paxton; Billy Bob Thornton; Billy Crystal; Blade; Blade Runner; Brad Pitt; Breakdown; Bruce Willis; Cameron Crow; Clint Eastwood; Cruise; Crystal; Cusack; Darn Cat; David Baldacci; David Helfgott; Dennis Farina; Dwight Yoakam; Eastern; Eastwood; Ed Harris; Efficiently; FILM CLIPS; Fools Rush; Geoffrey Rush; George Sanders; Grosse Pointe Blank; Harrison Ford; Helfgott; Howard Stern; Ice Cube; James Bond; James Gammon; James Olmos; Jennifer Lopez; Jerry Maguire; Joe Torry; John Cusack; Jon Seda; Jon Voight; Judy Davis; Kathleen Quinlan; Kolya; Kristin Scott Thomas; Kurt Russell; Les Comperes; Liar Liar; Lynne Stopkewich; Mark Wahlberg; Matthew Perry; Michael Ondaatje; Mike Myers; Minnie Driver; Molly Parker; Myers; Neve Campbell; Paula; Paula Jai Parker; Perry; Private Parts; Ralph Fiennes; Renee Zellweger; Roger Moore; Romy Michele; Ron Rifkin; Rusty Cundieff; Salma Hayek; Sarah Jessica Parker;

Scott Hicks; Scream; Selena; Shine; Simon Templar; Sling; Sling Blade; Snipes; Sprung; Star Wars; Thornton; Timothy Hutton; Tisha Campbell; Tom Cruise; Tony Goldwyn; Traveller; Val Kilmer; Wes Craven; Wesley Snipes; Willem Dafoe)

EDITION: Martin County

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VIDEO MOVIE GUIDE FOR JULY 14, 1997

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News

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* BY CINEMAN SYNDICATE * Mini Reviews of major movies on videocassette available now or coming soon to video stores. NEW RELEASES - GHOSTS OF MISSISSIPPI This compelling drama tells in sharp detail the struggle for racial justice surrounding the assassination of civil rights leader Medgar Evers. Alec Baldwin performs superbly as the determined prosecutor who reopens the murder case some 30 years after white supremacist Byron De La Beckwith (James Woods) was set free as the result of hung juries. The film evolves as a mystery story and as a vivid account of changing community attitudes. Whoopi Goldberg is dignified as Evers' widow and Woods gives a terrific portrayal as the hateful killer. (PG-13) GREAT DRAMA DIR-Rob Reiner LEAD-Alec Baldwin RT-123 mins. (Profanity) NATIONAL LAMPOON'S VEGAS VACATION The vacationing, ultra-middle class, Griswold family is now in the glitzy gambling Mecca. However, the series (begun in 1983) has run out of luck by now. There's hardly a hint of effective humor or good taste. Dad blows a lot of money in the casinos while mom attracts the attention of singer Wayne Newton. The young son finds success as a high-roller and the daughter dabbles in cage dancing. With Chevy Chase, Beverly D'Angelo and Randy Quaid. (PG) BORING COMEDY DIR-Stephen Kessler LEAD-Chevy Chase. RT-90 mins. THE RELIC A mysterious lizard-like creature, with a peculiar appetite for the hypothalamus from human brains, wreaks terror in a Chicago museum. This musty horror story serves up shocks with generous portions of gory decapitations and a high body count. At times, the proceedings take on the atmosphere of a full-blown disaster movie, but the entire effort merely amounts to a standard, predictable creature feature. Tom Sizemore stars as the investigating policeman and Penelope Ann Miller portrays an attractive biologist -- both rather stock characters. (R) FAIR HORROR DIR-Peter Hyams LEAD-Penelope Ann Miller RT-105 mins. (Profanity) SHINE Invigorating movie, based on true events, about the miraculous comeback of an Australian concert pianist from the depths of mental illness. Geoffrey Rush shines indeed in the role of David Helfgott, the musical prodigy who was pushed relentlessly to succeed by his tyrannical father (Armin Mueller-Stahl). Scott Hicks' fine direction emphasizes the emotional anguish and the triumphant recovery of this brilliant artist. Lynn Redgrave is excellent as an astrologer who helped David and became his wife. (PG-13) GREAT DRAMA DIR-Scott Hicks LEAD-Geoffrey Rush RT-105 mins. (Brief nudity, mild profanity) TOP VIDEO RENTALS - JERRY MAGUIRE Tom Cruise flashes that mega-million-dollar smile in the title role of a rapacious sports agent who turns idealistic and then hits rock bottom. Equal parts romantic comedy and sports drama, the colorful picture is enlivened by some fantastic moments. Occasionally, the story indulges in predictable sentiment, yet hilarity shines through. Cuba Gooding Jr. gives a radiant portrayal of a brash athlete. And Renee Zellweger is dazzling as Jerry's unlikely love interest. (R) GOOD ROMANTIC COMEDY DIR- Cameron Crowe LEAD-Tom Cruise RT-135 mins. (Profanity, brief nudity. MICHAEL John Travolta is mildly amusing as an unlikely, loutish archangel. He has feathered wings on his back, displays a beer-belly, chain smokes and magnetically attracts women. Tabloid journalists come to Iowa to investigate this phenomenon and the experience sets the stage for a love affair between a reporter (William Hurt) and a so-called angel expert (Andie MacDowell). Hurt and MacDowell fail to generate the chemistry to get this romantic comedy over the hump, and the corny plot meanders toward a routine conclusion. (PG) FAIR ROMANTIC COMEDY DIR-Nora Ephron LEAD-John Travolta RT-105 mins. RANSOM Efficient, slick suspense that features Mel

Gibson as an airline tycoon who strives to outwit his son's kidnappers. Instead of caving in to ransom demands, he pulls out all the stops to make the criminals feel threatened. Director Ron Howard develops neat twists to the clever story that packs plenty of tension. Mel is a bit straitjacketed in his role, but Gary Sinise is wonderfully watchable as the explosive villain. The solid cast also includes Delroy Lindo and Lili Taylor. (R) GOOD DRAMA DIR- Ron Howard LEAD-Mel Gibson RT-120 mins. (Profanity) SCREAM Director Wes Craven, king of teen horror movies, now parodies the genre. Yet, this outing is just another killer-on-the-loose tale traveling in familiar territory. The typical setting: a small California town. A masked killer attacks various young victims after taunting them with slasher movie trivia games. Performances are merely routine. With Neve Campbell, David Arquette and Henry Winkler (as a high school principal). (R) FAIR HORROR DIR-Wes Craven LEAD-Neve Campbell RT-110 mins. (Profanity) TURBULENCE "Airplane!" that innovative parody of airplane-in-trouble pictures, didn't quite kill the genre. This airborne disaster outing demonstrates the subject is still active, mining more laughs (mostly unintentional) than thrills. A pair of criminals, on a nearly empty 747 from New York to L.A., breaks loose from their guards. The pilots die and a stalwart flight attendant (Lauren Holly) must land the plane safely, all the while dealing with a rapist/killer (Ray Liotta) on board. Despite some initial suspense, the film stalls in midair. (R) FAIR DRAMA DIR-Robert Butler LEAD-Ray Liotta RT-100 mins. (Profanity)

---- INDEX REFERENCES ----

REGION: USA (1US73); Americas (1AM92); North America (1NO39)

OTHER INDEXING: (BORING COMEDY; BYRON DE LA BECKWITH; CHEVY CHASE; COMEDY DIR; DIR PETER HYAMS; DIR STEPHEN KESSLER; FAIR; JERRY; NEVE CAMPBELL; PENELOPE ANN MILLER; PG; PG) FAIR; RANSOM EFFICIENT; RELIC) (Alec Baldwin; Armin Mueller-Stahl; Beverly D'Angelo; Cameron Crowe LEAD; CINEMAN SYNDICATE; Craven LEAD-Neve Campbell; Cuba Gooding Jr.; Dad; David; David Arquette; David Helfgott; Delroy Lindo; Equal; Gary Sinise; Geoffrey Rush; Gibson RT; Griswold; Henry Winkler; Hicks LEAD; Howard LEAD; Hurt; James Woods; John Travolta; Lili Taylor; Lynn Redgrave; MacDowell; Mel; Mel Gibson; MICHAEL John Travolta; Nora Ephron LEAD; Occasionally; Randy Quaid; Ray Liotta; Renee Zellweger; Robert Butler; Ron; Ron Howard; RT; Scott; Scott Hicks; Tabloid; Tom Cruise; Tom Sizemore; VIDEO MOVIE GUIDE; Wayne Newton; Wes; Wes Craven; Whoopi Goldberg; William Hurt; Woods)

WORD COUNT: 1100

'Shine' created controversy, but it's an uplifting, marvelous tale

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News

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Section: ENTERTAINMENT

Bill Ward; Staff Writer

A whole lot of hoo-ha accompanied the splashy success of "Shine."

There was controversy over the veracity of the film's depiction of lead character David Helfgott's travails. Then, when a Helfgott tour produced full houses of wildly enthusiastic audiences, music critics unloaded on him over the quality of his music.

But that's real life. This is a movie, and a '5 out of 5 stars' effort at that. It doesn't present its story as the absolute truth or its hero as a piano-playing peer of Vladimir Horowitz. The naysayers need not rent the video when it comes out Tuesday - but everyone else should.

This is an uplifting tale told in marvelous fashion. Noah Taylor and Oscar-winner Geoffrey Rush play the title character with equal aplomb, and Armin Muehler-Stahl is extraordinary in the thankless role of a father whose overbearing nature helped turn a precocious prodigy into a blubbing shell of a man. The late John Gielgud and Lynn Redgrave are stellar in smaller roles.

Director Scott Hicks, whose previous work had been primarily documentaries, creates a marvelous pace - or cadence, if you will - and uses the extraordinary soundtrack (much of it performed by Helfgott) to excellent effect.

Hicks spent 10 years trying to turn this saga into a film. All of that effort was decidedly worthwhile. Rated PG-13.

These five classics are music to our ears

Here are some more movies with ties to classical music that are worth getting in tune with:

- "Amadeus" (1994, rated PG): This is not just one of the greatest films ever about music; it's one of the greatest films ever, period. The peerless music of Wolfgang Amadeus Mozart helps make it so (the two-CD soundtrack might be the best introduction to classical music a novice could get), but so do the performances by Oscar-winner F. Murray Abraham and the underrated Thomas Hulce in the title role. You'll laugh, you'll cry, you'll exult - and that's if you're seeing it for only the fourth or fifth time. 5 out of 5 stars, but only because that's all we can award it.

- "Elvira Madigan" (1967, unrated): Mozart's music - specifically his 21st piano concerto - elevates this simple love story into one of the most romantic movies of the '60s. (Is that damning with faint praise?) The cinematography is every bit as gorgeous as the music. Seek out the subtitled version. 4 and 1/2 out of 5 stars.

- "Immortal Beloved" (1994, R): Ludwig van Beethoven was no day at the beach to deal with, but he's by far the nicest guy Gary Oldman has played in recent years. And Oldman is more than up to the task. Of course, who wouldn't be if his lady friends included the likes of Valeria Golino and Isabella Rossellini? This could have been a muddled, middling effort, though, if not for the music and photography. 3 and 1/2 out of 5 stars.

- "Impromptu" (1991, PG-13): Before he settled into a rut of playing bumbling-but-likable heartthrobs and then started cruising the semi-mean streets of West Hollywood, Hugh Grant was Chopin to Judy Davis' George Sand. Both do excellent work - Davis was born to play the tomboyish Sand - and get superb support from Mandy Patinkin, Emma Thompson, Julian Sands and Bernadette Peters. 4 out of 5 stars.

- "The Magic Flute" (1974, unrated): OK, so we're a little Mozart-heavy here; so sue us. (This edged out "The Competition" [3 and 1/2 out of 5 stars] and "The Piano" [5 out of 5 stars] for the final spot on the list.) The pairing of Wolfgang's pixilated music and Ingmar Bergman's imaginative directing make this opera-on-film an utter delight. In Swedish with subtitles. 4 and 1/2 out of 5 stars.

Published 07/20/97: This article incorrectly said that actor John Gielgud was dead.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Music (1MU57)

OTHER INDEXING: (MOZART; VALERIA GOLINO; VLADIMIR HOROWITZ; WOLFGANG; WOLFGANG AMADEUS MOZART) (Armin Muehler-Stahl; Bernadette; David Helfgott; Davis; Elvira Madigan; Emma Thompson; F. Murray Abraham; Gary Oldman; Geoffrey Rush; George Sand; Helfgott; Hicks; Hugh Grant; Immortal Beloved; Ingmar Bergman; Isabella Rosellini; John Gielgud; Julian Sands; Lynn Redgrave; Noah Taylor; Oldman; Published; Sand; Scott Hicks; Seek; Shine; Thomas Hulce)

WORD COUNT: 733

ROAR NEW FOX SERIES IS AN ANCIENT ADVENTURE WITH A YOUNG CELTIC HERO

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News

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Section: QUESTIONMARK

JAY BOBBIN - Tribune Media Services

In a summer when new network television series are scarce, one of the very few is debuting with a literal "Roar."

Filmed in Australia, the new Fox show premiering Monday (9 p.m. Channel 29) is an adventure set in 400 A.D. A reluctant young Celtic hero named Conor (played by Heath Ledger) leads his people against Queen Diana (Lisa Zane) sent by the Roman Empire to orchestrate a takeover of the territory that ultimately would become Ireland. Conor also has a personal vendetta to settle with her, because she oversaw the massacre of his family. He must take up the mystical sword of his dead father and unite his people in the name of peace.

Created by Shaun Cassidy ("American Gothic") and Ron Koslow ("Beauty and the Beast"), the saga also features John Saint Ryan as Fergus, Conor's counselor and protector. Conor's other allies include Alonzo Greer as an apprentice magician named Tully, an African plucked from a trading ship as a child; and Vera Farmiga as the escaped Roman slave Catlin.

Sebastian Roche portrays Longinus, Queen Diana's nasty assistant and Conor's deadly foe. Longinus is a 400-year-old supernatural creature who was the Roman centurion who pierced the side of the crucified Christ with a spear.

A local king named Gar (Leo Taylor) also has allied himself with Diana and is responsible for killing Conor's family.

A newcomer to American viewers, Ledger has worked on several series in his native Australia. He initially auditioned for one of "Roar's" supporting parts, "and I thought I did a fairly good job. They rang my agent a couple of days later and said they were really interested in me for the role of Conor, and they wanted to fly me to L.A. for the final audition. I was working on a TV series in Sydney, so the only possible time they could get me to California was on a weekend.

"I got there on a Friday night and didn't sleep, because my internal clock was off. I did the audition the next morning, and it was pretty intense for me, because we don't do it the same way in Australia. All the producers and representatives from Fox and Universal Television were there, and I was really sweating it out. I got through it, but even Shaun told me it wasn't a very good audition. I jumped right back on the plane, and getting back into Sydney when it was Monday morning there, it was like going through time travel."

It proved worth it two weeks later, when Ledger learned he had won "Roar's" starring role. "I was blown away," he confirms. "It wasn't until a week later that it really sank in. I loved 'Braveheart,' and if I hadn't gotten this part, I would have felt it was a real shame. It really fits me, and I love doing it. It's a physically demanding job. Recently, we spent a whole day just doing scenes of running, fighting and riding horses through a forest."

Ledger maintains that none of "Roar's" plentiful action is extraneous: "The characters are always fighting out of passion or for a cause, whether it's in retaliation for lost family

members or to unite tribes. A few episodes don't have much action at all, and that's what's good about this. It's a very emotional show as well."

Though "Roar" doesn't adhere totally to Celtic history, Ledger was compelled to do some research before filming started. "I'm half Scottish and I have some Irish blood in me, so I've had a fair amount of history pumped through me by my grandparents. Still, I took out a lot of books on Druidism and things like that, just to have a solid background. That way, when you're on the set, you know what you're supposed to be doing and thinking."

Formerly of "L.A. Law" and "Profit," co-star Zane relishes her "Roar" role as Queen Diana, who alternates between helping and foiling the hero as it suits her agenda. "In some instances, it's like doing a classical play," the actress says of the show. "There are all kinds of elements, and I like it that my character is one moody chick. She's different with everybody. In that sense, she's close to who I am, and to who any real person is. A lot of the constraints of other roles aren't there."

Just as many people were surprised that the dark, often violent "American Gothic" came from the mind of former TV "Hardy Boy" Cassidy, Ledger was hard-pressed to associate him with "Roar" at first. "I knew about the 1970s teen-idol thing, mainly from my mom. When she heard he was involved, she took the first plane over to meet him. He's a fun guy, and he really knows what he wants."

Indeed, Ledger credits both Cassidy and Koslow with "stretching their imaginations to develop something that's factual, but also has modern touches."

More TV productions done in Australia have been seen worldwide in recent years, such as the syndicated revival of "Flipper" and the miniseries "The Thorn Birds: The Missing Years." Ledger says: "We have a lot of brilliantly talented actors who never get a chance to shine through -- pardon the pun, given Geoffrey Rush (the Australian Oscar-winner for the movie 'Shine') -- and our crews have terrific reputations. Also, the landscape rivals any other in the world. We really have the geography for moviemaking."

"Roar" also will air in Australia, and Ledger looks forward to seeing his countrymen's response to it. "They've got a big feel for things like 'Braveheart' and 'Riverdance,' and I think the whole world has been swept away by that era. It's the fashionable thing right now, but I think everyone has developed a taste for it."

The "Roar" cast, from left, includes Fergus (John Saint Ryan), Conor (Heath Ledger), Tully (Alonzo Greer) and Caitlin (Vera Farmiga).

--- INDEX REFERENCES ---

INDUSTRY: TV (1TV19); TV Programming Syndication & Distribution (1TV80); Entertainment (1EN08); TV Marketing & Promotion (1TV57); Gen Y Entertainment (1GE14); Television Networks (1TE85); Broadcast TV (1BR25); Gen Y TV (1GE33)

REGION: Australasia (1AU56); Europe (1EU83); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ADVENTURE; AUSTRALIAN OSCAR; BEAST; GEOFFREY RUSH; LEO; ROMAN; ROMAN EMPIRE; TAYLOR; THORN BIRDS; TV) (Alonzo Greer; Cassidy; Channel; Conor; Diana; Diana (Lisa Zane; FOX SERIES; Heath Ledger; John Saint Ryan; Koslow; Ledger; Longinus; Roar; Ron Koslow; Sebastian Roche; Shaun; Shaun Cassidy; Vera Farmiga; Zane)

EDITION: FINAL

WORD COUNT: 1120

'SHINE' SHINES; 'FOOLS' IS FOOLISH; EDDIE'S 'METRO' DERAILS

Source: Stuart News
 Publication Date: July 18, 1997
 Country: USA
 Source Type: Newspaper

7/18/97 Stuart News (Fla.) D12

News

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Section: Entertainment

Mike Pearson Scripps Howard News Service

SHINE: New Line. VHS-Laserdisc-DVD. 105 min. Rated PG-13. Priced for rental. Is Shine the best film ever made about classical music? Not quite. Amadeus, for one, was better. But there are enough strikingly poetic moments - and a bravura performance from Academy Award-winning actor Geoffrey Rush - to keep you engrossed in this fact-based tale about a man who found music in madness. Actually, the music came first for young David Helfgott, a shy, sensitive kid driven to master the piano by his domineering father (Armen Mueller-Stahl). There is magic in David's fingers to balance the rebel in his soul. When he defiantly accepts a scholarship to London's Royal Academy of Music, his father orders him shunned and thus begins his slow descent into madness. Or at least into serious psychosis. For as cobbled together by director Scott Hicks, Shine is an episodic fable fraught with cautionary overtones. David finally snaps at the finals for England's top music prize, and the next we see him several years have passed and he's living in an institution awaiting rescue. An old fan proves the ticket out, and before long everyone's talking about eccentric old Helfgott, who mutters to himself, chain smokes and plays astonishingly beautiful music. All of which makes for an uplifting finale (David fell in love with and married an astrologer), a happy ending that continues today with Helfgott's nationwide tour of the states. It might all be warm and fuzzy if there weren't a hint of darkness to Hicks' script, and an edginess to Rush's powerful performance that never lets you forget that Helfgott is a troubled man. Hicks isn't above shading history a bit, such as ignoring the role of Helfgott's mother. Yet between the orchestrated sentiment and magnificent musical score, Shine can't help but leave a lump in your throat. FOOLS RUSH IN: Columbia Tristar. VHS-Laserdisc. 110 min. Rated PG-13. Rental. Fools Rush In is a pedestrian romantic comedy in every respect save one: Salma Hayek. The Mexican actress cut her teeth in Robert Rodriguez's Desperado. With Fools, she moves squarely into the Hollywood mainstream, and if the material is a bit predictable - she plays a one-night stand to Friends' Matthew Perry, who finds herself pregnant - Hayek herself is anything but. Forget for an instant that she's gorgeous. Looks will only get you in the door. Talent keeps you there. "I first read the script four years ago," Hayek explains, curled up on a sofa in a conference room. "I have to be very honest with you: How many movies are out there with a lead part written for a Mexican woman? Very few. When this movie finally got made, it was perfect timing for me. If they'd made it four years ago, they would probably have used an American girl to play a Mexican. Now, according to (the producers), I was ready to do a lead in feature film. Well, I was born ready." One barrier - at least where the studios are concerned - is Hayek's accent. They don't get it. "I'd like to have a bigger variety of parts offered. I'd like my career to get to a place where people stop hearing my accent or seeing my color; where they only see the qualities I bring to the character as a woman. This is what I dream of. "If I didn't have an accent, I could be a white woman, I could be an Italian - I could be anything and they'd be forgiving. But because of my accent, it's hard for them to see me in certain roles, to believe that I can get to those places." Hayek is the best thing Fools has going for it, resulting in genuine chemistry between Perry's yuppie architect who gets married out of obligation, and Hayek's bicultural ingenue, who believes love is foretold in the stars. So what if you can deduce the entire plot from the box cover? You know up front you're in for a few tears and

a double dose of romantic cliches. For Hayek, though, *Fools* is just the beginning. She's got big plans. "Thank God, I am able to do drama and comedy and action," she says, her eyes brimming with confidence. "Some people can only do one thing, but I can do it all. And I want to do it all." *METRO: Touchstone*. VHS. 117 min. Rated R. Rental. A sassy cop. A homicidal villain. A harrowing car chase through the streets of San Francisco. It can only be another Eddie Murphy movie, complete with wisecracks and whiplash action. If Metro fails to fuel the momentum Murphy regained with *The Nutty Professor*, neither does it derail it. Instead, it's a run-of-the-mill crime caper that spends 20 minutes setting up the plot, and the next 90 running its hero ragged. Forget about the dead best buddy and ex-gal pal dating another man. Those are red herrings in a plot specifically designed to get so much testosterone pumping through your veins you won't mind a few lapses in logic. OK, a whole slew of them. Michael Rappaport does a decent job as Murphy's sharpshooter partner, and Michael Wincott's villain is suitably creepy. Yet Metro forgoes playfulness for by-the-book mayhem and a finale that's slow to unfold. No originality in sight, just a lot of sound to go along with the visual fury.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Mexico (1ME48); Americas (1AM92); Central America (1CE62); Latin America (1LA15)

LANGUAGE: English

OTHER INDEXING: (FOOLS; FOOLS RUSH; GOD; METRO; METRO: TOUCHSTONE VHS; RUSH; SHINE; VHS; VHS LASERDISC) (Armen Mueller-Stahl; David; David Helfgott; England; Hayek; Helfgott; Hicks; Matthew Perry; Michael Rappaport; Michael Wincott; Perry; Rated; Rated PG; Rated R. Rental; Robert Rodriguez; Scott Hicks; Talent)

EDITION: Martin County

WORD COUNT: 1028

SWEET, TRAGIC MAN AT HEART OF 'SHINE'

Source: Orlando Sentinel
 Publication Date: July 18, 1997
 Country: USA
 Source Type: Newspaper

7/18/97 Orlando Sentinel 26

News

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Section: CALENDAR

Jay Boyar Sentinel Movie Critic

***** Shine (New Line, 105 minutes, PG-13, priced for rental): Jabbering, sputtering, stammering, chain-smoking, Geoffrey Rush is the revved-up engine that drives this sweet-spirited movie called Shine.

Based on the true story of Australian concert pianist David Helfgott, the film begins in the '80s with David (Rush) as a man in his 40s - and a pretty weird man at that.

David is a bit like Christopher Lloyd's Reverend Jim (from TV's Taxi) but with Robin Williams' swiftness, some of Woody Allen's features and a vivid, heightened reality about him. This squashed sprite isn't the sort of person you'd expect to encounter at the center of a major motion picture, and yet you immediately sense the authority and authenticity of Rush's Oscar-winning performance.

A "ridiculous tragedy" is how David - in one of his priceless throwaway lines - describes his early life as a piano prodigy.

His father, Peter, a Polish-Jewish Holocaust survivor, instills in him a fierce devotion to music. But this music-loving daddy is also a tyrant who expects nothing less from his son than unquestioning obedience.

Peter's favorite piece of music is Rachmaninoff's notoriously difficult Piano Concerto No. 3. After breaking away from his father to study piano in London, David decides to attempt that very piece for an important concert.

But the difficulty of the "Rach 3" - combined with the spectral pressure of his absent father and other pressures - gives David a nervous breakdown. When he finally emerges from years of institutionalization, he has become the quivering mess we see at the start of the film.

Rush won the best-actor Oscar for his role, and the film was nominated for the best-picture Oscar. The supporting players haven't won any major awards, but they, too, are exceptional.

Noah Taylor, who plays the pianist in his teen years, gives a phenomenal performance that shows us David's budding humor, his tenacity and, sadly, the stirrings of his emotional problems.

As David's inhumanly demanding father, Armin Mueller-Stahl gives a performance that is commanding, memorable and perhaps slightly too consistent. Although his work can overwhelm you, it isn't entirely believable.

Shine is one of those rare productions in which the sound and cinematography are almost as distinctive as the acting. The scene of David's breakdown, which takes place at a concert, is a horrifying masterpiece of music, noise and silence in which the pianist's growing isolation from this world is revealed by what he hears - and by what he doesn't.

The inspiring thing about Shine is that it leaves the clear suggestion that there can be a way back (or, at least, a partial way back) for someone like David. Through the frenzy of

Rush's supremely frenetic performance, we glimpse something resilient about this character - an instinct for survival whose strength is matched only by his love for music.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Music Concert (1MU45); Entertainment (1EN08); Music (1MU57); Celebrities (1CE65)

OTHER INDEXING: (RACHMANINOFF; REVEREND JIM; ROBIN; SWEET; TV; WILLIAMS; WOODY ALLEN) (Armin Mueller-Stahl; Christopher Lloyd; David; David Helfgott; Geoffrey Rush; Jabbering; Noah Taylor; Peter; Piano Concerto; Rush; Shine)

EDITION: METRO

WORD COUNT: 576

Shine

Source: Globe and Mail
Publication Date: July 18, 1997
Country: Canada
Source Type: Newspaper

7/18/97 Globe & Mail (Toronto Can.) C3

News

Copyright © 1997 by The Globe and Mail
 Section: The Arts: Movies

Rating: ***

Geoffrey Rush won critical acclaim and a best-actor Oscar for his portrayal of concert pianist David Helfgott, who, in this movie, overcomes mental illness to resume a triumphant musical career.

Although Rush is on screen for less than an hour of the film's running time as the grown-up Helfgott, his performance as the babbling, eccentric musician is the film's main attraction. He and the two other actors who play the pianist earlier in his life (Noah Taylor and Alex Rafalowicz) beautifully build, overlap and echo each other.

The story itself, though, is what Globe and Mail reviewer Liam Lacey called "basically a Rocky of the ivories, hammered home with an emotional mallet." Shine purports to tell the real-life struggles of Helfgott, a musical prodigy, from his debut on stage wrestling with Chopin on a dilapidated piano, through his schooling, up to his eventual mental breakdown and "recovery," thanks to love of a good woman/astrologer (Lynn Redgrave). Besides his mental problems, Helfgott also struggles with personal demons, in the shape of a father (played by Armin Mueller-Stahl in an Oscar-nominated performance) who's a concentration camp survivor so obsessed with strength and self-reliance that he crushes the spirit of his own children.

Along the way, director Scott Hicks manages to display some flashes of skill (especially a slow-motion scene that turns concert piano playing in a kind of underwater torture), but fudges the answer to the question of what exactly is wrong with Helfgott. The way it's played out on screen, his mental disorder seems a harmless and somewhat impudent form of wackiness that winds up in a far too quick and far too easy happy ending.

Helfgott's real-life story hasn't turned out quite as pat as the movie's: His odd performances at the Academy Awards and during his recent North American concert tour were critically panned (though popular), as was his chart-topping CD of Rachmaninoff's third piano concerto.

Reality aside, Shine overcomes most of its flaws as a feel-good flick. As Lacey put it: "With a movie such as Shine you're supposed to surrender to the music and not worry so much about the fingering of the chords."

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Music Concert (1MU45); Entertainment (1EN08); Music (1MU57); Celebrities (1CE65)

OTHER INDEXING: (ACADEMY AWARDS; ARMIN MUELLER; RACHMANINOFF; TAYLOR) (Alex Rafalowicz; David Helfgott; Geoffrey Rush; Helfgott; Lacey; Liam Lacey; Lynn Redgrave; Reality; Rush; Scott Hicks; Shine; Shine Rating)

EDITION: Metro

WORD COUNT: 438

GENIUS OF 'SHINE' TUGS AT EMOTIONS

Source: Denver Rocky Mountain News (CO)
Publication Date: July 18, 1997
Country: USA
Source Type: Newspaper

7/18/97 Rocky Mtn. News 14D

News

Copyright 1997 Denver Publishing Co.
 Section: Entertainment/Weekend/Spotlight
 Mike Pearson Rocky Mountain News Entertainment Editor

Shine: New Line. VHS-Laserdisc-DVD. 105 min. Rated PG-13. Priced for rental.

Is Shine the best film ever made about classical music? Not quite. Amadeus, for one, was better. But there are enough strikingly poetic moments - and a bravura performance from Academy Award-winning actor Geoffrey Rush - to keep you engrossed in this fact-based tale about a man who found music in madness.

Actually, the music came first for young David Helfgott, a shy, sensitive kid driven to master the piano by his domineering father (Armen Mueller-Stahl). There is magic in David's fingers to balance the rebel in his soul. When he defiantly accepts a scholarship to London's Royal Academy of Music, his father orders him shunned and thus begins his slow descent into madness.

Or at least into serious psychosis. For as cobbled together by director Scott Hicks, Shine is an episodic fable fraught with cautionary overtones. David finally snaps at the finals for England's top music prize, and the next we see him several years have passed and he's living in an institution awaiting rescue. An old fan proves the ticket out, and before long everyone's talking about eccentric old Helfgott, who mutters to himself, chain smokes and plays astonishingly beautiful music.

All of which makes for an uplifting finale (David fell in love with and married an astrologer), a happy ending that continues today with Helfgott's nationwide tour of the states. It might all be warm and fuzzy if there weren't a hint of darkness to Hicks' script, and an edginess to Rush's powerful performance that never lets you forget that Helfgott is a troubled man.

Hicks isn't above shading history a bit, such as ignoring the role of Helfgott's mother. Yet between the orchestrated sentiment and magnificent musical score, Shine can't help but leave a lump in your throat.

Fools Rush In: Columbia Tristar. VHS-Laserdisc. 110 min. Rated PG-13. Rental.

Fools Rush In is a pedestrian romantic comedy in every respect save one: Salma Hayek.

The Mexican actress cut her teeth in Robert Rodriguez's Desperado. With Fools, she moves squarely into the Hollywood mainstream, and if the material is a bit predictable - she plays a one-night stand to Friends' Matthew Perry, who finds herself pregnant - Hayek herself is anything but. Forget for an instant that she's gorgeous. Looks will only get you in the door. Talent keeps you there.

"I first read the script four years ago," Hayek explains, curled up on a sofa in a conference room. "I have to be very honest with you: How many movies are out there with a lead part written for a Mexican woman? Very few. When this movie finally got made, it was perfect timing for me. If they'd made it four years ago, they would probably have used an American girl to play a Mexican. Now, according to (the producers), I was ready to do a lead in feature film. Well, I was born ready."

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``If I didn't have an accent, I could be a white woman, I could be Italian - I could be anything and they'd be forgiving. But because of my accent, it's hard for them to see me in certain roles, to believe that I can get to those places."

Hayek is the best thing *Fools* has going for it, resulting in genuine chemistry between Perry's yuppie architect who gets married out of obligation, and Hayek's bicultural ingenue, who believes love is foretold in the stars. So what if you can deduce the entire plot from the box cover? You know up front you're in for a few tears and a double dose of romantic cliches.

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``Thank God, I am able to do drama and comedy and action," she says, her eyes brimming with confidence. ``Some people can only do one thing, but I can do it all. And I want to do it all."

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In stores next week: *Donnie Brasco*, *Hamlet*, *The Second Jungle Book* (Columbia Tristar), *Private Parts* (Paramount), *Sling Blade* (Miramax), *Mask of Death* (Dimension), *Bye Bye* (Fox Lorber), *Smilla's Sense of Snow* (Fox), *Dead Men Can't Dance*, *Profile for Murder* (LIVE), *Volcano: Fire on the Mountain*, *Vicious Circle* (Trimark).

LIB5

Color Photo

Lynn Redgrave and Geoffrey Rush in *Shine*. FILE: MOVIES...SHINE

Video File

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Mexico (1ME48); Americas (1AM92); Central America (1CE62); Latin America (1LA15)

OTHER INDEXING: (FOOLS; FOOLS RUSH; GENIUS; GEOFFREY RUSH; METRO; METRO: TOUCHSTONE VHS; RUSH; SHINE; VHS; VHS LASERDISC) (Armen Mueller-Stahl; Bye Bye; Columbia Tristar; David; David Helfgott; Donnie Brasco; England; Hayek; Helfgott; Hicks; Lynn Redgrave; Matthew Perry; Michael Rappaport; Michael Wincott; Perry; Rated; Rated PG; Rated R. Rental; Robert Rodriguez; Scott Hicks; *Sling Blade*; Talent; *Vicious Circle*; Video File)

EDITION: Final

WORD COUNT: 1106

NEW ON VIDEO VIDEO GAMES

Source: Miami Herald (FL)
 Publication Date: July 19, 1997
 Country: USA
 Source Type: Newspaper

7/19/97 Miami Herald 2G

News

Copyright (c) 1997, The Miami Herald
 Section: Living
 , Knight-Ridder News Service

Shine *** Based on the amazing real-life story of David Helfgott, who struggled with an overbearing father, mental illness and other obstacles en route to becoming a renowned classical pianist. Director Scott Hicks uses a lot of restraint in telling his story -- so much, in fact, that it helps to know a little about Helfgott going in (the details of his breakdown, for example, are glossed over). But the movie is impeccably acted, particularly by Geoffrey Rush as the adult Helfgott. -- Rene Rodriguez (Rated PG-13: mild vulgar language, brief nudity) (1996, Warner, 105 minutes; also starring Noah Taylor, Alex Rafalowicz, Lynn Redgrave, John Gielgud)

ruleron The Substance of Fire *** Jon Robin Baitz's hit Off-Broadway play about an imperious publisher driven to keep memories of the Holocaust alive even though it will destroy the family business has been made into a riveting film. Star Ron Rifkin gives a powerful, nuanced performance as the mentally deteriorating publisher; Tony Goldwyn, Sarah Jessica Parker and Timothy Hutton play his distraught offspring. -- Christine Dolen (Rated R: violence, sexual situations) (1996, Miramax, 101 minutes)

ruleron Brother of Sleep ** Director Joseph Vilsmaier captures the brooding atmosphere and grim horror of Robert Schneider's book so perfectly that the film is almost unbearable to watch. Andre Eisermann is a delicate, otherworldly creature whose hearing is so acute that the babbling of a brook or the heartbeat of a newborn child sends him running, his hands shielding his ears. But he is a genius at composing. The movie's problem isn't its aura of despair, but its elliptic storytelling. It is a moving but strangely inhibited film. -- Jackie Potts (Rated R: adult themes, sexual situations, violence) (1996, Columbia TriStar, 133 minutes; in German with English subtitles)

ruleroff

Remade 'Highlander' sequel 5G

ruleron RECENT MOVIES

Boston Kickout (1996, BMG, \$94.99, 107 minutes) John Simm, Emer McCourt. Drama looking at the lives of four rootless young men with few prospects who have just graduated from high school. Rated R.

By Way of The Stars (1992, Hallmark, 150 minutes) Zachary Bennett, Tantoo Cardinal. Western follows the adventures of a boy traveling from Prussia to the New World in search of his father. Rated PG.

The Eighth Day (1997, PolyGram, 108 minutes) Daniel Auteuil, Pascal Duquenne, Miou-Miou. Auteuil plays a man whose turbulent personal life is healed when he meets a determined Down Syndrome patient. In French with English subtitles.

Flipping (1997, Paramount, 102 minutes) David Amos, David Proval. Thriller with Amos as a wannabe wise-guy whose gang begins to unravel. Rated R.

Fools Rush In (1997, Columbia TriStar, 110 minutes) Matthew Perry, Salma Hayek, Jill Clayburgh. Perry turns this otherwise nice-in-a-bland-way romantic comedy into a spice-

of-an-unfamiliar kind. Co-stars Hayek as the Mexican-American Catholic who captures his Connecticut WASP heart. Rated PG-13.

Ghosts of Mississippi (1996, Columbia TriStar, 123 minutes) Alec Baldwin, Whoopi Goldberg, James Woods, Craig T. Nelson, Virginia Madsen. A misshapen civics lesson / courtroom drama about the 30-year struggle to convict the murderer of civil rights leader Medgar Evers. Director Rob Reiner's film centers on the white assistant district attorney (Baldwin) who reopened the murder case, which is kind of like making a movie about the male heroes of the women's suffrage movement. Rated PG-13.

Manhattan Merengue (1996, BMG, \$94.99, 94 minutes) George Perez, Lumi Cavazos. A Dominican immigrant comes to the United States with aspirations of becoming a Broadway star. Rated R.

Metro (1997, Touchstone, 118 minutes) Eddie Murphy, Michael Rappaport. A derivative action-thriller casts Murphy as San Francisco's top police hostage negotiator in pursuit of an elusive and ruthless killer-jewel thief. Rated R.

The Relic * (1997, Paramount, 110 minutes) Penelope Ann Miller, Tom Sizemore, Linda Hunt. Essentially Alien in a museum -- though that makes this movie sound better than it is. Miller is an evolutionary biologist working at a museum where someone -- or something -- is tearing people's heads off. The film has a great big monster in it, and more decapitations than the entire French Revolution, and it's still no fun. -- Rene Rodriguez . Rated R.

Rendezvous in Paris (1996, New Yorker, \$89.95, 100 minutes) Mathias Megard, Clara Bellar, Judith Chancel. Three vignettes from director Eric Rohmer follow the romantic perambulations of a group of young men and women in this deceptively light, loping essay on the vagaries of modern-day romance. In French with English subtitles. No MPAA rating (adult themes).

VINTAGE FILMS

Fun and Fancy Free (1947, Walt Disney, \$26.99, 73 minutes) Voices by Walt Disney, Dinah Shore, Edgar Bergen, Cliff Edwards. Each of the two pieces of this, Disney's ninth cartoon feature -- Jack and the Beanstalk and Bongo the Bear -- have often been seen individually, but the unified feature, as it was seen in theaters in 1947, hasn't been seen in many years. Mickey Mouse, Donald Duck, Goofy and Jiminy Cricket are featured. Also on the tape is a short film on the making of the feature. Rated G.

photo: Geoffrey Rush as David Helfgott (a), Ron Rifkin and Tony Goldwyn and Sarah Jessica Parker (MOTION PICTURE-S), Andre Eisermann (MOTION PICTURE-B)

--- INDEX REFERENCES ---

COMPANY: DISNEY (WALT) CO

INDUSTRY: Consumer Products & Services (1CO62)

REGION: USA (1US73); Americas (1AM92); North America (1NO39); New York (1NE72)

LANGUAGE: English

OTHER INDEXING: (AMERICAN CATHOLIC; BEANSTALK; BROADWAY; FANCY FREE; FRENCH REVOLUTION; JIMINY CRICKET; MISSISSIPPI; MPAA; MURPHY; RELIC; REMADE; SHINE; WALT DISNEY; WASP) (Alex Rafalowicz; Andre Eisermann; Auteuil; Christine Dolen; Clara Bellar; Cliff Edwards; Columbia TriStar; Craig T. Nelson; David; David Helfgott; Donald Duck; Edgar Bergen; Emer McCourt; English; Eric Rohmer; Essentially Alien; Fools Rush; Geoffrey; Geoffrey Rush; Hallmark; Hayek; Helfgott; James Woods; Jessica Parker; Jill Clayburgh; John Gielgud; John Simm; Joseph Vilsmaier; Judith Chancel; Linda Hunt; Lumi Cavazos; Lynn Redgrave; Manhattan Merengue; Metro; Michael Rappaport; Mickey Mouse; Miller; Miramax; Noah Taylor; Paramount; Parker; Pascal Duquenne; Perry; PolyGram; RECENT MOVIES; Rendezvous; Rene Rodriguez; Rob Reiner; Robert Schneider; Robin Baitz; Ron Rifkin; Salma Hayek; Sarah Jessica; Scott Hicks; Tantoo Cardinal; Timothy Hutton; Tom Sizemore; Tony Goldwyn; Virginia Madsen; Warner; Western; Whoopi Goldberg)

EDITION: Final

WORD COUNT: 1074

WESTLAW AU

Westlaw News

THOMSON REUTERS

SEAN PENN'S LABOR OF LOVE

Source: St. Louis Post-Dispatch (MO)
Publication Date: September 5, 1997
Country: USA
Source Type: Newspaper

9/5/97 St. Louis Post-Dispatch 01E

News

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 Section: EVERYDAY MAGAZINE
 Bob Strauss/Los Angeles Daily News

SEAN PENN AND Robin Wright Penn talk a lot about love these days. When it comes to talking about one another, however, one of the movies' most accomplished acting couples tend to keep things strictly professional.

"She's a fantastic actress," Penn says of his wife, "which is always good; it feeds your work."

"Knowing somebody as well as I know Sean, you have trust, which is the most important thing to have on the set," Wright Penn adds. "Then you have the freedom to go anywhere with them. And I always think Sean's work is good. But I'm biased."

And not alone. Penn has been considered one of the best actors in the business since his indelible 1982 portrayal of a stoned-out surfer dude in "Fast Times at Ridgemont High." Yet he's only appeared twice on screen in the last seven years, in "Carlito's Way" and in "Dead Man Walking," the latter earning him an Oscar nomination for his depiction of a death-row inmate.

But now Penn is back in a flurry of films, beginning with "She's So Lovely," a job that won him the best-actor award at this year's Cannes Film Festival. Co-starring Wright Penn and John Travolta, the project, with which Penn has been involved off and on for many years, is a labor of love in every conceivable sense of the term. The movie opened last Friday.

"This guy doesn't let anybody or anything tell him that what he felt wasn't love," the notoriously picky Penn says of "She's So Lovely's" alcohol-addled, extendedly institutionalized Eddie. "This movie believes that love exists and you can be true to it."

"Sean doesn't think they're messed up," adds Wright Penn, who plays Eddie's marginally more stable wife, Maureen. "He asks people who've seen it, 'Have you ever had a better relationship?' and he's dead serious. I think he's out of his mind."

"But the movie was made to show how, despite how extremely wrong the circumstances are, the love was right between these two people," adds the actress, who's pretty choosy about her own roles and sometimes hits a jackpot such as "Forrest Gump." "It's about love. It's not about how we all judge in the '90s."

If the preceding sounds like a page out of one of the late John Cassavetes' scenarios, it should. "She's So Lovely" is based on one of his unproduced screenplays that Penn had been trying to turn into a film since before the pioneering independent filmmaker's death in 1989. Directed by Cassavetes' son, Nick, "She's So Lovely" is, like "Faces" and "Minnie and Moskowitz" and so many of the other classics written and directed by John Cassevetes - utterly enamored of the insanity of love.

It requires more of a leap to decode personal meaning from the Penns' love talk. But it's not hard to imagine why they responded to this material. They've been together since the start of the decade (they co-starred in the 1990 "State of Grace") and have two children, but the relationship has had its rocky patches. In fact, they seemed over with for good

early last year, until Penn no-showed the Academy Awards to be with Wright Penn when she was briefly hospitalized.

Any hiccups in this pairing, of course, pale before the certifiable looniness of Penn's first marriage, to Madonna. As disdainful of celebrity as he is committed to the artistic possibilities of acting and filmmaking, Penn's way of coping with the relentless media glare on that union too often involved alcohol and his fists, a combination that landed him in Los Angeles County Jail for a month in 1987.

Penn hasn't punched out any photographers recently, but that does not mean he and his family have been free of trouble. Their Malibu house was destroyed by a wildfire several years ago, and Wright Penn's car was stolen at gunpoint from the driveway of her Santa Monica home last year. Little wonder, then, that the Penns pulled up stakes for good and moved to a small town in Northern California.

But there were other reasons for the June move.

"I grew up down here, so I know what that can be like," says Penn, the son of director Leo Penn and actress Eileen Ryan. "And this town is too distracting for me. There are too many ghosts here; the worst times in my life have been in this city."

"It's primarily the kids," Wright Penn adds. "We never wanted to raise them here. And there's a vibe in LA that's just unhealthy; it feeds on insecurity and fear, especially about the repercussions of what you do or don't do."

Wright Penn refers to the "you're-only-as-good-as-your-last-movie" mentality that drives money obsessed Hollywood. While neither actor subscribes to the point of view, however, both are doing rather well professionally in spite of it.

Wright Penn's first starring vehicle, "Moll Flanders," was released last year, and she co-stars with William Hurt in the upcoming courtroom drama "Loved."

Penn is making up for lost time with a vengeance. "She's So Lovely" kicks off something like a year-end Sean Penn film festival. He'll also appear in the thriller "The Game," opening Sept. 12, and in "U-Turn," Oliver Stone's latest sex-and-violence romp, opening Oct. 3. Penn also has a brief bit in Robert Downey Sr.'s eccentric comedy, "Hugo Pool," scheduled for release in November.

At the moment, Penn is in the South Pacific heading the huge cast of "The Thin Red Line," James Jones' epic World War II story of the battle for Guadalcanal. Gary Oldman, Nick Nolte, Bill Pullman, Woody Harrelson, George Clooney, John Cusack and Travolta are also in the film, which is being directed by long-dormant, '70s cult hero Terrence Malick ("Badlands," "Days of Heaven"), one of Penn's idols.

"I think the greatest era in American filmmaking was the 1970s," Penn says. "Being able to do this Cassavetes script, then work with Malick - it's as good as it gets."

As good as it gets for someone who hates what he's doing, anyway. Penn has long made it clear that he'd much rather write and direct movies than act in them. He's helmed two dark tales about damaged families, "The Indian Runner" and "The Crossing Guard," that underwhelmed critics and scared away audiences.

The only reason he has appeared in so many films of late, Penn claims, is that the time window between shooting "She's So Lovely" and "Thin Red Line" was not long enough to write and direct a picture of his own, so he took acting jobs instead.

"Mostly, I look forward to playing a role, and I often look back on it fondly," he admits. "But being there doing it? It's just never enjoyable, at least the way I approach acting. It just always turns out that way."

At one point, Penn had planned to direct "She's So Lovely." The project couldn't get financed, due in some part to Penn's fixation on filming in black and white. It's been reported that Penn, who was an executive producer of the film, made some directorial calls anyway.

"To a degree it's true on any movie I'm involved with that I say what I think," he confesses, sort of. "But I didn't make Nick (Cassevetes) redo the movie."

The Penns think a lot about movies, theirs and others. It's a field where their shared passion and humor become abundantly evident.

"If you look at filmmaking as a community, there's a lot to be embarrassed about," he says. "But then, sometimes, you're in a theater seeing ('Shine's') Geoffrey Rush up there showing so much pain at the height of his greatest joy, and you go, 'This is what I got into this thing for.' I think that there's an art there. I'd just like to see the balance shift more toward that."

" `Our favorite movies are usually films like `Breaking the Waves,' " she says. "We saw `Buddy' with the kids, but no, commercial movies aren't usually what we go for."

"She's lying," Penn says with a laugh. "She liked `Austin Powers!'"

PHOTO

Color Photo - Sean Penn and his wife, Robin Wright Penn, in "She's So Lovely."<

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: SANTA MONICA MEDIA CORP; LOS ANGELES COUNTY OF

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: California (1CA98); North America (1NO39); Americas (1AM92); USA (1US73)

OTHER INDEXING: (ACADEMY AWARDS; CANNES FILM FESTIVAL; CROSSING GUARD; GAME; INDIAN RUNNER; LA; MALIBU HOUSE; PENNS; PHOTO; SANTA MONICA; THIN RED LINE) (Bill Pullman; Cassavetes; Color Photo; Eddie; Eileen Ryan; Gary Oldman; George Clooney; Hugo Pool; James Jones; John Cassavetes; John Cassevetes; John Cusack; John Travolta; Lovely; Malick; Maureen; Nick; Nick Nolte; Oliver Stone; Robin Wright; Sean; Terrence Malick; Travolta; William Hurt; Wright)

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'SHINE' ON

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News

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 Section: ARTS & LEISURE
 TIM SMITH Music Writer

Slightly stooped, eyes half-closed, David Helfgott bounces like a pinball from person to person backstage at the Masonic Hall. "Keep smiling, keep smiling," he chants, darting about the green room after his recital. Other brief phrases, not as easily deciphered, get a similar sing-song treatment.

The Australian pianist, made famous by the award-winning film biography *Shine*, greets each visitor — male and female — with a kiss smack on the lips. Introduced to a man named James, he responds immediately: "James, Jim, Jimmy; Jimmy, Jimmy, Jim." For another named Tim, Helfgott starts a new mantra: "Tiny Tim, Tiny Tim, Tiny Tim."

When asked to pose for a picture with a mother and son, Helfgott does not face the camera, but instead rests his head on the son's shoulder, like a contented puppy.

Gillian Helfgott, his wife and greatest inspiration, is the only one taking this uninhibited behavior for granted. After more than 13 years, it's nothing new for her.

The pianist, who will finish the U.S. portion of his *Shine* tour with a recital Friday in Miami, is every bit the sweet man-child portrayed so brilliantly by Geoffrey Rush in the film.

The *Shine* phenomenon — art imitating life, and vice versa — has produced adoring crowds for Helfgott's public performances. At a March recital at New York's Lincoln Center, one woman in the audience was quoted as saying, "You want so much for him to be the movie."

Although certain liberties were taken with Helfgott's story, *Shine* presents his case so sympathetically that it's easy to understand the woman's wish.

People the world over have sought to embrace this former prodigy whose mental health, always tenuous, began to decline around 1970. Then in his early 20s, he was just beginning to fulfill the promise of a splendid career as a concert pianist.

Since he re-emerged as a performer more than a decade ago, Helfgott, now 50, has demonstrated unending pleasure in the act of concertizing. "No critic has ever been able to write that David looks unhappy onstage," his wife says. "He loves to play. And he seems to generate a marvelous sense of joy in the audience."

That's certainly obvious this night. Although the large hall is only about half-full, there is no shortage of enthusiasm from Helfgott or his listeners.

Waves of cheering and applause greet him as he jogs to the keyboard, sporting his usual concert attire — a Cossack-style blouse and sash, black pants. The waves swell with each puppet-like bow of his head, one to the left side of the semicircular theater, one to the right, one to the center.

Then he abruptly plops down at the piano and begins to play, before the last surge of applause has quite faded. As he performs a demanding program of Beethoven and Liszt, he sings to himself, sometimes chattering away, occasionally exhaling with a loud

“whoosh.” When one hand is not required on the keys, it dangles awkwardly at his side or starts to conduct the music.

At the end of each piece, he jumps to his feet so quickly that some final notes aren't given enough time to resonate fully.

The ovations mount in volume as the evening progresses. After the last work on the printed program, Beethoven's *Appassionata* Sonata, people rush to the stage, taking pictures, waving, offering flowers, holding up young children.

Three encores are not enough for several dozen fans, who linger long after the house lights have come up. They start a rhythmic plea: “DA-vid! DA-vid! DA-vid!” They pound on the stage floor. One man screams out his particular request: “The Bumble Bee! The Bumble Bee!”

But Helfgott does not oblige with the Rachmaninoff transcription of Rimsky-Korsakov's *Flight of the Bumble Bee*, the first piano piece heard in *Shine* and the one Helfgott performed, erratically, before millions of TV viewers at the Academy Awards. The show is over.

The next day, the pianist will head to Los Angeles for an appearance on the Jerry Lewis telethon for muscular dystrophy. Then it's off to Cleveland, Detroit, Minneapolis and Miami, before flying to Germany and Asia for still more performances.

Astrological destiny No one could have predicted such a whirlwind back in the days when Helfgott was recovering from years of treatment at mental institutions. His concert days were supposed to be over. But no one had counted on Gillian Murray, an astrologer 15 years Helfgott's senior.

The disturbed pianist and the outgoing, unpretentious horoscope-caster met by chance — or perhaps by astrological destiny — in 1983. Helfgott proposed the next day; they were married nine months later.

At the time the couple met, Helfgott had just begun playing the piano again, entertaining customers at a wine bar in Perth. Gillian's arrival on the scene apparently helped speed up his mental and physical rehabilitation.

The unlikely lovers quickly formed a bond of absolute trust, Gillian says. One plus was that she could tolerate David's quirks — the incessant speech; playing the piano for six hours at a stretch, with the TV and stereo blaring simultaneously; cavorting naked indoors and out; jumping into the nearest body of water for extended swims.

“I knew it was going to be a bit challenging,” she says, in her deadpan Australian twang.

Helfgott's new wife also seemed to have a beneficial effect on his music-making. It gradually improved, technically and emotionally, to the point where he could return to the formal concert stage. By 1985, he was touring throughout Australia; concerts in Denmark and Germany, arranged by the pianist's friends, soon followed.

“The interesting thing is that he got good reviews and standing ovations all those years,” Gillian says. “One German critic wrote that David played with ‘all his musical demons and angels.’”

In 1986, filmmaker Scott Hicks caught a Helfgott concert in Adelaide and instantly recognized the possibilities for a film. The long process of bringing the pianist's story to the screen paid off with *Shine*, which earned extraordinary acclaim. This, in turn, led to even more performance opportunities for Helfgott.

“In some ways, it was easier for David before *Shine*,” his wife says. “Now it's all so high profile, isn't it?”

The *Shine* tour got off to a rough start in this country in March. Several critics declared it to be an unabashedly commercial gimmick and spared no brickbats describing Helfgott's playing. The *Boston Globe*'s summation of the first U.S. recital: “David Helfgott should not have been in Symphony Hall last night, and neither should the rest of us.”

It didn't help that Helfgott's best-selling recording of Rachmaninoff's Piano Concerto No. 3 (or “Rak 3,” the nickname popularized by the film), made the year before the movie and released at the same time as *Shine*, revealed a pianist not in total command of the

challenging piece. The lackluster appearance on the Oscar telecast didn't improve Helfgott's critical standing either.

The Times of London editorialized against the "sour tantrums" of the U.S. critics, who were "so devoid of human warmth" and "blind to the strivings and achievements that inspire people." Another British writer accused American critics of "pianist envy."

Gillian has her reservations, too.

"I've gotten very philosophical about critics. After all, David's not the only one to get it. I saw the reviews of [the musical] *Titanic*. All that talk about it sinking. But that was in March, and it's still running on Broadway, so there you are. Reviews are just part and parcel of life.

"Obviously, I don't like to see reviews that concentrate on David being mentally ill, and I don't like people making judgments without actually having heard him play. Why not leave his mental health and dignity alone?"

Despite his wife's efforts, the pianist has not been spared the reactions of the press.

"I hid one of the worst articles on top of the wardrobe," Gillian says, "but David found it. He finds everything — he's very observant. Going to Boston actually made David more determined than ever. He's standing taller after that review."

If this San Francisco recital is any indication, he is, indeed, playing with impressive control and a good deal of expression these days, qualities also evident on his most recent CD, *Brilliantissimo*. And recent reviews of the tour have been more positive.

"Even in L.A., where the press had been the most vitriolic [after an earlier Helfgott concert], the critic wrote that David played a passable 'Rak 3' last week. When David saw that, he laughed. 'At least I've gotten to be passable now.'

"You have to laugh. There are no more tears. Really, the criticism doesn't amount to a hill of beans amid all the mountains of joy we've had."

Is it commercialism?

"Of course, David has to be judged," Gillian says, "just as any pianist is."

What gets her dander up are the charges that the Shine tour is somehow cheapening classical music.

"I know that some people are coming to his concerts out of curiosity, because they saw Shine and bought David's CDs. But some of them are going to go to other concerts, buy other pianists' CDs. That's got to be good thing. Piano recitals have been dying out, so you would think there could be a little rejoicing that David is bringing audiences back to piano recitals."

For those who question the commercial aspect of the tour, Gillian has a simple question.

"How many concert pianists get paid for playing? All concert pianists get paid. David has earned his living for 13 years now primarily by performing."

And for those who complain that a mentally incompetent man is being exploited, Gillian has no patience at all.

"Just let them play a game of Trivial Pursuit with David. He'll wipe them off the board, I can guarantee you."

Although there is no denying the multimarketing synergy of the Shine tour, this aspect seems remarkably low-key at the Masonic Hall. CDs and souvenir programs are for sale in a corner, but no one is hawking them. Backstage, there is no evidence of corporate-style handlers.

"I don't feel controlled," Gillian says. "BMG [Helfgott's record label] have been fabulous. They haven't tried to push. We have tremendous autonomy. There is not a single thing I can criticize. It's very much a sharing, cooperative thing."

Unquestionably, the main force behind the Shine tour is the same one that propelled Helfgott's gradual emergence from the self-described "fog" that nearly buried him — his wife.

"I am not an extreme feminist in any way," says Gillian, a broad-faced woman with gray-blond hair and an inviting manner.

"But because I love David very much, I'm described as formidable, exploitative, tough. If I were a man, I'd be 'strong' and 'supportive,' wouldn't I?"

'Keep smiling'

It will probably never be determined exactly what caused Helfgott's mental collapse. Shine pins the blame squarely on the pianist's domineering father, who died in 1975. Some of Helfgott's siblings have complained that the depiction of their father in the movie was harsh and untrue; the pianist has maintained that, "Dad was very demanding and cruel, cruel, cruel."

"His father was a very troubled man," Gillian says. "I think he would rejoice in David's success now. We've come a long way since the '60s. You have to remember that children were still caned in schools in Australia then, and fathers were totally in charge of families. There has been a new concept of parenting since then."

There has been a new approach to the mentally ill, too, and that interests Gillian greatly. Since *Love You to Bits and Pieces*, Gillian's book about her life with Helfgott, was published last year, she has become a magnet for those wandering in a "mental wilderness," and their families.

"I feel very humble that people trust me enough to write about their lives," she says.

"I know I'll keep in contact with them."

The Shine tour also has brought the Helfgotts into contact with "all these marvelous people," the American public, whose warm reception has encouraged them to purchase a New York apartment. Among those the couple befriended during their first San Francisco visit, a few months earlier, was a woman who died just before last week's return engagement. She had planned to bring her daughter and several friends to this second recital at the Masonic Hall.

The others, still in mourning, have come to the performance as planned, and are the first to arrive backstage afterward.

After a while, Gillian stops the pianist's almost frantic greeting of guests, grasps his shoulders gently and asks him to play Debussy's *Clair de lune* in memory of the dead woman. He sits quickly at the upright piano in the room and launches into the piece, jabbering loudly. Behind him, Gillian places her hands over his mouth and softly shushes him until he calms down.

As the music flows, there are tears everywhere in the room. When he is finished, someone tells him that his playing was heard in heaven.

"In heaven, yes, in heaven," Helfgott says, dabbing his own eyes with a tissue. Then the smile is back. Another round of hugs and kisses. And the familiar refrain, "Keep smiling, keep smiling," as he heads for the stage door to greet persistent fans.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: BMG ENTERTAINMENT

NEWS SUBJECT: Children (1CH89); Health & Family (1HE30); Parents & Parenting (1PA25)

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Americas (1AM92); North America (1NO39); Western Europe (1WE41); Germany (1GE16); Australasia (1AU56); Europe (1EU83); USA (1US73); Central Europe (1CE50); Australia (1AU55); Oceania (1OC40); Florida (1FL79); New York (1NE72); California (1CA98)

OTHER INDEXING: (ACADEMY AWARDS; ADORED; BEETHOVEN; BITS; BMG; BUMBLE BEE; DA; FILM; JAMES; JERRY LEWIS; LINCOLN CENTER; MASONIC HALL; OSCAR; SHINE; SYMPHONY HALL; TV) (CDs; David; David Helfgott; Debussy; Gillian; Gillian Helfgott; Gillian Murray; Helfgott; Helfgotts; Liszt; Scott Hicks; Tiny Tim; Unquestionably)

EDITION: Final

WORD COUNT: 2625

TALK OF THE TOWN

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9/17/97 Rocky Mtn. News 6A

News

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Section: Local

Norm Clarke Rocky Mountain News Columnist

Oscar-winning tough guy Jack Palance will hold forth as a headliner at the Denver International Film Festival next month.

The world premiere of the movie Switch Back could bring two other big names - Danny Glover and Dennis Quaid - to the event, which last year glistened with the presence of Geoffrey Rush, who had an Oscar-in-waiting for Shine.

Palance, 77, will receive the lifetime achievement award from the Denver film community Oct. 25. He won his only Oscar in 1991 for best-supporting actor in City Slickers, part of which was filmed in Colorado.

Glover or Quaid or both are strong possibilities to attend the first showing of Switch Back on Friday, Oct. 24.

Sharing the wealth - Jonathan Rose, the New York developer who plans big things for the former Elitch's Garden site, made The New York Times this week.

In what the Times characterized as one of the ``best-kept secrets in New York philanthropy," Rose's family was identified as the source of a \$15 million pledge to the New York Public Library.

Their donation two years ago was the largest single gift in the institution's history. The Roses are among the most generous family in the country. Last year, they donated \$20 million to the American Museum of Natural History.

The Scene and Heard - That was no notorious motorcycle gang seen going from ski resort to ski resort over the Labor Day weekend. It was a wild bunch of Texans, who had their Harleys flown in for an annual bar-hopping binge. An Eye Spy tells me their wine bill alone was \$6,000 at one Aspen eatery. . . . KMGH-Channel 7's ``Wheel" Mobile will be at the University of Denver campus Thursday from 1 to 2 p.m., recruiting candidates for next month's taping of 10 Wheel of Fortune shows here. . . . A tailgate party for former Cincinnatians starts at 11 a.m. Sunday in the lower east lot across from Mile High Cable. Skyline Chili's corporate office has chipped in 35 pounds of the highly addictive cinnamon-chocolate-flavored stuff. Information: 831-9139. . . . The Taste of Cherry Creek goes under the stars Thursday night (6:30-10:30 p.m.) in Fillmore Plaza, with food samples from Cherry Creek-area restaurants and music by the Freddi-Henchi Band. Information: 388-6022. . . . A highlight of North High School's 55th reunion Saturday was Nick Perito, longtime music director for Perry Como and concert conductor for a host of stars, accompanying Denver Realtor Jim Hicks on The Way We Were. . . . Finals for a Dirty Dancing contest tonight (10 p.m.) at the Supreme Court in the Adam's Mark Hotel. . . . Late Nite party at Sostanza (1699 17th St.) Friday night. . . . Hot spots: Baang, a fusion restaurant in Aspen, has been a hit since it opened with a bang on July 4th, and Club Velvet, LoDo's new Euro-disco, had huge crowds last weekend.

The Punch Line - Spotted in the parking lot outside Great Scott's restaurant in Thornton, a white Bronco with the license plates: NOT OJS.

LIB2

Photo (2)

Jack Palance. FILE: PALANCE, JACKCAPTION; Danny Glover. FILE: GLOVER, DANNY

NORM! TALK OF THE TOWN Call Norm at 892-5224ROCKY TALK PAGE / Views from the Mile High City

---- INDEX REFERENCES ----

COMPANY: NEW YORK PUBLIC LIBRARY

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: USA (1US73); Americas (1AM92); Colorado (1CO26); North America (1NO39); New York (1NE72)

LANGUAGE: English

OTHER INDEXING: (ADAM; AMERICAN MUSEUM; CHERRY CREEK; CINCINNATIANS; CLUB VELVET; ELITCH; EYE SPY; FREDDI HENCHI BAND; GEOFFREY RUSH; KMGH CHANNEL; LODO; NEW YORK PUBLIC LIBRARY; NORM; OJS; PERRY COMO; ROSES; SUPREME COURT; TIMES) (Dennis Quaid; Glover; Hot; Information; Jack Palance; Mark Hotel; Nick Perito; Oscar; Palance; Photo; Quaid; Rose; Sharing; Skyline Chili; TALK)

EDITION: Final

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SOUND & VISION VCR The raw power of the pen; "The Pillow Book" (18)

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News

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By MICHAEL DWYER In the initially daunting but ultimately rewarding and visually dazzling new Peter Greenaway movie, the ubiquitous Ewan McGregor plays a bisexual English translator in Hong Kong where he meets a young Japanese woman (Vivian Wu) and allows his naked body to be used as the paper for her calligraphy. "The Crucible" (15) Nicholas Hytner's sturdy and energetic screen treatment of the play by Arthur Miller, who adapted it for the screen, is a searing and sobering tragic drama set during the Salem witch trials of 1692. Daniel Day-Lewis as John Proctor heads the excellent cast which also features Winona Ryder, Joan Allen, Paul Scofield and Bruce Davison. "Shine" (15) Scott Hicks's sensitive and involving Australian film charts the troubled life and career of the gifted pianist, David Helfgott, who is played at different ages and in fine performances by Geoffrey Rush (who won an Oscar for it), Noah Taylor and Alex Rafalowicz, with Armin Mueller-Stahl as his domineering father. "Flirting With Disaster" (18) This David O. Russell movie is a breezy, intricately plotted and hilariously funny comedy of snowballing confusions and mishaps. Fast and free-wheeling entertainment, it brings together a sparkling mix of rising young actors - Ben Stiller, Patricia Arquette, Tea Leoni and Josh Brolin - with such seasoned performers as Mary Tyler Moore, Alan Alda, Lily Tomlin and George Segal. "Box of Moonlight" (15) Tom DiCillo, whose *Living in Oblivion* was actually set on a film set, moves into the great wide open for a characteristically quirky comedy in the engaging and unexpectedly mellow *Box of Moonlight*. John Turturro plays an uptight engineer who, when a project is cancelled, encounters an unpredictable, free-spirited young man (Sam Rockwell) who helps him to loosen up. "Blood and Wine" The new Bob Rafelson film, his most compelling for some time, is a well-acted thriller set in the Florida Keys where a wine dealer (Jack Nicholson) and a paroled convict (Michael Caine) plot to steal a very valuable necklace.

---- INDEX REFERENCES ----

OTHER INDEXING: (EWAN MCGREGOR; PILLOW BOOK) (Alan Alda; Alex Rafalowicz; Armin Mueller-Stahl; Arthur Miller; Ben Stiller; Blood; Box; Bruce Davison; Daniel Day-Lewis; David Helfgott; David O. Russell; Geoffrey Rush; George Segal; Joan Allen; John Proctor; John Turturro; Josh Brolin; Lily Tomlin; Mary Tyler Moore; Michael Caine; MICHAEL DWYER; Noah Taylor; Patricia Arquette; Paul Scofield; Peter Greenaway; Shine; SOUND; Tea Leoni; Wine; Winona Ryder)

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A new shine on Shakespeare

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News

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JASPER REES

Geoffrey Rush won an Oscar for his performance in *Shine*, the cult Australian movie which swept into the mainstream. Now he's in London, working in the West End's smallest theatre. Why?

YOU'LL never guess what Geoffrey Rush did next. Earlier this year, half the planet watched the Australian actor collect an Academy Award for his performance as David Helfgott in the piano pic *Shine*. According to precedent, you'd expect him to have spent the rest of the year with his feet up by the pool at the Beverly Hills Hilton, fielding scripts, doing meetings, hunting down a worthy follow-up role.

This week, however, he has been bedding down an Australian play with a group of unknown British actors - in the smallest theatre in the West End. He's not even in it, just directing, and from a distance: this autumn he has also been playing Walsingham in *Elizabeth I*, the film in which Eric Cantona has a cameo as a French nobleman.

Rush is perhaps the least typical award winner in Academy history. Before we began the interview, this year's Best Actor said he was peckish and, partly for research purposes, I suggested we nip down to Pret a Manger for a sandwich. Tom Hanks might have been worried if no one in a crowded London lunchtime recognised him, but Rush positively exudes anonymity. By no manner of means can he be said to shine. It can't just be the moustache.

He says he finds it impossible to think of himself as a movie star. The day after the Oscars he flew to Prague to play the austere policeman Javert in Bille August's version of *Les Misérables*. His co-stars were "Liam and Uma".

"They are what you would call movie stars," he says. "In the olden days you felt that the character actors would be equally part of the stable. But today it's like when people think movie star, they think only glamour and only one fixed persona. And I don't think that's my territory."

So what is Rush's territory? When they come to write his obituary, the headline may be *Light Goes Out For Shine Man*, but that will tell only one chapter of the story. "I did have a life before. I really only started making movies seriously in '94."

The clue to what he got up to before is in the tag Helfgott always uses when he greets his impersonator. "Every time he meets me," says Rush, and here he puts on Helfgott's jabbering patter, "it's 'Geoffrey Rush, fine Shakespearian actor, fine Shakespearian actor'."

It is Shakespeare of a sort that brings Rush to the Arts Theatre in Great Newport Street. Using the scenes already written in *A Midsummer Night's Dream*, The Popular Mechanicals fleshes out the 24 hours in which Peter Quince's company of crude am-dram yokels attempts to put on a show fit for royalty. It has been bringing houses down all over Australia for a decade, and efforts have long been made to bring it to London.

At Rush's suggestion, the show grew out of the bawdy light relief tacked onto a Sydney company's authentic productions of *Hamlet* and *Henry IV* part one.

"It was very, very funny stuff," says Rush, who has always veered towards the comic Kemp parts rather than the grandstanding Burbage roles.

"I'm very interested in gag structure. How far can you time gags in a way that people really do crease?"

You bend in the middle and you come up and wipe tears and by the time you get up something even more ludicrous is happening. So you lose breathing. I've actually seen people watching the show fall into the aisle."

Rush isn't quite sure how he came to be an actor. "We are a very sporty culture. I was very weedy and so I shone in drama. Is it because your parents split up? Is it because you're the youngest in the family? We did a production of Hamlet once and there were 12 actors in the company, 10 of whom were the youngest child."

His first exposure to the theatre was in the 1950s, before television, when a travelling company would erect a canvas proscenium arch and mount shows in the town outside Brisbane where he grew up. Later he acted at university, "which became the centre of theatrical life in Brisbane at a socially radical time. We took our clothes off and did weird versions of the classics. Nudity was big."

He helped set up the first state theatre in Brisbane, and now has strong bonds with the Velvoir company, Sydney's basic-wage equivalent of the Almeida.

After *The Popular Mechanicals* opens and *Elizabeth I* wraps, Rush's plan is to re-enter that world.

"I want to keep working in Australia, because that's where my roots are. I don't want to constantly make my family feel as if they actually married a sailor."

ONE of his tasks in London was to say a kind of farewell to Shine when, no doubt unrecognised, he went to see Helfgott at the Albert Hall. "It was not closing a chapter, but it was an experience I wanted to have and sort of share with him because the whole crazy dream of it all was that he might one day do something like that - play the Albert Hall. And he did.

"Neither of us may have thought that we would be sitting there on that particular night. I had a little weep. I've seen footage of his first comeback concert in Perth and that was pretty moving because he was so humble. And he still is."

Humility was one part of the role Rush didn't need to work on.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40); Queensland (1QU50)

OTHER INDEXING: (Eric Cantona; Tom Hanks; Peter Quince; Hamlet; David Helfgott; Geoffrey Rush; Javert; Shine Man; Henry IV)

WORD COUNT: 955

Celebrity just a stage for Geoffrey Rush: Australian star puts theatre first, and doesn't play the fame game

Source: Ottawa Citizen (Canada)
 Publication Date: November 26, 1997
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 Source Type: Newspaper

11/26/97 Ottawa Citizen (Canada) E8

News

Section: Arts
 Michael Wright

London

This time last year, Geoffrey Rush was an unknown Australian stage actor, chain-smoking his way through an afternoon of interviews to promote his then-new movie *Shine*. Encamped in an improbably posh hotel in London's Piccadilly, wearing a tatty white pullover that hung almost to his knees, he looked like a battered Jeep parked in a showroom of Bentleys.

Now, Rush is a movie star, a recognizable celebrity. With his performance as the damaged pianist David Helfgott, he achieved a clean sweep of the Academy and Golden Globe awards for Best Actor. Next year movie-goers will see him as Javert in *Les Misérables*, directed by Bille August, and as Walsingham in *Shaka Kapoor's Elizabeth I*. Other major film roles are waiting for him in the wings.

These days, however, he's wandering happily amid the jumbled clutter of London's Arts Theatre, where he is directing a clownish vaudeville show from Australia called *The Popular Mechanicals*. A film star directing clowns in one of the humblest of off-West End playhouses?

He still looks pretty anonymous, and his old sweater still reaches halfway to his knees. He smokes less than he did last year, but spends a long time lighting each cigarette, fiddling with the disposable lighter in his hand as he talks, enjoying the anticipation of the unlit cigarette between his fingers.

Stage work, of course, is not unfamiliar to him. Before *Shine* catapulted him into the big league, Rush worked in theatre in Australia for 23 years, including two years as artistic director for a young people's theatre group.

Theatre is Rush's thing. His wife is also an actor; they spent their honeymoon playing Jack and Gwendolen in *The Importance of Being Earnest*. It is a happy coincidence that gaps in the shooting of *Elizabeth I* have allowed him to moonlight on *The Popular Mechanicals*. "It's how it always happens ... That sense of having some extraordinary, rare highs, and then hitting low points.

"Or doing big shows and then small shows. That's how any actor's career works."

In Queensland, where he grew up, there was no theatre culture, just the occasional commercial musical on tour. His father was an accountant in the air force, his mother a sales assistant in a Brisbane department store. At school young Geoffrey became "absolutely besotted" by astronomy, and studied mathematics and physics, even while beginning to dream of becoming an actor.

On stage in Australia he has appeared in *Waiting for Godot* opposite Mel Gibson, and as the Fool to Warren Mitchell's *Lear*. Both parts -- like the role of Helfgott -- embody the idea of the "wise clown," the misfit whose superficially glib attitude to life masks an uncanny grasp of deeper truths.

In his younger days Rush thought of himself as essentially a comic actor, but his film roles have moved in another direction. "People seem to be saying, 'If you want a very dangerous or melancholy, philosophical, rigid thinker, get Rush.' Yet there remains another chamber somewhere up in the cranium that prefers to go for a slightly loopy performance."

Something of the rigid thinker in him reveals itself in his approach to both acting and directing. The Popular Mechanicals, a play loosely based on the artisans in A Midsummer Night's Dream, gave him a chance to examine how humour works. "I'm very rigid in the sense of focusing and disciplining a gag physically," he says. He might be describing himself when he explains: "The show has a very scrappy, rag-bag kind of a look and feel, but underneath it all there's a very potent esthetic undercurrent that needs to be just right."

The chaotic fluidity of his portrayal of Helfgott was the product of fierce discipline: of hours spent transcribing tapes of Helfgott's speech, tracing patterns of repetition, endlessly reworking the script, and finally learning it word for word. And no sooner had he started talking about his role in Elizabeth I than he's discussing the details of Tudor foreign policy. "I always like to be fairly well prepared," Rush says with understatement.

Every observation that might be construed as arrogant or pretentious is immediately deflated with an amused chuckle. "You try to approach the fame thing as sensibly as you can, so that you don't have your friends back home -- and Australians are particularly good at this -- saying 'You're up yourself.'"

As he turns to leave, the young stage manager bounds up to the Oscar-winner with an urgent question. "Geoffrey, can you give me a position on stage for the horse poo?" The movie star looks thrilled. There is plenty at the Arts Theatre to keep him safely rooted to the ground.

Color Photo: Reuter / A virtual unknown before his Academy Award-winning role in Shine, Geoffrey Rush has landed other major film roles but still manages to maintain a relatively anonymous lifestyle.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: RUSH SICAV SA

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Queensland (1QU50)

OTHER INDEXING: (AIR FORCE; FOOL; GEOFFREY; GEOFFREY RUSH; IMPORTANCE; POPULAR MECHANICALS; RUSH) (A film; Color Photo; David Helfgott; Helfgott; Les Miserables; Warren Mitchell; You try)

EDITION: FINAL

WORD COUNT: 751

GEOFFREY RUSH SHINES ON BUT HE'S A CHANGED MAN IN 'LES MISERABLES'

Source: Boston Globe (MA)
Publication Date: April 26, 1998
Country: USA
Source Type: Newspaper

4/26/98 Boston Globe K11

News

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Section: Arts and Film

Kenneth M. Chanko, Globe Correspondent

NEW YORK

Geoffrey Rush was, quite naturally, proud of his performance as the psychologically and emotionally troubled pianist David Helfgott. But he had apprehensions when he learned that director Bille August was going to screen "Shine" back in early 1996, before the movie had even opened in the United States.

August -- the Danish director of the Oscar-winning "Pelle the Conqueror" and "The House of the Spirits" -- was in the process of casting his newest film, "Les Miserables," and he was looking for his Inspector Javert.

"I wouldn't consider my work in 'Shine' as the best audition piece for Javert," says the Oscar-winning actor with a big laugh, buttering a muffin and sipping tea in a Manhattan hotel suite. "But Bille -- bless his heart -- saw beyond the surface of the performance. David Helfgott was this vulnerable, exposed, spilling-out kind of character, and Javert is very much the opposite -- contained, a little mysterious, a little nasty. I'm just glad that Bille isn't the sort of director to cast from a pigeonhole mentality."

August adds, "I knew that Geoffrey, obviously, wasn't David, so I knew he had to be an extraordinary actor. And there were moments in his portrayal in the movie 'Shine' that I saw the darker side of his affliction, and I knew that Geoffrey could bring out the demons in Javert."

The 46-year-old Australian actor also liked the idea that he was cast in the adaptation of the Victor Hugo classic before he was even nominated for a best-actor Oscar. "It was nice for me, personally, to know that I was getting a job for my acting ability, and not just because I was clutching a whole bag of awards," says Rush.

"Les Miserables" (which opens Friday) is based on the original 1862 Hugo novel, not the popular musical drawn from it -- "Audiences should be grateful that we don't burst into song," laughs Rush. The epic story, which has been adapted by screenwriter and novelist Rafael Yglesias, follows convict Jean Valjean (Liam Neeson), whose theft of a loaf of bread earned him an unjust sentence of 20 years at hard labor. Valjean is able to change the course of his life after violating his parole, becoming the reclusive but humanistic and, hence, respected mayor of the poor town of Vigau. However, his notorious jailer, Javert, who is now an inspector, comes to Vigau on assignment and eventually recognizes Valjean. Soon, Valjean must flee again.

"It was Bille's -- and my -- intention not to make Javert this one-dimensional bad guy," says Rush. "For the movie to work, I think, there has to be this constant debate between the two characters, between Valjean and Javert, about the nature of existence, of redemption. I think in the past Javert has come off as this tyrannical bad-guy cop. I'm hoping this movie shows something deeper, of what Hugo was trying to say about these characters. He makes a point of telling us that both Valjean and Javert -- whose mother, as Javert himself puts it, was a whore and whose father was a criminal -- come from the same impoverished backgrounds. Yet one man is attempting to find compassion, to come to terms with a brutal life, while the other sees human failure in very black-and-white terms, that one's behavior is forever irredeemable, and it must be punished."

In person, Rush seems far closer to the general personality of Helfgott than to Javert's (though he speaks a lot more slowly and has no discernible tics). He's talkative, outgoing, and warm -- and he's got a wry sense of humor. At one point Rush says, "I hadn't seen 'The Fugitive' when it came out, and I caught up with it on the set of 'Les Miserables.' And of course, 'The Fugitive' plays out

a bit like the action version of 'Les Miserables.' So I kept walking about the set, as I'd burst into a factory, or whatever, looking for Liam, with the soundtrack of 'The Fugitive' in my head, thinking, 'Here is where the music should really kick in!'"

"The Fugitive," as it turns out, was the closest "rendition" of Hugo's novel that Rush allowed himself to see before shooting this latest version. (Including television movies, there have been more than a dozen different screen adaptations of Hugo's "Les Miserables," from six different silent versions through Claude Lelouch's 1995 adaptation, which updated the action to the 20th century.)

Says Rush, "I asked Bille if I should see any particular previous screen version, and he advised against it, and I think he was right. If you watch another actor do the part, you pick up things, and then you're thinking about either pinching it, or not. But either way, you're thinking about it, and it affects your approach to the character."

Rush likes to think that this particular version is one of the more faithful adaptations. "Of course, it's this huge, sprawling book, and Rafael had to keep it focused on the main characters and their struggle," Rush points out. "In the book, Hugo goes off on these incredible tangents -- about the ramifications of the Battle of Waterloo and a discourse on the Parisian sewer system. It's fascinating, but it doesn't belong in a film."

Every so often, Rush admits, he still sits back and thinks about how he rose from relative obscurity in a small Australian movie to accept an Oscar in front of a television audience of millions worldwide and to costar with such movie luminaries as Neeson, Uma Thurman, and Claire Danes.

"It's been quite a journey," he says. "I began shooting 'Les Miserables' three or four days after winning the Oscar. I knew it was going to be the next movie that people would be seeing me in after 'Shine,' though I had made another small Australian film, 'A Little Bit of Soul,' and had done 'Children of the Revolution.' I was so happy to have that wonderful project to jump into right after the Oscar win. I had never made a movie on that grand scale before. The whole experience didn't allow me to dwell too much on the Oscar business."

Rush also provided the voice-over narration for last year's "Oscar and Lucinda" and, after completing "Les Miserables," went on to make "Elizabeth I," which also includes Cate Blanchett and Fanny Ardant among the cast.

Rush, who still lives in Melbourne with his wife and two young children, will not be headed home even after he finishes promoting "Les Miserables." Instead, he's flying back to England to complete the adaptation of the Tom Stoppard play "Shakespeare in Love," in which he plays "a great ratty sort of comic character" alongside Gwyneth Paltrow and Judi Dench. As for the Oscar, Rush says, "It does make you look at yourself a little deeper. Or, at least it did me. There are many baubles and distractions put in your way, that's for sure. But I have my wife and my kids and an agent in Australia and an agent in Los Angeles to talk to about what's best."

"Sometimes it's funny," Rush adds. "I remember reading a piece -- I think it was in The Wall Street Journal, and it was on the day of the Oscars. It went on about how Geoffrey Rush played his cards wrong; he doesn't have another big movie coming out; he's yesterday's news. Well, in the last 12 months I've done 'Les Miserables,' and then 'Elizabeth I' with Cate Blanchett, and now I'm back in the UK doing a Tom Stoppard script with Dame Judi Dench. I've had a fantastic year -- at least for me, personally. Whether it fits in with what an Oscar winner is supposed to do, I don't know. Who wrote the handbook on that one, anyway?"

REMHS ;04/21 NIGRO ;04/27,08:21 RUSH26

PHOTO

1. Rush as the implacable Javert: He tried not to be a ``tyrannical bad-guy cop" -- but he couldn't help thinking of ``The Fugitive." 2. Rush as David Helfgott: ``I wouldn't consider my work in 'Shine' as the best audition piece for Javert."

THE MOVIE SECTION

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); USA (1US73); Oceania (1OC40); Americas (1AM92); Australia (1AU55); North America (1NO39); New York (1NE72)

OTHER INDEXING: (FUGITIVE; HOUSE OF; HUGO; MOVIE; PHOTO; TOM STOPPARD; UK; VICTOR HUGO) (Bille; Cate Blanchett; Claire Danes; Claude Lelouch; David; David Helfgott; Fanny Ardant; Geoffrey; Geoffrey Rush; GEOFFREY RUSH SHINES; Gwyneth Paltrow; Helfgott; Jean Valjean; Judi Dench; Les Miserables; Rafael; Rafael Yglesias; Rush; Shine; Uma Thurman; Valjean)

EDITION: Third

WORD COUNT: 1555

WEEKEND Shine on; Australian actor Geoffrey Rush talks to Penelope Denning about his part in the forthcoming film, Elizabeth, and about life after Shine

Source: IRISH TIMES
Publication Date: October 17, 1998
Country: Ireland
Source Type: Newspaper

10/17/98 Ir. Times (Pg. Unavail. Online)

News

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Must-see films are few and far between. However, Elizabeth - which goes on general release next Friday - is one of them. Like La Reine Margot a few years back, it strips away the accumulated varnish of 400 years of reverential myth-making and reveals the Elizabethan world as a place of terror, brutality and betrayal. A dark Darwinian stew where survival - at whatever cost - is all. The shadow to Cate Blanchett's luminous Elizabeth is Geoffrey Rush as Sir Francis Walsingham, queen-maker, spy-master, a man - in this version of history as willing to dip his hands in blood as in water. In an industry not known for its ability to see beyond the last performance, Rush's sinister, controlling Walsingham - complete with hints of latent homosexuality - is as far from his Oscar-winning portrayal of the manic-pianist David Helfgott in Shine as could be imagined. Yet Rush very nearly turned it down. "Although I loved the texture and the atmosphere of the script and the broad picture of it, I thought 'Oh there's a particular kind of English classical actor that's probably better for this than I am'. Maybe I was thinking of a slightly more dated or less fashionable era of film-making." It was an understandable concern. Growing up in Australia in the 1960s and 1970s, he had been subjected to the usual diet of BBC imports. ("Glenda et al and the Sunday night Dickens.") Like his co-star Cate Blanchett, Rush belongs to that elite group of Australian actors who came up not through the Neighbours/Home And Away school of teledrama but through classical theatre. Geoffrey Rush was born in 1951 in Brisbane into an ordinary family with no theatrical connections or aspirations. His father was an accountant. He first became aware of the potential of theatre at university where he did an arts degree. "That was a particularly hot period. There was no other professional company and just for various political and social reasons the campus was where things were really sort of centred." His first job as a professional saw him spend a formative two years with the then newly-founded Queensland Theatre Company (QTC). One of his mentors there was Joe McCallum - ex-Abbey - who, in the 1960s had been a tutor at the National Institute of Dramatic Art in Sydney. "We had this pretty wild 62-year-old bohemian Irishman and this rather conservative RADA-graduate RAF-type English director. They were yin and yang, but it was a fantastic combination and Joe would do passionate, frightening, challenging productions of Juno and the Paycock and Alan would do rather nice, tied-up-with-a-pink-bow-at-the-end productions of Arthur Wing Pinero's The Schoolmistress." To firm up his technique, Rush spent the next two years in Paris at the Jacques Lecoq School of Mime, Movement and Theatre. He returned to the QTC "to fulfil a bit of an economic bond with the company" playing the Fool to Warren Mitchell's Lear and performing in Waiting for Godot with Mel Gibson. "I was the first time that I said to myself that I think I have something distinctive to offer. I knew I was on some sort of personal road of discovery, and I wanted to be involved in the classics, in the big stories. And I knew that I was finding some kind of idiom that was distinctly but not self-consciously Australian that somehow worked for me and for the audience and the environment in which I was performing that was leading us away from a lot of the borrowed conventions of the English theatre, which had pretty much dominated the generation before. It's finding a language in the theatre, it's what lives and is stimulating and is sharp and intelligent, and you know it when it happens. And it doesn't mean doing King Lear with corks on your hats or Nabucco in thongs." And Rush believes that in Elizabeth, Indian director Shekhar Kapur has also found a new way of approaching the thus-far heritage-shackled world of screen costume drama. To convince Rush to take on the pivotal role of Walsingham, Kapur had flown to Prague where Rush was then filming Les Misérables. "I think literally by dessert I'd agreed to be in it. It was Shekhar himself. We spoke about his life in Bombay, and that really intrigued me. Because I thought this guy has probably got a better feeling for what my reading has told me about life in London in Tudor times. The anarchy and the melee - the stew - is not what we get from contemporary English life, and it probably takes an outsider to re-find that spark, or to be outside enough to want to look for that angle." And Rush cites Czech

director Milos Forman's first American films *Taking Off* and *Hair*. "He was able to take a hippie Broadway musical and turn it into a great analysis of American class, and I don't think an American director could ever have done that. It's just looking through a different window and seeing quite different vistas." However, Rush does not believe Kapur's casting of two Australians at the centre of the movie was anything other than chance. "There was no theory behind it. I think he'd looked at every 25- to 27-year-old actress on the planet, as you do if you're casting the role of Elizabeth. And I think he saw a show reel of Oscar and Lucinda and just went, 'she's got a quality that I'm after. Oh. Where's she from? Oh Australia. OK'." Unlike his director, Geoffrey Rush was well versed in the history of the period, through his research into Shakespeare and Jacobean playwrights. "The shift from Elizabeth to James I is a really interesting cultural phenomenon, and when you're looking at the plays that are written in that period, you realise that her reign really goes deep back into that 16th century." Shekhar Kapur's rather more left-field approach only whetted Rush's appetite. "He said 'I see Walsingham very much as Krishna'. And I thought, 'He's out of his tree'. But he was completely right. Because he was hinting at the long-term qualities of the guru disciple relationship where questions are asked that don't have answers, but answers may be found. And I thought, 'You're not going to get that from an English director'. Most people on the surface saw Walsingham as a very Machiavellian figure but he said he wanted the character to be a very compassionate person. Whether that's how you perceive him I don't know, but there's compassion in what Walsingham does. Now whether it's ended up like that is another story." Geoffrey Rush is a measured, articulate and highly intelligent man. He takes nothing for granted. As spontaneous and emotional as the finished performance might appear, everything is backed up with hard-nosed logic. Unlike his research for *Shine*, for which Rush spent hours studying audio and video tapes of his character David Helfgott, his research for Walsingham was mitigated by "the big picture". It's horses for courses, he says. "I thought, this is going to be one of those cinematic experiences where you feel as though you have been on the great wheel of life and tiny domestic details of your laundry bills and reasons for doing things were not going to be that relevant. It was like a chess game. We are going to watch a very vibrant and reverberative chess game, and the pieces and the players have got to be very clearly defined as to what sort of moves they're capable of making. In the screenplay we looked very much at how the four principle men influenced this young woman and buffered her through this extraordinary kind of monarchical rite of passage, and Walsingham seemed to be the one who didn't come with a very rigidly prescribed agenda." Since Rush's 1995 Oscar for *Shine* he has not stopped working: *Les Misérables*, *Elizabeth*, most recently *Shakespeare in Love*, after which it was back to Brisbane, his young family and his first love the theatre, with Beaumarchais's *The Marriage of Figaro*. Yet although over recent years Rush has taken just about every Australian theatre award going, he knows that winning an Oscar so early in his film career carries terrible dangers. But he is determined it will not prove - as it has with others - a poisoned chalice. "You have to be aware of that and acknowledge it. And it's a burden. But I know that carrying any sort of burden as an actor doesn't really get you anywhere and you have to say 'Well I'll let that go now, because if I live with that notion then the next 30 years when I hope to be working in my dotage, it will all be anti-climactic'. I have to believe in my head that there's still something wonderful and satisfying around the corner." *Elizabeth* is being shown tomorrow as the final screening of the Cork Film festival and goes on general release on Friday.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Czech Republic (1CZ90); Australasia (1AU56); Europe (1EU83); Oceania (1OC40); Australia (1AU55); Eastern Europe (1EA48)

OTHER INDEXING: (ARTHUR WING PINERO; BBC; CORK FILM; ENGLISH; JACQUES LECOQ SCHOOL OF MIME; JUNO; LA REINE MARGOT; LEAR; MOVEMENT; NATIONAL INSTITUTE OF DRAMATIC ART; PAYCOCK; QTC; QUEENSLAND THEATRE CO; RAF; THEATRE) (Alan; Beaumarchais; Cate Blanchett; Czech; David Helfgott; Elizabeth; Francis Walsingham; Geoffrey Rush; Glenda; Jacobean; Joe; Joe McCallum; Kapur; Les; Les Misérables; Milos Forman; Penelope Denning; Rush; Shekhar; Shekhar Kapur; Walsingham; Warren Mitchell)

WORD COUNT: 1737

For your love-struck aunt who has worn out her romance novels

Source: USA Today (USA)
Publication Date: November 6, 1998
Country: USA
Source Type: Newspaper

11/6/98 USA TODAY 07E

News

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Section: LIFE

Elizabeth Snead

Meet Joe Black (Nov. 13) The packaging: Here's a film that might make you feel better about taking that boat ride across the River Styx. Hey, if Death looks like Brad Pitt, let's go!

What's inside: Adapted from the 1934 film *Death Takes a Holiday*, the film features Anthony Hopkins as a media mogul who is given extra time by Death in exchange for exposure to the world of humanity and high finance. Naturally, Hopkins' daughter (Claire Forlani) falls in love with Pitt, er, Death.

Why it's a keeper: Seeing *Legends of the Fall* stars Hopkins and Pitt reunited is enjoyable. And Pitt's hair is just great.

Return factor: Three hours is a long time; why does wrapping up those end-of-life issues take so long? -- E.S.

Shakespeare in Love (Dec. 11, New York and Los Angeles)

The packaging: A sexy romp that combines hot young stars Gwyneth Paltrow, Joeseeph Fiennes (Ralph's younger brother) and Ben Affleck with acting experts Geoffrey Rush, Judi Densch (as the portly, powdered Queen Elizabeth) and Rupert Everett (as rival scribe Christopher Marlowe).

What's inside: Bard meets girl, Bard loses girl. Young Willie the Shake (Fiennes) has writer's block until he falls for a poetry-loving, cross-dressing maid (Paltrow). Then his quill spouts sonnets to make her swoon. But, alas and alack, she is engaged to a cruel lord (Colin Firth).

Why it's a keeper: This mix of comedy and literature makes *Shakespeare* seem very steamy indeed. The sex scenes with Paltrow and Fiennes spouting *Romeo and Juliette* will make audiences blush, then rush home.

Return factor: Some may not get the literary allusions. A familiarity with Shakespeare's work is essential to understanding some of the humor. -- E.S.

You've Got Mail

(Dec. 18)

The packaging: This romance reunites *Sleepless in Seattle* stars Tom Hanks and Meg Ryan in the age of e-mail. Directed by, who else, Nora Ephron.

What's inside: In an update of 1940's *The Shop Around the Corner*, Hanks (in the Jimmy Stewart role) is a chain bookstore mogul who falls for Ryan in an Internet chat room, unaware she owns the small bookstore he's putting out of business. Also starring Greg Kinnear, Michael Palin, Steve Zahn and Parker Posey.

Why it's a keeper: Hanks and Ryan are unmistakably appealing, and Ephron's an expert at directing them.

Return factor: Could be too predictable and sappy for the cynics out there. -- E.S.

Elizabeth (today, selected cities; review, 10E)

The packaging: A sumptuous historical tale with lush locations and fine fabrics draping stars Cate Blanchett, Joseph Fiennes, Geoffrey Rush, Richard Attenborough, John Gielgud and Christopher Eccleston.

What's inside: The spicy story behind Elizabeth I, including her sudden ascent to the throne, political forces that threatened her life and the chilly determination that kept her in power for 40 years.

Why it's a keeper: This history is anything but dry. There's sex, assassinations, torture, betrayal, heresy, cross-dressing, a poisoned gown and more sex! Plus every frame is gorgeous.

Return factors: The film has drawn some snipes in England about its lack of historical accuracy; some experts on the monarchy bristle at the notion that Lizzie was not a virgin. -- E.S.

CATEGORY: COVER STORY

NOTES: Weekend; THIS WEEK'S TOP STORY; Filmmakers have plenty of big packages to put under the multiplex tree this season. Which to unwrap first? USA TODAY's team of in-the-know elves Josh Chetwynd, Claudia Puig, Andy Seiler, Elizabeth Snead and Susan Wloszczyna offer a peek inside on this page. Plus, some cinematic stocking stuffers are suggested on page 8E. (Dates are subject to change)

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Media Moguls (1ME64)

REGION: USA (1US73); Americas (1AM92); North America (1NO39); Washington (1WA44)

LANGUAGE: English

OTHER INDEXING: (FALL; JIMMY STEWART; LIZZIE; USA) (11; Andy Seiler; Anthony Hopkins; Bard; Ben Affleck; Brad Pitt; Cate Blanchett; Christopher Eccleston; Christopher Marlowe; Claire Forlani; Claudia Puig; Dec; Elizabeth; Elizabeth Snead; Ephron; Fiennes; Geoffrey Rush; Greg Kinnear; Gwyneth Paltrow; Hanks; Hey; Hopkins; John Gielgud; Joseph Fiennes; Josh Chetwynd; Juliette; Meg Ryan; Michael Palin; Nora Ephron; Paltrow; Parker Posey; Pitt; Return; Richard Attenborough; Romeo; Rupert Everett; Ryan; Shakespeare; Steve Zahn; Susan Wloszczyna; Tom Hanks)

EDITION: FINAL

WORD COUNT: 724

Rush is no longer obscure: Australian actor Shine(s) in Shakespeare in Love

Source: Calgary Herald (Canada)
Publication Date: December 28, 1998
Country: Canada
Source Type: Newspaper

12/28/98 Calgary Herald (Can.) C13

News

Section: Entertainment

Todd Anthony, Knight Ridder Newspapers

NEW YORK

Perhaps it's time for Geoffrey Rush's second lightningstrike. The droll 47-year-old Australian actor laboured on the stage in relative obscurity for more than 25 years, then became an "overnight sensation" with his Oscar-winning, tour de force portrayal of mad/brilliant pianist David Helfgott in 1996's *Shine*. "A film about a troubled pianist from Perth," Rush ruefully describes the movie that made him a hot property in international filmmaking circles. "I mean, you try to pitch that one."

It certainly wasn't the kind of premise that might have attracted Hollywood A-list talents (such as Rush's one-time college roommate Mel Gibson). Nor have Rush's post-*Shine* projects reeked of Tinseltown glamour, although his latest -- which might be described as a film about a troubled playwright from Stratford -- could vault through the art-house barrier as *Shine* did.

In the beguiling, rousingly witty and downright sexy *Shakespeare in Love*, which opened on Christmas Day, Rush -- no matinee idol to begin with -- sports a droopy mustache, rotting teeth and appalling fashion sense as Philip Henslowe, a hapless theatrical producer who commissions the young Bard to write a play with "comedy, love and a bit with a dog." While in New York recently, the actor pondered how winning an Academy Award has affected his singular film career.

"Maybe I've been over-cautious and haven't sold out enough," he says dryly. "Someone wrote in one of the papers here -- I think it was the Wall Street Journal -- 'Oh, he's done it all wrong. He's chosen all the wrong projects for an Oscar winner.' Show me the book that tells you how to handle that one. I've had a wonderful time. Couldn't be better. It feels like an extension of the sort of stuff that I was doing in the theatre. I've actually got to do two Elizabethan projects!"

Rush virtually stole Elizabeth, the biopic of England's legendary Virgin Queen, with his portrayal of the shadowy, Machiavellian mastermind Sir Francis Walsingham. Earlier this year he played the obdurate Inspector Javert to Liam Neeson's Jean Valjean in *Les Misérables*. In 1997 he narrated Gillian Armstrong's *Oscar and Lucinda*, and in 1996 he co-starred with Judy Davis in the magnificent but little-seen political satire *Children of the Revolution*. All were risky period pieces, all received critical acclaim, but none approached *Shine*'s popularity.

In the two years since that film was released in North America, Rush has conducted hundreds of print and TV interviews with American reporters. He is clearly nonplussed by their unwavering interest in the golden statuette's impact on his life.

"I suppose it's only occurred to me from doing these (interviews)," he says. "No one in my private life ever says, 'How does winning an Oscar change your life?' It just doesn't come up in conversation."

Photo: Laurie Sparham photo / Geoffrey Rush as bumbling theatrical producer Philip Henslowe in *Shakespeare in Love*.

---- INDEX REFERENCES ----

LANGUAGE: English**COMPANY:** ENGLAND INC**NEWS SUBJECT:** Social Issues (1SO05)**INDUSTRY:** Entertainment (1EN08); Celebrities (1CE65)**REGION:** Australasia (1AU56); Oceania (1OC40); Australia (1AU55); U.S. Mid-Atlantic Region (1MI18); North America (1NO39); New York (1NE72); Americas (1AM92); USA (1US73)

OTHER INDEXING: (ACADEMY AWARD; ENGLAND; LIAM NEESONS JEAN VALJEAN; PHOTO: LAURIE SPARHAM; TV) (Bard; David Helfgott; Francis Walsingham; Geoffrey Rush; Gillian Armstrong; Inspector Javert; Machiavellianmastermind; Philip Henslowe; Rush; Shine; Show)

EDITION: FINAL

WORD COUNT: 448

Geoffrey Rush shines in 'Shakespeare in Love' Rush's second lightning strike.

Source: Kansas City Star (MO)
Publication Date: January 1, 1999
Country: USA
Source Type: Newspaper

1/1/99 Kan. City Star 4

News

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Section: PREVIEW

TODD ANTHONY The Record (Hackensack, N.J.)

NEW YORK - Perhaps it's time for Geoffrey Rush's second lightningstrike.

The droll, 47-year-old Australian actor labored on the stage in relative obscurity for more than 25 years, then became an "overnightsensation" with his Oscar-winning, tour de force portrayal of mad/brilliant pianist David Helfgott in 1996's "Shine." "A film about a troubled pianist from Perth," Rush ruefully describes the movie that made him a hot property in international filmmaking circles. "I mean, you try to pitch that one." It certainly wasn't the kind of premise that might have attracted Hollywood A-list talents (such as Rush's onetime college roommate Mel Gibson). Nor have Rush's post-"Shine" projects reeked of Tinseltown glamour, although his latest - which might be described as a film about a troubled playwright from Stratford - could vault through the theater-house barrier as "Shine" did.

In the beguiling, rousingly witty and downright sexy "Shakespeare in Love" (now playing), Rush - no matinee idol to begin with - sports a droopy mustache, rotting teeth and appalling fashion sense as Philip Henslowe, a hapless theatrical producer who commissions the young Bard to write a play with "comedy, love and a bit with a dog." While in New York recently promoting "Shakespeare in Love," the actor ponders how winning an Academy Award has affected his singular film career.

"Maybe I've been overcautious and haven't sold out enough," he says dryly. "Someone wrote in one of the papers here - I think it was The Wall Street Journal - 'Oh, he's done it all wrong. He's chosen all the wrong projects for an Oscar winner.' Show me the book that tells you how to handle that one."

"I've had a wonderful time. Couldn't be better. It feels like an extension of the sort of stuff that I was doing in the theater. I've actually got to do two Elizabethan projects!" Just a few weeks ago Rush virtually stole "Elizabeth," the story of England's legendary Virgin Queen, with his portrayal of shadowy, Machiavellian mastermind Sir Francis Walsingham. Earlier this year he played the obdurate Inspector Javert to Liam Neeson's Jean Valjean in "Les Misérables." In 1997 he narrated Gillian Armstrong's "Oscar and Lucinda," and in 1996 he co-starred with Judy Davis in the magnificent but little-seen political satire "Children of the Revolution." All were risky period pieces, all received critical acclaim, but none approached the popularity of "Shine." Whether "Shakespeare in Love" puts him back in the Oscar stakes or the commercial mainstream, the actor holds the new film dear for its freewheeling, even racy depiction of Shakespeare's early days and their connection with theater's grass roots, occasionally disreputable origins.

"It's very 'warts-and-all,'" Rush says. "I think it's the scholars that have put Shakespeare on a pedestal."

"Even though we don't know a lot about Shakespeare from written legacy about his private life, the plays document the mind of the man pretty broadly. You get a sense from the plays of how things were run as an astute business. I think this film really captures that, whether or not you make contemporary Hollywood analogies." Rush co-starred with relative newcomer Joseph Fiennes in both "Elizabeth" (in which Ralph's kid brother played the queen's love interest) and "Shakespeare in Love" (in which Fiennes plays Will as a young buck). Fiennes' impressive theatrical training includes seasons with London's prestigious Royal Shakespeare Company, but his soulful eyes and smoldering intensity mark him as the next thinking-woman's hunk.

Rush is quick to heap praise upon his promising colleague, calling him "a great and very appealing dramatic actor" for his work in "Elizabeth" and "an almost classic light

comedian, slightly daffy," who set the pitch for his fellow cast members in "Shakespeare in Love."
 " " "You see Joe when they film the swordfight - he was as good as the stunt doubles, and they were experts. It was fantastic to watch somebody - he's 27 - with that kind of genetic skill, in as washbuckling Errol Flynn/John Barrymore kind of way. He can leap balustrades and keep those moves going and then spout verse!" Rush shakes his head and smiles at the memory. It reminds him of how far he has come in an incredibly short time. "Throughout most of my career I've worked in a subsidized theater scene," Rush says, returning, in a roundabout way, to the topic of the Oscar's impact on his work.

" "We have commercial productions in Australia, but they tend to be mostly big musicals and stuff. The big challenge for me becomes to avoid being classified as some form of commodity.

" "You try to bring the ethics and principles that you have been operating under to a slightly more artistic environment, bring that energy into the work that you're currently doing." So where does Rush keep the trophy that brought him a measure of financial security and rocketed him into a new artistic arena?

" "On the piano, of course."

Geoffrey Rush as he is, left, and as he was, above, in 16th-century garb in "Shakespeare in Love."

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); USA (1US73); Oceania (1OC40); Americas (1AM92); Australia (1AU55); North America (1NO39); New York (1NE72)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; ENGLAND; FIENNES; OSCAR; RALPH; SHAKESPEARE) (Bard; Couldn; David Helfgott; Earlier this; Errol Flynn; Fiennes; Francis Walsingham; Geoffrey Rush; John Barrymore; Joseph Fiennes; Liam Neeson; Machiavellian; Philip Henslowe; Rush; Show)

EDITION: METROPOLITAN

WORD COUNT: 1011

Elizabeth proves to be a political thriller

Source: Calgary Herald (Canada)
Publication Date: April 29, 1999
Country: Canada
Source Type: Newspaper

4/29/99 Calgary Herald (Can.) C6

News

Section: Entertainment

John McKay, The Canadian Press

Elizabeth

This multi-Oscar-nominated film begins as a historical epic but quickly morphs into a nail-biting political thriller laced with doses of sex and violence. In some other year, it might have done better with its seven nominations than to walk away only with Best Makeup. Russet-tressed Aussie Cate Blanchett is absolutely fascinating as she evolves from nervously uncertain princess to one of England's most powerful and successful rulers, emblem of the Golden Age (but hardly, if you believe this script, a virgin queen!). In a tale rife with court intrigue, Geoffrey Rush and Joseph Fiennes also stand out, as they did in this year's other Elizabethan film -- and the one that did win big at the Oscars -- Shakespeare in Love.

Stepmom

Preview tapes of this movie came in boxes that doubled as facial-tissue dispensers, Columbia's way of admitting this is a shameless weeper. While Meryl Streep is also dying of cancer in One True Thing, in this film it's Susan Sarandon who must do the Camille thing and expire with grace awash in tears. But director Chris Columbus wraps the sadness in an amusing (dare we say heartwarming?) family-drama envelope. Julia Roberts is the new young thing in Ed Harris's life, struggling mightily to love her man while trying to learn to be a stepmom to his children. Enter Sarandon, the ex who first tries to sabotage her pretty-woman successor, then, realizing her own demise is imminent, pitches in with maternal lessons. An ideal plotline for those who love their sniffles mixed with giggles.

Last Night

It's Canadian, so this critically acclaimed end-of-the-world tale offers no giant meteor, no fiery apocalypse and hardly any special effects. Our own renaissance man of film, Don McKellar (The Red Violin, eXistenZ), has assembled a quiet, wry and funny doomsday tale about a handful of Torontonians facing the end of the world on millennium eve. In some ways it recalls Stanley Kramer's On the Beach of four decades ago, except that Cold War classic encountered severe criticism for its then-bold suggestion that the last remnants of mankind would accept their demise with calm dignity. McKellar casts himself as the lead in his script and also directs the usual gang of able Canadian faces, including Callum Keith Rennie, Sarah Polley, Sandra Oh and fellow director David Cronenberg.

Photo: Alex Bailey photo / Actress Cate Blanchett stars as Queen Elizabeth in period political thriller.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ANIDEAL; ENTER SARANDON; PHOTO: ALEX BAILEY; SANDRA; SARAH POLLEY; SUSAN SARANDON) (Actress Cate Blanchett; Aussie Cate Blanchett; Callum Keith Rennie; Columbia; David Cronenberg; Elizabeth; England; Geoffrey Rush; Julia Roberts; McKellar casts; Meryl Streep; Preview; Russet; Stanley Kramer)

EDITION: FINAL

WORD COUNT: 377

FED: RUSH SCARES UP BOX OFFICE RECORD IN US

Source: AUSTRALIAN ASSOCIATED PRESS
Publication Date: November 2, 1999
Country: Australia
Source Type: Newswire

11/2/99 Austl. Associated Press Gen. News 00:00:00

News

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Rush By Dale Paget GOLD COAST, Nov 2 AAP - Oscar winner Geoffrey Rush is delivering a record case of the shivers in a remake of the classic horror movie, House on Haunted Hill, which topped the US box office at the weekend. The film, which cost just \$US15 million (\$A22.96 million) to make, earned \$US15.1 million in its first three days - the best ticket sales ever for a movie released over an American Halloween weekend. Based on the 1958 campy classic which starred Vincent Price, the film is about a group of people who are offered \$US1 million each to spend a night in a haunted mansion. In the original they were offered \$US10,000. Rush takes over the role played by Vincent Price - a wealthy and mischievous theme park owner. "Geoffrey never watched the original movie because he didn't want it to influence the idea of his character," said producer Gil Adler. "Yet Geoffrey really captures the twisted spirit of Vincent Price's characterisation while bringing along his own unique talents that make him a lot of fun to watch." Variety Critic Joe Leydon was spooked by Rush. "Geoffrey Rush's slyly allusive performance comes off as a wink-wink homage to the original picture's star," he reported. But the film, which was not made available for reviews prior to release, has been generally panned by critics. "House on Haunted Hill" is dead on arrival," wrote Lawrence Van Gelder of The New York Times. "This film wastes the talents of actors like Geoffrey Rush." Rush, who won an Academy Award for Shine in 1995, has recently found a niche in Hollywood playing dark roles. In his last film, Mystery Men, Rush played the evil, Casanova Frankenstein. In Elizabeth he was the master of spies, Sir Francis Walsingham, and in the film version of Les Miserables, he played the obsessive police inspector, Javert. In a change of pace Rush is currently voicing the character of Bunyip Bluegum for an animated feature based on the classic Australian children's story, Magic Pudding. AAP dp/kr

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08)

OTHER INDEXING: (AAP; ACADEMY AWARD; AMERICAN HALLOWEEN; VARIETY CRITIC JOE LEYDON; "Casanova Frankenstein; Dale Paget; Francis Walsingham; Geoffrey; Geoffrey Rush; Gil Adler; Javert; Lawrence Van Gelder; Les Miserables; Magic Pudding; Mystery Men; Rush; Vincent Price)

WORD COUNT: 409

Westlaw News

FED: AUSTRALIAN FILMMAKERS SEEK TO MAINTAIN A SPIRITED TRADITION

Source: AUSTRALIAN ASSOCIATED PRESS
Publication Date: December 13, 1999
Country: Australia
Source Type: Newswire

12/13/99 Austl. Associated Press Gen. News 00:00:00

News

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Century Film (AAP feature with pix) By Jo Dougherty SYDNEY, AAP - Gough Whitlam once described Australian films as "robust, energetic, honest, frequently beautiful in pictorial terms and made with great craftsmanship". The former PM, whose Labor government arts policies helped resurrect a flagging industry, said Australian films were an index of our values and aspirations. "They are more often than not attuned to the lives and feelings of common people - the working class, the pioneers, the soldiers, the battlers," he said. In his introduction to the Australian Film Commission's Australian Cinema, Mr Whitlam said film making here had a distinctive Australian quality from the outset. "If one were to define their essential characteristic, it would be a certain wholesomeness, a certain decency, a fundamental seriousness of purpose," he said. "Whatever their particular merits, they have usually been films worth making." Australia's movie industry - and some will argue the world's - began with Charles Tait's *The Story of the Kelly Gang* in 1906 and can be divided into three chapters: * its most productive years before the First World War, including the making of 51 films in 1911; * its lull during the war years with the exception of Charles Chauvel's *Forty Thousand Horsemen* and Ken Hall's version of *On Our Selection*; and * its resurgence in the 1970s and 1980s due to federal government assistance. Mr Whitlam said the films that flowed from the revitalised industry helped restore a sense of identity and place in both the region and the world. Among them were *Picnic At Hanging Rock* (1975), *The Chant Of Jimmie Blacksmith* (1978), *My Brilliant Career* (1979), *Breaker Morant* (1980) and *Gallipoli* (1981). But perhaps it was George Miller's *Mad Max* in 1979 that really put Australian films on the map, most notably in the United States. Author, journalist and producer Phillip Adams attributes the road warrior movie with Australian film losing its innocence and heading for the big time. "Mad Max was a watershed, a film about a winner," he said in *Australian Cinema*. "Where his predecessors had been content with second best, Max was to carve a very wide swathe. "It success in the US and particularly Japan gave the producers confidence." Starring Australia's favourite son Mel Gibson, *Mad Max* was set in a futuristic Australia and followed the struggles between a sinister motorcycle gang and a cop. It spawned two sequels - with reports there's going to be a fourth made next year - and turned NIDA graduate Gibson into one of our greatest exports. *Crocodile Dundee* and Paul Hogan had a similar impact on American audiences when they showed up seven years later. It was a simple story about larrikan Mick Dundee and his relationship with an American reporter during their exploits in the Australian outback and New York. Co-written by television star Hogan, the movie became a worldwide smash and the script was nominated for an Academy Award. It is still the highest grossing Australian film at the US box office, with the 1988 sequel occupying second position, and No.2 in the United Kingdom behind *Babe*. However, Gibson and Hogan were by no means Australia's first big movie stars. Errol Flynn burst onto the scene in 1933 when he appeared as Fletcher Christian in arguably our first star director Chauvel's *In The Wake Of The Bounty*. Flynn got his break in Hollywood two years later when he scored the lead in *Captain Blood* and a string of hits followed including *The Adventures Of Robin Hood*. He went on to make 50 films in the US, although his later work suffered from the effects of alcohol and drug abuse, and he died in 1959 aged 50. While Flynn was abroad, Chips Rafferty was making a name for himself at home in *Forty Thousand Horsemen* (1940). He often portrayed the archetypal Australian male in films such as *The Rats Of Tobruk* (1944), *Bush Christmas* (1947) and *Eureka Stockade* (1949). He later starred in the American film *Mutiny On The Bounty* (1962), formed his own production company and was awarded an MBE in 1970. He died in 1971. While Australia had a shortage of leading ladies in the early years, a revitalised industry brought with it an abundance of female talent. None have been more successful than triple Australian Film Institute award winner Judy Davis, who first appeared in Gillian Armstrong's *My Brilliant Career*. The role earned her acclaim locally and abroad, and laid the foundations for a commendable international career. Most notably Davis has starred in *A Passage To India* and Woody Allen's *Husbands And Wives*, two roles which earned her Academy

Award nominations. Australia has since nurtured many gifted actresses including Oscar nominees Cate Blanchett and Rachel Griffiths, Nicole Kidman, Toni Collette and Jacqui McKenzie. But that's not to say our leading men have been lacking in the talent stakes. Bryan Brown and Jack Thompson are regarded as Australian film industry icons with careers spanning two and three decades respectively. Brown had leading roles in US films *Gorillas In The Mist*, *Cocktail* and *FX* after starring in a string of Australian classics such as *Breaker Morant* and *Blood Oath*. This year he picked up his first AFI award for a supporting role in the smash hit movie *Two Hands*. Thompson, too, has enjoyed a remarkable career including *The Chant Of Jimmie Blacksmith*, *The Club*, *Breaker Morant*, *The Man From Snowy River* and *The Sum Of Us*. Our male stars today include the versatile Russell Crowe whose roles have ranged from a skinhead in *Romper Stomper* to an ageing scientist in *The Insider*. There's Geoffrey Rush, who became a household name in 1996 when he won a best actor Oscar for his portrayal of eccentric pianist David Helfgott in *Shine*. And there's new kid on the block Heath Ledger, who also starred in Australia's No.1 film *Two Hands* and the Hollywood teen hit *10 Things I Hate About You*. Australian directors have played a major role in the burgeoning movie industry - at home and overseas - and left an indelible mark. One of the greats, Chauvel's *In The Wake Of The Bounty* not only gave Flynn his first acting job but was the first Australian sound feature released in the US. Chauvel was later revered for the Australian films *Forty Thousand Horsemen* (1940), *Rats Of Tobruk* (1944), *Sons Of Matthew* (1949) and *Jedda* (1955). Raymond Longford was another who inspired with his film making and *The Sentimental Bloke* (1919) is still considered one of the classics of Australian cinema. He followed up with *On Our Selection* (1920), introducing endearing characters Dad And Dave, but it wasn't until Hall's version in 1932 the film really took off. Billed as Australia's "great screen effort", it broke box office records at the time and spawned several sequels including *Dad And Dave Come To Town* in 1938. There was an updated version released in 1994, directed by George Whaley and starring Rush, but it failed to make an impression. Chauvel and Longford were an inspiration to many and Australia went on to yield some of the most respected and creative filmmakers around. Among them are Peter Weir, Bruce Beresford and Phillip Noyce - all with their place among Hollywood's elite - George Miller, Bill Bennett and Baz Lurhmann. While they have established themselves at the highest level, the future of Australian cinema rests with the new brigade. Young filmmakers such as the man behind this year's AFI best picture *Gregor Jordan* (*Two Hands*), Christina Andreef and John Polson will seek to maintain the tradition. They will hopefully continue to make films with a distinct Australian flavour - films that are robust, energetic and honest. AAP

jd/wa

---- INDEX REFERENCES ----

NEWS SUBJECT: Women's Businesses (1WO64)

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); USA (1US73); Oceania (1OC40); Americas (1AM92); Australia (1AU55); North America (1NO39)

OTHER INDEXING: (1944) SONS OF MATTHEW; AAP; AAP GOUGH WHITLAM; ACADEMY AWARD; AFI; AUSTRALIA; AUSTRALIAN; AUSTRALIAN FILM COMMISSION; AUSTRALIAN FILM INSTITUTE; BOUNTY; BREAKER MORANT; BUSH CHRISTMAS; CENTURY FILM; CHANT; FLETCHER CHRISTIAN; FORTY

IOUSAND HORSEMEN; FX; HANGING ROCK; JIMMIE BLACKSMITH; KELLY GANG; MBE; OSCAR; PM; RATS; RATS OF TOBRUK; SENTIMENTAL BLOKE; STARRING AUSTRALIA; TOBRUK (1944; WHITLAM) (Author; Baz Lurhmann; Bill Bennett; Blood; Blood Oath; Brown; Bruce Beresford; Bryan Brown; Cate Blanchett; Charles Chauvel; Charles Tait; Chauvel; Chips Rafferty; Christina Andreef; Crocodile Dundee; Dad; Dave; David Helfgott; Davis; Errol Flynn; Eureka Stockade; Flynn; Geoffrey Rush; George Miller; George Whaley; Gibson; Gregor Jordan; Hall; Heath Ledger; Hogan; Jacqui McKenzie; Jo Dougherty SYDNEY; John Polson; Judy Davis; Ken Hall; Longford; Mel Gibson; Mick Dundee; Nicole Kidman; Paul Hogan; Peter Weir; Phillip Adams; Phillip Noyce; Rachel Griffiths; Raymond Longford; Robin Hood; Rush; Thompson; Toni Collette; Whitlam; Wives; Woody Allen; Young)

WORD COUNT: 1576

Shine star shuns films for Sydney footlights

Source: South China Morning Post
Publication Date: January 8, 2000
Country: China
Source Type: Newspaper

1/8/00 S. China Morning Post 15

News

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Section: General News

Oscar-winning Australian actor Geoffrey Rush, who starred in the movie Shine, is still a much-sought after player in Hollywood - but this week turned his back on Tinseltown to return to his theatrical roots in Sydney.

He is appearing at Sydney's Belvoir Street Theatre - as a five year-old boy. Rush is starring in the play Small Poppies, which deals with the trauma of the first day of school.

The actor commissioned the play in the mid-1980s when he was the director of a small theatre group in Adelaide and had always wanted to play the part of the hapless Clint.

When he learned that director Neil Armfield planned to present Small Poppies as a family show in Sydney, Rush was quick to take the role.

First-nighters saw the movie star, complete with nappy and dummy, clearly enjoy his return to a live audience.

It certainly made a change from all that piano playing, a skill he developed as the lead in Shine, the story of eccentric Australian musician David Helfgott.

ROGER MAYNARD

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (BELVOIR STREET THEATRE; SHINE) (David Helfgott; Geoffrey Rush; Neil Armfield; Oscar; Rush; Small Poppies)

WORD COUNT: 197

Small poppies stand tall in Dublin

Source: Sydney Morning Herald, The (Australia)
Publication Date: July 7, 2000
Country: Australia
Source Type: Newspaper

7/7/00 Sydney Morning Herald (Austl.) 15

News

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Section: News And Features

NICK LEYS

Audiences at this year's Dublin Theatre Festival will experience a case of "small poppy" syndrome when Belvoir St Theatre arrives on Irish shores.

Company B Belvoir's production of *The Small Poppies* whose ensemble cast including Max Cullen, Geoffrey Rush and Deborah Mailman enjoyed a sell-out season in Sydney earlier this year at the hands of director Neil Armfield will travel to Ireland as part of the festival in early October, before returning home for a run at the Melbourne Festival.

Company B's general manager, Rachel Healy, says the overseas tour is a direct result of the success of the company's production of *Cloudstreet*, which toured Europe last year and was named Best International Production at last year's Dublin Festival.

"When *Cloudstreet* went over critics were talking of Australian theatre coming of age," says Healy. "It gave the festival organisers the opportunity to see how well the work of Australian companies resonates with the Irish public. It inspired them to find out more about Company B and our work."

David Holman's *The Small Poppies* follows the first day at school for a group of five-year-olds, their parents and teachers. The original cast will join the tour, with Company B actor and director David Field replacing Cullen for the final two performances of the Dublin season.

Healy says the production will benefit from the Irish audiences' familiarity with Rush, but the ensemble piece is being promoted not as "starring Academy Award winner Geoffrey Rush, but as the European premiere of Belvoir's latest".

Apart from exposure for the company and audience expansion, Healy says overseas tours mean a longer life for a production, making them more attractive for overseas investors. She says the success of *Cloudstreet* can be measured in exposure rather than profit.

"*Cloudstreet* can never make money overseas it is what's called a loss leader. By outlaying the cost of showcasing the work in London and Dublin, it generates sufficient interest and excitement so further investment can occur."

Australian theatre is certainly receiving its fair share of exposure at the moment, with several productions opening in London this week. *Stolen*, *Lyrebird*, *White Baptist* ABBA Fan and *Box The Pony*, all works that have garnered success at home, are hoping to receive similar accolades on London stages.

Healy says Company B is proud of the results of *Cloudstreet*'s overseas trip.

"In the past, dance companies, puppetry companies and circus companies have developed, over the last 20 years, an established international circuit for their work," she says. "That is not the case for text-based works."

Healy says members of the English theatre industry had remarked to her when *Cloudstreet* toured that Australian theatre had not been heard of since *The Summer of the Seventeenth Doll*. Ray

Lawler's play won The London Evening Standard's award for best play in 1957, but failed to repeat that performance when it was subsequently taken to New York.

Company B hopes to avoid a similar fate with a proposed American tour of Cloudstreet next year, still in negotiation.

"There is no reason why it can't have similar success there," says Healy.

"We have not faced an audience anywhere that hasn't responded warmly it concerns universal themes."

She says The Small Poppies should be well received in Dublin for similar reasons: "The first day of school is a fairly memorable experience for people the world over."

The Small Poppies' Dublin season has been made possible by a \$10,000 grant from the NSW Government's Arts Ministry.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: ENGLISH

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Europe (1EU83); Australia (1AU55); Eurozone Countries (1EU86); Ireland (1IR50); North America (1NO39); Western Europe (1WE41); Americas (1AM92); USA (1US73)

OTHER INDEXING: (ARTS MINISTRY; BELVOIR; CLOUDSTREET; ENGLISH; LYREBIRD; SEVENTEENTH DOLL; SMALL POPPIES; WHITE BAPTIST) (Academy Award; Cullen; David Field; David Holman; Deborah Mailman; Geoffrey Rush; Healy; Max Cullen; Neil Armfield; Rachel Healy; Ray Lawler; Rush)

EDITION: Late

WORD COUNT: 602

Rush of delight as Geoffrey shines on

Source: Daily Mail (UK)
Publication Date: October 6, 2000
Country: United Kingdom
Source Type: Newspaper

10/6/00 Daily Mail (Pg. Unavail. Online)

News

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MICHAEL COVENEY

DUBLIN may be the poor sister of European theatre festivals, with an operating budget of barely £1million, but the city sure knows how to welcome the best from abroad while looking after its own.

The chairperson is Moya Doherty, the galvanic force behind Riverdance.

And this year's new artistic director is Fergus Linehan, whose mother, Rosaleen, is one of the great adornments of the Irish stage. Fergus is young, hungry and eager, typical of the resurgent spirit, economic and creative, of Dublin itself these days.

'Dublin is moving at such a pace now,' says Linehan, 'that we must keep up.

'This festival used to be about a late bar for 12 nights of the year.

Now we compete in a market where £50 ticket events are the norm.

'And I agree with the American composer Philip Glass, who said here the other night that there is a big shift in the arts from ideology to talent.'

The festival has new offices in Temple Bar, with convenient access to the Clarence Hotel, smart hangout of the film and fashion set, owned by Bono and U2.

An interview session on festival matters there turned into a conversation with film producers John (Z Cars, Carrington) McGrath and Jim (My Left Foot) Sheridan.

THEY were debating the comparative claims of Jude Law and Daniel Day-Lewis for the lead role in an upcoming film about Lord Byron, the mad, bad and dangerous-to-know romantic poet. Last night, Enda Walsh, whose frenzied tone poem *Disco Pigs*, a rollercoaster ride through the mean streets of Cork, has become a big hit in Germany, unveiled his new piece, *Bedbound*, in a tiny venue.

Walsh is part of the new wave of Irish talent Linehan represents, along with directors Gary Hynes, Lynne Parker and Conal Morrison, and writers Conor McPherson, Marina Carr and Paul Mercier.

Mercier's new play at the Abbey Theatre, *Down The Line*, directed by Lynne Parker, is a sharply written domestic comedy, with a crack cast led by Karen Staples, Barbara Brennan and Clive Geraghty. And all week the National Theatre from London has been filling the Gaiety with its new *Hamlet*.

On opening night, young festival-goers in the gallery enjoyed Simon Russell Beale's performance so much that they pelted the stage with M&Ms.

The other big hit has been the Company B Belvoir from Sydney, Australia, in *The Small Poppies* by David Holman, with a fantastic company of actors led by Geoffrey Rush and Max Cullen. They play five-year-olds on the verge of starting at big school.

Rush, of course, is famous for his astounding performance as an autistic pianist in the film *Shine*, while Cullen has been a shining stalwart of Australian theatre for decades. To see them on stage as rival little boys, liberated into a wide range of mimetic skills, is a real treat.

And Neil Armfield's superb production of Holman's 1986 play must surely re-trigger interest in a British writer mostly associated with educational projects.

The Dublin Festival, sponsored by eircom, the telephone company, has been going since 1957 and now has a lively fringe, directed by Ali Curran, performing in 21 venues around the city.

I even caught a lunchtime event in Bewley's Cafe on Grafton Sreet, where you can enjoy a sprightly, well-acted short play, Couch by Siofra Campbell, while supping soup and sandwiches.

NOWADAYS, festivals of all kinds are a part of the cultural tapestry. As Dublin continues for another week, two new festivals in particular catch the eye.

The first is in Wales where an international programme of dance and new physical theatre, Restless Gravity, has been launched this month from Aberystwyth to Cardiff, Pontypridd and Swansea.

And in London, the annual South-wark Festival of concerts and exhibitions, established in 1989, is supplemented by a new literature festival later this month.

Highlights include a celebration of Chaucer's Canterbury pilgrims, and a new community drama, Cries Of London by Andrew Sinclair, mobilising local schoolchildren.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Ireland (1IR50); United Kingdom (1UN38); Europe (1EU83); England (1EN10); Western Europe (WE41)

LANGUAGE: ENGLISH

OTHER INDEXING: (ABBAY THEATRE; CHAUCER; CRIES; NATIONAL THEATRE; NOWADAYS) (Ali Curran; Andrew Sinclair; Barbara Brennan; Bedbound; Bono; Byron; Clive Geraghty; Conal Morrison; Conor McPherson; Cullen; Daniel Day-Lewis; David Holman; Disco Pigs; Enda Walsh; Fergus; Fergus Linehan; Gary Hynes; Geoffrey; Geoffrey Rush; Grafton Sreet; Holman; Karen Staples; Linehan; Lynne Parker; Marina Carr; Mercier; Moya Doherty; Neil Armfield; Paul Mercier; Philip Glass; Restless Gravity; Rosaleen; Rush; Simon Russell Beale; Siofra Campbell; Swansea; Walsh)

WORD COUNT: 784

Rush for the superlatives

Source: Sydney Morning Herald, The (Australia)
Publication Date: November 24, 2000
Country: Australia
Source Type: Newspaper

11/24/00 Sydney Morning Herald (Austl.) 18

News

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Section: Metropolitan

Peter Cochrane

Three years after winning the Academy Award for best actor, Geoffrey Rush's Oscar chances are once again being talked up.

American critics have lavished praise on the actor's latest performance, shedding his clothes to play the asylum-confined Marquis de Sade in director Philip Kaufman's provocative *Quills*, which premiered in the United States on Wednesday.

"Geoffrey Rush could override the film's envelope-pushing subject matter to another Oscar nomination as that toxic free spirit, de Sade, the French nobleman and pornographer who straddled the French Revolution and Napoleonic era and gave his name to sadism," wrote The Boston Globe critic Jay Carr.

"Rush dines stylishly on the scenery as the imprisoned nobleman who writes on his clothes when paper is taken away, writes on his skin when his clothes are taken away, writes with his blood when his ink is taken away, and keeps writing by smearing the walls of his cell with his own excrement when his blood runs low."

According to Bob Strauss of The Los Angeles Daily News, "things are kept lively and vigorous in *Quills*, due in no small part to our irrepressible host".

"Rush's performance is so far over everything we can't even see the top from where he's operating. It's a lip-smacking, eye-rolling, pun-hissing barrage of unbridled licence unconscionable by many measures of good acting and utterly right for the game at hand."

Elvis Mitchell of The New York Times praised the elegance of Kaufman's direction and his handling of the cast, which "make for the kind of euphoric stylishness that has been missing from movie-going for some time".

"Much of that elan comes from Geoffrey Rush, who plays de Sade as a gleeful voluptuary unfettered by either morality or what for him would be the most venal of sins, sentimentality. De Sade is a flamboyant pansexual, a glittering vulture who exploits others for his own delectation."

Rush's co-stars include Michael Caine, playing his nemesis, a fascist doctor, and Kate Winslet, as a virginal laundress.

Rush will fly back to Australia from the US this weekend. On Monday he is due on the set of *Lantana*, Ray Lawrence's first feature since *Bliss*.

---- INDEX REFERENCES ----

COMPANY: OSCAR*; OSCAR INTERNATIONAL LTD; OSCAR LEATHERS PVT LTD; OSCAR; OSCAR LTD

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: North America (1NO39); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; FILM; FRENCH REVOLUTION; LANTANA; OSCAR) (Bob Strauss; de Sade; Elvis Mitchell; Geoffrey Rush; Jay Carr; Kate Winslet; Kaufman; Michael Caine; Philip Kaufman; Ray Lawrence; Rush; Sade)

EDITION: Late

WORD COUNT: 385

Rush hour never ends: Actor's actor on a Hollywood high since leaving the Australian stage

Source: Edmonton Journal (Canada)
Publication Date: April 20, 2001
Country: Canada
Source Type: Newspaper

4/20/01 Edmonton J. (Can.) E1

News

Section: What's On

Marc Horton, Journal Movie Writer

See Movie review / E3

Edmonton

If actor Geoffrey Rush were an athlete, you could build a franchise around him.

In the six years since the release of *Shine*, he's been to the Academy Awards an unprecedented three times, all of which makes him the movie equivalent of a 60-goal scorer in hockey, a .400 hitter in baseball and a Tiger Woods in golf.

He won the best acting Oscar for his portrayal of pianist David Helfgott in *Shine*, rocketing to stardom after 20 years on the Australian stage. He was nominated for a best supporting Academy Award for the role of Elizabethan theatre impresario Philip Henslowe in *Shakespeare in Love* and was again in the running for his full-blooded work as the Marquis de Sade in last year's *Quills*.

Insiders say he came very close to another nomination for the job he did as spymaster Francis Walsingham in 1998's *Elizabeth*. And critics have hinted that another nomination might well be in the stars for Rush's performance in *The Tailor of Panama*, opening here today.

Not bad for a 51-year-old who roomed with Mel Gibson 25 years ago when both were struggling actors in Sydney.

"I suppose it's true that fame is easier for me to handle at this age," says Rush in a telephone interview from Los Angeles.

"I'm even a little surprised that there might be a degree of fame now because I'm very much a character actor and that tends to be the underdog of the acting profession.

"I think a little maturity probably helped me constantly redefine why I'm doing this, and helped me not get too far off course. You've got to watch it because arrogance and vanity are the death of a creative actor."

In his latest movie, he turns in a daring, subtle performance as Harry Pendel, a tailor in Panama who gets drawn into the world of espionage because of his incredible willingness to deceive both himself and others. Co-star Pierce Brosnan, in an anti-Bond role, plays Andy Osnard, Pendel's mercenary and conniving contact in the British embassy.

Directed by John Boorman, it's based on a best-seller by John leCarre, the movie and has been praised as a thinking-man's spy film.

"Boorman is skilled and careful enough to put all of his budget up there on the screen and put the special effects, if you will, into the performances rather than pyrotechnics."

Rush first saw *The Tailor of Panama* when it was screened before an audience of 1,300 at the Berlin Film Festival. He describes the effect of the film as "almost Strangelove-ish."

"I knew we had created something whimsical but there were various scenes where there were these great, rolling belly laughs. I knew then that Boorman had put polish on this story, and fulfilled his intention to completely subvert the spy-thriller genre." Left behind are the conventional spy movie ingredients of martinis, fast cars, gimmicks, gadgets and girls.

"Both Boorman and le Carre take a scrappier and grubbier approach, and it's therefore more human and funnier," Rush says.

In order to play the tailor, Rush had to learn the rudiments of cutting a suit. He studied for six months with a tailor in Sydney and then a few more months with one in Panama. In one remarkable scene, we watch as he cuts fabric for a man's jacket with the deft certainty of a man born to the art.

"Watching these men work is a beautiful thing because it's so medieval. With a bit of chalk, a curved wooden ruler and their eyes they can convert a (size) 42 jacket into a 36 in their head, and know just by experience how it's going to work out."

More important than the cutting, he says, was learning the psychology of the fitting room.

"There's a scene in the movie where I tell one customer 'Ah, that was Mr. (Sean) Connery's choice,' and even though you're dealing with men with pot bellies and sloping shoulders, you want them to leave the shop feeling heroic."

Rush chooses his parts carefully, and by picking the ones that are scary. "The moment I know I'm fearful of something, then that proves that there's a very good reason to do it."

The tailor in this film scared him because he couldn't quite figure out how Harry Pendel would end up.

"My wife, who is also an actress, said, 'Look, it's John Boorman, it's John le Carre, it's a great script, a character lead and you're not going to get that combination of elements very often so take the plunge.' It was great advice."

So, then, does The Tailor of Panama wear tailored suits himself?

"No, I've never been to a tailor other than a fitting for a costume in a movie or a play. I've never owned a tailored suit in my life. I get my suits off the rack, I'm afraid."

Colour Photo; File Photo / Geoffrey Rush could well earn himself another Oscar for his role in The Tailor of Panama.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: TAILOR SP ZOO

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Special Effects Technology (1SP19); Entertainment Technology (1EN50); Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Central America (1CE62); Americas (1AM92); Panama (1PA92); Latin America (1LA15)

OTHER INDEXING: (ELIZABETHAN; HOLLYWOOD; MARQUIS DE SADE; MOVIE; PHILIP HENSLOWE IN SHAKESPEARE; TAILOR; TIGER WOODS) (Andy Osnard; Bond; Boorman; Carre; Colour Photo; Geoffrey Rush; Harry Pendel; Insiders; John; John Boorman; Oscar; Pierce Brosnan; Rush)

EDITION: FINAL

WORD COUNT: 790

Finale set to Shine Oscar winner's fond farewell to a cinema

Source: HERALD SUN (AUSTRALIA)
Publication Date: July 2, 2001
Country: Australia
Source Type: Newspaper

7/2/01 Herald-Sun (Melbourne) 12

News

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Section: NEWS

CLAIRE SUTHERLAND

OSCAR winner Geoffrey Rush will thank South Yarra's Longford Cinema for its support of his breakthrough film *Shine* by appearing at the cinema's farewell celebrations.

The Longford is to close later this month after 17 years for economic reasons.

Rush, who will introduce the final screening of *Shine* during the cinema's One Last Time goodbye film festival, said he had supported the Longford because of the way it had backed the local film industry.

"It's been a great showcase for Australian films and some have had extremely long runs there so I'm very pleased to be introducing *Shine* for its farewell season," he said.

Longford executive director Natalie Miller said she was devastated at the impending closure. "Two years ago my accountant said to me 'Maybe you have to do the unthinkable', and it was unthinkable so I hung on and hung on and hung on but the economic reality just became more and more apparent," she said.

The Longford's main problem was getting prints of films, with many multiplexes now showing the sort of art house films the Longford used to specialise in, she said.

"The art house cinema has become a bit of a grey area because they often play in multiplexes," Ms Miller said.

"We could not even get a print of *Moulin Rouge* despite our previous support for *Strictly Ballroom*. We got behind that film straight away. We were very passionate about it and we ran it for a very long time." Ms Miller said she didn't know what would become of the cinema after its closure but suspected the building would be put up for sale.

Its closure will mean there will be only two single-screen cinemas left in Melbourne, the Astor and the Westgarth.

"We've had dozens of letters from patrons saying how sorry they are," Ms Miller said.

The One Last Time Festival runs at the Longford from next Thursday, opening with *Shine*, until July 21, when it closes with *Strictly Ballroom*.

Other films to be screened during the Longford's final days include *Withnail and I*, *In the Name of the Father*, *Orlando*, *Four Weddings and a Funeral*, *The Piano*, *Proof* and *Innocence*.

Innocence stars Julia Blake and Terry Norris will attend the July 11 session, starting at 1pm.

Geoffrey Rush will introduce the July 20 session of *Shine* at 7.15pm.

Edition: FIRST; Page: 012; Section: News

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Film Festivals (1FI62); Celebrities (1CE65)

LANGUAGE: ENGLISH

OTHER INDEXING: (ASTOR; MOULIN ROUGE; OSCAR; PIANO; WESTGARTH) (Geoffrey Rush; Innocence; Julia Blake; Miller; Natalie Miller; Oscar; Rush; Terry Norris)

EDITION: FIRST

WORD COUNT: 459

The Guardian

Wizard of Oz

In the three years since he won an Oscar for his electrifying portrayal of a mentally unstable pianist in *Shine*, Geoffrey Rush has become a superstar - without losing his sanity or good sense. Stephen Moss meets the Australian whose bravura performance as the Marquis de Sade could bring him another Academy award

Sat 6 Jan 2001 00.28 AEDT

Geoffrey Rush spends the entire two and a bit hours of his new movie, *Quills*, locked in the cell of a lunatic asylum. This is perfect preparation for a day at the Dorchester, where he is incarcerated in an ornate room, given a constant supply of coffee by publicists, and asked to perform for the benefit of a group of cynical journalists. Luckily, Rush is so vivid that he survives both with aplomb: brilliant as the imprisoned Marquis de Sade (some critics have tipped him for a second Oscar), and in his hotel room appearing to offer up freshly-minted answers to questions he has probably already been asked six times that day.

Quills, which is directed by Philip Kaufman, tells the story of the final years of Sade, condemned to the asylum of Charenton and forbidden to write, but smuggling out his incendiary texts with the help of a laundry girl, played by Kate Winslet. It is a costume drama that eschews historical fidelity in the interest of questions of universal significance - good v evil, freedom v censorship, the double-edged sword of creativity - and a broader audience. Thus Winslet as an early 19th-century French laundress, Michael Caine as an authoritarian doctor, and Joaquin Phoenix as the well-meaning priest who runs Charenton - none of them remotely believable, but perhaps that isn't the point.

The critic Anthony Lane was suitably dismissive in the *New Yorker*, but spared Rush the executioner's blade. "If you can stomach this stuff," he wrote, "*Quills* should be seen simply for the presence of Geoffrey Rush. Of all the lies perpetrated by the film, his alone will win you over; in place of the Marquis de Sade, perhaps the most wearisome of revolutionary writers, we have a charming combination of scoundrel, flirt, dandy, nudist and wit."

When Rush is on screen, the movie comes alive; when he isn't, it feels laboured and ludicrous. It is like one of those flabby novels with one terrific character, where you find yourself skipping pages in the hunt for his next appearance. It is a bravura performance - locked in that one room, remember - from an actor who, in the three years since he won the best actor Oscar for *Shine*, has become a superstar without losing his sanity and good sense.

Rush is a valiant defender of the film, and obviously enjoyed working with the literary-minded Kaufman, director of *The Right Stuff* and *The Unbearable Lightness*

of Being. "You get offered something like this and you have to take the bait and rise to the occasion," says Rush, before launching into a fluent exposition of the historical background to the film.

"The period in which it is set is full of great extremes - a period in European history when the world was changing at an enormous rate, from an aristocratic, feudal structure into hopefully a democratic one. On one side of the coin, you have Rousseau saying man is a noble creature, give him the right nurturing and goodness will prevail. On the other, you have the marquis going, 'No, man is a nasty little depraved animal, take a look at yourself.'" Rush is, as you may have gathered, an actor who both reads and thinks.

"I tried not to judge the marquis too much," he says. "I was interested in the inner personality of the man as a writer, as a creative force who still has unavoidable connections and presence 200 years later. I wanted to assess the distance between the man and the writer, and the story takes you on that journey. He has a fear of intimacy and constructs a brilliant edifice around himself, but that is part of the sadistic personality and search for control. In playing him, I had to ask myself, 'Am I being too big, too crude? Am I using a machete when I should be using a scalpel?' But a machete can be pretty effective in the cinema."

Rush, who is 49, is tall, rangy and fluid: even sitting down, all his limbs seem to be moving simultaneously. He chain-smokes and wears the battered outfit he perfected in the 20 years he spent on the Australian stage before Shine brought him to the attention of Hollywood. He comes across as a human being, and there can be no greater compliment for an actor, especially one enjoying - albeit relatively late - a meteoric film career.

It is probably his stage work, past and present (he has no intention of letting it go), that has kept him sane. He has been attached to the Belvoir Street Theatre in Sydney since 1985, working principally with director Neil Armfield and achieving notable successes with Gogol, Chekhov, Jonson and Beaumarchais, exploring what Rush calls "the grubby corners of the classical repertoire".

Hollywood has latched on to him as a character actor who can play historical figures - Sir Francis Walsingham in Shekhar Kapur's brilliant *Elizabeth*, Philip Henslowe in the Oscar-garlanded *Shakespeare in Love*, and now Sade - but he doesn't want to abandon modernity and is happy to be wearing a three-piece suit in John Boorman's forthcoming film of John le Carré's *The Tailor of Panama*.

The latter was shot last spring, but after that Rush took a five-month break. "The last three years have been extraordinary," he says. "I wanted to assess that on a personal level and on an aesthetic level. I spent time at home in a meaningful way, rather than a constantly disrupted professional way." His solitary engagement in that period was to appear in a production of David Holman's *The Small Poppies*, a play he commissioned about a child's first day at school. Very un-Hollywood; very Geoffrey Rush.

Even *Shine*, in which he played the mentally unstable pianist David Helfgott, was a slow-burn triumph, giving him time to adapt to the transformation it would bring to

his life. "I read the script in 1992, and knew as an actor that the story was great, very vivid and very direct. In a strange sort of way, it fitted into a broadening repertoire of characters that I was playing on stage. Even though it was about a pianist in Perth, I found a connection through having played Lear's Fool. The film got put on hold for lots of different reasons until 1995. It finally came out at Sundance and people responded very favourably, but then it didn't open for months and months."

Rush gives the impression that if the rollercoaster started by *Shine* careered off the track tomorrow, he wouldn't be the least bit bothered. "An actor's life is a series of three-month blocks with great question marks constantly over the future," he says matter-of-factly. "I don't really know what I'm doing after this. Things have been talked about, but nothing's set. People have this image that you must have scripts arriving by FedEx and beeping going on outside your door all the time. But it doesn't quite happen like that."

Clearly, however, quite a few FedEx packages are arriving at his Melbourne home, and he is careful about what he accepts: "There are some aesthetic guidelines at work, and there's also a sense of do-or-die daring. I keep thinking, 'Well, what do I have to lose?' It's always been the most interesting time in my theatrical life when I've deliberately not got into a rut with something. Instead of asking what my strong suit is and playing to that, you go, 'No, I'll try something totally different', just for your own amusement and your own sense of variation."

At the moment, that means not accepting every historical role, every reprise of Henslowe and Walsingham, that comes his way. "Choosing parts is based on a series of instincts and hunches," he says. "It's extremely random and haphazard." Neither his instincts nor his aesthetic guidelines kept him out of two panned movies in 1999 - *Mystery Men* and *House on Haunted Hill* - but he makes a case for having said yes to both.

"I had very high hopes for *Mystery Men*, just in the sheer eclecticism of the cast. It was a sample of the greatest comic minds in contemporary America, from Ben Stiller to Paul Reubens to Tom Waits. It was an unusual film because it had a level of irony and fantasy which, with an Australian sensibility, I understood really well: the idea of suburban backyard superheroes. But America was baffled by it, and maybe as a film it suffered by not trusting its own instincts enough. If it had been slightly more subversive, it might have worked better."

And *House on Haunted Hill*? "It was a time for genre-hopping, a time to have a taste of what my current fortune had given me, and I liked the idea of being in a horror film. It was jumping into a playpen that I was not at all familiar with. The director [William Malone] was a great aficionado of the horror genre - he got very excited one day, and told me that the guy doing the underwater stunts was the son of the guy that played the original Creature From the Black Lagoon. But again that film had a kind of commercial drive to it that satisfied what it set out to do. It was made for the Halloween weekend, blitzed that weekend, did all right the next weekend and then was gone. It made three times the amount of money it was made for." A limp defence, but we'll assume his intentions, and his attraction to the hammy role of Stephen Price, were pure.

One point Rush makes about all these films - the failures as well as the successes - is that they involved big casts or, as the thesp in him prefers to call them, large companies of people. He clearly enjoys the buzz of collective theatrical endeavour, which is why it wasn't just his angular Elizabethan face that made Henslowe the perfect role for him.

Rush, who grew up in Queensland, came from a resolutely non-theatrical background. His father was an accountant and his mother a shop assistant, but he fell in love with the footlights early. "I caught the tail end of vaudeville, travelling tent shows. The tent must have held 700-800 people, like a canvas version of the Palladium with a proscenium arch down one end. They would do a variety show at night and, in the day, the same company would do an Aussie version of the traditional English panto. I went when I was six and was hooked.

"I ran the school drama club at high school, where we always did grand three-acters like Charley's Aunt, The Admirable Crichton, and Arsenic and Old Lace. We liked plays that had canvas doors. Then I went to the University of Queensland at a time, in the late 60s, when the world was shifting at an enormous rate. It was a giddy time with police raiding our local record shop to confiscate copies of Hair."

He got a job with the newly-formed Queensland theatre company, where he spent three years, and in the mid-1970s studied for two years at the Lecoq school of mime, movement and theatre in Paris. "I could have gone to the national drama school in Sydney, but I felt I would be doing more of the same. I knew my preference and facility was for something a little European, something physical."

He must love the stage because he married an actress, Jane Menelaus, who plays Sade's estranged wife in Quills, and they appeared together in The Importance of Being Earnest while on their honeymoon in 1988. They have two children, aged seven and five. Rush says he manages to spend around 60% of his time at home in Australia, with the rest split between the UK and US.

He has never appeared in London's West End, but would like to give it a shot, though on his own terms and not as a visiting Hollywood celeb. "It would be a great challenge, but I feel more and more that I would like to extend a greeting from our side of the world and bring something over with the company I work with."

As for his film future, he realises that Hollywood can be a fickle master. "You look for precedents: people from a theatre background who were heroes before I got into film acting, like Gary Oldman, Daniel Day-Lewis and Alan Rickman. You look at their careers and think there's a period of good fortune, there's a period of excitement, and then a period of boredom and indifference to it because it's not giving you back what you put into it."

If that happens to him, Rush knows he has his old love to fall back on. "I've always been a lifer. I've always liked the idea from my very early days as a professional actor that I could do it for a living. When I was in my 20s, I worked with actors who were in their 70s. That's the washing line that I want to hang it out on."

Quills opens on January 19.

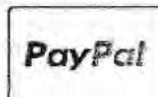
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Topics

- Geoffrey Rush
- Awards and prizes
- The Wizard Of Oz
- features

Career is going swimmingly

Source: GOLD COAST BULLETIN (AUSTRALIA)
Publication Date: November 29, 2001
Country: Australia
Source Type: Newspaper

11/29/01 Gold Coast Bull. 5

News

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Section: ENTERTAINMENT

SOUTHEAST Queensland media teacher and national TV star Craig McMahon, of Totally Wild fame, has secured a co-starring role opposite Geoffrey Rush and Judy Davis for one of his brightest students.

Brisbane actor Thomas Davidson, 11, has a lead role in the movie adaption of Anthony Fingleton's popular book *Swimming Up Stream*, now being filmed in the State capital.

The film, set in 1950s Brisbane and other part of Australia, tells of a struggling swimmer (Davidson) who wants to be an Olympic star despite his overbearing father (Rush) and long-suffering wife (Davis). McMahon, who runs the Brisbane Film and Television Studio with partner Dominique Holohan, says he hopes the casting opportunity is one of many in southeast Queensland. "I feel this is a sign of things to come," he says. "This is not just a coup for Thomas, or the studio, but rather film actors throughout southeast Queensland.

"Generally the locals are used as extras or in small roles and the bulk of the cast and crew come from down south. We have great talent here and it's equal to that in Sydney and Melbourne.

"Thomas is the proof."

McMahon says filming has started on *Swimming Up Stream* and Thomas is having the time of his life.

"Meeting Geoffrey Rush and Judy Davis has been a real buzz as they are really nice people and I hope that Thomas learns a lot from them," he says.

McMahon's school hopes to open many doors for local talent and was the first to work with actors who have disabilities. For details, call the Brisbane Film and Television Studio on (07) 3321 1187.

Edition: 1; Page: E05; Section: Entertainer

---- INDEX REFERENCES ----

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: ENGLISH

OTHER INDEXING: (SOUTHEAST; TV) (Anthony Fingleton; Career; Craig McMahon; Davidson; Davis; Dominique Holohan; Edition; Geoffrey Rush; Judy Davis; McMahon; Meeting Geoffrey Rush; Rush; Thomas; Thomas Davidson)

EDITION: 1

WORD COUNT: 319

Lovers of theatre all rushing to get a view

Source: Age, The (Australia)
Publication Date: December 6, 2001
Country: Australia
Source Type: Newspaper

12/6/01 Age (Austl. Full Text) 6

News

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Section: News

JO ROBERTS

The Melbourne Theatre Company's star-studded 2002 subscription program asks audiences to "put stars in your eyes".

Indeed, who could resist the chance to see international stars such as Geoffrey Rush, Guy Pearce and Rachel Griffiths treading the boards - in the flesh?

Certainly not Melbourne's theatregoers, who have responded in their record-breaking droves since subscription sales for the MTC's 11-show season opened on October 5.

After just seven weeks, the company's sales total of 131,736 subscription tickets - a 20 per cent increase on 2000 - has already been eclipsed by sales for the 2002 season.

As of Tuesday, 140,897 subscription tickets had been sold for next year. At the same time last year, just 105,541 had been sold.

The 2002 season opener, *Bombshells*, a world premiere by Melbourne playwright Joanna Murray-Smith starring stage dynamo Caroline O'Connor, has already sold out its five previews at the Victorian Arts Centre's 367-seat Fairfax Theatre.

"We're thrilled," a delighted MTC artistic director, Simon Phillips, said yesterday of the sales boom, adding that the theatre industry's ability to lure big names from television and film was nothing new. "I've just managed to get them committed a year ahead."

The allure of screen stars treading the boards was seen here during the recent Melbourne Festival, when Hollywood star Willem Dafoe performed with the New York-based Wooster Group.

The *Hairy Ape*, in which Dafoe starred, became the hottest ticket of the festival, with a fortnight of shows selling out weeks in advance.

At last year's Melbourne Festival, Belvoir Street's production of *The Small Poppies*, which featured Geoffrey Rush, proved popular.

During its 2001 season, the MTC has also seen the worth of having smaller-screen stars in its productions.

Its 20 per cent increase in subscriptions was undoubtedly due in no small part to the appearance of SeaChange celebrities such as Sigrid Thornton in *Betrayal* and William McInnes in *Art*.

In the MTC's 2002 season, audiences can look forward to seeing big names such as Oscar winner Rush performing opposite his wife, Jane Menelaus, in *Life X 3* by Art writer Yasmina Reza, The Bank's David Wenham in Sam Shepard's *True West*, Rachel Griffiths in David Auburn's *Proof* and Guy Pearce in Tennessee Williams' *Sweet Bird of Youth*.

While Phillips acknowledged that theatre was "often about the people that people want to see", he believed there was also a trust from the audience that they would also enjoy the show.

"Known faces are always easier to sell, but the experience has to be worth it when you get to the theatre as well," said Phillips.

"It's also a very exciting season for plays; there's lots of new work and award-winning works."

---- INDEX REFERENCES ----

COMPANY: TENNESSEE GOVERNMENT; MOBILE TELECOMMUNICATIONS COMPANY K S C; WILLIAMS; MTS EGYPT; MTC; MOBILE TELECOMMUNICATIONS CO; GETAC TECHNOLOGY CORP; MTC MEIENBERG TREASURY CONSULTING

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (HAIRY APE; MELBOURNE; MELBOURNE FESTIVAL BELVOIR STREET; MELBOURNE THEATRE CO; MTC; SIGRID THORNTON; TENNESSEE; MELBOURNE (THE); VICTORIAN ARTS CENTRE; WILLIAMS) (Bombshells; Caroline O'Connor; Dafoe; David Auburn; David Wenham; Guy Pearce; Jane Menelaus; Joanna Murray; Phillips; Rachel Griffiths; Simon Phillips; Willem Dafoe; William McInnes; Yasmina Reza)

EDITION: State

WORD COUNT: 436

QUITE A RUSH

Source: Orlando Sentinel
Publication Date: December 9, 2001
Country: USA
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12/9/01 Orlando Sentinel 14

News

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Section: TV TIME PLUS

Jay Boyar, Sentinel Movie Critic

Every so often, the movie industry comes to the reluctant realization that it needs to have a few genuine actors on hand.

Sure, the pretty faces and the action heroes and all those other charisma-endowed creatures are what keep things going most of the time. And, yes, some of the biggest stars actually can act -- although typically within narrow ranges that won't compromise their well-tended, glittering images.

But every now and then there comes along a major role that absolutely requires the sort of actor who is both brilliant and unafraid to give himself fully to it -- no matter how unflattering or even downright repellent it may be.

Anthony Hopkins and Robert De Niro are that sort of actor. And as anyone who happened to see *Shine* (1996) must realize, so is Geoffrey Rush.

Hollywood gave Rush an Oscar for his hilarious, heartbreaking performance as an emotionally disturbed concert pianist in that film. And he was nominated for *Quills*, in which he plays the famously libertine Marquis de Sade.

Shakespeare in Love meets *The People vs. Larry Flynt* in this 2000 historical drama about the scandalous French writer of the late 18th and early 19th centuries -- the man who gave us the word sadism.

Directed by Philip Kaufman (*Henry & June*) and based on the play by Doug Wright, the film concentrates on de Sade's final years -- years, we're told, that were spent in the Charenton Asylum for the Insane.

Most of the story concerns de Sade's impassioned efforts to keep writing and publishing his forbidden, transgressive books, including the infamous classic, *Justine*. These efforts are variously aided and thwarted by Madeleine (Kate Winslet), a young laundress who is taken with de Sade's unfettered imagination; Abbe Coulmier (Joaquin Phoenix), the sympathetic man of God who runs the asylum; and Dr. Royer-Collard (Michael Caine), an iron-fisted overseer whom Napoleon dispatches to muzzle the marquis.

As Rush proved in *Shine*, he certainly knows how to suggest a deep and disturbing intelligence. And in *Quills*, the actor seems almost to lick his generous lips over each devastatingly witty remark that Wright, who also wrote the screenplay, has offered up to him.

"Welcome to our madhouse, doctor," says de Sade, greeting Royer-Collard, his newly arrived nemesis, with deadpan sarcasm. "I trust you'll find yourself at home."

De Sade is every bit as brainy, self-absorbed and just plain weird as the pianist in *Shine*, if not more so. But unlike the musician, the writer is also hyper-aware of the world around him -- aware in a calculating way that brings to mind Hopkins' diabolical Hannibal Lecter.

Despite Rush's somewhat horselike face, his performance achieves a powerful charisma -- a very different sort of charisma, however, than that we associate with movie stars.

This kind is closer to the marquis' values than to marquee value.

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--- INDEX REFERENCES ---

LANGUAGE: English

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Live Entertainment (1LI85)

OTHER INDEXING: (DE SADE; PHILIP KAUFMAN (HENRY; ROBERT DE NIRO; SADE; SHINE) (Abbe Coulmier; Anthony Hopkins; Doug Wright; Geoffrey Rush; Hannibal Lecter; Hollywood; Hopkins; Justine; Larry Flynt; Madeleine (Kate Winslet; Royer; Royer-Collard (Michael Caine; Rush; Shakespeare; Wright)

EDITION: METRO

WORD COUNT: 578

Rush to the rescue 'Put simply, Australian actor Geoffrey Rush is its saving grace and he single-handedly rescues it from being a bit of a dud, catapulting it to 'there's-certainly-worse-ways-to spend-two-hours' status'

Source: TOWNSVILLE BULLETIN (AUSTRALIA)
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News

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Section: GOOD GUI

Clayton Smales

IF you are a fan of James Bond films -- and more to the point -- James Bond films starring the super-smooth Pierce Brosnan, then its probably best to avoid the Brit actor's latest non-Bond foray into the seedy world of international espionage, *The Tailor of Panama*. For not five minutes into this tale set against the background of the Central American country of the title and the canal it is so famous for that you realise this Brosnan character is no 007.

Sure he gets the girl (almost two) and he works for a top-secret British spy agency, but that's about where the similarities end.

If you were supposed to swoon at Brosnan's Bond, I'm fairly sure that Panama director John Boorman wants you to want to throw things at Andy Osnard, this film's not-so-suave co-lead, who spends most of the film's 100-plus minutes being a total cretin. And not an engaging one by any means.

He's demeaning to women but not nearly as charming as Bond was when he was treating them like objects. And he tries throughout parts of the movie to pull off the Sean Connery-like Bond accent, only to revert to some dodgy Cockney twang that would would seem at home in *Lock Stock and Two Smoking Barrels*.

So now that it's clear that you shouldn't go into Panama thinking "Wow, Pierce Brosnan! He's really sexy", what is this film really like? Put simply, Australian actor Geoffrey Rush is its saving grace and he single-handedly rescues it from being a bit of a dud, catapulting it to "there's-certainly-worse-ways-to spend-two-hours" status.

As the title character, tailor Harry Pendel, Rush -- as he did in *Shine* -- takes no time in convincing you he actually is the character he is supposed to be, in this case a tailor with a knack for telling whoppers who happens to be caught in a ridiculously-tangled web of top-shelf political intrigue.

Booted to Panama for a few too many indiscretions as a spy on his home soil, Osnard wastes no time in tracking down Pendel, who he is led to believe knows the inside goss about an apparent sale of the Panama Canal, which has just been handed back to Panama from the Americans.

With the stability of western trade routes at stake, what tailor Pendel knows becomes increasingly important as the pair engage in a cat-and-mouse game with various authorities until it all comes unstuck when it is revealed Pendel is not quite who everyone thought he was. With Osnard more interested in bedding women and diddling men out of money than actually doing any spy work, most of the screen legwork is done by Rush, whose Pendel is equal parts loving husband to Louisa (Jamie Lee Curtis) and committed bearer of "the cause" to underground Panamanian rebels Mickie Abraxas (Brendan Gleeson) and Marta (Leonor Valera).

Watching Rush go at full tilt is enjoyable for the first hour, but after that, and capped off by an implausible ending, the whole things becomes muddled and silly.

The Tailor of Panama, rated MA, is showing at the Warrina Cineplex.

Edition: ; Page: 033; Section: Good Guide

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Panama (1PA92); Oceania (1OC40); Americas (1AM92); Australia (1AU55); Central America (1CE62); Latin America (1LA15)

LANGUAGE: ENGLISH

OTHER INDEXING: (BRIT; EDITION; SEAN CONNERY; SHINE; TAILOR; TAILOR OF PANAMA; WARRINA CINEPLEX) (Bond; Brosnan; Clayton Smales; Geoffrey Rush; Harry Pendel; James Bond; John Boorman; Lee Curtis; Mickie Abraxas; Pendel; Pierce Brosnan; Rush; Watching Rush)

WORD COUNT: 603

COVER STORY / AUSSIE INVASION / An Australian actors and filmmaker grow accustomed to being in the spotlight, Hollywood salutes their talent and diversity

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News

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Section: FANFARE

Jan Stuart. STAFF WRITER

FOR ONE CHARMED afternoon in January, it seemed as if the clouds had opened up over Australia and dropped funny, golden-colored hailstones about the land. At least that was the impression given off by newspaper headlines and TV bulletins from Melbourne to Sydney, which loudly bannered the continent's stunning rout at the Golden Globe Awards. They had reason to gloat. One by one, Australian actors stepped to the podium in Los Angeles to speak words of thanks and joy. In the television categories, Judy Davis earned renewed glory for her Emmy-winning turn as Judy Garland in "Life With Judy Garland: Me and My Shadows," while Rachel Griffiths beat out a formidable array of supporting-category actresses for her mercurial character in HBO's "Six Feet Under." Russell Crowe led the royalty of film honorees for his bravura descent into madness in "A Beautiful Mind," while Nicole Kidman consoled herself for her loss in the drama division by winning in the comedy/musical field ("Moulin Rouge," an Australian-filmed production that also won best picture for comedy/musical). Not all nominees from the "Land of Oz" bagged a prize. Cate Blanchett, Hugh Jackman and director Baz Luhrmann lost, perhaps to quell the cynical who might have imagined that an Australian mafia was training its arsenal on the voting membership of the Hollywood Foreign Press Association. Little wonder that at least one industry forecaster had dubbed this year's Academy Awards "the Oz-cars" well before those nominations were announced Tuesday. However Australia fares at that ultimate awards fest March 24, there is no questioning that its acting talent has come of age. The once modest pool of Australian actors spilling into Hollywood that was formerly dominated by Mel Gibson and Davis has swelled in recent years to embrace, in addition to the aforementioned stars, such names as Anthony LaPaglia, Heath Ledger, Guy Pearce, Geoffrey Rush, Naomi Watts and Kerry Armstrong. Surely there is something in the water. How else does one begin to account for the sheer wealth of artistic talent invading our shores from Australia? "It's a globalization," says "Mulholland Drive's" Watts, whose family went to Australia when she was 14. "The world is getting smaller." "Creativity comes out of boredom," says "Lantana" star LaPaglia, a native of Adelaide, South Australia, who dealt with his own ennui 20 years ago by moving to America. "It's important to point out, however, that this is not new. There was Errol Flynn, and then Rod Taylor." Well yes, all of this may be true. But the new breed of Australian actor is a rarefied hybrid, combining the glamour, sexiness and old-style oomph of the Hollywood studio celebrity with the technique and versatility traditionally associated with British actors. Part of this may be explained by the fact that the actors themselves are multicultural creations, reflecting a dynamic, ever-evolving population. As Lynden Barber, film writer for the Sydney-based paper The Australian points out: "Partly because it's an immigrant culture, there are a lot of migrants here, or children of migrants. Nicole Kidman was born in Hawaii, Naomi Watts in Britain, Russell Crowe in New Zealand, Mel Gibson in Peekskill, N.Y." The influx of newcomers from other lands is buttressed by an infusion of pop culture, mostly from England and the United States. If Australian actors seem so facile at American accents (remember, those cops in "L.A. Confidential" were Crowe and Pearce), it is because they are inundated by American movies and TV shows from an early age. "I grew up on 'The Brady Bunch' and 'The Three Stooges,'" LaPaglia says, speaking with an Australian twang rarely heard in his frequent Italian-American roles. "My brother and I used to race home from school to watch

'Batman.'" Barber, who emigrated from England, cites two reasons for the unique glamour of the Australian actor. "Australia is a very physical place. It's been a wealthy country for a long time, and Australians are very sports-mad - they have great physiques. It's a terrible overstatement, but look at the record of the Australians in the Olympics. It's still a relatively small population here, only about 18 million, so we seem to have a bigger presence on the world stage in acting and sporting terms than its population would imply. "Beyond the physicality of the culture, it's to do with the charm and outgoing nature that Australians have. They're not reserved in the way that British are. British actors are absolutely astonishingly good in doing very difficult, inward roles; that is part of that culture, and they understand that instinctively on a very deep level. I'm not saying Australians don't have that, but their extrovert nature certainly makes itself felt in big Hollywood films." The technical discipline of the Australian actor can be attributed, in part, to two vaunted institutions of dramatic training: NIDA (the National Institute of Dramatic Arts) and WAAPA (the West Australian Academy of Performing Arts). Gibson studied at NIDA, along with classmates Davis and Colin Friels. Blanchett emerged from the school in 1992. Jackman reaped the benefits of WAAPA's strong musical-performance program in 1998, when he landed the role of Curly in Trevor Nunn's hit revival of "Oklahoma!" at London's Royal National Theatre. Gibson was only three months out of high school when he auditioned on a whim for the then-decade-old NIDA, whose three-year program was modeled on rigorous British training systems such as London's Royal Academy of Dramatic Art (RADA) and which siphoned much of its staff from those schools as well. "I was only 19 and didn't know a helluva lot about anything," admits Gibson, winding down from a publicity blitz for his new Vietnam War epic "We Were Soldiers." "It was a shot in the dark. I thought, 'I can go in and dance naked on table tops, I don't care what they think.' It was probably that attitude of not giving a damn that got me in. It was my rawness that worked for me. I was ham-fisted, no technique, a lot of energy bouncing off of everywhere. They wanted to channel that for me. "It was pretty vigorous theatrical training, the whole nine yards: Stanislavsky, Shakespeare, the Greeks, acrobatics, fencing, dance, modern dance, a lot of physical disciplines. It was a new and different world, and it took me a year before I realized I wanted to be there. But then I took the bit and ran with it. The program was so intense, there wasn't any time to keep a job, so you had to live by your wits and make sure you had enough in the kitty so you could eat every now and then. You got very fit and very skinny there." For every one of Australia's newest wave of actors honed on formal training, there are those (Crowe, Kidman and Pearce among them) who effect an astonishing range without it. Kim Dalton, chief executive of the Australian Film Commission, credits much of that versatility and edge to a scrappy filmmaking environment. "It's a small and under-resourced film industry," explains Dalton. "For us, an average budget is \$1.5 million to \$3 million dollars, and if you're working at the \$3 million end, you're one of the lucky ones. So you can only produce the quality of films we produce with an absolute commitment to the outcome of the creative endeavor. And a willingness to be inventive, to be cooperative, to be a team player. "Australians have a certain work ethic, one that's different from British or American," he continues. "We're very light on demarcation here. It's part of the national character to show respect for systems and expertise, but to be wary of hierarchies. To show respect for what people have done and what they are doing, rather than who they are and what they've come from. And that attitude absolutely underpins our film industry." Gibson agrees. "Australia is a very quiet-achiever kind of place. They don't laud people easily. You have to earn it. It's a very peculiar aspect of the profession down there that it doesn't pretend to be anything but what it is. It's more proletariat, no nonsense, get in, get the job done and get out. There's no 'tall poppy' syndrome. The enforced humility is alive and well so that no one gets any grand ideas about himself. And it results in greater accessibility to the audience, a performance) that says, 'I am part of you.'" "Australians have a built-in bull meter," LaPaglia says bluntly. "We develop a toughness as a result of all the praise and bull that's thrown at us by industry types. We distrust compliments. And that toughness feeds into our acting. Look, there are hundreds of Australians who come to Hollywood who do not make it. Naomi Watts toughed it out for eight or nine years before things began to hit." "Eight years," confirms Watts from the set of "Ring," a Hollywood remake of a popular Japanese horror film. Watts had yet to acquire her suit of armor when she went to Los Angeles 11 years back at an impressionable 22. When asked what prompted her move, Watts says: "Purely naivete. When I first came to L.A., I called up a couple of people my agent in Australia had set up meetings with. And they were very, very positive, the most enthusiasm I'd ever experienced in my life. And I thought, 'Well, this is what I should be doing. I've got to come back.' Sure enough, I went home, saved money, came back to America and met again with some of those people. And they were like, distracted voice) 'Oh, yeah, I remember you. Good luck to you!' "People say, 'Wow, overnight success!' Well, let me tell you, it was one long night." If it has been a long time coming for Australian actors, their ascension reflects the century-long maturation of their homeland's film industry. For most American filmgoers, the life of Australian movies begins with the late '70s, when the early efforts of Peter Weir ("The Last Wave," "Picnic at Hanging Rock"), Bruce Beresford ("The Getting of Wisdom"), Fred Schepisi ("The Devil's Playground") and Gillian Armstrong ("My Brilliant Career") began to surface in U.S. art houses. But

Australians enjoyed the fruits of a vigorous film business as far back as the early 1900s, including such watershed achievements as "The Story of the Kelly Gang" (1906), considered by many to be the first feature-length film in the world, and "South" (1919), a you-are-there record of the Shackleton explorations in Antarctica. "South" looms large in Australia's long-standing tradition for adventurous documentary filmmaking. The undisputed king of Australia's pioneering directors was Raymond Longford, whose silent film "The Mutiny of the Bounty" (1916) preceded the classic Clark Gable-Charles Laughton version by nearly two decades. (The Australian connection to the famous nautical mutiny would be reasserted by Gibson almost seven decades later with "The Bounty" in 1984). But the long arm of Hollywood distribution and exhibition would begin to impact the Australian film business beginning in the 1920s, precipitating a falloff in local product. That decline would not begin to turn around until the late '60s and early '70s, when such comedies as Michael Powell's "They're a Weird Mob" and Beresford's "The Adventures of Barry McKenzie" demonstrated a national penchant for culture-clash humor that would reach its apex (or nadir, depending on whom you speak to) with the "Crocodile Dundee" films. "The rebirth that occurred in the '70s was absolutely dependent on government support," Dalton says, explaining the system of subsidies that enabled the new wave of Australian films to flourish. "The Australian government decided to make a commitment to the development of the Australian film industry and committed funds to it. At the same time, there was a commitment to regulations that ensured a certain level of local television on our screens. We still have our three free-to-air networks, and they are forced to broadcast a certain amount of Australian drama. The government kicks in \$40 million to \$50 million a year toward that programming." If directors Beresford, Weir and Armstrong paved the path for Australian films and actors, two films would put the industry on the international map: Luhrmann's "Strictly Ballroom" (1992) and Scott Hicks' "Shine" (1996), which won an Oscar for Geoffrey Rush, a Queensland native who got his performance training at a French school for clowns. "'Shine' was really the first to reach critical mass in terms of winning Oscar nominations across the board," film writer Barber says. "Now, the great irony of the latest wave of Australian talent is that these people are being recognized for non-Australian, mostly American films." Gibson thinks the new generation of Australian actors has an edge in the Hollywood casting game. "Basically, I think it's easier to come from some other place and make it in 'Mecca,'" he says. "Those who are already there end up working as waiters. They're looking for the trappings and instant rewards, rather than trying to find the essence of what it is they are really doing. They end up pounding their heads into the walls." For their part, Australians look to the exodus of talent with a mixture of pride and wistfulness. "We hope that in an era of globalization, one of the small positives that can be gained here in Australia is that we can have a group of internationally renowned creative talent who base themselves here and are, at least in part, associated with the local industry," says Dalton, who cites the professional loyalty of residents Davis and Toni Collette, as well as the ongoing participation in Australian films by the likes of Pearce, Griffiths and Rush. "It used to be more of a one-way street," Barber says. "When we waved goodbye to Mel Gibson and Judy Davis in the '80s, it seemed that was it, you didn't think you were going to see them again. There is a bit of room for optimism now. Because there are so many Australians now with high international profiles, it makes it easier to raise the kind of money for films here that would lure them back here to work. They have marquee value that they would not necessarily have had they stayed in Australia." The only ones who may not feel completely convinced by the current rage for Australian actors may be the actors themselves, if Watts is any indication. "It gets a little scary when you get this much attention," Watts says, "because it feels like it has to end. It makes me think, 'Oh, OK, people will get exhausted with that and want something else new.' There will be a hot new energy surrounding something, and right now it seems to be us. Next thing you know, it will be on to New Zealand, or South Africa." Which only goes to show: You can take the actor out of the country, but you can't take the insecurity out of the actor.

1) Twentieth Century Fox Photo / Sue Adler - Nicole Kidman is an Oscar contender for best actress in "Moulin Rouge!" above. 2) Warner Bros. Photo - Below, Kidman faces a psychotic hitchhiker in "Dead Calm." 3) Paramount Pictures Photo - Mel Gibson shows his acting versatility in his latest film, "We Were Soldiers," above, due out March 1. 4) Paramount Pictures Photo - Below, a young Gibson in the 1979 Australian film "Mad Max." 5) Miramax Films / John Baer - Hugh Jackman stars with Meg Ryan in the romantic comedy, "Kate & Leopold," 6) Photo - left. In center photo, Jackman in a London production of "Oklahoma!" 7) Universal Pictures Photo - Above, Oscar winner Russell Crowe in "A Beautiful Mind." 8) Photo - Below, a younger Crowe and Jaqueline McKenzie in the 1992 Australian film "Romper Stomper." 9) Photo by Jonathan Hession - Above, Guy Pearce stars in "The Count of Monte Cristo." 10) Photo - Left, Pearce plays Adam in "The Adventures of Priscilla, Queen of the Desert."

---- INDEX REFERENCES ----

NEWS SUBJECT: HR & Labor Management (1HR87); Business Management (1BU42); Employee Training (1EM04)

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Film & Video Production (1FI76); Celebrities (1CE65)

REGION: United Kingdom (1UN38); Americas (1AM92); Oklahoma (1OK58); England (1EN10); North America (1NO39); Western Europe (1WE41); Australasia (1AU56); Europe (1EU83); USA (1US73); Australia (1AU55); Oceania (1OC40)

OTHER INDEXING: (AUSTRALIAN; AUSTRALIAN ACADEMY; AUSTRALIAN FILM COMMISSION; BARRY MCKENZIE; BOUNTY; CHARMED; COVER; DEVIL; DRAMATIC ART; GREEKS; HBO; HOLLYWOOD FOREIGN PRESS ASSOCIATION; JAQUELINE MCKENZIE; KELLY GANG; MEG RYAN; MONTE CRISTO; NATIONAL INSTITUTE OF DRAMATIC; RADA; ROD; ROYAL ACADEMY; ROYAL NATIONAL THEATRE; SHACKLETON; SHAKESPEARE; STANISLAVSKY; TAYLOR; TV; WAAPA; WEIRD MOB) (Academy Awards; Adam; Anthony LaPaglia; Armstrong; As; Australians; Barber; Basically; Baz Luhrmann; Beresford; Blanchett; Brilliant Career; Bruce Beresford; Cate Blanchett; Charles Laughton; Clark Gable; Colin Friels; Crowe; Dalton; Davis; Errol Flynn; Fred Schepisi; Geoffrey Rush; Gibson; Gillian Armstrong; Griffiths; Guy; Guy Pearce; Heath Ledger; Hollywood; Hugh Jackman; Jackman; John Baer; Jonathan Hession; Judy Davis; Kate Leopold; Kerry Armstrong; Kidman; Kim Dalton; Lantana; LaPaglia; Luhrmann; Lynden Barber; Mad Max; Mel Gibson; Michael Powell; Moulin Rouge; Mulholland Drive; Naomi Watts; Nicole Kidman; Oscar; Pearce; Peter Weir; Raymond Longford; Romper Stomper; Rush; Russell Crowe; Scott Hicks; Shine; Toni Collette; Watts; Weir)

DITION: ALL EDITIONS

WORD COUNT: 3147

Arts Etc: Film Studies - How down-under took Hollywood by stealth

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News

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David Thomson

It's no surprise to see the Barbican running a festival of Australian films. One can make a case for a handful of Aussies being among cinema's outstanding personalities at the moment - Nicole Kidman, Russell Crowe, Cate Blanchett, Geoffrey Rush and Judy Davis. The most striking signs of the times, though, have been the technical panache of Baz Luhrmann's *Moulin Rouge* (all shot on Australian sound-stages) and this recent evidence of things stirring down under: Peter Jackson, the director of *The Lord of the Rings*, was being interviewed on American television and the interviewer took it for granted that the success of *The Rings* would be "opening many doors" for the New Zealander. Surely a Hollywood career was in the offing? "Are you kidding?" asked Jackson.

The look of amused surprise on his face was typical of an Australasian attitude that can't credit the stupid sophistication in the rest of the world. For Jackson knew that he and a band of New Zealand craftsmen had just furnished the decor for one of the most spectacular epics ever made. Equally, no matter what Hollywood had thought, he knew his New Zealand well enough to be sure it could supply snow-capped mountains, desert, secret lakes and rivers, as well as the exquisite cosiness of "English" countryside. It was all enough to bring a smile to Tolkien himself. After *The Lord of the Rings*, what is there that down under can't pull off?

Yet, how long it has all taken. There were flourishes of silent film in Australasia, to be sure. But for decades, Australia was the outback. What had it done for the movies, except offer up that son of Tasmania, Errol Flynn, and the director, John Farrow? But then, just after the Second World War, the Scot, Harry Watt (a maker of wartime documentaries), discovered the space of Australia and its Western-like openness.

He made two films there, *The Overlanders* (1946), about a cattle drive, and *Eureka Stockade* (1949), on the Australian gold rush of the 1850s. They did well; they set up Australia's first movie star, the lanky, taciturn Chips Rafferty, and - in *Eureka Stockade* - Watt helped make a new star, named Peter Finch. Finch would go to London where he worked on stage and screen and had a wild affair with Vivien Leigh. He was a pretty good Oscar Wilde in 1960, and then he took on Hollywood, battling through a great deal of rubbish before he won his own Oscar, posthumously, playing American in *Network* (1976).

Ever since the late Forties, film production had flickered in Australia, waiting for the occasional English or American expedition - *Robbery Under Arms* (1957), with Finch, a story of outlaws; Fred Zinnemann's *The Sundowners* (1960), with Robert Mitchum and Deborah Kerr doing Aussie accents; Michael Powell's *The Age of Consent* (1969), with James Mason and the young Helen Mirren; the wretched *Ned Kelly* (1970), directed by Tony Richardson, with Mick Jagger; and Nicolas Roeg's beautiful, chilling *Walkabout* (1971).

To this day, *Walkabout* would have to be counted in the handful of great Australian films ever made. But in the Seventies, the young country awoke.

Peter Weir made *Picnic at Hanging Rock* (1975), *The Last Wave* (1977) and *Gallipoli* (1981). Bruce Beresford did *Don's Party* (1976) and *Breaker Morant* (1980). Fred Schepisi made *The Chant of Jimmie Blacksmith* (1978), and George Miller delivered the first *Mad Max* (1979), starring an American kid, Mel Gibson, who had gone to Australia when he was 12.

So many of those Australians were bound for Hollywood, and now they're taking over that town: it isn't just the names mentioned already, but Naomi Watts (the star of Mulholland Drive), Guy Pearce, who stars at present in both The Count of Monte Cristo and The Time Machine, and who had his breakthrough in LA Confidential (with Russell Crowe) and Memento. It's also directors like Gillian Armstrong, Jane Campion and Phillip Noyce; and don't forget such stalwarts as Paul Hogan and Sam Neill (everyone's ideal back-up casting and the maker of a good film about the history of movies in New Zealand).

The Barbican series also includes the fascinating Lantana, only the second film by Ray Lawrence (Bliss in 1985 was the first) and The Diaries of Vaslav Nijinsky, by Paul Cox, the maker of Man of Flowers (1983) and My First Wife (1984).

What's happening? Coming of age, for sure. The powerful influence of the National Institute of Dramatic Art in Sydney? But, above all, the confidence one sees in people like Russell Crowe and Cate Blanchett, an appetite for work and the imaginative energy that reckons they can play anyone. The crucial determinant will be how many of those people stay in or return down under.

For all Peter Jackson's urge to be home, every penny that made The Lord of the Rings was American.

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The 8th Rosemount London Australian Film Festival: Barbican, EC2 (020 7638 8891), to Thursday

Caption: G'day, I'm mad as hell: Peter Finch in 'Network' RONALD GRANT

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---- INDEX REFERENCES ----

COMPANY: TASMANIA; SCOT; SYRIAN COMPANY FOR OIL TRANSPORT; NEW SOUTH WALES ELEC ASTS

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New Zealand (1NE69)

LANGUAGE: ENGLISH

OTHER INDEXING: (8TH ROSEMOUNT LONDON AUSTRALIAN; AUSSIE; AUSTRALIANS; BARBICAN; BAZ LUHRMANN'S MOULIN ROUGE; COUNT; EUREKA STOCKADE; FILM FESTIVAL: BARBICAN; FILM STUDIES; HANGING ROCK; HOLLYWOOD; JIMMIE BLACKSMITH; LA; MICK JAGGER; MONTE CRISTO; MULHOLLAND DRIVE; NATIONAL INSTITUTE OF DRAMATIC ART; OVERLANDERS; SCOT; SEVENTIES; TASMANIA; TOLKIEN; VASLAV NIJINSKY; VIVIEN LEIGH) (Arts; Breaker Morant; Bruce Beresford; Cate Blanchett; Chips Rafferty; David Thomson; Deborah Kerr; Equally; Errol Flynn; Finch; Fred Schepisi; Fred Zinnemann; Geoffrey Rush; George Miller; Gillian Armstrong; Guy Pearce; Harry Watt; Helen Mirren; Jackson; James Mason; Jane Campion; John Farrow; Judy Davis; Mel Gibson; Michael Powell; Naomi Watts; Ned Kelly; Nicolas Roeg; Oscar Wilde; Paul Cox; Paul Hogan; Peter Finch; Peter Jackson; Peter Weir; Phillip Noyce; Robert Mitchum; Russell Crowe; Sam Neill; Tony Richardson; Watt)

WORD COUNT: 1002

Rush hour

Source: HERALD SUN (AUSTRALIA)
Publication Date: August 20, 2002
Country: Australia
Source Type: Newspaper

8/20/02 Herald-Sun (Melbourne) 20

News

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Section: FEATURES

LUKE DENNEHY and GLENN MITCHELL

WE hear on Friday afternoon actor Geoffrey Rush was the perfect gentlemen, helping a woman who stalled her car at the Burke and Prospect Hill roads intersection in Camberwell. The star pulled over his car to help the woman out, impressing more than a few locals and fellow drivers in the busy peak-hour traffic.

---- INDEX REFERENCES ----

LANGUAGE: ENGLISH

OTHER INDEXING: (Geoffrey Rush; Rush)

EDITION: 1 - FIRS

WORD COUNT: 62

Actor happy to be home

Source: HERALD SUN (AUSTRALIA)
Publication Date: December 6, 2002
Country: Australia
Source Type: Newspaper

12/6/02 Herald-Sun (Melbourne) 9

News

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Section: NEWS

DANIEL HOY

HE might be an international star, but Oscar winner Geoffrey Rush says Melbourne is his real world.

"I live here, so I enjoy going away. This is the base," he said. "I don't have that sort of feeling that the real world is over there and do I enjoy coming back to this lesser, not-so-real world. This is my real world."

Rush, 51, who won international recognition and an Oscar for *Shine*, said he made a conscious decision to continue working in Australia.

Of 17 films he has made since *Shine*, seven have been Australian. "I do that because I live in Melbourne."

Tomorrow Rush will join other local stars of film and TV at the Princess Theatre for the 2002 Emirates AFI awards.

The list includes Oscar nominee and two-time Emmy winner Judy Davis and Golden Globe winner Rachel Griffiths.

Rush is nominated for the AFI's best actor award for his role in *Swimming Upstream*.

He is one of several actors celebrated in a special pictorial essay appearing in *Weekend* magazine in tomorrow's Herald Sun.

It features newcomers Kestie Morassi and Dannielle Hall, pioneering actors Charles "Bud" Tingwell and Bryan Brown and established young guns Toni Collette and Joel Edgerton. The awards will be shown on a delayed telecast by Network 10 on Saturday night.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: ENGLISH

OTHER INDEXING: (AFI; OSCAR) (Bryan Brown; Dannielle Hall; Geoffrey Rush; Joel Edgerton; Judy Davis; Kestie Morassi; Rachel Griffiths; Rush; Theatre; Toni Collette)

EDITION: 1 - FIRS

WORD COUNT: 250

Life at a RUSH

Source: COURIER MAIL (AUSTRALIA)
Publication Date: March 1, 2003
Country: Australia
Source Type: Newspaper

3/1/03 Courier-Mail (Austl.) 3

News

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Section: BAM

Olivia Stewart

Fresh from *Swimming Upstream*, Geoffrey Rush has a work schedule the envy of many Hollywood stars

MUCH as we love to see Aussies succeed internationally, we expect them to appear unaffected by stardom.

We need them to retain their Australian-ness, from their accent to proudly acknowledging their heritage, with a good dose of self-deprecation thrown in.

Oscar nominee Nicole Kidman perfectly exemplifies these traits, winning plaudits for her humility as much as her acting. Her male counterpart for best "true blue" Aussie already has an Oscar, and I don't mean Russell Crowe.

Despite finding worldwide fame after winning the 1996 Best Actor statuette, Brisbane's Geoffrey Rush has never shed the sense of being a jobbing actor. Perhaps it is because major international film success came when he was in his 40s after a long theatrical career, when there wasn't any danger of it going to his head or of his forgetting his roots.

So while Rush has been able to seek out interesting and challenging roles overseas, most recently as Trotsky in this year's Academy Award-nominated *Frida*, he also has continued to support the local industry in both theatre and film.

He clearly still loves working at home, and his profile and stature ensure prominence for Australian films in the international marketplace.

One would expect this to be the case with his latest project, *Swimming Upstream*, which boasts the double cachet of Rush teaming with Judy Davis, who spearheaded the Aussie acting assault on Hollywood 20 years ago.

Now filming the Jerry Bruckheimer blockbuster *Pirates of the Caribbean* on location, it seemed Rush -- affable, engaging, funny, eloquent and natural -- could have talked for hours about *Swimming Upstream*, a film which dissects themes central to Australian life: family and swimming.

Based on the autobiographical book by champion swimmer Anthony Fingleton it tells the story of the Fingleton family's struggles in post-war Spring Hill.

"The material is very, very rich," Rush says.

"These are the stories that I love being part of. When I read this script it just sang to me. I just knew the people, I knew the mood, I knew the atmosphere, I knew the tiny throwaway bits of harsh dialogue that could devastate a child. I'd heard it and I grew up with it.

"We were dissecting one particular family in a very nondescript house in Spring Hill, and hopefully finding something very recognisable and very universal about family dynamics."

Swimming Upstream's prime focus is Tony's struggle -- despite his international sporting achievements -- for acceptance by his alcoholic father Harold, played by Rush.

"The true story is that Tony as the central figure makes the very painful decision to relinquish potentially an Olympic stature swimming career because he needs to break away from dad. And as a father myself, that hits me very hard

...

"I said to Tony Fingleton, 'You have created this story out of sleepy old Brisbane in the 1950s'. It came home to me because my cousin -- I visited all my relatives when I was up there shooting it -- said, 'What's it like being back in Brisbane? Nothing much happens up here'.

"And I said, 'Everything happens everywhere'. 'I've heard those cries of anguish and pain and frustration coming out of latticed weatherboard houses where dad and mum and the kids are in conflict.

"The fact that it's about something as quintessential as the Australian swimming culture, and having Dawn Fraser and Murray Rose make tiny cameos in the movie -- I was connecting with adult names of great stature from my childhood."

Despite Harold Fingleton's repugnant behaviour, Rush ensures the audience sees the human frailty driving the ugliness and violence.

'WHEN I read the script, I knew that I had the difficult task of playing a very unlikeable, abusive character. And I'm from the school that thinks you don't actually have to play likeable characters; you have to play understandable characters.

"I recognised in the script uncles, members of my family, fathers of my schoolfriends. That whole generation of men born around 1910 or 1920 who grew up as adolescents in the Depression and then World War II, they kind of had the stuffing knocked out of them.

"They were very monosyllabic, quiet, dangerous men because they were sitting on some sort of timebomb of frustration and anguish, and it often would manifest itself with violence or with some passing on from father to son.

"This is a hard man to get to know. I had an alcoholic adviser, and she gave me this brilliant insight -- when you drink a glass of beer you are pouring yourself into that glass. Alcohol becomes your friend to a level where your own son is desperately trying to seek his own self-definition, his own journey into young adulthood from you, and you have no way of recognising that because you have a greater friend."

The Swimming Upstream shoot in November 2001 coincided with Rush's 30th anniversary as a professional actor. He recalls growing up when Brisbane had no professional theatre company. Then, after doing theatre at university, getting a job with the then Royal Queensland Theatre Company and spending three years as a member.

"And 30 years later I'm working with people who are 30 years my junior now. There was such a healthy Queensland attitude, and we shot that film in six weeks. We worked hard and fast.

"A lot of it is to do with that distinctive Queensland isolationist resilience -- there were people in the props department and the electrics department and the wardrobe or whatever who were so seasoned and so sharp but didn't have tickets on themselves."

RUSH is one of acting's great chameleons, from his Oscar-winning turn as pianist David Helfgott in Shine to nominated characterisations as the weasly Elizabethan theatrical producer Philip Henslowe in Shakespeare in Love, and Quills' Marquis de Sade.

Following Swimming Upstream, we'll see him in Ned Kelly as the policeman who hunted down the legendary bushranger (played by Heath Ledger).

Rush explains that for budgetary and location reasons the shootout was moved from Glenrowan to You Yangs, an hour out of Melbourne.

"The line I like to use is I'm the guy who can claim to have shot Ned Kelly in the You Yangs. Which can be very painful."

In Pirates of the Caribbean he's playing a "bad-ass buccaneer -- warped psychotic pirate", and next month he starts shooting The Life and Death of Peter Sellers in the title role.

Jerry Bruckheimer (Top Gun, Black Hawk Down, Armageddon) and Geoffrey Rush aren't two names you'd normally expect to hear in the same sentence -- nor for that matter, the producer's and Johnny Depp's. This isn't your typical Bruckheimer blockbuster, Rush confirms.

"It's got all the glamorous trappings of being a big action adventure summer release movie, but it's actually quite smart.

"It's kind of unusual because it's got one of my favourite actors, Johnny Depp, as the lead pirate and he's remarkable; he's one of the actor's actors.

"He's very much the maverick lone sailor who works off his own rules. He's very interesting to watch perform because I know the studio wanted him to be an Errol Flynn type and he's playing him like a younger Keith Richards," Rush laughs. "He's doing something very off-centre."

In Peter Sellers, Rush has the challenge of playing not only the eccentric comic genius, but also the other people in his life.

"The other actors are there -- Charlize Theron, I think, is playing Britt Ekland and Stanley Tucci is going to play Stanley Kubrick -- but at some point in the film I play my mother and my father and I play Blake Edwards and I play the director of the movie. It's a very curious piece, but it's going to be fun.

"It's a Dennis Potter-ish kind of script. It's like a hall of mirrors; it's like telling his life story like one of his movies. It's very exciting. And it's scary as all hell because I have geeks coming up to me already; they just know the Sellers folklore. I've played real people before, but when you have a role like Peter Sellers, every nutter," he chuckles, "comes out of the woodwork with an opinion."

Rush is clearly happy not just to be in demand, but to be "fruitfully busy": "These are very rare and exciting possibilities," he says. "We have to remember that audiences have lively imaginations and you can give 'em fast food, but if you give them a meal, they come on board in a very rewarding way."

Swimming Upstream is now showing. It is reviewed on BAM 12

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: ENGLISH

OTHER INDEXING: (AUSSIE; BRUCKHEIMER; DENNIS POTTER; ERROL FLYNN; JERRY BRUCKHEIMER; QUEENSLAND; ROYAL QUEENSLAND THEATRE CO; RUSH; TONY) (Anthony Fingleton; Blake Edwards; Britt Ekland; David Helfgott; Fingleton; Fresh; Geoffrey Rush; Harold Fingleton; Heath Ledger; Johnny Depp; Judy Davis; Keith Richards; Murray Rose; Ned Kelly; Nicole Kidman; Oscar; Peter Sellers; Philip Henslowe; Rush; Russell Crowe; Sellers; Stanley Kubrick; Stanley Tucci; Swimming Upstream; Tony Fingleton; Top Gun; Upstream)

EDITION: 1 - FIRS

WORD COUNT: 1691

To the top in a Rush

Source: SUNDAY MAIL (ADELAIDE, AUSTRALIA)
Publication Date: March 2, 2003
Country: Australia
Source Type: Newspaper

3/2/03 Sunday Mail (Austl.) 86

News

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Section: FEATURES

Shane McNally

A LITTLE more than six years ago, most Australians had never heard of Geoffrey Rush but today he is recognised as one of the world's great actors.

The remarkable rise has come about in equal parts through a unique talent and the decision to seek out roles in demanding and diverse films, such as *Shine*, *Quills*, *Lantana*, *Elizabeth* and now *Swimming Upstream*.

The latest multi-layered role of an alcoholic and abusive father would be a stretch for many of his peers. Rush makes it look like it was written for him.

"The story sang to me," he said.

"The character was a product of that time when a lot of men would hide in the pub, downing another beer before going home.

"Doing a film about the cries of pain behind lattice verandas on weatherboard houses in banana tree-saturated Brisbane was just amazing for me."

Amazing, because Rush grew up in Brisbane and walked those streets as a youngster dreaming of becoming an actor.

"I grew up in an era just pre-television and I would see the travelling tent shows doing variety by night for adults and pantomime by day," he said.

"I was drawn to it but never for a moment thought I could do that for a job.

"When a professional company started in Brisbane, I literally went from my arts degree exam on a Friday to rehearsal. I just kept banging away at it."

It's hard to believe Rush ever had to "bang away" at his craft but he honed his skills on stage for 25 years -- including most of the 1980s in Adelaide with State Theatre and the Lighthouse Company.

While he already had made *Children Of The Revolution* with Judy Davis, his 1986 Oscar-winning role in *Shine* guaranteed an endless stream of quality scripts.

"The Oscar was the flip-switch that gave me the chance to do films such as *Elizabeth* and *Shakespeare In Love*," Rush said.

"Without it, I wouldn't have been on the radar of casting agents.

"It's allowed me to choose roles. I'm trying to tick all the boxes. I've done comedy and heavy drama and I've just done *The Kelly Gang*."

Toowoomba-born Rush has made 17 films in the past five years in what he describes as a "very buoyant time".

Despite his affinity with film, Rush was in no hurry to leave the stage, saying: "I didn't feel I wanted to give up *Figaro* to play one scene in a movie. Then I did three good films in a row and

things changed.

"I did theatre for 25 years and I've done film for seven so I still feel like I'm in my film childhood and I'm getting excited by what's in the playground."

Rush admires many filmmakers but is critical of the trend towards formula movies, saying: "People's imaginations aren't as dull as some film companies believe. They concoct movies out of ratings and statistics."

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: ENGLISH

OTHER INDEXING: (KELLY GANG; LIGHTHOUSE CO; OSCAR; STATE THEATRE) (Australians; Rush; Toowoomba)

EDITION: 1 - STAT

WORD COUNT: 534

Perfect Rush job?;Profile: Geoffrey Rush

Source: SUNDAY HERALD (GLASGOW, UK)
Publication Date: May 25, 2003
Country: United Kingdom
Source Type: Newspaper

5/25/03 Sunday Herald 3

News

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MANY films are pitched, proposed and promised at the Cannes Film Festival, but a great deal of them never actually make it into production. So it was a pleasant surprise when director Stephen Hopkins announced last week that not only was he making a biopic of eccentric actor and gifted comedian Peter Sellers based on a biography by Roger Lewis, but that the film had already been shooting for a month.

Even better was the news that he had cast Australian actor Geoffrey Rush as Sellers. Lauded for his chameleon abilities since his breakthrough performance in *Shine* in 1996, if anyone could possibly capture the essence of Sellers's wayward genius, it's Rush. It helps that he'll be surrounded by a decent cast - including Stephen Fry as Maurice Woodruff (Sellers's psychic) and Charlize Theron as Britt Ekland - but the success of the film will fall squarely on the shoulders of the Oscar-winning actor.

"Sellers was the court jester of a very dusty, dowdy, reconstructing postwar Britain that didn't seem to produce celebrity and glamour," said Rush last week, obviously delighted to have bagged a part that had previously been linked to Gary Oldman and Kevin Kline. And just as Sellers often played multiple roles in his films - most memorably in Stanley Kubrick's *Doctor Strangelove (Or How I Learned To Stop Worrying And Love The Bomb)* - so Rush will get the chance to do the same; something you imagine this gifted actor really getting his snaggle-teeth into.

Born on July 6, 1951, in Toowoomba, Queensland, to middle-class parents, Rush didn't catch the acting bug until he graduated from high school and enrolled at university in Brisbane in 1969. He started acting in small roles at small theatres before he got his big break - playing Snoopy in *You're A Good Man Charlie Brown*. He was paid peanuts. But the experience galvanised him, and he would go on to carve a career in the Australian theatre that lasted 23 years before he won the film role that catapulted him into the international arena.

His performance as troubled genius pianist David Helfgott in Scott Hick's moving biopic, *Shine*, was a sensation, but it was the Best Actor Oscar that resulted from it that really secured Rush's place in the public consciousness. Since then, he's been wary of becoming typecast as a tortured genius, but remains drawn to complex, conflicted characters such as the Marquis De Sade in Philip Kaufman's *Quills* or the alienated husband in brooding ensemble flick *Lantana*. But, as he proved in exuberant capers such as shlock-horror *House On Haunted Hill* and superhero spoof *Mystery Men*, he's a master of comedy too - an essential attribute for playing Sellers.

Before *The Life And Death Of Peter Sellers* is released, we'll see him in a supporting role in the Coen Brothers' divorce comedy *Intolerable Cruelty* and as an evil sea-dog in adventure yarn *Pirates Of The Caribbean*. He's also got a role in the new Ned Kelly biopic alongside Heath Ledger and will lend his voice to *Finding Nemo*, the new computer-animated feature from Pixar. But one question remains: if Rush is to play Sellers, who on earth are they going to cast as Spike Milligan?

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)**REGION:** Australasia (1AU56); Europe (1EU83); Oceania (1OC40); Australia (1AU55); France (1FR23); Western Europe (1WE41)

LANGUAGE: ENGLISH

OTHER INDEXING: (CANNES FILM FESTIVAL; COEN BROTHERS; DOCTOR STRANGELOVE; MARQUIS DE SADE; SNOOPY) (Born; Charlie Brown; Charlize Theron; David Helfgott; Finding Nemo; Gary Oldman; Geoffrey Rush; Heath Ledger; Intolerable Cruelty; Kevin Kline; Lauded; Mystery Men; Perfect Rush; Peter Sellers; Profile: Geoffrey Rush; Roger Lewis; Rush; Sellers; Stephen Fry; Stephen Hopkins)

EDITION: 1

WORD COUNT: 629

Pirate Rush plunders box office

Source: WEEKEND AUSTRALIAN (AUSTRALIA)
Publication Date: July 12, 2003
Country: Australia
Source Type: Newspaper

7/12/03 Weekend Australian (Austl.) 3

News

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Section: LOCAL

Lynden Barber * Film writer

AUSTRALIAN actor Geoffrey Rush's latest villainous role -- as a black-hearted pirate -- is set to propel him to the top of the US box office this weekend.

In Disney's live-action swashbuckler, *Pirates of the Caribbean: The Curse of the Black Pearl*, the Australian Oscar winner plays a gleefully wicked buccaneer opposite the film's hero, played by Johnny Depp.

Seafaring adventures have not fared well at the American box office in recent years -- 1995's *Cutthroat Island* was an expensive flop. But Hollywood analysts say *Pirates of the Caribbean's* early box office takings suggest it is likely to become a sizeable hit, with earnings predicted to reach between \$US65 million (\$98 million) and \$US70 million by Sunday.

When the film opened in North America on Wednesday its \$US13.5 million earnings were higher than the \$US12.4 million earned by the other new Hollywood hit, *Terminator 3*, during the equivalent period the previous week.

Another surprise is that *Pirates* is getting the thumbs up from critics.

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: ENGLISH

OTHER INDEXING: (AUSTRALIAN OSCAR; DISNEY; PIRATES) (Geoffrey Rush; Hollywood; Johnny Depp; Pirate; Rush; Seafaring)

EDITION: 1 - ALL-

WORD COUNT: 202

6-206

They really like us!

Source: Age, The (Australia)
Publication Date: July 17, 2003
Country: Australia
Source Type: Newspaper

7/17/03 Age (Austl. Full Text) 13

News

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Section: A3

Lawrie Zion

It wasn't all that long ago that the presence of an Australian actor in a Hollywood production was considered a novelty. These days, it sometimes seems as if you can't make a blockbuster without one. That's certainly the impression one gets after looking at last weekend's American chart, where four of the top 10 films feature at least one Australian thespian in a major role.

Top of the heap was Disney's adaptation of one of its own theme park rides, *Pirates of the Caribbean: The Curse of the Black Pearl*, where Geoffrey Rush plays a pirate called Barbossa who is confronted on the high seas by the combination of Johnny Depp and Orlando Bloom, who come to rescue the governor's daughter from a ghastly fate. As well as receiving mostly positive reviews, ("The dazzling, high-flying silliness is quite an achievement" says *The New York Times*), the Disney production, which arrives on our shores in September, earned an estimated \$US46.4 million (\$A71.5 million) between Friday and Sunday. This was nearly the figure achieved by fellow new release *The League of Extraordinary Gentlemen*, whose cast includes Australians Peta Wilson and Richard Roxburgh, who appear alongside Sean Connery.

Several Australian actors - including Rush and Eric Bana - also lend their voices to *Finding Nemo*, which remains in the top five for a seventh weekend. With earnings of almost \$US300 million, the animated adventure, largely set in Australia, is the frontrunner for the distinction of the highest earning film of the American summer. And Bana makes his second top 10 showing in *Hulk*, which drops to ninth spot in its fourth weekend in cinemas.

Ironically, Bana is one of only two Australians in our own top 10, where *Hulk* held steady in fourth for a second week in a chart dominated by school holiday fare. The *Charlie's Angels* sequel held on to top spot for a second week, despite suffering the biggest drop in takings of any top 10 film, while *Daddy Day Care* improved its earnings by 25 per cent to move up to the runner-up slot at the expense of the latest Jim Carrey movie, *Bruce Almighty*. Only two new releases entered the top 10: *The Real Cancun*, which arrived in eighth, closely followed by the British romantic drama *I Capture the Castle*, which co-stars Australia's Rose Byrne.

MOVIES

TOP 10

AUSTRALIA JULY 10-13

1 *Charlie's Angels: Full Throttle*

GROSS \$3.5m TOTAL \$12.3m

2 *Daddy Day Care*

GROSS \$2.4m TOTAL \$10.7m

3 *Bruce Almighty*

GROSS \$1.9m TOTAL \$16.6m

4 Hulk

GROSS \$1.1m TOTAL \$8.2m

5 The Lizzie McGuire Movie

GROSS \$930,366 TOTAL \$3.3m

6 Sinbad: Legend of the Seven Seas

GROSS \$920,686 TOTAL \$2.9m

7 Piglets Big Movie

GROSS \$654,677 TOTAL \$2.5m

8 The Real Cancun

GROSS \$560,060 TOTAL \$560,060

9 I Capture the Castle

GROSS \$256,273 TOTAL \$257,398

10 2 Fast 2 Furious

GROSS \$255,614 TOTAL \$13.5m

US JULY 11-13

1 Pirates of the Caribbean

GROSS \$70.4m TOTAL \$106.7m

2 The League of Extraordinary
Gentlemen

GROSS \$35.2m TOTAL \$35.2m

3 Terminator 3

GROSS \$29.7m TOTAL \$167.5m

4 Legally Blonde 2

GROSS \$18.1m TOTAL \$95.3m

5 Finding Nemo

GROSS \$12.4m TOTAL \$440.9m

6 Charlie's Angels: Full Throttle

GROSS \$11.1m TOTAL \$123.8m

7 Sinbad: Legend of the Seven Seas

GROSS \$7m TOTAL \$28.9m

8 28 Days Later

GROSS \$6.4m TOTAL \$43m

9 Hulk

GROSS \$5.5m TOTAL \$189.1m

10 The Italian Job

GROSS \$4.1m TOTAL \$134.7m

SOURCE MPDAA, WWW.LEESMOVIEINFO.NET

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: TOP HIGH IMAGE CORP; TOP; KK TOP; TOP VERMOEGENSVERWALTUNG AG; TOP LASTS; TOP
A D BANJA LUKA; HAIN EUROPE SA

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (CHARLIE; DADDY DAY CARE; GENTLEMEN; GROSS; HOLLYWOOD; JOHNNY DEPP; LEAGUE OF EXTRAORDINARY; LEAGUE OF EXTRAORDINARY GENTLEMEN; LIZZIE MCGUIRE MOVIE; MOVIES; PIGLETS BIG MOVIE; TOP) (3; 5; Australians; Australians Peta Wilson; Bana; Bruce Almighty; Disney; Finding Nemo; Ironically, Bana; Jim Carrey; Pirates; Richard Roxburgh; Screen; Sean Connery)

EDITION: Late

WORD COUNT: 633

Q The Interview: Keira Knightley

Source: INDEPENDENT ON SUNDAY (UK)
Publication Date: August 3, 2003
Country: United Kingdom
Source Type: Newspaper

8/3/03 Independent on Sunday (UK) 3

News

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Section: FEATURES

Tiffany Rose

At 18, Keira Knightley proved her acting - and football - skills in last summer's global surprise hit, *Bend It Like Beckham*. She dropped out of college when offers poured in from Hollywood and is now starring opposite Johnny Depp and Geoffrey Rush in Disney's swashbuckling *Pirates of the Caribbean*. Other credits include Sabe in *Star Wars: Episode I - The Phantom Menace* when she was 12, and Lara in the TV adaptation of *Dr Zhivago*. She lives with her father, Will Knightley, an actor, and her mother, Sharman Macdonald, a screenwriter, in Richmond, Surrey.

Does fame scare you?

Yes, it absolutely terrifies me. People just knowing you, who you don't know. I guess that's pretty fundamental isn't it?

So how are you dealing with becoming the next big deal?

I'm not really. I've only left this hotel (in Los Angeles) twice so nobody has really come up to me and said anything. I mean nobody ever says anything to me in England, which is nice.

Not even after *Bend It Like Beckham*?

No, no. I have schizophrenic hair so it sort of goes from short blonde to long brown, so nobody ever recognises me. I don't know if that's a good thing or a bad thing.

How has your life changed since the unexpected success (in the United States) of *Bend It*?

Obviously I was surprised by that as well but I've been travelling a bit more and what's funny is that I haven't seen any of the success. I was working in the Czech Republic when *Bend It Like Beckham* came out, so I wasn't there for any of the hype. And I'm not going to be in England when *Pirates of the Caribbean* comes out. I'm actually going to be working on a film in a very small village in the Irish countryside. So, I've managed to miss pretty much all of it, which I think is really great, actually because it means it really hasn't changed my life.

Do you still follow football?

Ironically, I follow football now more than I did before. I wasn't really into it at all before I came to Los Angeles. But I got kind of homesick when I first arrived, so me and a mate would go down to a pub in Santa Monica, to watch live English Premiership soccer at 6.30 on a Sunday morning.

What kind of pupil were you at school?

Well, I had to make sure that my grades were as good as they could possibly be so that my parents to allow me to act. I'd put my head down and was always at the front of the class, said very little and put my hand up a lot. I was most certainly not the popular girl in school. I just kind of sank into the background.

Did you have any nicknames because you were tall?

I grew very quickly when I was 12 so my trousers were always ankle-swingers. I got teased for that.

What do you like doing in your spare time?

I paint and draw very badly. Another reason why I couldn't live in LA is because I'm a shoe freak. I shop all the time, and if I lived here, I'd be bankrupt pretty quickly.

You've just worked with Hugh Grant and Emma Thompson, in Love Actually and Johnny Depp and Geoffrey Rush in Pirates of the Caribbean. Has anyone ever given you any advice?

No, nobody. But then I haven't asked for it. Perhaps that's why they haven't given me any. I came into the Johnny Depp experience thinking, "I'm going to work with these titans, you know - Johnny, Oscar winner, Geoffrey Rush, Jonathan Pryce - I'm going to learn something. I'm going to see how they do it and I'll be great when I come out." But I can safely say that I don't have a clue! I mean, Johnny in particular comes to the set, has a giggle, has a cup of tea, he does a scene, has another cup of tea, and he has another laugh. And you think, where the hell did that performance come from? I haven't got a clue! I have no answers - it's just talent I guess, which is pretty sickening.

Is there an actor you have a crush on?

God, the list just goes on and on. I'm actually ticking them off. Johnny Depp tick, Orlando Bloom, tick. So it's going pretty well so far. I didn't actually have a scene with Hugh Grant in Love Actually, so he'd be top of my list. I think he's pretty sexy and British as well. So, come on, Hugh!

Who would you choose in real life between Orlando and Johnny? Got to go for Johnny. Don't tell him that. But I've just got to go for Johnny. His bone structure's not bad ...

`Pirates of the Caribbean' opens on 8 August

Copyright: Independent Newspapers(UK) Limited

---- INDEX REFERENCES ----

REGION: England (1EN10); Europe (1EU83); United Kingdom (1UN38); North America (1NO39); Western Europe (1WE41); Americas (1AM92); USA (1US73)

LANGUAGE: ENGLISH

OTHER INDEXING: (BECKHAM; HUGH; HUGH GRANT; LA; TV) (Depp; Emma Thompson; English Premiership; Geoffrey Rush; God; Ironically; Johnny; Johnny Depp; Keira Knightley; Knightley; Sharman Macdonald; Zhivago)

EDITION: FOREIGN

WORD COUNT: 861

In a cast of characters, Rush answers the rollicall

Source: Australian
Publication Date: August 19, 2003
Country: Australia
Source Type: Newspaper

8/19/03 Australian (Newspaper) 3

News

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Section: LOCAL

Sophie Tedmanson * Entertainment reporter

FROM a pelican and a pirate to playing Peter Sellers -- Geoffrey Rush is becoming Australia's most versatile actor.

Later this month he will be seen or heard in contrasting roles -- as the gossipy pelican Nigel in the Pixar animation film *Finding Nemo* and as the scheming, cursed pirate Captain Barbossa in *Pirates of the Caribbean: The Curse of the Black Pearl*.

Next year he will appear as the English comic genius in *The Life and Death of Peter Sellers*, a made-for-TV film that is also expected to have a cinema release.

But Rush, who won an Oscar for *Shine* in 1997, is not fussed about chasing a dream character. "I don't really set my sights on dream projects," he told *The Australian* yesterday.

"Certain things come your way and certain things don't."

Rush said he enjoyed playing Nigel, whose constant wing-flapping was loosely based on himself -- his hands wave around continuously as he speaks.

"But I don't think it's one of those things that would ever become a fulltime job," he said of voicing animated characters.

"That's not particularly my skill. I need a big rehearsal period to find a character."

Finding the devious character of Barbossa was much more interesting to Rush, who stars alongside Johnny Depp, Orlando Bloom and Keira Knightley in the swashbuckling *Pirates* film based on a themepark ride at Disneyland.

For his role he researched the period from the mid 1600s to the early 1700s, when pirates roamed the Caribbean and Mediterranean, to give Barbossa more depth than the usual Hollywood pirate.

"I pieced together things that would help me generate something, that would help broaden the audience's imagination about who these people were rather than those genre-driven character cliches which is what, as an actor, you want to avoid at all costs," he said.

While sword-fighting and playing alongside a monkey on *Pirates* was fun, playing Sellers, on the other hand, was "very scary".

"He's such a highly revered and adored British icon," Rush said.

"And in some ways you get very daunted about attempting to dare to put on those shoes. But I felt I needed to be dirty and dangerous with myself again ... so I went in, and it became very pleasurable to do."

So what next?

"Look," he grinned. "I've been a pelican and a pirate, God knows what could happen next."

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: ENGLISH

OTHER INDEXING: (ENGLISH; NIGEL; PIXAR) (Barbossa; Bloom and Keira Knightley; Finding Nemo; God; Johnny Depp; Peter Sellers; Rush; Sellers)

EDITION: 1 - ALL-

WORD COUNT: 458

Star gets rush from childhood memory

Source: COURIER MAIL (AUSTRALIA)
Publication Date: August 28, 2003
Country: Australia
Source Type: Newspaper

8/28/03 Courier-Mail (Austl.) 5

News

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Section: NEWS

Amanda Gearing

OSCAR-winning actor Geoffrey Rush was naturally gifted as a young child but it was never a foregone conclusion that he would become an actor.

Rush, 53, shared some of his most profound childhood memories with his hometown audience last night at Toowoomba's Empire Theatre, impressing upon them the need for artistic flair to be nurtured.

"The seeds were all watered here in Toowoomba," Rush said. "I didn't read much as a child but I did see a lot of theatre.

"I was a latchkey kid because I had a working mum, so in those days at seven I'd go home from South Boys School and let myself in with a key.

"Then I'd wait for Mum to come home three hours later."

Geoffrey remembered songs, musicals and scenes from live theatre performances at the Empire and re-created them using his toys.

When Rush returned last night to the restored Empire Theatre for the first time in 47 years, his memories came flooding back.

"I made toy theatres and played with the imaginative resources that had been given to me -- a pantomime of Jack and the Beanstalk, Oklahoma and I'd use my torch for a spotlight on a shoe-box stage," he said.

Rush's mother Merle Kiehne also was transported back to her son's childhood. She knew from early on that her son, who told her he would be an English teacher, was destined for the stage.

The multi-award winning actor has given his name as patron of a new youth program established by the Empire Theatres Foundation to nurture talent. Even after his family moved to Brisbane, Rush visited his grandparents, who lived next door to Arthur Hoey Davis, aka Steele Rudd of Dad and Dave fame.

"When I played Dave in my first lead role, I had the rural background to create the characters I knew," he said.

"But acting was never inevitable for me. It was only that the Queensland Theatre Company was formed that I was given a place to act."

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: ENGLISH

OTHER INDEXING: (BEANSTALK; EMPIRE THEATRES FOUNDATION; JACK; OKLAHOMA; OSCAR; QUEENSLAND THEATRE CO) (Arthur Hoey Davis; Dave; Geoffrey; Geoffrey Rush; Rush; Star; Steele

Rudd)

EDITION: 1 - FIRS

WORD COUNT: 371

Voices from the deep

Source: ADVERTISER (AUSTRALIA)
Publication Date: August 30, 2003
Country: Australia
Source Type: Newspaper

8/30/03 Advertiser (Australia) 79

News

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Section: FEATURES

HALF the fun of watching Finding Nemo is matching the Aussie voice to the celebrity.

GEOFFREY RUSH: He brings gravitas to Nigel the gossipy pelican, who helps turn the story into a powerful urban myth.

BARRY HUMPHRIES: Dame Edna becomes a great white shark called Bruce, a recovering fish addict whose occasional relapses require his friends' intervention.

ERIC BANA: His Anchor, the hammerhead shark, may be on the straight and narrow, but that doesn't mean he has any affection for publicity-stealing dolphins.

ROVE McMANUS: Listen hard, because he is heard for only a millisecond. He plays a tetchy crab who enjoys hanging around a sewage outlet pipe.

---- INDEX REFERENCES ----

LANGUAGE: ENGLISH

OTHER INDEXING: (Finding Nemo)

EDITION: 1 - STAT

WORD COUNT: 131

PIRATES OF THE CARIBBEAN - THE CURSE OF THE BLACK PEARL

Source: MX (AUSTRALIA)
Publication Date: September 24, 2003
Country: Australia
Source Type: Newspaper

9/24/03 MX (Austl.) 27

News

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Section: FLICKS

PIRATES OF THE CARIBBEAN - THE CURSE OF THE BLACK PEARL (M)

Although guilty of giving its audience too much of a good thing, this overlong throwback to swashbucklers of yesteryear delivers everything it promises: oldfashioned action, bawdy humour and knockout special effects. Unsurprisingly, Johnny Depp's off-the-wall performance as Cap'n Jack Sparrow - with slurred speech, sozzled expressions and staggered walk - steals the show and helps director Gore Verbinski (The Ring) keep the ship on course. Geoffrey Rush deserves credit too, for bringing complexity to his villainous buccaneer, who could easily have been an "Aaah, me harties!" caricature. With those two hogging the limelight, a barrage of visual effects that

sees scurvy sea dogs transform into living corpses, sweeping cinematography and a deafening soundtrack, it's no wonder that co-stars Orlando Bloom and Keira Knightley (the beauty from Bend it Like Beckham) are almost lost in the mix.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Entertainment Technology (1EN50); Special Effects Technology (1SP19)

LANGUAGE: ENGLISH

OTHER INDEXING: (PIRATES) (Aaah; Geoffrey Rush; Gore Verbinski; Keira Knightley; Unsurprisingly, Johnny Depp)

EDITION: 1 - MELB

WORD COUNT: 192

Rush shines in own Oscar-style show

Source: Canberra Times
Publication Date: November 14, 2003
Country: Australia
Source Type: Newspaper

11/14/03 Canberra Times 2

News

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Rush shines in own Oscar-style show It was a performance that thrilled, entertained and engaged, and one that shouldn't have surprised. The performer was Geoffrey Rush, Oscar-winning actor. From the outset he warned the crowd, gathered in Canberra for last night's opening of the Australians in Hollywood exhibition at the National Portrait Gallery at Commonwealth Place, that his specially-written speech was long. Don't drink too much, he warned, particularly not in the still warm sun of a fading Canberra spring afternoon, otherwise you may not last the distance of his speech. Rush, his stage the podium, then took the crowd on his journey to the Hollywood in his mind.

"Will you look at us on Sunset Boulevard! The whole restless mob of us in designer clobber in the dreamy Californian sunshine skylarking and chacking about for one day, one clear, clean sweet day in a good world in the midst of our living. "There's Nicole and Cate and Russ and Heath; Toni and Naomi and Rachel and Guy; and Baz and Mel and Sam and Eric ... and Hugh and I!" "Well, I am Australian and apparently I've been to Hollywood. But I don't know where or what it is. Geographically I do. "Strangely enough I did shoot a scene with Goldie Hawn for The Banger Sisters at the rear of the Hotel Roosevelt which is the heart of the Old Hollywood. We were pretending it was a hotel in Phoenix, Arizona. 'We are actually filming in Hollywood,' I whooped. She said, 'I know, honey, I've never done that before either'. "Most of my American films I've shot elsewhere. "That elusive cinematic arcadia referred to for its legends and glamour, and just as easily disparaged for its tackiness and scandal, it's all individually floating about inside our heads. A daydream."The crowd, dressed glamorously as if for a Hollywood premiere, clapped, wolf-whistled, laughed and cheered. More, more. Rush said that he was proud to be a sentence in Hollywood's Australian story. The portrait exhibition showcases Australians who have made it big in Hollywood over the past century - from stars of the silent era to the superstars of today, such as Nicole, Russell, Mel, Cate and, of course, Rush. It also pays tribute to those who've excelled behind the scenes, such as Peter Weir, Bruce Beresford, George Miller, Dean Semler and Baz Luhrmann. Earlier yesterday Rush, in an impromptu gesture, sank his hands into a pavement block of wet cement outside the gallery, starting Canberra's equivalent of Mann's Chinese Theatre's famous collection of the handprints and signatures in its Hollywood forecourt. Roadway workers stood off at a distance, looking on with approval as Rush knelt on a towel and put his mark on a block they had left wet for him. The entrance to the exhibition is guarded by two Academy Awards-night style giant Oscars. There are three genuine Oscars inside, two won by John Truscott, for costume design and art direction, on Camelot in 1967, and one by Catherine Martin for costume design on Moulin Rouge in 2001. Rush keeps his Oscar, for the 1996 film Shine, in his bookshelf at his Melbourne home. His latest project, The Life and Death of Peter Sellers, will be released in the United States in April. Australians in Hollywood continues until April 12, 2004. (Endstory) (Story #737011).

---- INDEX REFERENCES ----

COMPANY: ROADWAY LLC; NEW PENN MOTOR EXPRESS INC

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Australian Capital Territory (1AU58); Oceania (1OC40); Australia (1AU55); North America (1NO39); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (BANGER SISTERS; CATHERINE MARTIN; COMMONWEALTH; GOLDIE HAWN; MANN; NATIONAL PORTRAIT GALLERY; ROADWAY) (Baz Luhrmann; Bruce Beresford; Cate; Geoffrey Rush; Geographically; George Miller; John Truscott; Peter Sellers; Peter Weir; Rush; Strangely)

WORD COUNT: 556

Actors plead: do not rewrite script on local content

Source: Age, The (Australia)
Publication Date: November 22, 2003
Country: Australia
Source Type: Newspaper

11/22/03 Age (Austl. Full Text) 6

News

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Section: News

David Rood with AAP

Academy Award-winning Australian actor Geoffrey Rush yesterday denounced Federal Government moves to use local content regulation as a bartering tool in free trade agreement negotiations with the United States.

At a media conference of Australian actors, producers, writers and directors, Rush said an end to government-controlled local content would deny opportunities to a new generation of Australian actors. "The next generation of Nicoles, Russells, Bazs, Cates and, I dare say, Geoffreys may not make it as far as Warriewood let alone Hollywood, if our government gives up on them," he said.

Rush said the loss of content control would "leach the soil that nourishes and eventually produces this celebrated flowering".

The Howard Government yesterday guaranteed that local television content rules would remain, but said regulations on new media technologies, such as digital television delivery and video-on-demand, might be open for negotiation.

Present content regulations require that 55 per cent of Australian free-to-air TV and 80 per cent of advertisements be produced locally.

Trade Minister Mark Vaile said the US had not objected to the present content quotas but said Australia might be willing to settle for less local content to gain a better free trade deal.

"We're pursuing these negotiations to create opportunities, not destroy them," Mr Vaile said.

"It's not black and white. You do need to be creative and think laterally on this." The Australian film and television industry decried the negotiating ploy as trading away Australian identity and denying future generations the opportunity to see and hear Australian stories.

Sue Brooks, who won the best director award for Japanese Story at last night's AFI Awards, said Australian audiences loved seeing and hearing Australian stories on television and film.

"Our audiences would be appalled to think that we were trading that away against wheat," she said. It was difficult to enjoy the success of Japanese Story, which also won the AFI Award for best film, with such uncertainty in the industry.

"On one hand you're feeling like you've got somewhere and you're celebrating that moment after all the hard labour. And then you've got that feeling hanging over you, like that it's the end and they could slip it across the table and trade it away," she said.

Many film and television industry members wore green and gold ribbons at the media conference as a symbol of the importance of Australian culture.

Media Entertainment and Arts Alliance national director Simon Whipp said it was impossible to judge the impact of new media technologies.

"Fifty years ago they never imagined the internet and 50 years before that they had never imagined television," he said. "If we had done this deal in 1930 then we would not have enshrined

the ability for the government to introduce local content rules on television and we would not have them today."

Federal Opposition Leader Simon Crean called on the Howard Government to implement an exclusion clause on the free trade agreement to protect the industry. "It is outrageous that the Howard Government is prepared to trade away that industry . . . in the name of free trade," he said. -- with AAP

AFI AWARDS THE WINNERS

MOVIES

BEST FILM

Japanese Story BEST DIRECTOR

Sue Brooks (Japanese Story)

BEST ACTOR

David Wenham (Gettin' Square)

BEST ACTRESS Toni Collette (Japanese Story)

BEST SUPPORTING ACTOR

David Ngoombujarra (Black and White)

BEST SUPPORTING ACTRESS

Sacha Horler (Travelling Light)

BEST ORIGINAL SCREENPLAY

Japanese Story (Alison Tilson)

BEST ADAPTED SCREENPLAY

The Rage in Placid Lake (Tony McNamara)

BEST EDITING

Japanese Story (Jill Bilcock)

BEST CINEMATOGRAPHY

Japanese Story (Ian Baker)

BEST SOUND

Japanese Story (Livia Ruzic, Peter Grace, Peter Smith)

BEST ORIGINAL SCORE

Japanese Story (Elizabeth Drake)

BEST PRODUCTION DESIGN

Ned Kelly (Steven Jones-Evans)

BEST COSTUME DESIGN

Ned Kelly (Anna Borghesi)

BEST SHORT FICTION FILM

Cracker Bag BEST DOCUMENTARY

Wildness BEST SHORT ANIMATION

Harvie Krumpet BEST DOCUMENTARY DIRECTOR

Sascha Ettinger-Epstein (Painting with Light in a Dark World)

BEST SHORT-FICTION SCREENPLAY

Cracker Bag (Glendyn Ivin)

BEST NON-FEATURE FILM CINEMATOGRAPHY

The Projectionist (Anthony Jennings)

BEST NON-FEATURE FILM SOUND

Hello (Jonathan Nix)

BEST NON-FEATURE FILM EDITING

Painting with Light in a Dark World (Roland Gallois, Andrew Arestides)

BEST OPEN CRAFT IN A NON-FEATURE FILM

The Brotherhood (Terry Carlyon) TELEVISION

BEST ACTOR (drama/comedy)

Shane Bourne (MDA)

BEST ACTRESS (drama/comedy)

Angie Milliken (MDA)

BEST SUPPORTING ACTOR (drama/comedy)

John Clayton Grass Roots (By-Election)

BEST SUPPORTING ACTRESS (drama/comedy)

Essie Davis (After the Deluge)

BEST DRAMA SERIES

MDA BEST DIRECTOR Brendan Maher (After the Deluge)

BEST MINI-SERIES

After the Deluge BEST COMEDY SERIES (sitcom/sketch)

John Safran's Music Jamboree BEST LIGHT-ENTERTAINMENT SERIES

Enough Rope with Andrew Denton BEST CHILDREN'S DRAMA

Out There

BEST SCREENPLAY

Grass Roots (By-Election) (Geoffrey Atherden)

BEST OPEN CRAFT

John Safran's Music Jamboree

SPECIAL AWARDS

BEST FOREIGN FILM

The Lord of the Rings: The Two Towers

BEST YOUNG ACTOR

Liam Hess (Don't Blame the Koalas)

BYRON KENNEDY AWARD

Dion Beebe

LIFE ACHIEVEMENT AWARD

Ted Robinson

GLOBAL ACHIEVEMENT AWARD

Geoffrey Rush

SCREENWRITING PRIZE

Alison Tilson

— INDEX REFERENCES —

LANGUAGE: English

COMPANY: GLOBAL INVESTMENT HOUSE (K S C C); GLOBAL BATTERIER AB; LIFE(VA LINUX SYSTEMS INC); AFI GMBH; GLOBAL INVESTMENT HOUSE KSA; KK MDA CORP; @GLOBAL; AFI (EAST CENTRAL EUROPE) DEVELOPMENTS SARL; MDA NETHERLANDS CV; MDA; BYRON GROUP; EDITING; GLOBAL; INTERNATIONAL INVESTMENT HOME JORDAN CO LTD; BELARUSIAN TELECOMMUNICATIONS NETWORK CLOSED JSK; GLOBAL EGYPT FUND COMPANY B S C CLOSED; GLOBAL LTD; GLOBAL BANK; PM BELZ AGENTUR FUER INFORMATIK GMBH; GLOBAL BILGI PAZARLAMA DANISMA VE CAGRI SERVISI HIZMETLERI AS

NEWS SUBJECT: Quotas (1QU62); Social Issues (1SO05); Economics & Trade (1EC26); World Trade (1WO85); Imports (1IM45); Entertainment Law (1EN33); Exports (1EX39); Government (1GO80); Regulatory Affairs (1RE51)

INDUSTRY: Film & Video Production (1FI76); Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); USA (1US73); Americas (1AM92)

OTHER INDEXING: (ACTOR; ACTRESS; AFI; ANGIE MILLIKEN; BYRON; CINEMATOGRAPHY; DOCUMENTARY; EDITING; FEDERAL OPPOSITION LEADER SIMON CREAM; GLOBAL; JAPANESE STORY; JOHN SAFRAN; JOHN SAFRANS MUSIC JAMBOREE; LIFE; MDA; MOVIES; MUSIC JAMBOREE; SHANE BOURNE; SUPPORTING ACTOR; SUPPORTING ACTRESS) (Academy Award; ADAPTED SCREENPLAY; Alison Tilson; Andrew Arestides; Andrew Denton; Anthony Jennings; Arts Alliance; Award; Awards; Brendan Maher; Cates; COMEDY SERIES; COSTUME DESIGN; Cracker Bag; David Ngoombujarra; David Wenham; Dion Beebe; DRAMA; DRAMA SERIES; Elizabeth Drake; Entertainment; Essie Davis; Fifty; FILM; FILM INDUSTRY; FILM SOUND; FOREIGN FILM; Geoffrey Rush; Grass Roots; Harvie Krumpet; Ian Baker; Jill Bilcock; John Clayton Grass; Liam Hess; Livia Ruzic; Mark Vaile; Ned Kelly; OPEN CRAFT; Peter Grace; Peter Smith; PRODUCTION DESIGN; Rush; Sacha Horler; Sascha Ettinger; SCREENPLAY; SERIES; Simon Whipp; Steven Jones; Sue Brooks; Ted Robinson; Tony McNamara; Vaile; Wildness)

EDITION: National

WORD COUNT: 835

VIDEO ZONE NEW RELEASES 'PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK

Source: Oregonian, The (Portland, OR)
Publication Date: December 5, 2003
Country: USA
Source Type: Newspaper

12/5/03 Portland Oregonian 50

News

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Section: ARTS AND LIVING

Ted Mahar - The Oregonian

'Pirates of the Caribbean: The Curse of the Black Pearl' Starring: Johnny Depp, Geoffrey Rush, Orlando Bloom, Keira Knightley, Jonathan Pryce; directed by Gore Verbinski What's remarkable about this adventure comedy is that it is a pirate tale that became vastly popular because of an acting performance. Depp plays Capt. Jack Sparrow with a subtle wit and -- if such a thing is possible -- understated flamboyance that would have made the film well worth seeing if it were only a tenth as good. But it's a terrific rollicking adventure all around, with another fine performance by Geoffrey Rush as a pirate captain who is a rotter through and through (and that's a pun). The two-disk DVD includes 19 deleted or alternate scenes, bloopers and several making-of featurettes. (PG) A

'Winged Migration' Starring: Hundreds of birds, mostly in flight; narrated by co-producer/co-director Jacques Perrin

From beginning to end, this visual poem is engrossing. It follows hundreds of migrating birds of all kinds all over the world -- including Oregon -- at a range so intimate that, at times, the flying bird's wing brushes the lens. The cinematography is not just technically startling but beautiful. The DVD extras include the hoped-for documentary showing how the filmmakers did it, and, as expected, it required ingenuity and incredible patience. In some cases the film crew literally joined bird families. (G) A 'To Live and Die in L.A.' Special Edition Starring: William L. Petersen, Willem Dafoe, John Pankow; directed by William Friedkin This brightly shot 1985 film noir follows a nearly crooked Secret Service agent (Petersen) on a familiar trek -- he pursues master criminal Dafoe, partly for the job but mostly to avenge a partner killed by Dafoe, a counterfeiting artiste. Robby Miller's cinematography is music-video sharp, and the soundtrack crackles with snappy, heavily rhythmic music. Friedkin surpasses his "French Connection" car chase with a freeway extravaganza that is still impressive. DVD extras include a Friedkin commentary track, an alternate ending, a deleted scene and a making-of documentary. (R) B -- Ted Mahar

--- INDEX REFERENCES ---

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Environmental (1EN24); Nature & Wildlife (1NA75)

LANGUAGE: English

OTHER INDEXING: (BLOOM; CURSE; DVD; FRENCH CONNECTION; SPECIAL EDITION STARRING) (Depp; Friedkin; G; Geoffrey Rush; Gore Verbinski; Jack Sparrow; Jacques Perrin; John Pankow; Jonathan Pryce; Keira Knightley; Oregon; Robby Miller; VIDEO ZONE; Willem Dafoe; William Friedkin; William L. Petersen; Winged Migration)

EDITION: SUNRISE

WORD COUNT: 425

Local stars reeling in cinema fans across the globe

Source: Daily Telegraph (Sydney, Australia)
Publication Date: January 23, 2004
Country: Australia
Source Type: Newspaper

1/23/04 Daily Tel. (Sydney) 9

News

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Section: Local

HE doesn't earn the tens of millions guaranteed Tom Cruise or Jim Carrey, but an Australian actor beat every Hollywood star at the global box office in 2003.

Hugo Weaving's four films earned more than US\$2 billion (A\$2.58 billion) in cinemas worldwide last year, US\$400 million (A\$516 million) more than the next best, Melbourne's Geoffrey Rush.

And an unheralded Aussie, (albeit another who came from New Zealand), better known for his 1970s performances in Stork and Dimboola, Bruce Spence, came fifth behind Orlando Bloom and Sir Ian McKellen.

In 2003, Weaving found himself simultaneously in two of cinema's grandest trilogies -- The Lord of The Rings and the Matrix film series.

Academy Award winner Geoffrey Rush starred in two of the four biggest films of the year, 2003 champion Finding Nemo and Pirates of the Caribbean.

Spence is the surprise with roles as a shark in Finding Nemo, the Trainman in The Matrix Revolutions and Cookson in Peter Pan propelling his take beyond US\$1.6 billion (A\$2.06 billion).

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (DIMBOOLA; MATRIX; MATRIX REVOLUTIONS; ORLANDO BLOOM; RINGS; TRAINMAN) (Academy Award; Bruce Spence; Finding Nemo; Hugo Weaving; Ian McKellen; Jim Carrey; Local; Nemo; Spence; Tom Cruise; Weaving)

EDITION: 2 - Extended Metro

WORD COUNT: 202

Rush wants art on Govt's agenda

Source: Illawarra Mercury (Australia)
Publication Date: March 16, 2004
Country: Australia
Source Type: Newspaper

3/16/04 Illawarra Mercury (Austl.) 13

News

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Section: News

OSCAR-WINNING Australian actor Geoffrey Rush urged the Federal Government to follow the example set by NSW in prioritising the arts.

Rush said last month's free trade agreement between the United States and Australia was an example of the Federal Government's view that there were "no votes in the arts".

"It just feels like it's totally gone off the agenda. You don't feel it in the public life or the leadership of the country," Rush said.

It was essential the arts were kept alive so Australia could reflect on its national identity, Rush said, condemning the free trade agreement as a threat to this.

"The ability to look at ourselves and create art about ourselves is just going to get swamped by the worst kind of blanket programming and wall-to-wall corporate thinking," he said.

Rush was speaking at the announcement of a \$5.5 million grant from the State Government to redevelop Sydney's Belvoir Street Theatre.

Recent international successes such as Harvie Krumpet, to which he lent his voice, were of secondary importance to the fragile domestic industry.

"Unfortunately we're our own worst propaganda because suddenly it's wonderful that someone like Adam Elliot wins an Academy award and, my God, in association with another Academy award winner (Rush himself), and everyone thinks 'isn't the industry doing fantastically?'," he said.

"But it's always going to be fragile."

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: OSCAR*; OSCAR INTERNATIONAL LTD; OSCAR LEATHERS PVT LTD; OSCAR; OSCAR LTD

NEWS SUBJECT: Government (1GO80)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); New South Wales (1NE75); Americas (1AM92); USA (1US73)

OTHER INDEXING: (HARVIE KRUMPET; NSW; OSCAR) (Adam Elliot; Geoffrey Rush; Recent; Rush)

EDITION: Late

WORD COUNT: 250

"PIRATES OF THE CARIBBEAN" LEADS NOMINATIONS FOR MTM MOVIE AWARDS

Source: St. Louis Post-Dispatch (MO)
Publication Date: May 5, 2004
Country: USA
Source Type: Newspaper

5/5/04 St. Louis Post-Dispatch E6

News

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Section: EVERYDAY MAGAZINE
From News Services

"Pirates of the Caribbean: The Curse of the Black Pearl" leads the fleet of nominees for the 2004 MTV Movie Awards with six nods including best movie, best actor (Johnny Depp), best comedic performance (Depp again), best on-screen team (Depp and Orlando Bloom), best villain (Geoffrey Rush) and best breakthrough female (Keira Knightley).

Competing in the Depp love fest are "Lost in Translation's" Bill Murray, Adam Sandler in "50 First Dates," Tom Cruise in "The Last Samurai" and Christ himself (Jim Caviezel) from Mel Gibson's "The Passion of the Christ" for the best actor category. Despite his pretty face, Depp couldn't infiltrate the best actress category, which includes Drew Barrymore for "50 First Dates," Queen Latifah for "Bringing Down the House," Halle Berry "Gothika," Charlize Theron "Monster" and Uma Thurman in "Kill Bill, Vol. 1."

Giving Captain Jack Sparrow a run for his ill-gotten money in the comedic performance category are Jim Carrey ("Bruce Almighty"), Will Ferrell ("Elf"), Ellen Degeneres ("Finding Nemo") and Jack Black ("School of Rock"). Best on-screen team nominees also include Ben Stiller and Owen Wilson ("Starsky & Hutch"), Black and the "School of Rock" band, Will Smith and Martin Lawrence ("Bad Boys II") and Sandler and Barrymore again for "Dates."

Skipping to the best dance sequence category, nominees strutting their stuff include: Ben Stiller and Aniston in "Along Came Polly" for their "Hot Salsa Dance," "American Wedding's" Seann William Scott doing the "Disco Dance Off," Steve Martin in "Bringing Down the House" with "In da Club" and the "Charlie's Angel's: Full Throttle" trio vamping it up in the "Burlesque Revue." The only dance movie contender (sorry "Honey") in the group is the "Big Bounce" marvel of terpsichore from "You Got Served," featuring the Lil Saints' dance crew and members of the former B2K.

Speaking of "You Got Served," it's surprising that MTV hasn't created a category for worst movie cameos. "Served" boasted at least three, including the annoyingly chirpy MTV VJ LaLa and self-aggrandizing choreographer Wade Robson. Of course, the scantily clad and enhanced Lil Kim would have won hands down for delivering the line, "You know how I like it, baby - straight 'hood." She's talking about dance of course.

The lucky 13th annual MTV Movie Awards will be taped on June 5 in Culver City, Calif., and will air on MTV on June 10 and in countless repeats thereafter. Winners will be determined by MTV and MTV2 viewers online or by phone.

MTV Movie Awards

When: 8 p.m. June 10

Where: MTV

PHOTO

Photo headshot - Johnny Depp, Honored for "Pirates"

TELEVISION

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: ABRIL RADIODIFUSÃO SA

INDUSTRY: Entertainment (1EN08); Gen Y Entertainment (1GE14); Motion Pictures (1MO51)

OTHER INDEXING: (AMERICAN WEDDINGS" SEANN WILLIAM SCOTT; DEPP; HONORED; HOUSE " HALLE BERRY; JOHNNY DEPP; LIL SAINTS; MTV; MTV MOVIE AWARDS; PHOTO; SCHOOL OF ROCK; TELEVISION) (Adam Sandler; Aniston; Barrymore; Ben; Ben Stiller; Bruce Almighty; Competing; Drew Barrymore; Ellen Degeneres; Jack Black; Jack Sparrow; Jim Carrey; Keira Knightley; Latifah; Mel Gibson; Owen Wilson; Photo; Pirates; Sandler; Starsky Hutch; Steve Martin; Tom Cruise; Uma Thurman; Wade Robson; Winners)

EDITION: FIVE STAR LATE LIFT

WORD COUNT: 529

Geoffrey Rush shines playing comic genius Peter Sellers

Source: AP Online
Publication Date: May 21, 2004
Country: USA
Source Type: Newswire

5/21/04 AP Online 19:05:17

News

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By ANGELA DOLAND Associated Press Writer Associated Press Writer

CANNES, France_For a movie about the life of Peter Sellers, who could possibly star as the comic genius who played Dr. Strangelove and Inspector Clouseau?

Answer: Geoffrey Rush, the man who played the Marquis de Sade and Leon Trotsky.

In "The Life and Death of Peter Sellers," the Academy Award winner gave one of the Cannes Film Festival's strongest performances playing the tormented title character and his pantheon of comic creations.

The role was so daunting that Rush initially turned the part down.

"I was very frightened of putting myself on the line," the actor said Friday, before the film's Cannes debut.

But after shooting the athletic sword-fighting scenes for "Pirates of the Caribbean: The Curse of the Black Pearl," Rush felt ready to take on another challenge, he said. Then there was the lure of transforming himself, over and over again.

To play Sellers and his characters, Rush spent an average of five hours a day having his hair and makeup done. He had 38 wigs, plus false teeth, noses, chins, lips and cheeks.

"I used to love, in the theater, putting putty on my nose and socks down my tights and transforming myself in some ludicrous way," said Rush, who played Russian revolutionary Trotsky in "Frida" and the imprisoned de Sade in "Quills."

The new film, to air on HBO in the United States, is competing for the top prize at Cannes.

While Sellers never won an Academy Award despite two nominations, the movie about his life stars two Oscar winners. Besides Rush, there's Charlize Theron as Britt Ekland, the Swedish actress who became his second wife. Emily Watson plays Sellers' long-suffering first wife.

The movie follows Sellers' rise from a radio performer in Britain to his successful career in Hollywood to his retreat to a Swiss chalet.

From the start, it appears that Sellers wasn't easy to live with. Early in his acting career, he is cast alongside beautiful Sophia Loren. He falls desperately in love (though she doesn't return his feelings) and decides to tell his wife and young children.

Sellers' daughter asks if he still loves them. Of course, Sellers responds, "Just not as much as I love Sophia Loren."

It's engrossing to watch Rush tackle Sellers' best roles. In one funny scene, Sellers prepares himself for the "Pink Panther" by shaving his beard into a trim little mustache while locked in an airplane bathroom. He emerges as the bumbling Inspector Clouseau and drives an airline attendant crazy with his antics and French accent.

Sellers played three roles in "Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb," including the creepy title character with the misbehaving bionic arm. In one scene, Sellers' mother comes to visit the set. When he sits down to eat with her, he stays in character as the mad scientist.

That happened in real life, said director Stephen Hopkins.

The movie suggests that Sellers was so good at playing other people that he didn't have a solid grasp on who he really was. It was a lifelong struggle.

"If you really want to find out about Sellers, you have to watch his movies a lot, because I think that's the only way he ever really spoke," Hopkins said. "It's the only way he could really get out what was inside him.

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Film Festivals (1FI62); Celebrities (1CE65)

REGION: Europe (1EU83); France (1FR23); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; CANNES; CANNES FILM FESTIVAL; DE SADE; HBO; MARQUIS DE SADE; SOPHIA) (Answer: Geoffrey Rush; Britt Ekland; Charlize Theron; Emily Watson; Geoffrey Rush; Hopkins; Inspector Clouseau; Peter Sellers; Rush; Sellers; Stephen Hopkins; Strangelove; Strangelove and Inspector Clouseau; Trotsky)

WORD COUNT: 640

From Rush with love

Source: Observer (UK)
Publication Date: May 23, 2004
Country: United Kingdom
Source Type: Newspaper

5/23/04 The Observer (U.K.) (Pg. Unavail. Online)

News

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Section: Film

Jason Solomons

Michael Moore's fiery polemic lacked subtlety and elegance, yet still won acclaim. But it was Geoffrey Rush's impeccable performance as Peter Sellers that really stole the show

Although this year's Cannes selection contained many of the world's most fashionable auteurs, politics and real life remained dominant themes as the festival drew to a close. It was not, therefore, a surprise that many wanted Michael Moore to carry off the Palme d'Or.

Moore, hardly the most stylish man on the Riviera, rolled into town with his Fahrenheit 9/11 and certainly caused the most fuss. The film is provocative, funny and moving but it is also unfocused, ranting and one-sided. It is the J'Accuse de nos jours, with Moore as the impassioned Zola - never the most elegant essayist but always one of the loudest and most popular - and it might just have the power to change the world by losing George Bush the next election.

Moore paints Bush as a clown, a president who spends more time playing golf (badly) than he does running the country (also badly). More damagingly, he proves the Bush family's business links with the bin Laden family and, by the end, has blamed their nepotistic dynasty for most of the world's evils.

The first half thrives on Hogarthian satire, taking a jocular tone detailing what he sees as unbelievable chicanery among the most powerful men in the world. 'Was it all a dream?' breathes Moore, revealing the brazen abuse that won the Florida election, the media's role in creating national panic and the US army's shameful recruitment policies. All of these topics meet the withering Moore sarcasm - Bush and his father are seen repeatedly shaking hands with Saudi Arabian princes to REM's 'Shiny Happy People' - and, assembled here as a vast jigsaw of the current political situation, it makes a riveting picture.

Subtlety is about the only thing not on Moore's menu. He does often come across as the pub bore getting progressively more intoxicated by the sound of his own fury and his screen presence is considerably less charismatic than his voiceover.

It is important, however, to put politics aside for a moment and consider Moore's work in the context of Cannes, which means as a piece of film-making. It isn't the most elegant of documentaries: the later footage of US soldiers in Iraq, torturing prisoners or writhing in amputated agony, is impressive but is more the stuff of TV news. Compared to, say, Errol Morris's *The Fog of War*, it looks shabby and flabby. What it proves is the currency of the documentary as a quintessentially modern art form, as open to subjectivity, personal vision and authorial voice as any auteur's work. Selecting it for Cannes emphasises the form's ascendancy and (fork)lifts Moore to the top of the pile.

It is not my favourite. Japan's Hirokazu Kore-Eda and his sublime *Nobody Knows* still holds that position. But it is closely followed by two splendid biopics, *The Life and Death of Peter Sellers* and *The Motorcycle Diaries*.

Geoffrey Rush is brilliant as Sellers and will be at least nominated for an Oscar. He nails all of Sellers's iconic roles with aplomb and - much harder - impeccable comic timing. Pinning down Sellers himself is more elusive, but then that's the point Stephen Hopkins's film is making. And it does so with a verve and invention rarely seen in this most treacherous of genres. Beginning in a dank Britain of *Goon Shows* and Emily Watson (who plays his wife Anne) in a cardie, Hopkins sees Sellers as a bright star illuminating the dull scene, using to-camera confessionals, hallucinatory sequences, reconstructions of famous film scenes (from *The Ladykillers* to *I'm All Right Jack*

through *Dr Strangelove* and *The Pink Panther* to *Being There*), backstage fights, and Charlize Theron out Ekland Ekland in the sex kitten stakes. The production design and array of techniques are dazzling and, topped by Rush's tour de force, the film - showing last - came as a final firecracker. The film's daring conviction comes as some surprise.

Stephen Hopkins, a Brit born in Jamaica and now living in America, has hardly hinted at such élan - his filmography includes *Nightmare on Elm Street 5*, *Predator 2* and *Lost in Space* - but he delivers some of the festival's most memorable coups de cinema. From the Saul Bass-influenced opening credits to the spot-on recreation of Clouseau's spinning globe pratfall and a delirious sequence in which Sellers's characters taunt him on his hospital bed, the film bursts with the sort of artistic creativity the biopic form so often precludes. Even the casting throws up constant surprises: John Lithgow as Blake Edwards, Stephen Fry as a charlatan quack and Nigel Havers as David Niven.

The *Motorcycle Diaries* finds Brazilian Walter Salles making the most artistically assured film of his career and the best all-round work on show here. Interestingly, it also borrows documentary techniques to film the young Che Guevara's memoir of a 1952 journey through South America with his friend, Alberto Granado. Visually, this is a seductive triumph, bursting with tinted images (shot by Eric Gautier) that capture the landscapes and local people like the pages of an old National Geographic. Gael García Bernal turns in his second fine performance of the festival (after *Bad Education* opened proceedings) as a young man being shaped by experiences.

After *Central Station* and *Behind the Sun*, it's becoming clear that Salles is a director not only of style and intelligence but also - and more importantly - of great heart, concerned with the landscape's effect on his characters. His films don't operate in a cold vacuum of artistic pomposity but resonate with warmth and humanity. Beauty, for Salles, is not something you admire but something you earn.

The same can, unfortunately, no longer be said of Wong Kar Wai. If there was one film I was looking forward to more than any other, it was his 2046. And how he kept us waiting, still tinkering with the film even as it went up the Palais steps just an hour before its gala screening. It was the biggest disappointment of the festival, and possibly the only dud of his career.

His films (such as *Days of Being Wild*, *Chungking Express*, *Happy Together* and *In the Mood for Love* especially) are delicately nuanced pieces that build to joyous emotional climaxes, but 2046 is baffling and chilly. It fails to develop its characters, gives them wretched dialogue and misses nearly every beat. It concerns a writer (Tony Leung in Clark Gable mode) and his love affairs (with Zhang Ziyi, Gong Li and Maggie Cheung). Shot in a similar style and locale to *In the Mood for Love*, the action flits from Hong Kong, 1968, to Singapore and the future where, in a zone called 2046, people escape to recapture their memories, never to return. Various chapter headings spout portentous nonsense such as 'All memories are moist' and 'When the peony blooms she stands straight and tall'. With 2046, this usually brilliant director is not so much recapturing memories as dining out on them.

The other auteurs in competition all contributed interesting films - that's what makes them auteurs, see - but most have done better before. Lucrecia Martel, from Argentina, earned many admirers with her second feature *La Niña Santa* (*The Holy Girl*), but I was not among them. The story of a teenager in a rural hotel, her sexy mother and a convention of doctors, was certainly stylish but failed to ignite or convey local atmosphere as successfully as her debut feature, *La Ciénaga* (*The Swamp*). The Coen brothers returned to Cannes with a remake of *The Ladykillers*, transposing the action to the Deep South and serving up a slice of southern gothic black comedy suffused with gospel music. The team's writing has customary polish and wit ('Madam, to flog a horse that, if not dead, is in mortal danger of expiring...') but the direction runs out of steam and Tom Hanks's Goldthwait Higginson Dorr is a bizarre creation - Alec Guinness by way of Dick Emery.

Oliver Assayas contributed the most banal film, an arm-chewingly insipid piece called *Clean*, about a former rock chick's (Maggie Cheung) efforts to kick heroin and regain her son back from his grandfather (Nick Nolte). Tony Gatlif ran him close with *Exiles*, a road movie about an intensely annoying couple's journey on foot from Paris to Algeria, taking in gypsy communities and lots of flamenco dancers. It slightly redeems itself with an extraordinary final scene featuring a sort of spiritual exorcism, but even the music is not up to the director's usual standards.

Old Boy, a film by Park Chan-Wook, from Korea, split audiences. Many liked its quasi-Jacobean revenge plot and ultra-stylish violence. I understand jury president Quentin Tarantino was impressed - it features a man fending off countless assailants, being strapped in a chair and having his teeth pulled out by pliers and eating a live octopus. I found the whole thing witless and cruel, especially if you're an octopus.

Outside the main competition, in Un certain regard, was the only pure British entry, from Scottish debut director Shona Auerbach. *Dear Frankie* stars Emily Mortimer (on impressive form) as a single mother pretending to her deaf son, by writing letters, that his dad is away at sea. Auerbach does a fine job photographing the film too, but the script is terribly undernourished, rather like little Frankie who only eats chips.

Dare I say it but, among all the grand works, *Bad Santa* was one of the most pleasurable. Billy Bob Thornton is a drunken, safe-cracking, chain-smoking, foul-mouthed, sex-crazed, kid-hating, misery-guts Santa Claus who, along with his black elf accomplice, robs shopping malls on Christmas Eve. Terry Zwigoff's film oozes misanthropy and is wonderfully, bitterly funny throughout. It's not *A Wonderful Life*, but it was a very good Cannes.

Trash d'Or: Jason Solomon's festival awards

Best film *Nobody Knows*, by Kore-Eda Hirokazu

Best actor Geoffrey Rush (*The Life and Death of Peter Sellers*)

Best actress Agnes Jaoui (*Comme une Image*)

Best director Walter Salles (*The Motorcycle Diaries*)

Best cinematographer Eric Gautier (*Motorcycle Diaries* and *Clean*)

Best music *The Ladykillers'* gospel soundtrack

Sexiest person (tied) Charlize Theron as Britt Ekland in *The Life and Death of Peter Sellers* and Gael García Bernal as Zahara the drag queen in *Bad Education*

Best gag *Bad Santa*. Woman having sex with Santa: 'I guess my obsession with Santa Claus is a deep-rooted childhood thing.' Billy Bob Thornton: 'Yeah? So's my thing for tits.'

Angus Deayton award for drug taking The corrupt mayor and his deputy in Emir Kusturica's *Life is a Miracle* who hang off the front of a slow-moving train snorting lines of cocaine sprinkled along the tracks.

Best party The opening night gala for *Bad Education*, ferried guests in by boat, featured achingly beautiful fireworks set to the film's music and then a raucous drag show with Javier Camara, Pedro Almodóvar, Victoria Abril and Gael García Bernal. The *Ladykillers* party provided the best food (gumbo, cornbread and jambalaya) and had diva Jocelyn Brown backed by a 10-strong gospel choir. MTV, in Liz Taylor's old villa in the hills, had the best views and the best DJs - Ross Allen and Patrick Forge played tag upstairs while Grandmaster Flash dropped old skool hip hop in the basement and I dropped cognac shots down my new T-shirt.

Michael Moore's fiery polemic lacked subtlety and elegance, yet still won acclaim. But it was Geoffrey Rush's impeccable performance as Peter Sellers that really stole the show

---- INDEX REFERENCES ----

—LANGUAGE: English

COMPANY: NATIONAL GEOGRAPHIC; ABRIL RADIODIFUSAO SA; TAYLOR NGL LP

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: France (1FR23); Europe (1EU83); South America (1SO03); North America (1NO39); Western Europe (1WE41); Latin America (1LA15); Americas (1AM92); USA (1US73)

OTHER INDEXING: (BLAKE EDWARDS; BRAZILIAN WALTER SALLES; BRIT; BUSH; CLEAN; CLOUSEAU; COEN; GRANDMASTER FLASH; HIROKAZU KORE EDA; JASON SOLOMON; JAVIER CAMARA; KORE EDA HIROKAZU; LADYKILLERS; LIZ; MOTORCYCLE DIARIES; MTV; NATIONAL GEOGRAPHIC; PARK CHAN WOOK; PINK PANTHER; PREDATOR; REM; SALLES; SAUL BASS; SCOTTISH; TAYLOR; TV; WALTER SALLES) (Abril; Alberto Granado; Angus Deayton; Auerbach; *Bad Santa*; Bernal; Billy; Billy Bob Thornton; Bob Thornton; Britt Ekland; Cannes; Charlize Theron; Che Guevara; Chungking Express; David Niven; *Dear Frankie*; Dick Emery; Ekland; Ekland; Emily Mortimer; Emily Watson; Eric; Eric Gautier; Frankie; Gael; Gael García Bernal; Gautier; Geoffrey Rush; Gong Li; Higginson Dorr; Hopkins; Jocelyn Brown; John Lithgow; La Ciénaga; La Niña Santa; Lucrecia Martel; Madam; Maggie Cheung; Michael Moore; Moore; Nick Nolte; Nigel Havers; Oliver Assayas; Patrick Forge; Pedro Almodóvar; Peter Sellers; Pinnig; Quentin Tarantino; Rush; Santa; Santa Claus; Sellers; Sexiest; Shona Auerbach; Stephen Fry; Stephen Hopkins; Strangelove; Terry Zwigoff; Tom Hanks; Tony Gatlif; Trash; Visually; Woman; Zahara)

WORD COUNT: 1932

Rush plays comedian for film festival

Source: Age, The (Australia)
Publication Date: June 17, 2004
Country: Australia
Source Type: Newspaper

6/17/04 Age (Austl. Full Text) 3

News

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Section: News
 Jo Roberts

Employing the comedic zeal of the late comedian he portrays in *The Life and Death of Peter Sellers*, Geoffrey Rush helped launch the program for the 53rd Melbourne International Film Festival yesterday.

The Oscar-winning actor and festival patron joined the festival's executive director James Hewison at the Forum Theatre to launch the 18-day festival, which opens on July 21 with the world premiere of the Australian film *Somersault*.

Rush, whose portrayal of Sellers was recently shown at Cannes and will screen at MIFF, entertained the gathering at the Forum with quips and musings on the "hijacking of the word actor" to "football commentators, models and lifestyle hosts" before supporting Hewison's "thrilling curatorship", which this year offers more than 400 films. Preceding the festival's July 21 opening will be a "special event" screening on July 15 of the Michael Moore documentary *Fahrenheit 9/11*, while another world premiere, of *Ong Bak*, will close the festival on August 8 in a flurry of tongue-in-cheek martial arts.

FESTIVAL HIGHLIGHTS

- Australian Showcase *Somersault*, *Letters to Ali*
- Mooks *BackbeatMetallica*; *Some Kind of Monster*, *End of the Century* • Regional Focus: Asia-Pacific *Old Boy* (Grand Prix winner, Cannes 2004), *Woman is the Future of Man*
- Documentaries *The Corporation*, *Go Further*
- Middle East in Focus *Death in Gaza*, *At Five in the Afternoon*

A3 PAGES 6 & 7

Festival preview, *Shrek 2* review

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: ARTFEST INTERNATIONAL INC; RUSH SICAV SA; FORUM POLSKA AGENCJA FOTOGRAFOW SP ZOO; FORUM PRIVATE EQUITY GMBH; ARTS ASSET MANAGEMENT GMBH; FORUM INSTITUT FUER MANAGEMENT GMBH; FORUM; WYDAWNICTWO FORUM SP ZOO

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (ARTS; AUSTRALIAN SHOWCASE SOMERSAULT; DOCUMENTARIESTHE CORP; FORUM; FORUM THEATRE; RUSH) (Hewison; James Hewison; Michael Moore; Mooks *BackbeatMetallica*; *Ong Bak*; Peter Sellers; Sellers)

EDITION: Late

WORD COUNT: 255

Our Hollywood knights

Source: Stonnington Leader
Publication Date: June 30, 2004
Country: Australia
Source Type: Newspaper

6/30/04 STONNINGTON LEADER (Pg. Unavail. Online)

News

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Section: News

Section: 1 -

TINSEL town's bright lights have arrived in Melbourne to shine the spotlight on our home-grown stars.

The Victorian Arts Centre is celebrating the Australian flavour of Hollywood's A-list stars including Nicole Kidman, Russell Crowe, Geoffrey Rush and St Kilda's own Adam Elliot with the exhibition Australians in Hollywood.

Australia's involvement in the film industry stretches back to the silent era. Our first Oscar was won in 1943 by Damien Parer for war photography.

Since then the golden statue has gone home with dozens of Australians including three-time costume design Oscar winner Orry-Kelly for An American in Paris (1952), Some Like it Hot (1960) and Les Girls (1958).

More than 80 photographs are featured including stars of yesteryear, behind-the-scenes masters and today's A-listers.

Artists include Errol Flynn, Naomi Watts, Hugh Jackman, Peter Weir, Gillian Armstrong, Cate Blanchett, George Lazenby and Bruce Beresford.

Australians in Hollywood is a free exhibition on show until August 1 in the Victorian Arts Centre's George Adams Gallery, 100 St Kilda Rd.

Details: 9281 8000.

--- INDEX REFERENCES ---

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (GEORGE ADAMS GALLERY; HOLLYWOOD; TINSEL; VICTORIAN ARTS CENTRE) (Adam Elliot; Artists; Australians; Bruce Beresford; Cate Blanchett; Details; Errol Flynn; Geoffrey Rush; George Lazenby; Hugh Jackman; Les Girls; Naomi Watts; Nicole Kidman; Peter Weir; Russell Crowe; St Kilda)

WORD COUNT: 218

Rush top of Oz crop

Source: Herald Sun (Australia)
Publication Date: August 3, 2004
Country: Australia
Source Type: Newspaper

8/3/04 Herald-Sun (Melbourne) (Pg. Unavail. Online)

News

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Section: News

Section: 1 - FIRST

Geraldine Mitchell

NICOLE Kidman is officially Australia's sweetheart, according to a movie magazine.

Of Aussies on a list of the 100 greatest actors of all time compiled by editors and writers on Australia's Empire magazine, Kidman was second only to Geoffrey Rush.

Rush, most recently star of the biopic of Peter Sellers, ranked 16th.

Kidman, ex-wife of fellow Hollywood star Tom Cruise, ranked No. 39, although Cruise didn't make the list.

Kidman's recent performances include Moulin Rouge and an Oscar-winning portrayal of the writer Virginia Woolf in The Hours.

Kidman, 37, confirmed her top ranking in Hollywood when it was revealed this year she had increased her wealth by \$23 million to \$155 million, according to the BRW Rich 200 list.

Russell Crowe, the Kiwi considered ``Aussie enough", was ranked No. 53 on the back of performances in the likes of Romper Stomper, A Beautiful Mind and Gladiator.

Crowe ranked just ahead of Cate Blanchett, ranked No. 54.

It is a huge achievement for Blanchett, who shot to fame after winning a Golden Globe in 1999 for Elizabeth.

But the greatest actor worldwide of our time has been awarded to Robert De Niro.

De Niro, 61, has won innumerable accolades and starred in classics such as Raging Bull, The Godfather Part II and Taxi Driver.

He is renowned for roles in Martin Scorsese gangster films such as Casino and Goodfellas.

He was followed by Paul Newman at No. 2, Jack Nicholson, Marlon Brando and Al Pacino, who came in at No. 5.

The first female actor in the list was Katharine Hepburn, who came in at No. 9, followed by Susan Sarandon.

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65); Agriculture (1AG63); Agriculture, Food & Beverage (1AG53)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (BEAUTIFUL MIND; CASINO; JACK NICHOLSON; KIWI; MARTIN SCORSESE; NICOLE; OZ; ROMPER STOMPER) (Al Pacino; Crowe; Cruise; Katharine Hepburn; Kidman; Marlon Brando; Moulin Rouge; Paul Newman; Peter Sellers; Raging Bull; Rush; Russell Crowe; Susan Sarandon; Taxi Driver; Tom Cruise; Virginia Woolf)

WORD COUNT: 314

Crowe lines up with Rush

Source: Sunday Herald Sun (Australia)
Publication Date: September 5, 2004
Country: Australia
Source Type: Newspaper

9/5/04 Sunday Herald Sun 9

News

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Section: News

Section: 1 - FIRST

IT'S the cinematic match-up for which Australians have been waiting -- a movie starring Oscar-winning heavyweights Russell Crowe (pictured) and Geoffrey Rush.

They will star in *Eucalyptus*, a romantic comedy to be filmed in NSW this year.

The movie, based on Murray Bail's award-winning novel, will tell of a father (Rush) who plants hundreds of varieties of eucalyptus and then decrees that only the man who can name each one can marry his daughter.

It will be directed by Jocelyn Moorehouse, who worked with Crowe on 1991's *Proof*.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (MURRAY; NSW) (Crowe; Geoffrey Rush; Jocelyn Moorehouse; Rush; Russell Crowe)

WORD COUNT: 106

Tinsel Town's Oz influence

Source: Gold Coast Bulletin (Australia)
Publication Date: September 11, 2004
Country: Australia
Source Type: Newspaper

9/11/04 Gold Coast Bull. 14

News

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Section: Weekender

Section: W - Weekender

Brian Mossop

A large suite of portraits form the basis of an art exhibition which traces Australia's influence on Hollywood. Brian Mossop reports.

NICOLE Kidman, Judy Davis, Mel Gibson, Hugh Jackman, Geoffrey Rush, Eric Bana, Russell Crowe ... just a few of the Australian actors making an immense impact on the big screen.

But the success of Aussie actors in Hollywood is by no means a recent phenomenon ... it began in the days of silent films in the early part of the 20th century when Tinseltown boasted stars like Louise Lovely and director JP McCullough.

Virtually unknown today, Louise Lovely's story, unearthed by Australian movie historian and lecturer Jeannette Delamoir, was revealed two years ago by colleague Ken Vernon in an article titled The gum leaf mafia.

"Not only did Australian actors make the A list in early Hollywood, there were also many behind the camera successes such as directors, cinematographers, stunt doubles and even studio bosses," Ken quoted Jeannette as saying.

Foremost among the stars was Louise Lovely, born Louise Carbasse in Sydney in 1895, who starred in more than 60 films for studios like Universal and Fox and worked with the likes of Lon Chaney and other big names of the era.

Louise, and many other Aussie exports to Hollywood, is acknowledged in an exhibition developed by the National Portrait Gallery in Canberra to be launched today at the Gold Coast Art Gallery by local Academy Award winner John Cox.

The exhibition, which will have its only Queensland showing on the Gold Coast, celebrates the achievements of Australians in the highly competitive US film industry, and will run until October 17.

It features more than 100 images and some rare memorabilia, including a fondly worn Oscar, and showcases the stories of Australian actors and technicians in Hollywood from the silent era to the so-called Aussie invasion of today.

While the current crop of stars are household names, the exhibition reveals that for every Cate Blanchett, Hugh Jackman or Nicole Kidman, there is a lesser known Australian export from the past who helped pave the way.

One of the earliest was Anette Kellerman, a marathon swimmer who was signed by Universal Studios in 1914 for a series of aquatically themed movies.

Visitors also will discover the achievements of the little known Snub Pollard, who starred in more than 200 films, pioneering director Charles Chauvel, the seductive Errol Flynn, glamorous Louise Lovely, dashing Goulburn-born George Lazenby, the only Australian to have played 007, and the compelling Peter Finch. On another level the exhibition also is about portraiture, about the sheer seductiveness of fame and a beautiful picture, and the construction of the celebrity image.

A great portrait is often one that reveals something unexpected and telling about the sitter, and some are carefully crafted and studio sanctioned while others are much more impromptu.

Falling into the latter category are a back view of Kidman as she takes a moment to compose herself before receiving her Best Actress Oscar, or Geoffrey Rush the morning after his big win, happily dazed after a night of celebration with his new gold friend by his side.

Karin Catt, an Australian photographer working in America, was commissioned by the National Portrait Gallery to produce a large suite of portraits for the exhibition that includes actors Griffiths, Blanchett and Crowe along with directors Phillip Noyce and George Miller.

Noyce will be on the Coast to visit the exhibition on October 1.

'Not only did Australian actors make the A list in early Hollywood, there were also many behind the camera successes'

---- INDEX REFERENCES ----

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (AUSSIE; LON CHANEY; NATIONAL PORTRAIT GALLERY; UNIVERSAL STUDIOS)

(Academy Award; Actress Oscar; Anette Kellerman; Blanchett; Brian Mossop; Charles Chauvel; Crowe; Eric Bana; Errol Flynn; Foremost; Geoffrey Rush; George Lazenby; George Miller; Hugh Jackman; Jeannette; Jeannette Delamoir; John Cox; Judy Davis; Karin Catt; Ken; Louise; Louise Carbasse; Louise Lovely; Mel Gibson; Noyce; Peter Finch; Phillip Noyce; Russell Crowe; Snub Pollard; Visitors)

WORD COUNT: 723

Not in a Rush to be a top Sellers

Source: News Letter (UK)
Publication Date: September 23, 2004
Country: United Kingdom
Source Type: Newspaper

9/23/04 News Letter (U.K.) 34

News

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Section: Features

EILEEN CONDON

GEOFFREY Rush is one of the most acclaimed and successful actors in the business.

His outstanding performance in the 1996 movie *Shine* won him an Oscar. He's since made more than 20 films, most of them boxoffice and critical hits.

Yet, far from feeling established, the 53-year old star says he's racked by insecurities. "So many things make me feel that way," he reveals. "I have always wanted to develop rather than plateau out. When people tell me I was terrific in this or that, I do not want to fall flat on my face the next time.

"I am scared that things will never be that good again. That is very much how I am as an actor. I was very unhappy at some of the things I did in *Shine*, for example, but you are committed forever to the screen."

At one point the Australian-born star, says he was even ready to give up acting all together.

"I often thought I was in the wrong business," he explains. "I was seriously thinking of tossing it all in before I shot *Shine*. I'd been through a bad period of stress-induced anxiety - panic attacks, and I wasn't sure of what I wanted to do.

"I always had a fantasy of being a chef," he smiles. "I like kitchen life."

It didn't help that the star was the wrong side of 40 before he was offered his lifechanging role in *Shine*. Prior to that he'd had to wait in the wings as his former flatmate Mel Gibson took centre stage.

"I'd been in a few films and it just didn't seem to work for me," he shrugs. "I knew Mel Gibson and had seen his career soar. I knew he was the kind of man who would go on to be a film star. In the 1980s you had to have big pectorals to be in a film. I was weedy and skinny," he says with a shy smile.

These days of course, Geoffrey is feted, not only in Australia but throughout Hollywood, where he is regarded as one of the most versatile actors around.

He's managed to avoid stereotyping by starring in a diversity of roles from period drama (*Elizabeth*, *Quills*, *Shakespeare In Love*) through to comedy (*The Banger Sisters*) and action adventure (*Pirates Of The Caribbean*).

There's nothing, it seems, he can't turn his hand to and yet, when he was offered the chance to portray Peter Sellers in the new biopic *The Life And Death Of Peter Sellers*, Geoffrey admits he wanted to run a mile.

"I did not want to do it," he states emphatically. "I read it and thought 'This is great' and promptly handed it back."

Eventually Geoffrey, admits his own vanity got the better of him and he decided to accept the role.

And despite his deep reservations, Geoffrey delivers an eerily life-like performance of Sellers.

"That was the result of hours of make-up every day," he says of the uncanny resemblance. "I had a total of 38 wigs for a start. By the time the make-up department finished with me I couldn't believe what I saw in the mirror."

Geoffrey didn't just find the physical differences hard to deal with. He also found it difficult to understand the mindset of Sellers the womaniser.

"He was a very dark character in his private life and treated his wives and family very badly," he explains. "To give you an idea of what he was really like, Britt Ekland (Sellers' second wife) told Charlize Theron who plays her, 'The film makes him out to be a monster at times - but he was much worse than that'."

Offscreen Geoffrey's own life couldn't be more different. The Melbourne-based star is happily married to his actress wife Jane, who he met when they were both struggling actors in 1986.

"We were both doing a play in Adelaide," he recalls. "We married in 1988 and went off on our honeymoon doing a production of *The Importance Of Being Earnest*. We worked together quite a bit.

"That was one of the advantages of flogging around the theatre circuit. The money wasn't great, around 650 Australian bucks a week, which is about pounds 300 but on the whole we enjoyed our life on the road."

These days the couple who have two children - Angelica, 12 and nine-year-old James - can afford to splash out a bit, but the down-to-earth star isn't about to go mad.

* *The Life and Death of Peter Sellers* opens Friday, October 1

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (EVENTUALLY GEOFFREY; GEOFFREY; OFFSCREEN GEOFFREY) (Angelica; Charlize Theron; Jane; Mel Gibson; Peter Sellers; Prior; Sellers)

EDITION: 1st

WORD COUNT: 810

Big stars returning - Film industry boost

Source: Sunday Telegraph (Sydney, Australia)
Publication Date: October 3, 2004
Country: Australia
Source Type: Newspaper

10/3/04 Sunday Tel. (New S. Wales) 52

News

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Section: Local -SOURCE- MATP

Section: 1 - State

JONATHON MORAN

AUSTRALIAN director Phillip Noyce predicts a boost for the nation's film industry as several top acting exports return home for movie projects.

Russell Crowe, Cate Blanchett, Heath Ledger, Geoffrey Rush and Toni Collette all have projects slated for Australia. And Nicole Kidman is in negotiations to star in Noyce's next project, an adaptation of Tim Winton's novel, *Dirt Music*.

Noyce's 1989 film, *Dead Calm*, is usually credited with launching Kidman onto the world stage.

"We are about to enter a really exciting time," Noyce said in Sydney while promoting his biography, *Backroads To Hollywood*.

Blanchett will begin shooting *Little Fish* this year, while Ledger and Rush will star in the screen adaptation of Luke Davies' novel, *Candy*.

Crowe is expected to star in the adaptation of Murray Bail's novel, *Eucalyptus*. Collette has *Isabelle the Navigator* and *Razor* on the cards.

"Movies are financed and viewed mainly as a result of the actors who appear in them," Noyce said. "We are lucky enough to have cornered the market -- almost."

Noyce's film credits include *The Bone Collector* with Denzel Washington and Angelina Jolie, *Patriot Games* with Harrison Ford, *Sliver* with Sharon Stone and *The Quiet American* with Michael Caine and Brendan Fraser.

He also directed the award-winning 2002 Australian film *Rabbit-Proof Fence*.

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (BONE COLLECTOR; MURRAY BAIL) (*Backroads*; *Big*; Blanchett; Brendan Fraser; Cate Blanchett; Collette; Crowe; *Dead Calm*; *Dirt Music*; *Eucalyptus*; Film; Geoffrey Rush; Harrison Ford; Heath Ledger; Kidman; Ledger; Michael Caine; Movies; Nicole Kidman; Noyce; Phillip Noyce; Russell Crowe; Tim Winton; Toni Collette; Washington and Angelina Jolie)

WORD COUNT: 265

Rush nominated for Sellers role

Source: Herald Sun (Australia)
Publication Date: October 28, 2004
Country: Australia
Source Type: Newspaper

10/28/04 Herald-Sun (Melbourne) 7

News

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Section: News

Section: 1 - FIRST

OSCAR winner Geoffrey Rush is in line for another big film award.

He's been nominated for British Independent Film Awards for his the lead role in The Life and Death of Peter Sellers.

The spoof zombie splatterfest Shaun of the Dead and indie movie darling Scarlett Johansson are two other nominees announced yesterday.

The awards, now in their seventh year, will be presented on November 30.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (BRITISH INDEPENDENT FILM; GEOFFREY RUSH; OSCAR; RUSH; SCARLETT JOHANSSON) (Peter Sellers)

WORD COUNT: 78

Hailing the local heroes

Source: Age, The (Australia)
Publication Date: October 30, 2004
Country: Australia
Source Type: Newspaper

10/30/04 Age (Austl. Full Text) 6

News

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Section: News
Kenneth Nguyen

Their box office appeal may make them international property, but last night's celebration of the film industry showed that Australia can still draw the big stars home. On the red carpet at the Regent Theatre, along with '20s-styled girls in suspenders and corsets were actors who included Naomi Watts, Geoffrey Rush and Sam Neill. This year the film nominees for the AFI's have struggled to break the \$5 million mark at the box office. But the runaway success of first-time writer-director Cate Shortland's *Somersault* gave the industry a highlight. Watts, in a shimmering Collette Dinnigan frock, heralded the achievements of Best Actress winner Abbie Cornish. "I saw *Somersault* the other day, and thought she was incredibly talented," Watts said.

"She has a big career ahead of her." Cornish, dressed in a Toni Maticevski ensemble, said the movie had a universal theme to which many could connect. "I just love that it's about such a specific moment in someone's experience where something will change their life forever." -- Kenneth Nguyen

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Oceania (1OC40)

OTHER INDEXING: (REGENT THEATRE; TONI MATICEVSKI) (Abbie Cornish.; Cate Shortland; Collette Dinnigan; Geoffrey Rush; Hailing; Kenneth Nguyen; Naomi Watts; Sam Neill; Watts)

EDITION: Second

WORD COUNT: 201

GEOFFREY RUSH SHINES AS PETER SELLERS

Source: Pittsburgh Post-Gazette (PA)
Publication Date: November 25, 2004
Country: USA
Source Type: Newspaper

11/25/04 Pitt. Post-Gazette D4

News

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Section: ARTS & ENTERTAINMENT
Scripps Howard News Service

By Luaine Lee

Australian actor Geoffrey Rush was perfectly happy squeezing into tights and daubing on the greasepaint for the theater in his native land. He didn't particularly want to make movies, he says.

In fact, says Rush, who appears as comic Peter Sellers, in "The Life and Death of Peter Sellers" airing on HBO Dec. 5, he didn't plan on being an actor.

"I never had a sort of 'Road to Damascus' blinding flash going: 'I must be an actor.' Because when I grew up, and where I grew up, there were no guidelines for that," he says. "We didn't have a professional theater company in the town I grew up in until I was in my early 20s and then I joined it."

He became a successful theater actor and tentatively made a movie about Australian homesteaders called "On Our Selection." But when he was offered the part of a dysfunctional classical pianist in the low-budget independent film, "Shine," he didn't want to do it.

Finally deciding to throw caution to the wind, Rush acquiesced. "That was sort of a turning point for Australian films in terms of the writing and the kind of character," says Rush, whose dark curly hair is thinning and whose wire-rimmed glasses make him look studious. "We didn't often make films about aberrant personalities who happen to be classical pianists."

The movie turned out to be an international smash.

"At the time I wasn't sure. I thought this is either going to be an interesting blip in my career or a strange little detour. I was always uncertain where it would head," he says.

"At this stage Australia certainly had stars. 'Muriel's Wedding' had made Toni Colette a star, but in terms of male actors my age ... I couldn't think of many role models -- certainly not from Australia -- character actors in their mid-40s trying to kick-start a new career."

Kick-start he did. Rush won the Academy Award for "Shine." Since then he has shone all over the wide screen in films like "Shakespeare in Love," "Quills," "The Banger Sisters," "Pirates of the Caribbean," "Lantana" and "Elizabeth."

In "The Life and Death of Peter Sellers," the 6-foot tall Rush immolates himself into the mysterious persona of the smaller Sellers.

It's another prize-winning performance. Among all the accolades he's already received for the role, the best came from director Blake Edwards (who is played in the film by John Lithgow). Edwards made several movies with Sellers and knew the man behind the famous faces.

"For me it's the best review I will ever get," smiles Rush, 53. "He said he and his wife Julie Andrews saw it in a screening room and he said, 'I gotta meet this guy, Geoffrey Rush, I don't know him.' Because he said, 'There were times in the movie when Julie and I forgot we were watching Geoffrey Rush and thought we were watching Peter Sellers.'"

Even after he'd triumphed in "Shine," Rush was still ambivalent about movies.

But there was a luminous moment in New York that changed his mind.

"They took me downtown in a limo. I never traveled in a limo. And they took me to this fantastic Italian restaurant and I went outside for a smoke and ... a New Yorker walked past and said, 'Hey,

man, loved your movie.'

"That was the moment. I realized that nobody in Australia would walk past and say, 'Hey, I loved your play.' ..."

Jaap Buitendijk/HBO Miriam Margolyes and Geoffrey Rush star in "The Life and Death of Peter Sellers."

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); USA (1US73); Oceania (1OC40); Americas (1AM92); Australia (1AU55); North America (1NO39); New York (1NE72)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; BANGER SISTERS; SELLERS) (Blake Edwards; Edwards; Finally; GEOFFREY RUSH; Jaap Buitendijk; John Lithgow; Julie; Julie Andrews; Luaine Lee; Margolyes; Muriel; Peter Sellers; Rush; Sellers)

EDITION: REGION

WORD COUNT: 678

Rush's role(s) of a lifetime

Source: Journal Gazette, The (Fort Wayne, IN)
Publication Date: December 3, 2004
Country: USA
Source Type: Newspaper

12/3/04 Ft. Wayne J. Gazette (Ind.) 17W

News

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Section: WEEKENDER

Frazier Moore Associated Press

NEW YORK

How to play a man who had a thousand faces, but none of them his own?

Such was the challenge facing Geoffrey Rush when he agreed to star in "The Life and Death of Peter Sellers," a prismatic, fascinating portrait that debuts at 9 p.m. Sunday on HBO, Comcast Channel 5.

Sellers, who died in 1980 at 54, is today best remembered as Inspector Clouseau, the fractured French detective from the "Pink Panther" comedies. But in his full output of 70 features, this British-born child of vaudevillians - who in real life had the bland good looks and ivory smile of a maitre d' - whipped up a dizzying spectrum of characters, often juggling multiple roles in a single film.

That's challenge enough for any actor bold enough to take on Sellers in a biopic. But an even weightier problem awaited Rush: how to capture what lurked at Sellers' core. When stranded off-camera and out of character, Sellers lacked a firm identity to rest on.

"We have a protagonist who has no self-awareness, and cannot for a moment be clear about who he is," says Stephen Hopkins, who directed "The Life and Death of Peter Sellers."

Amazing, then, that this film does justice to Sellers' genius, and, thanks to Rush, corrals his mercurial psyche.

It helped that Rush is an admirer.

"Sellers," he marvels, "was brilliant at creating a combination of very strange elements that would give you an absolutely indelible visual form for his characters."

In Stanley Kubrick's 1964 masterpiece "Dr. Strangelove," one of Sellers' three roles was the title character, described by Rush as "the archetypal mad German scientist who also happens to be a sexual deviant dressed in a Beatles suit with sinister tinted glasses and a curly blond wig, in a wheelchair, with a robotic arm that often malfunctioned.

"You see him and you say, 'I've never seen that, before or since.'"

But even more impressive, this performance, like all Sellers' performances, resulted in a full-bodied person, however outrageous - not a comic stunt.

"He was an actor who managed to play crazy, extreme characters - and ground them," says Hopkins. "You don't question Dr. Strangelove when you see him, even though you should."

Rush gets to briefly portray Sellers as Strangelove. There are also fleeting re-enactments from other Sellers films including "The Mouse That Roared," "Casino Royale," "After the Fox," "Being There," and, of course, Blake Edwards' "The Pink Panther."

But they are not the point, Rush says.

"This is not so much about Sellers' screen life, but everything offstage. It begins in postwar Britain, the 'boiled cabbage era,' very drab - he was smack in the middle of that as a celebrity on radio. Then he was a huge film star in swinging London in the '60s."

Wild abandon paved the way to his initial, nearly fatal heart attack while on a honeymoon with his second wife, actress Britt Ekland (played by Charlize Theron). His brush with mortality didn't help

the stormy mood swings or reckless behavior.

"This is the portrait of a very troubled soul," says Rush.

The troubled soul of Sellers-played-by-Rush even turns up impersonating some of the prominent figures in his life, pinch-hitting in key scenes as his mother, Peg (otherwise portrayed in the film by Miriam Margolyes), Stanley Kubrick (played by Stanley Tucci), Blake Edwards (John Lithgow), and his first wife, Anne (Emily Watson). Only through the medium of others, it seems, can he voice any insights concerning himself.

---- INDEX REFERENCES ----

COMPANY: COMCAST CABLE COMMUNICATIONS INC; COMCAST CORP

LANGUAGE: English

OTHER INDEXING: (COMCAST; FOX; PINK PANTHER; SELLERS; STRANGELOVE) (Amazing; Anne; Blake Edwards; Britt Ekland; Casino Royale; Charlize Theron; Geoffrey Rush; Hopkins; John Lithgow; Miriam Margolyes; Peter Sellers; Rush; Sellers; Stanley Kubrick; Stanley Tucci; Stephen Hopkins; Wild)

EDITION: Final Edition

WORD COUNT: 686

Being him Geoffrey Rush captures Peter Sellers' greatness - and enhances his own - in HBO biopic.

Source: Daily Herald (Arlington Heights, IL)
Publication Date: December 3, 2004
Country: USA
Source Type: Newspaper

12/3/04 Chi. Daily Herald 45

News

Copyright © 2004 Paddock Publications
Ted Cox Daily Herald TV/Radio Columnist

The great pitfall of playing a big star in a movie biography is it's hard to copy the quality of true greatness.

If just anyone could do it, how great could the original star have been?

Yet Geoffrey Rush proves himself up to the unusually demanding task in "The Life and Death of Peter Sellers." The Oscar-winning actor comes quite close to capturing Sellers' own talent for mimicry, and Rush makes up for any deficit by stressing Sellers the anguished artist over Sellers the Hollywood star.

Debuting at 8 p.m. Sunday on HBO, "Life and Death" is in many ways a familiar story: the agony of fame and stardom and all that rigmarole. Yet it transcends expectations with a compelling sense of detail about Sellers' life. It's not a "warts-and-all" portrait; it doesn't wallow in depravity. Rather, it's a profile of a complicated man rendered with complications intact.

"Life and Death" picks up Sellers with his career already under way on the BBC radio program "The Goon Show" with Spike Milligan. Yet, prodded by his mother, played by Miriam Margolyes, he aspires to move up into movies.

"You want success, go out and take it," she tells him. "Bite the hand that feeds you. There'll always be another with more food."

Dismissed by a woman casting the original version of "The Ladykillers," Sellers returns in character as an old man and earns the part. Several hits follow. Yet managing his life at home is more difficult.

When his young son tries to repair a scratch on Sellers' Rolls Royce by covering it with a swath of white paint, Sellers responds by marching straight to the boy's room and destroying his toy race-car set in a terrifying scene. He atones by getting the boy a pony.

Emily Watson succumbs to typecasting as Sellers' long-suffering wife, Anne. As ever, she displays keen intelligence - the way she handles a cigarette while shooting the family home movies is a fine detail that will no doubt send many viewers into a time warp - but otherwise it's just not much of a part. After Sellers goes slightly mad when his infatuation with Sophia Loren is unrequited, Anne is out of there.

Sellers explains to all that he excels at mimicry because he has no sense of self. "I don't really have a personality of my own," he says. "There used to be a me behind the mask, but I had it surgically removed."

So Rush has to play Sellers by playing his parts, and he does a wonderful job of aping the mimic's multiple roles in "Dr. Strangelove." Along the way, at times of crisis, director Stephen Hopkins calls on him to play Sellers playing various people in his real life, as if to put himself in their places. (Hopkins has explained by saying, "We have approached the story as a film by Peter Sellers about Peter Sellers.")

Sellers has a hit with "The Pink Panther," but he disdains the low farce and slapstick he's reduced to. In spite of the fame and money, he finds himself saying, "Nothing makes me happy the way one's supposed to be happy."

Sellers has a conflict relationship with everyone he works with, including directors Stanley Kubrick and Blake Edwards, although those two roles allow for vivid performances by Stanley Tucci and

John Lithgow. Tucci's Kubrick stares Sellers down by extending the metaphor of "mutually assured destruction" to what could happen to both their careers should "Strangelove" bomb.

Lithgow is just as good in the less rewarding role of Edwards, bringing a dream-factory sense of panache to every occasion.

"Welcome to Hollywood," he says as filming of "The Pink Panther" begins.

"This is Italy," Sellers points out.

"Hollywood is a state of mind," Edwards says.

Yet, where Edwards is comfortable in that state, Sellers never is, although he has a brief period of happiness with Britt Ekland. Rush's fellow Oscar winner Charlize Theron inexplicably steps into that small role and makes it her own, glorying in the part of a ditsy blonde as if she were on holiday, yet never losing sight of Ekland as another victim of Sellers' moods. Before long, she's gone as well.

Sellers and Edwards have a terrific reunion scene when Edwards tries to recruit him for the sequel "The Pink Panther Strikes Again." It says everything about how they communicate within the usual Hollywood hypocrisy.

"I considered making you kiss my (butt)," Edwards says.

"Not after that script's been through it," Sellers snaps back.

Sellers goes through the motions of making and promoting the sequel, but he really invests himself in his last great triumph as Chance the Gardener in "Being There," ironically finding himself (briefly) in the role of a person without a self.

Although the tragic element is all-too-common to Hollywood biopics, the script by Christopher Markus and Stephen McFeely has a knack for avoiding cliches, for finding the everyday details that make Sellers' tale distinct.

Yet there's no denying what really makes "Life and Death" is Rush's lead performance. He endows Sellers with confidence and insecurity in equal measure, concentrating on the person locked within the fame and the phobias, the hipster hidden behind the horn-rimmed glasses. He captures not just the greatness, but the flaws that contributed to that greatness, and that's ultimately the key to any great biopic.

- Ted Cox's column runs Tuesday and Thursday in Suburban Living, Friday in sports and Friday in Time out!

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: HOME BOX OFFICE INC

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

THE INDEXING: (GEOFFREY RUSH; HBO; HOLLYWOOD; PINK PANTHER; RUSH; SOPHIA LOREN) (Anne; Blake Edwards; Britt Ekland; Charlize Theron; Christopher Markus; Debuting; Edwards; Ekland; Emily Watson; Hopkins; John Lithgow; Kubrick; Lithgow; Miriam Margolyes; Peter Sellers; Sellers; Stanley Kubrick; Stanley Tucci; Stephen Hopkins; Stephen McFeely; Strangelove; Ted Cox; Tucci)

WORD COUNT: 1061

Rush triumphs as Sellers

Source: Deseret Morning News
Publication Date: December 4, 2004
Country: USA
Source Type: Newspaper

12/4/04 Deseret News E08

News

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Section: Religion

Scott D. Pierce, Deseret Morning News

Oscar-winning actor Geoffrey Rush didn't exactly rush to play the lead role in HBO's "The Life and Death of Peter Sellers." As a matter of fact, he tried to take himself out of the running.

"I tend to tick the boxes of why I'm not right for a role before I ever start looking at the ones where I might be appropriate," Rush said in an interview with TV critics. "And I thought, 'Well, I'm Australian and he was English. And he was stouter and shorter than I am. And hairier.'"

"There were just so many things. I thought, 'I'm the wrong guy for this albeit brilliant screenplay.'"

Fortunately for HBO and viewers, Rush reconsidered.

"I thought, 'You're a character actor. This is the character actor's dream script. Somebody's going to play it.' And I couldn't think of who it would go to. So I thought, 'Give it your best shot and be prepared to fall very badly on your face.'"

Which he did not. Rush's performance is Emmy-worthy, and "Peter Sellers," which premieres Sunday at 10 p.m., is one of the year's best TV movies.

Viewers will quickly forget that Rush doesn't resemble Sellers, who became a huge star in movies such as the "Pink Panther" series, "Dr. Strangelove" and "Being There." And they'll quickly discover the real Sellers wasn't like his on-screen persona -- he was a deeply troubled man who was incredibly adept at becoming his characters but whose own character was lacking.

Rush not only conquers that role, but several others as well -- playing Sellers playing characters in his various movies.

The emphasis here is on his volatile personal life. He was controlled by his mother (Miriam Margolyes); he made the lives of his first wife, Anne (Emily Watson) and children miserable; he did pretty much the same with his second wife, Britt Ekland (Charlize Theron) and their daughter; he pursued Sophia Loren (Sonia Aquino), despite her obvious disinterest.

He scorned director Blake Edwards (John Lithgow), who made him a star in the "Pink Panther" films; and he had an odd relationship with Stanley Kubrick (Stanley Tucci), who directed "Dr. Strangelove."

Scriptwriters Christopher Markus and Stephen McFeely (who adapted the biography by Roger Lewis) and director Stephen Hopkins deserve high praise for "The Life and Death of Peter Sellers."

But it's Rush who really shines in this TV movie as the brilliant, insecure, manic, depressed, antisocial, uncaring and ultimately empty Sellers.

And Rush could very well end up with a best-actor Emmy to put alongside the best-actor Oscar he won for "Shine."

E-mail: pierce@desnews.com

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (HBO; SCRIPTWRITERS CHRISTOPHER MARKUS; TV) (Anne; Blake Edwards; Britt; English; Fortunately; Geoffrey Rush; John Lithgow; Kubrick (Stanley Tucci; Loren (Sonia Aquino; Oscar; Peter; Peter Sellers; Roger Lewis; Rush; Sellers; Stephen Hopkins; Stephen McFeely)

GEOFFREY RUSH IN THE PINK IN 'PETER SELLERS'

Source: Arizona Republic, The (Phoenix, AZ)
Publication Date: December 5, 2004
Country: USA
Source Type: Newspaper

12/5/04 Arizona Republic (Phoenix, Ariz.) E5

News

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Section: a&e

December 5, 2004

Film, so they say, is a director's medium. No matter who else contributes, that's whose vision a big-screen movie reflects.

Television, on the other hand, is known as a writer's medium, one in which whoever wrote the script stamps the finished product with a personal sensibility.

But the biographical film, whether made for big screen or small, is dependent upon the actor in the lead role, rising or falling on the performance at its center.

The Life and Death of Peter Sellers, an HBO film, is a unique combination, scoring on all counts. The direction, while occasionally unnecessarily complex, is adept. The writing is assured.

But Geoffrey Rush, who plays Sellers, is superb, reason enough to watch all by himself, even though he's joined by actors such as Emily Watson, Charlize Theron, Stanley Tucci and John Lithgow. The challenges of playing a character who famously found himself only in the characters he played is immense, yet Rush is more than up to the challenge of such a funhouse-mirror gig.

It's a challenge he almost didn't accept.

"I thought, 'Well, I'm Australian, and he was English. And he was stouter and shorter than I am, and hairier.' There were just so many things," Rush says. "I thought, 'I'm the wrong guy for this albeit brilliant screenplay.' "

Happily for all involved, especially anyone who watches, HBO stayed after him.

"So I thought, 'Give it your best shot, and be prepared to fall very badly flat on your face if that happens, and have a ball.' And once I got over the cowardice and vanity of that, we did have a riot of a time making it."

It's easy to see the concerns Rush had. First he had to play Sellers. Then he had to play Sellers in some of his classic bits, scenes from *The Pink Panther* or *Dr. Strangelove*, say, meticulously re-created. That kind of thing is often nothing more than a parlor trick; here, thanks to Rush's performance, it's captivating.

"I thought, 'Don't get too caught up thinking you've got to satisfy every member of the fan base in the world,' " Rush says. "And my benchmark ... one was a personal favorite: Anthony Hopkins as Nixon, which I just adored. He's a Welshman who looks nothing like Richard Nixon, and I totally believed he was the president of the United States."

"And Cate Blanchett, who I worked with on *Elizabeth*. To me, Queen Elizabeth I of England looks like Cate Blanchett."

Interesting theory. Whatever. It works.

But the diciest bits involve scenes in which Rush plays the other characters. Rush, at various times, plays, in addition to Sellers, Sellers' wife, his mother, Stanley Kubrick and other characters, stepping in for the actor in the role. A scene will shift, we break through the wall separating actor and audience, and Rush, instead of Tucci, is Kubrick, for example. It's an obvious metaphorical device -- Sellers can even inhabit the real people around him, even though he can't find himself -- and it mirrors Sellers' ability to play several roles in one film. If it's not necessary to the story, it is a fascinating distraction.

The Life and Death of Peter Sellers follows Sellers' complex life, starting with his radio work with the Goons, and follows his ascent into films that made him a huge star, if not a happy one. His mother (Miriam Margolyes) is portrayed as an overbearing sort, ambitious to a fault when it comes to her son's career. It's hard to feel sorry for her when she doesn't tell Sellers his father has fallen ill so that it won't affect his production schedule, yet it's also hard not to during a scene in which she visits Sellers while he's filming Dr. Strangelove and refuses to break character while having lunch with her. Which is the more pathetic wretch? Hard to say.

If it was simply a useful and welcome entry into Sellers' career, The Life and Death of Peter Sellers would be worthwhile. But Rush's performance is a marvel, making it a film you don't want to miss, no matter what size the screen it plays on.

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ON TV

'The Life and Death of Peter Sellers'

10 tonight on HBO

\

Reach Goodykoontz at (602)444-8974.

CAPTION: Charlize Theron co-stars with Geoffrey Rush, who plays the title role in The Life and Death of Peter Sellers.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (CHARLIZE THERON; EMILY WATSON CHARLIZE THERON; HBO; PINK; PINK PANTHER; TV) (Anthony Hopkins; Cate Blanchett; Elizabeth; English; GEOFFREY RUSH; Happily; Interesting; John Lithgow; Kubrick; Peter Sellers; Reach Goodykoontz; Richard Nixon; Rush; Sellers; Stanley Kubrick; Stanley Tucci; Strangelove; Television; Tucci)

EDITION: Final Chaser

WORD COUNT: 831

Rush keeps the Australian flag flying high as Hepburn hex leaves Blanchett Globeless

Source: Age, The (Australia)
Publication Date: January 18, 2005
Country: Australia
Source Type: Newspaper

1/18/05 Age (Austl. Full Text) 3

News

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Section: News

PETER MITCHELL

THE curse of film star Katharine Hepburn may have struck Cate Blanchett at the 62nd Golden Globe Awards, but Geoffrey Rush saved the night for Australia. Rush, honoured for his portrayal of British comedian Peter Sellers, was the only Australian Globe winner last night, with Blanchett, Nicole Kidman and Julian McMahon all leaving empty-handed. "We had such a ball making this film," Rush, clutching his Golden Globe, said in his acceptance speech. "I thank you for giving me this." Blanchett, who played Katharine Hepburn in the Howard Hughes biopic *The Aviator*, was the pre-awards favourite for the best supporting actress Globe. But just as Hepburn was throughout her illustrious career, Blanchett was snubbed by the Globes' voters - 90 members of the Hollywood Foreign Press Association. Hepburn won a record four Oscars but never a Globe, despite seven nominations.

Natalie Portman, the actress best known for the Star Wars films, took the award for her performance with Julia Roberts, Jude Law and Clive Owen in the comedy-drama *Closer*. Portman, who also beat Meryl Streep (*The Manchurian Candidate*), Laura Linney (*Kinsey*) and Virginia Madsen (*Sideways*), was shocked when her name was read out. Her win makes next month's Academy Awards race for best supporting actress an interesting one as her stocks have risen while Blanchett no longer looks invincible. The Oscar nominations will be announced on January 25 and the winners on February 27. Kidman, for *Birth*, was given little chance of winning best actress Globe in a drama. This went to Million Dollar Baby's Hilary Swank. Swank, playing a female boxer, has emerged as the outright Oscar favourite while Kidman may be lucky to score a nomination. Julian McMahon, the former star of Australian TV soap *Home and Away*, was considered a good chance to take the Globe for best actor in a TV series drama for his American series *Nip/Tuck*. But Ian McShane, star of the western TV series *Deadwood*, proved another shock winner. McMahon did have something to celebrate. *Nip/Tuck* beat *The Sopranos*, *Deadwood* and the new US hit show *Lost* for best TV series drama. McMahon said it was amazing that *Nip/Tuck* was nominated considering it airs on Rupert Murdoch's little-watched pay TV US cable station FX and not one of the more popular commercial US TV networks. "We have a very small budget and a very short amount of time to shoot," he said. "It's one of those fantasy things." Rush's *The Life and Death of Peter Sellers* also won the Globe for best TV mini-series or TV film. The film was not shown in US cinemas, instead making its debut on the HBO premium cable TV channel, which made it eligible for the category. Rush also said he was stunned to be nominated with a group of esteemed actors. "When you suddenly see yourself in a list of names with Patrick Stewart, Jamie Foxx, Mos Def and Bill Macey, you go, Wow!" Rush said. "It's a good club." In the other major Globe movie categories, the critically praised low-budget American road film *Sideways* won the best comedy or musical film; *The Aviator* was judged best film drama; its star Leonardo DiCaprio picked up best actor in a drama; Jamie Foxx won best actor in a comedy/musical Globe for playing blind performer Ray Charles in *Ray*; Annette Bening was considered best actress in a comedy/musical; and Clint Eastwood was awarded the director's Globe for the female boxer film *Million Dollar Baby*. THE WINNERS FILM Drama *The Aviator* Dramatic actress Hilary Swank, above, *Million Dollar Baby* Dramatic actor Leonardo DiCaprio, above, *The Aviator* Musical or comedy *Sideways* Musical or comedy actress Annette Bening, *Being Julia* Musical or comedy actor Jamie Foxx, *Ray* Foreign language film *The Sea Inside* Spain Supporting actress Natalie Portman, *Closer* Supporting actor Clive Owen, *Closer* Director Clint Eastwood, *Million Dollar Baby* Screenplay Alexander Payne, Jim Taylor, *Sideways* Original score Howard Shore, *The Aviator* Original song *Old Habits Die Hard*, Alfie TELEVISION Dramatic show *Nip/Tuck*, below Dramatic actress Mariska Hargitay, left, *Law & Order*:

Special Victims Unit Dramatic actor Ian McShane, Deadwood Comedy show Desperate Housewives Comedy actress Teri Hatcher, Desperate Housewives Comedy actor Jason Bateman, Arrested Development Mini-series or TV movie The Life and Death of Peter Sellers Mini-series or TV movie actress Glenn Close, The Lion in Winter Mini-series or TV movie actor Geoffrey Rush, The Life and Death of Peter Sellers Supporting actress Angelica Huston, Iron Jawed Angels Supporting actor William Shatner, Boston Legal Cecil B. DeMille award Robin Williams ONLINE For mor pictures go to theage.co.au

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: HOGSKOLEN I BODO; OSCAR*; OSCAR INTERNATIONAL LTD; NIP NIKUV INTERNATIONAL PROJECTS LTD; TAYLOR CO LTD; OSCAR LEATHERS PVT LTD; HOWARD HUGHES CORP (THE); WINNERS; OSCAR LTD; NORWEGIAN INSURANCE PARTNER AS; JORDAN INSURANCE COMPANY PLC; HOLLYWOOD FOREIGN PRESS ASSOCIATION; OSCAR; HBO POLSKA SP ZOO; GLOBE INVEST AG; HOME BOX OFFICE INC; TAYLOR NGL LP; GLOBE

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); TV Programming (1TV26); TV (1TV19)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (ACADEMY AWARDS; AUSTRALIAN; AUSTRALIAN GLOBE; AVIATOR; AVIATOR DRAMATIC; AVIATOR MUSICAL; AVIATOR ORIGINAL; DEADWOOD; DEADWOOD COMEDY; DESPERATE HOUSEWIVES COMEDY; DRAMATIC; GLOBE; GLOBES; GOLDEN GLOBE; HBO; HOLLYWOOD FOREIGN PRESS ASSOCIATION; HOWARD HUGHES; IRON JAWED ANGELS SUPPORTING; JIM; KIDMAN; MANCHURIAN CANDIDATE; MILLION DOLLAR BABY DRAMATIC; MILLION DOLLAR BABY SCREENPLAY _LEXANDER PAYNE; NIP; OSCAR; SOPRANOS; STAR WARS; TAYLOR; TELEVISION; TV; WINNERS) (Angelica Huston; Annette Bening; Bill Macey; Blanchett; Blanchett Globeless; Cate Blanchett; Cecil B. DeMille; Clint Eastwood; Clive Owen; Closer Supporting; Desperate Housewives Comedy; Geoffrey Rush; Glenn Close; Habits Die; Hepburn; Howard Shore; Ian McShane; Jamie Foxx; Jason Bateman; Jude Law; Julia Musical; Julian McMahon; Katharine Hepburn; Laura Linney; Leonardo DiCaprio; Mariska Hargitay; McMahon; Meryl Streep; Million Dollar Baby.; Mos Def; Natalie Portman; Peter Sellers; Peter Sellers Supporting; Portman; Ray Charles; Robin Williams; Rush; Teri Hatcher; William Shatner; Wow)

EDITION: First

WORD COUNT: 797

Rush job

Source: Sydney Morning Herald, The (Australia)
Publication Date: January 28, 2005
Country: Australia
Source Type: Newspaper

1/28/05 Sydney Morning Herald (Austl.) 28

News

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Section: Metro
 BEN CUBBY

WaveAid isn't the only fund-raiser in town. Australia's top performing artists have dropped everything to raise funds - and the roof. BEN CUBBY reports. When you throw together pantomime stars, comedians, Shakespearean actors, circus performers and TV personalities on stage for three hours without time for proper rehearsal, the results can get interesting. Raise the Roof, Monday night's tsunami fund-raising concert at the State Theatre, could be brilliant or messy - or both. It's probably worth getting a ticket to find out, especially as all profits go to UNICEF. Most of the 200 performers plan to wing it, even though there is not enough dressing room space in the building for the hastily prepared show. "There's not much in the way of space - I might have to stick a bit of lippy on in the car," says All Saints star Georgie Parker. "There could be a bit of alleyway work out the back. And there are secret passageways all the way through the State Theatre, so there will probably be a fair bit of sneaking around." Parker won't have time to prepare until the day before the performance, but her role is small. She is introducing some other performers and giving a short speech. "It's got the flavour of a real variety show," Parker says. "I think it is the sort of thing people are missing these days - we don't get out of the house much any more, we're loaded up with DVDs and computers. But there's still nothing like live theatre." The huge cast is a who's who of live performance in Australasia. Big names include Geoffrey Rush, Greta Scacchi, Steve Bisley and Teddy Tahu Rhodes. The Bell Shakespeare Company has weighed in, along with Company B Belvoir, Circus Oz, the Sydney Theatre Company and the Ensemble Theatre Company. Cast members from Dirty Dancing, The Lion King and We Will Rock You will also put in fleeting appearances. Each act will have about five minutes on stage. The formidable behind-the-scenes role was taken on by freelance producer Alistair Thomson, one of the show's driving forces. "We sort of tapped into a vein of people wanting to do something, and organised it," Thomson says. "The three of us [director Lisa Freshwater, performer Tyran Parke and Thomson] had the idea to do the show at the same time, between Christmas and New Year, so we started planning it." Thomson says the show has brought all of the performing arts community in Sydney together, and people are coming out of the woodwork to help. "It has never been so easy to get people together," he says. The tone of the show will be light. Somersault star Nathaniel Dean will present a comedy act with mate Toby Schmitz, but he says: "I can't tell you what it's about because we haven't written it yet. We'll do it on Sunday."

Raise the roof Where State Theatre, 49 Market Street, city When Monday, 8pm How much \$60-\$200 Bookings 9266 4800

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (BELL SHAKESPEARE CO; CHRISTMAS; ENSEMBLE THEATRE CO; STATE THEATRE; TV) (Alistair Thomson; Big; Circus Oz; Geoffrey Rush; Georgie Parker; Greta Scacchi; Lisa Freshwater; Nathaniel Dean; Parker; Rush; Shakespearean; Somersault; Steve Bisley; Teddy Tahu Rhodes; Thomson; Toby Schmitz; Tyran Parke; WaveAid)

EDITION: First

WORD COUNT: 519

In 'Swimming,' Rush shines in a brutish role

Source: San Diego Union-Tribune
Publication Date: February 3, 2005
Country: USA
Source Type: Newspaper

2/3/05 San Diego Union-Trib. NIGHT

News

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Section: ENTERTAINMENT

David Elliott, MOVIE CRITIC

The seemingly infallible actor Geoffrey Rush plays a sad, sodden, often mean-spirited drunk in "Swimming Upstream." This is not a great, flamboyantly expressive performance like Nicolas Cage's suicidal boozier in "Leaving Las Vegas," but Rush is probably closer to the drunks you've met and run away from.

Rush is working stiff Harold Fingleton, the great Judy Davis is his haggard and often mistreated wife, Dora, and they have four boys and a girl in very provincial Australia in the 1950s. The story is mostly about the second child, Tony, and his rise to self-respect against the odds.

Tony became a champion swimmer, with dreams of going to the Olympics, but his father put his fierce, twisted zeal into brother John. Tony had felt protected by John until swimming became a form of rivalry encouraged by Harold (there's also brother Harold Jr., who picked up on dad's bullying ways and became "tough"). Sister Diane, sweetly played as a teen by Brittany Byrnes, often appears to be stuck in a bear pit.

Because Tony was sensitive, and played piano, beery Harold picked on him as a "poofter" and favored John at every opportunity. Swimming, where Tony showed great talent, became an ulcer of mental pain because of Harold's abusive coaching and his eruptions. The father probably resented in the boy the soft, thoughtful side he once needed from Dora but now drunkenly rejects; sex survives but as not much of a marital bond.

Whenever Russell Mulcahy, using a script that Tony Fingleton put together from his memoir (Tony also produced), stages the swimming he is an efficiently uninspired director. Perhaps not sure about how far to play up the sports scenes, he overdoes split-screens to juice the training and the meets, a tactic that goes awkwardly with the intimate naturalism of the main story.

Mulcahy is terrific with the family scenes, the squabbles and tensions, the interludes of desperately cherished happiness. We can feel it all. He gets from Mitchell Dellevergin, as kid Tony, then from Jesse Spencer as Tony the handsome teen, performances that are winningly exposed and natural and (against steep odds) hold their own with the powerful pros, Davis and Rush -- for this is the story of a boy finding himself.

Judy Davis has never looked more painfully taxed in a role. A stringy, anxious desire for some simple peace (and remnants of love for Harold) comes through her often darting, wary eyes. Dora is a victim of abuse, and taking it, but not taking it slavishly. This woman will, we see, survive on her own terms at last.

But finally the figure who lingers most in mind is the most pathetic, Harold. Geoffrey Rush got great accolades for "Shine" (1996), then just kept on getting better. Quite a few terrific actors have come up from Down Under in the last decade or so -- Davis, Nicole Kidman, Russell Crowe, Jack Thompson, Rachel Griffiths -- and Rush may be, along with Cate Blanchett, the best.

o A Crusader Entertainment release. Director: Russell Mulcahy. Writer: Anthony Fingleton. Cast: Geoffrey Rush, Judy Davis, Jesse Spencer, Tim Draxl. Running time: 1 hr. 54 min.

MOVIE REVIEW

"Swimming Upstream"

Rated PG-13

Opens tomorrow

* * *

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Motion Pictures (1MO51); Aquatic Sports (1AQ50); Swimming (1SW52); Entertainment (1EN08); Sports (1SP75); Live Entertainment (1LI85)

OTHER INDEXING: (Jesse Spencer; Diane; Harold Fingleton; Harold Jr; Cate Blanchett; Russell Crowe; John; Jack Thompson; Dora; Nicole Kidman; Harold Jr.; Brittany Byrnes; Geoffrey Rush; Anthony Fingleton; Nicolas Cage; Russell Mulcahy; Judy Davis; Tony Fingleton; Rachel Griffiths; Tim Draxl; Mitchell Dellevergin)

EDITION: 1,2,6,7

WORD COUNT: 530

Aussie stars shine

Source: Geelong Advertiser (Regional Daily)
Publication Date: February 7, 2005
Country: Australia
Source Type: Newspaper

2/7/05 Geelong Adver. (Regional Daily) 2

News

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Section: News

Section: 1 -

CATE Blanchett declared last night's Screen Actors Guild Awards ceremony an ``Australiafest" after she joined Geoffrey Rush on the winner's podium.

Blanchett, whose best supporting actress SAG Award confirmed her status as the favourite in the category at next month's Academy Awards, also used her speech to call for greater union protection for actors in Australia.

The SAG Awards -- voted on by 120,000 actors in the United States who are members of the guild -- are considered a key indicator for the February 27 Oscars.

The last two SAG best supporting actress winners -- Catherine Zeta-Jones and Renee Zellweger -- went on to win the Oscar.

Jamie Foxx, for Ray, and Hilary Swank, for Million Dollar Baby, also became the outright Oscar favourites last night for best actor and actress with SAG wins.

The ceremony in Los Angeles' historic Shrine Auditorium began with a bang for Australia with Rush and Blanchett winning the second and third awards respectively.

Blanchett and Rush, hugged while clutching their four kilogram solid bronze statuettes.

``It's an Australiafest," Blanchett said during a press conference.

``My right bicep will be noticeably bigger," Rush quipped, looking down at his heavy new trophy.

FULL REPORT Page 8

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: USA (1US73); Americas (1AM92); North America (1NO39)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARDS; AUSSIE; AUSTRALIAFEST; BLANCHETT; CATE BLANCHETT; FULL; MILLION DOLLAR BABY; SAG; SAG AWARDS; SCREEN ACTORS GUILD AWARDS) (Hilary Swank; Jamie Foxx; Rush)

WORD COUNT: 247

Aussie actor's shining awards

Source: Geelong Advertiser (Regional Daily)
Publication Date: February 14, 2005
Country: Australia
Source Type: Newspaper

2/14/05 Geelong Adver. (Regional Daily) 6

News

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Section: News

Section: 1 -

DOUG AITON

ANYONE who has seen *The Life And Death Of Peter Sellers* would not be particularly surprised that Geoffrey Rush has now won both the Golden Globe and Screen Actors Guild awards for best actor.

His is a mind-boggling performance in a film that has been received with international indifference. Geoffrey more or less inhabits the spirit of Peter Sellers as well as offering spectacular impersonations of characters in old Sellers films.

I picked him up at his Camberwell home. Geoffrey doesn't drive. We motored to somewhere quiet and cool, and where he could smoke three cigarettes. He doesn't look remotely like Peter Sellers.

He was eager to talk about early days. Current triumphs are not something he enjoys discussing.

It was said that Cary Grant had a trans-Atlantic accent, which helped.

Geoffrey might take it further: he could be Australian, or anything British, or Irish, American, even South African.

He was reminiscing about Toowoomba, where he was born in 1951, and Charles Chauvel, the doyen writer-producer-director of early Australian cinema who came from up that way too, and the Empire Theatre in Toowoomba, where five-year-old Rush first saw a stage production.

"There's now a Chauvel Theatre," he was saying. He's pleased about the Geoffrey Rush foyer.

Not only that, he is now on a Fantaes wrapper and he was the answer to a clue in the New York Times crossword, which delighted him.

"I suppose an airport, you know, Charles De Gaulle, would be even better. Do you know what I mean?"

When he says 'do you know what I mean', which he does often, it's more a statement than a question, and here he sounds slightly Cockney.

"Chauvel grew up on the Darling Downs. We both came out of the loam. What is the creative impulse at the age of 17?"

He was really musing about being 17 in the Darling Downs, Australia. In his case, he knew he wanted to go to Arts school in Sydney, because otherwise there would have been nothing.

From those earliest days, Rush vividly remembers first seeing an orchestra play.

"It was in the Brisbane Town Hall, it was conducted by Sir Bernard Heinze, and they played the overture to Bizet's *Carmen*.

"The Brisbane Town Hall was the tallest building in Brisbane then. Television arrived in 1959, but the picture was all snowy."

And there was radio. He has fond memories of an Australian comedy series set in a small school and called *Yes What*, with characters bearing memorable names such as Greenbottle and Bottomley.

"It actually came out of Townsville," he said. "You never saw it, so you had your own thoughts on what they looked like. Jack Davey too, and Dad and Dave. And *Life With Dexter*."

Life With Dexter is an important memory because Geoffrey worked with its star, Willie Fennell, decades later at the Sydney Opera House.

“I remember the fascinating frisson I got, just to stand next to him. And that voice, from my childhood, eternal and timeless.”

He recalls a competition to find a Greenbottle look-a-like, and all the tubby, red-haired, freckled kids who applied, even though the real Greenbottle turned out to look nothing like that.

His parents separated, and Geoffrey and his mother, Merle, went to Brisbane to live with the grandparents.

“Stafford State School was one of those red brick buildings, probably 1890s. There were lots of them.

“And then on to Everton Park High School which was only about three-years-old. Just on the fringe of metropolitan, in those days. No-one did anything like drama. Maybe they'd take us to see an amateur production of Julius Caesar or Twelfth Night.”

Was there a special teacher? I asked.

“Yes. The music teacher was Miss Statham. Her first name was Barbara.”

He smiled at the cheekiness of that detail. “And Miss Gaynor started the school drama club.

“We were surrounded by housing commission. It was a pretty rough old school. People were streamed mercilessly. It was amazing how many headed towards the arts.

“There was a gym, of sorts. They would drag a vaulting horse on to the asphalt, there'd be a couple of mats. I feared the flying, the height. But 15 years later I was at the School of Mime, in Paris, and it kind of came back.

“You know, a lot of those teachers had probably been through World War II. There was a very male attitude of military discipline. They'd bash you with a T-square. Remember those T-squares? And I remember chalk being hurled.

“Miss Hammond used to get me up, doing skits. When I was avoiding rugby. I started to find some sense of strength.”

Were you happy?

“I think of my childhood as an exciting time. I was pretty certain in a fanciful kind of way.”

Geoffrey was quite academically bright until about Year 10, the stage at which you have to work for your marks. Instead he started the school drama club.

“That gave me some building blocks. I think it paid off down the track. All I knew was that it pleased me enormously.

“The plays were Charleys Aunt, The Admirable Crichton, Arsenic And Old Lace.”

“Then I was the first person in the family to go to university.

There was a student Trotsky club. The students were philosophical, provocative, and confrontational.

“I was studying modern drama with the wonderful Professor Rob Jordan. Ibsen, Chekov, Maeterlinck. We did Spring Awakening, by Frank Wedekind.

“I was broadening, and at the same time I discovered a certain type of role that I was gravitating towards. Such as the vulture-like professor in Spring Awakening.

Jump to 1995, when he won the Oscar for Shine and everything changed. Just earlier, the film been shown at the Sundance Festival, with the result that he was urgently approached to star with Jack Nicholson in As Good As It Gets.

But he was rehearsing The Alchemist in Sydney, and he wanted the play to go on. So he turned his back on the big Hollywood offer.

I asked, how much were you earning on the play in Sydney?

“Five hundred dollars a week.” He said it quite proudly.

A busy life

1951: Born Toowoomba, Queensland, on July 6.

1971: Made stage debut in Wrong Side of the Moon with Queensland Theatre Company.

1981: Made an inauspicious film debut with Hoodwink
1986: Had his first major role playing Sir Andrew Aguecheek in Twelfth Night.
1988: Married Jane Menelaus (pictured); has two children.
1992: Suffered a temporary nervous breakdown in 1992 due to overwork.
1996: Oscar-winning role as dysfunctional piano prodigy David Helfgott in Shine.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (ADMIRABLE CRICHTON; ARSENIC; CHAUVEL; EMPIRE THEATRE; EVERTON PARK HIGH SCHOOL; FANTALES; GREENBOTTLE; JULIUS CAESAR; LACE; QUEENSLAND THEATRE CO; SCHOOL OF MIME; SCREEN ACTORS GUILD; STAFFORD STATE SCHOOL; SUNDANCE FESTIVAL; SYDNEY OPERA HOUSE; THEATRE; TOOWOOMBA) (Andrew Aguecheek; Aussie; Bernard Heinze; Bizets Carmen; Cary Grant; Charles; Charles Chauvel; Charleys Aunt; Chauvel; Chekov; David Helfgott; De Gaulle; Frank Wedekind; Geoffrey; Jack Davey; Jack Nicholson; Miss Gaynor; Miss Hammond; Miss Statham; Peter Sellers; Rob Jordan; Rush; Sellers; Spring Awakening; Television; Willie Fennell)

WORD COUNT: 1271

They all still call Australia home

Source: Hills Shire Times (Australia)
Publication Date: February 15, 2005
Country: Australia
Source Type: Newspaper

2/15/05 Hills Shire Times 14

News

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Section: 1 -

ALANA Hemens is one 16-year-old who can proudly say she has met some of Australia's best entertainers.

The Baulkham Hills member of the Australian Girls Choir chatted with Olivia Newton-John, Geoffrey Rush and Delta Goodrem during a special dinner in Los Angeles honouring Hollywood's leading Australian stars.

The Gilroy College student was part of a contingent of 20 choristers chosen to sing at the G'day LA Australia Week event as part of the Qantas Choir.

"It was a fantastic trip, but way too short," she said.

"The event was great for us because after our performance we were given the chance to mingle with celebrities.

"I got to chat for quite a while to Olivia Newton-John and Geoffrey Rush. I also meet Nicole Kidman and Cate Blanchett," she said.

Having studied at the Sydney Talent Company with Delta Goodrem, Alana got to catch up with the singing sensation.

"I got to ask Delta how life is and whether much has changed for her and she said everything has been really different and that she is very grateful for everyone's support," she said.

Another highlight of Alana's trip was the chance to perform with the choir in front of the Qantas air crew in America as they arrived. "That was a real highlight for me because it made the crew so happy, some of them even cried," she said.

With ambitions on becoming an event manager, Alana said she learnt a lot from the trip and is grateful for the opportunities the Australian Girls Choir offered her.

---- INDEX REFERENCES ----

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

COMPANY: QANTAS AIRWAYS LTD

OTHER INDEXING: (ALANA; AUSTRALIAN GIRLS CHOIR; BAULKHAM HILLS; DELTA; DELTA GOODREM; G; GILROY COLLEGE; OLIVIA NEWTON; QANTAS; QANTAS CHOIR) (Alana; Cate Blanchett; Geoffrey Rush; Hollywood; John; Nicole Kidman)

WORD COUNT: 293

The fringe comes in from the cold

Source: Sydney Morning Herald, The (Australia)
Publication Date: March 1, 2005
Country: Australia
Source Type: Newspaper

3/1/05 Sydney Morning Herald (Austl.) 15

News

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Section: News and Features
Alexa Moses

In theatre circles, fringe has become an f-word. The preferred adjective is independent. "Fringe doesn't describe the levels of expertise of these groups," Company B's downstairs theatre director, Lyn Wallis, says. "These are companies that mount productions by themselves, and they take more risks." Wallis should know. Her company's season of independent theatre, consisting of productions from nine independent companies, was launched last night at the Seymour Centre by patron Geoffrey Rush. It's a nomadic year for B Sharp, which occupies the downstairs of the Belvoir Street Theatre in Surry Hills. In July, it is relocating to the Seymour Centre for the rest of the year while the Belvoir Street premises are renovated.

Its season includes plays about a boy who puts his arm above his head and never takes it down (My Arm), the Ern Malley hoax (The Black Swan of Trespass) and a middle-class man who abandons his home life (David Mamet's Edmond). Comedies include National Security and the Art of Taxidermy from Sydney writer and actor Mary Rachel Brown. The season also includes a modernised version of Faustus, a Caryl Churchill play about cloning called A Number, and Norwegian playwright Jon Fosse's Death Variations. Some of the companies have been part of a B Sharp season before, and others are what Wallis calls "new kids on the block". One of the former is director Tanya Denny, from Queensize Productions, who is working on In the Blood. The play, by Pulitzer prize-winning writer Suzan-Lori Parks, is an updating of the novel The Scarlet Letter, by Nathaniel Hawthorne. Denny, who directs theatre in Italy every year to support herself, says the independent theatre scene in Sydney is growing. "The more the big institutions don't employ us all, the more we've had to make our own work," she says. "But I think that's the good thing about it. It's made by the people who really love it, who are prepared to put their own resources into it to make it happen."

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

OTHER INDEXING: (BELVOIR STREET THEATRE; CARYL CHURCHILL; ERN MALLEY; NATHANIEL HAWTHORNE; SEYMOUR CENTRE) (Denny; Jon Fosse; Lyn Wallis; Mary Rachel Brown; Queensize Productions; Suzan-Lori Parks; Tanya Denny; Wallis)

EDITION: First

WORD COUNT: 351

Rush's new role as ambassador

Source: Progress Press (Australia)
Publication Date: March 15, 2005
Country: Australia
Source Type: Newspaper

3/15/05 Progress Press (Austl.) 14

News

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Section: News

Section: 1 - PPV

GEOFFREY Rush has many monikers Oscar winning actor, community activist, husband and father. Now the Camberwell resident has another title to add to his list.

Last week Denmark's Crown Prince Frederik appointed Rush as a Hans Christian Andersen ambassador.

Children's author Mem Fox, TV host Andrew Denton and author Bryce Courtenay were also appointed ambassadors at a ceremony at the Sydney Opera House on Monday, March 7.

The ambassadors will promote Andersen's work and life during this year the bicentenary of his birth.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ANDERSEN; CAMBERWELL; GEOFFREY; HANS CHRISTIAN ANDERSEN; SYDNEY OPERA HOUSE; TV) (Andrew Denton; Bryce Courtenay; Children; Frederik; Mem Fox; Rush)

WORD COUNT: 105

Sun shines and Candy stars beam

Source: Daily Telegraph (Sydney, Australia)
Publication Date: March 25, 2005
Country: Australia
Source Type: Newspaper

3/25/05 Daily Tel. (Sydney) 9

News

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Section: Local -SOURCE- MATP

Section: Y - Drop in 12.30am

MATT FRILINGOS

IF it was any ordinary wedding in suburban Sydney, the star power of Geoffrey Rush and Heath Ledger would have overshadowed the blushing bride.

But this was film-land. And perhaps the brightest star shining yesterday was the sun, which came out after a gloomy week to allow the filming of a scene for Candy at Alexandria Town Hall.

The stellar cast -- Rush and Ledger, plus Abbie Cornish, Tony Martin, Tara Morice and Noni Hazlehurst -- shot the nuptial scene on the steps of the hall in Garden St in the afternoon rays.

Ledger and Cornish play heroin-addicted lovers in the film but the demon-drug had obviously not yet taken its toll in yesterday's happy nuptial scene -- they were all smiles.

Perhaps the presence of Rush, the elder statesman of Australian acting, and veteran actor and TV presenter Hazlehurst, muted the behaviour of young lad Ledger.

He was a far cry from the spitting, swearing yobbo he was on Monday when photographed with Cornish on location in Mascot.

Or maybe Ledger the actor, dressed smartly in a suit for the wedding scene -- complete with laughter and confetti -- was simply in-character, but he didn't seem to mind being photographed.

Only days earlier he had been out of control, angered by the attention of media near the set. He spat, stuck up his middle fingers and yelled profanities.

The film, directed by Neil Armfield, will be shot in and around Sydney suburbs including Kings Cross, Mascot, Erskineville, Centennial Park, Alexandria, Petersham, Manly, Botany and Wallacia.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ABBIE CORNISH TONY MARTIN; CORNISH; ERSKINEVILLE CENTENNIAL PARK; TV) (Hazlehurst; Heath Ledger; Kings Cross; Ledger; Neil Armfield; Noni Hazlehurst; Tara Morice; Wallacia)

WORD COUNT: 301

Ledger stops swearing

Source: Herald Sun (Australia)
Publication Date: March 26, 2005
Country: Australia
Source Type: Newspaper

3/26/05 Herald-Sun (Melbourne) 21

News

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Section: NEWS

Section: 1 - FIRST

THE presence of Oscar-winner Geoffrey Rush appeared to have changed petulant co-star Heath Ledger's demeanour as the pair teamed up this week on a location shoot.

Rush, Ledger, and cast members Abbie Cornish, Tony Martin, Tara Morice and Noni Hazlehurst filmed a wedding scene from the film Candy on the steps of Alexandria Town Hall in Sydney in the afternoon sun.

Ledger and Cornish play heroin-addicted lovers in the film but the demon-drug had obviously not yet taken its toll in the happy nuptial scene -- they were all smiles.

No doubt looking to the more eminent Rush for guidance, Ledger was a far cry from the spitting, swearing young man he was on Monday when photographed with Cornish on location in Mascot.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (LEDGER; RUSH) (Abbie Cornish; Cornish; Noni Hazlehurst; Tara Morice; Tony Martin)

WORD COUNT: 143

He's on the other side of the lens

Source: Waverley Leader (Australia)
Publication Date: March 29, 2005
Country: Australia
Source Type: Newspaper

3/29/05 Waverley Leader 1

News

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Section: News

Section: 1 -

Photographer Robin Sellick is no stranger to stardom, but usually he is capturing stars on film rather than featuring in the spotlight himself. Sellick's work, including snaps of Kylie Minogue, Cate Blanchett and Geoffrey Rush, will feature at the Monash Gallery of Art until May. See Page12

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (MONASH GALLERY OF ART) (Cate Blanchett; Geoffrey Rush; Photographer Robin Sellick; Sellick)

WORD COUNT: 58

Harvie Krumpet

Source: Guardian (UK)
Publication Date: April 15, 2005
Country: United Kingdom
Source Type: Newspaper

4/15/05 The Guardian (U.K.) (Pg. Unavail. Online)

News

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Section: Film

Rob Mackie

The 22-minute Academy award winner for best animated short is done in the Aardman claymation style, but is very much darker in following its eponymous hero from birth to death. Written and animated by Australian Adam Elliot and narrated by Geoffrey Rush, this is a Candide-like tale of a man struck in turn by Tourette's, lightning, a cancerous testicle and Alzheimer's. It somehow manages to be both fondly evocative and uproariously funny.

This is not a news report and may contain views expressed by the author which are not supported by GNM.

Cert 12

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (AUSTRALIAN ADAM; GNM) (Cert; Geoffrey Rush; Harvie Krumpet Cert; Tourette)

WORD COUNT: 96

EVERYTHING YOU NEED FOR A GREAT NIGHT IN ON THE SOFA

Source: Evening Standard (London, UK)
Publication Date: April 19, 2005
Country: United Kingdom
Source Type: Newspaper

4/19/05 Evening Standard (London, UK) 45

News

Copyright © 2005 Associated Newspapers Company
 JACK MASSARIK

THE MUST SEE DVD *The Life and Death of Peter Sellers* Warner, Pounds 15.99 Another biopic about a famous person that, like *The Aviator*, stops off at all the well-visited biographical sites and straps on a bit of GCSE psychology to suggest depth.

It's a Brodies Notes on Peter Sellers - Goons, Loren, Panther, Kubrick, Ekland, Death with Mr S shaped by a monstrous mum (Miriam Margolyes) and an ineffectual dad (the great Peter Vaughan, in yet another "Oh dear, I'm dead" role). Geoffrey Rush doesn't quite get Sellers's voice, but his physical impersonation is brilliant, and brings the breathtaking awfulness of the man to full life. A visually inventive, refreshingly unglamorous biography.

Steve Morrissey *THE BOOK Moondust - In Search of the Men Who Fell to Earth* by Andrew Smith Bloomsbury, Pounds 17.99 The Apollo missions appear an anomaly - a piece of freak history that seems accidentally to have strayed into the middle of the 20th century from a distant era - and it is for this reason that we continue to be fascinated by those who walked on the moon.

In *Moondust*, Andrew Smith pointedly asks: "What do you do once you've been to the Moon?" His book is a rich mix of cultural history, reportage and personal reflection, even if the best bits remain the face-to-face meetings with astronauts: Edgar Mitchell is found at a New-Age gathering in Florida among several dozen people chanting, "I am sunlight, I am shining"; Buzz Aldrin "speaks in a private Creole of tiny sentences with no predicate"; John Young spends his interview addressing the wall; Alan Bean gave up space for art, but expends all his energy recreating scenes from his Apollo 12 moonwalk with Pete Conrad.

Just as Smith recognises that Apollo's real discovery was not the Moon but the Earth, he comes to see that our fascination with astronauts derives from the fact that they, too, are mirrors into which we gaze reflectively back at ourselves. No wonder the reclusive Armstrong has spent the past 35 years running away from it all.

Marina Benjamin *THE CD TO HEAR* Madeleine Peyroux - Dreamland Atlantic Records, Pounds 10.99 Peyroux's 1996 debut album, just reissued, is well worth another listen. This gifted, American-born, French-raised singer might have found stardom years ago.

Her voice not only recalls Billie Holiday, but it's the happy, young Billie, unforced and natural. Her version of *Reckless Blues* is just astonishing. Even *La Vie en Rose* sounds like Billie in French. Wisely, producers Yves Beauvais and Greg Cohen recruited New York retro-modernists and kept studio numbers down.

Lazy-paced solos by pianist Charlie Giordano, guitarist Marc Ribot (*Hey Sweet Man*) and altoist James Carter (*Muddy Water*) were all this nouvelle diva needed.

Jack Massarik

END

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: PANTHER INDUSTRIAL PRODUCTS LTD

INDUSTRY: Entertainment (1EN08); Computer Equipment (1CO77); Celebrities (1CE65); Online Music (1ON32); Computer Peripherals (1CO58); Optical Storage (1OP73); I.T. (1IT96); Audio Recording (1AU32); Mass Storage (1MA03); Music (1MU57); Entertainment Technology (1EN50)

OTHER INDEXING: (Yves Beauvais; Miriam Margolyes; Alan Bean; Greg Cohen; Steve Morrissey; Pete Conrad; Andrew Smith Bloomsbury; John Young; Marina Benjamin; Peter Vaughan; Edgar Mitchell; Jack

Massarik; Marc Ribot; James Carter; Ian Smith; Geoffrey Rush; Madeleine Peyroux; Billie Holiday; Charlie Giordano)

EDITION: A_MERGE

WORD COUNT: 456

Australia's leading man

Source: Sydney Morning Herald, The (Australia)
Publication Date: April 25, 2005
Country: Australia
Source Type: Newspaper

4/25/05 Sydney Morning Herald (Austl.) 15

News

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Section: News and Features

David Dale

THE STARS WE LOVE ACTORS WITH THE MOST HIT MOVIES IN AUSTRALIA ACTORS FILMS OVER \$10 MILLION TOTAL (AND TOP FILM) BOX OFFICE 1. Robin Williams 11 (Mrs Doubtfire) \$158m 2. Tom Hanks 10 (Forrest Gump) \$175m 3. Mel Gibson 10 (What women want) \$134m 4. Tom Cruise 9 (Mission: Impossible 2) \$125m 5. Hugo Weaving 8 (Return of the King) \$270m 6. Eddie Murphy 7 (Shrek 2) \$145m 8. Hugh Grant 7 (Bridget Jones's Diary) \$126m 9. Will Smith 7 (Independence Day) \$122m 10. Jim Carrey 7 (Liar, Liar) \$121m 11. Harrison Ford 7 (Star Wars) \$115m 12. Cameron Diaz 6 (Shrek 2) \$160m 13. Bill Paxton 6 (Titanic) \$141m 14. Drew Barrymore 6 (E.T.) \$122m 15. Arnold Schwarzenegger 6 (Terminator 3) \$77m 16. Orlando Bloom 5 (Return of the King) \$190m 17. Ian McKellen 5 (Return of the King) \$169m 18. Keanu Reeves 5 (The Matrix Reloaded) \$101m 19. Geoffrey Rush 5 (Finding Nemo) \$96m 20. Renee Zellweger 5 (Bridget Jones's Diary) \$88m 21. Pierce Brosnan 5 (Mrs Doubtfire) \$85m 22. Sam Neill 5 (Jurassic Park) \$83m 23. Bruce Willis 5 (The Sixth Sense) \$80m 24. George Clooney 5 (Ocean's 11) \$77m Jack Nicholson 5 (As Good As It Gets) \$71m 26. Adam Sandler 5 (The Wedding Singer) \$68m 27. John Travolta 5 (Grease) \$68m 28. Mike Myers 4 (Shrek 2) \$123m 29. Ben Stiller 4 (meet the Fockers) \$89m 30. Helen Hunt 4 (Twister) \$75m 31. Brad Pitt 4 (Troy) \$73m 32. Bill Pullman 4 (Independence Day) \$68m 34. Tommy Lee Jones 4 (Men in Black) \$64m 35. Demi Moore 4 (Ghost) \$61m 36. Morgan Freeman 4 (Bruce Almighty) \$60m 37. Nicolas Cage 4 (Gone in 60 seconds) \$58m 38. Hugh Jackman 4 (X-Men 2) \$54m 39. Leonardo Di Caprio 3 (Titanic) \$88m 40. Russell Crowe 3 (Gladiator) \$65m

With four films taking \$270 million, Hugo Weaving is our biggest box office attraction, writes David Dale. SAMUEL L. Jackson is not afflicted with false modesty. When told by Premiere magazine last month that he had overtaken Harrison Ford as the most successful actor of all time, he said: "With 3 billion, 300 million something-something in grosses, no one will ever catch me again! Well, unless Harrison's [next] Indiana Jones movie makes a lot of money. But they'll just put me in that too, and I'll keep up." As Jackson well knows, his monumental achievement is a statistical anomaly. Charismatic he may be, but he is not really the most "bankable" actor in the world - as in the name most likely to pull audiences out of their homes and into the multiplexes. Jackson has appeared in 70 films, starting in 1981 as "Gang Member No. 2" in Ragtime. If you combine the US earnings of every film in which Jackson has appeared, even for a few seconds, you get \$US3,397,238,322. That beats the \$US3,255,071,377 total for the 38 movies in which Ford has appeared. But can you remember Jackson in Jurassic Park, or Patriot Games, or Goodfellas? And while he may have been the best thing in Pulp Fiction, it's hard to believe his three minutes as Mace Windu persuaded millions to buy tickets to Star Wars Episode 1: The Phantom Menace. Those are the issues we must confront when we try to answer this question: which actors have the biggest pulling power with Australian audiences? We cannot simply replicate the exercise carried out by Premiere in America - adding up the earnings of every film in which an actor has appeared. Our methodology needs to be more subtle. Australia is one of the most cinema-loving nations in the world. On average, every child, woman and man in this country buys five movie tickets a year. And while the name above the title may not be the only reason we hand over our \$13.50, the presence of certain actors can be highly influential in our decision-making. But being in a lot of films doesn't mean an actor is familiar to most cinemagoers. If the film flopped, or if the appearance was barely noticeable, it's hardly fair to include that film in the actor's "bankability index". For our list to mean anything, it must concern itself only with significant appearances in successful films. A movie is usually described as a hit in Australia if it earns more than \$10 million

at the box office (unless it is Australian-made - see story right). At the average ticket price of \$10, that means the film was seen by more than a million people (or, in the case of a Star Wars movie, one geek a million times). In the history of Australian moviegoing, 270 films have earned more than \$10 million. When we examine the actors who had significant roles in those films, we come up with the list on this page. These are the main implications: * Based on box office earnings, the most popular actor with Australian audiences is Hugo Weaving. His gross of \$270 million came from four roles - the elf king Elrond in the Lord of the Rings trilogy, Agent Smith in the Matrix trilogy, Tick Belrose (aka Mitzi Del Bra) in Priscilla, Queen of the Desert, and Rex the Sheepdog in Babe. Patriots will be heartwarmed that an Aussie (though born in Nigeria) is our biggest drawcard (leading five other Australian-born or trained actors in the top 40). But purists may argue that Weaving's appearances in The Two Towers and Return of the King were not big enough to help the appeal of those films. Let's eliminate them from his total. Even then, Weaving remains the top earner. Sticklers may also question the inclusion of Babe, since he was never visible on screen. But an actor's vocal skills are part of the personality he or she adds to the experience. Eddie Murphy is Donkey in Shrek. The role of Oscar in Shark Tale was written for Will Smith. Now more than ever, cartoon voice-overs are mainstream acting. Still, if we're trying to measure the strength of an actor's appeal, it's essential to recognise the diversity of the repertoire. And using that criterion, we must bump Weaving from the top. * Based on number of hits, the most popular actor with Australian audiences is Robin Williams. He's had major roles in 11 hits here, including Aladdin, The Birdcage, Good Morning, Vietnam and Good Will Hunting. The films of Tom Hanks may have grossed more than the films of Robin Williams, but the success of Robots over the school holidays gave Williams a total of 11 hits to Hanks's 10. * Male actors have more pulling power than female actors. There are only seven women among the 40 most bankable stars, led by Cameron Diaz in earnings and Julia Roberts in diversity. This may say something about Australian attitudes, or simply confirm the common complaint that Hollywood doesn't create enough strong female roles. * Australians love people who make them laugh. Actors best known for comic roles dominate the list, and of the 270 films that earned more than \$10 million, 17 per cent were fantasies (like Lord of the Rings, Spider-Man and Terminator 3); 36 per cent were dramas (like Titanic, Saving Private Ryan and A Beautiful Mind); and 47 per cent were comedies (like Meet the Fockers, My Big Fat Greek Wedding and Toy Story). There may be lessons in this for Australian film-makers. If you want to create a hit rather than fine art, you don't necessarily need a big budget, but you do need jokes. And of course, you have to hire Hugo Weaving.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: MORGAN STANLEY CAPITAL GROUP CZECH REPUBLIC S R O; SAM SUSTAINABLE ASSET MANAGEMENT LTD; MATRIX LLC; MATRIX; PT SAMUEL ASET MANAJEMEN; HARRISON AND CO; ROBIN; SYSTEMATIC ALPHA MANAGEMENT LLC; CAMERON INC; CAMERON AS; CAMERON GMBH; MATRIX SPA; HUGHES COMMUNICATIONS INC; MATRIX INDÚSTRIA DE MOLDES PLÁSTICOS LDA; SAM CABLES AND CONDUCTORS PVT LTD; FINANCE FOR AN ITALIAN LIBRARY OF MOVIES PLC; SAM ORGANICS LTD; SAM ELECTROTECH; SUSTAINABLE ASSET MANAGEMENT USA INC; ARNOLD KNIPPING HOLDING GMBH; WILLIAMS; CAMERON LTD; PATRIOT GAMES; SAM SENSORY AND MARKETING INTERNATIONAL GMBH; ORGAN SA; SAM OUTILLAGE SAS; RENEE; ARNOLD LTD; MORGAN STANLEY; MATRIX AB; SAINTES ABBAYE MAINE; MATRIX CORP; SAM; RUSSELL; GEORGE AT ASDA; SAM RESEARCH LTD; IAN; RUSSELL CORP; MATRIX I T LTD; SAM SA; SAM+ SA; SPRING ASSET MANAGEMENT LTD; SECTOR ASSET MANAGEMENT AS; MATRIX CELLULAR SERVICES PVT LTD

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (ARNOLD; BEAUTIFUL MIND; BEN; BIRDCAGE; BOX OFFICE; BRAD; CAMERON; DEMI; DREW; EDDIE; ELROND; FILMS; GEOFFREY; GEORGE; GOODFELLAS; HARRISON; HELEN; HUGH; IAN; JOHN; KEANU; LEONARDO DI CAPRIO 3; MALE; MATRIX; MEL; MORGAN; NICOLAS CAGE 4; PATRIOT GAMES; PIERCE; RENEE; ROBIN; ROBIN WILLIAMS; RUSSELL; SAM; STAR WARS; STARS; WILLIAMS) (Adam Sandler; Agent Smith; Aladdin; Australians; Bill Paxton; Bill Pullman; Bruce Willis; Charismatic; David Dale; David Dale.; Doubtfire; Good Morning; Hanks; Hugo Weaving; Hugo Weaving.; Jackson; Jim Carrey; Mike Myers; Mitzi Del Bra; SAMUEL L. Jackson; Smith; Tick Belrose; Tom Cruise; Tom Hanks; Tommy Lee; TOP FILM; Toy Story; Weaving)

EDITION: First

WORD COUNT: 1219

Keep Shingle Inn, pleads Oscar star

Source: Sunday Mail (Adelaide, Australia)
Publication Date: May 15, 2005
Country: Australia
Source Type: Newspaper

5/15/05 Sunday Mail (Austl.) 15

News

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Section: News

Section: 2 - State - Main Country

David Murray

OSCAR-winning actor Geoffrey Rush has added his support to a campaign to save Brisbane's historic Shingle Inn.

Rush this week said the looming death of the famous tea-room and cake shop was "deplorable" and urged: "Please put it back in the heart of the city."

Rush, 53, who was raised in Brisbane, said too many of priceless city gems had been replaced with "ugly, tokenistic, momentarily fashionable, pseudo-architectural cladding".

He said of the Shingle Inn: "Another fabulous, unique, flavoursome symbol of the city's history and memory and spirit is going to be demolished."

The globe-trotting actor has told of a sentimental 1998 journey to the Shingle Inn to indulge in a butterscotch waffle.

The Sunday Mail last week reported on community outrage at the prospect of losing the original Shingle Inn because of an argument over rent.

The Inn in Edward St was dismantled almost three years ago to make way for the \$300 million QueensPlaza development, with promises it would return to the exact location.

Rush is one of dozens of people who have written to Brisbane Residents in Support of the Shingle Inn (BRISSI) to recall fond memories of the meeting place.

Reader Lynn Schmidt told of being transformed from a tomboy to a lady with the help of the Inn.

"The first step was to educate me in the etiquette of dining and, yes, you have guessed, the Shingle Inn was the chosen place," she said.

"The manner in which the tables were set, correct cutlery for the chosen meal, linen serviettes, the cleanliness, the decor and the like were notably valued."

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (BRISSI; INN; OSCAR; SHINGLE INN) (Geoffrey Rush; Reader Lynn Schmidt; Rush)

WORD COUNT: 313

Stars give \$600k to theatre

Source: Australian
Publication Date: June 7, 2005
Country: Australia
Source Type: Newspaper

6/7/05 Australian (Newspaper) 3

News

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Section: Local -SOURCE- MATP

Section: 2 - All-round First

Katrina Strickland

THEY say business is all about connections, and when it comes to raising money, the arts are no different.

Mel Gibson, Russell Crowe and Geoffrey Rush are believed to have poured a combined \$600,000 into a renovation fund for Sydney's Company B Belvoir St Theatre.

It's a reflection of the recent success of Australian actors in Hollywood that when Company B went looking for money to renovate its cramped Surry Hills home, it tapped on the shoulders of not only corporate heavies but artistic ones too. Rush, who spent many years on the Belvoir St stage, joined long-time friend and Belvoir artistic director Neil Armfield in writing to more than 30 Australian actors, including those working in Hollywood, asking them to help.

It's no surprise Gibson was on the list: aside from being one of the first Australian-trained actors to make it big in Hollywood, he shared a flat with Rush in their NIDA days.

Crowe has not worked at Belvoir St but is believed to have helped, including brokering the purchase of a warehouse from his good mate, Sydney real estate agent John McGrath. Hugo Weaving, Ben Mendelsohn and Wendy Harmer, among others, are also believed to have contributed to the renovation fund, which was kicked off with a \$5.5million grant from the NSW Government.

Their donations have helped propel the theatre company past the \$2.5million it set out to raise when it announced its renovation plans a year ago.

Belvoir chairwoman Louise Herron said staff at the theatre, who in line with its egalitarian ethos all get paid the same wage, had also dug deep.

The redevelopment had an initial budget of \$8.3million, but that changed last month when Sydney City Council rejected plans to add two new floors. The plan is now to renovate the theatre and move its administration into a warehouse down the road. It now has to raise an extra \$814,000 by year's end.

----- INDEX REFERENCES -----

INDUSTRY: Entertainment (1EN08)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (BELVOIR; BELVOIR ST; BELVOIR ST THEATRE) (Ben Mendelsohn; Crowe; Gibson; Hugo Weaving; John McGrath; Louise Herron; Mel Gibson; Neil Armfield; Rush; Russell Crowe; Stars; Wendy Harmer)

WORD COUNT: 372

How footy gave Hollywood a Rush

Source: Sydney Morning Herald, The (Australia)
Publication Date: June 24, 2005
Country: Australia
Source Type: Newspaper

6/24/05 Sydney Morning Herald (Austl.) 36

News

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Section: Sport
Greg Growden

Geoffrey Rush, the Australian Academy Award-winning actor, has no hesitation in crediting his footballing days for his rise to the top in Hollywood. Rush yesterday was guest speaker at the Weary Dunlop Lunch in Melbourne, where more than 1000 rugby followers discovered another side of one of the world's most acclaimed stage and movie actors. "I grew up in the brutal Brisbane sporting environment of rugby ... league," Rush said. "Dutifully and inevitably one afternoon in year five, I was about 10, I joined the under-four-stone sevens school rugby league team. When I saw those forwards ploughing towards me, who I think were exactly four stone seven, I never went back. "Suddenly in my school life, I discovered I liked doing skits up in front of the class.

I found the refuge of the library. I started learning the piano. And curiously enough, 35-years-later on a Los Angeles stage, that paid off. So I would like to thank the entire sporting community for helping me make that career choice." Rush admitted that rugby union and he were 'uncomfortable bed fellows'. In a career in which he has played numerous artists, writers, actors and piano players, ranging from Peter Sellers to David Helfgott, Rush has also portrayed a former footballer. In the Australian movie, *Swimming Upstream*, he played the role of Harold Fingleton, a rugby union footballer, a Brisbane wharfie, and a troubled, angry parent. In an early scene in the movie, Rush is greeted on the wharf by his children. One of the children throws a football to their father, who catches it, and kicks it out of screen. "I trained ... briefly," Rush said. "In the close up shots I'm fabulous. For those of you who have a DVD, go through the film very carefully, frame by frame, because there is a brilliant wide shot where I kick the ball perfectly. It arcs 50-70 metres. It was a stunt double. Surprisingly he looked exactly like me. So it was very, very reassuring." Rush's other connection with rugby is even deeper. "Elton Flatley is married to my sister's best friend's daughter ... as you know, in Queensland that is almost a bloodline."

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Rugby Union (1RU19); Rugby (1RU17); Sports (1SP75); Rugby League (1RU18)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Queensland (1QU50)

OTHER INDEXING: (AUSTRALIAN; AUSTRALIAN ACADEMY AWARD; HAROLD FINGLETON; WEARY DUNLOP LUNCH) (David Helfgott; Geoffrey Rush; Rush; Surprisingly; *Swimming Upstream*)

EDITION: First

WORD COUNT: 362

GEOFFREY RUSH NOMINATED FOR PORTRAYAL OF COMIC Emmy applause for Peter Sellers role

Source: Advertiser (Australia)
Publication Date: July 16, 2005
Country: Australia
Source Type: Newspaper

7/16/05 Advertiser (Australia) 25

News

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Section: News

Section: 1 - State

AMY FALLON, SYDNEY

THERE couldn't have been a more appropriate response from Australian actor Geoffrey Rush after he received an Emmy nomination for his portrayal of the late comic genius Peter Sellers.

"What can I say but 'birdie-num-num!'," said Rush, quoting a line from Sellers in his 1960s movie *The Party* in which he feeds a bird. Rush received a nod for a statue overnight, when the nominees were announced for American television's top awards, the 57th Annual Primetime Emmy Awards. The awards will be held on September 18.

He will compete for the gong in the category of outstanding lead actor in a mini-series or movie for his role in the biopic, *The Life and Death of Peter Sellers*.

The movie debuted at Cannes last year and was screened in cinemas outside the U.S., although within America it was only broadcast on television.

Rush, who won an Oscar, Golden Globe, British Film Award and AFI Award in 1997 for his role in the movie *Shine*, said he was thrilled at possibly adding another trophy to his collection.

It is Rush's first Emmy nomination and the actor was the only Australian to receive a nod for the awards in September.

"I am thrilled for myself and everyone who worked on it," said the actor in a statement from Malta, where he is filming Steven Spielberg's next blockbuster movie, called *Malta*.

"This was a very special project for many people."

The 54-year-old Toowoomba-born star, who lives in Melbourne with wife Jane Menelaus and their two children, said it was an honour to be nominated for an Emmy. He said he was looking forward to getting together with the cast of the biopic to celebrate.

Rush will be up against Rhys Meyers for *Elvis*, Ed Harris for *Empire Falls*, Kenneth Branagh for *Warm Springs*, and William H. Macy for *The Wool Cap*, in his category.

The actor has appeared in the films *Ned Kelly*, *Shakespeare in Love*, *Elizabeth*, *Oscar and Lucinda* and *Lantana*. But it was his performance as David Helfgott in *Shine* that consolidated his status as one of Australia's finest actors.

Rush will be seen in the upcoming film *Pirates of the Caribbean: Dead Man's Chest*, and *Candy*, in which he stars alongside fellow Australian Heath Ledger.

Leading Australian actress Judy Davis won an Emmy for best actress in a mini-series in 2001 for her role in the U.S. television series *Life with Judy Garland: Me and My Shadows*.

Australians nominated but who have missed out include Anthony LaPaglia and Rachel Griffiths.

Shows nominated for 2005 Emmys include *Desperate Housewives*, *Lost*, *The West Wing* and *Six Feet Under*, in which Griffiths stars. U.S. actors Marcia Cross, Teri Hatcher and Felicity Huffman have been nominated for best actress in a comedy series.

Network Ten has announced it will screen the Emmys on September 20.

---- INDEX REFERENCES ----

INDUSTRY: TV (1TV19); Entertainment (1EN08); Celebrities (1CE65); Broadcast TV (1BR25)

REGION: Malta (1MA02); Australasia (1AU56); Europe (1EU83); USA (1US73); Southern Europe (1SO59); Australia (1AU55); Oceania (1OC40); Americas (1AM92); North America (1NO39); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (AFI; AUSTRALIAN HEATH; ELVIS; EMPIRE FALLS; LEADING AUSTRALIAN; PETER SELLERS; SELLERS; WARM SPRINGS; WOOL CAP) (Anthony LaPaglia; Australians; Candy; Desperate Housewives; Ed Harris; Emmy; Emmy Awards; Felicity Huffman; GEOFFREY; Griffiths; Jane Menelaus; Judy Davis; Kenneth Branagh; Lucinda; Marcia Cross; Ned Kelly; Network Ten; Rachel Griffiths; Rush; Shows; Steven Spielberg; Teri Hatcher; William H. Macy)

WORD COUNT: 546

The long and short of it: talent's one thing. But landing a longform Emmy award often comes down to one key factor: location, location, location.

Source: Hollywood Reporter
Publication Date: August 15, 2005
Country: USA
Source Type: Trade Journal

8/15/05 Hollywood Rep. S

News

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Richmond, Ray

If one's an actor or actress in a miniseries or movie with Emmy nomination aspirations, it sure helps to be in a project from HBO. This year, 11 of the 20 lead and supporting nominees in the longform acting races appeared in HBO originals--specifically, "Empire Falls," "Lackawanna Blues," "The Life and Death of Peter Sellers" and "Warm Springs."

This is pretty much status quo for these categories, which typically honor veteran performers who are known equally, and often primarily, for their work on the big screen. This year is no exception, recognizing such familiar feature faces as Kathy Bates, Halle Berry, Ed Harris, Paul Newman, Geoffrey Rush and Charlize Theron.

The lists also are rich with actors and actresses from biopics that featured historical and/or famed entertainment figures such as Franklin and Eleanor Roosevelt, Elvis Presley and Peter Sellers, as well as the relatives of the famous, including the mothers of Elvis and FDR. But enough with the preliminaries. Time to assess the field:

Lead Actor in a Miniseries/Movie

Kenneth Branagh, "Warm Springs" (HBO)

Ed Harris, "Empire Falls" (HBO)

William H. Macy, "The Wool Cap" (TNT)

Jonathan Rhys Meyers, "Elvis" (CBS)

Geoffrey Rush, "The Life and Death of Peter Sellers" (HBO)

Rush already won a Golden Globe in January for his transcendent performance as the enigmatic Peter Sellers in the HBO biopic, and it would be a significant upset were he to lose the Emmy. He's up against three past Oscar nominees in Harris, Branagh and Macy and the much-praised performance of Meyers as the King of Rock 'n' Roll.

Says Freddy DeMann, executive producer of "Peter Sellers," of Rush's work: "Geoffrey didn't just play Sellers, he became him. Blake Edwards (writer-producer-director of the 'Pink Panther' films that starred Sellers) paid him the greatest compliment when he said he actually thought he was watching Sellers up there onscreen."

Even fellow category nominee Macy, an eight-time Emmy nominee and two-time winner (as writer and star of 2002's "Door to Door"), thinks that Rush has it in the bag. "I'm sending my congratulations to Geoffrey right now," he says. "He was magnificent and, quite frankly, deserves to win."

It probably doesn't hurt that Rush also is a onetime Oscar winner (in 1997 for "Shine"), though "Elvis" executive producer Howard Braunstein believes that first-time nominee Meyers shouldn't be discounted. "Jonathan channeled Elvis," he says. "He did Elvis better than Elvis, and that ain't easy. It wasn't imitation or impersonation. It was simply brilliance."

That leaves "Empire" lead Harris (a first-time Emmy nominee) and Branagh, who portrayed Franklin Roosevelt with such charismatic flair in "Springs." Branagh won an Emmy in the same category in 2001 for HBO's "Conspiracy," but don't count on him to repeat this time. Odds are it's going to be Rush hour.

Lead Actress in a Miniseries/Movie

Halle Berry, "Their Eyes Were Watching God" (ABC)
Blythe Danner, "Back When We Were Grownups" (CBS)
S. Epatha Merkerson, "Lackawanna Blues" (HBO)
Cynthia Nixon, "Warm Springs" (HBO)
Debra Winger, "Dawn Anna" (Lifetime)

In a category that otherwise looks to be a tossup, prevailing wisdom says to go with the Oscar winner. That would be Berry, who took home the 2002 best actress Academy Award for "Monster's Ball." Her credentials stand to give her a (most lovely) leg up, though her fellow nominees are by no means pushovers. A three-time nominee, Berry has won an Emmy before--in 2000 for "Introducing Dorothy Dandridge"--but this time, she's happy just to be nominated.

"I loved doing 'Their Eyes Were Watching God,' and I'm honestly privileged to be honored alongside such an amazing group of actresses," Berry says. "It's a thrill simply to be a part of this. I have no particular expectations going in."

Among those also gunning for the big prize is Danner, nominated in three different categories this year to make her a rare triple-threat. Ron Underwood, who directed the actress in "Grownups," offers, "What is so amazing about Blythe is the honesty with which she plays the everywoman character and a mother as she searches for the meaning of her life."

Nixon, who portrayed Eleanor Roosevelt in "Springs," is a four-time Emmy nominee who won her first statuette last year as comedy supporting actress for "Sex and the City." These are the first noms for Winger (also a three-time Oscar nominee) and Merkerson, the longtime regular of NBC's "Law & Order." While Berry looks to be the favorite by virtue of her Oscar past, this nonetheless shapes up as the most open race of the four movie mini acting categories.

Supporting Actor in a Miniseries/Movie

Brian Dennehy, "Our Fathers" (Showtime)
Philip Seymour Hoffman, "Empire Falls" (HBO)
Paul Newman, "Empire Falls" (HBO)
Christopher Plummer, "Our Fathers" (Showtime)
Randy Quaid, "Elvis" (CBS)

How does one vote against Paul Newman? The simple answer: One doesn't. Nevertheless, this is Newman's third Emmy nomination (his last one coming two years ago for Showtime's "Our Town"), and he's still looking for his first win. The 10-time Oscar nominee undoubtedly has the inside track for his role as Max Roby in "Empire," though the competition includes his formidable co-star, Hoffman.

"Paul just lit up the screen," says Richard Russo, the "Empire" writer who adapted his own novel for the small screen. "He was simply the perfect Max. It was just a wonderful performance. Of course, Philip also was spectacular. If you ask me, they should both win."

By coincidence, "Fathers" executive producer David Kennedy also is rooting for a tie, though in his case the Emmy would ideally be shared by nominated players Christopher Plummer and Brian Dennehy. "Both Chris and Brian were beyond brilliant in this movie," he says. "Brian, in particular, had such a tough role playing a gay priest who was outed, and his work was just flawless. But I'm looking for a tie, as remote as that may be."

Then there is Quaid, whose portrayal of Elvis Presley's legendary manager Colonel Tom Parker in "Elvis" earned him his first Emmy nomination in 18 years--or since he was mentioned in 1987 for playing President Lyndon Baines Johnson in "LBJ: The Early Years." Quaid is still looking for his first Emmy win on his third nom.

"This is definitely the meatiest role I've had in television since playing LBJ," Quaid says. "I just loved playing the colonel. The Elvis estate was kind enough to send me footage of some speeches the colonel made, and I feel like I was able to capture him pretty well. Getting nominated is a great reward."

Supporting Actress in a Miniseries/Movie

Jane Alexander, "Warm Springs" (HBO)
Kathy Bates, "Warm Springs" (HBO)
Camryn Manheim, "Elvis" (CBS)

Charlize Theron, "The Life and Death of Peter Sellers" (HBO)

Joanne Woodward, "Empire Falls" (HBO)

This category is exceptionally talent-rich, featuring three Oscar winners in Woodward (1957's "The Three Faces of Eve"), Bates (1990's "Misery") and Theron (2003's "Monster"), as well as a four-time Academy Award nominee in Alexander. Manheim is the only one without an Oscar pedigree, but she's no slouch either as a three-time Emmy honoree and a drama series supporting actress winner in 1998 for "The Practice." She also is the only nominee in a non-HBO project.

What all of this means isn't entirely clear when looking to handicap the race, though Theron probably has the showiest role for having portrayed Britt Ekland in "Peter Sellers." Alexander and Manheim each played mothers of famous sons--Franklin Roosevelt's mother, Sara, and Elvis Presley's mom, Gladys, respectively. Then there's Woodward (a nine-time Emmy nominee and three-time winner) and Bates (a six-time Emmy nominee still looking for her first win).

"I had to talk Joanne into doing 'Empire Falls,'" writer Richard Russo recalls. "Once she did, she loved playing someone who was evil in Francine Whiting. She was phenomenal."

"Elvis" executive producer Howard Braunstein is, not surprisingly, rather partial to Manheim's performance. He says: "Camryn just broke my heart. She evoked all of the love and concern that Elvis' mother had for her son, how she cared for and about him so desperately that it wound up driving her to a very dark place. Her work turned out to be just spectacular."

So, who wins the Emmy? Give Theron a narrow edge over Woodward--with Manheim looming as a dark horse and the "Springs" duo of Alexander and Bates also each capable of sneaking in to claim the gold.

Tip-Offs: Longform Actors

* Of the 20 nominated performers in the lead and supporting mini/movie categories, six are Oscar winners, and six others are Oscar nominees.

* S. Epatha Merkerson, nominated in the lead actress category for HBO's "Lackawanna Blues," also portrays It. Anita Van Buren on NBC's "Law & Order"--currently the longest-running black character in American TV drama.

* Debra Winger, nominated as lead actress for Lifetime's "Dawn Anna," served three months in the Israeli Army before becoming an actress.

* Paul Newman and Joanne Woodward--both supporting acting nominees for the HBO miniseries "Empire Falls"--are the only couple in Hollywood history to win acting Oscars while still married.

* The "H." in William H. Macy (nominated as lead actor for TNT's "The Wool Cap") stands for Hall. He uses it as part of his professional name to distinguish himself from 1970s comedian Bill Macy.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: NBC INC; NATIONAL BROADCASTING COMMISSION; BERRY; NBC UNIVERSAL INC; NATIONAL BANK OF COMMERCE (UGANDA) LTD; TNT; BRAVO NETWORKS; NATIONAL BROADCASTING CO INC; HOME BOX OFFICE INC; EMPIRE AND ASSOCIATES INC

NEWS SUBJECT: Social Issues (15005)

INDUSTRY: Entertainment (15008); Celebrities (15065); TV Programming (15026); TV (15019)

OTHER INDEXING: (BATES; BERRY; EMPIRE; EMPIRE FAILS; EMPIRE FALLS; FRANKLIN; HALL; HALLE BERRY; HBO; KATHY BATES; KATHY BATES HALLE BERRY; LIFETIMES "DAWN ANNA; NBC; PINK PANTHER; TNT; WOOL CAP) (Alexander; Bill Macy; Blake Edwards; Blythe; Blythe Danner; Branagh; Brian; Brian Dennehy; Camryn Manheim; Charlize Theron; Chris; Christopher Plummer; Cynthia Nixon; Danner; David Kennedy; Debra Winger; Ed Harris; Eleanor Roosevelt; Elvis; Elvis Presley; Franklin Roosevelt; Freddy DeMann; Geoffrey; Geoffrey Rush; Gladys; Harris; Hoffman; Howard Braunstein; Jane Alexander; Joanne; Joanne Woodward; Jonathan; Jonathan Rhys Meyers; Kenneth Branagh; Lackawanna Blues; Lyndon Baines Johnson; Macy; Manheim; Merkerson; Meyers; Newman; Nixon; Odds; Paul; Paul Newman; Peter; Peter Sellers; Philip; Philip Seymour Hoffman; Quaid; Randy Quaid; Richard Russo; Ron Underwood; Roosevelt; Rush; S. Epatha Merkerson; Sara; Sellers; Springs; Theron; Tip; Tom Parker; Warm Springs; Watching God; William H. Macy; Woodward)

WORD COUNT: 1866

Fortissimo likes 'Candy'

Source: Daily Variety
Publication Date: August 23, 2005
Country: USA
Source Type: Magazine

8/23/05 Daily Variety 4

News

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Section: news

PATRICK FRATER

HONG KONG --- Foreign sales outfit Fortissimo Films has acquired world rights to "Candy," an independent drama starring Heath Ledger and Geoffrey Rush.

"Candy" is the first pic to resurface at a new sales banner since last month's collapse of Brit seller Renaissance Films.

Pic, about an extreme love affair, is the helming debut of Australian legit director Neil Armfield and is based on Luke Davies' novel of the same title.

Co-starring is rising Oz star Abbie Cornish ("Somersault").

Renaissance was one of the biggest names in Blighty's sales biz, and previously had \$40 million backing from the Hermes pension fund. But it filed for bankruptcy administration in July as cash flow problems mounted and topper Angus Finney failed to raise new equity to keep it afloat.

At the time of its demise, Renaissance had eight movies on its slate, including Australian coming-of-age drama "Pobby and Dingan" and Rwanda-set drama "Shooting Dogs." It was also representing four others for which contracts had not been completed. After the collapse of Renaissance, rights to the pics reverted to the producers.

"Candy" is produced by Margaret Fink and Emile Sherman with exec producers including Richard Payten and Andrew Mackie of Dendy Films.

The \$5 million budget came from Film Finance Corp. Australia, New South Wales Film & Television Office and Paradigm Hyde Films.

Production in Sydney began in March, and the film is on course for completion in early 2006, with Dendy skedded to release it in Australia, ahead of a possible run in the spring festivals. Fortissimo will position it as an art-house title with crossover potential.

Other foreign sales outfits are circling the rest of Renaissance's lineup, although new deals may not be struck in time for the forthcoming markets.

Michael Caton-Jones' "Shooting Dogs" is skedded to preem in Toronto's Contemporary World Cinema section and is repped by its U.K. and German producers, which include CrossDay Prods., Egoli-Tossell Film, BBC Films and the U.K. Film Council.

Fortissimo will honor and service all the licensing deals previously done by Renaissance on "Candy."

Pic was sold to A Film (The Netherlands), Cineart (Belgium), Smile Entertainment (Scandinavia), LNK Filmes (Portugal), Lauren Films (Spain), Odeon (Greece), Phars (Middle East), Central Partnership (CIS) and California Films (Brazil).

---- INDEX REFERENCES ----

INDUSTRY: TV (1TV19); Motion Pictures (1MO51); Entertainment (1EN08); Television Production (1TE26)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); Mediterranean (1ME20)

LANGUAGE: English

OTHER INDEXING: (BLIGHTY; BRIT; CENTRAL PARTNERSHIP; CIS; CONTEMPORARY WORLD CINEMA; CROSSDAY PRODS; EGOLI TOSSELL FILM; FILM; FILM FINANCE CORP; LNK FILMES; SMILE ENTERTAINMENT; TELEVISION OFFICE; UK FILM COUNCIL) (Abbie Cornish; Andrew Mackie; Angus Finney; California Films; Candy; Emile Sherman; Films; Fortissimo; Fortissimo Films; Fortissimo likes

'Candy; Geoffrey Rush; Heath Ledger; Lauren Films; Luke Davies; Margaret Fink; Michael Caton; Neil Armfield; Paradigm Hyde Films; Production; Renaissance; Renaissance Films; Richard Payten)

WORD COUNT: 476

Extending the reign

Source: Gold Coast Bulletin (Australia)
Publication Date: September 6, 2005
Country: Australia
Source Type: Newspaper

9/6/05 Gold Coast Bull. 29

News

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Section: Entertainment

Section: B - Main

CATE Blanchett, Geoffrey Rush and Clive Owen will star in *The Golden Age*, a sequel to 1998's Oscar-winning period film *Elizabeth*.

Blanchett will reprise her role as Queen Elizabeth I, who in the first film went from a naive young woman to a steely monarch in the 16th century.

The follow-up will focus on the relationship between Elizabeth I and Walter Raleigh (Owen).

Rush will reprise his role as Sir Francis Walsingham, the architect of the queen's ruthless campaign to solidify her power and stabilise rule in England.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (Clive Owen; Elizabeth; Extending; Francis Walsingham; Geoffrey Rush; Owen; Rush)

WORD COUNT: 104

Hugh leads Aussie gold Rush

Source: Daily Telegraph (Sydney, Australia)
Publication Date: September 20, 2005
Country: Australia
Source Type: Newspaper

9/20/05 Daily Tel. (Sydney) 3

News

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Section: Local -SOURCE- MATP

Section: 1 - State

THE Housewives are still desperate but Geoffrey Rush and Hugh Jackman are now two-thirds of the way to acting's triple crown.

Desperate Housewives was surprisingly snubbed as best comedy at this year's Emmy Awards, beaten by outgoing sitcom Everybody Loves Raymond.

The ratings smash only grabbed two awards, best directing in a comedy and the best actress in a comedy for Felicity Huffman, who beat her co-stars Marcia Cross and Teri Hatcher.

Rush won as lead actor in a mini-series or movie for his portrayal of comic Peter Sellers in The Life and Death of Peter Sellers, while Jackman won the individual performance in a variety or music program award for hosting last year's Tony Awards.

Both Aussies are now one step away from acting's ultimate trio of wins -- an Academy Award for film, an Emmy for television and a Tony for Broadway.

Rush needs a Tony, although he has no plans to play Broadway, while Jackman needs an Oscar.

Asked where he'd keep his Emmy, Jackman said: ``My boy will look at it for about an hour and then paint it or throw it in the pool or something."

Sydney Confidential: Page 21

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; AUSSIE; DESPERATE HOUSEWIVES; FELICITY HUFFMAN; HOUSEWIVES) (Broadway; Geoffrey Rush; Hugh; Hugh Jackman; Jackman; Marcia Cross; Peter Sellers; Rush; Teri Hatcher)

WORD COUNT: 221

Aussies rush Emmys

Source: Herald Sun (Australia)
Publication Date: September 20, 2005
Country: Australia
Source Type: Newspaper

9/20/05 Herald-Sun (Melbourne) 9

News

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Section: NEWS

Section: 1 - FIRST

Nick Papps

Los Angeles

AUSSIIES Geoffrey Rush and Hugh Jackman, and the comedy Everybody Loves Raymond were the big winners at this year's Emmy Awards.

Rush became one of our most acclaimed actors after winning a best actor Emmy for his brilliant portrayal of comic Peter Sellers.

Jackman took the best performance gong for his work hosting of last year's Tony Awards.

After collecting his award, Jackman said he was simply shocked by the win.

"Thank you . . . I didn't expect it," he said.

Jackman then paid tribute to his wife, Deborra-Lee Furness.

"I love you, I couldn't do it without you," the Van Helsing star said.

Rush's win for his leading role in The Life and Death of Peter Sellers followed his Golden Globe award this year for the same role, and the Oscar and Golden Globe awards he won in 1997 for Shine.

"Peter Sellers, I was really honoured to be able to bounce off your troubles . . . all the curious dimensions of your life and artistry," Rush said in accepting the award.

"And my darling wife Jane (Menelaus), she may not know it but she is the woman who holds up my world."

The movie about Sellers screened in cinemas outside the US, but was shown on American television.

It also collected awards for best directing of a television movie and best writing.

The 57th annual Emmy Awards the Shrine Auditorium in Los Angeles also featured upsets, with the best comedy award gong to Everybody Loves Raymond ahead of the much fancied hit show Desperate Housewives, which was nominated for 15 awards.

The Ray Romano comedy won a best supporting actor in a comedy award for Brad Garrett and best supporting actress in a comedy for Doris Roberts.

Desperate Housewives did produce the best comedy actress winner in Felicity Huffman, who held off co-stars Marcia Cross and Teri Hatcher.

The top-rating Lost won best drama and a best directing award.

James Spader from Boston Legal won best actor in a drama series and Patricia Arquette from Medium, won best actress in a drama series.

Eye at the Emmys, P23

AND THE WINNERS ARE

Drama series Lost

Comedy series Everybody Loves Raymond

Mini-series The Lost Prince

Reality competition program The Amazing Race

Actor, drama series James Spader, Boston Legal

Actor, comedy Tony Shalhoub, Monk

Actor, mini-series or movie Geoffrey Rush, The Life and Death of Peter Sellers

Actress, drama Patricia Arquette, Medium

Actress, comedy series Felicity Huffman, Desperate Housewives

Actress, mini-series or movie

S. Epatha Merkerson, Lackawanna Blues

Supporting actor, drama series William Shatner, Boston Legal

Supporting actor, comedy series Brad Garrett, Everybody Loves Raymond

Supporting actor, mini-series or movie Paul Newman, Empire Falls

Supporting actress, drama series Blythe Danner, Huff

Supporting actress, comedy series Doris Roberts, Everybody Loves Raymond

Supporting actress, mini-series or movie S Epatha Merkerson, Lackawanna Blues

Individual performance in a variety or music Program: Hugh Jackman, The 58th Annual Tony Awards (2004)

---- INDEX REFERENCES ----

INDUSTRY: TV (1TV19); Entertainment (1EN08); Celebrities (1CE65); TV Programming (1TV26)

REGION: Massachusetts (1MA15); USA (1US73); Americas (1AM92); New England (1NE37); North America (1NO39)

LANGUAGE: English

OTHER INDEXING: (AMAZING RACE; AUSSIES; BRAD GARRETT; DORIS ROBERTS; LOST PRINCE; OSCAR; RAY ROMANO; WINNERS) (Aussies; Blythe Danner; Desperate Housewives; Eye; Geoffrey Rush; Hugh Jackman; Jackman; James Spader; Lackawanna Blues; Lee Furness; Loves Raymond; Marcia Cross; Patricia Arquette; Paul Newman; Peter Sellers; Reality; Rush; S. Epatha Merkerson; Sellers; Teri Hatcher; William Shatner)

WORD COUNT: 591

I was honoured to be able to bounce off your troubles . . .

Source: Herald Sun (Australia)
Publication Date: September 21, 2005
Country: Australia
Source Type: Newspaper

9/21/05 Herald-Sun (Melbourne) 17

News

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Section: LETTERS

Section: 1 - FIRST

'I was honoured to be able to bounce off your troubles . . . all the curious dimensions of your life and artistry'

Actor Geoffrey Rush honours Peter Sellers upon winning a best actor Emmy for his portrayal of the actor

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ACTOR GEOFFREY RUSH) (Peter Sellers)

WORD COUNT: 44

STAR APPEAL

Source: Australian
Publication Date: September 21, 2005
Country: Australia
Source Type: Newspaper

9/21/05 Australian (Newspaper) 13

News

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Section: Features -TYPE- Leader -COLUMN- Leader -SOURCE- MATP

Section: 1 - All-round Country

Open cultural borders should make us sing and dance

JUST because they are now so frequent, the glittering successes of Australian stars of stage and screen should not cease to dazzle us. The latest accolades go to Geoffrey Rush and Hugh Jackman, who were honoured at the US television awards, the Emmys, on Monday. Rush won best actor in a mini-series for his portrayal of the brilliant and tortured British comic actor, Peter Sellers. Jackman received his award -- and this could only happen in Hollywood -- for his work as a television awards host. The brilliant careers of Rush and Jackman -- and of Nicole Kidman, Russell Crowe, Mel Gibson and the rest -- are a testament to a global entertainment industry that places talent above passport. This is nothing new: as Rush told the audience at the Emmys, he grew up watching American television in Australia, which has made his success in the US more poignant. The cultural industries of film, television and music have always been pacesetters in globalisation. Their capacity for international mix-and-match is illustrated by the example of Rush, an Australian actor, playing a British actor on American television. And the fact Jackman filled a Broadway theatre playing an Australian star, Peter Allen, who sang to a world audience about Tenterfield saddlers is another example.

So let's think of Monday's Emmy awards as a kind of bookend to the AFI awards in 2003, where a succession of Australian stars, including Geoffrey Rush, got up to protest against the US trade agreement, which they claimed would water down local content laws and threaten our "cultural identity".

That identity has not been threatened or diluted by decades of interaction with the cultures of the US, Britain and other places: it has been enriched. And the international market for English-language content, which local actors and producers portray as a threat when our own borders are crossed, is precisely what has enabled their success, and considerable enrichment, overseas.

----- INDEX REFERENCES -----

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (AFI; BROADWAY; EMMYS; TENTERFIELD) (Geoffrey Rush; Hugh Jackman; Jackman; Mel Gibson; Peter Allen; Peter Sellers; Rush; Russell Crowe; STAR APPEAL)

WORD COUNT: 402

Vote for a state treasure

Source: Geelong Advertiser (Regional Daily)
Publication Date: October 6, 2005
Country: Australia
Source Type: Newspaper

10/6/05 Geelong Adver. (Regional Daily) 7

News

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Section: News

Section: 1 -

ACCLAIMED Australian actor Geoffrey Rush has launched a community poll to identify Victoria's most treasured heritage icons.

Victorians will be asked to nominate their favourite buildings, things and places as part of the Victorian Heritage Icon Awards, staged by the state branch of the National Trust which turns 50 next year.

Rush said the initiative would highlight Victorian features worthy of preservation.

"Some of my own selections would include the Nylex sign, W-class trams, the complete works of (cartoonist) Michael Leunig, the Royal Exhibition Building and some of our wonderful theatres, such as the Capitol," he told reporters in Melbourne.

Victorian Planning Minister Rob Hulls said the government had provided a \$58,000 grant to support the initiative.

Mr Hulls, a Geelong football club fan, said his nominations would include the Queenscliff to Drysdale steam train and the number five Geelong jumper worn by AFL legends Polly Farmer and Gary Ablett.

The closing date for nominations is January 31, 2006.

Nomination forms will be published in News

Limited's Melbourne-based newspaper

the Herald Sun, or

can be downloaded

from the website www.nattrust.com.au.

---- INDEX REFERENCES ----

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (ACCLAIMED; AFL; CAPITOL; GEELONG; HERALD SUN; NATIONAL TRUST; ROYAL EXHIBITION BUILDING; VICTORIAN; VICTORIAN HERITAGE ICON AWARDS) (Gary Ablett; Hulls; Limited; Michael Leunig; Polly Farmer; Rob Hulls; Rush; Victorians; Vote)

WORD COUNT: 234

Icon see clearly now the train has gone

Source: Progress Press (Australia)
Publication Date: October 11, 2005
Country: Australia
Source Type: Newspaper

10/11/05 Progress Press (Austl.) 1

News

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Section: News

Section: 1 - PPV

FORGET the limo.

When Oscar winner Geoffrey Rush returns home he loves starting his day with the "quintessential Melbourne experience" catching the train from Camberwell Station.

"As a non-driver, (the station) is my most local transport spot so there's functionality to it and aesthetically I love the magnificence and the grandeur and the engineering of the cutting that it sits within," he told the Progress Leader.

"It's not an isolated series of bricks and mortar and wrought iron by itself, it sits within a very dramatic landscape that is open."

Fresh from winning an Emmy, Rush was back in Melbourne to launch a National Trust project celebrating Victoria's most notable icons.

Boroondara's features of historical significance include the Rivoli Cinema and the Burke Rd shopping precinct.

However, the National Trust project focuses not only on buildings, but traditions, places, food, objects, and events that make Melbourne marvellous.

The awards will recognise six of the state's most treasured icons.

Five will be decided by a panel of judges including Neil Mitchell, Rod Quantock and National Trust chairman Dianne Weidner. The other is a people's choice award determined by the greatest number of votes.

To nominate an icon, go to www.nattrust.com.au. Nominations close January 31, 2006

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (BURKE; FORGET; NATIONAL TRUST; OSCAR; PROGRESS LEADER; RIVOLI CINEMA) (Boroondara; Dianne Weidner; Fresh; Geoffrey Rush; Neil Mitchell; Rod Quantock; Rush)

WORD COUNT: 260

A stately culture

Source: Manningham Leader (Australia)
Publication Date: October 19, 2005
Country: Australia
Source Type: Newspaper

10/19/05 Manningham Leader (Austl.) 14

News

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Section: News

Section: 1 -

A NEW breed of awards paying homage to Victorian cultural icons doesn't have a category for people.

But if they did, actor Geoffrey Rush would certainly be a contender.

Rush, an Oscar and Emmy winner, launched the inaugural Victorian Heritage Icons Awards at the Young and Jackson Hotel against a backdrop of potential icons, including the Chloe painting, Flinders St Station and Federation Square.

The National Trust in Victoria established the awards to coincide with its 50th birthday celebrations this year.

The awards celebrate iconic buildings, places and events not covered by other registers or lists, that have made an outstanding contribution to Victoria's cultural identity.

Nomination forms can be downloaded from the National Trust of Victoria website www.nattrust.com.au

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (CHLOE; NATIONAL TRUST; VICTORIAN HERITAGE ICONS AWARDS; YOUNG AND JACKSON HOTEL) (Federation Square; Flinders St; Nomination; Rush)

WORD COUNT: 156

G'Day LA key events - AUSTRALIAN MADE SPECIAL FEATURE

Source: Daily Telegraph (Sydney, Australia)
Publication Date: November 4, 2005
Country: Australia
Source Type: Newspaper

11/4/05 Daily Tel. (Sydney) 60

News

Copyright © 2005 News Limited
Section: Features -SOURCE- MATP
Section: 1 - State

"OVER the last two years we've had Mel Gibson, Nicole Kidman, Cate Blanchett, Keith Urban, Geoffrey Rush, Baz Luhrmann, Hugh Jackman, Anthony LaPaglia, Poppy Montgomery, Delta Goodrem, Steve Irwin, Greg Norman and many others freely give of their time and talents to help draw the spotlight to Australia Week and to Australia," says Australian ConsulGeneral to Los Angeles John Olsen.

This year Olivia Newton-John, John Travolta, INXS, Steve Irwin, Ian BakerFinch, the Sydney Swans and North Melbourne Kangaroos will headline G'Day LA: Australia Week 2006.

Some of the events already announced include:

- * Penfolds Icon Black Tie Gala
- * Wolf Blass Aussie Festival with Steve Irwin and Aussie Rules Football
- * Ian Baker-Finch Golf Day
- * Great Oz Experience Auction
- * Rosemount Estate Film Premiere
- * Energy and Security in Asia Pacific Policy Forum
- * Australian Made Food & Beverage Trade Day

----- INDEX REFERENCES -----

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (AUSTRALIAN CONSULGENERAL; AUSTRALIAN MADE FOOD; GREAT OZ EXPERIENCE; IAN BAKER FINCH GOLF; INXS; LA; MEL GIBSON NICOLE KIDMAN; OLIVIA NEWTON JOHN; PACIFIC POLICY FORUM; PENFOLDS ICON BLACK TIE; ROSEMOUNT ESTATE FILM; WOLF BLASS AUSSIE FESTIVAL) (Anthony LaPaglia; Aussie Rules Football; Baz Luhrmann; Cate Blanchett; Delta Goodrem; Energy; G; Geoffrey Rush; Greg Norman; Hugh Jackman; Ian BakerFinch; John Travolta; Keith Urban; Poppy Montgomery; Steve Irwin)

WORD COUNT: 177

Stars role up for their big night out

Source: Herald Sun (Australia)
Publication Date: November 24, 2005
Country: Australia
Source Type: Newspaper

11/24/05 Herald-Sun (Melbourne) 15

News

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Section: NEWS

Section: 1 - FIRST

WANT to see stars on Saturday? Head to Docklands to see the best crop of celebrities you'll find outside of the Oscars gathering for the revamped AFI Awards.

The awards will be hosted by Oscar winner Russell Crowe, and the cream of Australia's film and TV talent will attend, including Rachel Griffiths, Geoffrey Rush, William McInnes, Baz Luhrmann, Melissa George, Simon Baker, Jack Thompson, Claudia Karvan, Sigrid Thornton, Vince Colosimo, Susie Porter, Alex Dimitriades and Mick Molloy.

Inside today's Hit magazine you will find a comprehensive guide to where to see the stars in the flesh or on TV, plus a punters' guide to the event by film writer Leigh Paatsch and TV writer Robert Fidgeon, plus an Australian movie quiz.

HIT, liftout

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (HIT; OSCAR; OSCARS; TV) (Alex Dimitriades; Claudia Karvan; Geoffrey Rush; Head; Inside; Jack Thompson; Leigh Paatsch; Melissa George; Mick Molloy; Rachel Griffiths; Robert Fidgeon; Russell Crowe; Sigrid Thornton; Simon Baker; Susie Porter; Vince Colosimo; William McInnes)

WORD COUNT: 148

Australian film awards revel in cinema revival

Source: AGENCE FRANCE PRESSE ENGLISH WIRE
Publication Date: November 27, 2005
Source Type: Newswire

11/27/05 Agence Fr.-Presse 01:44:00

News

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MELBOURNE, Australia, Nov 27 (AFP) - The Australian film industry was Sunday celebrating a revival of the country's cinema, after national awards marked out a string of newcomers and long-standing regulars for praise.

A clutch of homegrown stars including Oscar winner Geoffrey Rush, 'Six Feet Under' star Rachel Griffiths and writer and pop star Nick Cave turned out for the Australian Film Institute awards hosted in Melbourne on Saturday by Hollywood heavyweight Russell Crowe.

Crowe, who earlier this month avoided being jailed in the US by pleading guilty to charges he threw a telephone at a New York hotel employee, carried a phone onto the stage and jokingly threatened to use it if any winners gave long and boring acceptance speeches.

Filmmaker Sarah Watt, whose 'Look Both Ways' took out a critics award at the Toronto Film Festival earlier this year, won the best director award with her movie about coming to terms with death.

"It's really great to be here, I'm very excited, especially as it is my first feature film," said Watt, whose movie also took the prizes for best film and best original screenplay.

"I think that this film owes its success to the fact that people can identify with what's in the script -- that is fear and grief."

Cate Blanchett won best lead actress for her portrayal of a recovering heroin addict in the gritty 'Little Fish', which was shot in the western suburbs of Sydney.

"Thank goodness for Australian crews -- sheer talent matched with wry essentialism," Blanchett said via videolink from the United States, where she is filming 'The Good German' with George Clooney.

"They create a unique, collaborative, extremely productive atmosphere on set, and when led by undaunted independent directors such as Rowan Woods, John Hillcoat, Greg McLean and Sarah Watt, the results will always be inspiring."

Hugo Weaving, best known for his role as Agent Smith in the Matrix films, took out the best actor award for his role as a bisexual heroin addict in 'Little Fish.' He also praised Australian cinema.

"I want to work on Australian films," he said. "The scripts I get from here are a lot better than the scripts I get from there (the United States)."

'Look Both Ways' and 'Little Fish' are among a string of Australian films that have recently given the industry a much-needed shot in the arm after several years in which few local movies enjoyed critical or box office success.

The organisers of the AFI event said 2005 saw a "rich and highly diverse list of nominees up for the awards," with outback horror movie 'Wolf Creek' and Cave's 'The Proposition' among the contenders.

In the lead-up to the awards, Crowe said that despite successes, the Australian film industry was still in a "perilous" condition and urged support for the sector.

"As always, wonderful films come out of it and wonderful stories are being told but film is a delicate and complicated medium," the 41-year-old Oscar winner said.

"It is very hard for people outside the film-making world to understand why things cost so much and why they take so much time and all that."

The New Zealand-born actor also took out an award on Saturday night, the AFI International Award for best actor for his performance as a boxer in 'Cinderella Man.'

mfc/jah AFPEntertainment-Australia-film

AFP 270144 GMT 11 05

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Film Festivals (1FI62); Celebrities (1CE65)

REGION: Australasia (1AU56); USA (1US73); Australia (1AU55); Oceania (1OC40); Americas (1AM92); North America (1NO39)

LANGUAGE: English

OTHER INDEXING: (AFI; AFI INTERNATIONAL AWARD; AFP; AUSTRALIAN; AUSTRALIAN FILM INSTITUTE; HOLLYWOOD; MATRIX; OSCAR; PROPOSITION; TORONTO FILM) (Blanchett; Cate Blanchett; Cave; Crowe; Filmmaker Sarah Watt; Geoffrey Rush; Greg McLean; Hugo Weaving; John Hillcoat; Nick Cave; Russell Crowe; Sarah Watt; Watt)

WORD COUNT: 659

Rush tracks down allies

Source: Daily Telegraph (Sydney, Australia)
Publication Date: December 7, 2005
Country: Australia
Source Type: Newspaper

12/7/05 Daily Tel. (Sydney) 13

News

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Section: Local -SOURCE- MATP

Section: 1 - State

OSCAR-winning actor Geoffrey Rush has pledged to take his fight to save a historic Melbourne railway station to next year's Victorian election.

Rush (pictured), who has been fighting against redevelopment of Camberwell railway station, wants all Melburnians to signal their opposition to higher density development at the polls.

"Everyone needs to keep that pressure up; it's the numbers that do it, it's the numbers that are doing the most damage," he said yesterday.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (OSCAR) (Geoffrey Rush; Rush)

WORD COUNT: 94

Celebrities up close

Source: Northside Chronicle (Australia)
Publication Date: December 14, 2005
Country: Australia
Source Type: Newspaper

12/14/05 Northside Chron. (Austl.) 59

News

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Section: 1 -

FOR the star-struck, photographer Robin Selleck is showing an exhibition at the Powerhouse of celebrity pictures taken over a 10-year period.

Included are portraits of Geoffrey Rush, Cate Blanchett, Magda Szubanski, Kylie Minogue, Cathy Freeman, Pat Rafter, Grant Hackett, Rove McManus and The Wiggles.

The exhibition is free and runs from January 20 to February 26.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (WIGGLES) (Cate Blanchett; Cathy Freeman; Grant Hackett; Kylie Minogue; Magda Szubanski; Pat Rafter; Robin Selleck; Rove McManus)

WORD COUNT: 73

Good, bad and ugly year for Aussies in Hollywood

Source: Daily Telegraph (Sydney, Australia)
Publication Date: December 17, 2005
Country: Australia
Source Type: Newspaper

12/17/05 Daily Tel. (Sydney) 19

News

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Section: Features -TYPE- Feature -COLUMN- Opinion / Op Ed -SOURCE- MATP

Section: 1 - State

PETER MITCHELL

THE year 2005 began with a nervous, star-struck Keith Urban standing on a long piece of red carpet in Los Angeles and looking down an impressive line of Australian celebrities.

The famous faces included Mel Gibson, Cate Blanchett, Geoffrey Rush and Nicole Kidman.

Urban, despite his huge following in the US felt like the odd man out. "It's pretty intimidating to be honest," Urban said as he looked around at the Aussie star power.

How times change. Urban and Kidman are now romantically linked and it was at this ball where they first struck up a friendship.

The year 2005 was another impressive year for many Australians in Hollywood with Cate Blanchett claiming the Best Supporting Actress Oscar for her transformation into screen legend Katharine Hepburn in the Howard Hughes biopic, *The Aviator*.

While Blanchett received Hollywood's greatest honour at The 77th Annual Academy Awards ceremony, two little known Australian filmmakers went home empty-handed.

Sejong Park and Andrew Gregory were nominated in the Best Short Animation category for their moving work, *Birthday Boy*.

Just as Blanchett's Oscar kick-started 2005 for Australians in Hollywood, 2006 is likely to begin the same way.

Eric Bana has a great shot at claiming a Best Actor Oscar nomination for *Munich*, the drama-thriller he did with Steven Spielberg. Challenging him for the Oscar are Heath Ledger, playing a gay cowboy in *Brokeback Mountain*, and Crowe, for his portrayal of 1930s heavyweight boxing champion James Braddock in *Cinderella Man*.

But Crowe's chances sunk when he threw a phone at a concierge in Manhattan.

Naomi Watts is in with a chance for an Oscar for *King Kong*. However, Kidman had a poor year, with *The Interpreter* and *Bewitched* panned.

Hollywood-funded films made in Australia also had mixed success, with *Star Wars Episode III: Revenge of the Sith* generating \$850 million.

But reviews for *Stealth* were probably the worst for any film in 2005, with one high-profile critic describing it as an "offence against taste [and] intelligence".

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (ACTOR OSCAR; AVIATOR; HOWARD HUGHES; OSCAR; SITH; STAR WARS EPISODE; SUPPORTING ACTRESS OSCAR) (Andrew Gregory; Bewitched; Birthday Boy; Blanchett; Cate Blanchett; Challenging; Crowe; Eric Bana; Geoffrey Rush; Good; Heath Ledger; Hollywood; James Braddock; Katharine Hepburn; Keith Urban; Kidman; Kong; Mel Gibson; Naomi Watts; Nicole Kidman; Sejong Park; Steven Spielberg; Urban)

WORD COUNT: 404

MUNICH MAYHEM REVIVED

Source: Sunday Herald Sun (Australia)
Publication Date: December 18, 2005
Country: Australia
Source Type: Newspaper

12/18/05 Sunday Herald Sun 48

News

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Section: SPORT

Section: 1 - FIRST

SCOT PALMER

ALL of the murderous mayhem and chaos of the 1972 Munich Olympic Games massacre will be revived on Tuesday at a special preview screening of the Steven Spielberg's latest offering, Munich. We were as close as safety permitted when that drama unfolded in the Israeli compound at the athlete's village. Earlier that day we had been talking to water polo's Leon Wiegard (former Fitzroy president) only a punt kick from where the Israelis fell. Just as security at all Games has intensified so it will be at the screening of the film, starring Australia's Eric Bana and Geoffrey Rush. The invitation reads: ``In our continuing vigilance against DVD piracy, all cameras and digital recording devices will need to be checked with security staff before entering the auditorium.

In addition the studio insists all guests produce a photo ID."

---- INDEX REFERENCES ----

REGION: Germany (1GE16); Europe (1EU83); Central Europe (1CE50); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (DVD; ERIC BANA; FITZROY; MUNICH OLYMPIC; REVIVED; STEVEN SPIELBERG)
(Geoffrey Rush; Leon Wiegard)

WORD COUNT: 167

'PIRATES OF THE CARIBBEAN' TO BE SHOWN AT KIMO

Source: US State News
Publication Date: December 19, 2005
Country: USA
Source Type: Press Release

12/19/05 US St. News (Pg. Unavail. Online)

News

Copyright © 2005 US Fed News (HT Syndication)

ALBUQUERQUE, N.M., Dec. 19 -- The City of Albuquerque issued the following press release:

Charming rogue pirate Jack Sparrow loves his life of adventure on the Caribbean Sea. All of his pleasure is brought to an end, however, when his nemesis Captain Barbossa steals his ship. When Elizabeth Swann, the daughter of the governor, is captured by Barbossa aboard the Black Pearl, Elizabeth's childhood friend, Will Turner, joins with Jack to rescue the girl and get his ship back in this rollicking adventure. Starring Johnny Depp, Geoffrey Rush, Orlando Bloom, and Keira Knightly.

Come early for fun Prize giveaways courtesy of KASA Fox 2!

Present your ticket after the show for \$1 Root Beer Floats in the charm of Lindy's NEWLY RENOVATED 50's style diner!

Saturday, December 31, at 2:00 PM.

Tickets \$1 at the door benefiting the Children's Cancer Fund of New Mexico.

View all upcoming KiMo events at <http://www.cabq.gov/kimo/schedule.html>.

HTS kmpb 051220-287484 PBORA

---- INDEX REFERENCES ----

REGION: New Mexico (1NE26); USA (1US73); Americas (1AM92); North America (1NO39)

LANGUAGE: English

OTHER INDEXING: (HTS; KASA; KIMO; LINDY; STARRING JOHNNY DEPP GEOFFREY RUSH) (Barbossa; Elizabeth Swann; Jack; Jack Sparrow; Keira Knightly; Present)

WORD COUNT: 193

Drug film in festival

Source: Herald Sun (Australia)
Publication Date: December 22, 2005
Country: Australia
Source Type: Newspaper

12/22/05 Herald-Sun (Melbourne) 9

News

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Section: NEWS

Section: 1 - FIRST

HEATH Ledger's new Australian film Candy will screen in competition at the respected Berlin Film Festival in February.

Also starring Geoffrey Rush and Abbie Cornish, Candy is based on Luke Davies' critically acclaimed best seller of the same name and marks the big screen debut for theatre director Neil Armfield.

Candy tells the story of Dan (Ledger), a man who falls in love with two types of candy -- a woman named Candy (Cornish) and heroin.

Candy will be released nationally in May.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (CANDY; DAN; HEATH LEDGER; LEDGER) (Abbie Cornish; Cornish; Drug; Luke Davies; Neil Armfield)

WORD COUNT: 97

Countdown to creative sparks

Source: Sydney Morning Herald, The (Australia)
Publication Date: December 31, 2005
Country: Australia
Source Type: Newspaper

12/31/05 Sydney Morning Herald (Austl.) 4

News

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Section: Spectrum
JUDY ADAMSON

A life in theatre has given New Year's Eve director Wayne Harrison an eye for drama, writes JUDY ADAMSON. Wayne Harrison is leading the way, coffee in hand, to his domain in the Town Hall offices of the City of Sydney council. The decor is nondescript, in workaday colours conducive to sleep and the minimum of creativity. Then we turn a corner and suddenly I feel as though I've stumbled onto a Mardi Gras float. We pass a huge bluebottle, a pink, glittery heart, an inexplicable design in which a blowfish is topped by the red tines of a rake. And on it goes. "Welcome to cultural affairs," Harrison says with a chuckle. "This is the world I inhabit." That's true in more ways than one. Harrison may have been given the job of directing tonight's New Year's Eve celebrations in Sydney, but the wider world of performance has been his home since the age of four, when he first climbed onstage to dance. "I first earned money when I was seven, tap dancing for J.C. Williamson's in a pantomime," he says. "There's a song in the musical A Chorus Line which was called I Can Do That - [the character] talks about sitting there watching his sister do it. It was exactly the same for me: I was sitting there watching my cousin do it. She was having difficulty and I just got up and did it for her. Somehow I'd absorbed it by watching. And then I stayed. She gave it up and I kept going." Harrison's mother was a soubrette on the Tivoli circuit who gave up theatre to be a mother. She never pushed him into the theatre, but was "delighted" that he enjoyed performing. His father, on the other hand, was a former jockey and took a lot more convincing. "My father could just tolerate the tap dancing, as long as we danced like Gene Kelly," Harrison says with a laugh. "If we got too Fred Astaire - if it got too balletic and girly, then he got a little bit uppity about that ... basically, he went along with that cliché of 'get a real job'. "They both ended up being unconnected to the industries that had sustained them and that they loved, and they didn't want that slight dislocation or unhappiness that came with it to be visited on me. [But] when I started to succeed, they took great pride in what I did." The highest point of this success, after years as a dramaturge and honing his directing skills, was Harrison's nine years at the helm of the Sydney Theatre Company - a job he left in 1999 to work for Back Row Productions in London. Three years ago, he decided to freelance and is relishing the change. Not knowing what the future holds suits the gypsy element of his personality much better than running a theatre company, which he says is something you "only do once". "When you don't have to carry the weight of an organisation as well as go into the rehearsal room and work, that does come as a relief," he says. "I can leave an interval now if I want to ... it's one of the freedoms you get. It was also one of the great things about going to London because suddenly you have anonymity. Nobody was looking at you to see how you'd react to something and taking offence or reading it the wrong way." Leaving a managerial role was also important for his personal life. Harrison admits theatre people "tend to be very selfish ... we want everybody to come into our world and live vicariously through us, but that's not the way it works if you want your relationship to be long-term". He and his partner, the artist Malcolm Poole, have known each other for more than 30 years. They were together for a while in the 1970s, then linked up again 13 years ago. When Harrison left the Sydney Theatre Company, Poole "very generously came and lived in London for seven years with me". Now the tables are turned: his partner's work will keep him in Sydney for most of the year, so Harrison is seeking out local projects - he's also in charge of the closing ceremony of the Commonwealth Games in March. "You get to my age in life and you realise it's not necessarily about the career all the time: it's about the relationship, and about not ending up 75 and alone," he says. "We spent a long time apart, but when we got back together ... it was like we'd never been away." He then fiddles with his shirt collar and self-consciously wonders if he's sounding too "mushy", so we start talking about the "nitty gritty" of preparing for tonight's event. Harrison's

title of director for NYE 2005 suggests he will be standing by the harbour orchestrating the whole event with a gigantic baton. While he has been working hard on the plans for months, it's a part-time job and his main role has been as an ideas man: the research, the tiny details, the creative spark. It was up to those heading the "vast" production team to make decisions about whether his ideas were physically possible as well as affordable, then they set out to make the plans work. Last year, Harrison spent New Year's Eve at Circular Quay, and discerned two main reasons for people's presence there: the fireworks and bridge effect (which tonight will be a 36-metre concentric heart) and the feeling that this was the proper place to farewell the old year and welcome the new. He decided to give the celebrations a structure people could follow and has devised a countdown leading up to the big fireworks display at midnight. The cannon at Fort Denison will be fired as usual at 1pm (with a little celebratory element to it) and the hours that follow will be marked by events featuring skywriting, fly overs, paragliders and a 40-minute mass carillon of church bells. Given the number of ideas involved, Harrison must have filled at least one of the hardcover books - "Shanghai notebooks", he calls them - that he takes with him everywhere. "I collect things," he says, explaining how he snips out stories about people and issues, music reviews and anything else he thinks might be useful. He also writes copious notes for projects he's working on and has been doing this for 20 years, filling more than 100 notebooks along the way. "I'm a bit of a stationery, um, freak," he says sheepishly. "I often am found wandering around a stationery store buying things I'll never use, but I just like them ... and I must have failed something in kindergarten because I have to cut things out and stick them in books." Harrison points to recent articles he's clipped about young actors making a splash in the US. Acting has changed here since Geoffrey Rush won an Oscar for *Shine*, he observes. It has become more global and many acting graduates, instead of nurturing hopes of a contract with a theatre company, have an American TV pilot or a film deal as their goal. He also believes theatre has changed - now led more by directors and the collaborators they gather around them than focusing on the writer's words. "The vocabulary of the theatre is more about what the body is doing and what the lighting is doing and ..." he pauses and considers a moment. "That's not to say that it doesn't have an intellectual rigour to it, but it's a different way of making theatre. It shouldn't surprise us, perhaps, that the great age of Australian playwriting might be evolving into something else ... but I always get nervous when you see a proliferation of major awards for playwrights. It seems to me that the awards get bigger, but the opportunities to produce plays get less." Tonight, however, Harrison's only focus will be the events unfolding on the harbour. He insists he will enjoy it, but then admits he has been told that sitting next to him on opening night is not a good experience - particularly if something goes wrong. "It really is like watching your life flash before you," he says. "You have to fight the impulse to stand up and say, 'Look, sorry, this went really well last night, this bit was very funny and that wasn't supposed to happen' - but, of course, you can't. So you just have to keep repeating the mantra that this is why we work in live theatre: because things can go wrong. "[For New Year's Eve] we've gone through it in vast detail, trying to think of all the things that could possibly go wrong. Of course, there is an element of luck involved ... I'll be worrying about things like the weather, but it's an all-weather event, so something will happen unless a typhoon comes through."

QUICK QUESTIONS CAREER HIGH? Running the Sydney Theatre Company. CAREER LOW? Being a soup demonstrator at shopping centres in the western suburbs of Sydney. LEAST-KNOWN TALENT? Juggling. CREDO? A good magician never repeats his tricks. EPITAPH? Sometimes you eat the bear, sometimes the bear eats you.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: TIVOLI AS; TIVOLI; COUNTDOWN TECH PVT LTD; COUNTDOWN; COMUNE DI TIVOLI

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New South Wales (1NE75)

OTHER INDEXING: (BACK ROW PRODUCTIONS; COUNTDOWN; LOW; MARDI GRAS; SYDNEY THEATRE; SYDNEY THEATRE CO; TIVOLI; TV) (Fred Astaire; Gene Kelly; Harrison; J.C. Williamson; Malcolm Poole; Poole; QUICK QUESTIONS CAREER HIGH; Tonight; Wayne Harrison)

EDITION: First

WORD COUNT: 1527

CULTURE - SPIELBERG'S EPIC

Source: Australian
Publication Date: December 31, 2005
Country: Australia
Source Type: Newspaper

12/31/05 Australian (Newspaper) 22

News

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Section: Features -COLUMN- Editor -SOURCE- MATP

Section: 1 - All-round Country

DIRECTOR Steven Spielberg's latest offering, Munich, triggered a fierce debate in the Israeli media after it opened in US cinemas last week. The film, which stars Australians Geoffrey Rush and Eric Bana, portrays a Mossad hit team hunting down the Palestinians responsible for the assassination of 11 Israeli athletes at the 1972 Munich Olympics.

Many Jews, noted the Arab News, would be outraged that Spielberg ``created moral equivalency between the antagonists where, they believed, one should not exist". Palestinians, it added, would feel ``equally outraged by how Israeli assassins are romanticised as tragic figures grappling with the morality of what they are ordered to do by their government".

Responses to the film in the Israeli media were generally hostile. Samuel Freedman in The Jerusalem Post described Munich as ``an anti-Zionist epic" and a ``highly political work of art". Writing in Haaretz, Michael Herzog was disturbed that it presented ``an ethical and political judgment based on a shaky historical background".

``Israel's action battling its adversaries is cast as aberrant, bloody and counterproductive," wrote Andrea Levin in IsraelInsider. ``It is no different from the assault of the terrorists and ostensibly spawns far greater violence." Judea Pearl in The Jewish Week, however, believed that Munich succeeded in making ``a moral distinction between those who pride themselves on maximising innocent casualties and those who labor to minimise such casualties".

Although it was unlikely to be a serious contender for the Oscars, the Boston Globe's Ty Barr said Munich was Spielberg's ``finest film in years". It worked as ``a stunningly well-made international thriller and a drama of deepening moral quicksand". The New York Times's Manohla Dargis described it as ``an unsparingly brutal look at two peoples all but drowning in a sea of their own blood". The film was ``by far the toughest" of Spielberg's career ``and the most anguished".

But the Chicago Tribune's Allison Benedikt complained of too much ``balance" and ``base covering". ``There's a line of dialogue to answer any critic, clear any conscience, soothe any concern." Ultimately, the ``drama turns to mush without a point of view".

---- INDEX REFERENCES ----

REGION: Germany (1GE16); Europe (1EU83); Central Europe (1CE50); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (ARAB NEWS; EPIC; HAARETZ; MUNICH; MUNICH OLYMPICS; OSCARS; SPIELBERG; TY BARR) (Andrea Levin; Australians Geoffrey Rush; CULTURE; Eric Bana; Judea Pearl; Michael Herzog; Palestinians; Samuel Freedman; Spielberg; Steven Spielberg; Ultimately; Zionist)

WORD COUNT: 448

Aussies charm Big Apple - the buzz

Source: Sunday Telegraph (Sydney, Australia)
Publication Date: January 1, 2006
Country: Australia
Source Type: Newspaper

1/1/06 Sunday Tel. (New S. Wales) 38

News

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Section: Features -COLUMN- Buzz, The Extra -SOURCE- MATP

Section: h - Qld Interstate

Adam Harvey in New York

Australia Week in the US doesn't officially begin until January 14, but our actors and singers are already hogging the limelight.

Images of Eric Bana, Geoffrey Rush, Heath Ledger and Naomi Watts are bobbing up everywhere, from Times Square billboards to subway platforms to bus shelters and scores of magazine covers because of their critical hits Munich, Brokeback Mountain and King Kong.

And Ledger and his fiancée, Michelle Williams, along with lovebirds Nicole Kidman and Keith Urban, are even stealing thunder from supermarket tabloid regulars (and artistic non-entities) like Lindsay Lohan and Jessica Simpson.

Reviewers from America's most respected publications are falling over themselves to praise Australia's acting A-list.

The Washington Post says Watts's Ann Darrow in King Kong is ``smart, funny and talented" and has ``resilience, courage, spunk and integrity in ways that are almost magical" as she relates to the big guy.

Associated Press says Eric Bana and Rush are part of an outstanding cast who evoke compassion and repugnance in Steven Spielberg's Munich.

----- Crushing reality -----

A SIX-YEAR-OLD girl is being blamed for ruining the finale of one of America's most popular reality television shows.

Some cynics say the child's comments forced a last-minute re-write of The Apprentice: Martha Stewart.

Staff and cast of The Apprentice were gathered in the show's green room before the show when, making small talk, someone asked the girl whether Bethenny Frankel or Dawna Stone would win.

``Bethenny is going to win. Martha didn't like Dawna's fashion show," the six-year-old confidently replied.

Her shocked mother quickly whisked her out of the room as word rapidly spread through the stunned studio.

The show's producers went into an instant tailspin.

They separated the castmates before announcing to the audience: ``We have last-minutes changes in the script.

``We want to keep the suspense up to the very last minute."

Dawna Stone was the eventual winner of the program.

----- Pure pap for Naomi -----

BLAME the dodgy camera angle or the long lens, but New Yorkers last week saw a very different version of Naomi Watts from the glamorous, airbrushed images in January's Vanity Fair magazine.

A grainy paparazzi photograph on page three of Monday's New York Post shows a hunched Watts wearing an orange bikini on Bondi Beach.

Buy Vanity Fair instead.

----- Hot Heath gets a heap of praise -----

Heath Ledger has so far earned the most praise. ``His performance in Brokeback Mountain evoked the best performances of America's best actors, such as Brando and Sean Penn," the New York Times said.

Ledger has been nominated for a Golden Globe, along with fellow Australian Russell Crowe -- and if critical acclaim is any guide, he should be an unexpected shoo-in for an Oscar nomination.

Mike Turner wrote in the Chicago Tribune: ``Aside from a few minutes in Monster's Ball, there's little in Ledger's resume -- from his American debut in 10 Things I Hate About You to A Knight's Tale and The Patriot -- that prepares the audience for the depth of his Ennis Del Mar."

Ledger has so impressed America lately that the Big Apple's entertainment bible, New York magazine, has named his move to Brooklyn as one of ``123 reasons why NY is the greatest city in the world".

It all makes a welcome change from the US summer, when the only Australian celebrity making headlines was Russell Crowe -- thanks to Cinderella Man's weak box-office performance and its star's temper tantrum at New York's Mercer Hotel. Crowe threw a phone at a Mercer staff member, hitting him in the face.

Ledger, meanwhile, has revealed one of the secrets to his outstanding work.

Playing a Wisconsin cowboy with a strong accent and a speech impediment was always going to be tough for an Aussie surfer -- so he relied on an old method-acting trick.

Ledger apparently mastered his vocal

impersonation by clenching his face up like a fist.

``Words can sometimes restrict what you want to say," he says. ``It was important for me to find the regional accent and characterise it.

``If I turn my mouth, my face around so it's clenched like a fist, then the words have to punch their way out."

----- Christian-spirited criticism -----

CONSERVATIVE Christian groups haven't been slamming Brokeback Mountain, a movie about two gay cowboys. They've devised a rather more subtle method of criticism.

The few unfavourable reviews of the film come from Internet movie websites such as Decent Films Guide and HollywoodJesus.com, which criticise the film's moral backdrop.

Despite this, some Christian reviewers have remained positive about the acting in Brokeback Mountain.

The New York Times, however, reports that at MovieGuide.org -- a website dedicated to ``redeeming the values of the mass media according to biblical principles" -- the film merited no such criti-

cal somersaults.

In the words of reviewer Tom Snyder, it's ``too long and at times twisted, laughable, frustrating, sado-masochistic, plotless and boring".

MovieGuide.org, which has been reviewing movies since 1985, rated Brokeback Mountain ``abhorrent" -- a designation it shares with the likes of Syriana, Rent and Breakfast On Pluto.

----- Las Vegas vagaries for Nicole -----

Nicole Kidman and Keith Urban have set tongues wagging with a last-minute holiday in Las Vegas, home of the drive-through wedding ceremony.

The pair stayed on in Sin City after Urban finished his American tour and picked up the Country Artist of the Year award at the 2005 Radio Music Awards, held in Vegas.

One US newspaper said the celebrity couple had been joined in Vegas by Kidman's mum, Janelle, sister Antonia and brother-in-law Angus Hawley.

Recent sightings of the cuddly pair, combined with the presence of family members in the US, has led to speculation that Kidman is pregnant and the couple are about to get married.

One discredited report placed the wedding venue in Fiji.

Kidman's representatives say there's no truth in any of these reports, and so far there's no sign of a quickie Vegas wedding.

The Kidman entourage arrived in Las Vegas by private jet before being shuttled to the Four Seasons Hotel in a pair of silver limousines teamed with a black luggage van.

Kidman and Urban's low-key visit coincided with Dame Edna Everage's 16-night stand at Las Vegas's Luxor casino.

Dame Edna spotted the pair in her audience and singled them out for special attention.

“I was Nicole's first drama teacher,” the Dame proclaimed.

“Her folks arrived at my door and they begged me to do something with this gangly, flat-chested girl.

“I did my best with what I had to work with.

“And I adore that rustic possum Keith Urban. My son, Kenny, introduced me to line-dancing and country music.”

Britain's News Of The World has quoted an anonymous Kidman “friend” saying the star is keen to get married and have kids.

“She was hit for six by Tom's whirlwind engagement to Katie Holmes and their pregnancy announcement,” the friend asserts.

“She has a mischievous streak, and you couldn't put it past her getting her own back by remarrying before Tom's big day.

“A wedding is definitely looming. It's the real thing.”

There's no word yet on whether Nicole and Keith will choose a traditional, eight-minute Vegas ceremony, or opt for a more quirky Star Trek or Elvis theme.

----- Tough road to the top -----

TEA Leoni, who stars opposite Jim Carrey in the new film Fun With Dick & Jane, says she did the hard yards before hitting Hollywood big time.

New York-born Leoni, who celebrates her 40th birthday next month, struggled for five years before scoring the starring role in 1995 in the hit sitcom, The Naked Truth, where she played a photographer at a tabloid.

In the tough years in LA, she had some ordinary jobs, so was well prepared for her role as a bankrupt wife in Fun With Dick & Jane.

“Just to date myself, do you remember when car bumpers used to be chrome?” she asks.

“Well, I was a day foreman at a chrome plating factory at Compton in Los Angeles.

“That job sucked. But, the guy who owned the place would allow me to drive the bumpers into Hollywood in the truck, so I could take a side-trip to an audition.

“I would unzip my jumpsuit, go to the audition and read a few lines and then jump back into my truck. I don't remember what I got paid, but it was just enough.”

At the auditions she found casting agents were not interested in her for pretty actress roles or comedies. “With my broad shoulders and low voice, I was always auditioning as a killer,”

Leoni said.

---- INDEX REFERENCES ----

INDUSTRY: TV (1TV19); Entertainment (1EN08); Casinos (1CA80); TV Programming (1TV26); Online & Electronic Publishing (1ON84); Internet (1IN27); Celebrities (1CE65); Publishing (1PU26)

REGION: Americas (1AM92); North America (1NO39); Western Europe (1WE41); Australasia (1AU56); Germany (1GE16); Europe (1EU83); USA (1US73); Central Europe (1CE50); Oceania (1OC40); Australia (1AU55); New York (1NE72); Nevada (1NE81)

LANGUAGE: English

OTHER INDEXING: (AUSTRALIAN; AUSTRALIAN RUSSELL CROWE; BRANDO; BROOKLYN; CROWE; DAWNA; DAWNA STONE; DECENT FILMS GUIDE; ELVIS; ENNIS DEL MAR; ERIC BANA; LEONI; NAKED TRUTH; PATRIOT; RUSSELL CROWE; SEAN; TEA LEONI; TIMES SQUARE; WISCONSIN) (Angus Hawley; Aussies; Breakfast; Buy Vanity Fair; Crushing; Dame; Dame Edna; Dick Jane; Edna Everage; Geoffrey Rush; Heath Ledger; Hot Heath; Janelle; Jessica Simpson; Jim Carrey; Katie Holmes; Keith; Keith Urban; Kenny; Kidman; Kong; Ledger; Lindsay Lohan; Martha; Michelle Williams; Mike Turner; Music Awards; Naomi; Naomi Watts; Nicole; Nicole Kidman; Star Trek; Steven Spielberg; Tom; Tom Snyder; Urban; Watts)

THE WIZARDS OF OZ

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News

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Section: LIFE

MALCOLM JOHNSON Special to The Courant

After the ups and downs of an American movie career that began in 1999, Heath Ledger became the leading man of the hour upon the release of Ang Lee's moving tale of thwarted love, ``Brokeback Mountain." Connecticut audiences today can see his range in the leading role of the romantic period farce ``Casanova."

But Ledger is only the latest acting phenomenon from ``Oz" to astonish American moviegoers. He follows the blazing career paths of Australians Russell Crowe and Geoffrey Rush, both best-actor Oscar winners, as well as Nicole Kidman, a best-actress winner, and Cate Blanchett, an Oscar winner for ``The Aviator."

With Ledger as an almost-certain Oscar nominee this year, it is clear that the Aussies have now taken over for their English brothers and sisters, who often dominated the field in the Academy Awards.

The godfather of the Aussies (born in Peekskill, N.Y., but raised in New South Wales) is Mel Gibson, who won best-director and best-picture Oscars for the 1995 ``Braveheart" after establishing himself as a versatile actor, equally adept in both action pictures such as the ``Lethal Weapon" cycle and comedies. A risk taker to this day -- with ``Apocalypto," in the Mayan language, coming this summer -- Mad Mel established himself as an economic powerhouse with the controversial but hugely successful 2004 ``The Passion of the Christ," in Aramaic, Latin and Hebrew.

Gibson, and directors Peter Weir, Bruce Beresford, George Miller and Gillian Armstrong, led the way for a host of actors. These include Eric Bana (``Troy"), now starring in Steven Spielberg's ``Munich"; Hugh Jackman, back this summer as Wolverine and also the toast of Broadway in ``The Boy from Oz"; Naomi Watts, the new girl in King Kong's paw; Guy Pearce; Toni Collette; and Anthony La Paglia, now best known for the television FBI show ``Without a Trace."

La Paglia won a best-actor Tony award for his searing playing of the Brooklyn longshoreman Eddie Carbone in Arthur Miller's ``A View from the Bridge" in 1998 in Broadway. This ability to take on another culture -- be it American or English -- gives the Australians an edge in film and on stage.

Ledger's current double play illustrates the transforming powers of many Australians. In ``Brokeback Mountain," the young actor might well have come out of Actor's Studio. In the alleged style of the early Brando, he mutters, unintelligibly at times. His characterization feels intensely focused, deeply inward, submerged emotionally, guarded, at once hard and vulnerable.

His performance as the dapper rake Casanova for the Swedish-born Lasse Hallstrom does not feel specifically English, yet like many period costume dramas, there is a general sense that these Italians might well be exotically costumed Brits. The Perth-born Ledger has previously played a Brit in both the farcical take on Chaucer's England, the 2001 ``A Knight's Tale" and the more serious (and downbeat) 2002 remake of ``The Four Feathers." But he was the American son of Gibson in ``The Patriot" (2002).

Crowe, arguably the strongest of Australian's male contingent, also has shifted effortlessly from playing Americans to Englishman (and English-style Romans). Though born in New Zealand, he was raised in Australia, where his parents worked as caterers on motion pictures.

His breakthrough role came with the 1997 ``L.A. Confidential," Curtis Hanson's vivid translation of James Ellroy's portrait of three very different cops. A very different sort of American, the tobacco

whistle-blower Dr. Jeffrey Wigand, underlined Crowe's range in Michael Mann's stinging look at television news, the 1999 ``The Insider." The picture brought Crowe his first Oscar nomination. He won the following year for his heroic Maximus in Ridley Scott's ``The Gladiator." He was nominated again for Ron Howard's ``A Beautiful Mind."

But Crowe proved his allegiance to Britain in Peter Weir's 2003 sea epic ``Master and Commander: The Far Side of the World." Then it was back to playing a Yank in another fact-based drama, Ron Howard's 2005 saga of a Depression-era gladiator, the boxer Jim Braddock, ``Cinderella Man." But the picture tanked, not helped by Crowe's off-screen act of rage, hurling a telephone at a hotel employee.

The careers of Ledger and Crowe, neither trained in the theater, illustrate Australia's unique place in the English-speaking world. Like New Zealand, which has produced the directors Peter Jackson and Jane Campion, Australia feels the influence of both Great Britain, with its great tradition of the stage, and of the United States, the most important source of movies. It is therefore natural to work in both idioms for actors able to do so.

Blanchett can be equally persuasive as the young, struggling queen in Shekhar Kapur's ripping 1998 ``Elizabeth" and as the vibrant, jaunty Katharine Hepburn in Martin Scorsese's 2004 ``The Aviator." Schooled at Australia's National Institute of Dramatic Art, Blanchett has played Ophelia and Miranda in her home country, and will show her ``Hedda Gabler" at the Brooklyn Academy of Music in March.

Kidman, though she left school early to pursue a film career, also has worked on stage, in both London and on Broadway in ``The Blue Room," David Hare's loose translation of ``La Ronde" by Arthur Schnitzler. It won her a Laurence Olivier Award nomination for best actress in London. Kidman's career, propelled by the Phillip Noyce 1989 thriller ``Dead Calm," brought her back to her native America. (She was born in Hawaii but soon returned with her parents to Australia.) Tony Scott's loud and hollow 1999 racing romance ``Days of Thunder" paired her with Tom Cruise and ignited a love affair that led to a legendary marriage and collaborations on a Ron Howard 1992 western ``Far and Away" and Stanley Kubrick's 1999 rumination on marriage and jealousy, ``Eyes Wide Shut." It was her collaboration with her countryman, Baz Luhrmann, in the 2001 faux-French pop musical ``Moulin Rouge" that brought her an Oscar nomination, followed by her winning turn as Virginia Woolf in Stephen Daldry's 2002 ``The Hours," in a stunning combination of makeup and technique.

The first Australian actor in recent years to win an Academy Award is the elder of the current crop, Geoffrey Rush, born in 1955 in Toowoomba. His overpowering delineation of the breakdown and heroic comeback of the gifted Australian pianist David Helfgott in Scott Hicks' 1996 ``Shine" launched his career in America. Since then, he has been nominated for both ``Elizabeth" (best supporting actor) and for his Marquis de Sade in Philip Kaufman's 2000 ``Quills." He will reprise his role as Sir Francis Walsingham with Blanchett in ``Elizabeth: The Golden Age" and will also return in two ``Pirates of the Caribbean" sequels. He is currently featured, with Bana, in ``Munich."

Two young Australian women have been nominated for Oscars, Naomi Watts for Alejandro Gonzalez Inarritu's 2003 ``21 Grams," and Toni Collette for M. Night Shyamalan's 1999 ``The Sixth Sense" with Bruce Willis. They follow the path blazed by one of the first Australian actors to win worldwide distinction, the superb Judy Davis, a Woody Allen favorite nominated as best actress for David Lean's 1984 ``A Passage to India" and as best supporting actress for Allen's 1992 ``Husbands and Wives." Ledger is enjoying critical raves as the Aussie of the moment. But the tide from Down Under will continue to roll through Hollywood and Broadway as these versatile actors, actresses and directors continue to be in demand for their quality work.

PHOTO 1: LEDGER PHOTO 2: BLANCHETT PHOTO 3: BANAPHOTO 4: KIDMAN PHOTO 5: WATTSPHOTO 6: RUSH PHOTO 7: RUSSELL CROWE starred in ``Master and Commander: The Far Side of the World."

--- INDEX REFERENCES ---

COMPANY: ALLEN CO L L C

NEWS SUBJECT: Social Issues (1S005)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); USA (1US73); Oceania (1OC40); Americas (1AM92); Australia (1AU55); North America (1NO39); New York (1NE72)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; ALEJANDRO GONZALEZ INARRITU; ALLEN; AUSSIE; AUSSIES; AUSTRALIANS; AUSTRALIANS RUSSELL CROWE; BROOKLYN; BROOKLYN ACADEMY OF MUSIC; CHRIST; CROWE; DE SADE; HOLLYWOOD; KATHARINE HEPBURN; KIDMAN; LAURENCE OLIVIER AWARD; NAOMI

WATTS; NATIONAL INSTITUTE OF DRAMATIC ART; NICOLE KIDMAN; OSCARS; OZ; NAOMI WATTS;
PHILLIP NOYCE; VIRGINIA WOOLF; WOODY ALLEN) (Anthony La Paglia; Arthur Miller; Arthur Schnitzler;
Bana; Baz Luhrmann; Blanchett; Bruce Beresford; Bruce Willis; Cate Blanchett; Connecticut; Curtis
Hanson; David; David Helfgott; Eddie Carbone; Eric Bana; Francis Walsingham; Geoffrey Rush; George
Miller; Gibson; Gillian Armstrong; Guy Pearce; Heath Ledger; Hebrew; Hugh Jackman; James Ellroy; Jane
Campion; Jeffrey Wigand; Jim Braddock; Judy Davis; Kong; La; La Paglia; Lasse Hallstrom; Ledger; M.
Night Shyamalan; Mad Mel; Maximus; Mel Gibson; Michael Mann; Miranda; Ophelia; Peter Jackson; Peter
Weir; Ridley Scott; Ron Howard; Scott; Stanley Kubrick; Tom Cruise; Toni Collette; Tony Scott)

EDITION: STATEWIDE

WORD COUNT: 1550

What happened after the Olympics massacre

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News

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Section: ROP Movie Times

David Germain; The Associated Press

"**Munich**" *(Universal):* Steven Spielberg's gritty thriller about the aftermath of the massacre at the 1972 Olympics received a lukewarm critical and commercial reception. But the film rebounded at the Academy Awards, where it earned five nominations, including best picture. Eric Bana, Geoffrey Rush and the new James Bond, Daniel Craig, star in the saga of a Mossad hit squad assigned to hunt and kill Palestinians linked to the terrorist siege that led to the deaths of 11 Israeli athletes and coaches. The movie comes in a bare-bones single DVD with an introduction by Spielberg and a two-disc set packed with extras. Among the materials are segments on casting, music and editing, and the production design that went into one of the movie's strong suits, re-creating the look and feel of the 1970s. The two-disc set also has a featurette examining the real events behind the film.

"Big Momma's House 2" *(20th Century Fox):* Once more into the fat suit as Martin Lawrence finds an excuse to dress up as an overweight Southern matron again in this lame rehash of his 2000 comedy hit. Lawrence returns as an FBI agent who goes back undercover as Big Momma. The DVD comes with 12 deleted and extended scenes with commentary from the filmmakers.

"Nanny McPhee" *(Universal):* Emma Thompson returns to screenwriting for the first time since winning an Academy Award for her script to "Sense and Sensibility," this time crafting a cute, engaging adaptation of the "Nurse Matilda" children's books. Thompson stars as a gnarly-looking nanny with magical powers and a mysterious mission to set things right in the home of a widower (Colin Firth) and his insanely rambunctious gang of children, who have driven 17 previous nannies screaming from the house. The DVD has an alternate opening and six other deleted scenes; two commentaries featuring Thompson, director Kirk Jones and the young actors; and featurettes that include a look at the makeup job that went into uglifying Thompson.

"Rumor Has It" *(Warner Bros.):* Jennifer Aniston stars in last fall's misfire that not only squanders her comic charm and an interesting premise but also wastes the presence of Kevin Costner, Shirley MacLaine and Mark Ruffalo. Director Rob Reiner churns out a comedy that's just not funny, focusing on a woman who learns her family may have been the inspiration for the book "The Graduate." The studio did not bother tossing any DVD extras alongside the tepid movie.

"The New World" *(New Line):* Terrence Malick's hypnotic account of the colonial-era love triangle involving Pocahontas, Capt. John Smith and settler John Rolfe is a visual and aural feast, even if the drama can be emotionally off-putting and remote. Colin Farrell stars as Smith, Christian Bale plays Rolfe and newcomer Q'orianka Kilcher is Indian princess Pocahontas in her encounters with Europeans in 17th century North America. The DVD includes a making-of documentary.

TV on DVD

"Life Goes On: The Complete First Season" *(Warner Bros.):* This was not just your ordinary family show. The series featured a teenager with Down syndrome, played by Chris Burke, who has Down syndrome in real life. The first 22 episodes come in a six-disc set.

"Sgt. Bilko: The Phil Silvers Show 50th Anniversary Edition" (Paramount): Silvers' 1950s sitcom, in which he plays a crafty sergeant schmoozing his way through life on a military base, returns in a three-disc set with a best-of collection of 18 episodes.

Karen Ballard / Universal Studios; Dreamworks : In ``Munich," a hit squad must find and kill Palestinians linked to the deaths of 11 Israeli athletes and coaches at the 1972 Olympics. (0397587589)

---- INDEX REFERENCES ----

COMPANY: WARNER BROTHERS; WARNER BROS ENTERTAINMENT INC; TIME WARNER INC; THOMPSON

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08)

REGION: Germany (1GE16); Europe (1EU83); Central Europe (1CE50); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; ACADEMY AWARDS; BIG MOMMA; BIG MOMMAS HOUSE; DVD; EMMA THOMPSON; FBI; KEVIN COSTNER; MOSSAD; OLYMPICS; PHIL SILVERS SHOW; SOUTHERN; THOMPSON; TV; WARNER BROTHERS) (Chris Burke; Colin Farrell; Daniel Craig; Eric Bana; Geoffrey Rush; James Bond; Jennifer Aniston; John Rolfe; John Smith; Karen Ballard; Kirk Jones; Lawrence; Life; Mark Ruffalo; Nanny McPhee; Rob Reiner; Rolfe; Rumor; Sgt. Bilko; Shirley MacLaine; Smith; Spielberg; Steven Spielberg)

EDITION: Fourth

WORD COUNT: 771

A classy part of the furniture

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News

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Section: Insight

CHRIS JOHNSTON

The Melbourne International Film Festival patron loathes the whole idea of celebrity culture, leaving flashiness to others as he potters around his home town. SOONER or later in Melbourne, if you're someone who goes to the movies or to the theatre or art galleries, or catches a train or a tram, you'll see him. He'll be doing his stuff in an uncomplicated, ordinary way. Geoffrey Rush, our very own Oscar-winner, is not a flashy man. He's unobtrusive. He's part of the furniture. Unlike many who share his profession, he's not on some higher plane. He detests the whole idea of celebrity culture and the thinking that just because someone is famous they're somehow better than others.

In the lead-up to this interview, it occurred to him, as it often does, that he is just an entertainer who pretends to be other people, a "greying middle-aged character actor," which, in itself, is no reason to be in the newspaper. Then, last weekend, he looked at this page to see what he had agreed to and got a mild shock. The subject was Mikhail Gorbachev, former president of the Soviet Union and Nobel Peace Prize winner. "I suddenly wondered," he says, "if I had that many ideas in my head. I don't normally give interviews unless I'm promoting a film because there doesn't seem to be any point or anything much to talk about. But I thought this time I've actually got a few things to say." We therefore meet at the European in Spring Street, a dark, woody cafe, his choice of venue, to allegedly talk about those things. But being Geoffrey Rush - raconteur, speech maker, thespian, entertainer - a lot more is covered. He talks very slowly deliberately, as if every single word has been minutely analysed. He's clearly a deep thinker who is unafraid of silence. He's tall and thin, with extraordinarily long, delicate fingers. It's mid-morning but he constantly rubs his eyes as if it's 4am. Of the Oscar - the Academy Award for best actor in *Shine* after brilliantly portraying David Helfgott, the pianist with schizoaffective disorder - he says: "In a way I thought I was an unusual specimen that had come out from under a rock, and I liked being the unusual specimen." *Shine*, from 1996, was only Rush's seventh film after a long career in theatre. "It was the first time ever that I could remember, since Norm Staines said the word 'f---' on stage in Brisbane in 1979, that a theatre actor was on the front of a newspaper," he says. "It was quite good. But it was a double-edged sword." In an ideal world he would have been delightfully naive about it all, he says, in the manner of French painter Henri Rousseau, but he couldn't be. "Red carpet culture," he says, "the red carpet as a fantasy place where ordinariness or inadequacies vanish. That's a joke. Some people thrive on the red carpet but most actors I know find it extremely awkward and difficult, the exposure on that naked kind of level." But it has its uses. Rush's Oscar-winner status was used to the hilt two years ago in a campaign in Camberwell, where he lives. The natives were restless about a planned development at the historic train station. Rush uses public transport and loves Camberwell's Victorian character, so he got involved, door-knocking, making speeches, doing media stunts. The lobbying was so effective that plans for the station have been redrawn after a heritage overlay was slapped on the site. "The proposition at Camberwell was out of 1964, a really bad concrete bunker with no consideration of it being pleasing to the eye or interesting on a human, urban level. People got very angry," he says. "The media took the very easy angle of cruising around lovely 19th-century, red-brick, leafy Camberwell and highlighting it as a very posh place, and to a certain degree that is true. But it is a place of its own architectural value and its demographic is surprisingly not what people think; it's not just old, blue-rinse, right-wing voters." Because he comes and goes a lot - Rush, in an average year, will spend at least five months somewhere else - the changes in the city are brought into sharp relief. He is very aware of the aesthetic battle between new and old Melbourne, but he

reckons there has been "a collective unspoken decision in the psyche of Melburnites that, ideally, we want greenery". We are not a high-rise city, he says, despite high-rises going up. What people really want to protect are green belts and the notion of space. "Melbourne really is extraordinarily green. I get that frisson each time I fly. You look down from the plane and it's red brick and trees." Rush is helping an old friend at the moment. That's one of the supposed reasons for the interview. His name is Alan John, a leading theatre composer for 25 years. He has a CD of songs, instrumentals and spoken-word pieces featuring Rush, Cate Blanchett and John Bell. Rush has worked with him since the early '80s; the pair met in Jim Sharman's Lighthouse Ensemble, a nascent state theatre group in South Australia. "In some ways the project is a love letter because you wonder what sort of commercial outlet something like this could have," Rush says. "Thousands of people would be familiar with his music from the theatre . . . but pushing that into a more public arena is difficult, and that's what I'm trying to do, I suppose." He accepts the analogy between this and his own predilection for "little" films some distance from the mainstream. They too are love letters; they're intimate and personal and not at all grandiose, films such as *Candy*, *The Life and Death of Peter Sellars*, *Lantana*, *Quills* and, indeed, *Shine*. But he says the real metaphorical love letter these days is theatre. Rush says theatre has become so "intimate" that it has almost vanished. "It is still a vital, necessary arena but probably in the contemporary marketplace it doesn't register." When he goes to the movies in Melbourne, queuing up with serious young insects wearing black and talking smart, he wonders: "Wouldn't I love to see those groovy people in their 20s queuing up to go to the theatre." This year, though, in a move away from independent film, Rush is doing two big movies. He has just finished shooting *The Golden Age* in Britain, which is a sequel to 1998's *Elizabeth*, about Elizabeth I, with Cate Blanchett. Rush reprises his role as Sir Francis Walsingham, master-spy. He is also just about to finish filming the third instalment of *Pirates of the Caribbean* in the Bahamas, as Captain Barbossa. This is about as mass-market as it gets, especially for Rush. He says, simply: "It's important that the script and actors and director are good, but sometimes it really helps if it coincides with the kids' holidays and some warm weather. "Everyone thinks, 'What a doddle,' " he says, "but last year for *Pirates* I made eight trips - to Los Angeles, then Miami, then Barbados, then a boat to an island, 30 hours all up, eight times, so that takes the edge off all the fun because you spend the time you are there jetlagged out of your brain, hating the tropics and hating being alive and then coming home to Melbourne jetlagged for a couple of weeks then going away to do it all again." As an afterthought, however, he wonders what other jobs would have got him to the Caribbean, or Panama City. "The last film crew in Panama City was there for *The Love Boat*." But that's the next job. For now there is no job. Rush is just resting up, or trying to, in Camberwell, spending time with his wife and kids, pottering around, going to the dentist. "You tend to want this time to be very low key and just family time and recharging the batteries or whatever," he says, "but I suddenly find that it's become very active. Suddenly I find I've got all these hats on." There's the Alan John CD. Then there's two organisations that Rush is a patron of, the Spina Bifida Foundation of Victoria and the Melbourne International Film Festival, which opened this week. His wife's late father, eminent pediatric surgeon Malcolm Menelaus, was a co-founder of the Spina Bifida Foundation, for families with children born with the congenital spinal malformation. "It's really just to honour the memory of my late father-in-law," he says, "and the foundation is a bit like helping with Alan's CD; you've really got to go into bat, they don't have any funding, they rely totally on philanthropy." Rush agrees that being involved with spina bifida sufferers takes him out of his comfort zone and is an intensely "human" experience - both of which make him better at his job. There was a fund-raising dinner last week. Rush made a speech. "I get myself roped into the speech-making events and I take them very seriously," he says, "so I put quite a bit of time into my thoughts, working on the (English theatre director) David Hare principle that if you have an audience you can't waste their time." He only agreed to be patron of the Melbourne International Film Festival if he didn't have to go to any meetings. Rush, wisely, dreads meetings. His role is to "have good long lunches" with outgoing festival director James Hewison and "chew the fat about cinema, basically. I'm a half-generation older than him. I fall into an old Euro gene pool of film-going, continental movies they used to call them, that's my greater knowledge, mid to late 20th-century European films." He says the festival should be treasured, is integral to the fabric of the city and internationally known for championing films that might otherwise not be seen. Rush could talk about films for hours, for days. When he's in Melbourne, he's always down at the Nova in Carlton, which he regards as one of the best places in the world to see interesting movies. That's him as part of the city's furniture again. He's around. He's in among us, when he can be. And he wants to be one of us, not one of the others. "That's right," he says. "No big deal. It's not conscious. I just go about my business. I get on with what I'm doing. I do really try and be some sort of antidote to that notion of the actor being hijacked by celebrity. Maybe it's an Australian thing, I don't know. Luckily there's not a lot of attraction in me for the mainstream machinery. They don't really want to rope me in, which I'm grateful for. I can't really imagine what it's like for Heath (Ledger) or Orlando (Bloom) or someone like that." Alan John Theatre Music is out now. GEOFFREY RUSH CV BORN July 6, 1951, Toowoomba, Queensland.

EDUCATION Arts degree, Queensland University. FAMILY Married to actor Jane Menelaus. Two children, Angelica, 14, and James, 11. CAREER Theatre in Queensland, South Australia, NSW and Victoria since the 1970s and 33 films. AWARDS One best actor Oscar for Shine. Three Academy Award nominations. One best actor Emmy for The Life and Death of Peter Sellars.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: EURO; RUSH SICAV SA; EURONEWS AS; CANDY

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Live Entertainment (1LI85); Film Festivals (1FI62); Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); Central America (1CE62); New South Wales (1NE75); USA (1US73); Americas (1AM92); Victoria (1VI05); South Australia (1SO82); Panama (1PA92); Queensland (1QU50); Latin America (1LA15)

OTHER INDEXING: (ALAN; AWARDS; CANDY; EURO; LANTANA; LIGHTHOUSE ENSEMBLE; QUEENSLAND UNIVERSITY; QUILLS; RUSH; SPINA BIFIDA FOUNDATION) (Angelica; Barbossa; Cate Blanchett; David Hare; David Helfgott; Elizabeth; Francis Walsingham; Geoffrey Rush; Henri Rousseau; James; James Hewison; Jane Menelaus; John Bell; John Theatre Music; Luckily; Malcolm Menelaus; Mikhail Gorbachev; Nobel Peace Prize; Norm Staines; Oscar; Peter Sellars; Rush; Shine)

EDITION: First

WORD COUNT: 1895

Rats, we forgot cats

Source: Newcastle Herald, The (Australia)
Publication Date: July 31, 2006
Country: Australia
Source Type: Newspaper

7/31/06 Newcastle Herald (Austl.) 14

News

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Section: News

with Amy Edwards and Michael Gadd

ACTRESS Anya Beyersdorf will be squirming in her seat when she watches her new film, *Rats and Cats*, at the Melbourne International Film Festival this week. It's not that the former Novocastrian is afraid of rats (in fact not one rat or cat appears in the film) but she is her own biggest critic. "Every imperfection is a metre tall," she told *The Word* from her Melbourne home. "You sit there and you over-analyse everything. People don't criticise it as much as you do." Beyersdorf, who is the sister of NBN newsreader Natasha Beyersdorf, studied drama and communications at the University of Newcastle before moving to Melbourne three years ago for acting work. *Rats and Cats* will have its world premiere at the Melbourne festival on Thursday. The festival is regarded as Australia's most significant film event and this year's guests include director Spike Jonze (*Adaptation*, *Being John Malkovich*), cinematographer Chris Doyle (*The Quiet American*, *Rabbit-Proof Fence*) and local stars Geoffrey Rush and Sigrid Thornton. *Rats and Cats* is about a TV journalist who goes in search of a fallen idol and finds a modern-day Errol Flynn called Darren McWarren. It is a dark, satirical tale that makes light of the ups and downs of stardom. Beyersdorf plays Cindy, a down-on-her-luck prostitute, and Darren's girlfriend. Since filming *Rats and Cats* the 24-year-old has been busy shooting guest episodes on *Blue Heelers* and *Neighbours*, and is currently filming the lead role in the new *Something for Kate* music video. Beyersdorf is pictured with her director boyfriend Julius Avery on the opening night of the Melbourne film festival last week. *Suburban Mayhem*, which was shot in Newcastle last year, will close the festival on August 13.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: UNIVERSITY OF NEWCASTLE (THE); NATIONAL BROADCASTING NETWORK S A L NBN (THE); BSHCHESTVO S OGRANICHENNOI OTVETSTVENNOSTIU "NET BAI NET K HOLDING"

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (ACTRESS; ACTRESS ANYA BEYERSDORF; BEYERSDORF; NATASHA BEYERSDORF; NBN; NOVOCASTRIAN; SIGRID THORNTON; SUBURBAN MAYHEM; TV; UNIVERSITY OF NEWCASTLE) (Cats; Chris Doyle; Darren; Errol Flynn; Geoffrey Rush; John Malkovich; Julius Avery; People; Rats; Spike Jonze)

EDITION: Late

WORD COUNT: 291

Coppola holds court.

Source: Hollywood Reporter
Publication Date: September 29, 2006
Country: USA
Source Type: Trade Journal

9/29/06 Hollywood Rep. 40

News

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Thompson, Anne

Sofia Coppola attracts a cool party crowd--and an '80s disco beat. Svelte fashionistas thronged West Hollywood's Chateau Marmont on Tuesday following an industry screening of Sony's "Marie Antoinette" at the ArcLight Cinemas in Hollywood. Chanel sponsored the intimate soiree in the hotel's garden and lobby, which were decorated in grand-ballroom fashion with gilded mirrors and a bust of Marie Antoinette on a baby grand piano. French champagne, tarts, bonbons and shrimp and salmon hors d'oeuvres were passed among such revelers as Drew Barrymore, Mischa Barton, Geoffrey Rush, producers Ron Yerxa and Albert Berger and attorney Barry Hirsch. Early arrival Courtney Love hung out near the rear bar in a short black velvet dress, while Anjelica Huston and husband Robert Graham lingered in the patio garden with the film's Kirsten Dunst, who was dressed in black, as were Orlando Bloom and the pregnant Coppola.

Pedro Almodovar and Penelope Cruz, director and star, respectively, of Sony Pictures Classics' "Volver," took a turn through the garden, collected Bloom and some other pals and exited the party en route to a more private affair.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: BLOOM AND CO SECURITIES INC; BLOOM; SONY SOFTWARE CORP; SONY PICTURES ENTERTAINMENT INC; SONY PICTURES TV INTL CO LTD; SONY PICTURES CLASSICS

OTHER INDEXING: (ARCLIGHT CINEMAS; BLOOM; COPPOLA; DREW BARRYMORE MISCHA BARTON; ORLANDO BLOOM; SONY; SONY PICTURES CLASSICS; VOLVER) (Albert Berger; Barry Hirsch; Chanel; Courtney Love; Geoffrey Rush; Pedro Almodovar; Penelope Cruz; Robert Graham; Ron Yerxa; Svelte)

WORD COUNT: 228

The stars come out to play

Source: Sydney Morning Herald, The (Australia)
Publication Date: October 6, 2006
Country: Australia
Source Type: Newspaper

10/6/06 Sydney Morning Herald (Austl.) 5

News

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Section: Supplement
Bryce Hallett

Theatre companies hope big names will lure big audiences in 2007, writes Bryce Hallett. STAR-VEHICLE productions will abound as a wide range of domestic dramas and stories about cultural identity, mortality and war hit the stage. Two of Company B's favourite and most famous sons, Geoffrey Rush and Richard Roxburgh, return to Belvoir St Theatre next year, as do Leah Purcell and Catherine McClements in plays due to be announced by the company's artistic director, Neil Armfield, this month. As part of Fergus Linehan's second Sydney Festival in January, Company B will premiere a new music theatre piece by political satirist John Clarke and composer Alan John. Amid the new and untried there's also a smattering of classics and revivals to suggest that everything old really is new again.

David Williamson was reported to have left the building but Australia's best-known playwright can't keep away. He has a new play and a revival on offer to subscribers. In January, the Ensemble presents Williamson's biographical play *Lotte's Gift*, a vehicle he penned about the grandmother of classical guitarist Karin Schaupp. Next September the Sydney Theatre Company will show his landmark play *Don's Party* at the Opera House. It will star Glenn Hazeldine, Anita Hegh, Travis McMahon and Rhys Muldoon. Other star-vehicle productions include David Lindsay-Abaire's play *Rabbit Hole* with Lorraine Bayley and Georgie Parker (The Ensemble), Garry McDonald and Henri Szeps in Lionel Goldsein's two-hander *Halpern & Johnson* (The Ensemble), and Michael Cove's *Troupers* with Barry Otto and Blazey Best (STC). In its second year, the STC's Actor's Company gets to inhabit Shakespeare's *A Midsummer Night's Dream*, directed by Cheek by Jowl's Edward Dick, and Odon von Horvath's *Tales from Vienna Woods*, staged by Jean-Pierre Mignon. And in December at the Opera House, Tom Wright's bush panto *Babes in the Wood*, starring Max Gillies, bursts onto the Playhouse stage. The Malthouse Theatre production is directed by Michael Kantor. Like Company B, the STC has a few international stars in its line-up, including Cate Blanchett, who wears the director's cap to interpret David Harrower's modern tragedy *Blackbird*. Another Oscar-winning actor, Philip Seymour Hoffman, directs Andrew Upton's dark-humoured *Riflewind*, starring Hugo Weaving. The plays open at Wharf 1 in December. Since the opening of the Sydney Theatre at Walsh Bay, and the advent of innovative programming at the Opera House, the theatre scene has come to resemble an arts festival for much of the year. A highlight of next year will be *10 Days on Earth*, the latest work by Canadian puppeteer Ronnie Burketts, who finally visits Sydney. His fantasy-making and nimble artistry are extraordinary. Griffin Theatre won't announce its season until later this month but one Australian drama to look out for at the Ensemble is Timothy Daly's *Derrida in Love*. It promises to be funny and sharp as the playwright turns his eye to the French deconstructionist philosopher Jacques Derrida. Robyn Nevin returns to the stage next July in Don DeLillo's drama about survival and mortality, *Love-Lies-Bleeding*. The production, directed by Lee Lewis, will also star Max Cullen and Paula Arundell. Former STC resident director Benedict Andrews returns to the fold to stage Patrick White's *The Season at Sarsaparilla*, featuring the Actor's Company, scored by Alan John, designed by Robert Cousins and lit by Nick Schlieper. It opens on March 2 at the Opera House Drama Theatre. One of Australia's most enchanting companies, Kim Carpenter's Theatre of Image, joins forces with Tokyo's leading shadow puppet ensemble, Kageboushi Theatre Company, for *Lulie The Iceberg*, written by Richard Tulloch and Carpenter. The production runs at Parramatta Riverside Theatres and the Sydney Theatre in March. The director of Riverside Theatres, Robert Love, has curated a lively season of domestic dramas, comic works and classics next year. They include Joanna Murray-Smith's *Love Child*, starring Amanda Muggleton, Debra Oswald's *Stories in the Dark*,

presented by the Australian Theatre for Young People; and Matt Cameron's latest play, *Ruby Moon*. After the success of its bare-essentials *Hamlet*, the Studio Company ventures a stark version of *King Lear* in July at the Lennox Theatre, Parramatta. Some of the grittiest work is produced by a vibrant independent scene. The quality may waver but there's usually no shortage of risk-taking and sweaty endeavour on display at the Old Fitzroy Theatre, the Darlinghurst Theatre, the New Theatre, *The Lock Up*, *The Crypt* or the Bondi Pavilion where sometimes audiences chance on a non-professional production that gives the major players a run for their money. At the opposite end of the spectrum, the lavish *Cirque du Soleil* won't be pitching its *Grand Chapiteau* in Moore Park next year but rest assured, the troupe will have a new show in 2008.

---- INDEX REFERENCES ----

COMPANY: STC CORP; MINISTRY OF PUBLIC ADMINISTRATION AND JUSTICE; SMARTEAM CORP; ENSEMBLE CO; STC LLC; KOREA INVESTMENT MANAGEMENT CO LTD; EMSEMBLE CO LTD; PLAYHOUSE; SALBOOKH TRADING CO (K S C C); SHANXI TRUST CORPORATION LTD; STC; KIM DD; VIRTU SECURE WEBSERVICES BV; KIM SP ZOO; LEAR CORP; SULTAN CENTER FOOD PRODUCTS CO (K S C CLOSED); STAR WORLD TECHNOLOGY CORP; SAUDI TELECOM CO; ENSEMBLE; CITY OF SYDNEY; SISTEMAS DE TRANSFERENCIA DE CALOR SA; S TECH CORP; KIM CHEMICALS LTD; PLAYBOX THEATRE CO LTD

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New South Wales (1NE75)

LANGUAGE: English

OTHER INDEXING: (ACTOR; AUSTRALIAN THEATRE; BABES; BELVOIR ST THEATRE; BONDI PAVILION; CARPENTER; CRYPT; DARLINGHURST THEATRE; ENSEMBLE; FITZROY THEATRE; JOWLS EDWARD DICK; AGEBOUSHI THEATRE CO; KIM; LEAH PURCELL; LEAR; LENNOX THEATRE; MALTHOUSE THEATRE; OPERA HOUSE; OPERA HOUSE DRAMA THEATRE; PAULA ARUNDELL; PHILIP SEYMOUR HOFFMAN; PLAYHOUSE; RHYS MULDOON; STC; SYDNEY; SYDNEY THEATRE; SYDNEY THEATRE CO; THEATRE; THEATRE OF IMAGE; VEHICLE) (Alan John; Amanda Muggleton; Andrew Upton; Anita Hegh; Barry Otto; Benedict Andrews; Bryce Hallett; Bryce Hallett.; Cate Blanchett; Catherine McClements; David Harrower; David Lindsay; David Williamson; Debra Oswald; Fergus Linehan; Garry McDonald; Geoffrey Rush; Georgie Parker; Glenn Hazeldine; Halpern Johnson; Henri Szeps; Horvath; Hugo Weaving; Jacques Derrida; Jean-Pierre Mignon.; Joanna Murray-Smith; John Clarke; Karin Schaupp; Lee Lewis; Lorraine Bayley; Lotte; Love-Lies-Bleeding; Matt Cameron; Max Cullen; Max Gillies; Michael Cove; Michael Kantor; Neil Armfield; Nick Schlieper; Odon; Patrick White; Richard Roxburgh; Richard Tulloch; Robert Cousins; Robert Love; Robyn Nevin; Ronnie Burketts; Ruby Moon; Shakespeare; Timothy Daly; Tom Wright; Travis McMahon; Williamson)

EDITION: First

WORD COUNT: 790

Rush dives into AFI awards roles

Source: Courier Mail (Australia)
Publication Date: October 21, 2006
Country: Australia
Source Type: Newspaper

10/21/06 Courier-Mail (Austl.) M10

News

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Section: etc

Section: 1 - First with the news

Claire Sutherland

RUSSELL Crowe may have been the host of last year's AFI Awards, but it was Geoffrey Rush who came up with the best line of the revitalised awards night.

He had been asked by his agent to mention awards sponsor L'Oreal Paris in his Best Picture presentation speech.

``I hate brand endorsement so I thought I'd play the wildcard," Rush says.

With dry-as-dust delivery, Rush took to the stage and introduced himself as ``the face of L'Oreal Paris, gone horribly, horribly wrong".

``It worked on the night," he says now. ``And L'Oreal was happy."

Rush will be back at the awards this year, but this time he'll be the host and a producer.

The Oscar winner agreed to take the gig only if he got to give his 10-worth behind the scenes. New AFI boss James Hewison has been thrilled with Rush's input.

``I don't think anyone had anticipated the level to which he was quite so enthusiastic and so giving of his time," Hewison says. ``Normally, the way these shows are put together, they have a producer, a director and creative people -- and Geoffrey is assuming a lot of those responsibilities himself, putting up creative ideas and following them through."

Rush says: ``I said to my agent I want to treat this like a job, like I've accepted a film project, and I want to be involved in a way that I'm not just some kind of frontman."

Rush has always been a staunch defender of the Australian film industry. He was exasperated by press commentary on the industry's doldrums two years ago, when a lacklustre group of films saw Somersault collect every single award at the 2004 AFIs.

``That just seemed to happen at a point where there was such a barrage of constant, rather annoying, analytical articles in the press about the state of the Australian film industry and if two films didn't do well they wrote about the demise of the industry," Rush says.

``From my point of view, from working pretty regularly inside the industry, my analogy would be with winemaking. It's a seasonal occupation and occasionally you have vintage years when people say, `Oh, drink the Grange Hermitage from 1953, it's brilliant', and then it might be 1958 before it hits its memorable stride again."

There will be no such criticism this year. Like last year, this year's event will be a genuine competition, with Jindabyne, Kenny, Candy (starring Rush), Macbeth, The Caterpillar Wish and Ten Canoes all eligible.

``This year we probably have a surplus of great films that are all going to be vying for best picture," Rush says. ``There's something in the air where I think we'll look back on this mid-2000s period and go, `Wow, what happened?' "

Rush is speaking from Los Angeles, where he is putting the finishing touches to the third and final instalment of the Pirates of the Caribbean trilogy.

``Actually, finishing touches is a bit of an understatement," he laughs. ``We're sort of filming the grand finale of the great trilogy where 12 plots all converge on one massive, almost mythological,

action sequence. It's quite extraordinary and bigger than Ben-Hur.

``The scene we're shooting is a global pirate summit and I can't say much because (producer) Jerry Bruckheimer might kill me."

The production, called *At World's End*, made the news recently, due to claims Rolling Stone Keith Richards, shooting a cameo as Jack Sparrow's father, was drunk on the set.

Rush is of no help one way or the other in laying the story to rest.

``I think with Keith you get such an excitable persona you're not quite sure where he's at," Rush says.

``The man I met on set was a very playful, excitable kid . . . this completely eccentric character turns up and plays by totally different rules to the slightly more manicured actors who turn up, so that was very, very thrilling."

Johnny Depp, who famously modelled the Jack Sparrow character after Richards, knew who was boss, Rush says.

``He's the only person in the whole trilogy of films who can put Jack Sparrow in his place, and anyone who can put Johnny Depp in his place is a pretty cool guy."

Though the first *Pirates* movie was a hit with critics and audiences, the second, *Dead Man's Chest*, was notable for the reviews being so bad -- and the box office so utterly, utterly enormous.

``There was something in the audience saying, 'Whatever is going on, we want to acknowledge our love of Jack Sparrow and the pirate world'," Rush says. ``And other films become runaway hits despite what any critics think. Critics hated *Citizen Kane* when it came out."

As well as revisiting his Captain Barbossa character in *Pirates*, Rush has recently replayed Sir Francis Walsingham in the Elizabeth sequel, *The Golden Age*.

``It was amazing for us to revisit not only the characters we had played nine years ago but also to just rekindle our friendships," Rush says. ``And Cate (Blanchett) just came in with rockets ready to burn."

After *Pirates*, Rush has a clear slate for the AFI hosting gig and a play in Melbourne and Sydney.

``I've worked hard and specifically to try to make that happen, just because I'm feeling the tingle to perform in a small, intimate space with real people and theatrical colleagues," he says.

Doing a play in Australia means a big pay cut for Rush, and therefore his agent, but Rush doesn't put up with any pressure from those who might have ulterior motives for his career.

``In fact, my LA agent said, 'I totally understand. Every so often you have to sharpen the knife'."

Doing a play also makes it easier for Rush to spend time with his wife, actor Jane Menelaus, and his two children.

``A lot of elements go into being an itinerant worker," Rush says.

``But I've lived with that for 35 years. We're artistic fruit-pickers."

The L'Oreal Paris AFI Awards will be held on December 6 (craft awards) and 7 at the Melbourne Exhibition Centre. They will be televised by Channel 9 on December 7 at 9.30pm.

---- INDEX REFERENCES ----

NEWS SUBJECT: Social Issues (1SO05); Business Management (1BU42); Market Share (1MA91); Sales & Marketing (1MA51)

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Europe (1EU83); Australia (1AU55); Oceania (1OC40); France (1FR23); Western Europe (1WE41)

LANGUAGE: English

COMPANY: CATERPILLAR INC; LA; AGENCE FONCIERE INDUSTRIELLE; CATERPILLAR; MARINCO

OTHER INDEXING: (AFI; CATERPILLAR; ELIZABETH; GRANGE HERMITAGE; JACK SPARROW; LA; OSCAR; ROLLING STONE KEITH RICHARDS; RUSSELL CROWE) (Barbossa; Citizen Kane; Francis Walsingham; Geoffrey; Geoffrey Rush; Hewison; Jack Sparrow; James Hewison; Jane Menelaus; Johnny Depp; Richards; Rush)

WORD COUNT: 1165

Rush on for the curtain raisers

Source: Age, The (Australia)
Publication Date: November 3, 2006
Country: Australia
Source Type: Newspaper

11/3/06 Age (Austl. Full Text) 15

News

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Section: Metro
ROBIN USHER

GO EARLY and save money - that's the message stressed by Malthouse director Michael Kantor about the company's season for the first half of 2007. The company is dropping entrance prices for the first week of each of the six plays announced yesterday. "We want to make our shows more accessible by encouraging people to come earlier in the season when the new 'curtain-raiser' prices will apply," he says. The new policy will drop single-ticket prices by 20 per cent in that period, and up to 30 per cent for subscribers. Kantor says all prices will remain under \$50, and discounts will continue for the student rush and artist card holders. The company is dividing next year into two seasons, instead of three, and reducing productions numbers from 24 to 20. The first season will mark the return by Oscar winner Geoffrey Rush to the Melbourne stage for the first time in five years when he stars in Ionesco's absurdist classic, *Exit the King*, directed by Neil Armfield. Kantor convinced the two colleagues to do the production after persuading them to read the play two years ago. The season begins with *The Spook*, by Melissa Reeves, which won three AWGIE awards in 2005 and the Victorian Premier's drama prize.

It is set in Bendigo in the 1960s when the country was obsessed with the phobia of "Reds under the bed". The season is: • *The Spook*, by Melissa Reeves, directed by Tom Healey, starring Tony Harrington and Margaret Mills, February 16-March 10. • *Black*, designed and created by Anna Tregloan, starring Caroline Lee and Moira Finucane, March 17-April 1. • *Exit the King* by Eugene Ionesco, starring Geoffrey Rush, directed by Neil Armfield, March 24-April 21. • *The Pitch* by Peter Houghton, directed by Anne Browning, April 4-22. • *Tense Dave* with choreography and direction by Lucy Guerin, Gideon Obarzanek and Michael Kantor, April 24-29. • *OT, Chronicles of the Old Testament*, devised and directed by Uncle Semolina and Friends, May 24-27. For details, phone: 9685 5111 or go to www.malthousetheatre.com.au

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (AWGIE; MALTHOUSE; NEIL ARMFIELD; VICTORIAN PREMIER) (Anna Tregloan; Anne Browning; Arts Culture; Caroline Lee; Exit; Geoffrey Rush; Gideon Obarzanek; Kantor; Lucy Guerin; Margaret Mills; Melissa Reeves; Michael Kantor; Moira Finucane; Oscar; Peter Houghton; Tom Healey; Tony Harrington; Uncle Semolina)

EDITION: First

WORD COUNT: 333

An Irishman's Diary

Source: Irish Times
Publication Date: December 2, 2006
Country: Ireland
Source Type: Newspaper

12/2/06 Ir. Times 17

News

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Section: Opinion

Alan Desmond

Sat, Dec 02, 2006

Last Wednesday a jewel in the crown of Cork's cultural life celebrated its a significant birthday. The Kino cinema has been delighting and sometimes dismaying Cork film-goers since it first opened its doors ten years ago, making arthouse films available for big-screen viewing.

Despite its inconspicuous facade, the Kino quickly established itself in the consciousness of Cork's cinema-going public. The first film to be officially shown was *Shine*, the story of piano prodigy David Helfgott. It proved a lucky choice, as Geoffrey Rush's Oscar-winning performance ensured long queues outside on Washington Street.

Even the proud owner of the new venture, the unflappable Mick Hannigan, must have arched an eyebrow in surprise that shortly after opening, his one-screen cinema was full night after night.

I was among those who queued to see *Shine*. Still at secondary school, I must have been one of the youngest film-goers to enjoy what were then novelties in the Cork cinema-going experience: seats as comfy and cushy as you could wish for, with ample leg-room between each row and the option of buying freshly-brewed coffee. For thousands of Kino regulars the potent aroma of Maher's fine coffee is as much a part of the Kino experience as the films themselves.

I continued to attend regularly throughout the last two years of secondary school, the films sometimes taking precedence over my studies. In fifth year, I persuaded upon my mother to write a note excusing me from school an hour before the final bell so I could see a one-off screening of David Lynch's mad and marvellous black-and-white masterpiece, *Eraserhead*.

The transition to university meant considerably more free time, much of which was spent, of course, in the cosy confines of the Kino. But despite the reasonably priced tickets, my regular trips to the Kino were beginning to put a strain on my personal finances - ie, the money I wheedled out of my parents. A part-time job was needed. I sent a shower of CVs to shops and businesses around the city. I got one call: from the Kino! I had always suspected that God existed in some shape or form and now I knew. His name was Mick Hannigan and he owned the Kino.

My job in the cinema made me the envy of many. "You just sell tickets and then you get to watch all those films for free, don't you?" is the gist of questions directed at Kino employees. Not quite. A Kino employee sells both tickets and coffee, sometimes simultaneously. He or she must also ensure the lights in the auditorium have been switched off before the opening credits roll. Only then is our work done.

The Kino distinguishes itself from other cinemas not just because it shows a better and more eclectic mix of films than the multiplexes, but also because of the relaxed relationship between staff and customers. The compact size - one screen, 188 seats - helps the customer feel at home. "Do you mind if I leave my shopping here with you while I go into the film?" is a question I've often been asked.

Complaints too are voiced without hesitation. It's nothing unusual to have someone emerge from the auditorium during a film, hurriedly informing me, "It's a bit stuffy in here, you could turn down the heating", or "I think the picture isn't as sharp as it should be - you might tell the projectionist".

The summer just past brought a new FAQ. While Kino might sound arty and sophisticated to the average Corkonian, it sounds nothing of the sort to people from countries like Poland and

Slovakia, where kino means, simply, cinema.

On a number of occasions during the summer stocky young men with the shaved head and tight, pinched facial features typical of many Central Europeans stepped gingerly off Washington Street into the foyer of the Kino and began to look around cagily. Having examined a number of film posters with a look of perplexity they approached the ticket counter and asked, "Do you show Polish films here?" No. "Do you show films with Polish subtitles?" No again. "This is not Polish cinema?" they said as they retreat toward the exit, not quite understanding why the building has a big sign outside the door with Kino emblazoned on it.

Of course it's not just arty or specialist films which are shown in the Kino. Mass-appeal films such as Roberto Benigni's *Life is Beautiful*, and more recently *March of the Penguins*, have been screened, as well as popular classics such as *Casablanca* and *Night of the Hunter*.

It's probably this mix of the popular and the worthy which has seen the Kino become such an integral part of Cork cultural life during the past decade.

That it is thriving after ten years is testament not just to the commitment of its founders, Mick Hannigan and Una Feely, and the dedication of its friendly and efficient staff, but also to the superior celluloid predilections of a large number of Cork film-goers.

Happy birthday, Kino. Here's to another 10 years.

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08)

REGION: Europe (1EU83); Central Europe (1CE50); Poland (1PO03); Eastern Europe (1EA48)

LANGUAGE: English

OTHER INDEXING: (CORK; KINO; MAHER; SAT) (Complaints; David; David Helfgott; Happy; Mick Hannigan; Roberto Benigni; Una Feely)

EDITION: Daily

WORD COUNT: 979

No rush as laid-back Geoffrey hosts awards

Source: Geelong Advertiser (Regional Daily)
Publication Date: December 7, 2006
Country: Australia
Source Type: Newspaper

12/7/06 Geelong Adver. (Regional Daily) 4

News

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Section: News

Section: 1 -

OSCAR winning actor Geoffrey Rush took a relaxed approach as he hosted the AFI Craft awards in Melbourne last night.

"There are people who front films and there are people who actually make those films," Rush told guests at the awards, which honour people in categories of the film and television industry such as editing, musical score and sound.

"Our categories tonight celebrate not the people who are seen in films but those involved in the rigorous planning of pre-production, the team committed to flying by the seat of their pants during the shoot and those poor bastards who always have to fix it in post (production)".

Rolf de Heer's indigenous Australian film Ten Canoes secured three awards, including best cinematography, best sound and best editing.

Geoffrey Wright's Macbeth won best production design while Mick Harvey won the best original music score award for Suburban Mayhem.

"I kind of like being nominated . . . It's just always a little embarrassing when you win because you have to get up and say something," said Harvey who wasn't used to being the centre of attention.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (HEER; OSCAR) (Mick Harvey; Rush; Ten Canoes)

WORD COUNT: 219

An unlikely star takes the throne

Source: Sydney Morning Herald, The (Australia)
Publication Date: December 8, 2006
Country: Australia
Source Type: Newspaper

12/8/06 Sydney Morning Herald (Austl.) 1

News

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Section: News and Features
 Garry Maddox Film writer

IT was like winning the battle of portaloos. A little-known entertainer, Shane Jacobson, proved at the Australian Film Institute Awards last night that there is success in sewerage. The star of the mockumentary *Kenny*, about a philosophical plumber who installs portable toilets at outdoor events, was named best actor over Heath Ledger and Gabriel Byrne. "It's like comparing Mister Ed to Phar Lap," Jacobson said last night. "I feel like a poodle in a room full of lions." Jacobson was a part-time stand-up comic and warm-up act for television audiences when he and his director brother, Clayton, devised the film. They shot it while Jacobson worked for a portaloos company, providing services at the Melbourne Cup, air shows, concerts and car races. *Kenny's* colourful turns of phrase, such as "there's a smell in here that will outlast religion" and "busier than a one-armed bricklayer in Baghdad", have helped turn the film into an unlikely box office hit. For the past four months Jacobson has been the country's hardest working actor. He has criss-crossed the country to make more than 250 public appearances as *Kenny*. But the film went down the S-bend in other categories on a triumphant night for *Ten Canoes*, the comic Aboriginal drama that was shot in an Arnhem Land swamp with crocodile spotters watching from the trees. The film, directed by Rolf de Heer and Peter Djigarr, about a man who takes his young brother on a magpie goose egg hunt, dominated the main categories. Spoken in an indigenous language, it is Australia's nomination for best foreign-language film at the Oscars next year. At the previous night's technical awards *Ten Canoes* was honoured for best cinematography, editing and sound. Last night, at a black-tie dinner hosted by Geoffrey Rush in Melbourne, the production that de Heer has called "a great, glorious and difficult adventure" added best film, direction and original screenplay. Narrated by David Gulpilil and starring his son Jamie, *Ten Canoes* is set 1000 years ago. It proved so popular with AFI voters that probably only the cast's lack of clothes stopped it winning best costume design. Adding to his personal triumph, de Heer won the Byron Kennedy Award for outstanding creative enterprise. His cinematographer, Ian Jones, won the Longford Life Achievement Award. The two have previously worked together on *Bad Boy Bub*, *The Tracker* and *Alexandra's Project*. The star of the high-energy drama *Suburban Mayhem*, Emily Barclay, was named best actress, and her co-star Anthony Hayes was named best supporting actor for the second year running. Susie Porter also had a double triumph, being named best acting actress for *Caterpillar Wish* and best actress in a television drama for *RAN - Remote Area Nurse*. Luke Davies and Neil Armfield won the award for best adapted screenplay for the dark love story *Candy*. The performances of the country's actors internationally were recognised with Heath Ledger being named best actor for *Brokeback Mountain* and Rachel Griffiths best actress for *Six Feet Under*. Marny Kennedy won the young actor award for the Nine Network series *Mortified*.

AND THE WINNERS ARE ... Best film *Ten Canoes* Best direction Rolf de Heer and Peter Djigarr *Ten Canoes* Best actress Emily Barclay, *Suburban Mayhem* Best actor Shane Jacobson, *Kenny* Best supporting actress Susie Porter, *Caterpillar Wish* Best supporting actor Anthony Hayes, *Suburban Mayhem* Best original screenplay Rolf de Heer, *Ten Canoes* Best adapted screenplay Luke Davies and Neil Armfield, *Candy* International Award for best actress Rachel Griffiths, *Six Feet Under* International Award for best actor Heath Ledger, *Brokeback Mountain*

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: WESTERN STATES EQUIPMENT CO; AFI GMBH; LOUISIANA MACHINERY; CATERPILLAR SARL; AFI (EAST CENTRAL EUROPE) DEVELOPMENTS SARL; WINNERS; CATERPILLAR; CATERPILLAR FINANCIAL SERVICES POLAND SP ZOO; TRACKER SRL; CATERPILLAR POLAND SP ZOO; CATERPILLAR

CIS LLC; CATERPILLAR INC; FOLEY MACHINERY CO (INC); CATERPILLAR RENTING FRANCE SAS; PM
BELZ AGENTUR FUER INFORMATIK GMBH

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Boats & Sailing (1BO44); Sports (1SP75)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (AFI; AUSTRALIAN FILM INSTITUTE AWARDS; BYRON KENNEDY AWARD; CANDY
INTERNATIONAL AWARD; CATERPILLAR; DE HEER; GABRIEL BYRNE; JAMIE; KENNEDY; LONGFORD LIFE
ACHIEVEMENT AWARD; OSCARS; PETER DJIGIRR TEN CANOES; RAN REMOTE; ROLF DE HEER; TEN
CANOES; TRACKER; WINNERS) (Alexandra; Anthony Hayes; Boy Bubby; Clayton; David Gulpilil; Emily
Barclay; Ian Jones; Jacobson; Luke Davies; Mister Ed; Neil Armfield; Peter Djigarr; Phar Lap; Rachel
Griffiths; Shane Jacobson; Spoken; Suburban Mayhem; Susie Porter)

EDITION: First

WORD COUNT: 596

Oz org gets a Rush

Source: Weekly Variety
Publication Date: December 11, 2006
Source Type: Magazine

12/11/06 WKLY. VARIETY 72

News

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Section: vpage

Michaela Boland

MELBOURNE Last year Shane Jacobson worked at the AFI Awards as a portajohn operator, this year Cate Blanchett presented him with the best actor trophy for his title role in the portajohn comedy "Kenny."

Australia's biggest annual film and TV party, the Dec. 7 kudos at the Melbourne Entertainment Center were hosted by Geoffrey Rush and featured a phalanx of visiting (and resident) Oz thespians as presenters.

Rush jived on to the stage to Prince's Kiss then dazzled with his deadpan delivery, most of it scripted but some off the cuff. He declared Emily Barclay "the most beguiling sociopath we've seen since "Chopper" for her role in "Suburban Mayhem."

Ledger won a popularity trophy voted by readers of News Limited newspapers and asked, "What is it exactly?"

---- INDEX REFERENCES ----

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (MELBOURNE ENTERTAINMENT CENTER) (Emily Barclay; Geoffrey Rush; Oz)

WORD COUNT: 153

Entertainment

Source: Sun-Herald, The (Australia)
Publication Date: December 17, 2006
Country: Australia
Source Type: Newspaper

12/17/06 Sun-Herald (Austl.) 12

News

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Section: S Insert
CHRISTINE SAMS

Booty camp's on hold BEYONCE Knowles has decided against returning to Australia for the premiere of Dreamgirls, despite negotiations with Australian film distributors. Knowles, who kept a low profile in Sydney this year when she visited with her boyfriend, Jay-Z, will not be returning to tread the red carpet. Instead, cast member (and Golden Globe nominee) Jennifer Hudson is expected to attend the Sydney premiere on January 10. Hudson, who was a reject on American Idol (and resoundingly criticised by judge Simon Cowell) has an Oscar buzz building around her, for her key role as Effie. Knowles has gained further credibility for her role in the film - let's face it, it's a long way from Foxy Cleopatra in the Austin Powers flick Goldmember. Insiders are saying that although music fans might be disappointed not to see Knowles on the red carpet promoting Dreamgirls, it is Hudson who is the movie's leading star. Her scheduled appearance here, before Oscars season, is considered a coup for Australian organisers. Other stars of the film, such as Eddie Murphy, are unlikely to make the trip to Oz. But there is still good news for Beyonce fans. While she won't be here next month, insiders from her record company, Sony BMG have indicated Knowles is likely to come to Australia for an album promotion mid next year. Hugh's hot flushes IF a man's star status can be measured by his voice-over appearances in animated flicks, Hugh Jackman has had a stellar year. But is Jackman better at playing a penguin or a rat? The Aussie star has received praise for his character in Happy Feet, but it is his starring role in Flushed Away that is getting rave reviews overseas. The film, which is a full-length feature from the creators of Wallace & Gromit, has Jackman portraying Roddy the rat - a posh rodent who is accidentally flushed into the London sewer. Flushed Away also features characters voiced by Kate Winslet and Ian McKellen. By all accounts, the film (which opens in Australia on Thursday) is highly entertaining. Jackman is obviously keeping his own children - Oscar and baby Ava - happy with his foray into the family-friendly market. But the actor is due home soon for rehearsals with Nicole Kidman before filming of Baz Luhrmann's epic romance Australia. (Sorry, Baz, but I'm still getting my head around the patriotic film title). A large segment of the film will be made in the north Queensland town of Bowen, the mango capital of the Sunshine State, before production shifts across to the Northern Territory. It is believed some segments of the film will be made in Sydney, at Fox Studios. Thanks for the laugh, Eddie YOU'VE got to love Billy Birmingham, simply for his brilliant timing. The comedian stormed into the album charts with his new release Boned!, stealing the No. 1 spot before Christmas. It's been a dire year for Australian comedy albums otherwise - there were only four in the running at the ARIA Awards because there were only four nominated! But Birmingham's classic take on cricket commentators such as Richie Benaud - made famous in his Twelfth Man releases - never fails to prompt a laugh. The newest voice this time around is Eddie McGuire, who is mercilessly portrayed by Birmingham as a footy-obsessed corporate heavyweight who "bones" the entire Australian cricket commentary team. It is hard not to laugh out loud at Birmingham's spot-on parody. McGuire is said to have a fairly healthy sense of humour, so S asked a Channel Nine spokesman to check if McGuire had listened to Boned!. "He hasn't heard the CD, he hasn't been sent a copy, but he anticipates he'll receive some for Christmas," the spokesman said. "And he wouldn't mind receiving some of the royalties, either," he added, with a laugh. Short play's short hiatus SO much for the death of the CD single. Brazin, the parent company behind Sanity, HMV and Virgin music stores in Australia, removed CD singles from sale last month - with retail staff telling customers they would no longer be available. Last month, one worker at HMV in Broadway told me: "It's been unbelievable, people just keep asking for them every day, but we don't stock them any more." It seems there's been a change in thinking since then. When S phoned Brazin's head office last week to have a chat to executives

about the reason for removing singles from stores, we were assured by staff that they were going back onto shelves. Has the music company - which is back in the good books with ARIA because of an agreement to supply sales statistics each week - decided the CD single is still a vital part of its business? Single dad gets green light SCOTT Hicks, the director who created Shine (the film that propelled Geoffrey Rush to global fame) has announced his next Australian film project. Hicks has received funding approval from the Film Finance Corporation for a movie titled The Boys Are Back in Town - a co-production with the British producer of Billy Elliot. The film is about a sports writer trying to cope as a single dad. It will be filmed mainly in Australia next year. Leith's Night out in Ireland BRILLIANT Australian Idol winner Damien Leith is heading back to Ireland for a two-week festive break with his wife, Eileen, and young son, Jarvis. But when Leith flies out from Sydney today, it will also be a chance to further his music career in Ireland. Executives at Sony BMG Ireland have decided to release Leith's single Night Of My Life, which is No. 1 in Australia. As such, Leith will be working while he's over there, doing local promotional appearances and media interviews. (And there's no doubt the hype is real - when I was in Dublin last week, many locals were asking me about Leith.) The singer's manager, David Champion, said the Irish reaction had been overwhelming. "They're absolutely fascinated by what he's done - and as you'd expect, they're thrilled," he said. Leith will return to Sydney on January 8 to finalise songs for his first studio album. Champion said the bulk of the album would be original compositions by Leith, with recording scheduled for mid-January. We can be thankful - it's a far cry from the days when Idol winners were rushed into the studio for a fortnight. Morrison is wild about Harry JAMES Morrison is renowned for supporting emerging jazz musicians in Australia. One of his proteges, Emma Pask, performed at the wedding of Nicole Kidman and Keith Urban this year. But Morrison must be particularly pleased to see the progress of 14-year-old musician Harry Sutherland. The Sydney-based prodigy has been performing with Morrison since he was 11. Now he's branched out to form his own trio - a move that has prompted hearty interest in jazz circles. The Harry Sutherland Trio is scheduled to play at the Art Gallery of NSW at 7.30pm on Wednesday and again on December 27. The performances are free. Hey, hey it's the Toni show TONI Collette has built up a small Australian fan base with her foray into music. Now it seems she's considering playing some gigs overseas. Insiders say Collette is planning a few low-key performances in the United States, where she already has strong recognition as an actor. Although she is in the process of finalising filming for Hey, Hey, It's Esther Blueburger, Collette has her sights set on playing a few overseas gigs early next year.

TOP 10 MOVIES 1 Casino Royale (-) \$9,527,110 2 Borat (1) \$14,215,980 3 Charlotte's Web (-) \$1,987,731 4 Open Season (2) \$3,109,342 5 The Santa Clause 3 (5) \$4,244,517 6 The Prestige (3) \$5,107,279 7 The Guardian (4) \$1,549,195 8 Unaccompanied Minors (8) \$458,638 9 Little Miss Sunshine (10) \$5,997,185 10 Jackass: Number Two (6) \$5,606,547 DVD RENTALS 1 Click (-) 2 Superman Returns (-) 3 You, Me And Dupree (1) 4 Miami Vice (2) 5 Kenny (-) 6 The Lake House (3) 7 Pirates Of The Caribbean: Dead Man's Chest (4) 8 Jindabyne (6) 9 Ice Age 2: The Meltdown (5) 10 Silent Hill (-) ALBUMS 1 Boned!, The 12th Man (-) 2 U218 Singles, U2 (1) 3 The Winner's Journey, Damien Leith (-) 4 Dancing In The Street: The Songs Of Motown II, Human Nature (5) 5 Eyes Open, Snow Patrol (3) 6 I'm Not Dead, Pink (7) 7 Siempre, Il Divo (2) 8 Love, The Beatles (4) 9 Young Divas, Young Divas (6) 10 Rudebox, Robbie Williams (-) DOWNLOADS 1 Night Of My Life, Damien Leith (5) 2 Chasing Cars, Snow Patrol (1) 3 I Don't Feel Like Dancin', Scissor Sisters (2) 4 Irreplaceable, Beyonce (3) 5 Light Surrounding You, Evermore (7) 6 My Love, Justin Timberlake (6) 7 Don't Give Up, Shannon Noll with Natalie Bassingthwaite (-) 8 Smack That, Akon featuring Eminem (8) 9 Rock This Party (Everybody Dance Now), Bob Sinclair/Cutee B (9) 10 Wind It Up, Gwen Stefani (-) Movies source: Motion Picture Distributors Association of Australia (figures show total Australian box office takings to date). DVD movie rentals source: Blockbuster. Albums and Downloads source: ARIA. Previous week's position after title. Email csams@fairfax.com.au

---- INDEX REFERENCES ----

COMPANY: CODIBEL DISTRIBUTION NV; WINNER; TOP HIGH IMAGE CORP; TOP; WILLIAMS; KK TOP; TOP VERMOEGENSVERWALTUNG AG; TOP LASTS; TOP A D BANJA LUKA; HAIN EUROPE SA

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Household (1HO53); Entertainment (1EN08); Home Furnishings & Home Decor (1HO86); Celebrities (1CE65); Floor Coverings (1FL45); Carpets (1CA35); Motion Pictures (1MO51); Consumer Products & Services (1CO62)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Eurozone Countries (1EU86); North America (1NO39); New South Wales (1NE75); USA (1US73); Americas (1AM92); Europe (1EU83); Ireland (1IR50); Northern Territory (1NO25); Western Europe (1WE41); Queensland (1QU50)

LANGUAGE: English

OTHER INDEXING: (AMERICAN IDOL; ART GALLERY; AUSSIE; AUSTRALIAN IDOL; CD; COLLETTE; DOWNLOADS; DVD; FILM FINANCE CORP; HMY; IAN MCKELLEN; IDOL; LAKE HOUSE; MIAMI VICE; MISS

SUNSHINE; MOTION PICTURE DISTRIBUTORS ASSOCIATION; NICOLE KIDMAN; RICHIE; ROBBIE;
SUNSHINE STATE; TOP; UNACCOMPANIED MINORS; WALLACE GROMIT; WILLIAMS; WINNER) (Baz; Bob
Sinclair; Booty; Brazin; Champion; Christmas; Collette; Damien Leith; David Champion; Eddie; Eddie
McGuire; Eddie Murphy; Eileen; Emma Pask; Entertainment; Geoffrey Rush; Harry; Harry Sutherland;
Hicks; Hugh Jackman; Jackman; JAMES Morrison; Kate Winslet; Keith Urban; Knowles; Leith; McGuire;
Morrison; Natalie Bassingthwaighte; Previous; Sanity; Simon Cowell; Sutherland Trio)

EDITION: First

WORD COUNT: 1449

Aussiewood out as Hollywood goes global

Source: Australian
Publication Date: January 25, 2007
Country: Australia
Source Type: Newspaper

1/25/07 Australian (Newspaper) 7

News

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Section: Local Table

Section: 1 - All-round Country

Robert Lusetich, Los Angeles correspondent

IT was a lean Oscars harvest for Australians in what not so long ago was known as Aussiewood.

Australians have had an extraordinary 10-year run at Hollywood's night of nights; Russell Crowe and Geoffrey Rush winning best actor, Nicole Kidman becoming the nation's first best actress winner, Mel Gibson taking best director and best picture amid a host of other prominent nominations, all of which made Australia the flavour of the decade in Hollywood.

But tastes change in this ficklest of industries and, as yesterday's nominations for the 78th annual Academy Awards reveal, Hollywood has gone global.

Even though the soul musical *Dreamgirls* led the field with eight nominations, three of them were for songs and the film was snubbed in the prestigious film and director categories. Instead, Hollywood bonded with *Babel*, a difficult film by Mexico's Alejandro Gonzalez Inarritu.

Starring Brad Pitt and Cate Blanchett, *Babel* received seven nominations, including director and picture as well as best supporting actress nods for Mexican Adriana Barraza and Japan's Rinko Kikuchi.

British films scored better than English batsmen, with *The Queen* garnering six nominations, including one for Helen Mirren, the short-priced favourite to win best actress for her turn as Queen Elizabeth II.

"It is a very positive day for the British film industry," read a statement from Buckingham Palace without a hint of irony. "We are delighted for all those who have been nominated."

So international is this year's field that Mirren's only American challenger is Meryl Streep (*The Devil Wears Prada*). The nominees are Penelope Cruz (*Volver*), perennial favourite Dame Judi Dench (*Notes on a Scandal*) and Kate Winslet (*Little Children*).

Another British film, *The Last King of Scotland*, will most likely get Forest Whitaker a best actor statuette for his portrayal of Ugandan dictator Idi Amin. Whitaker was nominated alongside Will Smith (*The Pursuit of Happyness*), Leonardo DiCaprio (*Blood Diamond*), Ryan Gosling (*Half Nelson*) and Peter O'Toole (*Venus*).

For the 74-year-old O'Toole, it was his eighth nomination. His first was for *Lawrence of Arabia*, 45 years ago. He has never won an Oscar and considered turning down his honorary statue four years ago because it felt too much like charity.

"If you fail the first time, try, try, try, try, try, try, try again," the Irishman quipped yesterday.

The best directing race will probably come down to two Hollywood legends, Martin Scorsese and Clint Eastwood. Eastwood has become a darling of the academy, winning four Oscars. Scorsese, meanwhile, has yet to win in five attempts. As the academy's almost 6000 voters have a way of atoning for past injustices by awarding Oscars for lesser work, Scorsese may finally get to read an acceptance speech for the gritty *The Departed*.

Eastwood was nominated for the Japanese-language *Letters from Iwo Jima*.

The best picture race is dominated by heavy fare -- *The Departed*, *Letters from Iwo Jima*, *Babel*, *The Queen* -- with only the amusing *Little Miss Sunshine* to lighten the mood.

Blanchett leads the small Australian charge, acknowledged for an engaging performance as a teacher who has an affair with a student in *Notes on a Scandal*.

Also nominated was *Happy Feet*, the feel-good penguin movie by George Miller, which goes up against *Cars* and *Monster House* for best animated feature.

Two young Sydney filmmakers, Peter Templeman and Stuart Parkyn, have also booked a seat at the film colony's night of nights, nominated for their live short action film, *The Saviour*.

OSCAR NOMINEES INCLUDE:

MOVIE

- * *Babel*
- * *Letters from Iwo Jima*
- * *The Queen*
- * *The Departed*
- * *Little Miss Sunshine*

ACTOR

- * Leonardo DiCaprio, *The Departed*
- * Peter O'Toole, *Venus*
- * Forest Whitaker, *The Last King of Scotland*
- * Will Smith, *The Pursuit of Happyness*
- * Ryan Gosling, *Half Nelson*

ACTRESS

- * Helen Mirren, *The Queen*
- * Meryl Streep, *The Devil Wears Prada*
- * Judi Dench, *Notes on a Scandal*
- * Kate Winslet, *Little Children*
- * Penelope Cruz, *Volver*

SUPPORTING ACTOR

- * Eddie Murphy, *Dreamgirls*
- * Alan Arkin, *Little Miss Sunshine*
- * Mark Wahlberg, *The Departed*
- * Jackie Earle Haley, *Little Children*
- * Djimon Hounsou, *Blood Diamond*

SUPPORTING ACTRESS

- * Jennifer Hudson, *Dreamgirls*
- * Cate Blanchett, *Notes on a Scandal*
- * Rinko Kikuchi, *Babel*
- * Abigail Breslin, *Little Miss Sunshine*
- * Adriana Barraza, *Babel*

ANIMATED MOVIE

- * *Cars*
- * *Happy Feet*
- * *Monster House*

Full list of nominations at www.theaustralian.com.au

---- INDEX REFERENCES ----

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Japan (1JA96); Far East (1FA27); Asia (1AS61); Eastern Asia (1EA61)

LANGUAGE: English

OTHER INDEXING: (ACTRESS; ADRIANA BARRAZA BABEL; ALEJANDRO GONZALEZ INARRITU; BABEL; BUCKINGHAM PALACE; DEPARTED; DEVIL WEARS PRADA; HELEN MIRREN; IWO JIMA; IWO JIMA BABEL; MEXICAN ADRIANA BARRAZA; MIRREN; MONSTER HOUSE; SUPPORTING) (Abigail Breslin; Alan Arkin; Aussiewood; Blanchett; Cate Blanchett; Clint Eastwood; Eastwood; Elizabeth II.; Forest Whitaker; Geoffrey Rush; George Miller; Hollywood; Idi Amin; Jackie Earle Haley; Judi Dench; Kate Winslet; Leonardo DiCaprio; Mark Wahlberg; Martin Scorsese; Mel Gibson; Meryl Streep; Miss Sunshine; Nicole Kidman; O'Toole; Peter; Peter O'Toole; Peter Templeman; Russell Crowe; Ryan Gosling; Scorsese; Starring Brad Pitt; Stuart Parkyn; Whitaker; Winslet)

WORD COUNT: 880

Rush to find the king's way out

Source: Herald Sun (Australia)
Publication Date: March 28, 2007
Country: Australia
Source Type: Newspaper

3/28/07 Herald-Sun (Melbourne) 61

News

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Section: AMUSE

Section: 1 - FIRST

GEOFFREY RUSH returns to the Melbourne stage tonight in a role fit for a Hollywood king.

Rush has taken time out from his busy film career and his campaign to save Camberwell station to return to his theatrical roots. He will play King Berenger in the new Malthouse comedy Exit the King which premieres tonight for an audience expected to include Sigrid Thornton, Rose Byrne and Max Gillies.

The play reunites Rush with director Neil Armfield. They both worked on The Alchemist, and The Marriage of Figaro.

Exit the King is on until April 21. Tickets are from \$15. Bookings: 9685 5111.

---- INDEX REFERENCES ----

COMPANY: HATHOR HOUSE BOOKS

LANGUAGE: English

OTHER INDEXING: (MARRIAGE; MAX GILLIES) (Berenger; Bookings; Neil Armfield; Rose Byrne; Rush; Sigrid Thornton)

WORD COUNT: 117

Rush back to the boards is a welcome experience

Source: Sydney Morning Herald, The (Australia)
Publication Date: March 30, 2007
Country: Australia
Source Type: Newspaper

3/30/07 Sydney Morning Herald (Austl.) 18

News

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Section: News and Features
 Bryce Hallett

THE return of Geoffrey Rush to the stage in a new, clear and amusingly deadpan version of Eugene Ionesco's *Exit the King* is cause for celebration. In the role of the crumbling, childlike King Berenger, the actor reveals his secure technique, raw instincts, physicality and air of mystery that makes him such a volatile and vulnerable force on stage - and so watchable. The play, translated by the director Neil Armfield and Rush, is all about the vestiges, abuses and delusions of power and how insignificant they are in the larger scheme of things. Mostly, *Exit the King* is about teetering on the edge of an abyss; a dance of death in which the miserable, doomed and decrepit dictator is pulled like a rag doll between pleasure - or at least a remnant of it - and pain. Armfield and Rush were drawn to Ionesco's comedy because of its ambiguities, strong resonances with today's cultural and political landscape, its sheer theatricality and the scope of its vision.

Says Armfield: "Over a lifetime of working together, Geoffrey and I have sought out the alternative list - Shakespeare and Chekhov, of course, but also Gogol and Jonson and Beaumarchais and Patrick White, the ones that play with form, that have the stench of manure coming in through the stage door, noisy, gaudy colours, and a sense of life as a mad dance by a bunch of fabulous marionettes." Staged by Malthouse Theatre and Company B, the production needs time to settle in and to find a more unifying rhythm but, in its best moments, it is drolly absurdist and paradoxical in the sense it is playful and restrained, silly and sombre, intimate and alienating. The cast is terrific, especially Bille Brown and Julie Forsyth, whose comic timing and droll delivery help fire up proceedings. The work premiered on Wednesday at Melbourne's Malthouse Theatre, a company and performance hub that has been revitalised by its artistic director, Michael Kantor, and which has built close ties with Company B, the Sydney Theatre Company and the Sydney Opera House. Hugo Weaving, Robyn Nevin and Dame Elisabeth Murdoch were among the opening-night audience for the comedy in which Rush's puppet-like royal manages to command the space while ultimately seeming to shrink from it. Whatever the success and fame that his film career has brought, Rush remains every bit the theatre animal, and a fine and rare one at that. *Exit the King* opens at Belvoir St Theatre in June. Individual tickets on sale May 7; season ticket packages available now.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New South Wales (1NE75)

OTHER INDEXING: (EUGENE IONESCO; IONESCO; SYDNEY OPERA HOUSE) (Armfield; Berenger; Bille Brown; Dame Elisabeth Murdoch; Exit; Geoffrey; Geoffrey Rush; Gogol; Hugo Weaving; Julie Forsyth; Malthouse Theatre; Michael Kantor; Neil Armfield; Patrick White; Robyn Nevin; Rush)

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Geoffrey Rush: a man for all seasons

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News

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Section: Sunday Life
David Astle

As the murderous Captain Barbossa, Geoffrey Rush thrills the blockbuster crowd as effortlessly as his ageing kings seduce serious theatre fans. Here, the Oscar-winner talks about pirates, painting and seeing in colour Geoffrey Rush sits cooped on the couch, a pair of half-moon specs atop that patrician nose. His comb-proof hair, in fact, is still kinked from the traces of a crown. In April, Rush finished a one-month reign as Berenger in *Exit The King*, a Eugene Ionesco play, at Melbourne's Malthouse. The Age described his performance as a tour de force, saying that "Rush evokes laughter and disgust, pity and fear in equal measure." In his latest big-screen role, he returns to the skin of Captain Barbossa in the hugely anticipated *Pirates Of The Caribbean: At World's End*, the third in the series. The man is a multitude. Across a 36-year career, that protean body has held a Spanish mutineer, a French marquis, a Mossad agent and a gay junkie in Candy. But counting his roles is a folly - as Peter Sellers alone, the Brissie boy hijacked 38 characters in a single biopic. More than a resume, his career is a jaw-dropping rollcall, from Snoopy on stage to a cop in *Les Miserables*, from David Helfgott in *Shine* to a Godot tramp. He's swung from a cut-snake Russian in *Diary Of A Madman* to an orphaned koala in *The Magic Pudding*. To the time line add a dozen arch Elizabethans and enough awards - BAFTAs, Golden Globes, an Oscar and an Emmy - to smelt into a crown. Actor Gillian Jones, who played queen to his King Berenger, says, "I've known him for 27 years and in that time, he's become more and more Geoffrey. He's meticulous. He works away on things. He invents things but he's got this wonderful capacity to be." But Rush, 55, admits that it's not as easy as it used to be. "Eight shows a week is getting tougher," he confesses in his familiar tenor. "You don't bounce back as quickly." In fairness, the king's role is massive - two hours a night, four with a matinee - tumbling and ranting till death claims him at curtain. Who wouldn't be knackered? By comparison, he describes his role alongside Johnny Depp as "dressing up to play pirates". The captain himself looms above us. The promo poster for *At World's End* adorns the walls of the Buena Vista film offices in Melbourne. "They had us in harnesses for these photos," he recalls. "You had to lean right out to get an action shot." He studies himself - a suburban dad of two thrilling at the buccaneer he sees staring back. "I love the smoky tones they've done." Rush confesses to a kind of synesthesia, where two senses cross wires. In his case, days of the week are linked to discrete colours: "Friday is dark maroon, a type of sienna, and Saturday is definitely white. Monday is a cool blue." He links the attribute to his Brisbane childhood. "Since I was seven, when I first learnt counting, numbers had specific colours. My kids [Angelica, 14, and James, 11] say, 'Dad you're not abnormal, you're not different - you're just crazy.'" Rush's own history is colourful and deeply Australian. His dad, Roy, an accountant, left home when Geoffrey was five. His mother, Merle, a sales assistant, moved from Toowoomba to Brisbane, where a shearer stepdad joined the picture. "Out of the sandiest, rockiest soil, stuff blooms," says the actor. He recalls his mum as "the jiver, a truly spirited woman, generous towards whatever direction I was going in". That direction was thespian. "I toured Queensland a number of times [with the Queensland Theatre Company] in the early '70s. I remember sitting out on the balcony of some big, sprawling pub in Barcaldine. We were a bit hippie-ish - we had long hair and probably floral shirts. And you hear these guys saying, 'It's those horses' hooves from Brisbane." He pauses, chuckles. "We must have been pooves, I guess." The boy fled the colony for Paris in 1975 to study mime. "Not this," he clarifies, pulling aside an invisible drape to peek out, purse-lipped, "but what I call top-to-toe acting, learning to use your body in transcendent ways." The key to performance is not to illustrate, Rush elaborates, but "to fill the silhouette". Mime artists call it identification. The role of Peter Sellers, say, was never an identikit exercise but the challenge of being Sellers, living his life from within and letting all parts reflect that life.

Grasping any role takes "quiet study" and a PhD in empathy - or "embedding the emotional memory". "Acting is very much like painting," adds Rush. "You play around with tones. A role may need more cool, more warmth. There is no real end point. You never stop defining." Paint is foremost in Geoffrey's mind, thanks to the passion of his actor and artist wife, Jane Menelaus, 47. "In the past few years, she's been doing more and more stuff. Her style is Lucian Freud - bold, not photographic, more a feel of what she's looking at, with this radical use of colour for skin tones." The two tied the knot in 1988, on the eve of co-starring in a stage production of *The Importance Of Being Earnest*. With Geoffrey as bachelor John Worthing and Jane as the comely Gwendolen Fairfax, the newlyweds had the chance to propose with Wildean abandon every night - twice including matinees. So has the painting bug bitten, I ask. "I own quite a big palette and a reasonable range of expression when it comes to objectifying [with my body]. But on paper it's only stick figures." Rush himself is something of the stick figure. Frequently described as "rumpled", "windswept", "gangly", "coiled", his 183-centimetre appearance has also attracted the words "playdough" and "lived-in". Rush sniggers. "You forgot 'lanky'. I'm always called lanky." He drains his sugared latte. "Most of those words crop up because I do interviews for the next project the day after I've finished the last one, drinking all night with my mates..." After all the accolades, is he still hounded by ambition? "I think I have it but I keep those demons low. I've been around long enough to know that my strength is my more thoughtful, reflective side. I chew things over before making a decision." He keeps a notebook, he says, at home in Camberwell in the steeped east of Melbourne. "I write down all the roles I've turned down [or missed out on]. Occasionally, I'll look back at the list and kick myself but there's very little by way of regret in there." Well, OK, maybe there was one, he admits. "Roman Polanski was going to do *Oliver Twist* and I just wanted to play Fagin. It was one of those films I'd seen as a kid. I love the Alec Guinness performance. Then I thought, 'There have been 28 other people who have done that: what else? I'm just entering into a sausage thing, in a way.'" Rush reached a short list of three before the gig went to Ben Kingsley. No matter, say the fingers. An actor can't dwell too long. Existing in two continents - half the year making movies offshore and half rejuvenating in Melbourne - is a regular menace to family life. But love and sanity have shaped the schedule. "Most projects are a three-month package," he says. "We've been lucky with *Pirates* - a lot of that fell over our summer holidays. So for December and January, Jane and the kids could come over to LA [or the Caribbean] and hang out. The *Pirates* set is a breeze for kids - you've got the sword master and the special-effects guys. I say, 'Go watch what they do.' They watch polystyrene planks, crusted in barnacles, getting packed with mortar and then blown out for the shot." Any aspiring dolly-grippers in the family? "Too early," smiles Rush, "though James likes getting on the cans [headphones] ... and listening to all the chatter from the artistic director." Does it bother him, with theatre locked in the moment, that film might be his only legacy? The monkey on your back, I tease, could be being known simply as the man with a monkey on his shoulder. "I suppose that may happen," he grins, not troubled. Then he adds a lament: "Theatre doesn't rate in mainstream press unless it's gossip driven. We're in the dying phases of celebrity culture." So what big role is waiting in the wings? In spirit, Rush seems destined to revive Don Quixote and he can't disagree. "Have you read the book? It's brutally funny. People think the story romantic but there's this klutz with big dreams who has the bejesus knocked out of him one night in a tavern and he has to deal with that. It's so compelling and alarmingly modern. The character appeals. He belongs to that non-heroic outsider lineage." As does Rush, in a funny way - a Hollywood star without a single dab of product. Limelight barely rates on his radar. "Geoffrey is gracious," says Claire Dobbin, a longtime friend and chair of the Melbourne International Film Festival, of which Rush is patron. "He will seek out people he doesn't know and talk to them. He's very thoughtful, deeply intellectual and an irresistible clown. He understands the ephemeral nature of celebrity and that there are bigger things underpinning everything. I've never heard him start a story with, 'When I was with Johnny Depp...'" *Pirates Of The Caribbean: At World's End* opens on Thursday; *Exit The King* will play at Sydney's Belvoir St Theatre from June 9 to July 29.

THE CHARACTERS THAT RUSH BUILT Poprischin (*Diary Of A Madman*, Belvoir St Theatre, 1989): Rush's delusional clerk was part Leunig's Mr Curly and part "[comic] Tony Hancock as a ham radio operator". David Helfgott (*Shine*, 1996): four months of piano tuition and study of Helfgott's speech and mannerisms. Clint, age 5 (*The Small Poppies*, Belvoir St Theatre, 1999): "My kids were five and seven and Jane [Rush's wife] said, 'You spliced both children into that.'" Marquis de Sade (*Quills*, 2000): blend a mountain goat and a peacock with a fallen glam rocker and voila. Peter Sellers (*The Life And Death Of Peter Sellers*, 2004): Rush channelled a remark from director Stephen Hopkins: "Men are really sad sometimes and stupid, vain and pathetic - and fantastic."

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: LA CIE S P R L; LOS ANGELES COUNTY OF; LUPUS ALPHA ASSET MANAGEMENT GMBH

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Entertainment Technology (1EN50); Special Effects Technology (1SP19); Live Entertainment (1LI85)

REGION: Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Queensland (1QU50)

OTHER INDEXING: (ALEC GUINNESS; BELVOIR ST THEATRE; BUENA VISTA; CHARACTERS; DAVID HELFGOTT; EUGENE IONESCO; HELFGOTT; LA; MADMAN; MOSSAD; OLIVER TWIST; PIRATES; QUEENSLAND THEATRE CO; THEATRE) (Acting; Angelica; Barbossa; Ben Kingsley; Berenger; Claire Dobbin; Curly; de Sade (Quills; Existing; Fagin; Frequently; Geoffrey; Geoffrey Rush; Golden Globes; Grasping; Gwendolen Fairfax; James; Jane; Jane Menelaus; John Worthing; Johnny Depp; Leunig; Limelight; Merle; Monday; Occasionally; Peter Sellers; Queensland; Roman Polanski; Roy; Rush; Sellers; Snoopy; Stephen Hopkins; Tony Hancock)

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GEOFFREY RUSH

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News

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Section: Sunday Pulse

SARA STEWART

NO OFFENSE to Johnny Depp, but Geoffrey Rush was the one who really put the stamp of quality on the "Pirates of the Caribbean" franchise. The Australian actor was the elder statesman of a young, pretty and largely unknown cast. He was also the only Oscar winner, for his portrayal of a troubled but brilliant pianist in 1996's "Shine." Rush took a sizable chance when he signed on to a movie that was based on a ride - and it paid off, to say the least.

Regrettably, Rush's Captain Barbossa was absent from all but the final minutes of part two, "Dead Man's Chest," but the break enabled him to take on the role of Peter Sellers in an HBO biopic - for which he snapped up an Emmy - and to play the chilling assassin handler in Steven Spielberg's "Munich."

But luckily, his character's back in the center of the third "Pirates" movie, opening Friday. The Post spoke to the actor about pirate politics, having a rock legend on set, and how his co-star may be Hollywood's last great hope.

Q: So, what can you tell us about what goes down in the third and final act?

A: It's got a Wagnerian sweep. Part two was primarily laying the pipe work for the grand climax, which comes in part three. The writers have been very clever. The first film was basically an old-fashioned swashbuckler that happened to have the added spice of the Aztec gold curse. But two and three were always conceived of as one big story with a cliffhanger intermission. Johnny and I were going through the script saying, "Wow, man, look at this!" Every five pages there's a new state-of-the-art special effect.

Q: You and Johnny both play pretty over-the-top characters. When you did scenes, did you try to out-pirate each other?

A: I think we augment each other. I heard an interview Johnny did where he said, "Geoffrey and I bicker like an old married couple." He and I get to be very uneasy bedfellows. Or, uh, hammock fellows.

Johnny's the coolest dude on Earth . . . besides maybe Keith Richards. He's an actor of such oblique approach to any given project; he always does something that no one's done before. With the pirate thing, you expect someone to be a bit like Barbossa, because he's historical - it goes back to Basil Rathbone or Robert Newton, the golden age of Hollywood villainy. But Jack Sparrow is not what anyone expected - [Depp] approaches it as a great actor. He's also a very cunning craftsman. He knows how to give you the fun of the character in the wide shots, and then he has these little internal moments in the close-ups. I always felt a bit like a piece of industrial machinery next to his efforts.

Q: He would probably say all those things about you, too.

A: I'm Johnny's biggest fan. I was having a conversation with someone the other day and saying, "Do you know anyone in all of Hollywood history who's had the kind of independent, idiosyncratic, chameleon-like character actor career that Johnny Depp's got?"

He brings all of that into this big pop, commercial film as Jack, and in the meantime goes off and does "Finding Neverland" and "The Libertine," and now "Sweeney Todd"! If you look back on old Hollywood, I can't think of anyone who was that sort of model good-looking, Hollywood star who happened to be a brilliant character actor.

Q: This is film on a gigantic scale - was it shooting hell, or did you have time to kick back?

A: Our schedule was pretty punishing; they set these dates when the films were going to be released, and they had to spend a certain amount of time in postproduction to do all that stuff. But Gore Verbinski is the kind of director who moves pretty lean and mean. Most scenes have three or four takes, it's not like 30 or 40. It's a fairly sensible workmanlike procedure.

But then when Keith Richards came on, all those rules went out the window.

Q: Was it like having two Jack Sparrows on set?

A: He makes Jack Sparrow look like a business suit! It's well documented now that Johnny had always referenced the great rock stars of the '60s as being a kickoff point for finding your inner pirate. And Keith Richards is the greatest role model. Like the pirates, he has these phenomenal legends in his identity - from "Yes, I live on blood transfusions" to "Yes, I snorted my father's ashes." And "Yes, I did fall out of a coconut tree."

Gore said, "I just want Keith to do whatever he does, because I'm primarily not directing an actor, I'm directing a legend, and I want to see what comes out when he gets into it." And I have to admit, it's a judiciously played performance.

He was also just a great presence to have on set. Johnny and I were going along thinking we were creating these rather eccentric characters, and we were just blown off the map when this rock legend came on and was like a kid in a candy store.

Q: How did you manage to do this other movie, Shekhar Kapur's "The Golden Age"? And does it pick up where its predecessor, 1998's "Elizabeth," left off?

A: While they were shooting part two of "Pirates," I had a beautiful window of opportunity that fell into my lap, and I was able to go to Britain for three months and shoot that.

It takes place a little later, more in the middle period of her phenomenal reign. The hunger from the public for these sorts of movies is enormous, with "The Tudors" and Helen Mirren in "The Queen" and "Elizabeth I." I thought, well, they'll all cancel each other out - but people seem to be very intrigued.

Q: Having bounced back and forth from one of the biggest movie franchises ever, and a small, highbrow British monarchy drama, which do you prefer?

A: They're complementary in a way - they just happen on a different scale. A film like "The Golden Age" is much smaller in scale. In "Pirates," we would have a day of shooting that would involve, you know, up to 800 people, a marine department, stunt teams, a massive makeup department - but thankfully, when you're working with a great actor like Johnny, it doesn't feel that different in terms of style.

The Score

Born: Toowoomba, Queensland, Australia

Age: 55

Early years: Roomed with Mel Gibson at University of Queensland.

Role of a lifetime: Raked in the awards for playing David Helfgott in "Shine" - in addition to the Oscar, he won the Golden Globe, BAFTA, SAG, and Critics' awards from London, New York, Boston, Los Angeles, Florida and Australia.

"Pirates" fact: His appearance at the end of "Dead Man's Chest" is uncredited, and reportedly was unbeknownst to his co-stars until he made his on-camera appearance.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: HOME BOX OFFICE INC

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: USA (1US73); Oceania (1OC40); Americas (1AM92); North America (1NO39)

OTHER INDEXING: (AZTEC; HBO; HOLLYWOOD; OSCAR; ROOMED; SAG; SCORE BORN: TOOWOOMBA) (Barbossa; Basil Rathbone; David Helfgott; Depp; GEOFFREY RUSH; Gore; Gore Verbinski; Helen Mirren; Jack; Jack Sparrow; Jack Sparrows; Johnny; Johnny Depp; Keith; Keith Richards; Peter Sellers; Robert Newton; Rush; Shekhar Kapur)

WORD COUNT: 1289

Disney's ship comes in.

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5/22/07 Hollywood Rep. 16

News

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Kit, Borys

Teens bursting into tears at the anticipation of seeing Johnny Depp. Geoffrey Rush conducting interviews with a monkey on his shoulder. Fans chanting "Jer-ry! Jer-ry!" Those were some of the goings on Saturday on the 1,000-foot-long red carpet that stretched along Main Street, U.S.A., at Disneyland in Anaheim during Buena Vista's premiere of "Pirates of the Caribbean: At World's End."

A handler walked the carpet before Depp, telling fans how to comport themselves when getting autographs and taking pictures, but it was all for naught, as pandemonium reigned wherever the actor was sighted. And heaven help anyone caught in the storm that surrounded the film's Orlando Bloom.

"Look at the sea of faces," Walt Disney's Oren Aviv said on the red carpet, which was bordered on both sides by more than 15,000 fans. "You really get to see the power that movies can have when you look around and you see that these lives are affected by what were initially just words on a page."

A benefit supporting the Make-A-Wish Foundation preceded the film's outdoor screening on the park's Tom Sawyer Island. The film's composer, Hans Zimmer, conducted a small orchestra that performed selections from the score for guests who paid \$1,500 a ticket, raising more than \$3 million for the nonprofit.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: WALT DISNEY CO (THE)

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

OTHER INDEXING: (MAKE A WISH FOUNDATION; WALT DISNEY) (Depp; Disney; Geoffrey Rush; Hans Zimmer; Jer; Johnny Depp; Oren Aviv; Teens)

WORD COUNT: 256

Rush loves the tough and rumble

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News

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Section: Features

Section: 1 - State

Damien Woolnough

THANKS to roles in *Shine* and *The Life and Death of Peter Sellers*, Oscar, Golden Globe and Emmy Award-winner Geoffrey Rush is a respected artist, but when the chance to don a pirate hat for the third time came along he couldn't refuse.

For *Pirates of the Caribbean 3: At World's End*, Rush returns as the evil Captain Hook-like Barbossa.

"How could you say no to an experience like this one?" says 55-year-old Rush. "Few actors would turn down the opportunity to share the screen with Johnny Depp, who is undoubtedly one of this generation's most interesting actors."

After being defeated by Depp's Jack Sparrow, Will Turner (Orlando Bloom) and Elizabeth Swann (Keira Knightley) when the series set sail in *Pirates of the Caribbean: The Curse of the Black Pearl*, audiences thought Rush had walked the plank, but in the final moments of the blockbuster sequel Barbossa made a thrilling return.

"This is a great series to be a part of because it is so unexpected," says Rush. "We knew when we started that it would be an adventure, but when the whiff of success started to circulate, it became something even bigger."

Depp's Sparrow has joined a cast of cult characters the former *21 Jump Street* actor has played, such as Edward Scissorhands, and playing opposite him, advises Rush, requires care.

"Johnny is definitely the star and you have to measure your performance around him," Rush says. "When he steps things up you have to keep pace."

Keeping pace with colleagues has never been Rush's problem, having shared the screen with Cate Blanchett in *Elizabeth* and Kate Winslet in *Quills*.

Rush says that many of his skills as a performer were honed during his time working in Adelaide for the State Theatre Company as an actor and director. "I have very fond memories of that time," Rush says. "I also loved working as artistic director of the Magpie Theatre. It certainly adds more strings to your bow."

"I am really enjoying the career balance I have at the moment where I can go overseas and work on a film and come back and work in the theatre."

When you're wandering takes you to the Bahamas to film the third *Pirates* it's easy to maintain such a casual demeanour.

"The best part was hanging out with the stuntmen," Rush says. "Though their names appear on the credits, they really don't get enough attention. They're the ones getting hit with swords."

Rush says fans who complained about the abrupt ending of *Pirates 2* will be satisfied by the follow up.

"This is the film where everything gets wrapped up in a spectacular fashion," he says.

"The first film was a straight-out action adventure project but two and three really explore the mythology of pirates, which I find interesting and exciting," Rush says.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (CATE BLANCHETT; DEPPE JACK SPARROW; MAGPIE THEATRE; STATE THEATRE CO)
(Depp; Edward Scissorhands; Emmy Award; Geoffrey Rush; Hook; Johnny Depp; Kate Winslet; Peter
Sellers; Rush)

WORD COUNT: 546

Rush for glory

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News

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Section: Entertainment Guide
Jim Schembri

Geoffrey Rush has achieved monumental success in various film genres, but he's still waiting for a mention on *The Simpsons*, writes Jim Schembri. THERE was a time once - long, long ago - when Geoffrey Rush would walk into the room and you immediately thought of him as the acclaimed stage actor, the respected film star, the Oscar winner. Here was the man who had accomplished the singularly tricky feat of developing a successful career in the shark tank of Hollywood without sacrificing one molecule of the integrity he had established for decades on stage. This is what you used to think. But times change and so does Geoffrey Rush.

All that stuff about acclaim and respect and so forth still holds true, sure. Today, however, Geoffrey Rush has become something far more important than any of that. Today, Geoffrey Rush is what every 21-year-old, media-savvy actor with dollar signs in their eyes wants to be. Today, at 56, Geoffrey Rush is a multibillion-dollar franchise box-office champion. It's a common practice among Hollywood actors to cite the takings of their various films as though they were wholly responsible for them. In this modest regard, Rush is entitled to introduce himself as the movie star who generated \$2 billion at the box office (and that's American dollars - it's \$2.4 billion Australian). "I don't know my figure," he says as he settles back in the couch, not looking at all like a pirate, "but I will point out that a couple of years ago they had a quiz in one of the glossy mags with a teaser asking, 'Who are Australia's top box-office stars? Mel Gibson? Russell Crowe? Baz Luhrmann? Nicole Kidman? Nope. Turn to page 27.'" It was 2003 and I was in *Pirates of the Caribbean* and *Finding Nemo*, which were both mega hits. So collectively you could then say, 'I'm worth this amount of money at the box office.'" One of the annoying things about Geoffrey Rush, however, is his steadfast refusal to buy into any of this. In fact, here's what he immediately follows up with. "I remember the duds. I know that in America *Quills*, despite its critical acclaim and Academy Award nomination (for Rush as best actor) made \$7 million. That's like an eye-dropper in Hollywood terms." Uppermost in Rush's mind at the minute is his starring role in the new blockbuster movie megalith *Pirates of the Caribbean: At World's End*, in which he stars as Barbossa, a pirate who goes "aargh!" *Pirates of the Caribbean: At World's End* is the sequel to *Pirates of the Caribbean: Dead Man's Chest*, which was a sequel to *Pirates of the Caribbean: Curse of the Black Pearl*, where Geoffrey Rush first went "aargh!" So let's hear that sales pitch. "It's a drama of betrayal," says Rush. "Like the first two films I believe it's very dialogue-driven and character-driven and plot-driven. Independent of some of the required special effects that are part and parcel of the genre, and unlike most of the franchise blockbusters that are out there, it's dramatic and it's funny. Not many of them get the funny part in there comfortably." Rush is in a tough spot, though. He hasn't seen the thing. Nobody has. "It's kind of interesting because it's the first time I've been on a press tour where no one has seen the film. That makes for a slightly different interview." But the pitch must go on. So let's dance. The first two *Pirate* films brought joy and entertainment to hundreds of millions of movie-goers around the world, yet some film critics found them long, tedious, boring and empty, especially the second one in which audiences had to watch a pirate with a squid face that looked like a contracting orifice. "Yours is one of the few reviews that I can quote, you'll be flattered to know, 'Visually ugly franchise crud.' And I was thinking how I find that interesting because popcorn audiences vote with their feet. *Pirates II* and *III* were always conceived as one big narrative with a cliffhanger interval, so *Pirates II* is the interim film - and it really worked." Hot on his bout of critic bashing, Rush adds this gem. "I promised my wife to tell you that even though you were in that 5 per cent of the audience for *The Life and Death of Peter Sellers* who thought I was 'all ham', I did actually think of you as my

fingers wrapped around that Emmy!" With that score settled, Rush segues seamlessly into a deeper discussion about modern movie going. It's genuinely impressive how much thought he's put into this as he considers the potential of technology, the culture of gaming and why on earth inordinately long films about pirates work so ridiculously well with modern audiences. "On that level they appeal to people because the (old) narrative form for the target audience of 15-year-old boys is fading away," he says. "I drop into the chatrooms and it's like they're doing a film analysis class without realising it. "They've already picked up on some red herrings that are in II, some little plot teasers that really pay off in III. That's how deep their level of interest is. And gamers are happy to sit for eight hours in front of the Xbox, so 2 hours is a doddle, it's a breeze to them." Rush enjoys musing about the future of film. The period when cinema went from silent to sound fascinates him, and it's in those terms that he looks at the shape of things to come. "There's going to be a splicing in the form. It's like trying to explain to people who watched nickelodeons in arcades that in 60 years' time they'll be watching Dolby Digital colour talking pictures. I think the gamers of the world, who are such a big market now, are going to (see cinema) evolve into a form where it'll be like an adjunct to something else, or interactive in some way. "Remember the computer game Pong, which we all thought was really soulless? Look where games have got to in 30-odd years. If you look now at what Xbox 360 can do, the graphics are extraordinary. I was watching my son and I said, 'Are you watching the footy?' He said, 'No, this is Xbox,' because he had it plugged into the plasma. The shadows on the ground, the active voice commentary that keeps up with your specific game, are amazing. "There's also the technological boom we're in the middle of. Each special effects production house is always trying to raise the bar. They don't want to be seen to be doing only Gollum-standard creatures, they want to go further, and that's huge." For a long time the artistic highpoint of Rush's career was defined by a little golden figurine he was given by the Academy of Motion Picture Arts and Sciences for his performance as pianist David Helfgott in Shine. But that's ancient history and Rush knows it. "It's 10 years ago and it's lost its newsworthiness, so it's hard to rehash or microwave up the old sentiments." Not that he ever gets sick of people asking him about his Oscar. Today, however, he has a new similarly-sized figurine in his life to represent his success both as an artist and as a multibillion-dollar blockbuster franchise mega-movie star. "My joke always is that it's an important part of an actor's career when somebody says, 'Hey, you're a doll!' and they suddenly realise they're in a cellophane-sealed box as an action figure. "I remember I had a friend who emailed me after Shine opened in America saying, 'You're a clue in The New York Times crossword!' and I said, 'Nice.' All I want now is the stamp and for an airport to be named after me." What? No reference on The Simpsons? Did we miss that? "No. I don't think there has been, sadly. That would be fun." At the time of Quills Rush spoke of how he was in the phase of his life where he would do his best work. Testament to this still being the case is his compelling lead performance in the Eugene Ionesco play Exit the King, which recently finished a successful four-week run at the Malthouse and is soon to hit Sydney. "It takes a little bit of time and hindsight to assess what you may or may not have achieved but I certainly know, in terms of whatever rules I use to gauge my career management, that this is a bumper year for me. It's been really great. "Exit the King had been in the planning for two years and the Pirates press was always going to be in the middle of it. May was earmarked: 'You belong to Disney for these three weeks.' "With the play coinciding with the release of Pirates III and with The Golden Age (the sequel to Elizabeth with Cate Blanchett) coming out towards the end of the year, I'm nicely placed creatively in my mind to be able to do an obscure absurdist play. It's a good balance for me." While the wild diversity of his work may appear as an anomaly to some, Rush agrees that is actually the essence of how he likes to work. "My LA agent expressed it best. When I told him I was going to do the play for six months in Australia he went, 'Wow! That's a long time to not be working,' and I said, 'Fred, I'll be working doing a play.' He then said, 'I totally understand. Every actor now and then has to sharpen the knife.' I went, 'Gee, can I use that in interviews?' "

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: OSCAR*; OSCAR INTERNATIONAL LTD; LA CIE S P R L; OSCAR LEATHERS PVT LTD; OSCAR; LOS ANGELES COUNTY; LUPUS ALPHA ASSET MANAGEMENT GMBH; OSCAR LTD; IMPORTADORA Y EXPORTADORA DE LA PATAGONIA SA

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Consumer Electronics (1CO61); Electronics (1EL16); Special Effects Technology (1SP19); Entertainment Technology (1EN50); PC, Video & Online Games (1PC44); Celebrities (1CE65); Entertainment (1EN08); Consumer Video Products (1CO02); Consumer Products & Services (1CO62)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (LA; MALTHOUSE; MOTION PICTURE ARTS; OSCAR) (Baz Luhrmann; David Helfgott; Dolby Digital; Geoffrey; Geoffrey Rush; Independent; Jim Schembri; Jim Schembri.; Mel Gibson; Nicole Kidman; Peter Sellers; Rush; Russell Crowe; Testament; Uppermost; Xbox)

EDITION: First

Rush for seats as King reclaims throne

Source: Sunday Telegraph (Sydney, Australia)
Publication Date: June 3, 2007
Country: Australia
Source Type: Newspaper

6/3/07 Sunday Tel. (New S. Wales) 103

News

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Section: Features

Section: 1 - State

JO LITSON

WHEN single tickets for the Geoffrey Rush-starring *Exit The King* went on sale recently, Company B Belvoir's phone system went into meltdown, with 12,000 calls to the box office in one day and 75,000 website hits.

Within days, the season was sold out, such is Rush's pulling power.

"It's been a long time since Geoffrey's been on stage in Sydney, and among Company B audiences -- who have memories of some of his amazing performances in *Diary Of A Madman*, *The Alchemist* and *Hamlet* -- there's a great hunger to see him on stage again," says Neil Armfield, Company B's artistic director and director of the production.

Armfield understands the hunger "for a life-changing experience, just on the other side of the theatre door" and the disappointment when a show that might deliver it is sold out.

He recalls getting up at 4am to queue for a ticket to Peter Brook's *Hamlet*, when he was in London eight years ago with Cloudstreet.

"I love the way that, in London, companies like the Almeida have 10 or 20 seats for sale on the day of the show," Armfield says.

Expecting it to sell out, he decided to do the same for *Exit The King*, "so that people who are keen enough can see it".

Company B is also considering reviving the production next year, Rush's schedule permitting.

Rush was last seen on the Sydney stage in 2000, when he played a five-year-old in Armfield's production of *The Small Poppies*.

With his Hollywood career in overdrive, it's hard for him to commit to theatre.

But Rush has a long, special association with Belvoir St and the gifted Armfield, and has described his return to the venue in *Exit The King*, with his close friend directing, as his "creative oxygen for 2007".

Exit The King is an absurdist comedy by Eugene Ionesco in which a decrepit king fights tooth and nail against inevitable death whilst ageing 732 years.

Armfield describes it as "an amazing mixture of deep, meditative contemplation and riotous comedy".

"It's a play for six amazing clowns," he says.

The central role requires an actor who is "a brilliant comic with a brilliant reach of compassion".

Rush is such an actor. When the production premiered in Melbourne in March, critics hailed his performance.

Rehearsals were "fantastic, a real pleasure", Armfield says.

"That's not to say we didn't have times of soul-searching -- but it was always with the sense that we were chasing something quite original and quite remarkable."

Worth getting up at 4am for, I'd say.

Exit The King, Belvoir St Theatre, June 13 to July 29. Limited tickets at the box office two hours before shows (not June 12/13). Tickets must be bought in person, maximum of two per person.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (ALCHEMIST; ARMFIELD) (Armfield; Belvoir St Theatre; Eugene Ionesco; Hamlet; Limited; Neil Armfield; Peter Brook; Rush)

WORD COUNT: 530

All hail Geoffrey, King of Pathos

Source: Sydney Morning Herald, The (Australia)
Publication Date: June 15, 2007
Country: Australia
Source Type: Newspaper

6/15/07 Sydney Morning Herald (Austl.) 12

News

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Section: News and Features
 Reviewed by Bryce Hallett

EXIT THE KING Company B and Malthouse Theatre Belvoir St Theatre, June 13 Until July 29 THE director Neil Armfield has gathered a fine ensemble for a new-minted translation by Armfield and Geoffrey Rush of Ionesco's 1962 absurdist comedy about power, ecological disaster and death. Audiences, of course, want to see Rush on his theatrical home turf and they won't be disappointed. His graceful physicality, dramatic range, comic instincts and air of mystery make for an unforgettable portrayal. In an instant he can go from exhilarating to exhausted, cruel to childish, pompous to pathetic. The adaptability and ease of Rush's performance is staggering. He's also a master of the pratfall. Exit the King has gained detail, unity and momentum since it premiered at Melbourne's Malthouse Theatre in March.

Belvoir St Theatre's corner space gives the jocular and chilly piece greater immediacy and brings into focus the decaying King Berenger's struggle and demise. In recent years Company B has produced stark and playful versions of Theatre of the Absurd plays, including Ionesco's doom-laden The Chairs and Alfred Jarry's anarchic King Ubu. There is something in the ridiculously deluded, narcissistic, grimly truthful "reality" of Exit the King that reminds us that the mighty, just like the meek, are mortal and will inevitably fall. The hallucinatory, dislocated play reveals a chasm in which there is an absence of God, a kind of nothingness; the ridiculousness of people and their plights serve to illuminate a crazy, cruel world. It's as if the theatre itself, through its magic and inspiration, is where divinity is to be found. Armfield's magnificent production firmly plunges the audience into bright vaudeville and gloomy void. He is well served by the set and costume designer, Dale Ferguson, lighting designer, Damien Cooper, and composer, John Rodgers. The King's "badly heated palace, with its broken windows letting in tempests and icy blasts" is a microcosm of a ravaged, poorly run land in which his first wife, the staunch and spiteful Queen Marguerite (Gillian Jones), repels him while his younger second wife, the blubbing and needy Queen Marie (Rebecca Massey), pulls him to her "perfumed breast". Amid the opposing forces the husband, in pyjamas, resembles a crumpled marionette as he clutches his sceptre and wears his crown - flimsy accoutrements seemingly plucked from a toy box. Elsewhere in the cold court are the eloquent doctor (Bille Brown), an inscrutable giver and taker of life, and a loyal guard (David Woods), who pithily charts the royal collapse. They don't have a lot to do but their vigil injects a sinister and forlorn formality into the shrinking state of affairs. Julie Forsyth's nimble-footed, gently mocking performance as the dutiful, long-suffering servant contributes greatly to the histrionics and humanity of the piece. The tone and pace of the gloriously theatrical death scene changes near the end as the King is unburdened and the trappings of authority are torn away. The surreal becomes serene. There are no more diversionary tactics or sweet memories to fall back on. The delicacy and skill of Rush's high-wire act - for that's what it amounts to - brilliantly evokes the terror and truths in Ionesco's great play.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: CHAIRS LTD

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

OTHER INDEXING: (ABSURD; CHAIRS) (Alfred Jarry; Armfield; Belvoir St Theatre; Berenger; Bille Brown; Dale Ferguson; Damien Cooper; David Woods; John Rodgers.; Julie Forsyth; Marguerite; Marie (Rebecca Massey; Neil Armfield; Ubu)

EDITION: First

WORD COUNT: 527

Gold Rush at movies

Source: Herald Sun (Australia)
Publication Date: August 25, 2007
Country: Australia
Source Type: Newspaper

8/25/07 Herald-Sun (Melbourne) 117

News

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Section: ROCHELLE

Section: 1 - FIRST

Luke Dennehy

Geoffrey Rush was the big-name guest at Monday night's launch of the L'Oreal Paris AFI Australian Screenings.

Also at the launch was Sullivan Stapleton, who has a major role in the coming movie December Boys, which also stars Daniel Radcliffe.

The screening on Monday night was Rolf de Heer's black-and-white comedy Dr Plonk, which stars Magda Szubanski.

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Gold Rush; Heer; Paris AFI Australian Screenings.; Plonk; Rolf; Sullivan Stapleton)

WORD COUNT: 71

Diversity of roles is Rush's crowning glory

Source: Milwaukee Journal Sentinel (WI)
Publication Date: October 12, 2007
Country: USA
Source Type: Newspaper

10/12/07 Milwaukee J. & Sentinel 4

News

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Section: E Cue

DUANE DUDEK Milwaukee Journal Sentinel

Avant-garde playwright Eugene Ionesco and Mickey Mouse have something in common: Australian-born actor Geoffrey Rush.

In a recent interview at the Toronto International Film Festival, a jet-lagged Rush explained that, when he was not happily busy "being a slave to Disney" while promoting "Pirates of the Caribbean: At World's End" this year, he had the chance to appear on stage for the first time in five years in "a lesser-known" Ionesco play called "Exit the King," "which is truly a neglected masterpiece."

" 'Pirates' was a fantastic chance for me to be part of a phenomenal thing that was so big and deeply populist," Rush said. "Whereas an obscure play by Ionesco has a limited life and audience. But Shakespeare was a great populist writer, too. So I look for characters who have big parameters to them. And Captain Barbossa (in "Pirates") has that, and King Berenger in 'Exit the King' has that. They are just in different packages."

And although Rush laughingly acknowledged the incongruity of mentioning the two works in the same breath, they represent the sort of diversity he has attempted to embrace since his Oscar-winning performance in "Shine."

As if to prove it, he ends the year with a meaty supporting role in "Elizabeth: The Golden Age" as Walsingham, the loyal adviser to the English monarch played by Cate Blanchett. Both reprise roles from the 1998 Oscar-nominated film "Elizabeth."

Just as Ionesco and Shakespeare were "intrigued by the people in power," Rush said, so was "Elizabeth: The Golden Age" director Shekhar Kapur.

While "no direct political parallel" is intended between the 16th-century holy war between Catholic Europe and Protestant England portrayed in the film and conflicts in the world today, the actor said, "I think it's something people will connect with. The issues are much more immediate."

Too, Rush added, the film is more dramatically tumultuous than the original, "because of the nature of events. What happens are the more famous aspects of her legacy."

And digital technology helps create a film that is more "operatic" in scale than the first film, he said. "In fact, some of the set pieces are quite striking."

Since Rush's character, "the architect behind the political machine of that time," was a historical figure, "I knew he was going to die."

And that notion of being loyal unto death was something the actor was eager to explore.

A fictionalized relationship with someone who betrays the character further allowed him "to explore the way that a man of such intellectual and political and spiritual rigor . . . confronts self-doubt. And that . . . became the key to the character."

"In any given scene I was in, I was calibrating that decline," Rush said.

Rush has a craggy and rumpled mien, rather than the chiseled features of a lead actor, and he knows it.

"I'm not the sort of guy who's going to be on the cover of magazines wearing fashionable gear and representing that side of it," he said. "It's not my forte, nor my interest."

Rush was a stage and television actor in Australia when the success of "Shine," in which he played a dysfunctional pianist "changed the direction of my life in a very interesting way."

Despite winning an Oscar for best actor for that role in 1997, and an Emmy for "The Life and Death of Peter Sellers" in 2005, Rush still considers himself a "repertory kind of dude."

He remains satisfied to be a smaller fish in larger ensembles, while working for the likes of Steven Spielberg in "Munich" and the Coen brothers in "Intolerable Cruelty."

If "Shine" led to an offer to play Liberace, "because some bright spark thought, 'We've got to find piano playing movies for this guy,'" it also led to a supporting role in "Shakespeare in Love," for which Rush received an Oscar nomination.

He was also nominated for best actor for playing the Marquis de Sade in Philip Kaufman's "Quills."

After "Shine," "things just happened. Interesting and challenging roles came up."

And as a result, he said, "I've had a very rewarding, stimulating and diverse 10 years of doing my job."

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---- INDEX REFERENCES ----

COMPANY: ENGLISH; ENGLISH AND OVERSEAS PROPERTIES PLC

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (CATHOLIC EUROPE; ENGLISH; JOURNAL SENTINEL INC; MARQUIS DE SADE) (Avant; Barbossa; Berenger; Cate Blanchett; Eugene Ionesco; Geoffrey Rush; Ionesco; Mickey Mouse; Note; Peter Sellers; Pirates; Protestant England; Rush; Shakespeare; Shekhar Kapur; Steven Spielberg)

EDITION: Final

WORD COUNT: 852

A takeover from the Land of Oz

Source: CHICAGO TRIBUNE
Publication Date: October 12, 2007
Country: USA
Source Type: Newspaper

10/12/07 Chi. Trib. 4

News

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Section: Movies

Michael Phillips, Tribune movie critic

Geoffrey Rush won an Oscar for "Shine" and made millions as Capt. Barbossa off the "Pirates of the Caribbean" franchise. In "Elizabeth: The Golden Age" he receives second billing as Sir Francis Walsingham in this second film of a proposed trilogy about Queen Elizabeth I. Cate Blanchett stars. She and Rush both hail from Australia. I talked to Rush in September at the Toronto International Film Festival, and he is one of those actors who is genial even when sniffly (he was getting over a cold at the time).

"When we worked on the first film," he told me, "I said: 'It's the revenge of the colonies!' We have a sub-continental director [Shekhar Kapur, born in the former Punjab, British India, now Pakistan]; an Australian editor, Jill Bilcock; and two Australian leads. It's an interesting phenomenon for me. In my youth it would've been unheard of for such a key genre, the British historical film, being played by Australian actors."

Rush and company shot on location in England from April to June, 2006. "I remember 'cause my family, my kids, came with me for the whole shoot. My daughter was in high school then, and she was doing a project on medieval England. I thought: What a perfect time to travel with dad. We were shooting in Winchester, and Cambridge, and Bath and all around the region. ... We were in a lot of cathedrals.

"A lot of historians took Shekhar to task for rendering Whitehall as an ecclesiastical environment, because in reality it was a wooden castle. He said, 'Yeah, but I want these characters to be seen against stone, because stone is permanent and the people are transitory.'"

Rush, 56, notes that the trailer for "Elizabeth: The Golden Age" more or less "pushes the blockbuster, battle-at-sea conflict between Spain and England." He's most pleased, however, with what he perceives as the focus on the interpersonal conflicts and power plays. "We've become like an old married couple," he says of his character's relationship with the queen. "She's now highly seasoned as a major player in the European political environment. And Walsingham has to keep her on the pedestal, behind the pane of glass."

As for Blanchett, it's nothing but Aussie-on-Aussie love from Rush. "She is absolutely the right person to be tackling this role," he says, as one of the film's many handlers inches into the Toronto hotel room to extract Rush for his next commitment. "There's a thrill in the performance I admire enormously." From his perspective, screen actors' opportunities to "take an audience away with their skill and their bravura and their risk-taking is sort of disappearing. It takes someone like Cate to do it, and to say that [playing the queen] can be about everything."

"Elizabeth: The Golden Age" opens Friday.

 mphillips@tribune.com

IN THE WEB EDITION: To continue the conversation, visit chicagotribune.com/talkingpictures.

Photo (color): Geoffrey Rush stars as Sir Francis Walsingham in "Elizabeth: The Golden Age."

COLUMN: Talking pictures

---- INDEX REFERENCES ----

LANGUAGE: English

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (PUNJAB; WHITEHALL) (Barbossa; Blanchett; Elizabeth; Elizabeth I. Cate Blanchett; Francis; Francis Walsingham; Geoffrey Rush; Jill Bilcock; Photo; Rush; Shekhar; Shekhar Kapur; Walsingham)

EDITION: Chicago Final

WORD COUNT: 596

Going Out: Elizabeth:The Golden Age

Source: Scotsman (Edinburgh, Scotland)
Publication Date: October 27, 2007
Country: United Kingdom
Source Type: Newspaper

10/27/07 Scotsman 13

News

Copyright © 2007 The Scotsman Publications Ltd.
Roger Cox

SHEKHAR KAPUR'S FOLLOW up to his first film about the Virgin Queen, 1998's award- Hoovering Elizabeth, has been a long time coming, and now it's finally here some early reviews have grumbled that it hasn't been worth the wait.

The film is stuffed full of talent - Cate Blanchett is back as Elizabeth, Clive Owen co-stars as Sir Walter Raleigh and the ever-impressive Geoffrey Rush reprises his role as Sir Francis Walsingham - but that hasn't stopped the critics from making turkey noises in the aisles. Then again, listening to Kapur talking about the film, which charts the second half of Elizabeth I's life, taking in the dramatic conflict with Spain that culminated in the defeat of the Spanish Armada, you sense the early-bird reviewers might have got the wrong end of the stick. Kapur hasn't set out to make a conventional history flick this time around - he says he wanted to emphasise the "mythic" element of Elizabeth I.

"The first film, Elizabeth, was about power," he told The Scotsman last week, "but The Golden Age is about immortality . . . about aspiring to divinity."

So does the film succeed as a portrait of a myth in the making? Decide for yourself on Friday.

* Cinemas nationwide from 2 November

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (CLIVE OWEN CO; ELIZABETH; SCOTSMAN; SHEKHAR; SPANISH ARMADA) (Cate Blanchett; Decide; Elizabeth; Elizabeth I.; Francis; Hoovering Elizabeth; Kapur; The)

EDITION: Critique

WORD COUNT: 243

Red carpet royalty

Source: Sunday Herald Sun (Australia)
Publication Date: October 28, 2007
Country: Australia
Source Type: Newspaper

10/28/07 Sunday Herald Sun 2

News

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Section: IE

Section: 8 - IE

NUI TE KOHA and JAMES WIGNEY

MELBURNIANS have a chance to catch stars including Abbie Cornish, Geoffrey Rush and director Shekhar Kapur at Rivoli Cinemas in Camberwell next Sunday when they walk the Red Carpet at 5.30pm for the premiere of Elizabeth: The Golden Age.

The film is the sequel to the Academy Award winning Elizabeth (1998) and follows the story of the relationship between Elizabeth I (Blanchett) and the adventurer Sir Walter Raleigh (Clive Owen).

Elizabeth: The Golden Age opens at cinemas on November 15.

To coincide with the film, Melbourne's GPO will be playing host to an exclusive exhibition featuring costumes from the film. The display will be open for public viewing in GPO's majestic Postal Hall from November 3 until November 6. The costumes on display were worn in the movie by Blanchett, Cornish and Clive Owen.

---- INDEX REFERENCES ----

COMPANY: GPO

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; GPO; MELBURNIANS; RED CARPET) (Abbie Cornish; Clive Owen; Cornish; Geoffrey Rush; Postal Hall)

WORD COUNT: 162

Rush reigns again

Source: Sunday Mail (Brisbane, Australia)
Publication Date: November 11, 2007
Country: Australia
Source Type: Newspaper

11/11/07 Sunday Mail (Brisbane, Austl.) 95

News

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Section: Features

Section: 1 - State

LIZ WALSH

A tested partnership gives Elizabeth a golden touch, says LIZ WALSH

GEOFFREY Rush is not ashamed to admit it - he loves Adelaide.

``That's my stomping ground," he says. ``I worked there for most of the 1980s.

``I went over in '81 to do a couple of plays for the State Theatre and then I joined Jim Sharman's Lighthouse Ensemble for two years, then I took over the Magpie Theatre - that was up until '86 and then between '86 and 1992 I was an annual regular visitor."

But we haven't seen him in Adelaide recently because, as he explains, he hasn't been doing so much theatre of late.

``In fact, I think the last time I was there I was with Cate Blanchett," he says. ``We did a production of Hamlet where Richard Roxburgh popped a hamstring in the middle of killing Polonius."

Hamlet is only one in a long line of Rush-Blanchett partnerships that has either lit up the stage or ignited the big screen.

``I was just thinking about this, this morning," Rush says. ``Cate's become a great artistic travelling companion.

``I've worked with a lot of people in the theatre but in terms of a theatrical and a film journey, Cate and I have shared some fairly seminal kinds of moments.

``We worked on Oleanna here at the Sydney Theatre Company - which she is about to take over - in 1993 and then we did that production of Hamlet on a national tour, and we found ourselves with our jaws hanging around our knees when we were both on the set of the first Elizabeth film saying: 'How did we get here? What's going on?'

``It's been a very solid, artistic relationship and inevitable friendship all the way through."

Rush and Blanchett are forming an acting partnership that would rival the trust and love between Queen Elizabeth I and her adviser, Sir Francis Walsingham, the characters the two Australian Oscar-winners reprise in Elizabeth: The Golden Age.

The film, which follows on from 1998's Elizabeth, is set in 1585 and sees Queen Elizabeth I, having reigned over England for nearly three decades, still facing rivalry for her throne, the lingering threat of familial betrayal, a military challenge from powerful Spain and an unexpected love for an explorer.

Blanchett and Rush are not the only Australians taking a leading role in The Golden Age. Rising Aussie star Abbie Cornish is Elizabeth's lady-in-waiting Bess, who falls in love with charismatic Sir Walter Raleigh (Clive Owen). Rush says the planning to bring the next phase of Elizabeth's life to the screen began in 2003 when he, director Shekhar Kapur and Blanchett found themselves in the right place at the right time.

``Cate was living in Brighton and I was based in Melbourne and Shekhar lives in Mumbai, but we all found ourselves together, literally, for two hours in Los Angeles," he says. ``I was about to fly out, Cate had just flown in and Shekhar was over there working. So we got together and natted

out when we could do it and why we would do it. It was going to bring back the majority of people who had worked on the first film - the team was pretty much back in full.

“There is a business model in Hollywood where if one film does well then you do more, you do parts two and three, and at that time it felt inevitable and logical with a film like *Pirates*, an unashamed summer release kind of action/adventure blockbuster. So the idea of doing a historical, dramatic piece that had a much more sub-textual depth of characterisation and we were all nine or 10 years older - for me there was no precedent in having the opportunity to do that.”

Rush denies reports he helped convince Blanchett to reprise her role.

“To a degree, it's one of those internet stories that seems to have grown out of all proportion,” he says.

“For Cate, if you look at the work she's done since *Elizabeth*, which was for her an international debut that put her on to an extraordinary, immediate trajectory towards a lot of acclaim and being Oscar-nominated and launched her into the global arena - she understandably had a few reservations about touching on a performance she felt she had already delivered.

“And if you look at what she's done - Cate is somebody who always amazes me with how daring and self-challenging and unpredictable she is with the kinds of roles that she's chosen. This year alone she's done *Elizabeth I* and *Bob Dylan* - it's fantastic. So I can understand her asking questions about it.

“I don't think I had any great influence, except that we've worked together a lot - I just said, ‘Elizabeth is now like the female Hamlet.’

“It's open to so much scope and interpretation and this screenplay, given that it's covering all these great events in her life, like the Babington Plot and the Spanish Armada and executing Mary Queen of Scots’.

“I said you don't get roles on that kind of scale and with those kinds of emotional parameters. You'd be mad not to dive in.”

Rush agrees, with such a strong female character as the lead, *The Golden Age* is inspiring and its themes of leadership and religious intolerance still resonate.

“It's a chick flick with balls,” he says with a laugh.

“(Elizabeth) was one of the great female leaders of the world who didn't seem to turn herself into a man to be able to do that.”

Elizabeth: The Golden Age opens on Thursday.

Instant Expert

Geoffrey Rush born July 6, 1951 in Toowoomba, Queensland.

* First Australian-born person to win an Academy Award (*Shine*, 1997).

* Lives in the Melbourne suburb of Camberwell.

* Married actress Jane Menelaus in 1988, has daughter Angelica (born 1992) and son James (1995).

* Has an Arts degree from University of Queensland.

* While at uni he roomed with Mel Gibson.

* Is involved in the preservation of heritage and architecture.

* Was host of the 2006 Australian Film Institute Awards.

* Won Golden Globe Award for his role in *The Life and Death of Peter Sellers*.

---- INDEX REFERENCES ----

NEWS SUBJECT: Obituaries & Deaths (1OB97); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); Queensland (1QU50); South Australia (1SO82); Victoria (1VI05)

LANGUAGE: English

OTHER INDEXING: (ANGELICA (BORN 1992) AND SON; SYDNEY THEATRE CO) (Abbie Cornish; Bob Dylan; Cate Blanchett; Clive Owen; Francis Walsingham; Geoffrey Rush; James; Jane Menelaus; Jim Sharman; LIZ WALSH; Mary Queen; Mel Gibson; Richard Roxburgh; Shekhar Kapur; Walter Raleigh)

WORD COUNT: 1028

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Source Type: Newspaper

11/16/07 Sydney Morning Herald (Austl.) 5

News

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Section: Metro
 Craig Mathieson

Abbie Cornish rose to the challenge of becoming Cate Blanchett's lady-in-waiting in *Elizabeth: The Golden Age*. Abbie Cornish finds her characters through divining the smallest of details. For 2004's *Somersault*, her acclaimed breakthrough role, it was a matter of figuring out how Heidi, the haltingly hopeful teenage girl she played, would grasp a schooner of beer. But to play Elizabeth "Bess" Throckmorton, the favoured lady-in-waiting of Cate Blanchett's Queen Elizabeth I in *Elizabeth: The Golden Age*, it was a far more difficult process of discovery. Shekhar Kapur's vivid melodrama was the first period piece of the 25-year-old's short but successful career. The prospect made her nervous. Yet production staff were able to supply information, including a portrait of the real lady-in-waiting, where Cornish saw a dancer's graceful hand and realised how gentle the character was. The key revelation came in the first week of shooting in England this year. "After day five I was quite miserable because of the costumes - I couldn't lay down and nap. I had to sit up straight and sleep with a doona under my skirt. I had to be constantly aware of where I was walking because the dresses are so long. And wearing the corset literally moved your internal organs and you couldn't take a full breath," Cornish says. "I was sitting in my trailer, just sighing to myself. I don't watch television, so I was sitting there and I realised that this is how Bess must have lived every single day of her life. Beautiful clothes, exquisite jewellery, one of the best jobs available to a woman at the time, yet she must have felt like she was in a cage, so constrained that she couldn't even take a proper breath." In the film, Bess is one point of the love triangle that involves her sponsor, Elizabeth, and the adventurer Sir Walter Raleigh (Clive Owen). Elizabeth, the Virgin Queen, sends Bess towards Raleigh, using the younger woman as a kind of surrogate. The monarch's pleasure is thwarted when Bess and Raleigh fall in love against the backdrop of the looming invasion by the Spanish Armada. Bess was one of the last parts cast and Kapur felt Cornish had the necessary qualities to satisfy a demanding role. "I was taken with her absolute conviction," he says. "If you think of the spirit and the flesh there is something in Abbie that is very much of the flesh. I wanted her to be a little mysterious, unknown. While everyone was reacting around her and turning, there's this mysterious person in the middle of it. Abbie has a lot of mystery to her - when you shoot her face you're intrigued by what she's thinking and that's a huge asset for an actor." Cornish was just as impressed with Kapur, who would never raise his voice on set or distance himself from the actors by sitting behind monitors. Even when he merely wanted to do another take, he would come out and speak with the actors. "He has an infinite amount of time for everyone he works with and as an actor you feel awakened and challenged," she says. Cornish, who grew up on a farm near Maitland, no longer has a home, instead travelling from set to set and keeping most of her possessions in storage. She will next star opposite British actor Ben Whishaw in *Bright Star*, a 19th-century biopic about the poet John Keats, written and directed by Jane Campion. Cornish hopes that shoot will be as rewarding as *The Golden Age*, where she appreciated the breadth of her co-stars' talents. "You can just feel it," Cornish says. "Things just happen in the moment and they exist - you don't have to force things. All my scenes with Cate, Geoffrey [Rush] and Clive had a feeling of ease - and I had that same feeling with Heath [Ledger] in *Candy* - so no matter what the concept is, be it a stillbirth or drug use or a big fight, you're in a process of giving and receiving and that's easy with them. You don't have to push to create anything."

ELIZABETH: THE GOLDEN AGE Director Shekhar Kapur Stars Cate Blanchett, Geoffrey Rush, Clive Owen, Abbie Cornish Rated M. Screening now. smh.com.au/metro See the trailer

---- INDEX REFERENCES ----

COMPANY: RUSH SICAV SA

INDUSTRY: Underwear (1UN06); Apparel & Textiles (1AP20); Apparel (1AP19); Consumer Products & Services (1CO62)

REGION: North America (1NO39); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (CATE; CATE BLANCHETT; GEOFFREY; GEOFFREY RUSH; RUSH; SHEKHAR KAPUR STARS CATE BLANCHETT; SPANISH ARMADA; VIRGIN QUEEN) (Abbie; Abbie Cornish; Beautiful; Clive; Clive Owen; Cornish; Cornish Rated M. Screening; Elizabeth; Jane Campion; John Keats)

EDITION: First

WORD COUNT: 730

Child 'star' rushes to the top

Source: Wynnum Herald (Australia)
Publication Date: November 21, 2007
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Source Type: Newspaper

11/21/07 Wynnum Herald 63

News

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Section: 1 -

ByBELINDA SEENEY

IN the late 1950s, an eight-year-old boy staged plays for his friends and neighbours in a makeshift theatre under his family's home in Brisbane.

Those lucky enough to catch the homegrown productions bore witness to the stage debut of the talented Geoffrey Rush.

Fast forward a few decades and Rush is one of the most lauded and awarded actors on stage and screen.

"The stilts under the house reminded me of the proscenium arch at the now-demolished Her Majesty's Theatre in Queen Street," Rush said.

The Oscar-winning actor moved to Brisbane from Toowoomba as a child and attended Everton Park State High School, studied drama at the University of Queensland, then joined the Queensland Theatre Company before leaving to study drama in France aged 23.

He said the training he received first from his high school drama club, then at the QTC and Brisbane Arts Theatre laid "crucial building blocks" for his career.

"There was an almost non-existent theatre scene a generation ago (but) there's such a great texture to it now," Rush said.

"All through my childhood and adult years, it was a bit of a wasteland. There wasn't that much happening.

"Now, in my middle years, it is so great to see something like that flourishing."

With 28 acting awards to his name, Rush contends homegrown recognition, such as the 2004 Brisbane International Film Festival Chauvel Award, is still an honour: "Although I've not yet seen it, I love being a plaque on Roma Street so people can walk all over me," he laughed.

Rush reprises his role as the quietly menacing and intriguing Sir Francis Walshingham in Elizabeth: The Golden Age opposite Cate Blanchett.

"It's the lurking. I do a lot of lurking," he joked.

He said he relished revisiting the man of few words who mentored a young queen and "convinced her a bit of white lead paint and red hair dye makes a damn good look".

Rush said treading boards with the QTC again was "always in the highly likely category" but not in the immediate future.

Next up, Rush films a Korean western he describes as a "fantastic fusion" of genres and ideas.

Don't expect to see him saddling up, though.

"I don't do equine," he said definitively.

Elizabeth: The Golden Age opened on November 15.

---- INDEX REFERENCES ----

COMPANY: UNIVERSITY OF QUEENSLAND

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (CHILD; EVERTON PARK STATE; QTC; QUEENSLAND THEATRE CO; UNIVERSITY OF QUEENSLAND) (Cate Blanchett.; Chauvel Award; Francis; Rush)

WORD COUNT: 444

Entertainment

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12/9/07 Sun-Herald (Austl.) 12

News

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Section: S Insert
Christine Sams

Danielle sings a new tune HER husband may be in the spotlight as an Oscar-winning star, but Danielle Spencer hasn't forgotten her own creative career - she is planning to record new songs for an independent album. Spencer, who has two young sons with Russell Crowe, was working on a full-length studio album before she became pregnant with her youngest boy Tennyson, now 17 months. The project was put on hold but it seems the singer is now working on new material. An insider has revealed Spencer has started penning new tracks in the hope of releasing an album early next year. The vocalist, who is warm and charismatic in person, has so far avoided following in the footsteps of her father, Don Spencer, a prolific recorder of children's albums. Despite enjoying singing with her two boys at home, Spencer is likely to make an album for an adult audience. She was once signed to EMI but parted ways with the company because her sales didn't match expectations. To her credit Spencer has always stuck to her own unique musical style - an eclectic pop vibe with Kate Bush overtones. Crowe, who in the past has been a visible supporter at his wife's live performances, has often credited Spencer with being the musically gifted member of the family. It is likely Spencer's new songs will be released on an independent label. Mia's jailhouse rock CALL it her Johnny Cash moment. ARIA winner Mia Dyson wasn't at the famed Folsom Prison on Friday but she made a similar concert appearance at the Dillwynia women's correctional centre in south Windsor. Dyson agreed to perform a live show for female inmates in a show that was recorded for a future broadcast to other prisoners across the state via Jailbreak, a prison radio show. Dyson, who is renowned for her blues and roots performances, agreed to do the shows as part of a program addressing domestic violence. It is quite unusual for live shows to take place in prisons these days - it's a far cry from the times when hard rock bands used to perform for male prisoners in the 1970s - and Dyson was required to go through strict security procedures. The singer, who released her new album Struck Down earlier this year, has worked with prisoners in Victoria previously. She is committed to performing live in front of some of the most disenfranchised members of the community. Dillwynia has gained notoriety in the past for housing prisoners such as Belinda van Krevel and Lucy Dudko, neither of whom is there any more. Dyson's concert is scheduled to be broadcast statewide on the Jailbreak radio show on December 18. Two Bobs' worth THE accolades being heaped on Cate Blanchett for I'm Not There are well deserved - it is the most extraordinary performance I've ever seen from her. But Heath Ledger's role as Bob Dylan is also a revelation. Preview screenings during the week revealed Blanchett and Ledger dominate the film, in their roles as Dylan at different stages of his life. Other stars in the film include Christian Bale, Richard Gere and child star Marcus Carl Franklin (who is incredibly charismatic as the youngest star in the film). Blanchett, who appeared at the film's premiere on Tuesday night in Sydney, plays a gawky, sardonic, androgynous and increasingly drug-addled Dylan in her incredible performance as the famed singer. But she perfectly captures Dylan's intelligence, his poetry, his resentment towards the establishment - particularly the media - and his artistic genius. The performance is breathtaking. Ledger, on the other hand, is bad boy Dylan - the sexy womaniser, the unfaithful and somewhat lost star, who begins to turn his back on his own values. Playing opposite French actor Charlotte Gainsbourg, Ledger perfectly captures Dylan's early struggles surrounding love, relationships and women. It is the sexiest role Ledger has played in some time, but he also captures the early cockiness of Dylan (underlaid with regret and insecurity) in his expert performance. Interestingly, Ledger's former partner Michelle Williams makes a small appearance as a chic socialite in the film, but she plays opposite Blanchett's Dylan. The ambitious project by director Todd Haynes is worthy of the attention it has already received and it will not be a surprise if an Oscar buzz continues to build around many of the stars involved.

For some filmgoers the movie may jump between segments of Dylan's life a little too much, raking over so many different elements of the musician's extraordinary inner and outer existence. But during a screening at Dendy cinema in Newtown last week I was mesmerised from the word go. Like many others there, I sat stunned in my chair at the end of the screening, so powerful was the entire film. It is due for general release on December 26 - don't miss it! Musical feast, all night long WHAT a thrill for Sydney music fans on Friday night - on one side of town Lionel Richie was performing at the Sydney Entertainment Centre, and on the other side the Veronicas were showing off their new songs at the Hordern Pavilion. (In a rather cute arrangement, Jess and Lisa Origliasso chose Dean Geyer as their support act - Lisa's boyfriend.) And that's not to mention the Friday night show from renowned soul singer Joss Stone, who was scheduled to play a cosy gig at the Enmore Theatre in Newtown. The legendary Richie will be guest star at a vineyard performance in Bowral today - his performance with Marcia Hines as a support will surely be unforgettable. It must be continually amusing for Richie, who has sold more than 100 million albums, to hear younger fans enthusiastically referring to him as "Nicole Richie's dad". (And let's face it, he'll soon have a famous grandchild, given his daughter's much-publicised pregnancy.) But Nicole's dad or otherwise, he's still got it - Lionel's Australian fans were in raptures about his tour here. In the shadow of Jimmy Barnes IN THE music world, where siblings often rise to the top together, it must be tough for one brother to see another reach greater heights creatively. Tim Finn immediately springs to mind - and his candid comments about the difficulty of watching Neil Finn conquer the world with Crowded House (despite their mutual respect for each other). The same can be said for musician John Swan, the brother of Jimmy Barnes, who recommended Jimmy for the job of lead singer in Cold Chisel - after turning it down himself. "Oh the first time I heard them play ... I walked in the door and I'm listening to, I'm not too sure if it was Mossie and Jim up there, and they had a blow and I'm standing there and you could see the sucker sign just come above my head, you know. Fool, pointing down at it, you know, like, and I just went. 'You know what? This is probably one of the biggest mistakes I've ever made in my life'," Swan tells Andrew Denton on Enough Rope, which airs on the ABC tomorrow night. Swan, who appears on the show with Barnesy, says it wasn't his brother's wealth he eventually resented but his access to live music audiences. "You know resent is a very tough word for me," Swan said. "I was jealous but I didn't want the cars. I didn't want all of that. You know, I wanted to get up in front of the crowds that he got up in front of ... all my life, I always wanted to play in front of people. "I remember one night he pulled up out the front in a Ferrari or something or a Corvette and that was resentment, you know," Swan added. "But no, no, no I don't think there was real resentment. I think he deserves it more because, you know something, Jim's one of these guys who ... gets what he gets because he works harder than anybody else." Saint Georgie to lead festivities GEORGIE PARKER will host Opera Australia's Christmas at the House concert, which features stars including Christine Anu and Jonathon Welch (the director of the Choir of Hard Knocks). Parker, who will be on stage at the Opera House on December 20, admitted she gets a little nervous about appearing as herself in front of a large crowd. "I like it to a point, [but] I'd much rather act," said Parker, chatting over the phone last week. "But in this regard, when you're there with families and people, it's not like I'm doing it on my own. I enjoy the inclusiveness of it." Parker said she has three or four television projects bubbling away, but she has finished filming Emerald Falls - a television movie for Channel Ten, which also stars Vince Colosimo and Catherine McClements. Just when it sounded like she had switched her nurse's uniform for a cop role - with all guns blazing - Parker confessed she is avoiding uniforms in the murder mystery program. "It's the first time I've played a mum," she said, with a laugh.

SCENE AND HEARD AFI Awards, Melbourne ERIC BANA may have been hailed as a popular winner on the night, but it was writer-director Tony Ayres who really wowed the film industry at the AFI awards in Melbourne on Thursday night. Ayres, whose film The Home Song Stories won awards in many key categories (including best director for Ayres, best actress in a leading role for Joan Chen and best screenplay) was one of the most down-to-earth winners on the night, quietly jubilant that his intensely personal story had gained such widespread recognition. Interestingly, both films that dominated the evening - Richard Roxburgh's Romulus, My Father and Ayres's Home Song Stories - deal with tough, real-life immigrant experiences and the confronting subject of suicide. Ayres had every right to be proud of his film's success on Thursday night, because the AFI awards were genuinely a tight contest, with some great Australian films released this year including Clubland and Noise. Sadly for the local industry, the box office often told a different story this year - even Bana was urging people to watch Romulus, My Father on DVD during one of his acceptance speeches. The film is indeed now available for rent, as are many other titles that were recognised at the prestigious film ceremony. Newcomer Emma Booth was a popular winner for Clubland, while Brendan Cowell was overlooked for his remarkable performance in Noise. Claudia Karvan made a rather startled appearance on a Queensland beach to accept her award for Love My Way via video link. Oscar winner Geoffrey Rush was in brilliant form as the host of the awards night, which he cheerfully dubbed an "upmarket Logies". Mock footage of Rush as an undercover agent convincing

Bana to attend the awards was the hit of the evening. Fellow Oscar-winning star Cate Blanchett seemed similarly jovial and relaxed, mingling with other guests and chatting warmly about her pregnancy. Both Rush and Blanchett, who add a huge weight of global recognition to the event, went out of their way to show their support for the local industry this year. The only downside of the night was Sophie Monk's inane utterings on the red carpet, which surely turned off a number of viewers from the television screening of the event. Please, may she never be given a microphone by Channel Nine again.

TOP 10 MOVIES 1 Beowulf (-) \$3,063,544 2 The Heartbreak Kid (1) \$4,820,087 3 Death At A Funeral (3) \$11,688,344 4 Elizabeth: The Golden Age (2) \$3,995,121 5 Bee Movie (-) \$786,351 6 Fred Claus (4) \$2,860,200 7 Daddy Day Camp (-) \$492,214 8 Into The Wild (-) \$485,578 9 The Game Plan (5) \$4,297,821 10 Halloween (6) \$726,075 DVD RENTALS 1 Shrek The Third (-) 2 Pirates Of The Caribbean 3: At World's End (1) 3 Knocked Up (2) 4 Harry Potter And The Order Of The Phoenix (3) 5 Alpha Dog (4) 6 Transformers (5) 7 Clubland (-) 8 Blades Of Glory (6) 9 Ocean's Thirteen (7) 10 Fantastic Four: Rise Of The Silver Surfer (8) ALBUMS 1 X, Kylie Minogue (-) 2 Long Road Out Of Eden, The Eagles (1) 3 Out In The Blue, Jimmy Barnes (-) 4 Timbaland Presents: Shock Value, Timbaland (4) 5 Get Ready, Human Nature (2) 6 Delta, Delta Goodrem (5) 7 Greatest Hits, Spice Girls (3) 8 The Memphis Album, Guy Sebastian (6) 9 Greatest Hits: 18 Kids, Keith Urban (7) 10 New Attitude, Young Divas (-) DOWNLOADS 1 Apologize, Timbaland (1) 2 The Way I Are, Timbaland (2) 3 Here I Am, Natalie Gauci (-) 4 Clumsy, Fergie (3) 5 Into The Night, Santana featuring Chad Kroeger (5) 6 How Far We've Come, Matchbox Twenty (4) 7 Hey There Delilah, Plain White T's (7) 8 Hook Me Up, The Veronicas (6) 9 2 Hearts, Kylie Minogue (10) 10 Happy Ending, Mika (-) Movies source: Motion Picture Distributors Association of Australia (figures show total Australian box office takings to date). DVD movie rentals source: Blockbuster. Albums and downloads source: ARIA. Previous week's position after title.

---- INDEX REFERENCES ----

COMPANY: ADVANTA BANK CORP; ARABIAN BUILDING CHEMICALS FACTORY; AFI (EAST CENTRAL EUROPE) DEVELOPMENTS SARL; EM INTERNATIONAL ENTERPRISES CORP; ABDALI BOULEVARD COMPANY (ABC) (THE); HOUSE; DELTA PETROLEUM PRODUCTS TRADING CO; PRODUITS LUBRI DELTA INC; OPERADORA ROFERI SA DE CV; DELTA HF; WILLIAMS; TOP VERMOEGENSVERWALTUNG AG; ALTENLOH BRINCK AND CO GMBH AND CO KG; AUSTRALIAN REWARD INVESTMENT ALLIANCE (ARIA); DELTA ENERGY SYSTEMS (INDIA) PVT LTD; TOP HIGH IMAGE CORP; DELTA MARKETING CO LTD; DELTA SPA; ALLIED BANKING CORP; ABC SAL; KABOORA; KK TOP; DELTA GALIL INDUSTRIES LTD; ABC INC; TOP LASTS; PM BELZ AGENTUR FUER INFORMATIK GMBH; HAIN EUROPE SA; KK EVAHEART MEDICAL INTL; ABC S A C; ARAB BANKING CORPORATION B S C; BANK OF AMERICA NA; AL AHAM BEVERAGES COMPANY S AE; DELTA CO FOR PRINTING AND PACKAGING S AE; ARIA STRUCTURED INVESTMENTS S AR L; EMI LTD; DELTA; EYAL MICROWAVE INDUSTRY LTD; AMERICAN RISK AND INSURANCE ASSOCIATION INC (THE); DELTA INSURANCE CO LTD; NICOLE; DELTA SECURITIES INC; ASAHI BROADCASTING CORP; ABC CO LTD; DELTA CORP LTD; ABC PERIODICO ELECTRONICO S L U; DELTA ENGENHARIA INDUSTRIA E COMERCIO LDA; ABC ATACADO BRASILEIRO DA CONSTRUCAO; @ABC PLC; DELTA NV; AFI GMBH; EMI; ABC; ABC RESOURCES INC; ARIA SICAV; TOP; ABC TAIWAN ELECTRONICS CORP; ARIA; EMI EZER MORTGAGE INSURANCE CO LTD; DELTA FOR CONSTRUCTION AND REBUILDING; ABC COMMUNICATIONS (HOLDINGS) LTD; ALGAR AGRO SA; GAME PLAN; ELBIT IMAGING LTD; TOP A D BANJA LUKA; EMI MUSIC BRASIL LDA

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: TV Programming (1TV26); Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51); TV (1TV19)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); New South Wales (1NE75); USA (1US73); Americas (1AM92); Victoria (1VI05); Queensland (1QU50)

LANGUAGE: English

OTHER INDEXING: (ABC; AFI; ARIA; BANA; BELINDA; BLUE; BOBS; CATHERINE MCCLEMENTS; CHANNEL; CHANNEL TEN; CLUBLAND; CROWDED HOUSE; CROWE; DELTA; DENDY; DILLWYNIA; DOWNLOADS; DVD; EAGLES; EMI; ENMORE THEATRE; GAME PLAN; GOODREM; HEARTBREAK KID; HOME SONG STORIES; HORDERN PAVILION; HOUSE; JIMMY; JIMMY BARNES; JOAN CHEN; MICHELLE; MOTION PICTURE DISTRIBUTORS ASSOCIATION; NEWCOMER EMMA BOOTH; NICOLE; OPERA HOUSE; RUSSELL CROWE; SILVER SURFER; MEMPHIS (THE); TIMBALAND; TOP; WILLIAMS) (Andrew Denton; Australia; Blanchett; Bob Dylan; Brendan Cowell; Cate Blanchett; Christian Bale; Christine Anu; Claudia Karvan; Danielle; Danielle Spencer; Dean Geyer; Dylan; Dyson; Emerald Falls; Entertainment Danielle; ERIC BANA; Fellow Oscar; Fool; Geoffrey Rush; GEORGIE PARKER; HEARD AFI Awards, Melbourne; Heath Ledger; Jess; Jim; John Swan; Jonathon Welch; Joss Stone; Keith Urban; Krevel; Kylie Minogue; Ledger; Lisa Origliasso; Lucy Dudko; Marcus Carl Franklin; Matchbox Twenty; Mia Dyson; Mock; Mossie; Opera Australia; Parker; Plain White; Richard Gere; Richard Roxburgh; Romulus; Rush; Saint Georgie; Sophie Monk; Spencer; Swan; Tim Finn; Todd Haynes; Tony Ayres; Vince Colosimo; Young Divas)

The lady was a trump

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Section: News and Features
Bryce Hallett

Dame Edna Everage provided one of a few shining moments in an otherwise patchy year. The year began with Fergus Linehan's second Sydney Festival setting theatrical benchmarks in the form of the eloquently performed *Uncle Vanya* by the Maly Drama Theatre of St Petersburg and the darkly comical season of Beckett plays from Dublin's Gate Theatre. The productions, not least Barry McGovern's tour de force *I'll Go On*, illuminated what is meant by honing one's craft and the artistry born of cultures that take the theatre seriously. The quality and contemplation afforded by the ensemble companies didn't necessarily begin and end at the festival. There were several weighty and audacious stagings to lift the standards of what has been a patchy year on the mainstage. Two of the most memorable experiences came courtesy of the director Benedict Andrews, who with his design collaborator Robert Cousins isn't afraid to take interpretative risks. His production of Patrick White's early '60s slice of suburbia, *The Season at Sarsaparilla*, stripped away the shackles to magnify the repressions of the Boyles, the Pogsons and the Knotts. Drawn together under one squat roof and set on a revolve, the production employed the surveillance cameras and microphones of television's Big Brother to reveal banalities and blighted dreams. The Sydney Theatre Company's full-time ensemble, the Actors Company, contributed fine performances, including Pamela Rabe, Colin Moody and Peter Carroll, although it was the mechanics and magic of the staging that made it intriguing. The same could be said of the stark immediacy of Andrews's version of Edward Albee's great play about hate and love, *Who's Afraid Of Virginia Woolf?* Catherine McClements was a fine Martha yet Marton Csokas was a revelation as the seemingly placid George. Neil Armfield's Company B brought considerable riches to the stage, most recently Michael Gow's triumphant *Toy Symphony*, in which Richard Roxburgh was exemplary. His performance as a writer struggling with his demons and self-doubt was among the year's best. The virtue of the staging by Armfield and designer Ralph Myers was its simplicity and magic. Further, veteran actress Monica Maughan turned a supporting role into a triumph of deadpan comedy. And who could forget Geoffrey Rush as the crumbling marionette-like monarch King Berenger in Ionesco's 1962 absurdist comedy *Exit The King*? His adaptability and ease were staggering and, though he cast a shadow over the supporting players, Julie Forsythe did wonders as the long-suffering servant. On an altogether different scale, yet melancholic, witty and replete with quirky and ironic observations about delusion and death, was Ronnie Burkett's *10 Days On Earth*. In his first visit to Sydney, the Canadian puppet master proved an extraordinary showman. Two undoubted highlights were *Billy Elliot* - the year's best musical - and the return of Australia's brilliant comic actor Barry Humphries in *Back With A Vengeance!* Celebrating 50 years on the stage, he was as energetic, gleeful and grotesque as ever. His ruminating sage of Glen Iris, Sandy Stone, blended nostalgia and truths about loneliness and decay and confirmed the character to be Humphries's finest dramatic achievement. Though thin on the ground, new Australian plays were intelligent and heartfelt, including Katherine Thomson's *King Tide*, Daniel Keene's *The Nightwatchman*, both for Griffin Theatre, and Alana Valentine's docu-drama *Parramatta Girls*, directed by Wesley Enoch and starring the charismatic storyteller Leah Purcell at Belvoir. At that venue downstairs, Kate Mulvany premiered her rich and personal play *The Seed*, which Company B has programmed next year. It's a good illustration of how an experimental and flourishing independent theatre scene is vital to the industry's wellbeing. There were fine productions at the Ensemble Theatre, especially *Trying* with Michael Craig, while Bell Shakespeare's *The Government Inspector*, starring the remarkable duo Darren Gilshenan and William Zappa, Al Dukes's *Brilliant Monkey* (Pork Chop/Riverside Productions), Christopher Shinn's *Dying City* (Darlinghurst Theatre) and Philip Ridley's *Mercury Fur* (Griffin Stablemates) stood out. Several works explored power

struggles, sacrifice and the moral cost of war. If there's been any discernible trend in 2007 it's that the serious dramas aren't getting any lighter but the comedies are becoming darker.

FIVE BEST 1 Uncle Vanya, Maly Drama Theatre of St Petersburg, Sydney Festival 2 Back with a Vengeance! Barry Humphries, Capitol Theatre 3 Who's Afraid of Virginia Woolf? Company B, Belvoir St 4 The Government Inspector, Bell Shakespeare Company 5 Toy Symphony, Company B, Belvoir St

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: COMPANY; GRIFFIN; BROOKFIELD SAO PAULO EMPREENDIMENTOS IMOBILIARIOS SA; GRIFFIN CORP (THE); GRIFFIN STRATEGIC ADVISORS LLC; CITY OF SYDNEY; RIVERSIDE PRODUCTIONS

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New South Wales (1NE75)

OTHER INDEXING: (BOYLES; CAPITOL; COMPANY; DARLINGHURST THEATRE; ENSEMBLE THEATRE; ENTERTAINMENT; GRIFFIN; GRIFFIN THEATRE; KNOTTS; MALY DRAMA THEATRE; MARTON CSOKAS; MERCURY FUR; POGSONS; RIVERSIDE PRODUCTIONS; SYDNEY; SYDNEY THEATRE CO; THEATRE; TOY SYMPHONY; UNCLE VANYA MALY DRAMA THEATRE) (Al Dukes; Alana Valentine; Andrews; Armfield; Barry Humphries; Barry McGovern; Benedict Andrews; Berenger; Billy Elliot; Catherine McClements; Celebrating; Christopher Shinn; Colin Moody; Dame; Dame Edna Everage; Daniel Keene; Darren Gilshenan; Drawn; Edna Everage; Geoffrey Rush; Humphries; Julie Forsythe; Kate Mulvany; Katherine Thomson; Leah Purcell; Michael Craig; Michael Gow; Monica Maughan; Neil Armfield; Pamela Rabe; Parramatta Girls; Peter Carroll; Philip Ridley; Ralph Myers; Richard Roxburgh; Robert Cousins; Ronnie Jurkett; Sandy Stone; Tide; Toy Symphony; Uncle Vanya; Wesley Enoch; William Zappa)

EDITION: First

WORD COUNT: 738

No clash between culture and kulture

Source: Sydney Morning Herald, The (Australia)
Publication Date: January 4, 2008
Country: Australia
Source Type: Newspaper

1/4/08 Sydney Morning Herald (Austl.) 18

News

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Section: News and Features

with Bryce Hallett & Kerry Coleman with Emily Dunn

FOR the third time this week, if you count rehearsals, Luke Mercado will today make the hour-long trek from Mount Druitt to the Opera House for his three-minute spot in *La Boheme*, which opens tonight. It doesn't matter that the 20-year-old can't sing - not when he's an amazing breakdancer, which is just what the director, Simon Phillips, needed to cap off the opera's first half. Mercado can usually be found honing his skills with the group SKB, or Street Kulture Breakers. "I don't really belong in opera," he says. "But the opera crowd has been very welcoming and accept that what I do is a different thing." He points out that SKB are the reigning Australian bBoy champions and says being in Puccini's melodic, fast-flowing opera appeals to his showier side. "I come on in a shiny gold tracksuit and walk from the back with a boom box on my shoulder, which is a bit old-fashioned. Then I work my way to the front. My actual solo lasts less than a minute and my only aim is to please the crowd. "There are different styles of breakdancing and the moves for this have to be big and dynamic; what we call power moves where you play to the audience like a gymnast." The production, which opens Opera Australia's summer season, stars Hye Seoung Kwon as the seamstress Mimi and Aldo Di Toro as the poet Rodolfo. The season runs until March 20.

MAKING THE CUT Stephen Sondheim may take a dim view of theatre producers making drastic cuts to his musicals but he is far more flexible when it comes to screen adaptations of his stage shows. The film version of *Sweeney Todd*, directed by Tim Burton and starring Johnny Depp as the Demon Barber of Fleet Street, has won Sondheim over because of its bold approach and creative liberties. Indeed, fewer than 10 of the show's 25 numbers remain largely intact. The American composer of musicals such as *Follies*, *Into The Woods* and *Sunday In The Park With George*, has also enthused about Depp's singing voice and hypnotic presence, as well as Helena Bonham Carter's dark interpretation of the deluded pie-maker Mrs Lovett. "The only kind of movie I didn't like as a kid were musicals," the composer told *The New York Times*. Most film adaptations were stodgy or relied on flash, he added. Known for his acute sense of irony, Sondheim has a stone on his desk at home inscribed "Nothing is written in stone". *Sweeney Todd* opens nationally on January 24.

WITCHES TO OZ No sooner did the high-energy musical *Billy Elliot* pirouette into the Capitol Theatre than the producers of the musical *Wicked* were casting their net to fill the show's enchanted ranks. Many high-profile names turned up for the auditions - not just the usual suspects but rising pop stars, film actors and stage stalwarts. *Wicked*, by the composer Stephen Schwartz (*Godspell*, *Pippin*), opens at the Regent Theatre in Melbourne in July and comes to Sydney next year. Based on the novel by Gregory Maguire, the show tells the story of the Witches of Oz and how childhood friends grew up to become the Wicked Witch of the West and Glinda the Good Witch. The musical has grossed more than \$US500 million (\$566 million) at box offices worldwide. An official cast announcement is due soon, but *Stay in Touch* can spill some of the beans. The rising star Lucy Durack is strongly rumoured to have won the role of Glinda, while other names touted include Rob Guest as the wizard, Maggie Kirkpatrick as Madame Morrible and the one-time Australian Idol contestants Rob Mills and Anthony Callea in smaller parts.

EVERYONE'S A CRITIC It's funny how things turn out but the critics behind the annual Sydney Theatre Awards, to be announced at Paddington RSL on January 21, had no hidden agenda when the work of Company B pushed the Sydney Theatre Company out of the spotlight. *Stay in Touch*'s Bryce Hallett is on the panel of judges, with Herald colleagues Stephen Dunne and John Shand, and the reviewers Jason Blake, John McCallum, Diana Simmonds, Gary Smith and Jo Litson. The best actor award proved the most difficult to call and has proved contentious, with William Zappa voicing his displeasure at being snubbed. His co-star in Bell Shakespeare Company's *The Government Inspector*, Darren Gilshenan, scored a nomination, as did Geoffrey Rush (*Exit The*

King), Marton Csokas (Who's Afraid Of Virginia Woolf?) and Richard Roxburgh (Toy Symphony). Toy Symphony, written by Michael Gow and staged by Neil Armfield at Belvoir St Theatre, received nine nominations, including best mainstage production and direction. The only look-ins the STC got were a best director nod for Benedict Andrews for The Season At Sarsaparilla, nominations for costume design for Andrew Hays and Kimm Kovac (Tales From The Vienna Woods), and best musical, The 25th Annual Putnam County Spelling Bee. The awards ceremony begins at 6pm and is open to the public.

THREE QUESTIONS Fergus Linehan Finish this sentence: It's not fashionable, but I like ... Breakfast television - I find it strangely reassuring. What did you want to be when you were a child?A grown-up. [I] always thought childhood was overrated. If you weren't you, who would you like to be?Jack Nicholson, because anyone who can come up with a line like "People who speak in metaphors should shampoo my crotch" is a god. Fergus Linehan is the director of the Sydney Festival. Emily Dunn

---- INDEX REFERENCES ----

COMPANY: STC CORP; SMARTEAM CORP; STC LLC; OPERA AUSTRALIA; SKB SHUTTERS CORPORATION BHD; SALBOOKH TRADING CO (K S C C); SHANXI TRUST CORPORATION LTD; STC; SULTAN CENTER FOOD PRODUCTS CO (K S C CLOSED); SKB BANKA D D LJUBLJANA; SAUDI TELECOM CO; STAR WORLD TECHNOLOGY CORP; TOUCH; S TECH CORP; SISTEMAS DE TRANSFERENCIA DE CALOR SA

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New South Wales (1NE75)

LANGUAGE: English

OTHER INDEXING: (ANDREW HAYS; AUSTRALIAN IDOL; BELVOIR ST THEATRE; BENEDICT ANDREWS; RYCE HALLETT; CRITIC; DEMON BARBER; FLEET STREET; FOLLIES; GEOFFREY RUSH; HELENA BONHAM CARTER; OPERA AUSTRALIA; OPERA HOUSE; PUCCINI; REGENT THEATRE; SKB; STC; STREET KULTURE BREAKERS; SWEENEY TODD; SYDNEY FESTIVAL; SYDNEY THEATRE CO; TOUCH; VIENNA WOODS; VIRGINIA WOOLF; WOODS) (Aldo; Aldo Di Toro; Anthony Callea; Billy Elliot; Breakfast; Darren Gilshenan; Depp; Diana Simmonds; Emily Dunn; Gary Smith; Gregory Maguire; Herald; Hye; Hye Seoung Kwon; Jack Nicholson; Jason Blake; Jo Litson; John McCallum; John Shand; Johnny Depp; Kimm Kovac; Kwon; Lucy Durack; Luke Mercado; Maggie Kirkpatrick; Marton Csokas; Mercado; Michael Gow; Mimi; Neil Armfield; Richard Roxburgh; Rob Guest; Rob Mills; Simon Phillips; Sondheim; Stay; Stephen Dunne; Stephen Schwartz; Tim Burton; Toro; Toy Symphony; Wicked; William Zappa)

EDITION: First

WORD COUNT: 918

Rebate should help to give local industry star power

Source: Australian
Publication Date: March 12, 2008
Country: Australia
Source Type: Newspaper

3/12/08 Australian (Newspaper) 16

News

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Section: Features

Section: 1 - All-round Country

Simon Whipp

The cultural aspect of the producer offset is paramount, writes Simon Whipp

WE take great pride when Australian actors find success in American films. Cate Blanchett, Nicole Kidman, Russell Crowe, Hugh Jackman, Eric Bana, Geoffrey Rush, Rose Byrne, Toni Collette: all these actors are considered marquee names in Hollywood. However, they have all expressed a strong desire to make more Australian films.

If the Australian film industry were big enough to make the kind of films they want to participate in, films that resonate with an international audience, they would jump at the chance to make their living in Australia.

The industry, to date, has not had sufficient resources to support this type of big-budget production, but the new federal government producer offset, a 40 per cent rebate on film budgets, could change all this.

The offset was established for cultural rather than economic reasons. Although it has clear economic aims, it is fundamentally shaped to deliver cultural ends. The offset has been designed to assist Australian producers build strong companies and attract finance, enabling them to compete more effectively in the international market and, as former communications minister Helen Coonan and former arts minister George Brandis said when the offset was introduced, to "make blockbuster Australian stories that can showcase our culture to the world".

The offset is an incentive to broaden our imaginations and to harness an opportunity for building an Australian film industry that is internationally relevant and competitive.

There has been much talk recently about several US productions applying for the producer offset and the possibility of them moving overseas if the applications are rejected. But the offset has not been put in place to support US studio films dressed up to look Australian by adding a few Australian actors, accents and allusions.

These films have their own incentive: the internationally competitive 15 per cent location offset, designed to attract large-scale foreign film and television productions to Australia to strengthen our production and acting skills base and showcase Australian locations. True, it's not the 40 per cent offered to local productions, but that's the point: the higher level has been set specifically for local producers, who face particular economic and market difficulties, to make Australian films.

For all the talk of US cultural imperialism, there's no reason this country can't produce its own cinema blockbusters. We have the stories, the writers, producers, directors, actors and highly skilled crews.

The offset acknowledges that it's more difficult to fund a film with an original story-line, such as Baz Luhrmann's *Australia*, than it is to fund a franchise such as *Superman*. It all comes down to risk. *Superman* is bound to recoup its investment when it opens in cinemas across the US. *Australia*, on the other hand, with its team of Australian creatives and imaginative Australian story, has a much smaller potential local audience, so it is less certain of automatically recouping its budget. But *Australia*, we hope, is the sort of film Australians, and many international filmgoers, will want to see.

What makes an Australian film Australian? This is the key question facing the Government and its proposed agency Screen Australia. Whatever the formula, it is clear that a film should

demonstrate high levels of Australian content as well as high levels of Australian participation in the production, including writer, director, producer, cast and crew. A film with an American script, American source material, American producers and directors and American principal actors does not become Australian simply by virtue of being shot on location in Australia.

Far from driving the production of local films that we'd like to see our leading actors and directors working on, opening the producer offset to Hollywood blockbusters masquerading as local content would act against this.

Giving US studio films access to the offset could blow out the cost to government of the incentive, placing it in jeopardy. There has been talk that the 40 per cent offset should be capped. Forward estimates are that the rebate will cost the taxpayer \$270 million over three years. Consider that the average big-budget American movie would take \$80million of this if it qualified for the offset, leaving very little for the local industry.

That's not to say Australian film needs a white picket fence. The industry loves big US productions. The actors, crew and all the ancillary trades that flock to big film sets love the pay cheques and the experience that big films can provide.

However, the Government needs to stand by the original intentions of the producer and location offsets.

Australians want to see a wide range of local stories with Australian stars. With the global success of films such as Mad Max, Happy Feet, Crocodile Dundee, Moulin Rouge and The Adventures of Priscilla, Queen of the Desert, we've shown we can make films with truly international appeal.

The producer offset must be aimed at making more films such as these.

Simon Whipp is director of the Equity section of the Media, Entertainment and Arts Alliance.

---- INDEX REFERENCES ----

COMPANY: MEDIA NEWSPAPER (THE); MEDIA (SAUDI ARABIA); @MEDIA; MEDIA AND ENTERTAINMENT HOLDINGS INC; MEDIA; MEDIA KK; MEDIA SA

INDUSTRY: TV (1TV19); Motion Pictures (1MO51); Entertainment (1EN08); Television Production (1TE26)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ADVENTURES; MEDIA; SUPERMAN) (Baz Luhrmann; Cate Blanchett; Entertainment and Arts Alliance.; Eric Bana; Geoffrey Rush; George Brandis; Helen Coonan; Hugh Jackman; Mad Max; Moulin Rouge; Nicole Kidman; Rose Byrne; Russell Crowe; Simon Whipp; Toni Collette; True)

WORD COUNT: 1041

Pay TV

Source: Sydney Morning Herald, The (Australia)
Publication Date: March 24, 2008
Country: Australia
Source Type: Newspaper

3/24/08 Sydney Morning Herald (Austl.) 14

News

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Section: The Guide
 Robin Oliver

Shine (1996) Ovation, 8.30pm Scott Hicks directed this intense portrait of Australian pianist David Helfgott, featuring Geoffrey Rush's electrifying portrayal of Helfgott's bouts of insanity and the calming inspiration he drew from music. Helfgott appears as a struggling young pianist (played by Noah Taylor), under intense pressure to succeed as his father insists he perform Rachmaninov's demanding Piano Concerto No 3. Refused permission to take up a music scholarship because this would mean leaving home, he defies his father and heads for London. The stress of this impulsive action causes a severe breakdown and a lengthy stay at a mental institution. Upon his release, Helfgott (now played by Rush) gradually resumed a flamboyant concert career and here plays the soundtrack piano music.

Shine attracted a bidding scramble (won by Miramax) during screenings at the 1996 Sundance Festival. Rush won the best actor Oscar a year later. The Young And The Restless W, noon It's by no means the longest-running daytime soap on US screens (that title goes to Guiding Light, which first aired on June 30, 1952, followed four years later by As The World Turns). But The Young And The Restless, which today celebrates 35 years on air for CBS (it began on March 26, 1973), has another feather in its cap: it has long been the No. 1 daytime drama around the world and has notched up 30 Emmy Awards. David Hasselhoff took the prominent role of Dr Snapper Foster from 1975 to 1982, while Tom Selleck played a season as Jed Andrews in the 1974-75 season. The ongoing story concerns the powerful Abbott and Newman families in fictitious Genoa City, Wisconsin. Two former Home And Away actors - Daniel Goddard (he played Summer Bay's Eric Phillips) and Tammin Sursok (Dana Sutherland) - now feature in Y&R. Sursok's first appearance on the show will be screened here on May 14. Vegas Dos and Don'ts Discovery Travel and Living, 9.30pm A mildly helpful cautionary tale for people intending to visit Las Vegas, possibly in the mistaken belief that Sin City is one travel destination where there are no rules. Las Vegas casinos have strict codes of behaviour but this film aims to steer the visitor to the city's must-see attractions, the free shows, the best gambling bets and the best restaurants at all price levels. Useful hints include staying clear of Las Vegas Boulevard and a recital of gambling faux pas, such as touching your cards when they are dealt face-up. The casino buffets are famous but don't try to take food on to the gambling floor. You won't get far.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: OSCAR*; OSCAR INTERNATIONAL LTD; TAYLOR CO LTD; DANA AUTOMOCION SA; DANA LTD; OSCAR LEATHERS PVT LTD; DANA CORP; OSCAR LTD; DANA SAS; DANA; DANA GMBH; OSCAR; CBS CORP; CENTRAL BUREAU OF STATISTICS; DANA RESOURCES PERU S A C; CBS; TAYLOR NGL LP

INDUSTRY: Entertainment (1EN08); Casinos (1CA80); Live Entertainment (1LI85)

REGION: North America (1NO39); U.S. West Region (1WE46); Americas (1AM92); Nevada (1NE81); USA (1US73)

OTHER INDEXING: (CBS; DANA; EMMY AWARDS; HELFGOTT; NOAH; OSCAR; TAMMIN SURSOK; TAYLOR) (David Hasselhoff; David Helfgott; Geoffrey Rush; Helfgott; Living; Newman; Pay TV; Rachmaninov; Refused; Rush; Shine; Snapper Foster; Vegas Dos; Young)

EDITION: First

WORD COUNT: 440

Rush release for biggest show-and -tell

Source: Progress Press (Australia)
Publication Date: April 1, 2008
Country: Australia
Source Type: Newspaper

4/1/08 Progress Press (Austl.) 3

News

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Section: News

Section: 1 - PPV

MELBOURNE Museum delivered one of the nation's big guns for the launch of its biggest exhibition so far.

Oscar-winning actor and Camberwell resident Geoffrey Rush could have been mistaken for just another working-class man as he posed for the launch of The Melbourne Story.

The cottage is a recreation of a working class cottage from the early 1890s and one of 1200 objects from Museum Victoria's collection featuring in the \$3.8 million exhibition.

``The Melbourne Story is a huge story and a big exhibition," Rush said. ``And like any great exhibition it houses not only the intriguing artefacts and vibrant talismans that piece together the story of our past, but it throws open so many crucial questions about the future chapters in this story."

The exhibition includes a restored Cobb & Co stagecoach, a re-creation of the late 1800s Coles Book Arcade and Skyhooks band costumes.

It is on daily from 10am-5pm.

Details: museumvictoria.com.au.

---- INDEX REFERENCES ----

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (COBB CO; RUSH; SKYHOOKS) (Book Arcade)

WORD COUNT: 190

How celebrities should be acting

Source: Herald Sun (Australia)
Publication Date: April 3, 2008
Country: Australia
Source Type: Newspaper

4/3/08 Herald-Sun (Melbourne) 22

News

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Section: LETTERS

Section: 1 - FIRST

I THINK we would all have to agree with Jill Singer on one aspect of her opinion piece on Geoffrey Rush (Herald Sun, March 24).

Mr Rush's behaviour is definitely conduct unbecoming of a ``movie star".

Why isn't he dodging paparazzi on some exclusive island off North Queensland as he holidays with some 18-year-old model, or some other celebrity's wife?

Why isn't he involved in drunken altercations in exclusive Las Vegas clubs?

Why isn't he in rehab like so many of his peers?

What is wrong with the guy!

Instead of using his fame to make a spectacle of himself in women's magazines, he is using his fame to highlight important issues such as heritage preservation and urban planning.

Vicki Bridgstock, Coopers Plains, Brisbane

AFL Players' Association chief executive Brendon Gale says binge drinking is a big worry (Herald Sun, March 29).

Yet just recently the \$1.6 million-a-year man, Mr Demetriou, said there's not a drink problem in the AFL.

But hello, hello, glory be, as soon as there's \$10.5 million up for grabs of taxpayer money to help try to curb the drinking problem, Mr Demetriou accepted it.

There seems to have been a big communication gap between Mr Demetriou and Brendon Gale.

Gary Saville, Wyndham Vale

WHILE the Wayne Carey drama held us enthralled as it unfurled with his public drinking, police problems and his openness in speaking about dwelling in that deep-seated private hell of his life, it could be easy to blacken the name of all sportspeople as losers.

Not so. Fighting the good fight is Carlton's Glenn Manton with his White Lion foundation. Jimmy Stynes is another making a difference.

Cricket's Steve Waugh and even that stormy petrel Shane Warne have charity foundations for the down-and-outs.

Outstanding is North Melbourne's Wayne Schwass -- a former teammate of Wayne Carey -- now CEO of the Sunrise Foundation.

Schwass conquered his black dog days of depression and is now helping many others.

Rex Condon, Ashwood

--- INDEX REFERENCES ---

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (AFL PLAYERS ASSOCIATION; BRENDON GALE; SUNRISE FOUNDATION; WAYNE CAREY; WHITE LION) (Brendon Gale; Coopers Plains; Demetriou; Gary Saville; Herald Sun; Jimmy

Stynes; Rex Condon; Rush; Shane Warne; Steve Waugh; Wyndham Vale)
WORD COUNT: 389

PLANNING CHANGE Brush up, Rush tells Brumby

Source: Advertiser (Australia)
Publication Date: May 22, 2008
Country: Australia
Source Type: Newspaper

5/22/08 Advertiser (Australia) 28

News

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Section: News

Section: 1 - State

ACTOR Geoffrey Rush has urged Victorian Premier John Brumby to think of Melbourne as an artwork to be preserved, after his government announced planning law changes.

Councils no longer will have planning control over areas of metropolitan significance, including suburban centres, to help the State Government better enforce its planning policy for the capital.

The Oscar-winning actor said the changes would ``give the developers open slather''.

``Think of Melbourne as a developing, organic artwork, and don't suddenly find that you've got a painting of no value at all," Rush said.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ACTOR; PLANNING) (John Brumby; Rush)

WORD COUNT: 117

Geoffrey Rush is a hit with Myf

Source: Daily Telegraph (Sydney, Australia)
Publication Date: June 11, 2008
Country: Australia
Source Type: Newspaper

6/11/08 Daily Tel. (Sydney) 45

News

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Section: Features

Section: 1 - State

ERIN McWHIRTER

Myf Warhurst is fuming.

However, her anger is not directed at her Spicks And Specks opponent Alan Brough for beating her in the latest episode of the show, but more at her own stupidity.

The 35-year-old Melbourne girl, who rose to fame alongside comics Merrick and Rosso on alternative FM station Triple J eight years ago, is livid because she asked Academy Award-winning star Geoffrey Rush if he was "all right".

No, the Pirates Of The Caribbean star hadn't received bad news or fallen down a flight of stairs.

Instead, he was simply a guest star on musical quiz show Spicks And Specks.

When Warhurst thinks back to the hilarious episode which airs tonight, she cringes at some of the first words that came out of her mouth as she tried to help ease the film and stage veteran into the program.

"I get nervous all the time and Geoffrey Rush is one man that makes me nervous," Warhurst says. "You joke about having these people on the show and then when they are there in reality it's like 'Oh God'.

"I said to him, 'You're not too nervous? You will be right, are you all right?', when we first sat down to film the show.

"Then I was like, 'Oh my God, this guy made a speech at the Oscars and you are asking if he was all right?' I just thought, 'You idiot, as if he's nervous about coming on our little show'."

For those who haven't viewed the popular show, which has been on air for four years, Warhurst and Brough are each week teamed with two guest stars and their teams go head-to-head in a battle of music knowledge.

Rush, 56, has made no secret of his long-held desire to participate in the competitive program hosted by Adam Hills. In many an interview, the Hollywood star has expressed his love of the ABC1 show and when an opening in his schedule came up, he jumped at the chance.

Warhurst says she and Rush, along with radio jock and television personality Hamish Blake, had a blast slingshotting answers back at Hills.

"It's not often you can say you have sat next to an Oscar winner," she laughs.

"He can be pretty cocky, but we just had an awesome time with it. That's the thing about the show, you can't really predict what people are going to be like, but you get to see a really different side of them.

"That's the beauty of Spicks And Specks, people tend to be themselves and you see that competitive streak come out in them."

* Spicks And Specks, Wednesday, ABC1, 8.30pm

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (OSCARS) (Adam Hills; Alan Brough; Brough; Geoffrey Rush; Hamish Blake; Myf Warhurst; Rush; Specks; Spicks; Triple; Warhurst)

Bana's flutter

Source: Herald Sun (Australia)
Publication Date: June 18, 2008
Country: Australia
Source Type: Newspaper

6/18/08 Herald-Sun (Melbourne) E09

News

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Section: ARTS

Section: 1 - FIRST

HARBANT GILL

HULKING hero Eric Bana has thrown his weight behind the Melbourne International Film Festival, taking on the role of ambassador.

He leads a list of celebrities being signed to glam up the festival, which has Oscar winner Geoffrey Rush as its patron.

Tipped to join the fold is Australian director Fred Schepisi.

Bana, star of Chopper, The Incredible Hulk and The Other Boleyn Girl, said before last night's festival launch the role was an honour.

"It's my home town's film festival and it's much closer than Cannes, Toronto, Sundance or Telluride," he says.

"Not to mention, they're letting me program one of my favourite films of all time -- it's going to be incredible to see Mad Max 2 on the big screen in all its glory."

The car-racing buff will introduce Mad Max 2, which he screened for his cast and crew during filming of Romulus My Father, while Rush will present Schepisi's 1978 classic The Chant of Jimmie Blacksmith.

Festival executive director Richard Moore rates glamour, theatrics and audience thrills as important as programming.

Bold and audacious are the keywords for his opening and closing night films, and much of the 400-movie marathon from July 25-August 10.

"Not Quite Hollywood, the opening film, will be a night of glamour and decadence for the Australian film industry," Moore says.

"It ain't Picnic at Hanging Rock, it's the other story about what was going on in the '70s and '80s, the untold story about the Australian film industry."

"It took someone like Mark Hartley to dig it out and turn it into an entertaining romp that fits the spirit of 'stick the finger up the Australian film culture'."

"It's full of loud noises, it's full of nudity, it's full of everything that's bawdy and belligerent and funny."

The festival, which drew 180,000 people last year, will end with the Spanish horror film REC.

"I have never had such an exciting experience in my life and heard such an audience reaction to a film," Moore says of his late-night viewing in Rotterdam.

Moore has picked everything from mainstream favourites and a record number of winners from Cannes. You can see Steve McQueen's Hunger, Peter Greenaway's Nightwatching, Paul Cox's Salvation and actor Matt Newton's Three Blind Mice.

There's a focus on Romania, Africa and Israel/Palestine, Next Gen films and Ozploitation, which includes Bruce Beresford's Barry McKenzie Holds His Own.

Moore has unveiled some hidden gems, including 10 world premieres.

' ' It's corny to say it, but it's a very inclusive program in the sense that it's very, very broad," he says.

see > Melbourne International Film Festival, July 25-Aug 10. Go to www.melbournefilmfestival.com.au

---- INDEX REFERENCES ----

COMPANY: OSCAR; FESTIVAL

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (FESTIVAL; HOLLYWOOD; HULKING; INCREDIBLE HULK; JIMMIE BLACKSMITH; OSCAR; TELLURIDE) (Bana; Bruce Beresford; Eric Bana; Mark Hartley; Matt Newton; Moore; Paul Cox; Peter Greenaway; Richard Moore; Schepisi; Steve McQueen)

WORD COUNT: 529

Star joins fight to stop sale

Source: Sun-Herald, The (Australia)
Publication Date: July 13, 2008
Country: Australia
Source Type: Newspaper

7/13/08 Sun-Herald (Austl.) 16

News

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Section: News

Kate Dennehy

ACTOR Geoffrey Rush has joined the fight to save historic Brisbane building Yungaba from becoming part of a gated community for millionaires. The stately, publicly-owned mansion on the Brisbane River at inner-city Kangaroo Point, was constructed in 1887 as an immigrant reception centre, providing temporary accommodation for up to 500 people. It is listed on the Queensland Heritage Register and in recent years has been used as a conference centre. Private developer Australand plans to keep the outside of the building, but gut the inside to make way for 10 luxury units in a gated community, unless a last-ditch legal challenge by the Yungaba Action Group is successful. Australand - a 54 per cent Singapore-owned company - also plans to build another 167 units in three buildings ranging from six to eight storeys on the site's gardens and an adjoining block. In a letter to the group last week, Rush said that he "wholeheartedly supports" the building's preservation.

"It is a crucial architectural part of the much bigger, much more curious history of how the Queensland character and identity defined itself," he said. "But beyond that it exposes intangible, mysterious stories that give a society its essential pulse and challenges us with the myriad arguments of our past. Let's not, yet again, face the pain of lost opportunity, of regret." After the Oscar winner and other protesters objected to a developer's plan to gut the 80-year-old Regent Theatre cinema in the city to build an office tower, the State Government in February used a provision in the Integrated Planning Act to stop the development. A government spokesman said it could not intervene in this case because Brisbane City Council had already approved the development. State Public Works Minister Robert Swarten refused to disclose the agreed price for the 2.24-hectare Yungaba site, claiming it's "commercial in confidence", but the group's president, Delene Cuddihy, said the amount agreed in 2003 was \$10 million, subject to a development application approval. In December, Brisbane City Council approved the plans with conditions that the developer has since been negotiating. Critics of the development said they had until Saturday to lodge objections to the revised plans. If no objections are received, the sale will proceed. Ms Cuddihy said the group had engaged a legal firm to fight the development in the Land and Environment Court. She said the site should remain in public hands as green space and a museum similar to New York's Ellis Island, America's most visited museum. "Yungaba is one of Brisbane's most important historic sites and it's being thrown away as accommodation for 10 millionaires," she said. "Queensland is now the only state without a memorial or museum to honour its migrant origins."

---- INDEX REFERENCES ----

COMPANY: OSCAR*; OSCAR INTERNATIONAL LTD; OSCAR LEATHERS PVT LTD; OSCAR; OSCAR LTD; QUEENSLAND STATE OF

NEWS SUBJECT: Government (1GO80); Local Government (1LO75)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); Queensland (1QU50); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (ACTOR; ACTOR GEOFFREY RUSH; ENVIRONMENT COURT; INTEGRATED PLANNING ACT; OSCAR; QUEENSLAND; QUEENSLAND HERITAGE REGISTER; STATE PUBLIC; YUNGABA; YUNGABA ACTION GROUP) (Cuddihy; Delene Cuddihy; Regent Theatre; Robert Swarten)

EDITION: Queensland

WORD COUNT: 471

In honour of indigenous survival

Source: Australian Financial Review
Publication Date: September 20, 2008
Country: Australia
Source Type: Newspaper

9/20/08 Austl. Fin. Rev. 35

News

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Section: Perspective

Sue Williams

Whaledreamers tackles the theme of survival in a stirring way, to rival An Inconvenient Truth, writes Sue Williams. An Aboriginal community from South Australia, once thought to be extinct, is set to take centrestage in a movie about how indigenous races worldwide are battling to survive and thrive. With a slew of Hollywood celebrities, including Pierce Brosnan and John Hurt, singer Julian Lennon and Australian stars Geoffrey Rush and Jack Thompson all appearing in the film, it's now being seen as a seminal work in helping ensure the continued existence of tribal peoples. "We've had an overwhelming response to it already," says the English director-producer of the movie Whaledreamers, Kim Kindersley, who's now based himself in Australia as a result of the project.

"The deeper I went into the themes, I realised there was an incredible story to tell. There are still so many magical things left on the planet." Drawing the world's attention to the richness of the planet's human diversity and persuading big business to come on board in helping preserve tribal populations has now become an added mission. "Business often gets a bad rap from what some companies might do in the mining and timber industries, but generally it can be a great force for good," says Kindersley. "We're therefore hoping that the film will be seen by all of the world's leading businesspeople, who will also join us in helping protect our tribal heritage." Whaledreamers, released this month Australia-wide with the rest of the world to follow, has been more than 15 years in the making and has a scope breathtaking in its ambition. Dubbed the follow-up to Al Gore's double Oscar-winning An Inconvenient Truth, this time about the survival of humankind as well as their environment, it's being hailed as a major coup in focusing international attention on the plight of traditional peoples. The project began when former actor Kindersley, now 48, visited the west coast of Ireland to explore his ancestry and was regularly joined in his morning swims by dolphins. In 1990, he made a documentary, The Dolphin's Gift, which was released internationally, and caught the attention of Aboriginal elder Bunna Lawrie. As the spokesperson for South Australia's Mirning people, whose totem is the whale and whose ancient ceremonies include whale-calling, Lawrie saw the potential of the documentary to draw attention to threatened tribal peoples. And the Mirning seem the perfect example. They were relocated from their lands during the British nuclear testing at Maralinga and, ironically for a community with such strong spiritual links with the sea, were sent to landlocked missions. They were then actually declared extinct in 1956 by the federal government. "When I went to meet them, I was very impressed," says Kindersley. "Here, you have this ancient tribe whose creation story is based around the Southern Right Whale spirit coming down to earth to create the cliffs of the Nullarbor and Whale Rock, yet who are now away from the sea. "A great friend of mine, Julian Lennon, was touring in Australia so I introduced him to the people there. He found the experience so moving and wanted to become involved, and the more I looked, and the more people I talked to, I realised there were so many important things to say. And then the idea of the film came." Kindersley set out to contact all the great indigenous tribes left in the world, and invite delegates to Australia for a historic meeting where they could share their experiences, discuss the threats to their survival and the way forward. When 85 tribal leaders, including those from North America, Canada, Colombia, Indonesia, New Zealand and here came together, so did the central theme of Whaledreamers. Thompson narrated, the soundtrack was recorded by Lennon, who also co-produced; and a number of celebrity supporters made appearances. Finally they travelled to the sea at Whale Rock on the Great Australian Bight and the Mirning people sang out to the whales. When a pod swam up, there were few dry eyes in the entire group. "Everyone is now waking up to global warming and the politicians are doing their best but there are still so many

peoples under threat on the planet," says Kindersley, whose film has won eight awards at international film festivals, including Best Film in Monaco, Toronto and New Zealand. "In this film, you're able to witness how people can sit down together and get over their differences, and come together for a common good."

---- INDEX REFERENCES ----

NEWS SUBJECT: Minority & Ethnic Groups (1MI43); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); South Australia (1SO82)

OTHER INDEXING: (Pierce Brosnan; Julian Lennon; John Hurt; Kim Kindersley; Al Gore; Geoffrey Rush; Jack Thompson; Sue Williams)

EDITION: First

WORD COUNT: 754

Rush hour

Source: Straits Times (Singapore)
Publication Date: October 18, 2008
Country: Singapore
Source Type: Newspaper

10/18/08 Straits Times (Sing.) (Pg. Unavail. Online)

News

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Section: Life! - Life Buzz

john lui film correspondent

Melbourne-based actor Geoffrey Rush calls his Singapore gig tonight at the Esplanade 'daunting', but also a 'challenging and thrilling adventure'.

The 57-year-old actor was called in as a last-minute replacement for Robert Redford at the Sun Festival gala opening concert after the latter pulled out unexpectedly earlier this week.

The Oscar-winning actor says with a laugh: 'I have never worked directly in that way with an orchestra before and I certainly have never been Robert Redford's replacement before.

'I am going to be dining out on that one.'

The Academy-award and Golden Globe winning actor will play the narrator in tonight's sold-out performance of Prokofiev's Peter And The Wolf at the Esplanade Concert Hall.

A spokesman for IMG Artists said that as of yesterday 'a very minimal' number of tickets have been returned out of around 1,700 bought after the news of Redford's withdrawal broke on Thursday.

Speaking to Life! from Sydney airport on Thursday afternoon en-route to Singapore, he said that he was asked by festival organiser IMG Artists on Tuesday if he would take the job.

'They asked me if there was any way I could get to Singapore this weekend... I thought it's fantastic that I could actually get to do this,' he said.

He will be travelling here with son James, 13, who willingly missed a few days of school for this 'surprise Asian field trip'.

Rush said he was attracted to the job for several reasons, among them the chance for both he and his son to fly on the Airbus A380. He was curious to see the '21st-century concepts' on the aircraft, the largest passenger airliner in the world.

'The curious mixture of Prokofiev and the Singapore Airlines A380 that made it a very, very attractive offer,' he said, laughing. He added that he has been fond of orchestral music, especially that of modern Russian composers such as Prokofiev and Shostakovich, from a young age.

The frequent concert-goer recently accepted a position as ambassador for the Melbourne Symphony Orchestra.

And of course, he shot to fame in the hit movie Shine (1996) playing David Helfgott, a pianist who suffers a mental breakdown but who later finds a measure of success as a concert performer.

He has just completed a 'Korean Western' titled The Laundry Warrior, which he described as 'House Of Flying Daggers meets The Good, The Bad, And The Ugly'.

Shot in New Zealand, the film is directed by Lee Sng Moo from South Korea and also stars Kate Bosworth and Korean actor Jang Dong Gun (Brotherhood, 2004).

'It's got all that wild and amazing Korean action adventure but also a stillness and zen-like quality,' Rush said.

This will be his first time in Singapore, though he has transited through the airport many times. As a student in the 1970s, he travelled through Thailand and Hong Kong.

When not rehearsing with the orchestra, he said he will be spending time shopping for electronics with his son and going to the Singapore Zoo.

He will also attend a Sun Festival gala dinner tomorrow in aid of the Viva Foundation For Children With Cancer. He will leave on Monday.

The Sun Festivals are held in Napa Valley in California, Cortona in Italy, and Singapore. The festivals typically include musical performances, art shows, fine dining and wellness sessions. Now in its second year in Singapore, it opened on Thursday and ends on Oct 26.

johnlui@sph.com.sg

---- INDEX REFERENCES ----

COMPANY: AIRBUS INDUSTRIE; SINGAPORE AIRLINES LTD; SINGAPORE

INDUSTRY: Music Concert (1MU45); Entertainment (1EN08); Music (1MU57); Live Entertainment (1LI85)

REGION: South Korea (1SO65); Southeast Asia (1SO64); Far East (1FA27); Eastern Asia (1EA61); Asia (1AS61); Singapore (1SI94)

LANGUAGE: English

OTHER INDEXING: (AIRBUS; ESPLANADE; ESPLANADE CONCERT HALL; IMG ARTISTS; JANG DONG GUN (BROTHERHOOD; LAUNDRY WARRIOR; PROKOFIEV; REDFORD; ROBERT REDFORD; SHOSTAKOVICH; SINGAPORE; SINGAPORE AIRLINES; SINGAPORE ZOO; SUN FESTIVAL; SUN FESTIVALS; UGLY; VIVA FOUNDATION; WOLF) (David Helfgott; Geoffrey Rush; Kate Bosworth; Lee Sng Moo; Rush)

WORD COUNT: 670

Geoffrey Rush: The Pirate, The Marquis, and The Dad

Source: Jakarta Post (Indonesia)
Publication Date: October 26, 2008
Country: Indonesia
Source Type: Newspaper

10/26/08 Jakarta Post 14

News

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 Section: FEATURES

Ve Handojo, Contributor, Singapore

On Monday evening, October 13, Melbourne resident Geoffrey Rush had a phone call from across the ocean, asking would he be interested in coming to the Singapore Sun Festival to do a musical performance with Dame Kiri Te Kanawa and the Vienna Boys Choir on October 18.

In less than five days, he would be replacing Robert Redford who had abruptly canceled his appearance in the Far East.

The response of this pelican in Finding Nemo was simple, "Yes, I can fly to Singapore," and quickly, naturally added, "Can I fly the A380?"

Around 48 hours later, Rush touched down in Changi with his junior, James. He admitted that it was an honor to step into Redford's role in narrating Sergei Prokofiev's musical tale, Peter and the Wolf.

"After getting the phone call, I spent my days telling everybody that I'm Robert Redford's understudy, and how I was actually the original lead actor of Out of Africa who bailed out in the last minute," he joked around.

The Academy Award winner had been taking it easy before shooting his next movie in November and December. "It's like a bonus gig," he exclaimed happily when meeting The Jakarta Post in the Presidential Suite of The Fullerton Hotel. "James is thirteen, and he'll get to see the Vienna Boys Choir -- how cool is that?!"

Rush is the first Australian actor to win an Oscar for Best Actor playing an Australian character in Shine (1996). Two years later, he was Inspector Javert in Les Miserables, Sir Francis Walsingham in Elizabeth, and Philip Henslowe in Shakespeare in Love, from which he received an Academy Award nomination for Best Supporting Actor. The third Academy Award nomination, this time for Best Actor, came two years later for his powerful performance as Marquis de Sade in Quills. His stamp as an actor for classic, period movies was made even stronger, but less darker in the Pirates of the Caribbean trilogy.

In the Singapore Sun Festival's second year, however, Rush took a more humble role as narrator of Prokofiev's Peter and the Wolf. "It's fun for me," he shared with honest enthusiasm.

"I've always loved symphonic music, and I haven't had that much of a chance to be involved in it."

He then referred to the musical piece, Peter and the Wolf, performed by Academies Festival Orchestra under the baton of a young Mexican conductor, Alondra de la Parra.

"There's this brilliant bit where Prokofiev uses the clarinet to make you actually 'see' a cat running low, sneaking up a tree, as if he's on a mission."

"I don't know anything about the context in which it was written," commenting about Prokofiev's piece.

"I just wonder how many sneaky political undercurrents are in this. It's a metaphoric story about Peter, a very young child who's not afraid of anything, and wants to go to the woods. The grandfather -- being from the older generation -- does not allow him because he could get eaten by a wolf. Peter's not afraid of wolves. He does come up with a plan, helped by the bird -- which reflects his free thinking spirit. And then there's this poor duck who is eaten by the wolf; the duck

reflects Peter's naivete. The wolf is finally captured. Peter doesn't want to kill it. He sends it to the zoo -- and that actually speaks about locking up your demons."

Theater is surely a familiar realm for Rush who began his acting career in Queensland Theater Company and Brisbane Arts Theater. He also holds an Arts Degree from the University of Queensland. Born in 1951, Rush married actress Jane Menelaus in 1988 and has been blessed with two great children; Angelica (16), and James (13). Telling a bedtime story is part of Rush's fatherhood and, "that was a big part of my kids' childhoods. Subsequently they've become avid readers."

Rush's personal life has never been a media craze. The last gossip heard involving his name was connected with the possibility of a fourth installment of Pirates of the Caribbean, where Johnny Depp's Jack Sparrow is rumored to compete with Rush's Captain Barbossa in finding the fountain of youth.

"I got into the game when I was much older, and the media does have a preoccupation with the more commercial aspects. They're really interested in who's young, who's hip, who's new -- which is great, because there's always new energy to check out. In some ways you're lucky because you lose that kind of obsessive focus." However, Rush admitted that he's far from the typical private and exclusive celebrity type.

"In my neighborhood I do everything that I would normally do. I don't bring three bodyguards with me when I go shopping. I shop as usual, and if people want to talk with me, that's good. If I'm with my family and people want to take pictures of me, I'll just say, 'Actually, today I'm being dad, not Captain Barbossa.' It's very important for my kids to know they're not living with a pirate."

He quickly corrected, "Well, a pirate can be cool, but Marquis de Sade was a different thing. Being the pelican in Finding Nemo was good too. Yes, there were bumpy days for me being dad and actor. But, in the end, there's always been room for both."

Singapore's event is a sister festival to Festival del Sole in Napa and Tuscan Sun Festival.

From October 17 to 26, 2008, Singapore's Festival celebrates the art of living well through a series of events from various disciplines, including music, movies, visual arts, literature, wellness, wine and cuisine. Performing artists also include Peter Cincotti, Sergio Mendez and celebrity chef Charlie Trotter.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: FESTIVAL; UNIVERSITY OF QUEENSLAND; CINTAS CORP

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Far East (1FA27); Eastern Asia (1EA61); Asia (1AS61); Southeast Asia (1SO64); Indonesia (1IN16); Singapore (1SI94)

OTHER INDEXING: (ACADEMIES FESTIVAL ORCHESTRA; ACADEMY AWARD; ANGELICA; CARRIBEAN;

AME KIRI TE KANAWA; FESTIVAL; FULLERTON HOTEL; JACK SPARROW; PRESIDENTIAL SUITE; QUEENSLAND THEATER CO; SHINE LES MISERABLES ELIZABETH SHAKESPEARE; JAKARTA POST (THE); TUSCAN SUN FESTIVAL; UNIVERSITY OF QUEENSLAND; WOLF) (Alondra; Barbossa; Born; Charlie Trotter; Francis; Geoffrey Rush; Inspector Javert; James; Jane Menelaus; Peter; Peter Cincotti; Prokofiev; Redford; Robert Redford; Rush; Sade; Sergei Prokofiev; Subsequently; Theater)

WORD COUNT: 1115

Oscar winner gives shot in arm to WA film industry

Source: West Australian
Publication Date: October 28, 2008
Country: Australia
Source Type: Newspaper

10/28/08 W. Austl. 1

News

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Section: GENERAL

Beachcomber: Geoffrey Rush will star in the movie adaptation of hit WA stage musical Bran Nue Dae, to be shot in Broome. The Oscar-winning actor was at the Kimberley seaside town yesterday for pre-production of the movie, which will also feature Ernie Dingo. Report, P9

---- INDEX REFERENCES ----

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (KIMBERLEY) (Bran Nue Dae; Ernie Dingo; Oscar)

EDITION: COUNTRY

WORD COUNT: 54

Rush joins Broome musical cast

Source: ABC Premium News
Publication Date: October 28, 2008
Country: Australia
Source Type: Broadcast

10/28/08 Austl. Broad. Corp. (ABC) News (Pg. Unavail. Online)

News

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Tuesday, October 28, 2008

Academy Award-winning actor Geoffrey Rush has signed on to star in a new adaptation of hit Australian musical Bran Nue Day.

Rush will co-star with actors Ernie Dingo and Deborah Mailman and singers Missy Higgins, Dan Sultan and Jessica Mauboy.

Rachel Perkins (Radiance) is on board to direct the coming-of-age movie set in the summer of 1967.

"I saw Bran Nue Dae on stage in Melbourne in the early 90s and yearned to be part of such theatrical vitality. The show was extremely funny, provocative and celebratory. It rocked," Rush said in a statement.

"Now Rachel Perkins is going to make it into a kick-arse road movie and it's a dream come true to be invited to join this amazing cast and crew."

Shooting officially got underway yesterday in Broome in Western Australia's north.

Among the dignitaries at the launch was the new WA Minister for Arts and Culture, John Day.

"It's sure to become an iconic Australian movie," Mr Day said.

"It is very fitting that Bran Nue Dae is being filmed in Broome as the original musical was written by Broome living legend Jimmy Chi and his band Kuckles and much of it is set in Broome's historic Sun Picture Theatre. The stage show premiered at the Festival of Perth in 1990 and was an instant hit," he added.

Mr Day says the Government agency ScreenWest invested \$600,000 in the film because it believes the Kimberley has the talent and locations to stage multiple productions.

"I think we probably do have an embryonic Hollywood here, given the prodigious acting and film directing talent that's here today," he said.

"It's wonderful for Broome, for the local community and the Western Australian screen industry."

Robyn Kershaw (Looking For Alibrandi, Kath And Kim) and Graeme Isaac are onboard to produce.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: FESTIVAL

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (BRAN NUE DAE; BROOME; FESTIVAL; FOR ARTS AND CULTURE; KIMBERLEY)

(Academy Award; Day; Deborah Mailman; Ernie Dingo; Geoffrey Rush; Jessica Mauboy; Jimmy Chi; John Day; Kuckles; Missy Higgins; Rachel Perkins; Robyn Kershaw; Rush; Shooting)

WORD COUNT: 352

Boom in Broome as stars of the screen rise in the west

Source: Australian
Publication Date: November 5, 2008
Country: Australia
Source Type: Newspaper

11/5/08 Australian (Newspaper) 8

News

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Section: Features

Victoria Laurie

In Baz Luhrmann's wake, the Kimberley is taking off, writes Victoria Laurie WHEN Oscar-winning actor Geoffrey Rush flew in to Broome last week, he was struck by the region's arresting beauty. "Seeing the landscape of the country from the air, it was like nothing I'd ever seen," says Rush, reclining on a rattan chair at the back of Broome's open-air Sun Picture Theatre. "There was amazing turquoise sea, purple rocks, mangroves dotting out of the aqua water: it was like a quite surrealistic painting." Rush had flown into Broome to start rehearsals for the film *Bran Nue Dae*, a screen version of the 1990s Aboriginal stage musical written by Broome writer-composer Jimmy Chi. Local high school student Phillip "Rocky" McKenzie, 14, will star in the lead role of young Willy, a homesick Aboriginal boy fleeing back north to the Kimberley from mission school in Perth.

Rush says he's thrilled that director Rachel Perkins (who directed *Radiance* and *One Night the Moon*) has cast him in the part of Catholic priest Father Benedictus, alongside a cast including Ernie Dingo, Deborah Mailman, Ningali Lawford, Tom Budge and singer Missy Higgins making her film acting debut.

Bran Nue Dae is described as a coming-of-age story, full of lively songs and comic insights into black-white relations of a bygone era. Broome, meanwhile, is coming of age as a film location, with \$30 million of film and television production in progress in the picturesque tourist town.

In the wake of the \$160 million Baz Luhrmann mega-epic *Australia*, which was shot in the east Kimberley and is due for release on November 26, seven film and TV projects are using Broome as a partial or main location. SBS TV's court drama *The Circuit* is shooting its second series of six one-hour episodes, and two 26-part children's series, *Stormworld* and *Trapped*, recently completed filming in Broome. Three more films by local indigenous filmmakers are in the pipeline: *Mad Bastards*, *Milli Milli Nganka* and *Layoordoo*. *Mad Bastards* has had a 10-year gestation, says writer-producer Alan Pigram, but shooting will begin next year.

Pigram, with brother Stephen and their band, the Pigram Brothers, has a national profile as a major player in Broome's fertile music scene. With *Bran Nue Dae* writer Chi, the Pigram brothers wrote and performed many of the memorable songs that made Australia's first indigenous musical such a hit.

The hope is Broome's musical flowering will be repeated in a flurry of filmmaking. Pigram says the Kimberley characters he and Stephen captured in song -- from Aboriginal seafarers to drovers and mission boys -- will feature in *Mad Bastards*. The film will blend fiction and biographical fact, without actors. "People will be telling their own stories, the good, the bad, the happy, the sad," he says.

Many Kimberley-inspired film projects have endured long gestations, such as the Phil Noyce film version of Tim Winton's novel *Dirt Music*, which has delayed shooting until next year. A project to bring to the wide screen the extraordinary life story of Jandamarra -- the Kimberley's indigenous Ned Kelly figure -- has not yet been realised.

Distance and cost are still daunting factors in remote WA, says *Bran Nue Dae* co-producer Robyn Kershaw (*Looking for Alibrandi*, *Kath & Kim* and *Shark Net*). She says *Bran Nue Dae*, which requires a big cast, has been made possible only by pooled funding from Screen Australia, Omnilab, Australian Broadcasting Corporation, Screenwest, Film Victoria and the Melbourne International Film Festival's Premiere Fund.

But Kershaw says filmmaking expertise is maturing in the west. "We've got crew members from both Broome and Perth, and that's a testament to the fact that there's a skilling up of crews working in the state. Several members of our Bran Nue Dae production office worked on Australia, so we're really fortunate that they know their way around." Another valuable asset for filmmakers headed for Broome is Gulari Media, a long-running indigenous radio and TV broadcasting station and registered media training organisation. A row of large corrugated iron sheds at Gulari looks scruffy on the outside; walk inside and you find a multimillion-dollar refit, including recording studios and rooms full of digital editing equipment

Bran Nue Dae's production team has rented offices at Gulari Media and works closely with production head Dot West, an indigenous media expert who has also acted as scriptwriter and co-producer on The Circuit

Gulari Media board member Arnhem Hunter, who worked on Lurhmann's Australia, says Gulari aims to be a base for external productions. "There's a lot of creativity here and we're getting a track record. Gulari has benefited from the support of SBS, ABC and the WA Film and Television Institute, and we send TV trainees to the film school at Macquarie University." The Circuit's producer Ross Hutchens says film activity in remote locations such as Broome will always be sporadic. "SBS and Screenwest have been tremendous in getting us as much funding as possible, but every one of my crew and cast are working below their normal rates. That's the only way we can make this show happen. To have a Hollywood film like Baz Luhrmann's, or anyone else's, in town raises expectations that we can pay the same. We can't." But film activity has a trickle-down effect, Hutchens says. "This hiatus with us all being in town generates energy and optimism, and maybe that will inspire more local people to take up media." Rush, who found himself rubbing shoulders with The Circuit actors Aaron Pedersen and Gary Sweet while in Broome, is not surprised the Kimberley is experiencing a surge in filmmaking activity

"There's something about ideas that mushroom in unlikely spots," he says

"The films that I've admired most have come out of left field, whether it's Priscilla, Queen of the Desert or Chopper or Australian Rules or Suburban Mayhem. They seem to come from a very spirited rule-breaking, pioneering kind of energy. They're not made by committees or [dictated by] fashion."

---- INDEX REFERENCES ----

COMPANY: WALLIS HOLDING RT; SUPERINTENDENCIA DE BANCA Y SEGUROS; MYCAL CORP; AUSTRALIAN BROADCASTING CORP; SBS; ABC ENTERPRISES; GROUPE JEAN CABY; BEARNAISE DE SYNTHÈSE; RICH FOR TRADING AND DISTRIBUTION

NEWS SUBJECT: Social Issues (1SO05); Minority & Ethnic Groups (1MI43)

INDUSTRY: Entertainment (1EN08); Television Production (1TE26); TV (1TV19)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ABC; AUSTRALIAN BROADCASTING CORP; CIRCUIT; DIRT MUSIC; HOLLYWOOD; KIMBERLEY; LURHMANN; MACQUARIE UNIVERSITY; PHIL NOYCE; SBS; SBS TV; SUBURBAN MAYHEM; TELEVISION INSTITUTE; TV) (Aaron Pedersen; Alan Pigram; Arnhem Hunter; Baz Luhrmann; Boom; Bran; Bran Nue Dae; Broome; Chi; Deborah Mailman; Distance; Dot West; Ernie Dingo; Father Benedictus; Gary Sweet; Geoffrey Rush; Hutchens; Jimmy Chi; Kath Kim; Kershaw; Mad Bastards; Milli Milli Nganka; Missy Higgins; Ned Kelly; Ningali Lawford; Nue Dae; Picture Theatre; Pigram; Rachel Perkins; Robyn Kershaw; Rush; Shark Net; Stormworld; Tim Winton; Tom Budge; Trapped)

EDITION: 1 - All-round Country

WORD COUNT: 1203

Noongar boys get big movie break

Source: Midland-Kalamunda Reporter (Australia)
Publication Date: November 11, 2008
Country: Australia
Source Type: Newspaper

11/11/08 Midland-Kalamunda Rep. (Austl.) 17

News

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From left...Swan View SHS and Governor Stirling SHS students Karl Bin Rashid, Raymond Dhu, Jordan Warrell, Kyle Turvey, Brandon Garlett, Shannon Stack, and Harley Collins will be extras in the movie Bran Nue Dae. www.communitypix.com.au d297528 STUDENTS at Swan View and Governor Stirling senior high schools will be appearing in a film with Geoffrey Rush and Ernie Dingo

A group of 100 Noongar boys will be taking part in the film version of the musical Bran Nue Dae, with some of the boys able to audition for a number of speaking roles

Wayne Morrow, Aboriginal Education Co-ordinator at Swan View, said the students were thrilled to be asked to join the movies cast of extras

They are pretty excited about meeting the actors, especially Ernie Dingo and Geoffrey Rush, Mr Morrow said

Theyre hoping to meet Missy Higgins, too

The students will be featured in a scene shot at Clontarf Aboriginal College in Waterford, set in 1967

A lot of them are very eager to take part, Mr Morrow said

Sue Riegert, Governor Stirlings Aboriginal Education Co-ordinator, said the boys jumped at the chance to be involved in the movie

She said this once-in-a-lifetime opportunity for Noongar boys was initiated by the schools visual arts teacher Lizzie Phillips, who had a friend working on the film

Bran Nue Dae is an Aboriginal musical about Willie, a young boy growing up in Broome whose mother sends him to a religious boarding school in Perth

He is subsequently kicked out of school and spends the film travelling through the outback on a return mission to Broome. Filming begins this month.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ABORIGINAL; ABORIGINAL EDUCATION CO; CLONTARF ABORIGINAL COLLEGE; GEOFFREY RUSH; RAYMOND DHU; STIRLINGS ABORIGINAL EDUCATION CO) (Bran; Bran Nue Dae.; Brandon Garlett; Dae; Ernie Dingo; Harley Collins; Karl Bin Rashid; Kyle Turvey; Lizzie Phillips; Missy Higgins; Morrow; Noongar; Nue Dae; Shannon Stack; Stirling; Sue Riegert; Theyre; Wayne Morrow)

EDITION: 1

WORD COUNT: 314

highlights

Source: Newcastle Herald, The (Australia)
Publication Date: November 12, 2008
Country: Australia
Source Type: Newspaper

11/12/08 Newcastle Herald (Austl.) 79

News

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Section: News

WITH ANITA BEAUMONT

SPICKS AND SPECKS ABC1, 8.30pm THIS music quiz show is always good for a laugh and, judging by the guest list, tonight's edition will be an absolute hoot. Geoffrey Rush (pictured) returns to the Spicks and Specks studio, along with the quick-witted radio host and comedian Hamish Blake. Last time Rush appeared on the show he brought the house down with a story that involved a high note, his butt cheeks and a bus ticket. Even if he is only half as entertaining this time, this will be a lot of fun. Christine Anu, Felicity Ward and The Wiggles also make an appearance.

THE NEW INVENTORS ABC1, 8pm NEWCASTLE councillors and inner-city businesses might pick up a few ideas from tonight's show. Especially when a new gadget called Graffit-e-Nose is unveiled. Dr Graham Bell and Professor Brynn Hibbert have come up with a way of sniffing out the "urban terrorists" responsible for spray-painting our cities. The Graffit-e-Nose monitors airborne chemicals to detect aerosol paint fumes in the air. Within seconds of detecting spray paint, it sends out an alarm. Its ultimate aim is to wipe out graffiti and save the many millions of dollars being spent removing it.

TWO AND A HALF MEN NBN, 7.30pm THE more you watch this sitcom, the more the jokes begin to sound the same. Yet it remains a firm favourite with audiences. Charlie might be the main man, but the laughs come from Jake and Berta tonight.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (HAMISH BLAKE; INVENTORS; SPICKS; WIGGLES) (Berta; Brynn Hibbert; Charlie; Christine Anu; Felicity Ward; Graham Bell; Specks; TV STARS)

DITION: Late

WORD COUNT: 252

Stars conduct appeal

Source: Herald Sun (Australia)
Publication Date: November 18, 2008
Country: Australia
Source Type: Newspaper

11/18/08 Herald-Sun (Melbourne) 15

News

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Section: NEWS

Alison Barclay

ACTOR Geoffrey Rush and singer Anthony Warlow have joined more than 700 artists in a plea to save Australia's top music school

The Australian National Academy of Music, in South Melbourne, will lose its public funding of about \$2.6 million at year's end. It's the nation's only school for advanced training of orchestral musicians

In an open letter to federal Arts Minister Peter Garrett yesterday, leading artists and writers from around the world warned of an exodus of talent

"Training and education is not just about strengthening . . . the economy," it said

Signatories include Barry Humphries, actor Jack Thompson, writers Peter Carey, Tim Winton, David Malouf and Kate Grenville and musicians Paul Kelly and Paul Grabowsky

International conductors Simone Young, Sir Simon Rattle, Markus Stenz and Sir Neville Marriner have joined the campaign, along with the chief conductors of Australia's six symphony orchestras

Rush said creating an artist of global renown took years of local support

"You can't just pull up the ANAM and throw it, as some sort of weed, into the wheelie bin," he said.

---- INDEX REFERENCES ----

COMPANY: ANAM

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ACTOR; ANAM; AUSTRALIAN NATIONAL ACADEMY) (Anthony Warlow; Barry Humphries; Jack Thompson; Kate Grenville; Markus Stenz; Neville; Paul Grabowsky; Paul Kelly; Peter Carey; Peter Garrett; Rush; Signatories; Simon Rattle; Simone Young; Stars; Tim Winton)

EDITION: 1 - FIRST

WORD COUNT: 218

Artists plead to keep academy

Source: Australian
Publication Date: November 18, 2008
Country: Australia
Source Type: Newspaper

11/18/08 Australian (Newspaper) 3

News

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Section: Local

Corrie Perkin

MORE than 750 musicians, writers, actors and composers -- including Geoffrey Rush, Barry Humphries, Peter Carey, J.M.Coetzee, John Pilger, Anthony Warlow, Paul Kelly and Simon Rattle -- have condemned the federal Government's decision to close the Australian National Academy of Music

ANAM sent the artists' letter yesterday to Arts Minister Peter Garrett

Mr Garrett will today announce his plans for the training of elite musicians following the Government's decision last month to withdraw ANAM's annual \$2.54million funding from December 31. ANAM is tipped to merge with Melbourne University's school of music

The letter, also signed by all members of Australia's nine professional orchestras, said that "to ensure that the successful programs currently offered by the academy continue to enrich Australia's national culture, we earnestly request that you revisit this decision".

---- INDEX REFERENCES ----

COMPANY: ANAM

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ANAM; AUSTRALIAN NATIONAL ACADEMY OF MUSIC; MELBOURNE UNIVERSITY)

(Anthony Warlow; Barry Humphries; Garrett; Geoffrey Rush; J.M.Coetzee; John Pilger; Paul Kelly; Peter Carey; Peter Garrett; Simon Rattle)

EDITION: 1 - All-round Country

WORD COUNT: 176

Jess taught by the best

Source: Northern Territory News/Sunday Territorian (Australia)
Publication Date: November 20, 2008
Country: Australia
Source Type: Newspaper

11/20/08 N. Territory News (Australia) 3

News

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ALREADY a rising music star, former Australian Idol contestant Jessica Mauboy could soon be a sought-after actor, thanks to a starring role alongside Oscar-winner Geoffrey Rush

Mauboy, is currently shooting for a new Australian film -- a screen adaptation of the stage musical Bran Nue Dae, set in Broome

Mauboy plays the female lead in the movie, alongside the likes of Rush, Ernie Dingo, Deborah Mailman and singer-songwriter Missy Higgins. Mauboy had never acted before, but has been lucky enough to be guided by Rush

"I have learnt a lot. I was mentored by him while reading the script," Mauboy said

"He's an amazing artist. I think he's just beautiful." Bran Nue Day tells the story of a young Aboriginal man, Willie in 1960s Broome. Mauboy plays Rosie, Willie's love interest.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (BRAN NUE DAY; ROSIE; WILLIE) (Bran Nue Dae; Ernie Dingo; Geoffrey Rush; Jess; Jessica Mauboy; Mauboy; Missy Higgins; Rush)

EDITION: 1 -

WORD COUNT: 156

Fed: Mauboy gets acting tips from Geoffrey Rush in new role

Source: AAP Newswire
Publication Date: November 20, 2008
Country: Australia
Source Type: Newswire

11/20/08 AAP Newswire 00:00:00

News

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Former Australian Idol contestant JESSICA MAUBOY could soon be a sought-after actor .. thanks to a starring role alongside Oscar-winner GEOFFREY RUSH.

MAUBOY is currently shooting a new Australian film .. a screen adaption of the stage musical Bran Nue Dae .. set in Broome.

MAUBOY has never acted before .. but has been lucky enough to be guided by RUSH .. and says she's learnt a lot.

She says RUSH is an amazing artist .. and she thinks he's .. just beautiful.

Bran Nue Day tells the story of a young Aboriginal man growing up in Broome in the 1960s.

AAP RTV kaf/wz/crh

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: AAP IMPLANTATE AG

INDUSTRY: Motion Pictures (1MO51); Celebrities (1CE65); Entertainment (1EN08)

OTHER INDEXING: (JESSICA MAUBOY; GEOFFREY RUSH)

WORD COUNT: 103

Hot stuff

Source: MX (Australia)
 Publication Date: December 5, 2008
 Country: Australia
 Source Type: Newspaper

12/5/08 MX (Austl.) 24

News

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Section: THEBOX

STEPHEN CURRY L'OREAL PARIS AFI AWARDS CHANNEL 9 TOMORROW, 9.30PM After being on the winners' podium last year, the AFI Awards host is prepared for action Following in the footsteps of Geoffrey Rush as host of the AFI Awards is intimidating to say the least. But this year's host Stephen Curry has a plan doing it really fast

"I think I might provide something a little different. It will be extremely quick. I don't like to get bogged down with too much time," Curry says

"The last couple have been a sit-down affair, which is good because everyone can sink beers and have their back to you and it's not too long a night. But it's in a theatre again this year and, this way, there's nowhere to hide. And nothing to drink." Curry says he's still convinced the AFI organisers have mistaken him for someone else

"I am still pinching myself a little bit," he says. "I'm not quite sure if they're going to realise tomorrow they meant to offer it to Anthony LaPaglia or someone. I did tell them that I had a bit part on Without a Trace, so that might be why they thought I was him." Jokes aside, he has researched the all-important gig thoroughly

"I have seen every single Australian film made this year," he says. "There are 25 of them. There are some magnificent films in there. I figure I just don't want to be one of those people who pretend to know what they're talking about that's what I usually do. This time I can't get away with it." Like Rush last year, Curry has enlisted the help of his mate Adam Zwar (Wilfred, The Wedge) for scriptwriting

"It's been good to bounce ideas and have someone to tell you when you're being really crap. He's a very funny man." Last year was a big night for Curry, taking home the Best Actor AFI for his portrayal of Graham Kennedy in The King

Unfortunately, in his acceptance speech he neglected to mention TV1, which funded the production

"I did thank Channel 9 who put in about 2c at the end," he says. "The only advice I'd give is to at least have something in your head. I think TV1 forgave me after I grovelled and begged for their forgiveness

"I just felt terrible because the one thing I can't stand is when people pull out a piece of paper and read something that isn't from the heart." This year there has been a lot of talk about Baz Luhrmann's epic Australia

With uncharacteristic seriousness, Curry is very positive about it

"If it can live up to expectations, it'll be a great thing for our industry," he says. "There's been such a huge build-up and so much pressure on it. There will be people out there, it will have its detractors regardless of how good it is." ANNA BRAIN Need to know! All-time favourite film? It would probably have to be This is Spinal Tap

Fave recent release? Quantum of Solace. It's all about Daniel Craig

Wouldn't watch if you paid me? Either Divine Secrets of the Ya-Ya Sisterhood or The Sisterhood of the Travelling Pants. Any film with the word "sisterhood",

---- INDEX REFERENCES ----

COMPANY: MARINCO; AGENCE FONCIERE INDUSTRIELLE

LANGUAGE: English

OTHER INDEXING: (AFI; ANNA; BAZ LUHRMANN; GEOFFREY RUSH; GRAHAM KENNEDY; TRAVELLING PANTS; YA YA SISTERHOOD) (Adam Zwar; Anthony LaPaglia; Curry; CURRY L'OREAL; Divine Secrets; Fave; Hot; Jokes; PARIS AFI AWARDS; Quantum; Wouldn)

EDITION: 1 - Melbourne

WORD COUNT: 585

Westlaw AU Delivery Summary

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Westlaw News



Hollywood is live

Source: Daily Telegraph (Sydney, Australia)
Publication Date: December 5, 2008
Country: Australia
Source Type: Newspaper

12/5/08 Daily Tel. (Sydney) 19

News

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Section: Local

* IF the buzz is right and Baz Luhrmann's epic Australia is nominated for an Academy Award and wins, the Australian public can witness the victory live on local television for the first time

The glitz and glamour of the prestigious Hollywood award ceremony, which has honoured local stars including Cate Blanchett, Nicole Kidman and Geoffrey Rush in the past, will be shown as it happens on Channel 9 and pay-TV's Movie Extra channel on February 23 next year.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; MOVIE EXTRA) (Baz Luhrmann; Cate Blanchett; Geoffrey Rush; Hollywood; Nicole Kidman)

EDITION: 1 - State

WORD COUNT: 92

Helfgott brilliant

Source: Illawarra Mercury (Australia)
Publication Date: December 12, 2008
Country: Australia
Source Type: Newspaper

12/12/08 Illawarra Mercury (Austl.) 27

News

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Section: News

Helfgott brilliant My wife and I are grateful for William Verity's article (Mercury, November 18), alerting readers to David Helfgott's Shine On piano recital at Mittagong Playhouse on December 8. It was worth the 170km round-trip and more. The small country venue, brilliant music, enthusiastic audience and the very palatable sandwiches and alcohol-removed wines during the interval all made for a memorable occasion. No Andre Rieu props needed. At times David's nose almost touched the Yamaha keys, which he pounded and caressed with his long fingers. The pieces of music from Rachmaninov, Chopin and Liszt were accompanied by a range of intriguing facial expressions, including cheek-blowing, and murmurings and thumbs-up at each conclusion. After a standing ovation, people queued for hugs, handshakes and kisses from him. Irrespective of some critic's view of the veracity of the story of his mental illness in the film Shine, from my observations of his manner and speech, Geoffrey Rush's portrayal of him was spot-on. A "delightful eccentric", to quote his wife, Gillian. Concert proceeds were earmarked for The Buttery, a live-in centre at Bangalow for people seeking help to recover from their addiction. They must be very fortunate to have this couple as patrons and a source of inspiration. I hope that some day in his busy tour schedule this one-off virtuoso could give a similar recital in Wollongong and perhaps provide some financial help for our regional treatment programs. Mike Morphet, Thirroul.

Circus is needed Jon Allingham, from Half High Circus, successfully gaining a place in the National Institute of Circus Arts (Mercury, December 9), reminds me again of the positive impact that Circus Monoxide has in the lives of so many in Wollongong. The continuity of Monoxide and its associated Half High and Circus WOW is power for the positive in our community. Those who take part, their families and spectators are encouraged by the upbeat energy of the circus community in Wollongong. For Monoxide to continue to be housed in an industrial building in an industrial estate on the site of its present home would be a logical win-win. Why fix it if it isn't broken? Why take away something that brings an actively affirmative image to Wollongong and makes a powerfully positive contribution to so many in our community which, especially now, needs optimism and encouragement? Fiona McKay, Mangerton.

Return the favour If they are going to turn the Port Kembla stack into a "big" something, why not whack a big fingernail on the top and create the "Big Finger". It could be dedicated to failed former NSW premier Bob Carr, who championed the re-opening of the faulty smelter by passing legislation that stifled public dissent and thumbed his nose at protesters by blowing kisses at them in an astonishing display of arrogance. I'm sure the residents of Port Kembla would relish the opportunity to return the favour and give Mr Carr the finger. Kevin Epps, Coalcliff.

Privacy on plans a ruse The Property Council of Australia's Geoff Jones should be a politician. He wants the public to be patient regarding plans for Wollongong Harbour and its surrounds. The plans cannot be made public because of commercial confidence. That is the corporate world's terminology for "we made the deals, sign the contracts, make them irreversible, then present them to the people". Just like Killalea. The ICAC's recommendations to the council were to make all negotiations open and public, thus allowing the owners of public land (the public) to scrutinise, debate and vote on whether public land can be sold or leased to private enterprise. Kev Wadeson, Bellambi.

---- INDEX REFERENCES ----

COMPANY: CIRCUS

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New South Wales (1NE75)

LANGUAGE: English

OTHER INDEXING: (ANDRE RIEU; BUTTERY; CIRCUS; ICAC; JON ALLINGHAM; NATIONAL INSTITUTE OF CIRCUS ARTS; NSW; PROPERTY COUNCIL) (Bob Carr; Carr; David; David Helfgott; Fiona McKay; Geoffrey Rush; Helfgott; Irrespective; Kevin Epps; Liszt; Mike Morphett; Monoxide; Privacy; William Verity)

EDITION: First

WORD COUNT: 605

Rush hops aboard Aboriginal classic

Source: Sunday Times (Western Australia)
Publication Date: December 14, 2008
Country: Australia
Source Type: Newspaper

12/14/08 Sunday Times (W. Austl.) 3

News

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FLEUR BAINGER

"UNCLE Cane Toad" is the new friendly moniker bestowed on Oscar-winning actor Geoffrey Rush by his co-star, Broome local Rocky McKenzie

And despite its connotations, Rush doesn't seem to mind

The pair have been in Perth for a week, filming scenes for the screen adaptation of the hit Aboriginal musical Bran Nue Dae, after wrapping up their extended shoot in Broome

The cheeky nickname is drawn from one of the other main roles, Uncle Tadpole, played by Ernie Dingo, a character Rush reveres

"He's pretty much a park dweller; it's one of the great roles, I think," Rush said

The story was penned by Broome local Jimmy Chi nearly two decades ago, and follows Willie, a young Aboriginal boy (played by McKenzie), as he runs away from priesthood studies in Perth, journeying home to Broome and meeting a host of unique characters along the way

Much of the film is set in the former Clontarf Boys' school in Waterford and indoor classroom scenes are currently being shot in historic buildings at the University of WA

Cast and crew have been working around the clock to complete the \$6.5 million production, which will shoot its final scenes this Friday and move into six months of post-production

Rush said he jumped at the chance to be involved in the film

Despite being an indigenous story, using predominantly Aboriginal actors, he said the film wasn't focused on predictable cultural or educational elements

"I don't think people will feel as though they're watching something that is self-consciously Aboriginal, because I think it transcends something greater than that," he said.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ABORIGINAL; BROOME; RUSH; UNCLE CANE TOAD; UNIVERSITY OF WA) (Bran Nue Dae; Cast; Ernie Dingo; Jimmy Chi; McKenzie; Rocky McKenzie; Uncle Tadpole)

EDITION: 2 - Country

WORD COUNT: 314

Spark for Urban a simple G'day Celebration of all things Aussie the catalyst for a very public affair

Source: Sunday Herald Sun (Australia)
Publication Date: December 28, 2008
Country: Australia
Source Type: Newspaper

12/28/08 Sunday Herald Sun 20

News

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Section: NEWS

Jeff Apter

Jeff Apter charts how a chance LA meeting set the Keith Urban-Nicole Kidman union in motion THE press release was appropriately grand. It read: "Urban Joins Gibson and Kidman to Celebrate Australia." "Keith Urban, actor Mel Gibson and actress Nicole Kidman will be honoured January 15 during a gala highlighting the second annual 'G'Day LA: Australia Week' in Los Angeles

"The event at the Century Plaza Hotel honours Australians who have made significant international contributions. Set for January 15-23, Australia Week will showcase Australian food and wine, travel, film, arts, culture, fashion and business." This annual celebration of all things "Aussie" was to be attended by the honourees and such expats as Cameron Daddo, with whom Urban had recorded way back when, plus Tommy Emmanuel, actors Geoffrey Rush and Cate Blanchett, ageless songbird Olivia Newton-John and then Foreign Affairs Minister Alexander Downer (who claimed credit for introducing Urban and Kidman, but that simply wasn't the case)

As always, there was a back-story to this orgy of backpatting. The original idea had been to "honour" Australians Gibson, Kidman and Delta Goodrem. The former two honourees made perfect sense -- they were Oscar-winning members of Hollywood royalty -- but Goodrem was way out of her league

Urban supporter Kerry Roberts, a woman with a lot of pull at Channel 9 (which was involved with the event), realised Urban was a far worthier recipient. Some intense lobbying got Urban's name on the honourees' list at the last moment, at the expense of Goodrem

Be Here, his latest record, was selling by the warehouse-load and had generated another three No. 1 hits in Days Go By, Making Memories of Us and Better Life. He'd also recently claimed the Country Music Association award for Male Vocalist of the Year; Urban was the first non-American to be crowned country music's top dude

Walking the red carpet on the day of G'Day LA, Urban and Kidman were a study in contrasts: Urban "styled up" for the occasion in a black velvet sports jacket and collared shirt, his ubiquitous three-day growth in place. Kidman, as ever, was coolly elegant in a strappy, glittery black dress cut just above the knee, her hair coloured a golden blonde

Then the formalities began. Kidman was the first honouree to claim her gong, which was handed over by fellow thespian Blanchett. Rush then "honoured" Gibson and, finally, Newton-John called Urban to the podium. He brushed his shaggy hair out of his eyes, thanked all and sundry, then headed for the bar

"I did have a chat with him," Daddo said, laughing. "Though I had nothing to do with their introduction." In fact it was Roberts who introduced Urban to Kidman and quite innocently set in motion a very public affair

The introduction Roberts made was brief: Kidman admitted that in the wake of her public and hostile split from Tom Cruise she attended the event in a "very wary, very damaged" state of mind and was hardly responsive to a potential new suitor

After their introduction, Urban and Kidman were swept up in the 1000-plus crowd; they spent little time together on that first meeting. Urban then returned to the road but their paths would cross again before too long

At first, Urban seemed a bit reluctant to "hook up" with Kidman, despite the connection between the two. He was consumed by a heavy touring and promo schedule

And Kidman came from good stock, literally; she was a descendant of Sir Sidney Kidman, who had held vast land and livestock holdings in Australia. She was also an Oscar winner, for her portrayal of doomed author Virginia Woolf in the film *The Hours*, and the mother of two children she and Cruise had adopted

What could she see in a scruffy country-rocker from Caboolture, whose dad used to work at the tip? On paper they were one odd couple; with his three-day growth, shaggy hair and slight stoop, Urban looked like he'd wandered in from an all-nighter at the Gympie Muster. The frail, pale, ice-cool Kidman -- a well-educated, urbane woman raised on Sydney's North Shore -- looked so fragile you feared she might snap at any minute

It was as if Urban and Cruise came from different planets. And, frankly, what better person was there to help Kidman (and her career) move on from Cruise, whom she'd divorced in February 2001, than a humble bloke who loved his guitar, his mum and his Harley? And as a career move for Urban, marrying a princess would surely help him shake his bad-boy reputation

THAT'S not to downplay the fact it was, at least in part, a love match. When they decided to make their relationship public, Urban and Kidman were seen at a Nashville concert of Tommy Emmanuel, Urban's hero and one of his brotherhood of recovering addicts. Jeff Walker, another long-time "booster", caught up with Urban backstage. Urban pulled Walker aside. He had a confession to make

"He whispered to me, 'She is the love of my life'," Walker said. "I was really happy for them both. I think Keith has found what he was looking for in the days when I was working closely with him." This Nashville show was one of many "sightings" in the second half of 2005 of the couple, who referred to each other in private as Hank and Evie

Soon after, Urban and Kidman were seen in Connecticut, the green and sleepy New England state that seemed more on Kidman's radar than that of her new beau

This New England outing wasn't long after their first "formal" date. In the spring, Kidman was in New York and got in touch with Urban, who was also in town

There was nothing especially outrageous about their date; they simply took a walk through Central Park. But a connection was very clearly made, especially for Kidman

Allegedly, she told a friend that Urban was "hot, hot, hot" and asked someone to track down the almost-nude shots of him in *Playgirl*

Despite numerous sightings, Urban and Kidman continued to play the PR game, referring to each other as "good friends" even when it was clear "a love thing" was brewing between them

Urban simply didn't know how to talk about their relationship. James Blundell was one of many people to spot that, but he also knew Urban could cope with the pressure. Since coming clean about his addictive ways, pretty much anything else would be easy

"Without that, I don't think Keith would have been in a position to cope with a relationship with the public visibility that he now has with Nicole," Blundell said

"After a time you really develop the skin of a rhino, but it can f--- people up. But I think he's coping brilliantly. And he does have a good sense of 'f--- you' about him, so I was never expecting him to be the handbag. I think it's really balanced." When Urban was a kid, he'd belted out a Dolly Parton song during one of his appearances on the down-market talent show *Pot of Gold* while Bernard King scoffed and looked on

Early in 2006, the larger-than-life Parton repaid the favour, in her own quirky way. Urban was hosting the annual Music City Jam. Midway through his set, Urban strummed a guitar as his band locked into a familiar riff

"It sounds like a Rolling Stones song," Urban bluffed and then said: "All we need is a chick singer." With that, Parton stormed the stage and powered her way through *Jolene*. Afterwards, Parton was in a chatty mood, joking about her upcoming 40th wedding anniversary and how she maintained the heat in her boudoir

"I make out with my husband and pretend it's Keith Urban," she said with a chuckle, before adding this snappy little bookend, directed at the man himself: "And there's nothing you or your leggy girlfriend can do about it." The working title of his new album was *Love, Pain & the Whole Damned Thing*, a perfect commentary on his life

In mid-May, briefly in New York with Kidman for a UN gala, the couple finally revealed the entertainment world's worst-kept secret. When Kidman was asked about her "boyfriend", Kidman corrected the interviewer: "He's actually my fiancé," she said with a smile. "I wouldn't be bringing my boyfriend." Not since the Coffs Harbour wedding of Russell Crowe and Danielle Spencer had the Australia media gone into quite the frenzy that ensued when Urban and Kidman finally tied the knot. Three days before the wedding, Kidman's children, 13-year-old Isabella and Connor, 11, arrived from Tokyo by private jet, while such celebrity invitees as Hugh Jackman, Naomi Watts, Kylie Minogue, Crowe and Baz Luhrmann were seen in and around the harbour city, dusting off tuxes and trying on gowns

The ceremony took place on the Sunday night, at the Cardinal Cerretti Memorial Chapel near Manly's St Patrick's College

Slightly uncomfortable in his black tux with a white vest, Urban, who'd spent his buck's night at a soccer international at the Sydney Football Stadium, arrived in a silver BMW with his brother and strolled in a side door, barely noticed by the sizeable crowd that had gathered

The bride rocked up in a cream Rolls-Royce. Kidman, in a white Balenciaga gown, was her usual sleek, stylish self, clutching a bouquet of white roses and working the crowd as she would a red carpet

Urban's vows included the quite touching declaration: "You make me feel like I'm becoming the man I was always meant to be", which sounded as though it was lifted directly from one of his lyrics. (It wasn't.) AT the reception, held in a huge marquee near the church, Neil Finn serenaded the newlyweds, while Urban couldn't resist the opportunity to belt out a tune himself, singing Making Memories of Us directly to his bride, briefly forgetting about their 230 guests

Rob Potts (Urban's Australian agent) and Roberts, who were wedding guests, thought it reasonable to say something to the assembled media and both provided 30-second grabs on the day, revealing little more than how wonderful Urban and Kidman looked and how some people chose the chicken, others the fish

However, this unauthorised move didn't sit well with the couple; when the newlyweds returned to Nashville after their honeymoon, Roberts and Potts were chastised and neither remains on his payroll

The biggest news of all, of course, was an announcement in early January 2008: they were expecting. Little Hank or Evie was due in July

Rumours had been doing the rounds for a few months -- both had spoken openly and hopefully of having children -- even though Kidman's pregnancy was barely noticeable; she had more of a baby lump than a bump, even six months or more into her term

When Urban and Kidman fronted at the 2008 Australian Open tennis, the TV cameras spent more time monitoring their movements than the on-court action

On July 5, 2008, while standing on stage at Nashville's LP Field, sharing yet another bill with his big-hatted pal Kenny Chesney, Urban couldn't resist himself

"This song is for my very, very, very, very, very pregnant wife," he announced

Then he and the band eased into Better Half as the 50,000 yelled with knowing delight

A few days earlier, Kidman's mother, Janelle, had arrived in Music City. Kidman's sister, Antonia, herself a mother of four, travelled with her mother. All was in place

Although they were seen in a bookstore the next afternoon stocking up on glossies, that was the couple's last public appearance before the appearance of Sunday Rose Kidman Urban, who was born in Nashville on July 7, weighing in at just under 3kg

To ease her through the birth, Kidman chose a soundtrack that consisted primarily of Urban songs and the easy listening of Sir James Galway, the flautist and the stubbly cowboy making for the most unlikely of mix tapes

"We want to thank everybody who has kept us in their thoughts and prayers," reported Urban, who was by Kidman's side during the birth. "We feel very blessed and grateful that we can share this joy with you." Father Paul Coleman, who united the pair back in 2006, was given the nod to baptise the child as soon as the newborn was deemed OK to travel to Sydney

But to the parents' eternal credit, they resisted the temptation to flog baby snaps to the highest tabloid bidder

Edited extract from *Fortunate Son: The Unlikely Rise of Keith Urban* by Jeff Apter. Published by Random House on January 5

Buy Fortunate Son: The Unlikely Rise of Keith Urban by Jeff Apter, for the special Sunday Herald Sun reader price of only \$27.95+ \$6 p/h. for credit card orders call: 1300 306 107 or post a cheque to Book Offers: PO Box 14730, Melbourne, 8001.

----- INDEX REFERENCES -----

COMPANY: ISABELLA; HARLEY DAVIDSON INC; NICOLE; BAYERISCHE MOTOREN WERKE AG; URBAN
NEWS SUBJECT: Social Issues (1SO05); Parents & Parenting (1PA25); International Issues (1IN59); Health & Family (1HE30)

INDUSTRY: Music (1MU57); Entertainment (1EN08); Celebrities (1CE65); Press Releases (1PR19)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); New York (1NE72); Tennessee (1TE37); USA (1US73); Americas (1AM92); New England (1NE37)

LANGUAGE: English

OTHER INDEXING: (AUSTRALIANS GIBSON; BERNARD; BMW; BOOK OFFERS: PO; BUY FORTUNATE SON; CARDINAL CERRETTI MEMORIAL CHAPEL; CENTURY PLAZA HOTEL; COUNTRY MUSIC ASSOCIATION; CROWE; DELTA GOODREM; DOLLY PARTON; FORTUNATE SON; GDAY LA; GIBSON; GOODREM; GYMPIE MUSTER; HARLEY; ISABELLA; KEITH; KEITH URBAN; KEITH URBAN NICOLE KIDMAN; KIDMAN; LA; MALE VOCALIST; MEL GIBSON; NICOLE; NICOLE KIDMAN; PARTON; POTTS; RANDOM HOUSE; ROB POTTS; ROLLING STONES; RUSSELL CROWE; SIDNEY KIDMAN; ST PATRICKS COLLEGE; SUNDAY ROSE KIDMAN URBAN; TV; URBAN; URBAN JOINS GIBSON) (Alexander Downer; Allegedly; Antonia; Baz Luhrmann; Blanchett; Blundell; Cameron Daddo; Cate Blanchett; Connor; Daddo; Danielle Spencer; Edited; Father Paul Coleman; G; Geoffrey Rush; James Blundell; James Galway; Janelle; Jeff Apter; Jeff Walker; John; Kenny Chesney; Kerry Roberts; Kylie Minogue; Making Memories; Midway; Naomi Watts; Neil Finn; Olivia Newton-John; Roberts; Rumours; Rush; Spark; Tommy Emmanuel; Virginia Woolf; Walker)

EDITION: 1 - FIRST

WORD COUNT: 2465

Geoffrey Rush and Susan Sarandon come to Broadway

Source: AP Online
Publication Date: January 13, 2009
Country: USA
Source Type: Newswire

1/13/09 Associated Press (AP) Newswires 19:53:41

News

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NEW YORK_Arthur Miller, Anton Chekhov and now Eugene Ionesco on Broadway this season.

Ionesco's classic absurdist comedy "Exit the King" opens March 26 with two Oscar winners _ Geoffrey Rush and Susan Sarandon _ in starring roles.

Rush plays a monarch who has brought his country to ruin and Sarandon is his conniving first wife.

Previews begin March 7 at the Ethel Barrymore Theatre. The adaptation is by Rush and Neil Armfield, who will also direct. The two worked on a critically praised production of the play in Australia in 2007.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ETHEL BARRYMORE THEATRE; EUGENE IONESCO; IONESCO) (Anton Chekhov; Arthur Miller; Geoffrey; Geoffrey Rush; Neil Armfield; Previews; Rush; Sarandon; Susan Sarandon)

WORD COUNT: 106

Rush for crowning role

Source: Herald Sun (Australia)
Publication Date: January 15, 2009
Country: Australia
Source Type: Newspaper

1/15/09 Herald-Sun (Melbourne) 7

News

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Section: NEWS

ACTOR Geoffrey Rush will soon see his name up in lights again -- on Broadway

The Oscar-winner will make his New York stage debut in March with a role he first played in Melbourne: Berenger, in French playwright Eugene Ionesco's *Exit The King*. His leading lady will be Susan Sarandon, on Broadway for the first time since 1972

It's a coup for Melbourne's Malthouse Theatre, which did the 2007 production after asking Rush what play he'd like to star in. The play's about an ailing king who refuses to die.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

LANGUAGE: English

OTHER INDEXING: (ACTOR) (Eugene Ionesco; Rush; Susan Sarandon)

EDITION: 1 - FIRST

WORD COUNT: 100

FED: Cate, Russ and Geoffrey kick-off Aust Day celebrations

Source: AAP Newswire
Publication Date: January 23, 2009
Country: Australia
Source Type: Newswire

1/23/09 AAP Newswire 00:00:00

News

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SYDNEY, Jan 23 AAP - Australian A-listers Cate Blanchett, Russell Crowe and Geoffrey Rush added a touch of glitz to Australia Day celebrations as they kicked off on Friday.

The Oscar winning trio fronted for the 25th Australia Day Lunch at Sydney's Darling Harbour, where fireworks will close Australia Day celebrations on Monday after a long weekend packed with events.

The actors posed alongside Australia Post 2009 Legends Stamps bearing their images before being presented with gold replicas.

A playful Crowe, dressed in a black suit and open-neck white shirt, asked the crowd: "Do you think Cate and I should do a film together?"

After a rousing "yes", Blanchett asked if Crowe should join her at the Sydney Theatre Company.

"I'm free," Rush interjected, drawing laughter.

Before Monday night's fireworks, Sydneysiders will mark the national day with the annual Great Australian Barbecue in Hyde Park along with the ferrython and tall ships race on Sydney Harbour.

Celebrations will be more low key in Queensland, with half of the state in flood.

The water won't affect planned cockroach and crab races, thong-throwing contests and citizenship ceremonies, but Normanton's mini-rodeo, set down for January 26, is expected to be canned.

Mornington Island in the Gulf of Carpentaria has also shelved any formal celebrations because of the wet season.

The shire's acting chief executive officer Robert Cooper, a former bakery owner, will spend Australia Day baking up to 300 loaves.

"At the moment I'm the only person on the island that knows how to bake large quantities of bread," Mr Cooper said on Friday.

"The baker is in Cairns. He won't be able to get back until next Friday."

Victorians can choose from a diverse selection of music on Monday, from the jazz of James Morrison in Melbourne's Kings Domain Gardens to the indie rock of the Arctic Monkeys at the Big Day Out at Flemington Racecourse.

The annual tuna tossing competition will be held at South Australia's Port Lincoln, with a \$2,000 prize pool on offer.

All eyes will be on whether the 10-year-old record for hurling a 10kg fish 37.23 metres can finally be beat.

Pin-hole cameras will be given out in Perth, with those attending fireworks on the Swan River to also be treated to a partial solar eclipse at 6.01pm (WDT).

Meanwhile, reconciliation will be the theme of celebrations at an Aboriginal community in a remote corner of Arnhem Land.

People from Galiwin'ku, on Elcho Island, will symbolically welcome white people to the community with a re-enactment.

"They said 'We would like you to get on the boat in a British uniform and carry a bible instead of a gun ... then you get onto the beach in the name of peace not confrontation'," shire services

manager John Ives said.

The local community's flag and the Australian standard will then be raised together, as a flag dance is performed to the national anthem.

A spokesperson for the East Arnhem Shire said: "Galiwin'ku will establish its own Australia Day story."

AAP nr/hn/tnf/mo

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: SYDNEY HARBOUR TUNNEL; AAP IMPLANTATE AG

INDUSTRY: Fish & Seafood (1FI89); Food & Beverage Production (1FO79); Boats & Sailing (1BO44); Agriculture, Food & Beverage (1AG53); Live Entertainment (1LI85); Sports (1SP75); Entertainment (1EN08); Celebrities (1CE65)

REGION: Western Australia (1WE82); Oceania (1OC40); Australia (1AU55); Australasia (1AU56); New South Wales (1NE75); Queensland (1QU50); South Australia (1SO82)

OTHER INDEXING: (SYDNEY THEATRE CO) (Cate Blanchett; Russell Crowe; John Ives; Robert Cooper; Geoffrey Rush; James Morrison)

WORD COUNT: 507

Stamps of approval for stars

Source: Newsday (USA)
Publication Date: February 5, 2009
Country: USA
Source Type: Newspaper

2/5/09 Newsday A13

News

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Section: NEWS

Russell Crowe, Nicole Kidman, Geoffrey Rush and Cate Blanchett are all Oscar winners - and now each can claim another honor: They're all on special edition 55-cent (about 35 cents U.S.) postage stamps in their native country, Australia.

Kidman says she is especially delighted that her children will one day "lick a stamp, put it on an envelope and say, 'That's my mum.'"

Blanchett said the honor made her feel "utterly, deeply humbled."

All except for Kidman were onstage Down Under for the unveiling of the stamps, which show each star in two guises: in character for their Oscar-winning roles (Kidman for "The Hours," Blanchett for "The Aviator," Crowe for "Gladiator" and Rush for "Shine") and as their glamorous selves.

At the ceremony, Crowe - who was born in New Zealand and moved to Australia when he was 4 - suggested that the tribute was for all of his fellow countrymen.

---- INDEX REFERENCES ----

LANGUAGE: English

REGION: Oceania (1OC40)

OTHER INDEXING: (Blanchett; Cate Blanchett; Crowe; Geoffrey Rush; Kidman; Nicole Kidman; Rush; Russell Crowe)

EDITION: ALL EDITIONS

WORD COUNT: 175

Movie Buffs Have Rare Opportunity to Collect Oscar Stamps

Source: Lab Business Week
Publication Date: February 22, 2009
Source Type: Newsletter

2/22/09 Lab Bus. Wk. 279

News

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Section: Expanded Reporting

Movie buffs around the world now have an opportunity to lick their favourite Oscar winning actors by purchasing their own stamps of Nicole Kidman, Cate Blanchett, Russell Crowe and Geoffrey Rush (see also Australia Post).

The special edition of the Aussie stamps makes essential movie memorabilia and can be bought online at www.auspost.com.au/legends

The four Australian Academy Award(R) winners have each received a 24-carat gold replica of the stamps and all were thrilled to be selected to appear on a postage stamp.

"Something like this - when you see your face on a stamp - says 'wow'," Nicole Kidman said.

Russell Crowe said it was amazing to think that the four actors had been "walking down the same street and the same corridors knocking on the same doors" to a particular glittering prize.

Geoffrey Rush said the stamps "can actually be a celebration of us."

Cate Blanchett said being selected to appear on stamp took "my breath away."

"I am utterly, deeply, humbled and chuffed by the fact I'm on a stamp," she said.

"The creative ability of Cate Blanchett, Russell Crowe, Nicole Kidman AC and Geoffrey Rush has already been widely celebrated here in Australia and around the globe. It is a rare tribute to be asked to appear on one of our nation's postage stamps," the Australian Prime Minister said.

Australia Post Philatelic Group Manager Noel Leahy said that the Australian Legends stamps could be purchased online by everyone around the world.

"This is a great opportunity to collect stamps from 'down under' as movie memorabilia," Mr Leahy said.

---- INDEX REFERENCES ----

LANGUAGE: English**NEWS SUBJECT:** Government (1GO80)**INDUSTRY:** Postal Services (1PO50); Film Festivals (1FI62); Celebrities (1CE65); Motion Pictures (1MO51); Entertainment (1EN08)**REGION:** Australia (1AU55); Australasia (1AU56); Oceania (1OC40)**OTHER INDEXING:** (Noel Leahy; Nicole Kidman; Russell Crowe; Cate Blanchett; Geoffrey Rush)**WORD COUNT:** 266

Actors cooperate to help conjoined Ariz. twins

Source: AP Alert - Nevada
Publication Date: March 16, 2009
Country: USA
Source Type: Newswire

3/16/09 AP Alert - NV 16:20:03

News

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PHOENIX_Oscar-winners Susan Sarandon, Geoffrey Rush and Jane Fonda are among a long list of entertainers and celebrities who've signed parasols that will be auctioned on eBay to help the Bailey family of Queen Creek.

Mandy and Tor Bailey are the parents of conjoined twins _ Emma and Taylor.

And the money raised through the sale of the autographed parasols will help defray their medical expenses.

The umbrella idea came from Linda Cobb, marketing manager for the Broadway Palm Dinner Theater in Mesa. She thought it was a natural tie-in with an upcoming production of "Singin' in the Rain, " and it snowballed.

The OneHeart Umbrella Campaign will culminate with an April 4 gala at the Mesa theater hosted by Debbie Reynolds. She was one of the stars of the 1952 film version of "Singin' in the Rain."

Information from: The Arizona Republic, <http://www.azcentral.com>

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: TAYLOR AND MANNO ASSET RECOVERY INC

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: North America (1NO39); Americas (1AM92); USA (1US73)

OTHER INDEXING: (BROADWAY PALM DINNER THEATER; ONEHEART UMBRELLA CAMPAIGN; TAYLOR)

Actors; Bailey; Creek; Debbie Reynolds; Emma; Geoffrey Rush; Information; Jane Fonda; Mandy and Tor Bailey; Susan Sarandon)

WORD COUNT: 173

A mesmerizing Geoffrey Rush sparks 'Exit the King' on Broadway

Source: Canadian Press
Publication Date: March 26, 2009
Country: Canada
Source Type: Newswire

3/26/09 Can. Press 00:00:00

News

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MICHAEL KUCHWARA

NEW YORK _ We haven't seen a star turn like this in quite a while.

Geoffrey Rush, making his Broadway debut, manages a mesmerizing high-wire act of balancing outrageous comedy and overwhelming tragedy in a fascinating revival of Eugene Ionesco's absurdist ``Exit the King."

Rush, an Academy Award winner for 1996's ``Shine," not only stars as the extravagant title character but co-wrote this often hilarious translation (with director Neil Armfield) which opened Thursday at the Ethel Barrymore Theatre.

The actor is a total chameleon, part vaudeville comic, part circus clown, part overwrought tragedian, in his larger-than-life portrayal of a monarch who's dying while his kingdom collapses around him _ dying, but refusing to go quietly. ``I will die when I feel like it," he sniffs royally.

The king, named Berenger, is sort of an everyman (think of one of Samuel Beckett's more forlorn characters) but done up in regalia that accentuates his cadaverous, hollow-eyed face.

In fact, the trappings could not be more kingly. This ruler wears an ornate crown and a robe with an never-ending train. The same wardrobe goes for his two queens: his cynical first helpmate, Marguerite, played by Susan Sarandon, and a younger second wife, portrayed by Lauren Ambrose.

The two women, as well as the king, are fussed over by a comic servant, Juliette, played by a raucous Andrea Martin. A very funny woman, she brings a burlesque zest to the proceedings, a sense of fun that is not only verbal but physical. Watch as she scampers across the Barrymore stage with the sure-fire alacrity of a demented gazelle.

Ionesco's play, written in the early 1960s, is a meditation on death, from the cynical to the sentimental and all points in between. The cynical is represented by Marguerite, whose sardonic wit is nicely captured by Sarandon. She's the voice of unadulterated realism, as she literally ticks off the hours and minutes until the king's death. This being absurdist theater, Marguerite announces his demise will occur at the end of the play.

Her tough-mindedness is echoed by the king's physician, who also tries to prepare Berenger for his exit from this earth. As portrayed by William Sadler, the man displays a cheery sense of the practical, no matter how unsettling.

On the opposite end of the emotional spectrum is the king's weepy second wife, played by Ambrose with a permanent wail as she valiantly tries to keep him from losing hope. Despite the incessant crying, Ambrose manages to make the young woman sweetly appealing.

The play's fifth character is a soldier (Brian Hutchison), fitted in armor, who serves to proclaim bulletins on the king's declining physical condition. He also announces the play's intermission.

This cheeky awareness of the audience is one of the pleasures of ``Exit the King," which, under Armfield's inventive direction, exults in its own overt theatricality and a breaking down of the fourth wall. At one point, the king marches up and down the aisles of the Barrymore, talking to the theatergoers as if they were his subjects.

Late in Act 2, as death gets closer, the play gets more somber. One by one, the other characters leave the stage until only the king and his first queen are left. It's a haunting, disquieting moment as Sarandon's queen, in a calm, gentle voice, leads her husband to his final moment.

Watching Berenger on his throne as the light fades is a guaranteed shiver you won't forget.

LANGUAGE: English

COMPANY: KING AND PRINCE SEAFOOD CORP

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

OTHER INDEXING: (ACADEMY AWARD; BARRYMORE; BROADWAY; ETHEL BARRYMORE THEATRE; EUGENE IONESCO; IONESCO; KING) (Ambrose; Andrea Martin; Armfield; Brian Hutchison; Geoffrey Rush; Juliette; Lauren Ambrose; Marguerite; Neil Armfield; Rush; Samuel Beckett; Sarandon; Susan Sarandon; Watch; Watching Berenger; William Sadler)

WORD COUNT: 686

Rush shines in Broadway debut

Source: Sydney Morning Herald, The (Australia)
Publication Date: March 28, 2009
Country: Australia
Source Type: Newspaper

3/28/09 Sydney Morning Herald (Austl.) 3

News

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Section: News and Features
Daniel Ziffer in New York

GEOFFREY RUSH has made a triumphant Broadway debut, earning glowing reviews from critics for his performance as a dying monarch in *Exit The King*. After almost three weeks of previews the production had its opening night at the Barrymore Theatre yesterday. The production, directed by Company B's artistic director, Neil Armfield, played to full houses in Sydney and Melbourne in 2007 and Rush was lauded for his performance. The *Variety* critic David Rooney described Rush's performance as virtuoso work and marvelled at his ability to unleash "a dazzling arsenal of mime, clowning and physical techniques to swerve in an instant between comedy and pathos, keeping the audience riveted to him through every hairpin turn".

Terry Teachout, of the *The Wall Street Journal*, predicted Rush would figure when Broadway's main awards were handed out: "The decayed flamboyance of his performance as the dying king is the stuff Tonys are made of." Associated Press called the performance "mesmerising" and praised the "inventive" direction of Armfield, who adapted the work with Rush. *USA Today* gave the production 3 1/2 stars out of four. Stars who braved a damp evening for the premiere included the actress Goldie Hawn, the writer of *Doubt*, John Patrick Shanley, and Chris Noth, of *Sex And The City*. Hugh Jackman spent time with his compatriot the previous weekend but said he had offered Rush no advice before his debut: "He needs nothing from me; that guy's the master." The production's crew remains intact but union rules required the Australian cast - apart from Rush - to be replaced. Susan Sarandon plays Queen Marguerite, the elder of the king's wives, in her first appearance on Broadway since 1972. Armfield, who took *Cloudstreet* to Brooklyn in 2001, was modest about his Broadway debut: "If someone had said to me three years ago you're going to be finishing off a musical about Shane Warne and then going and doing a play on Broadway, I would have thought they were idiots."

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: UNIVERSITY OF SOUTH ALABAMA; UNION SUD ALIMENT; FEDERAL GOVERNMENT OF UNITED STATES OF AMERICA; ALLIANZ SUBALPINA SPA

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

OTHER INDEXING: (BARRYMORE THEATRE; DOUBT; GEOFFREY; SHANE WARNE; USA; VARIETY) (Armfield; Chris Noth; David Rooney; Goldie Hawn; Hugh Jackman; John Patrick Shanley; Marguerite; Neil Armfield; Rush; Susan Sarandon; Terry Teachout)

EDITION: First

WORD COUNT: 323

Rush is theatre royalty in this

Source: Herald Sun (Australia)
Publication Date: March 28, 2009
Country: Australia
Source Type: Newspaper

3/28/09 Herald-Sun (Melbourne) 18

News

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Section: NEWS

Michael Kuchwara

WE haven't seen a star turn like this in quite a while

Australian Geoffrey Rush, making his Broadway debut, manages a mesmerising high-wire act of balancing outrageous comedy and overwhelming tragedy in a fascinating revival of Eugene Ionesco's absurdist *Exit the King*

Rush, an Academy Award winner for 1996's *Shine*, not only stars as the extravagant title character but co-wrote this often hilarious translation (with director Neil Armfield), which opened on Thursday at the Ethel Barrymore Theatre

The actor is a chameleon -- part vaudeville comic, part circus clown, part overwrought tragedian -- in his larger-than-life portrayal of a monarch who is dying while his kingdom collapses around him -- but is refusing to go quietly

"I will die when I feel like it," he sniffs royally

The king, named Berenger, wears an ornate crown and a robe with an never-ending train. The same wardrobe goes for his two queens: his cynical first helpmate, Marguerite, played by Susan Sarandon, and a younger second wife (Lauren Ambrose)

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The cynical is represented by Marguerite, whose sardonic wit is nicely captured by Sarandon. She's the voice of unadulterated realism as she literally ticks off the hours and minutes until the king's death. This being absurdist theatre, Marguerite announces his demise will occur at the end of the play

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It's a haunting moment as Sarandon gently leads her husband to his demise. Seeing Berenger on his throne as the light fades is a guaranteed shiver you won't forget.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; BARRYMORE; BROADWAY; ETHEL BARRYMORE THEATRE; EUGENE IONESCO; IONESCO) (Ambrose; Andrea Martin; Armfield; Australian Geoffrey Rush; Exit; Juliette; Lauren Ambrose; Marguerite; Neil Armfield; Rush; Sarandon; Susan Sarandon)

EDITION: 1 - FIRST

Rush crowned king of US stage

Source: Age, The (Australia)
Publication Date: March 28, 2009
Country: Australia
Source Type: Newspaper

3/28/09 Age (Austl. Full Text) 3

News

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Section: News

DANIEL ZIFFER, NEW YORK

OSCAR-WINNING actor Geoffrey Rush last night gained another crown, King of Broadway, when his Broadway stage debut in a Melbourne-made revival of *Exit the King* attracted rave reviews. Critics described Rush's "virtuoso work" (*Variety*) as "the stuff Tonys are made of" (*The Wall Street Journal*), even as they slammed co-star Susan Sarandon, returning to Broadway for the first time since 1972, as "flat and uninteresting" (*The Wall Street Journal*) and "slightly out of her element" (*Theatremania*). Powerful New York Times critic Ben Brantley compared Rush's "knockout portrayal" of the titular monarch to "Laurence Olivier's great music-hall persona in *The Entertainer*" and called the play "brutally funny". The glowing notices are also a triumph for Australian director Neil Armfield, who first directed Rush in the Eugene Ionesco absurdist comedy for the Malthouse Theatre in Southbank in 2007.

Rush, who translated the rarely performed French play with Armfield, plays a 400-year-old king told he has little more than an hour to live. "I like roles that are on the extreme ends of the spectrum," Rush told *The New York Times*. "And there's special appeal in exploring these slightly forgotten plays." Armfield said he was originally concerned about Sarandon's lack of stage experience. "The only thing I was worried about was if (it) would make it feel like she was in a different play to Geoffrey. We talked about that, and it has indeed been an issue at times during rehearsal," he said. "But she's just attacked the part with so much muscle and intelligence and wit." Armfield, who most recently directed *Shane Warne the Musical*, noted that his father had flown over for opening night. "If someone had said to me three years ago you're going to be finishing off a musical about Shane Warne and then going and doing a play on Broadway," he said, "I would have thought they were idiots." Stars who attended opening night on the damp evening included Goldie Hawn, Julia Roberts and Hugh Jackman - who won a Tony Award for playing Peter Allen on Broadway in *The Boy from Oz*. "That guy's the master," Jackman said.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: RUSH SICAV SA; PLAYBOX THEATRE CO LTD

NEWS SUBJECT: Social Issues (1S005)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (BROADWAY; EUGENE IONESCO; MALTHOUSE THEATRE; RUSH; SHANE WARNE; TONY AWARD; WINNING) (Armfield; Ben Brantley; Goldie Hawn; Hugh Jackman; Jackman; Julia Roberts; Neil Armfield; Peter Allen; Sarandon; Stars; Susan Sarandon)

EDITION: Second

WORD COUNT: 355

Fed: Rush beats Radcliffe for Drama Desk Award

Source: AAP Newswire
Publication Date: May 18, 2009
Country: Australia
Source Type: Newswire

5/18/09 AAP Newswire 00:00:00

News

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SYDNEY, May 18 AAP - Geoffrey Rush has been named most outstanding actor in a play at the 54th Drama Desk Awards in New York, given to honour achievements in the theatre.

Rush took the award for his role playing King Berenger in the Broadway production of Exit The King.

The Australian actor beat the likes of Thomas Sadoski, Simon Russell, Reed Birney, Raul Esparza, Bill Irwin and Harry Potter star Daniel Radcliffe, who was nominated for Equus.

Directed by Australian Neil Armfield and also starring Susan Sarandon, Exit the King is about a ruler who refuses to give up governing a diminishing kingdom.

The Armfield-Rush adaptation of the play ran in Sydney and Melbourne in 2007.

It missed out on the award for outstanding revival of a play, which went to The Norman Conquests.

Billy Elliot, the joyous story of a coal miner's son who dreams of dancing, was the big winner, picking up 10 prizes including best musical.

Ruined was named best play in the awards announced on Sunday.

The drama by Lynn Nottage set against the backdrop of an African civil war already has won the Pulitzer Prize for drama, as well as the best play award from the New York Drama Critics' Circle.

AAP/AP kaf/jl

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Motion Pictures (1MO51); Live Entertainment (1LI85); Theater (1TH47); Entertainment (1EN08)

REGION: U.S. Mid-Atlantic Region (1MI18); Americas (1AM92); Australasia (1AU56); Oceania (1OC40); USA (1US73); New York (1NE72); Australia (1AU55); North America (1NO39); New South Wales (1NE75)

OTHER INDEXING: (Thomas Sadoski; Geoffrey Rush; Daniel Radcliffe; Reed Birney; Susan Sarandon; Simon Russell; Bill Irwin; Neil Armfield; Berenger; Raul Esparza; Lynn Nottage)

WORD COUNT: 210

ENOUGH, RUSH

Source: New York Post
Publication Date: June 3, 2009
Country: USA
Source Type: Newspaper

6/3/09 N.Y. Post 10

News

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Section: Page Six

ANDREA Martin ("Young Frankenstein," "Exit the King") got a laugh presenting a Theatre World award yesterday to Aussie legend Geoffrey Rush. "I am honored and really bored to be presenting an award to Mr. Rush - his 27th this season," she droned. Other presenters, reports The Post's Barbara Hoffman, included Nellie McKay strumming a ukulele and crooning "Feminists don't have a sense of humor/They have a tumor on their funnybone," and former "Music Man" star Craig Bierko, who imagined what would happen if you took Dick Van Dyke, the Marx Brothers and Woody Allen and mashed them into one person:

"I guarantee they'd resent that."

---- INDEX REFERENCES ----

COMPANY: POST AND PARTNERS; POST AND KURTZ INC**LANGUAGE:** English**OTHER INDEXING:** (ANDREA MARTIN; AUSSIE; BARBARA HOFFMAN; DICK VAN DYKE; MARX BROTHERS; POST; RUSH; THEATRE WORLD) (Craig Bierko; Geoffrey Rush; Nellie McKay; Rush; Woody Allen)**WORD COUNT:** 127

Rush in elite company

Source: Townsville Eye (Australia)
Publication Date: June 9, 2009
Country: Australia
Source Type: Newspaper

6/9/09 Townsville Eye (Austl.) 26

News

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Section: Features

GEOFFREY Rush has joined acting's most exclusive club, taking a seat alongside Al Pacino, Anne Bancroft and Ingrid Bergman in winning the Holy Trinity of the profession -- Oscar, Emmy and Tony awards

The 57-year-old Australian added the final piece, the Tony, on Sunday night at Broadway's night of nights for his performance as a 400-year-old dying monarch in *Exit the King*, a play Rush and Australian director Neil Armfield adapted from playwright Eugene Ionesco's original work

Rush and Armfield first performed the play in Sydney and Melbourne two years ago

Exit the King marked Rush's first crack at Broadway

"I want to thank Manhattan audiences for proving that French existential absurdist tragicomedy rocks," an ecstatic Rush said in his acceptance speech inside New York's Radio City Music Hall

Toowoomba-born Rush has a phenomenal success rate at acting's elite award ceremonies

He not only won an Oscar in 1997 for *Shine*, an Emmy in 2005 for *The Life and Death of Peter Sellers* and the Tony for *Exit the King*, but he claimed each on his first attempt

The win places Rush in elite company. He becomes just the 17th actor to win the three trophies, a group that includes Pacino, Bancroft, Bergman, Jeremy Irons, Jessica Tandy, Jason Robards, Vanessa Redgrave, Maureen Stapleton and Maggie Smith. Rush, also a star of one of Hollywood's most profitable trilogies, the *Pirates of the Caribbean* films, may have to add a new trophy cabinet to his Melbourne home

He also has two Golden Globes (*Shine* and *The Life and Death of Peter Sellers*) and three Screen Actors Guild Awards (*Shine*, *Shakespeare in Love* and *The Life and Death of Peter Sellers*)

The news was not so great at the 63rd Annual Tony Awards for two key Australian backstage members of *Exit the King*. Dale Ferguson, a graduate of Sydney's National Institute of Dramatic Art (NIDA), was nominated in two Tony categories -- Best Scenic Design of a Play and Best Costume Design of a Play -- but missed out on both. Goldsmith was nominated for Best Sound Design and also left empty-handed

Rush went into the Tony ceremony the short-priced favourite to win the lead actor in a play category after stunning reviews from US theatre critics, with Jeff Daniels and James Gandolfini, both nominated for *God of Carnage*, Raul Esparza for *Speed-the-Plow* and Thomas Sadoski for *Reasons to be Pretty*, all long shots

Exit the King failed to score a nomination in best play category while Armfield and co-star Susan Sarandon were also snubbed for nominations

The musical *Billy Elliot*, based on the 2000 British film about a young boy's love for dance, was the dominant force at the ceremony, winning 10 Tonys, including best musical and its three young stars -- David Alvarez, Trent Kowalik and Kiril Kulish -- who share the lead role also shared the Tony for leading actor in a musical. *Billy Elliot* composer Elton John was one of the shock losers of the night, with *Next to Normal*'s Tom Kitt and Brian Yorkey claiming the best original score Tony

God of Carnage won best play

Marcia Gay Harden won lead actress in a play for *God of Carnage*

Angela Lansbury, 83, claimed her fifth Tony (featured actress in a play, for *Blithe Spirit*).

COMPANY: CABLEVISION SYSTEMS CORP; NIDA

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Music (1MU57); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); New York (1NE72); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (BLITHE SPIRIT; GEOFFREY; HOLLYWOOD; HOLY TRINITY; NATIONAL INSTITUTE OF DRAMATIC ART; NIDA; RADIO CITY MUSIC HALL) (Al Pacino; Angela Lansbury; Anne Bancroft; Armfield; Bergman; Billy Elliot; Brian Yorkey; Dale Ferguson; Design; Elton John; Eugene Ionesco; Exit; God; Goldsmith; Ingrid Bergman; James Gandolfini; Jason Robards; Jeff Daniels; Jeremy Irons; Jessica Tandy; Kiril Kulish; Maggie Smith; Marcia Gay Harden; Maureen Stapleton; Neil Armfield; Pacino; Peter Sellers; Rush; Scenic Design; Susan Sarandon; Thomas Sadoski; Tom Kitt; Tony; Toowoomba; Trent Kowalik; Vanessa Redgrave)

EDITION: 1 -

WORD COUNT: 634

Broadway boy Rush up with the greats

Source: Mercury, The (Hobart, Australia)
Publication Date: June 9, 2009
Country: Australia
Source Type: Newspaper

6/9/09 Mercury (Hobart, Austl.) 4

News

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 CARLY CRAWFORD

ACCLAIMED Australian actor Geoffrey Rush has crowned his stunning rise on Broadway with a coveted Tony Award

Hot favourite Rush claimed the trophy for best actor in a play for his portrayal of a dying monarch in the absurdist comedy Exit the King

Despite his long and illustrious career, it was the Oscar winner's first show on world theatre's biggest stage

"I'm a slow learner," Rush said

His win makes him the 17th actor in history to win an Emmy, an Oscar and a Tony

Hundreds packed New York's Radio City Music Hall for the ceremony

Feelgood musical Billy Elliott scooped the pool winning nine of its 15 nominations, including best musical

Rush, 57, has taken Broadway by storm since his play opened on March 26, picking up four critics' awards

Rush won an Oscar for his 1996 performance in the movie Shine, and an Emmy for his 2005 role in Life and Death of Peter Sellers

He is the fourth Aussie to win Broadway's highest honour

Hugh Jackman won a Tony for the 2004 production The Boy from Oz, Australian-born actor and director Michael Howell Blakemore won two Tonys in 2000 and Victorian-born actress Zoe Caldwell won one in 1966.

---- INDEX REFERENCES ----

NEWS SUBJECT: Obituaries & Deaths (1OB97); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Hugh Jackman; Michael Howell Blakemore; Oz; Zoe Caldwell)

EDITION: 1 -

WORD COUNT: 197

Best actor Rush the toast of Broadway

Source: Daily Telegraph (Sydney, Australia)
Publication Date: June 9, 2009
Country: Australia
Source Type: Newspaper

6/9/09 Daily Tel. (Sydney) 3

News

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Section: Local

Carly Crawford in New York

ACCLAIMED Australian actor Geoffrey Rush has crowned his stunning rise on Broadway with a coveted Tony Award

Hot favourite Rush claimed the trophy for best actor in a play for his portrayal of a dying monarch in the comedy Exit The King

Despite his long and illustrious career, it was the Oscar winner's first show on the world theatre's biggest stage. "I'm a slow learner," Rush joked

His win makes him the 17th actor in history to win an Emmy, an Oscar and a Tony

Hundreds packed New York's Radio City Music Hall for last night's ceremony, where Liza Minnelli, Dolly Parton and rockers Poison performed on stage

Rush, 57, has taken Broadway by storm since his play opened on March 26, picking up four critics awards. Exit The King has been adding up to \$650,000 a week to Broadway's total box office takings and attracting near-capacity crowds to its Manhattan home, the Ethel Barrymore Theatre

Rush and Sydney director Neil Armfield adapted the play from the obscure 1962 original by French-Romanian playwright Eugene Ionesco, taking it to New York after its success in Australia

"It's been amazing to put that in a commercial arena in Broadway," Rush said as he accepted the award. "I want to thank Manhattan audiences for proving that French existentialist absurdist comedy rocks." Exit The King, which has two weeks left to play on Broadway, won four Tony nominations

Rush won an Oscar for his 1996 performance in the movie Shine, and an Emmy for his 2005 role in the Life And Death Of Peter Sellers

>>> Gold Rush All the glitz and glamour of the Tony Awards dailytelegraph.com.au

---- INDEX REFERENCES ----

COMPANY: CABLEVISION SYSTEMS CORP**NEWS SUBJECT:** Social Issues (1SO05)**INDUSTRY:** Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)**REGION:** North America (1NO39); New York (1NE72); Americas (1AM92); USA (1US73)**LANGUAGE:** English

OTHER INDEXING: (ACCLAIMED; BROADWAY; BROADWAY " RUSH; ETHEL BARRYMORE THEATRE; GOLD RUSH; RADIO CITY MUSIC HALL; RUSH) (Awards; Dolly Parton; Eugene Ionesco; Exit; Hot; Neil Armfield; Peter Sellers; Tony; Tony Award)

EDITION: 4 - City Edition 11:30pm**WORD COUNT:** 323

What a Rush: Geoffrey nabs Tony on Broadway

Source: Age, The (Australia)
Publication Date: June 9, 2009
Country: Australia
Source Type: Newspaper

6/9/09 Age (Austl. Full Text) 1

News

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Section: News

RAYMOND GILL

GEOFFREY Rush will have to rearrange the Oscar, Golden Globe and Bafta awards in the knick-knack cabinet at his Camberwell home to make way for a coveted Tony award. Last night in New York Rush won the best actor Tony award for his take-no-prisoners performance as the ailing king in Ionesco's comedy *Exit the King*. The production, which premiered at Melbourne's Malthouse Theatre in 2007, marked the 57-year-old Rush's Broadway debut at the Barrymore Theatre in March. "I want to thank Manhattan audiences for proving that French existential absurdist tragicomedy rocks," Rush told the Radio City Music Hall audience as he accepted the award. Rush said he thought the relatively obscure 1962 comedy would work with New York audiences. "A friend once said to me they thought seeing the play would be like eating spinach - it would good for you," he said.

"But I had the feeling Manhattanites would get Ionesco's pithy humor and zingy burlesque sensibility, as well as the emotional undercurrents that sneak up on you." Rush had been the favourite for the best actor Tony even though he was competing with the much admired Sopranos star James Gandolfini in Yasmina Reza's comedy *God of Carnage*, which won the Tony for best play. Rush found instant fame in the US in 1997 when he won the best actor Oscar for his role in the Australian film *Shine* and his reputation as a movie actor was cemented by roles in the hits *Elizabeth the Golden Age* and the *Pirates of the Caribbean* movies. His performance in *Exit the King* electrified Broadway audiences. In its review *The New York Times* called Rush a "fire-trailing comet". In a year that showed the strength of Australia theatre internationally, four other Australians were nominated for Tony awards but did not win in their categories. Melbourne set and costume designer Dale Ferguson attended the ceremony but missed out for two Tonys for his sets and costumes for *Exit The King*. Fellow Melburnian Russell Goldsmith had been nominated for best sound design for the same production but also went home without the Tony. New York-based Melbourne producers Ross Mollison and David Foster were part of the production team nominated for best "special theatrical event" for Slava's *Snow Show* but missed out to Liza Minnelli's *Liza's at the Palace*. *Exit the King* (2009) - Tony Award *The Life and Death of Peter Sellers* (2005) - Golden Globe - Emmy - Screen Actors Guild *Elizabeth* (1999) - BAFTA *Shakespeare in Love* - Screen Actors Guild (ensemble) (1999) *Shine* (1997) - Academy Award - Golden Globe - Screen Actors Guild - BAFTA/AFI Award

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: OSCAR*; RUSH SICAV SA; OSCAR INTERNATIONAL LTD; OSCAR LEATHERS PVT LTD; OSCAR; OSCAR LTD

NEWS SUBJECT: Social Issues (1S005)

INDUSTRY: Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); U.S. Mid-Atlantic Region (1MI18); North America (1NO39); New York (1NE72); USA (1US73); Americas (1AM92); Victoria (1VI05)

OTHER INDEXING: (ACTORS GUILD ELIZABETH; BAFTA; BARRYMORE THEATRE; BROADWAY; OSCAR; PETER SELLERS; PIRATES; RADIO CITY MUSIC HALL; RUSH) (Dale Ferguson; David Foster; Fellow Melburnian Russell; Globe; Golden; Golden Globe; James Gandolfini; Liza Minnelli; Ross Mollison; Rush; Shine)

EDITION: First

WORD COUNT: 456

Rush takes crown as king of Broadway

Source: Advertiser (Australia)
Publication Date: June 9, 2009
Country: Australia
Source Type: Newspaper

6/9/09 Advertiser (Australia) 8

News

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Section: News

CARLY CRAWFORD, NEW YORK

ACCLAIMED Australian actor Geoffrey Rush has crowned his stunning rise on Broadway with a coveted Tony Award

Hot favourite Rush claimed the trophy for "best actor in a play" for his portrayal of a dying monarch in the absurdist comedy *Exit the King*

Despite his long and illustrious career, it was the Oscar winner's first show on world theatre's biggest stage

"People have offered me roles here before and I didn't really feel like plunging into being a guest on a four-week rehearsal tour on some mammoth classic," Rush said

"I wanted to bring something out of our theatrical soil that we'd already tested." He thanked Melbourne's Malthouse Theatre, where the play was born in 2007, and Sydney's Belvoir St Theatre. He is only the 17th actor to win an Emmy, an Oscar and a Tony

Hundreds packed New York's Radio City Music Hall for yesterday's ceremony, where Liza Minnelli, Dolly Parton and glam rockers Poison performed

Feel-good musical *Billy Elliott* won nine of its 15 nominations

Exit the King has been adding up to \$650,000 a week to Broadway's total box-office takings and attracting near-capacity crowds. "I want to thank Manhattan audiences for proving that French existentialist absurdist comedy rocks," Rush said as he accepted the award

Theatre icon Liza Minnelli won a Tony for best theatrical event for her production, *Liza's at the Palace*

PAGE 22: Tony fashion

---- INDEX REFERENCES ----

COMPANY: CABLEVISION SYSTEMS CORP**NEWS SUBJECT:** Social Issues (1SO05)**INDUSTRY:** Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)**REGION:** North America (1NO39); New York (1NE72); Americas (1AM92); USA (1US73)**LANGUAGE:** English**OTHER INDEXING:** (ACCLAIMED; BROADWAY; RADIO CITY MUSIC HALL) (Dolly Parton; Exit; Geoffrey Rush; Hot; Liza; Liza Minnelli; Rush; Tony; Tony Award)**EDITION:** 1 - State**WORD COUNT:** 273

Rushing to centre stage

Source: Mercury, The (Hobart, Australia)
Publication Date: June 13, 2009
Country: Australia
Source Type: Newspaper

6/13/09 Mercury (Hobart, Austl.) 22

News

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CARLY CRAWFORD

An Oscar, an Emmy, now a Tony. Australian Geoffrey Rush is the toast of Broadway GEOFFREY Rush shuffled into the low-lit bar on Broadway's 44th Street wearing a big brown jacket and nursing a brandy

His hair was wet from the dousing it took to remove the thick stage make-up that had covered his face an hour earlier

Rush looked exhausted and his voice was horse, but he managed a gruff "hello" before moving off into the adoring crowd that crammed the iconic thespian haunt Sardi's that night

It was March 26 and his play Exit the King had just opened on Broadway

The show was the Melbourne-based actor's first performance on world theatre's biggest stage and the praise was instant -- and rapturous

The New York Times called the work "brutally funny" and Rush "supreme"

"As he's long demonstrated in his films, Rush is a marvellously physical actor, but he outdoes himself here, delivering a vaudevillian display of dexterity and malleability that makes Groucho Marx seem stiff-limbed," wrote the Hollywood Reporter

Exit The King has been adding up to \$A650,000 a week to Broadway's total box office takings and packing the Ethel Barrymore Theatre with near-capacity crowds

By May 19, a caricature of the actor had been hung at Sardi's, alongside stage greats such as Liza Minnelli and Lucille Ball

"We just approached him -- he was extremely humble, very gracious, quite a person," says Sardi's owner Max Klimavicius

"He's very much a hit on Broadway." For his role as dying monarch King Berenger, Rush bagged five major Broadway accolades -- the Drama Desk Award, the Outer Critics Circle Award, the Theatre World Award and the Drama League Award, then, ultimately, the coveted Tony

The Tony makes him the only Australian to join the elite group of 17 performers to have won acting's three major prizes -- a Tony, an Oscar and an Emmy

It was a stunning result, especially since it was the actor's first time on Broadway

He explains that while he had always been interested in performing on Broadway, he had been in no hurry to get there

"I'm a slow learner," Rush says

"It took me into my 40s to find the right time to be in film." He was careful to take his time, showing a play that he thought would resonate with a New York audience. His instincts proved right

"I want to thank Manhattan audiences for proving that French existential absurdist tragicomedy rocks," he said in his Tony acceptance speech

"Thank you to everyone at Belvoir and Malthouse where this play originated in Sydney and Melbourne, hello Federation Square," he said, acknowledging the play's roots in Melbourne

Rush adapted the obscure 1962 original, by Eugene Ionesco, with Sydney director Neil Armfield and performed it in Melbourne and Sydney in 2007 before producer Stuart Thompson advised

them to think about New York

"People have offered me roles here before and I didn't really feel like plunging into being a guest on a four-week rehearsal tour on some mammoth classic," Rush says

"I wanted to bring something out of our theatrical soil that we'd already tested

"We always tried to dig in and find the full depth of human experience, as contradictory and as crazy as it might be," he says of his creative partner

Rush says he wants to perform on Broadway again, if he can find a role that appeals to him

"It's been amazing to put that in a commercial arena in Broadway," he says

"I have never been in a town where people are lining four blocks of the city streets screaming for theatre. That's a tonic." Armfield says Rush inspired everyone around him, including Oscar-winning screen star Susan Sarandon, who played his queen

"We had 1200 people a night coming into the Barrymore Theatre," he says. "It felt so new and so fresh." And it was all Australian-made. Melbourne sound designer Russell Goldsmith earned a Tony nomination for his work on the show, and Dale Ferguson attracted two nominations for costume and set design

Already he has been approached by producers from new projects, and he hopes to capitalise on the experience

As a key part of the production, Goldsmith saw Rush working away behind the scenes

"From the moment I walked into the rehearsal room in Melbourne 2007, his command has been striking," he says

"He's got the most extraordinary control of himself and his performance." Goldsmith describes the actor as self-effacing and given to collaboration

"He's certainly never come across as a big star to me, but he is a massive talent," he says

"They are all really giving people and extraordinarily generous." For Goldsmith and his Australian backstage crew, Rush's win -- and the play's overall success -- was too good to be true

"It was just great Australian theatre," he says

"An Australian triumph on Broadway . . . this was a huge win for all of us -- none of us had ever worked on Broadway before." Born in Toowoomba and raised in Brisbane, Rush, 57, was the son of an accountant father and a shop assistant mother

Rush now makes his home in Melbourne with his actress wife Jane Menelaus and their two children

GOLD RUSH 1996 Australian Film Institute Award for Shine 1997 Academy Award for Shine Golden Globe, Shine BAFTA for Shine 1999 ,Screen Actors Guild, Shakespeare in Love (ensemble)

BAFTA, Elizabeth 2005 Golden Globe, Emmy and Screen Actors Guild for The Life and Death of Peter Sellers

2009 Drama Desk Award, Outer Critics Circle Award, Theatre World Award, Drama League Award, Tony Award for Exit the King

---- INDEX REFERENCES ----

COMPANY: NEW YORK TIMES CO (THE)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40); Queensland (1QU50); Victoria (1VI05)

LANGUAGE: English

OTHER INDEXING: (Berenger; Dale Ferguson; Eugene Ionesco; Geoffrey Rush; Groucho Marx; Jane Menelaus; Liza Minnelli; Lucille Ball; Max Klimavicius; Neil Armfield; Russell Goldsmith; Shine Golden; Stuart Thompson; Susan Sarandon)

EDITION: 1 -

WORD COUNT: 925

Australia's King of actors

Source: Herald Sun (Australia)
Publication Date: June 13, 2009
Country: Australia
Source Type: Newspaper

6/13/09 Herald-Sun (Melbourne) 30

News

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Section: NEWS
Carly Crawford

GEOFFREY Rush shuffled down the dimly lit bar on Broadway's 44th Street wearing a big brown jacket and nursing a brandy

Geoffrey Rush is one of the few actors to win Oscar, Tony and Emmy awards. Carly Crawford reports on an unlikely Melbourne success story His hair was wet from the dousing it took to remove the thick stage make-up that had covered his face an hour earlier

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"As he's long demonstrated in his films, Rush is a marvellously physical actor but he outdoes himself here, delivering a vaudevillian display of dexterity and malleability that makes Groucho Marx seem stiff-limbed," wrote the Hollywood Reporter

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"I want to thank Manhattan audiences for proving that French existential absurdist tragicomedy rocks," Rush said in his Tony acceptance speech

"Thank you to everyone at Belvoir and Malthouse where this play originated in Sydney and Melbourne, hello Federation Square." RUSH adapted it from the obscure 1962 original, by Eugene Ionesco, with Sydney director Neil Armfield and performed it in Melbourne and Sydney in 2007 before he and producer Stuart Thompson were advised to think about New York

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"It's been amazing to put that in a commercial arena on Broadway," Rush says

"I have never been in a town where people are lining four blocks of the city streets screaming for theatre. That's a tonic." Armfield says Rush inspired everyone around him, including screen star Susan Sarandon, who played his queen

"We had 1200 people a night coming into the Barrymore Theatre," he says

"It felt so new and so fresh." And it was all Australian-made

Born in Toowoomba and raised in Brisbane, Rush, 57, was the son of an accountant father and a shop assistant mother

Rush now makes his home in Melbourne with his actor wife Jane Menelaus and their two children

He earned an arts degree at the University of Queensland and started at the Queensland Theatre Company at the urging of a talent scout

LATER he spent two years in Paris, studying at the famous comedy school of Jacques Lecoq, who helped him hone his craft

"Jacques Lecoq taught me how to fall over, get slapped and be a failure," Rush says. "He expanded my ignorant and rigid sense of creativity to such a magnitude that his influence on my life still reverberates, spiralling upwards and outwards, 22 years later." Rush won an Oscar for his 1996 performance in the movie Shine and an Emmy for his 2005 role in the Life and Death of Peter Sellers

He is the fourth Australian to win a Tony. The others are actor Hugh Jackman, actor/director Michael Howell Blakemore and actor Zoe Caldwell

Continued Page 31 RUSH OF ACCOLADES ..

Geoffrey Rush's major award wins 1996: Australian Film Institute Award - Shine 1997: Academy Award - Shine Golden Globe - Shine BAFTA - Shine 1999: Screen Actors Guild - Shakespeare in Love (ensemble) BAFTA - Elizabeth 2005: Golden Globe - The Life and Death of Peter Sellers Emmy - The Life and Death of Peter Sellers Screen Actors Guild - The Life and Death of Peter Sellers 2009: Drama Desk Award - Exit the King Outer Critics Circle Award - Exit the King Theatre World Award - Exit the King Drama League Award - Exit the King Tony Award - Exit the King On his Tony win: "I want to thank Manhattan audiences for proving that French existential absurdist tragicomedy rocks." On Exit the King's original playwright Eugene Ionesco: "I think that Ionesco's greatest weapon is that he's able to make us laugh at the darkest corners of our souls." On his appearance with Joe Fiennes in 1998 film Shakespeare in Love: "He got to make love to Gwyneth Paltrow and Cate Blanchett. All I got was an Oscar nomination." On performing on Broadway: "I have never been in a town where people are lining four blocks of the city streets screaming for theatre. That's a tonic."

---- INDEX REFERENCES ----

COMPANY: OSCAR; UNIVERSITY OF QUEENSLAND

WS SUBJECT: Social Issues (1SO05)

INDUSTRY: Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); New York (1NE72); New South Wales (1NE75); USA (1US73); Americas (1AM92); Victoria (1VI05); Queensland (1QU50)

LANGUAGE: English

OTHER INDEXING: (ACCOLADES; BARRYMORE THEATRE; BROADWAY; DRAMA DESK AWARD; DRAMA LEAGUE; ETHEL BARRYMORE THEATRE; FILM INSTITUTE AWARD SHINE; GEOFFREY RUSH; JACQUES LECOQ; KING; KING DRAMA LEAGUE AWARD; KING OUTER CRITICS CIRCLE AWARD; KING THEATRE WORLD AWARD; KING TONY AWARD; OSCAR; OUTER CRITICS CIRCLE AWARD; QUEENSLAND THEATRE CO; RUSH; THEATRE WORLD AWARD; TONY; UNIVERSITY OF QUEENSLAND) (Armfield; Berenger; Born; Carly Crawford; Cate Blanchett; Continued Page; Emmy; Eugene Ionesco; Exit; Federation Square; Groucho Marx; Gwyneth Paltrow; Hugh Jackman; Ionesco; Jane Menelaus; Michael Howell; Neil Armfield; Peter Sellers; Sardi; Susan Sarandon; Zoe Caldwell)

EDITION: 1 - FIRST

WORD COUNT: 1122

QUEENSLANDER 150 OF THE BEST OF THE BEST - PART 2

Source: Gold Coast Bulletin (Australia)
Publication Date: June 13, 2009
Country: Australia
Source Type: Newspaper

6/13/09 Gold Coast Bull. 13

News

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Section: Paradise

GEOFFREY RUSH The Academy Award winner became hooked on performing while watching a vaudeville-style travelling tent show at age six. He has been honing his skills since, starring on Broadway for the first time this year

Rush was born in Toowoomba in 1951 to an accountant father and a shop assistant mother

He performed in school and university productions before landing a job at the Queensland Theatre Company and then jetting off to Paris to study mime and theatre at the famed Jacques Lecoq school

Rush's most celebrated performance has been his 1996 role as Australian concert pianist David Helfgott in *Shine*, for which he won Best Actor at the Oscars, BAFTAs and Golden Globes

He also scored Academy Award nominations for his roles in *Shakespeare in Love* and *Quills* and this week won a Tony Award for his Broadway performance in *Exit The King*

The performer, who is married to actor Jane Menelaus, is also a theatre stalwart

TJ RYAN AND RED TED THEODORE Edward Ted Theodore left school at age 12 and worked his way through mining jobs in Western Australia, NSW and north Queensland

While prospecting for tin in the Chillagoe area he became an active trade unionist and a leading member of the Amalgamated Workers Union

In 1913 he became state president of the AWU and in 1919 succeeded Thomas Ryan as Premier of Queensland

During his term Queensland's upper house was abolished. A Royal Commission investigated Theodore's financial dealings while Premier and found he had corruptly profited by authorising the purchase of a state copper mine while concealing the fact he had a financial interest in the mine, which turned out not to be economically viable

In January 1931 Theodore entered Federal politics as treasurer during the Great Depression

He later went into business with Frank Packer in gold mining ventures in Fiji

Theodore was also chairman of Australian Consolidated Press

HUGH SAWREY The Sunshine Coast artist and horseman was known for his stunning work depicting The Outback, but arguably his greatest creation was the Australian Stockmans Hall of Fame in Longreach

The figurative impressionist painter dreamed of creating a museum that paid tribute to the people of rural Australia, including his stockman friends

He joined forces with legendary bushman R.M. Williams and others to raise \$12.5 million for the Hall of Fame, which was opened by Queen Elizabeth II in 1988

Regarded as a generous man, Sawrey was known for giving away his paintings to admirers

He was a keen but humble philanthropist who donated more than \$320,000 to various organisations. He was also a poet and writer who illustrated four books

BILL SIMPSON John Campbell Miles is most often hailed as the man who founded Mt Isa's mines

However, his mining partner Bill Simpson was by his side pegging the 17ha of land that would become so lucrative

Simpson and Miles met between Duchess and Camooweal in 1923 when Simpson was working on the Native Bee mine near Belara

Together they robbed the Racecourse lode of nearly 18 tonnes of ore, which they sold in Cloncurry to the ore-buying firm of Lempriere before they pegged their Mt Isa leases

LUCINDA SIMPSON The Gold Coaster is among a handful of people worldwide who have literally given their heart away and lived to tell the story

Simpson became the first woman in Australia to have a heart-lung-liver transplant in 2005 but because the heart removed from her was healthy she was able to donate it to someone else

There was nothing wrong with my heart but they said the easiest thing to do was the heart, lungs and liver as a block, she said. Its like taking the engine out of a car and putting a new one in

Born with cystic fibrosis, Simpson knew from age 13 she was going to need a transplant to survive past her 20s

Her life expectancy when she went on the transplant list was only six months but the mammoth operation, involving about 100 medical workers, changed everything

About four months after the surgery Simpson married her partner, Damon.

---- INDEX REFERENCES ----

COMPANY: PREMIER AND COMPANIES INC

KEY SUBJECT: Social Issues (1SO05)

INDUSTRY: Healthcare Practice Specialties (1HE49); Copper (1CO49); Metals & Mining (1ME07); Live Entertainment (1LI85); Surgery (1SU58); Thoracic Surgery (1TH34); Celebrities (1CE65); Entertainment (1EN08); Healthcare (1HE06); Natural Resources (1NA60); Surgical Specialties (1SU42)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New South Wales (1NE75); Western Australia (1WE82); Queensland (1QU50)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; AMALGAMATED WORKERS UNION; AWU; BAFTAS; BROADWAY; GEOFFREY; HUGH; LUCINDA; NATIVE BEE; OSCARS; PREMIER; QUEENSLAND; QUEENSLAND THEATRE CO; QUEENSLANDER; RACECOURSE; ROYAL COMMISSION; TJ; TONY AWARD) (Bill Simpson; Campbell Miles; Damon; David Helfgott; Elizabeth II; Golden Globes; Hall; Jacques Lecoq; Jane Menelaus; Miles; Mt Isa; Mt Isas; R.M. Williams; RED TED THEODORE; Rush; Rushs; Sawrey; Simpson; Stockmans Hall; Ted Theodore; Theodore; Thomas Ryan)

EDITION: Q - Paradise

WORD COUNT: 792

Dainty dish for a king

Source: Herald Sun (Australia)
Publication Date: July 8, 2009
Country: Australia
Source Type: Newspaper

7/8/09 Herald-Sun (Melbourne) 23

News

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Section: CONFIDENTI

Fiona Byrne, Alice Coster and Katherine Firkin

TONY award winner Geoffrey Rush had his cake and ate it too when he celebrated his 58th birthday at the Melbourne International Film Festival program launch

The Oscar-winning actor recently returned to his home town and said he was happy to be back in Melbourne

But before he could rush off on Monday night to a birthday party, at a secret North Fitzroy location organised by wife Jane Menelaus, the Exit the King Broadway actor was given another surprise

Festival director Richard Moore stopped mid-speech during the opening procedures to lead a 700-strong crowd to sing Happy Birthday to Rush, the festival patron

"It has just been brought to my attention it is Geoffrey Rush's birthday, so lead me in a song of Happy Birthday," Moore said

Rush smiled and waved shyly before dashing off.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (DAINTY; KING BROADWAY; MELBOURNE INTERNATIONAL FILM FESTIVAL; TONY)
(Geoffrey Rush; Happy Birthday; Jane Menelaus; Richard Moore; Rush)

EDITION: 1 - FIRST

WORD COUNT: 157

Rush joins 'historical heritage' as AFI awards top honour

Source: Sunday Age, The (Australia)
Publication Date: August 2, 2009
Country: Australia
Source Type: Newspaper

8/2/09 Sunday Age (Austl.) 5

News

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Section: News
 JOHN ELDER

IN HIS early theatre days, in the '70s, when Australian actors were "kowtowing to the borrowed traditions from England", Geoffrey Rush recalls a British director complaining that he'd never seen "white-hot acting on an Australian stage". Rush says the director was "probably right . . . but it made me think that, somewhere down the track, I'd want to be part of an industry that was capable of that happening". Rush was last night honoured at the inaugural AFI Outstanding Achievement Dinner, at the Melbourne Convention Centre, for being about as white-hot as an actor can get. As the recipient of the 41st AFI Raymond Longford Award — named in honour of one of Australia's great filmmaking pioneers — Rush was feted for having "contributed substantially to the enrichment of Australian screen culture". Previous winners include directors Fred Schepisi and Peter Weir, producer Jan Chapman, film critic David Stratton and actors Bud Tingwell, John Meillon and Ray Barrett. The significance of the award for Rush is to "join a group of people who I think .

. . . are historical markers for the profession. I'm quite interested in that historical heritage." As far as his profile goes, Rush is a relative newcomer — and yet in the past 13 years he has built up an astonishing body of work that includes Hollywood blockbusters, blue-chip TV miniseries and independent short films (as the narrator of the Academy-Award winning *Harvie Krumpet*). After doggedly toiling in the relative anonymity of theatre for a quarter of a century, he seemed to come out of nowhere in 1996 with an ebullient portrayal of damaged pianist-prodigy David Helfgott in *Shine* — a performance that resulted in his being the first Australian-born actor to win an Academy Award. Some observers wondered if the craggy-faced long-haired actor would succumb to the black-hole curse that seemed to dog other "nobody" actors who'd surprisingly won an Oscar and soon after vanished to whence they came. "I certainly ran up against that commentary," he says. "At one point, not long after [winning the Oscar], one of the things offered to me was playing *Liberace* . . . They were thinking of the keyboard genre. I would have put a nail in my coffin if I'd played another keyboard role. I think my hallmark is always doing something different." Indeed, from Nigel the pelican in *Finding Nemo* to the Marquis de Sade in *Quills* to Heath Ledger's doomed junkie mate Casper in *Candy*, Rush has kept himself fresh and true as an actor. Along the way he's bagged an Emmy, a Tony, Golden Globes, a BAFTA and a number of AFI awards. When *Lantana* — one of our greatest films — was being cast, Rush was not offered the central role that eventually went to Anthony LaPaglia. Rush instead asked to play the smaller and in some ways more challenging role of the emotionally absent husband of the psychiatrist whose body lies in the bush. Of the starring role he says: "I just knew it wasn't me." Also revealed at last night's dinner was the list of feature films in contention for the 2009 AFI Awards. Indicative of a recent resurgence in Australian film, the list includes a record 26 films. They include *Disgrace*, *Balibo*, *Australia*, *Samson and Delilah*, *My Year Without Sex* — and \$9.99, an animated feature on the meaning of life, starring Rush.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: OSCAR*; AFI GMBH; OSCAR INTERNATIONAL LTD; AFI (EAST CENTRAL EUROPE) DEVELOPMENTS SARL; ACTIVE TOOLS PVT LTD; OSCAR LEATHERS PVT LTD; OSCAR; OSCAR LTD; MELBOURNE CONVENTION CENTRE; PM BELZ AGENTUR FUER INFORMATIK GMBH

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (41ST AFI RAYMOND LONGFORD AWARD; ACADEMY AWARD; AFI; AFI AWARDS; AWARD; BAFTA; LANTANA; MARQUIS DE SADE; MELBOURNE CONVENTION CENTRE; OSCAR; RAY BARRETT; SAMSON AND DELILAH; TV) (Achievement Dinner; Anthony LaPaglia; Bud Tingwell; David Helfgott; David Stratton; Fred Schepisi; Geoffrey Rush; Golden Globes; Harvie Krumpet; Heath Ledger; Jan Chapman; John Meillon; Peter Weir; Rush)

EDITION: First

WORD COUNT: 601

Rush to criticise glitz

Source: Northern Territory News/Sunday Territorian (Australia)
Publication Date: August 3, 2009
Country: Australia
Source Type: Newspaper

8/3/09 N. Territory News (Australia) 9

News

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Section: National

MELBOURNE: Actor Geoffrey Rush (pictured) says Australia has become too obsessed with commercial success, celebrities and red carpet glitz and should instead celebrate creative, independent filmmaking

He said many of Australia's biggest-name actors got their start because of bold choices

"I've always said, when I was starting out in film no-one knew who Toni Collette was, no one knew who Baz Luhrmann was, no one knew who I was," Rush told guests at the Australian Film Institute (AFI) Outstanding Achievement dinner

"We were the right people in the right place, and the right actors for specific roles that made those films into something we all became terribly terribly proud of."

---- INDEX REFERENCES ----

COMPANY: AUSTRALIAN FILM INSTITUTE

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (AFI; AUSTRALIAN FILM INSTITUTE; BAZ LUHRMANN; OUTSTANDING ACHIEVEMENT; TONI COLLETTE) (Rush)

EDITION: 1 -

WORD COUNT: 136

AUSTRALIA

Source: Variety (Daily)
Publication Date: August 4, 2009
Country: USA
Source Type: Magazine

8/4/09 Variety (Daily) (Pg. Unavail. Online)

News

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Section: news

Michaela Boland

Geoffrey Rush has been honored with Australian Film Institute's highest accolade, the Raymond Longford Award.

Peer-judged trophy is named after a famous local film pioneer and recognizes the recipient's contributions to the country's screen biz.

The award was handed out at a black-tie dinner at Melbourne's Convention Center on Friday to herald the start of Oz's kudos season.

---- INDEX REFERENCES ----

COMPANY: OZ; AUSTRALIAN FILM INSTITUTE; CONVENTION CENTER

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (AUSTRALIAN FILM INSTITUTE; CONVENTION CENTER; OZ; RAYMOND LONGFORD)
(Geoffrey Rush)

WORD COUNT: 76

Honoured Rush airs his feelings

Source: Australian
 Publication Date: August 5, 2009
 Country: Australia
 Source Type: Newspaper

8/5/09 Australian (Newspaper) 16

News

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Section: Features

Michael Bodey

THE Australian Film Institute launched its awards season with a black-tie dinner in Melbourne on Saturday honouring the winner of the Raymond Longford Award, Geoffrey Rush, for his contribution to film culture, and the inaugural winner of the Screen Content Innovation Prize, the ABC 3-D website Gallipoli: The First Day. It was an odd evening, aligning the AFI more closely with the Melbourne International Film Festival. Melburnians were chuffed; Sydneysiders were confused. And the night seemed to be as much about attracting sponsors to the AFI Awards as about honouring the Longford Award winner. Rush had a lot on his mind, as well as some amusing anecdotes and observations. He said the dinner "gives people a chance to air some feelings". But he didn't quite toe the line backstage when an AFI staff member asked him where he thought the AFI might be in 10 or 20 years. He offered the "personal opinion" that "I'd like to see [the AFI Awards] come off commercial television. We're not ready for it and commercial television is completely at odds with what we [the Australian film industry] represent." His wish may be fulfilled. Reel Time understands the Nine Network has yet to commit to screening the AFI Awards in December. The announcement of Julia Zemiro as awards host is unlikely to convince the network, given it has had box office draws such as Rush and Russell Crowe host the evening with aplomb in recent years.

THE AFI also announced the 26 contenders eligible for the AFI Awards and it is a strong, hardy bunch of films, from which one thing stands out straight away. Last year's dominant film, *The Black Balloon*, which won six awards, arguably would not win one if it were in competition this year and it certainly wouldn't have as many nominations. Baz Luhrmann's *Australia* is in the running, which creates some juicy dilemmas for voters trying to compare a \$1 million film, such as *Samson and Delilah*, with Luhrmann's \$150m opus. Warwick Thornton's indigenous drama has to be the favourite for best film at this stage, although every category will be bolstered by films as diverse as *Stone Bros*, *Disgrace*, *My Year Without Sex*, *The Combination*, *Cedar Boys*, *Beautiful Kate*, *Balibo*, *Mao's Last Dancer*, *Blessed* and the Paul Hogan-Shane Jacobson comedy *Charlie & Boots*. That's barely half the films entered and Reel Time has yet to view them all. This week's MIFF closing film, Rachel Perkin's comic musical *Bran Nue Dae*, and Jane Campion's Cannes entry *Bright Star*, starring Abbie Cornish, are not among them as they will be released after the October qualifying cut-off for the awards.

CANNES film festival Palme d'Or winner *The White Ribbon*, Michael Haneke's World War I drama, will receive an Australian release. Transmission Films has picked it up, in addition to its contentious acquisition, Lars Von Trier's *Antichrist*. *The White Ribbon* doesn't have a release date yet; *Antichrist* will jump on to screens late in the year.

IN industry news, IFM's Tony Ginnane and Screentime's Bob Campbell have been re-elected president and vice-president, respectively, of the Screen Producers Association of Australia for 2009-10. This is an achievement for Ginnane, in particular, given the muffled industry outcry after his surprise election to the position last year. Screen Australia has announced the panel that will assess and select the recipients of the federal agency's Enterprise Program funding for 2009-10. The three-year funding, for production companies that have identified opportunities to develop and expand their business, is likely to be keenly sought, much more so than funding for a particular film or project, for instance. Twenty-seven proposals have been invited to submit a full application by August 17. The panellists assessing applications are Screen Australia's chief executive Ruth Harley, senior manager, state and industry partnerships Chris Oliver, enterprise

manager Megan McMurchy, US producer, distributor and sales agent Jonathan Olsberg and international TV executive Ian Jones.

---- INDEX REFERENCES ----

COMPANY: SCREENTIME; AUSTRALIAN FILM INSTITUTE; ABC INDÚSTRIA E COMÉRCIO SA; SAMSON

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ABC; AFI; AFI AWARDS; AUSTRALIAN; AUSTRALIAN FILM INSTITUTE; BALIBO; CANNES; COMBINATION; IFM; JULIA ZEMIRO; LONGFORD AWARD; LUHRMANN; MAO; MIFF; PAUL HOGAN SHANE JACOBSON; RAYMOND LONGFORD; SAMSON; SCREEN AUSTRALIA; SCREEN CONTENT INNOVATION PRIZE; SCREEN PRODUCERS ASSOCIATION; SCREENTIME; SYDNEYSIDERS; TV; WHITE RIBBON) (Abbie Cornish; Baz Luhrmann; Beautiful Kate; Bob Campbell; Bran Nue Dae; Bright Star; Cedar Boys; Charlie Boots; Chris Oliver; Delilah; Geoffrey Rush; Honoured; Ian Jones; Jane Campion; Jonathan Olsberg; Lars Von Trier; Megan McMurchy; Michael Haneke; Rachel Perkin; Reel Time; Rush; Russell Crowe; Ruth Harley; Transmission Films; Twenty; Warwick Thornton)

EDITION: 1 - All-round Country

WORD COUNT: 804

THE KEYS TO HAPPINESS

Source: Newcastle Herald, The (Australia)
Publication Date: August 22, 2009
Country: Australia
Source Type: Newspaper

8/22/09 Newcastle Herald (Austl.) 12

News

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Section: Weekender
 NEIL JAMESON

Next year, the sounds of Nikolai Rimsky-Korsakov spilling like water down the hills and folds of the Bellingen Valley will be a regular occurrence. David Helfgott is going to take some long-service leave, return to the two-hectare patch to potter in the garden, swim, read and play his beloved piano. With the escarpment of the Great Dividing Range as a backdrop, the siting of the Promised Land property makes for an inspiring recital arena. The damaged genius, who stumbled into our consciousness via Geoffrey Rush's Oscar-winning performance in *Shine*, has afforded himself very little rest in a decade of playing and touring. As the hyperactive pianist has often told his wife Gillian: "I want to play till I drop." To ensure that event doesn't occur any time soon, his life partner and rock has scheduled three months of rest and recuperation for 2010. In one sense, it's a belated present: next Wednesday marks their 25th wedding anniversary. Right now, Mr and Mrs Helfgott are where they spend the bulk of any working year on the road. Weekender found them in Albury, wending their way north in time for David's appearance at the Civic Theatre next Saturday evening, just one stopping point on his latest national tour on which he has shared his love of the music of Mussorgsky, Rachmaninoff, Chopin, Liszt, Schumann and Rimsky-Korsakov with packed houses. Of all the oddities that make up the world of the performing arts, the Helfgotts' relationship has to be among the more remarkable. She is 77. He is 62. They met in 1984 when Gillian Murray, an astrologer, found him playing in a wine bar. In time, she learned of his reputation as a child prodigy, his overseas studies, the breakdown of his first marriage, his incarceration in a mental institution and the electric shock therapy used to treat an acute anxiety neurosis. With Gillian as his support, David left the wine bar to reacquaint himself with a wider audience. In 1996, *Shine* director Scott Hicks cast Rush as the pianist who found a way back to the concert hall. Since then, David Helfgott has performed all around the world, toured constantly and become a much-loved public figure for his role in destigmatising mental illness. On a crisp winter's morning, Gillian Helfgott is offering an insight to their relationship and time together. "David's the creative side of the partnership and I'm the practical side," she explains. "I look after the overall management and the running of our property. We've got a wonderful gardener called Curly who's just built us a Japanese garden and we've created a library overlooking it. And that's where I'm looking forward to spending time next year. It's just so peaceful." David Helfgott is an inveterate reader. His wife had hoped the garden-side library would offer a place of repose. Instead, he piles up his reading collection and heads back up to the house. "You think you've got something organised," Gillian chuckles, "but then he approaches it from the opposite viewpoint." Of late, he has been reading up on Turkey in time for next month's performance in Istanbul. The invitations seem endless. In 2011 he will undertake a major tour of Brazil. Putting the long-service leave aside, next year is totally booked. Not that the Helfgotts are complaining. Gillian: "We really haven't taken off our roller skates for ages. David has played in 35 different countries and neither of us can believe what a privilege it is. In fact, I often catch him saying to himself, 'Who would have thought this is what I'd be doing?' In those difficult years, when he was incarcerated, this life would have been furthest from his thoughts." Bellingen's splendid isolation does have a drawback, though. It's a bit off the beaten track for piano coaches and the sort of interaction most concert pianists count essential to their existence. Instead, he grabs it where and when he can. For instance, performing in Tuscany in July, Helfgott was blessed with the company of coach and manager Walter Hitz, himself a notable pianist, who had promoted the Australian's first Swiss tour of 1997. "David doesn't need coaching on scales or technique," Gillian illuminates, "but Walter will pick him up on the little things like the dynamics. Walter will be working with us again after Istanbul. David loves it." As an oddity of the international music scene, Helfgott has posed a

dilemma for the critics. Do they celebrate the marvel of the fractured artefact glued back together enough to recapture its former beauty? Or, do they simply close their eyes and critique the sound of his playing? In acknowledging the pianist's remarkable return, his exhaustive concert schedule and the emotional bond with his audience, The New York Times critic Anthony Tommasini added, "What Mr Helfgott seemed far less connected to was the music he performed". The review went on to label the playing "pallid, erratic and incoherent". It wasn't the first and probably won't be the last harsh judgement. The Helfgotts remain blissfully unfazed. They prefer to let audiences decide for themselves. Gillian: "Look, he's spreading so much joy. At times I think it would be preferable to pull right back. But then he performs and I see the people leave with smiles on their faces. They go away with so much joy. The world needs this. You can't stop him. He says he is going to play until he drops. If you take these concerts away from him he will die. "He loves doing this more than anything else and he believes that he is very blessed to be able to earn his living by it." Helfgott's enthusiasm for performance caught an unlikely eye and ear in 1999 when he was invited to guest on Silverchair's album Neon Ballroom. Seated at a grand piano in the studio, his deft fingers applied Larry Muhoberac's lustrous arrangement to the album's opener, Emotion Sickness. The band's drummer, Ben Gillies, later described the offering as one of the greatest things he'd seen a musician do. Gillian Helfgott remembers the session with affection. "It really was a memorable experience. Those boys are such nice human beings. Daniel [Johns] is a very special talent. To see the two of them hugging each other, it was a gorgeous moment. It was a landmark for David, beautifully orchestrated, and a huge challenge. David really had to work on it. We won't forget Silverchair ever." It was just one of the many connections the Helfgotts have had with Newcastle. David has performed with the Hunter Orchestra and appeared at the Civic, the conservatorium and the university's Great Hall. In Newcastle and beyond, he has become a shining light for individuals and families struggling with mental-health issues. Gillian: "We got hundreds of emails from people who have been able to face their mental journey with more courage and hope because of David. He is a wonderful example. Despite all the problems he's had in his life, there is no bitterness, anger, resentment and he's non-judgmental. In fact, he's an inspiration. That was one of the huge benefits of Shine demystifying so much of the misunderstanding of mental health." Like so many people successfully managing a mental illness, David Helfgott is medicated on a regular basis. "He is on medication," his wife confirms, "and he is amazingly stable. Actually, David is one of the most stable people I know." She describes a man who always wakes up in the same mood and greets people in the same way. As for reining in his hyperkinetic mind, that's a different story. "He's got an over-active brain and it just goes too fast. The aim is to slow it down somewhat. But, even then, it's still mighty speedy. He keeps me on my toes," Gillian says. The astrologer sees no difference in her role to what any partner should offer a spouse. "I think we all need support in our lives regardless of what state we're in and, you know, love is the great healer of everything." Like any partnership, their 25 years together has delivered its light and shade. Watching Geoffrey Rush accept the Academy Award for Best Actor was a golden moment. "He had captured David so brilliantly," Gillian reflects. "In the hands of a lesser actor it could have been farcical. He caught the dignity and the fun that is David and made him as endearing on screen as he is off screen. I'll always be full of gratitude for Geoffrey Rush and Scott Hicks for what they achieved." Gillian Helfgott says Shine gave her husband back his self-esteem. "He adores people recognising him not from arrogance. They say, 'Hi David, how's the piano going?' He loves that. We have a wonderful time at airports. He's always recognised by somebody and he runs over to chat with them." Witnessing her husband receive his honorary doctorate of music from Perth's Edith Cowan University was another one for the family album. Then, early this year a 2.7-metre-tall stainless steel and brass sculpture featuring black and white piano keys was installed in Bellingen. Created by artist John Van Der Kolk, it stands as the community's tribute to their famous pianist. It goes without saying that more than a little rain has fallen into their lives. Determinedly, the Helfgotts make light of those times. "The early years were hard . . . David getting back his self-esteem. There were some challenges within the family but they're all healed now. But all those things make you become a lot stronger and wiser. The love that's been around us has been amazing."

"The world needs this. You can't stop him. He says he is going to play until he drops. If you take these concerts away from him he will die."

David Helfgott will perform at the Civic Theatre on August 29 at 8pm. Tickets are \$65 from Ticketek.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: EDITH COWAN UNIVERSITY

NEWS SUBJECT: Social Issues (ISO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (ACADEMY AWARD FOR; BELLINGEN; BELLINGEN VALLEY; CIVIC; CIVIC THEATRE; EDITH COWAN UNIVERSITY; GREAT DIVIDING RANGE; HUNTER ORCHESTRA; JOHN VAN DER KOLK; KEYS; NIKOLAI RIMSKY KORSAKOV; RIMSKY KORSAKOV; SCHUMANN) (Anthony Tommasini; Ben Gillies; Daniel [Johns; David; David and Gillian Helfgott; David Helfgott; Determinedly; Emotion Sickness; Geoffrey; Geoffrey Rush; Gillian; Gillian Helfgott; Gillian Murray; Helfgott; Helfgotts; Larry Muhoberac; Neon Ballroom; Putting; Rush; Scott Hicks; Silverchair; Walter; Walter Hitz; Watching Geoffrey Rush; Weekender; Witnessing)

EDITION: Late

WORD COUNT: 1664

2000 protest to save arts college

Source: Herald Sun (Australia)
Publication Date: August 22, 2009
Country: Australia
Source Type: Newspaper

8/22/09 Herald-Sun (Melbourne) 22

News

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Section: NEWS

Erinna Giblin and Alexandra Oke

THE Victorian College of the Arts and Music should command the same prestige as Sydney's NIDA, Geoffrey Rush told a crowd of about 2000 protesters yesterday

Rush -- along with other arts industry celebrities, including Rockwiz host Julia Zemiro and soprano Helen Noonan -- joined students, alumni and passionate supporters to conclude a week-long protest to save VCAM

The crowd gathered to protest at the amalgamation of the college with Melbourne University, with plans for it to become part of the Melbourne Model by 2011

If approved, the college would be forced to cease specialist programs to become a broader, more general faculty of arts within the university

The crowd entertained onlookers as they marched from the campus on St Kilda Rd to the steps of Parliament House with costumes, music and dancing

College dean Sharman Pretty said VCAM was too narrow in its delivery of degree programs

"The idea of someone being a specialist is a very old view," she said

Rush said on ABC radio the dean's views were "starting education from a point of mediocrity"

He said students would no longer have direct contact with professional artists from the industry and the college would also lose staff because VCAM was being told to severely cut sessional teachers.

---- INDEX REFERENCES ----

COMPANY: ABC INDÚSTRIA E COMÉRCIO SA; NIDA

LANGUAGE: English

OTHER INDEXING: (ABC; ARTS; COLLEGE; MELBOURNE UNIVERSITY; NIDA; PARLIAMENT HOUSE; ROCKWIZ; VCAM; VICTORIAN COLLEGE) (Geoffrey Rush; Helen Noonan; Music; Rush; Sharman Pretty)

EDITION: 1 - FIRST

WORD COUNT: 250

Give merger a chance, says arts head

Source: Age, The (Australia)
Publication Date: September 3, 2009
Country: Australia
Source Type: Newspaper

9/3/09 Age (Austl. Full Text) 3

News

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Section: News

RAYMOND GILL

AS A director of four Melbourne international arts festivals, Kristy Edmunds became a much admired, almost revered figure among many of the city's creative community for her "cutting-edge and cross-disciplinary" approach to the arts. The American-born artist's reputation for change was warmly endorsed last year when she became the Victorian College of the Arts' inaugural head of performing arts, and was charged with bringing its dance, drama, production and puppetry schools under one umbrella. But since then the reception to innovation has become frostier as students, famous artists, former alumni and politicians have waged protests against proposed changes to the VCA. From 2011, the college's curriculum will morph into the more academic "Melbourne model" of its parent body, the University of Melbourne. Edmunds, 43, has remained silent during the recent weeks of protests in which Oscar-winning actor Geoffrey Rush addressed a rally and 11 former Victorian arts ministers failed in a bid to get the university's vice-chancellor, Glyn Davis, to agree to an independent review of the merger.

They also sought a guarantee that practical training hours would not be reduced until the review was concluded. "I wonder where all of this activism was when all of these decisions were made years ago," Ms Edmunds said, in reference to the merger, which was formalised in 2007 as a consequence of Federal Government funding cuts. Ms Edmunds said she welcomed debate about arts funding but said she was faced with "the here and now" of putting a program in place. "When I joined the VCA the university merger was done, the name change was done and the merger with the faculty of music was decided," she said. Ms Edmunds said a "strange hysteria" had developed about aspects of the merger. She said it was dividing the arts community who "are very good at saying what we don't want but not so good at saying what we want". "You can't learn dance from a textbook and the same goes for acting and directing. We have galleries and studios and theatres here. We are not going to be teaching by giving lectures with PowerPoint," she said. "There hasn't been any evidence of anyone imposing a curriculum that creates mediocrity." She was not approaching the merger with suspicion but could understand how others might because details of the new curriculum probably would not be known until the end of the year. Ms Edmunds and the VCA teaching staff are working their way through details, which included how best to accommodate puppetry and music theatre training (to be suspended in 2010). "Proposed changes are just proposed, they are not imposed, so this debate is a robust prompt for people to say, 'This is what we need in this curriculum.' You can't look at proposed curriculum change as a threat. Even if everything at the VCA was the pinnacle of perfection, there is always room for improvement."

---- INDEX REFERENCES ----

LANGUAGE: English**COMPANY:** VCA ANIMAL HOSPITALS INC; ARTFEST INTERNATIONAL INC; UNIVERSITY OF MELBOURNE (THE); ARTS ASSET MANAGEMENT GMBH**NEWS SUBJECT:** Corporate Groups & Ownership (1XO09); Corporate Events (1CR05); Business Management (1BU42); Mergers & Acquisitions (1ME39)**REGION:** Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55)**OTHER INDEXING:** (ARTS; UNIVERSITY OF MELBOURNE; VCA; VICTORIAN; VICTORIAN COLLEGE) (Edmunds; Geoffrey Rush; Glyn Davis; Kristy Edmunds)**EDITION:** Third**WORD COUNT:** 484

Top gong for Hicks

Source: Gold Coast Bulletin (Australia)
Publication Date: September 5, 2009
Country: Australia
Source Type: Newspaper

9/5/09 Gold Coast Bull. 35

News

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Section: Entertainment

OSCAR winner Geoffrey Rush will reunite with Shine director Scott Hicks when he presents him with an outstanding achievement award at the Australian Directors Guild Awards in Sydney

The Adelaide-based director was nominated for two Oscars for Shine, in which Rush played pianist David Helfgott

Rush won the Academy Award for best actor in the role

Hicks also has made Snow Falling on Cedars, Hearts in Atlantis, No Reservations and Glass: A Portrait of Philip In 12 Parts

The director last year returned to Australia to make his first film in SA since Shine - the Clive Owen movie The Boys Are Back, which debuts at the Toronto International Film Festival on September 15

Three other directors will receive achievement awards at Thursday's function, to be hosted by James Valentine, at the Star City Astral Restaurant

Ken Cameron will be honoured with the Michael Carson award for excellence in TV drama production. Cameron has directed some of Australia's most iconic mini-series and films including Bangkok Hilton, Brides of Christ, The Strip, The Alice, Satisfaction, MDA, Stingers and Monkey Grip

Paul Cox (Innocence, Salvation) will receive the Cecil Holmes award for services to directors while PJ Voeten will pick up the first assistant directors award for his work on feature films such as Happy Feet and The Mummy: Tomb of the Dragon Emperor

The remainder of the peer-assessed awards will be announced next week, where Serhat Caradee (Cedar Boys), Adam Elliot (Mary and Max), Glendyn Ivin (Last Ride) and Rachel Ward (Beautiful Kate) are up for best directing of a feature film.

---- INDEX REFERENCES ----

COMPANY: MDA; OSCAR; ALICE

NEWS SUBJECT: Social Issues (1S005)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Television Production (1TE26); TV (1TV19)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); South Australia (1S082)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; ALICE; AUSTRALIAN DIRECTORS GUILD AWARDS; CECIL HOLMES; CEDARS; CLIVE OWEN; DRAGON EMPEROR; MDA; MICHAEL CARSON; OSCAR; SATISFACTION; SHINE; STINGERS; STRIP; TV) (Adam Elliot; Bangkok Hilton; Cameron; Cedar Boys; David Helfgott; Geoffrey Rush; Glendyn Ivin; Hicks; James Valentine; Ken Cameron; Monkey Grip; Paul Cox; Rush; Scott Hicks)

EDITION: B - Main

WORD COUNT: 316

Fine Aussie cast in \$9.99 film

Source: Weekend-Kwinana Courier (Australia)
Publication Date: September 11, 2009
Country: Australia
Source Type: Newspaper

9/11/09 Weekend-Kwinana Courier (Austl.) 99

News

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FEATURING the voices of leading Australian actors such as Geoffrey Rush, Anthony LaPaglia, Claudia Karvan and Ben Mendelsohn, \$9.99 is a stop-motion puppet animation film, based on the short stories of Etgar Keret, who is one of the leading voices in Israeli contemporary literature

Unemployed and still living at home at 28 years old, Dave Peck discovers a booklet claiming to answer the meaning of life for the low price of only \$9.99

In his struggle to share his amazing find with the world, Daves surreal path crosses with those of his unusual neighbours, including an old man and his disgruntled guardian angel, a magician in debt and a bewitching woman who likes her men extra smooth

n Community Newspaper Group has 10 double in-season passes to give away to the film, which opens in cinemas on September 17

For a chance to win, write your name, address and daytime contact number on the back of a stamped envelope and send to: \$9.99 Film Giveaway Features Department Locked Bag 3 NORTHBRIDGE WA 6865

Alternatively, email \$9.99 in the subject line, along with your name, address and daytime contact number to giveaway@communitynews.com.au Entries must arrive by no later than Monday, September 14

Strictly one entry per person.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (COMMUNITY NEWSPAPER GROUP; FEATURING; FILM GIVEAWAY FEATURES DEPARTMENT) (Alternatively; Anthony LaPaglia; Ben Mendelsohn; Claudia Karvan; Etgar Keret; Fine Aussie; Strictly; Unemployed)

EDITION: 1

WORD COUNT: 245

PM TWITTERING ON THE JOB

Source: Sunday Herald Sun (Australia)
Publication Date: September 13, 2009
Country: Australia
Source Type: Newspaper

9/13/09 Sunday Herald Sun 35

News

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Section: NEWS

KEVIN Rudd's attack on Opposition MPs for using Twitter during Parliament has backfired, with claims the Prime Minister has been twittering on the job

The day Senator Stephen Conroy had to squeeze in a meeting with Mr Rudd on his plane, Mr Rudd's Twitter log shows him gushing about meeting movie star Geoffrey Rush

Mr Rudd is also facing claims his number of Twitter followers have been inflated.

---- INDEX REFERENCES ----

NEWS SUBJECT: Government (1G080)

LANGUAGE: English

OTHER INDEXING: (PM; TWITTER; TWITTERING) (KEVIN Rudd; Rudd; Stephen Conroy)

EDITION: 1 - FIRST

WORD COUNT: 79

Oscar winners on display

Source: Herald Sun (Australia)
Publication Date: September 19, 2009
Country: Australia
Source Type: Newspaper

9/19/09 Herald-Sun (Melbourne) 114

News

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Section: CONFIDENTI

Fiona Byrne, Alice Coster and Katherine Firkin

Screen Worlds exhibition opening THURSDAY @ FEDERATION SQUARE OSCAR winners Cate Blanchett, Geoffrey Rush and Adam Elliot threw their support behind the launch of the Screen Worlds interactive exhibition at the Australian Centre for The Moving Image at Federation Square on Thursday. Blanchett arrived at the event more than an hour late after her plane was delayed by fog in Sydney. Rush arrived wheeling a suitcase. The accessory of choice was an umbrella as rain tumbled as guests arrived. Guests included Premier John Brumby, David Gulpilil, Hugo Weaving, Val Lehman, Rolf de Heer, Ab Rogers, Caroline Gilmer, Richard Moore and Lord Mayor Robert Doyle

Cate Blanchett and Premier John Brumby Adam Elliot Margot Robbie David Gulpilil and Rolf de Heer

---- INDEX REFERENCES ----

COMPANY: OSCAR

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (AUSTRALIAN CENTRE; FEDERATION; OSCAR) (Ab Rogers; Adam Elliot; Blanchett; Brumby; Caroline Gilmer; Cate Blanchett; David Gulpilil; Geoffrey Rush; Hugo Weaving; John Brumby; Oscar; Premier John; Richard Moore; Robert Doyle; Rush; Screen Worlds; Val Lehman)

EDITION: 1 - FIRST

WORD COUNT: 150

A bevy of Belvoir talent to celebrate director's farewell

Source: Sydney Morning Herald, The (Australia)
Publication Date: September 22, 2009
Country: Australia
Source Type: Newspaper

9/22/09 Sydney Morning Herald (Austl.) 9

News

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Section: News and Features
 Bryce Hallett

Neil Armfield has opted for emerging talents and an old friend and collaborator for his final Company B season, writes Bryce Hallett. Dreaming up next year's Company B Belvoir program was never going to be easy. Apart from being the company's 25th anniversary it will also be Neil Armfield's last season as artistic director after 15 years. How to mark the occasion? What triumphs from the catalogue to revive? A Patrick White play? A remount of the epic Cloudstreet? Surely a signature production with Armfield's close collaborator and friend Geoffrey Rush centre stage? These were among the questions to weigh heavily on the theatre and opera director's mind when orchestrating his exit from a company that he has fought for, shaped and largely defined.

In the end he chose not to revel extravagantly in past glories but to invest in a younger, emerging generation of artists and look towards a vibrant future. Armfield, who launched Company B's 2010 season last night, will leave his beloved Belvoir in December next year to pursue freelance opportunities in film, opera and theatre. His decision to quit came in light of the recent Broadway success of *Exit the King*, starring Rush. Armfield has since been fielding offers overseas and is keen to make another film after the success of *Candy*, made in 2006, starring Abbie Cornish and Heath Ledger. The director's parting gift to audiences will be a revival of his 1989 staging of Gogol's comic classic *Diary of a Madman*. Rush will get to rekindle his award-winning portrayal of the low-ranking Russian civil servant Poprishin for a new generation; a performance that has become legendary in theatre circles. Though steeped in tradition, the 2010 program is not the least bit shackled to it. "There's always a pressure [when programming] but I think we've struck a good balance between the old and the new, and investing in the imaginative leaps of dramatists and directors," says Armfield, whose production of Britten's *Peter Grimes* for Opera Australia opens next month. Indeed, the season makes a strong show of new Australian writing. Tommy Murphy's existential comedy *Gwen in Purgatory*, starring Monica Maughan, will have its world premiere, as will Tom Holloway's tragedy set against the Black Saturday inferno, *Love Me Tender*, and Scott Rankin's *Namatjira*, with Trevor Jamieson as the artist Albert Namatjira. Much like *Gulpilil*, the play explores the clash between cultures, identity and notions of celebrity. Armfield has also been quick to secure the Australian premieres of David Hare's docu-drama about the global financial crisis, *The Power of Yes* – it opens at London's National Theatre on October 6 – and Polly Stenham's acclaimed debut about dysfunctional parent-child relationships, *That Face*. Written by Stenham when she was 19, it premiered at London's Royal Court Theatre in 2007. "It's a sensational, unsettling, no-holds-barred portrait of two teenagers, their manic mother and absent father," Armfield says. "It's the revenge of generation Y on the baby boomers but it's not just a series of potshots; there's a wonderful architecture and mark of maturity to the piece in the way the writer finds a kind of wholeness and grace." The director's innate curiosity about world politics and truthful, hard-hitting human stories informs much of his swansong season, as does a mentoring style of leadership which has made him a singular force at Belvoir. He attributes the company's vigour and engagement with audiences in recent years to the success of its small, experimental downstairs theatre. "B Sharp has reinvigorated the space and drawn the independent [theatre] scene to us and made it a rallying point for actors and artists. There's a clear rank of directors to emerge and a place where writers can get their work done. Increasingly it has taken root and flowered in the upstairs theatre." Recent examples of works elevated to the mainstage are Brendan Cowell's *Ruben Guthrie* and Kate Mulvaney's *The Seed*. Among the directors making a name for themselves in theatre, not just at Company B but at the Sydney Theatre Company, Griffin Theatre and beyond, are a number of likely contenders to succeed Armfield in the job. They

include Matthew Lutton, who directs Love Me Tender and assisted Armfield on Michael Gow's 2007 hit Toy Symphony; Company B's literary associate Sam Strong, who directs the Hare play; Geordie Brookman, who staged the potent Baghdad Wedding this year; and Lee Lewis, who directs That Face. Armfield thinks his successor might be among the identities working at Belvoir but he is not part of the selection process. Company B's general manager, Brenna Hobson, is expected to announce the new artistic director in the next six weeks. Another big drawcard for 2010 is Benedict Andrews's return to the Belvoir fold to reawaken Shakespeare's Measure for Measure. Such was the immediacy and force of his staging of Edward Albee's Who's Afraid of Virginia Wolf? that Armfield couldn't wait to invite him back. "The last time Benedict did Shakespeare for us he was still finding his way, but on the strength of his productions of Julius Caesar and especially The War of the Roses [both for STC] we're suddenly looking at a major international director. It will be exciting to see what he does with the danger and potential of Measure for Measure." THE FINAL SEASON *That Face Written by Polly Stenham, directed by Lee Lewis. *Love Me Tender Written by Tom Holloway, directed by Matthew Lutton. *The Power of Yes Written by David Hare, directed by Sam Strong. With Rhys Muldoon, pictured. *Measure For Measure Written by William Shakespeare, directed by Benedict Andrews. *Gwen In Purgatory Written by Tommy Murphy, directed by Neil Armfield. *Namatjira Written by Scott Rankin, co-directed by Wayne Blair and Scott Rankin. *Diary of A Madman Written by Nikolai Gogol, adapted by David Holman with Neil Armfield and Geoffrey Rush. Directed by Neil Armfield.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: STC CORP; SALBOOKH TRADING CO (K S C C); SHANXI TRUST CORPORATION LTD; STC; MARTEAM CORP; STC LLC; OPERA AUSTRALIA; SULTAN CENTER FOOD PRODUCTS CO (K S C CLOSED); STAR WORLD TECHNOLOGY CORP; SAUDI TELECOM CO; SISTEMAS DE TRANSFERENCIA DE CALOR SA; S TECH CORP

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (BRENDAN COWELLS RUBEN GUTHRIE; EDWARD ALBEES; GOGOL; GRIFFIN THEATRE; HEATH LEDGER; JULIUS CAESAR; NIKOLAI GOGOL; OPERA AUSTRALIA; PATRICK WHITE; ROYAL COURT THEATRE; STC; SYDNEY THEATRE CO) (Abbie Cornish; Albert Namatjira; Armfield; Baghdad Wedding; Belvoir; Benedict; Brenna Hobson; Bryce Hallett; David Hare; David Holman; Dreaming; Geoffrey Rush; Geordie Brookman; Gulpilil; Hare; Increasingly; Kate Mulvaney; Lee Lewis; Lee Lewis.; Matthew Lutton; Matthew Lutton.; Michael Gow; Monica Maughan; Namatjira Written; Neil Armfield; Peter Grimes; Polly Stenham; Rhys Muldoon; Rush; Sam Strong; Scott Rankin; Scott Rankin.; Shakespeare; Stenham; Tom Holloway; Tommy Murphy; Toy Symphony; Trevor Jamieson; Wayne Blair; William Shakespeare; Written)

EDITION: First

WORD COUNT: 992

Rush to revive Diary of a Madman

Source: Gold Coast Bulletin (Australia)
Publication Date: September 23, 2009
Country: Australia
Source Type: Newspaper

9/23/09 Gold Coast Bull. 24

News

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Section: Entertainment

OSCAR-WINNER Geoffrey Rush will return to his theatrical home of Company B and Sydney's Belvoir St Theatre next year to revive his 1989 performance in *Diary of a Madman*

Rush will team up with long-time collaborator Neil Armfield on Nikolai Gogol's comic masterpiece, which they staged 20 years ago

Rush brings to life the diaries of low-ranking Russian civil servant Poprishin as he descends into insanity, driven by his unrequited love for a beautiful woman he's never spoken to

The production, which toured Australia and Russia in the early 1990s, will have a set designed by Oscar-winner Catherine Martin

Rush and Armfield last worked together earlier this year on the acclaimed production of Eugene Ionesco's *Exit The King*, which earned Rush a Tony award.

---- INDEX REFERENCES ----

COMPANY: OSCAR

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

LANGUAGE: English

OTHER INDEXING: (EUGENE IONESCO; OSCAR; TONY) (Armfield; Catherine Martin; Neil Armfield; Nikolai Gogol; Poprishin; Rush)

EDITION: B - Main

WORD COUNT: 151

Our best with zest

Source: Herald Sun (Australia)
Publication Date: September 25, 2009
Country: Australia
Source Type: Newspaper

9/25/09 Herald-Sun (Melbourne) 84

News

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Section: AMUSEMENTS

Bob Hart

Geoffrey Rush is heading a succession of all-star casts for the MTC, writes Bob Hart
 SIMON Phillips, artistic director of the Melbourne Theatre Company, is determined that the 2010 season, his 11th in the job, will be a blockbuster. To ensure this, he has called in celebrity favours and adopted a fiercely populist approach

Two of our most acclaimed film actors -- Oscar winner Geoffrey Rush and Kenny star Shane Jacobson -- will star in the season's first offering, a musical, in January

And the cream of our TV actors, including John Waters (All Saints), Caroline Gillmer (Underbelly), Garry McDonald, Noni Hazlehurst and John Wood have also been recruited

Fortuitously, three of our most popular playwrights -- David Williamson, Hannie Rayson and Joanna Murray-Smith -- each have new plays in the season

"I was conscious of the economic climate when I was putting the season together," says Phillips. "I wanted to ensure that every show maintained a sense of zest and life and excitement

"Not every play can be a barrel of laughs. But I felt that next year, people would prefer to have a highly energised time, rather than a deeply contemplative one." By which he means that MTC audiences may, in 2010, prefer to leave the theatre uplifted rather than suicidal. No wrist-slashing, turn-on-the gas experiences, then? "Well, let's say I have avoided bleak," he says. "It would be stupid to do a season that was entirely jaunty, so there are still a few intense dramas in the mix

"But they tend to have the quality of the thriller, or the whodunnit, and will keep audiences on the edges of their seats, rather than wriggling in them

"It's important, in theatre, to aim to create works that are incontrovertably live so that audience members will encourage their friends to see them

"And there's no doubt that a play that hammers people into a sense of hopelessness does not achieve that

"This doesn't mean a play can't present you with the macabre, the disturbing and the challenging and still succeed -- I'm not trying to avoid those things

"But in this year's (2009) season, there have been a few works that have been critically well-received, but which the audiences have found pretty tough." Phillips agrees that an enhanced profit motive also is behind his 2010 approach

"We are funded sufficiently to take some risks, and we will continue to do so. But not too many." Is this because, in recent years, Melbourne audience have become increasingly low-brow? "No. But it is clear that our audiences are less attracted by the classics than they were 20 or 30 years ago

"The pick-up and response we get to contemporary works is higher. And the shows that get the most vibrant audience responses are narrative-based." Phillips insists, however, that theatre has lost none of its broad appeal -- that the communication between actors on stage and people in audiences is as strong as ever

"It's something that differentiates live theatre from a movie, say, or from television

"Laughter is a great measure of that communication: the actors do something, the audience laughs, and the actors ride that laugh. Which means that in comedy, the contract between the

audience and the actor is so much more tangible." But not all comedy, Phillips insist, is dim-witted or shallow

"You are more likely to find deep-thinking people who want to laugh uproariously as well as think deeply than you are to find people who just want to be entertained

"It is a widely held belief that in difficult times, people seek more uproariousness in the theatre. And we intend to provide it in 2010."

---- INDEX REFERENCES ----

COMPANY: MTC

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

LANGUAGE: English

OTHER INDEXING: (MELBOURNE; MELBOURNE THEATRE CO; MTC; TV) (Bob Hart; David Williamson; Fortuitously; Garry McDonald; Geoffrey Rush; Joanna Murray-Smith; John Waters; John Wood; Kenny; Noni Hazlehurst; Phillips; Shane Jacobson)

EDITION: 1 - FIRST

WORD COUNT: 711

RUSH TO PLAY MAN IN CHAIR

Source: Globe and Mail
Publication Date: September 25, 2009
Country: Canada
Source Type: Newspaper

9/25/09 Globe & Mail (Toronto Can.) R3

News

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Section: The Globe Review 7

J. Kelly Nestruck

Toronto

Who's the next big-name actor to take a seat in The Drowsy Chaperone's chair of honour? Oscar-winner Geoffrey Rush.

The Australian actor will play the role of Man in Chair in the Canadian Tony-winning musical's launch down under in January. The premiere will take place at the Melbourne Theatre Company under the direction of Simon Phillips, whose musical production of Priscilla: Queen of the Desert is playing on the West End.

Man in Chair, the lonely connoisseur of classic musicals who narrates The Drowsy Chaperone, was originated by the show's co-creator Bob Martin in Toronto and on Broadway and has since been incarnated by Bob Saget, Jonathan Crombie and Jay Brazeau. Rush, however, is the most celebrated actor to take on the role. The Pirates of the Caribbean star won a Tony Award last season for his performance in Exit the King, and took home an Academy Award in 1996 for Shine.

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Canada (1CA33); North America (1NO39); Americas (1AM92)

OTHER INDEXING: (ACADEMY AWARD; CANADIAN TONY; CHAIR; DROWSY CHAPERONE; GEOFFREY RUSH; KING SHINE; SIMON PHILLIPS; TONY AWARD) (Bob Martin; Bob Saget; Jay Brazeau; Jonathan Crombie; Man; Oscar; Rush)

WORD COUNT: 180

Rush of energy for MTC

Source: Age, The (Australia)
Publication Date: September 25, 2009
Country: Australia
Source Type: Newspaper

9/25/09 Age (Austl. Full Text) 16

News

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Section: News
 Robin Usher

Geoffrey Rush, Pedro Almodovar, William Shakespeare and David Williamson are all in the Melbourne Theatre Company's mix next year. Robin Usher reports. GEOFFREY Rush returns to the Melbourne stage next year in his first appearance since winning the Tony Award for best actor in New York in June, performing opposite Shane Jacobson and Robyn Nevin in the Broadway musical *The Drowsy Chaperone*. "Geoffrey doesn't sing at all but we are lucky that he wants to appear on stage in Melbourne," says the director of the Melbourne Theatre Company, Simon Phillips. "But nobody is suggesting that people like Geoffrey are only there because audiences love them.

He has proven that he is one of the best actors in the world." Rush is indeed committed to Melbourne theatre. His Tony Award-winning performance was in *Exit the King*, which premiered at the Malthouse in 2007. *The Drowsy Chaperone* is the most celebrated musical comedy from the 2006 Broadway season and has since been produced around the world. Phillips, who has been keen to stage it since first seeing it three years ago, admires its ironic twists as it spoofs musical comedies. The 2010 season builds on the MTC's strengths of the past few years, during which subscription numbers have climbed to 19,600, the highest for any Australian state theatre. It features new plays by Joanna Murray-Smith, David Williamson, Hannie Rayson and Tony McNamara, as well as an English adaptation of the Pedro Almodovar movie *All about My Mother*. Phillips planned it in the depths of the financial downturn and says it is designed to dispel the gloom by featuring plays of great energy and zest. Murray-Smith's *Songs for Nobodies* celebrates the talent of singer Bernadette Robinson. "Bernadette's vocal imitation of famous singers is jaw-dropping," Phillips says. He discussed it with Murray-Smith, who proposed featuring five unknown women who turned to such singers as Billie Holiday, Edith Piaf and Judy Garland for support. Phillips says Rayson's *The Swimming Club* is a return to themes that most interest her — "the world of families and her own generation of people pushing 50". It stars John Waters and Caroline Gillmer and was inspired by Rayson's holiday on a Greek island. "Friends remember a youthful idyllic summer at a time 30 years later when life has become far less idyllic," Phillips says. Williamson's *Let the Sunshine Opened* in Brisbane and toured to Geelong this year but it has been worked on since. Phillips says the production, starring Jacki Weaver and John Wood, explores what happened to the thinkers of Williamson's generation over the past 40 years. Award-winning Melbourne playwright Daniel Keene makes his MTC debut in a co-production with the Melbourne International Arts Festival, with a new play, *Life without Me*, which was inspired by the company's new home, the Sumner Theatre. "Daniel realised that he had to appeal to 500 people a night, rather than 100 at fortyfivedownstairs," Phillips says. "It's an existential comedy set in a Sartrean hotel that is easier to get into than it is to check out." Phillips will direct a new production of Shakespeare's *Richard III*, starring young Sydney actor Ewen Leslie. Other writers include David Mamet (*Boston Marriage*, starring Pamela Rabe) and Marius von Mayenburg (*The Ugly One*, Alison Bell). MTC'S 2010 PROGRAM THE DROWSY CHAPERONE by Lisa Lambert and Greg Morrison, directed by Simon Phillips, stars Geoffrey Rush, Robyn Nevin and Shane Jacobson. Playhouse, January 18 – February 20. THE SWIMMING CLUB by Hannie Rayson, directed by Kate Cherry, stars John Waters and Caroline Gilmer. Sumner, January 30 – March 14. MADAGASCAR by J. T. Rogers, directed by Sam Strong, stars Noni Hazlehurst and Asher Keddie. Fairfax, February 12 – March 27. THE GRENADE by Tony McNamara, directed by Peter Evans, stars Garry McDonald. Playhouse, April 10 – May 15. RICHARD III by Shakespeare, directed by Simon Phillips, stars Ewen Leslie and Alison Whyte. Sumner, April 24 – June 12. THE UGLY ONE by Marius von Mayenburg, directed by Peter Evans, stars Alison Bell. Lawler, May 12 – June 12. BOSTON MARRIAGE by David

Mamet, directed by Aidan Fennessy, stars Pamela Rabe. Fairfax, June 4 – July 17. DEAD MAN'S CELL PHONE, by Sarah Ruhl, directed by Peter Evans, stars Matt Day. Sumner, June 26 – August 7. LET THE SUNSHINE by David Williamson, directed by Michael Gow, stars Jacki Weaver and John Wood. Playhouse, July 28 – September 4. ALL ABOUT MY MOTHER based on the film by Pedro Almodovar, directed by Simon Phillips, stars Wendy Hughes and Paul Capsis. Sumner, August 14 – September 26. LIFE WITHOUT ME by Daniel Keene, directed by Peter Evans, stars Robert Menzies and Greg Stone. Sumner, October 9 – November 21. SONGS FOR NOBODIES by Joanna Murray-Smith, directed by Simon Phillips, stars Bernadette Robinson. Fairfax, November 5 – December 18.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: MURRAY SMITH; JIANGSU SUNSHINE GROUP CO LTD; ACTIVE TOOLS PVT LTD; SUNSHINE HOLDINGS LTD; MTS EGYPT; SUNSHINE; MTC; MOBILE TELECOMMUNICATIONS CO; GETAC TECHNOLOGY CORP; MTC MEIENBERG TREASURY CONSULTING

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); USA (1US73); Americas (1AM92); Victoria (1VI05); U.S. New England Region (1NE37); Massachusetts (1MA15)

OTHER INDEXING: (AWARD; BILLIE HOLIDAY EDITH PIAF AND JUDY GARLAND; BROADWAY; DROWSY CHAPERONE; JOANNA MURRAY SMITH; MARIUS; MARRIAGE; MELBOURNE; MELBOURNE INTERNATIONAL ARTS FESTIVAL; MELBOURNE THEATRE CO; MTC; MURRAY SMITH; SUNSHINE; SWIMMING CLUB; TONY AWARD; TONY MCNAMARA; UGLY) (Aidan Fennessy; Alison Bell; Alison Whyte; Sher Keddie; Bernadette; Bernadette Robinson; Caroline Gillmer; Caroline Gilmer; Daniel Keene; David Mamet; David Williamson; Fairfax; Friends; Garry McDonald; Geoffrey; Geoffrey Rush; Greg Morrison; Greg Stone; Hannie Rayson; J. T. Rogers; Jacki Weaver; John Waters; John Wood; Kate Cherry; Lawler; Lisa Lambert; Matt Day; Michael Gow; Nevin; Noni Hazlehurst; Pamela Rabe; Paul Capsis; Pedro; Pedro Almodovar; Pedro Alomodovar; Peter Evans; Phillips; Playhouse; Rayson; Robert Menzies; Robin Usher; Robyn Nevin; Rush; Sam Strong; Sarah Ruhl; Shakespeare; Shane Jacobson; Simon Phillips; Simon Phillips.; Wendy Hughes; William Shakespeare; Williamson)

EDITION: First

WORD COUNT: 797

HOW GEOFFREY RUSH BROUGHT THE DROWSY CHAPERONE DOWN UNDER

Source: Globe and Mail
Publication Date: September 26, 2009
Country: Canada
Source Type: Newspaper

9/26/09 Globe & Mail (Toronto Can.) R8

News

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Section: Weekend Review

J. Kelly Nestruck

Toronto

This week, the Melbourne Theatre Company revealed Oscar-winning actor Geoffrey Rush will star as Man in Chair in the Australian premiere of The Drowsy Chaperone in January.

In an e-mail to The Globe and Mail, Rush explained how he wanted to perform in the Canadian musical as his first theatrical project after winning a Tony in June:

'During the run of Exit The King ...fellow thesp Sherie Rene Scott and her husband Kurt Deutsch gifted me with a pack of 10 or so CD's of musicals. ... When I listened to The Drowsy Chaperone, I fell out of my makeup chair, laughing like a drain at the music, the lyrics, the dialogue. It all made sense when I found out this comic brilliance had been created by Canadians.

'I phoned Simon Phillips, the director of the Melbourne Theatre Company, and said, —We should do this!' ... I met composer Lisa Lambert in a restaurant, swooned and talked Great White Way showbiz for hours. ...sadly I am the Man In Chair. Then I got to meet co-creators Bob Martin and Don McKellar and Greg Morrison as well during the Toronto International Film Festival (where I was promoting Bran Nue Dae – an aboriginal Australian musical!)

'It's one of the most exciting projects I have ever been involved with and the Melbourne company has assembled a powerful mix of big names and wild talent.' As told to J. Kelly Nestruck

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: GLOBE AND MAIL; CTVGLOBEMEDIA INC

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Canada (1CA33); North America (1NO39); Americas (1AM92)

OTHER INDEXING: (BRAN NUE DAE; CHAPERONE; DROWSY CHAPERONE; GLOBE AND MAIL; MELBOURNE; MELBOURNE THEATRE CO) (Bob Martin; GEOFFREY RUSH; Great White; Greg Morrison; J. Kelly Nestruck; Kurt Deutsch; Lisa Lambert; Rush; Sherie Rene Scott; Simon Phillips)

WORD COUNT: 267

A mad Rush

Source: Sun-Herald, The (Australia)
Publication Date: September 27, 2009
Country: Australia
Source Type: Newspaper

9/27/09 Sun-Herald (Austl.) S21

News

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Section: S

NICHOLAS PICKARD

Hollywood's biggest names are heading for Sydney's stages next year, writes NICHOLAS PICKARD. Sydney might start to feel like the back of a filming lot with the queue of stars preparing to tread the boards here next year. Geoffrey Rush, William Hurt, Cate Blanchett, Hugo Weaving and Philip Seymour Hoffman are just some of the big names set to be in a string of productions announced this week by the Sydney Theatre Company and Company B Belvoir St. On Monday, it was Neil Armfield who excited theatre-going audiences with the news he would once again be directing Geoffrey Rush in the play that made them both famous in the world of Australian theatre, Nikolai Gogol's *Diary of a Madman*. This production will reunite Armfield – who described Rush as an "extraordinary friend and artistic collaborator" – with the Oscar-winning performer after their smash hit *Exit the King*, which went on to Broadway and earned Rush a Tony Award. The final season to be programmed by Armfield, who is leaving Company B after 15 years as artistic director, also includes a return of the crowd-pleasing musical *The Sapphires*, directed by Wesley Enoch, and the new David Hare play, *The Power of Yes*. But it's the STC that has caused the biggest stir, with some big names appearing in several productions throughout next year. The Big Chill star William Hurt will appear opposite Robyn Nevin in Eugene O'Neill's classic *Long Day's Journey into Night*, to be directed by Andrew Upton.

Seymour Hoffman will come back to Sydney to direct Wayne Blair in Sam Shepard's *True West* and Cate Blanchett, John Bell, Richard Roxburgh and Hugo Weaving will come together in Anton Chekhov's *Uncle Vanya*. The STC will also bring out the famous US company Steppenwolf, which launched the careers of performers such as Gary Sinise and John Malkovich, with a production of the Pulitzer Prize-winning *August: Osage County* by Tracy Letts. Bringing together what Blanchett describes, in a voice still husky from the previous night's performance of *A Streetcar Named Desire*, as a "powerful year presenting incredible talent from both home and overseas, established artists and a bevy of fresh talent", the STC is clearly utilising its new-found links with Hollywood. Blanchett and Upton's announcement that they will produce *Honour* by playwright Joanna Murray-Smith after being excluded from STC programming for 10 years is also a surprise to the pundits. Despite the big names, it's clear from both programs that 2010 is a year of emerging talent. Like Armfield at Company B, Blanchett and Upton are using the year to foster new directors and writers from the fringes of Sydney's underground theatre scene and Melbourne's up-and-coming artists. Blanchett says a goal of the STC is to "give emerging artists a leg-up" and the company will once again collaborate with Griffin Theatre after its successful co-production earlier this year, with a play from Anthony Weigh. They will also showcase the work of the brilliant junkyard theatre group *Suitcase Royale* and Britain's *Frantic Assembly*. Other talent to watch this year is Belvoir's Eamon Flack, who will direct Robert Menzies in Samuel Beckett's *The End*; Tom Holloway's *Love Me Tender*; and the STC's production of Franz Kafka's *The Trial*, adapted by Louise Fox and directed by rising-star director Matthew Lutton. But it will be William Hurt and Geoffrey Rush who will be the hot-ticket players and I'd get in the queue now if I were you.

---- INDEX REFERENCES ----

COMPANY: STC CORP; SALBOOKH TRADING CO (K S C C); SHANXI TRUST CORPORATION LTD; STC; SMARTEAM CORP; STC LLC; SULTAN CENTER FOOD PRODUCTS CO (K S C CLOSED); STAR WORLD TECHNOLOGY CORP; SAUDI TELECOM CO; CITY OF SYDNEY; SISTEMAS DE TRANSFERENCIA DE CALOR SA; S TECH CORP

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Press Releases (1PR19); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); New South Wales (1NE75)

LANGUAGE: English

OTHER INDEXING: (BELVOIR; BELVOIR ST; FRANZ KAFKA; GRIFFIN THEATRE; PULITZER PRIZE; STC; SYDNEY; SYDNEY THEATRE CO; TONY AWARD) (Andrew Upton; Anthony Weigh; Armfield; Blanchett; Cate Blanchett; Eamon Flack; Eugene O'Neill; Gary Sinise; Geoffrey Rush; Hollywood; Hugo Weaving; John Bell; John Malkovich; Louise Fox; Matthew Lutton; Neil Armfield; NICHOLAS PICKARD; Nikolai Gogol; Philip Seymour Hoffman; Richard Roxburgh; Robert Menzies; Robyn Nevin; Samuel Beckett; Seymour Hoffman; Suitcase Royale; Tom Holloway; True West; Upton; Wayne Blair; Wesley Enoch; William Hurt)

EDITION: First

WORD COUNT: 595

Company B Belvoir's 2010 season launch

Source: Sun-Herald, The (Australia)
Publication Date: September 27, 2009
Country: Australia
Source Type: Newspaper

9/27/09 Sun-Herald (Austl.) S7

News

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Section: S

NICHOLAS PICKARD

Belvoir St Theatre, Surry Hills hit It was an emotional evening at Belvoir St Theatre for the last season launch from outgoing artistic director Neil Armfield. An ovation greeted old friends Geoffrey Rush and the softly spoken Armfield as they united on the stage where they forged their careers. Old stories of great theatre events were later passed around with the bubbly, asparagus, prosciutto and breadsticks. miss It looked as though the evening might get teary but we've been assured that a proper goodbye for the man who has headed up the company for 15 years will be organised at a later date.

---- INDEX REFERENCES ----

COMPANY: COMPANY; BROOKFIELD SAO PAULO EMPREENDIMENTOS IMOBILIARIOS SA

LANGUAGE: English

OTHER INDEXING: (BELVOIR; BELVOIR ST THEATRE; COMPANY) (Armfield; Hills; Neil Armfield; Surry; Surry Hills)

EDITION: First

WORD COUNT: 108

The clown triumphant

Source: Sun-Herald, The (Australia)
Publication Date: September 27, 2009
Country: Australia
Source Type: Newspaper

9/27/09 Sun-Herald (Austl.) 8

News

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Section: Extra

GAYNOR FLYNN

Geoffrey Rush has proved himself a man of many parts, some of them naked, writes GAYNOR FLYNN. It's been quite a year for Geoffrey Rush. In March the lanky Australian actor made his debut on Broadway as King Berenger in Eugene Ionesco's absurdist comedy, *Exit The King*. In June his depiction of the 280-year-old "self-deluding despot" won a Tony award for best actor despite stiff competition from James Gandolfini and Jeff Daniels. In August he received the AFI's highest honour when they presented him with the Raymond Longford Award for his contribution to Australian cinema. He is only the sixth actor in 41 years to be so recognised.

No wonder he's back in Melbourne now enjoying a rest. Rush, who turned 58 in June, doesn't like "talking about awards", at least not his own. But Rush is the first Australian to win the triple crown: an Oscar, an Emmy and a Tony, meaning he has mastered film, television and theatre. Only 16 actors have achieved that, making him part of an exclusive club that includes the likes of Ingrid Bergman and Al Pacino. Rush blows raspberries. He doesn't mean to be rude but he is hopeless at accepting compliments. He mentions *A Little Bit of Soul* (1998) one of his films that didn't do well - obviously more comfortable talking about failure. He might be brilliant at portraying egomaniacs on screen, but clearly in real life he's not that sort of man. "Look, it was just thrilling to be on Broadway," he says. "It was a little personal odyssey of mine to play in New York." That's as far as the self-congratulations go. For him, the best bit is that he and Neil Armfield, his friend and collaborator these past 20 years, have managed to "kick open that door". "Hugh Jackman has done *The Boy From Oz* on Broadway and now there's our little production. I like the idea that other work from here might find its way over. I think these things will start to accumulate. They're calling it the Gum Leaf Mafia." What does that make him? Don Corleone? He is a godfather of sorts - at least as far as theatre goes in Australia. For 40 years he has been a part of that close-knit family. He's extremely protective of it and he does everything in his power to ensure its survival. "Geoffrey's very generous to his local community," says Roger Hodgman, who directed Rush in *The Dutch Courtesan* in 1993. "He not only goes to see everything; he often lends his name and support to causes that he believes in." He's also a godfather in the sense that he has pushed boundaries and redefined the art form. "His work is very, very bold," says Hodgman, who first saw Rush in a revue in Adelaide in 1984. "Geoffrey does things that if other, less talented actors did, you'd think 'gosh, that's too much'. Geoffrey goes out on a limb but somehow manages to stay in the air." So why did it take him 40 years to crack Broadway? "Over the years I was offered a number of possibilities, but they were very strange choices for me," Rush says. "They were very straight classical parts, like *A Man for All Seasons* and I thought I'd rather stick pins in my eyeballs. That's just not my turf." Rush has played all manner of men; the larger-than-life types such as Captain Barbossa, the swashbuckling baddie from the *Pirates of the Caribbean* franchise, the Marquis de Sade in *Quills*, Peter Sellers. But he can also be exceptionally understated as in Ray Lawrence's *Lantana*. His range is extraordinary. Simon Phillips, artistic director of the Melbourne Theatre Company says Rush excels at playing "clowns". Phillips first met Rush in the late '80s when he directed him in *Tristram Shandy*. "He has played so many of Shakespeare's fools that he has an extraordinary sense for the individual who has been thrust onto the outer of society." Rush's fascination with clowns began at age seven, in Toowoomba, where he was born. That's when he saw his first vaudeville show. "All that cross-dressing," he laughs. "Men playing women, women playing men and it all happened lightning quick in front of you. I was captivated by the sheer energy of it all. And I think I've been trying to create that feeling for audiences ever since." In 1977 he went to Paris to study "le jeu", the art of clowning

and mime, under the famous Jacques Lecoq. Cartoons were another influence. He met Chuck Jones, who directed some of the great Bugs Bunny episodes. "He said Bugs Bunny is who we'd all like to be, Daffy Duck is probably who we really are. Daffy is like the deluded loser." For years Rush carried around a Daffy Duck figurine to remind himself of that. Extremists attract and frighten him. He originally turned down Quills with Kate Winslet (which earned him an Oscar nomination) and The Life and Death of Peter Sellers, which eventually won him a Golden Globe and an Emmy. "They seemed too scary, too impossible in a way, particularly Sellers," he says. "You knew that there were going to be Sellers fans out there gunning for you if you got it wrong. But that also provided a sort of nice dangerous edge that was great to work from." Rush "can't tell you" what his selection criteria is. He mentions "hunches", "instinct" and "no brainers". "Well, I did Frida with Salma Hayek (in which he played Trotsky) because there's a sex scene with her. That was a no-brainer," he laughs. After two Elizabethan films in a row (Elizabeth and Shakespeare in Love) he was worried he'd committed "career suicide", "because it wasn't a big genre at the time". "I thought I'd better do something just to get out of the tights and I did House on Haunted Hill (1999). I'm a character actor so it was hard-wired into me very early on that it's good for me to bounce around the repertoire a little." His latest film is a case in point. After winning a Tony, for an encore he will voice a surly, sarcastic angel in Tatia Rosenthal's stop-motion animation flick, \$9.99. Set in an apartment block in Sydney the story revolves around the inhabitants and their search for the meaning of life. "I liked the audacity of wanting to do an adult film about the Chekhovian elements of life," Rush says. "I think people associate animation with family entertainment and it's got to be whimsical and funny and it can't deal with people's vulnerability or their inner lives." Rush's career began in the early '70s after he was spotted naked in a student revue at the University of Queensland. By the early '90s he was one of Australia's most formidable stage actors. He was also on the verge of quitting. He thought he might become a chef. "I was doing six or eight plays a year and making a few hundred dollars a week," Rush says. "There was no financial future in it. I was 40-plus. I thought is there something else I could do or should do?" The stress of worrying about his career brought on panic attacks. Then in 1996 he won an Oscar for portraying piano virtuoso David Helfgott in Shine. "And the wind went into my sails and I got pushed off the edge of the earth and found myself in a completely new dimension," he says. Parallel universe is more like it. Suddenly this unknown fortysomething Australian actor was the hottest thing in Hollywood. So what did he do? He went off and shot Les Miserables in Prague. Those in the business thought him mad. "People would say, 'Oh he's going to go the way of ...' and then they would list all the people who had the Oscar curse and who had made one other film and then disappeared," he says. "But I tried to keep the same decision-making principles that I'd always had in the theatre, which was keep it personally challenging and fulfilling and diverse." Rush's holiday – if you could call it that – comes to an end next month. When he's not acting, he's patron of the Melbourne Film Festival and the Spina Bifida Foundation, the Empire Theatre Foundation in Toowoomba, and he is an ambassador for UNICEF and the Melbourne Symphony Orchestra. Film wise, he's just as busy. There's a Korean Western, The Warrior Way, which he agreed to when he didn't have to ride a horse – he's frightened of them. "I tell my agent, I don't do equine," he drawls. What about Pirates 4? "Presumably it will happen," he says, although he's waiting for the call. "But the next job is in London." says Rush says. "It's a film about George VI. It's based on a true story about his voice coach. He had a terrible stammer and his voice coach was an Australian, a failed Shakespearean actor actually, so the next role for me is semi-autobiographical."

---- INDEX REFERENCES ----

COMPANY: WARRIOR CO LTD; UNICEF; AFI GMBH; UNICEF ESPANA; AFI (EAST CENTRAL EUROPE) DEVELOPMENTS SARL; UNIVERSITY OF QUEENSLAND; GEORGE AT ASDA; UNITED NATIONS CHILDRENS FUND (UNICEF); PM BELZ AGENTUR FUER INFORMATIK GMBH; UNIVERSITY OF QUEENSLAND BUSINESS SCHOOL

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

REGION: Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Queensland (1QU50)

LANGUAGE: English

OTHER INDEXING: (AFI; AL PACINO; DAFFY DUCK; DUTCH COURTESAN; EMPIRE THEATRE FOUNDATION; FEATURE; GEORGE; GUM LEAF MAFIA; INGRID BERGMAN; MARQUIS DE SADE; MELBOURNE FILM FESTIVAL; MELBOURNE SYMPHONY ORCHESTRA; MELBOURNE THEATRE CO; RAY LAWRENCE; RAYMOND LONGFORD; SPINA BIFIDA FOUNDATION; UNICEF; UNIVERSITY OF QUEENSLAND; WARRIOR) (Barbossa; Berenger; Bugs Bunny; Chuck Jones; Daffy; David Helfgott; Exit; Frida; Geoffrey; Geoffrey Rush; Hodgman; Jacques Lecoq; James Gandolfini; Jeff Daniels; Les Miserables; Neil Armfield; Peter Sellers; Phillips; Roger Hodgman; Rush; Sellers; Set; Simon Phillips)

EDITION: First

WORD COUNT: 1527

\$9.99

Source: Pittsburgh City Paper
Publication Date: October 14, 2009
Country: USA
Source Type: Newspaper

10/14/09 Pittsburgh City Paper 51

News

Steel City Media Oct 14-Oct 21, 2009

Section: on SCReeN

Al Hoff

\$9.99. The title of this claymation feature from Tatia Rosenthal, adapted from the short stories of Etgar KereL refers to the price of a mail-order book purporting to explain life that one character orders. Needless to say, the slim volume is something of a and viewers shouldn't expect much more fresh illumination despite the film's eagerness to help. But while the take-away messages are FAMILIAR (embrace LiFe, be true to yourself, grow up, etc), \$9.99 is entertaining. The Lives of 12 residents of an apartment building are interwoven, with the narrative seamlessly fitting from the unemployed cook to the lonely little boy to the sad widower to the visiting cranky angel and so on. The story is set in an unnamed Australian city, and Geoffrey Rush and Anthony LaPaglia are among the well-known natives who (end their voices. The pace is brisk - the film is only 78 minutes - and there's enough wry humor and slightly surreal moments to keep the viewer engaged. The claymation is purposefully rough-edged, but in this age of digital animation, a feature-length, stop-motion work is a labor of love. Starts Fri., Oct 16. Harris (AH) ***

\$9.99

--- INDEX REFERENCES ---

LANGUAGE: English**COMPANY:** ETGAR PORTFOLIO MANAGEMENT OF MIZRAHI TEFAHOT BANK LTD**INDUSTRY:** Entertainment (1EN08); Motion Pictures (1MO51); TV (1TV19); TV Programming (1TV26)**OTHER INDEXING:** (Etgar) (Geoffrey Rush; Tatia Rosenthal; Anthony LaPaglia)**WORD COUNT:** 193

Show business is booming

Source: Age, The (Australia)
Publication Date: October 17, 2009
Country: Australia
Source Type: Newspaper

10/17/09 Age (Austl. Full Text) 7

News

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Section: Insight

RAYMOND GILL-Raymond Gill is chief arts writer.

THE ARTS Despite the recent economic gloom, blockbuster stage shows and exhibitions have been drawing record crowds, although a lead with a household name appears to be an essential ingredient for a hit.

RECESSION, what recession? Not only did the Australian economy escape a full meltdown this year, it appears at first glance that our arts and entertainment spending has never been healthier. The Melbourne International Arts Festival earlier this week reported its highest box office take in 10 years, much of that on the strength of the London Philharmonic Orchestra, which came close to selling out with tickets costing up to \$240 a seat for its two performances at the 2600-seat Hamer Hall. The Sydney Theatre Company's recent production of *A Streetcar Named Desire* starring Cate Blanchett sold all its 41,000 tickets while Opera Australia's recent production of *Aida* sold 94 per cent of capacity at the Sydney Opera House. That new production has been accompanied by strong sales for *The Mikado* in the company's Sydney winter season and has boosted the company's tickets sales by 5 per cent compared with the same time last year. The National Gallery of Victoria has seen numbers jump by 100,000 to 1.39 million so far this calendar year compared with the same time last year. Most of this is due to twice the number of people the NGV expected paying to see its John Brack retrospective, while a staggering 332,000 [or about a tenth of Melbourne's population] paid to attend its Salvador Dali blockbuster. Meanwhile the Melbourne Museum's Pompeii show will have attracted 300,000 ticket-buyers by the time it closes next weekend. After 60 weeks *Wicked* sold 624,000 tickets at the Regent Theatre before moving to Sydney in August and the musical *Jersey Boys* is selling close to capacity at the Princess Theatre and will run until mid-2010 based on current demand. Chicago was booked into Her Majesty's for a 12-week run but this week announced it would run for another six weeks. It has paid off its relatively modest \$3 million investment after its Brisbane and Sydney seasons and so it's all profit from here to Christmas and beyond when it moves around the country and on to Asia. And then there's the amazing success of Matt Preston: the Musical and Touring Exhibition. OK, we're making that last one up, but the point is that if you fill the entertainment dance card with proven hits, golden memories and household names the punters will pay to see shows even when they're surrounded by talk of depression, recession and unemployment. This formula is not just working in Australia but in centres where the recession has hit harder. In London, West End tickets sales have been up this year with producers saying that if there are no stars in a show there is no show, while Broadway is enjoying one of its best seasons in 45 years based on revivals, brand-name musicals and movie-star casting. It's hard to imagine New Yorkers embracing a play for two actors by an unknown Chicago playwright if the actors in question were not Hugh Jackman and Daniel Craig. Despite ho-hum reviews for *A Steady Rain*, you can only get a ticket if you know who to bribe. The Australian *Wicked* and Chicago producer John Frost, who invests in Broadway shows and buys the rights to produce them in Australia, says nine shows might have closed on Broadway earlier this year when the recession bit hardest, but these were shows that had run their race or simply wouldn't have got audiences whatever the economic climate. "What's happening now is fantastic," says Frost. "I was sitting with some lawyers in New York a couple of weeks ago and though things are still tight they are saying [investment] money for shows is freely available for the right show." Frost has been busily raising money for musicals based on familiar movie titles — *Calendar Girls*, *An Officer and a Gentleman*, *Dr Zhivago* and *Fame* which will premiere in Melbourne next with a 10-part Foxtel documentary tie-in trading on the popularity of shows such as *Australian Idol* and *So You Think You Can Dance*. "I always like to work with name actors

because people identify with them and having them just steps a show out into the limelight — it's easier to get media attention with a name attached," Frost says. But there are television and film-star names and then there are names. One of the high hopes this year was *Shane Warne the Musical* starring Eddie Perfect. Despite the formidable strengths of the show and a stellar performance from Perfect, who is not well-known outside the theatre and comedy circuit, the show did not recoup its \$2 million investment. After a promising opening season in Melbourne last December, the show struggled in other cities as the economic downturn hit and when it reached Sydney the tour was cut short as it struggled to fill the 1600-seat Enmore Theatre. A lesson on how a "marquee" name can affect box office was learnt this year when *Poor Boy*, a play by Matt Cameron based on Tim Finn songs, performed differently in two cities. The whimsical and melancholic show starred local boy and Hollywood name Guy Pearce in Melbourne when it opened the Melbourne Theatre Company's new 500-seat MTC Theatre. It opened in January and had its five-week season extended by a week. When Pearce decided he could not commit to the STC season at its 900-seat Sydney Theatre in July, the television actor Matthew Newton took over the role. STC general manager Rob Brookman says the show "lost a very significant amount compared to what was budgeted for". An STC insider, however, says that when it was realised that Pearce was not coming to Sydney to play the role the company "wouldn't throw good money after bad" and did not do enough to back the show in its marketing and publicity. The subsidised arts companies can only act like commercial producers to a limited extent. The 28 major arts companies — which include opera, ballet, dance, music and state theatre companies — had a combined income of \$384 million in 2008, which comes mostly from box office but also includes government subsidy, interest earned on capital reserves, sponsorship and philanthropy. Unlike commercial producers they cannot cancel shows and even if they aren't returning "boffo" box office they have a responsibility to program and champion new and challenging work. But almost all these companies have seen their bottom lines sail close to break even — or below — this year. Sue Donnelly, executive director of the Australian Major Performing Arts Group (AMPAG), expects several to just break even by year's end, naming Opera Australia, Bell Shakespeare and the Queensland Theatre Company among them. Despite rigorous cost cutting — including wage freezes, renegotiating of artists' contracts, not renewing service contracts and cancelling overseas travel — the arts companies have seen their incomes dramatically reduced because of the fall in interest rates. The stockmarket recovery has led to Opera Australia clawing back \$700,000 from the \$4 million it lost in the crash earlier this year, while the MTC and STC are both down \$250,000 on interest income compared with earnings before the global crunch. The interest rate fall has also affected how much philanthropists give, and while few arts companies have lost corporate sponsorships, many corporations have reduced financial support. Almost all the subsidised arts companies were reporting falling or patchy box office in the first half of the year, but since then sales have been picking up and there is cautious optimism about 2010. "I think we might have passed the worst of it," says Opera Australia chief executive Adrian Collette, although he says it will be at least two years before the company's finances strengthen due to the effect of falling interest rates and stockmarket returns. Richard Evans, chief executive of the Sydney Opera House, says it is a good barometer of the health of the arts industry because of the range of shows it presents at varying ticket prices. It houses productions by OA, STC, the Sydney Symphony and the Australian Ballet as well as its own programming such as its recent Festival of Dangerous Ideas. "From July to September this year we have sold 20,000 or 13 per cent more tickets than we did for the same period last year," Evans says. He notes that some of the recent box-office increases are due to happenstance of more populist programming that was planned last year long before anyone could imagine just how bad the global economic downturn would be. But now that companies know just how bad things are they have programmed accordingly to financially survive 2010 with as much star power as they can muster. The Melbourne Theatre Company begins its year with Oscar winner Geoffrey Rush performing in its production of the hit Broadway musical *The Drowsy Chaperone*. Meanwhile at the Sydney Theatre Company they have upped the ante on star attractions in a season of mostly classics and revivals. Resident star and co-artistic director Cate Blanchett will appear in *Uncle Vanya*, while Hollywood actor Philip Seymour Hoffman returns to the STC to direct a revival of Sam Shepard's *True West*. Another Hollywood actor, William Hurt, will co-star with Robyn Nevin in a revival of *Long Day's Journey Into Night*. Commercial producer John Frost cannot help but ruefully remark on how times have changed in the Australian subsidised arts scene. "About 10 years ago I brought in a production of *Art* as part of the Sydney Theatre Company season and one of the three actors was [UK star] Tom Conti and the shit really hit the fan with Actors Equity about importing foreign actors. Now they are bringing in William Hurt and it's all celebrated," says Frost.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: SMARTEAM CORP; OSCAR INTERNATIONAL LTD; OPERA AUSTRALIA; OSCAR LEATHERS PVT LTD; AUSTRALIA; MTC; ALPHA REEFER TRANSPORT GMBH; SALBOOKH TRADING CO (K S C C); SULTAN

CENTER FOOD PRODUCTS CO (K S C CLOSED); STAR WORLD TECHNOLOGY CORP; OSCAR; SAUDI TELECOM CO; CITY OF SYDNEY; ART CORP; AUSTRALIAN REPACKAGED TRANSACTIONS LTD; MOBILE TELECOMMUNICATIONS CO; STC CORP; OSCAR*; ARTFEST INTERNATIONAL INC; STC LLC; OSCAR LTD; PREDUZECE ART DOO UZICE; COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA; NGV; SHANXI TRUST CORPORATION LTD; STC; ARTS ASSET MANAGEMENT GMBH; MTS EGYPT; S TECH CORP; SISTEMAS DE TRANSFERENCIA DE CALOR SA; GETAC TECHNOLOGY CORP; MTC MEIENBERG TREASURY CONSULTING

NEWS SUBJECT: Social Issues (1SO05); Price Controls & Subsidies (1PR05); Weather & Climate (1WE93); Recession (1RE01); Prices (1PR65); Economic Indicators (1EC19); Economics & Trade (1EC26); Temperature (1TE93)

INDUSTRY: Meteorology (1ME62); TV Programming (1TV26); Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08); Earth Science (1EA85); Science (1SC89); Science & Engineering (1SC33); TV (1TV19)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); U.S. Midwest Region (1MI19); New York (1NE72); New South Wales (1NE75); Americas (1AM92); USA (1US73); Victoria (1VI05); Queensland (1QU50); Illinois (1IL01); U.S. Mid-Atlantic Region (1MI18); North America (1NO39)

OTHER INDEXING: (AMPAG; ART; ARTS; AUSTRALIA; AUSTRALIAN; AUSTRALIAN BALLET; AUSTRALIAN MAJOR PERFORMING ARTS GROUP; CHRISTMAS; DESIRE; DROWSY CHAPERONE; GUY PEARCE; HOFFMAN; HUGH JACKMAN; JOHN BRACK; MELBOURNE THEATRE CO; MTC; NATIONAL GALLERY OF VICTORIA; NGV; OA; OPERA AUSTRALIA; OSCAR; PEARCE; PHILIP SEYMOUR; PRINCESS THEATRE; QUEENSLAND THEATRE CO; RECESSION; REGENT THEATRE; SAM SHEPARD; STC; SYDNEY; SYDNEY OPERA HOUSE; SYDNEY SYMPHONY; SYDNEY THEATRE; SYDNEY THEATRE CO; THEATRE; TOURING EXHIBITION OK) (Adrian Collette; Bell Shakespeare; Broadway; Calendar Girls; Cate Blanchett; Daniel Craig; Eddie Perfect; Evans; Frost; Geoffrey Rush; Hamer Hall.; Hollywood; Jersey Boys; John Frost; Matt Cameron; Matthew Newton; Perfect; Resident; Richard Evans; Rob Brookman; Sue Donnelly; Tom Conti; William Hurt; Zhivago)

EDITION: First

WORD COUNT: 1659

Students demand halt

Source: Age, The (Australia)
Publication Date: November 4, 2009
Country: Australia
Source Type: Newspaper

11/4/09 Age (Austl. Full Text) 8

News

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Section: News

STATE Arts Minister Lynne Kosky will this morning be handed a 17,000-strong petition by students from the Victorian College of the Arts and Music. It calls for a halt to curriculum changes and an increase in Government funding. Earlier this year Ms Kosky said the college deserved to become a federally funded institution to rival the National Institute of Dramatic Art. The petition has been signed by actors Geoffrey Rush and Hugo Weaving, and broadcaster Eddie McGuire.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: ARTFEST INTERNATIONAL INC; ARTS ASSET MANAGEMENT GMBH

OTHER INDEXING: (ARTS; NATIONAL INSTITUTE OF DRAMATIC ART; STATE ARTS; VICTORIAN COLLEGE) (Eddie McGuire; Hugo Weaving; Kosky; Lynne Kosky; Music)

EDITION: First

WORD COUNT: 78

Director hoping to shine on

Source: Courier Mail (Australia)
Publication Date: November 10, 2009
Country: Australia
Source Type: Newspaper

11/10/09 Courier-Mail (Austl.) 18

News

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Section: News

Des Partridge

SCOTT Hicks is on tenterhooks, waiting to see how Australian moviegoers react to *The Boys Are Back*, the first film he's made in Australia since *Shine* 13 years ago

It's no comfort to the 56-year-old Adelaide filmmaker that *Shine* scored seven Oscar nominations, including the Best Actor Oscar won by then-unknown Geoffrey Rush for his performance as pianist David Helfgott

Hicks - whose credits since *Shine* include American studio movies *Snow Falling on Cedars* starring Ethan Hawke and *No Reservations* with Catherine Zeta-Jones - said: "I never take things for granted. There's been good feedback at previews, so I'm hoping it draws an audience." The film opens in cinemas nationally on Thursday

He said British superstar Clive Owen - who plays a widowed father of two boys, 14 and 6, in *The Boys Are Back* - had remained committed to starring in the film in South Australia despite a couple of years of schedules being adjusted by director and star

"He gives a very touching performance in the sort of role he's not particularly known for," added Hicks, who said original plans had been to make the film in Queensland

"But it's all about financing and the South Australian Film Corporation found some extra money to bring the film there

"There's been a significant rise in the professionalism of film crews in Australia since I made *Shine*." Hicks - who received the Australian Directors' Guild lifetime achievement award in September, presented by Rush - is impressed by new Australian films released this year, describing the diversity of titles - including *Samson and Delilah* - as exceptional

"I can't remember a year such as this since the 1970s." He and wife Kerry own a vineyard in the Adelaide Hills, and created the label Tall Boys for *The Boys Are Back*.

---- INDEX REFERENCES ----

COMPANY: SHINE CO LTD; SAMSON

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); South Australia (1SO82); Queensland (1QU50)

LANGUAGE: English

OTHER INDEXING: (AUSTRALIAN DIRECTORS; AUSTRALIAN FILM CORP; CEDARS; NEW AUSTRALIAN; SAMSON; SCOTT; SHINE) (Clive Owen; David Helfgott; Ethan Hawke; Hicks)

EDITION: 1 - First with the news

WORD COUNT: 350

STARLET NUE DIRECTION

Source: Adelaide Magazine, The
Publication Date: November 26, 2009
Country: Australia
Source Type: Magazine

11/26/09 Adelaide Mag. 67

News

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Section: Magazine

michael harry

She says she 'can't act', but Australian Idol success Jessica Mauboy glitters in her film debut, the musical *Bran Nue Dae*. The first thing you notice about Jessica Mauboy is her laugh. It's warm and seductive, somewhere between a giggle and a cackle. Today, she might be a lot more media savvy, but Ms Mauboy is still the nice girl from Darwin who came second on Australian Idol in 2006.

Like American Idol's Jennifer Hudson (who won an Oscar for her role in *Dreamgirls*), Mauboy is defying the odds and shedding the tarnish of reality TV. Her double-platinum-selling debut album, *Been Waiting*, is a hook-laden floor filler nominated for seven ARIA awards this year. She also has a role in the Aboriginal musical *Bran Nue Dae* - out next month - opposite Geoffrey Rush. A former Idol acting opposite our top thespian? It could only be Mauboy.

The 20-year old (yes, she is still only 20) was at the 2007 Deadly Awards (she took out Female Artist of the Year, Single of the Year, Album of the Year) when she was approached by director Rachel Perkins and producer Robyn Kershaw. They were on the lookout for fresh talent to appear in their \$7m film adaptation of 1990 stage musical *Bran Nue Dae*. Mauboy had the goods. "I had no idea about the musical beforehand, I had to pretend I knew," says Mauboy. "I said to them: 'I can't act and I've never acted before in my life!', and then I started laughing." Ahhh, that laugh again. It's difficult to resist. A few weeks later, Mauboy was on the Broome set of *Bran Nue Dae* rubbing shoulders with Missy Higgins and Ernie Dingo. "I was pretty much just thrown in there," she says. It worked. Mauboy shines in her role as an aspiring singer, Rosie, who is the secret love of Willie (newcomer Rocky McKenzie), an indigenous teenager growing up in Western Australia in the 1960s.

The novice actor names co-star Deborah Mailman as her mentor throughout the film shoot. "[Deb] and I would meditate and go through different emotions," she says. Mauboy recalls feeling faintly ridiculous as Mailman encouraged her to act like an elephant. "I was like: 'Oh my god, I feel so silly right now.'" The singer also enjoyed spending time with Missy Higgins, and the two of them jammed with a guitar bet-ween scenes. "It felt like a holiday, it was so fun." Mauboy's home is the Top End. "Mad people!" she laughs when asked to describe her 'first love', Darwin. Recently she returned for a much-needed break, and spent the time fishing, crabbing and shooting geese. "I can handle a gun," she says. "Dad taught me that." The second youngest of five girls, Mauboy grew up entering every talent competition she could at her father's encouragement. "Every time I see my family now, they say: 'Oh, Jess, you're doing so well!'" Mauboy is very proud of her indigenous family (her mother is Aboriginal, her father Timorese Indonesian), and is one of the community's busiest ambassadors. She works with organisations including NAIDOC (the National Aboriginal and Islander Day Observance Committee), is an Indonesian Youth Ambassador and is excited to appear again at this month's The Spirit Festival, a free event in Adelaide celebrating Aboriginal and Torres Strait Islander culture. "It doesn't matter if you are indigenous or not, bringing everyone together through music is so important," she says.

Still, Mauboy is wary when asked to compare *Bran Nue Dae* to the other recent films tackling indigenous issues, such as *Australia* and *Samson & Delilah*. It's the first time in the interview that she doesn't attack an answer with trademark sass. "It's definitely in the same category, yeah," she says, and releases another giggle. "[Aboriginal culture] has been around heaps, you know, for such a long time, and now everyone is realising ... where it's coming from ... " A national tour in September supporting Beyonce Knowles was Mauboy's "highlight of this year". She met the superstar a handful of times. "I almost felt intimidated. I mean, hello! It's Beyonce," she reveals,

sounding like any young fan. The first time the pair met, Mauboy had just stepped off stage and was out of breath. Beyonce broke the ice with a hug. "I said, 'Oh my god, I'm sweaty, someone give me a towel!'" The tour has inspired the Aussie starlet to get back into the studio and potentially work with Beyonce on her next record. "I'd love to work with a lot of artists!" she says, reeling off a list of idols: Lauryn Hill, India Arie, Erykah Badu. "I'm heading over to the States in December, so hopefully I am going to be hooked up with a lot of cool people." While she insists she is still not an actress, Mauboy wouldn't rule out more acting in the future. "A lot of people high up in the film industry have said that it doesn't matter if I don't have a lot of lines, there were still a lot of moments (in Bran Nue Dae) where I make an impact." She is undoubtedly excellent in the film, which picked up the Audience Award for Most Popular Feature Film at this year's Melbourne International Film Festival. "It's good because it takes a bit of the pressure off," she says candidly. "I do feel pressure because I'm such a freshie." A freshie, and certainly refreshing, but there's nothing fussy about this upbeat young artist. When she's not working, she prefers to hang out with her boyfriend Themeli Magripilis, a 20-year-old guy from Darwin who is defiantly un-showbiz. "He gives me the chance to be a slump on the couch, you know, just be real and not have to put any makeup on. He hates me wearing makeup!" She laughs again. "It's nice that he can see me and not ... Jessica Mauboy, you know? It's a whole new fresh start." Bran Nue Dae opens January 14. See Mauboy perform at The Spirit Festival, Elder Park, free, December 12-13, www.thespiritfestival.com.au

"I SAID: 'I CAN'T ACT AND I'VE NEVER ACTED BEFORE IN MY LIFE!', AND THEN I STARTED LAUGHING ... I WAS PRETTY MUCH JUST THROWN IN THERE"

---- INDEX REFERENCES ----

MPANY: ARIA

NEWS SUBJECT: Social Issues (1SO05); Minority & Ethnic Groups (1MI43)

INDUSTRY: Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Far East (1FA27); Eastern Asia (1EA61); Asia (1AS61); Southeast Asia (1SO64); Indonesia (1IN16); Northern Territory (1NO25)

LANGUAGE: English

OTHER INDEXING: (ABORIGINAL; AMERICAN IDOL; ARIA; ARIE; AUSSIE; AUSTRALIAN IDOL; IDOL; JENNIFER HUDSON; NATIONAL ABORIGINAL AND ISLANDER DAY OBSERVANCE COMMITTEE; SPIRIT FESTIVAL; THROWN; TV) (Ahhh; Beyonce; Beyonce Knowles; Bran; Bran Nue; Bran Nue Dae; Dad; Dae; Deborah Mailman; Elder Park; Ernie Dingo; Erykah Badu; Indonesian Youth; Jess; Jessica Mauboy; Mailman; Mauboy; Missy Higgins; Nue Dae; Rachel Perkins; Robyn Kershaw; Rocky McKenzie; Rosie; Samson Delilah; STARLET NUE; Themeli Magripilis; Timorese Indonesian)

EDITION: 1

WORD COUNT: 1178

SHORTCUTS

Source: Age, The (Australia)
Publication Date: December 3, 2009
Country: Australia
Source Type: Newspaper

12/3/09 Age (Austl. Full Text) 22

News

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Section: News

PAUL KALINA, JIM SCHEMBRI

Deleted scenes SHINING A Light: 50 Years of the Australian Film Institute is the title of a just-published, scholarly tome by Melbourne academic Lisa French and filmmaker Mark Poole. Theirs isn't the self-congratulatory, coffee-table book one might expect on such an occasion (the AFI began in 1958). Rather, they've traced the local film and television sector through the often turbulent history of the organisation, relying on interviews with many of the key players, all the way down to 93-year-old Frank Nicholls, who was the first chairman of both the AFI and the Melbourne Film Festival. The book also includes an indispensable listing of every award handed out since 1958. metromagazine.com.au G-g-geoffrey's new job GEOFFREY Rush is currently in London filming The King's Speech, the unlikely though true story of Australian speech therapist Lionel Logue, who helped the "reluctant monarch" King George VI (played by Colin Firth) overcome his stammer.

The second son of George V, Bertie as he was known, inherited the crown when his brother David, aka Edward VIII (here played by Guy Pearce) abdicated to marry Wallis Simpson. The acclaimed Tom Hooper (John Adams, The Damned United) is directing. The son of an Australian mother and English father, Hooper should know something about the peculiarities of accents. Phillip Island flashbacks OVER the years Shortcuts has enlisted the public's help to help identify the subjects of an archival photo or to track down a long-lost actor. The latest call comes via documentary filmmaker Sally Ingleton, who is looking for home-movie footage of Phillip Island from the 1950s to the '80s. It could be any moving image of the penguin parade, surfing at Summerland beach, or just picnicking on the beach. The footage is for a six-part natural history series for the ABC. Email info@360degreefilms.com.au or phone 9948 1922. Back to the beach IT'S 50 years, almost to the day, since the release of Stanley Kramer's On The Beach. The film was shot in and around Melbourne, which was famously described by former Age writer Neil Jillett, not Ava Gardner as legend has it, as the ideal place to film the end of the world. There was also little love lost on set between Kramer and author Nevil Shute, on whose book the film is based. Those distant memories of "when Hollywood came to Melbourne", to quote the title of Philip Davey's book on the topic, will be relived at a screening and panel discussion this Saturday with Davey, Age film writer Jake Wilson and academic Deb Verhoeven. Hosted by the Australian Film Critics Association, it takes place at 4pm at ACMI. PAUL KALINA Box Office Despite a huge 63 per cent audience drop, chick flick megalith New Moon continued to dominate the multiplexes by posting \$6 million across its second weekend on 530 screens, boosting its tally to \$26.2 million. This kept boy flick 2012 at No.2, though it did manage a respectable \$2.2 million on its third weekend for a total of \$15.4 million. Cloudy with a Chance of Meatballs debuted at No.3 with \$1.5 million across 342 screens while Ricky Gervais comedy The Invention of Lying took \$1.1 million on 168 screens with a high per-screen score of \$6643. Local films continued to do well. The Boys Are Back took \$244, 309 for a third-week total of \$1.6 million while Mao's Last Dancer took \$185,207 for a nine-week total of \$14.5 million. JIM SCHEMBRI

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: ADVANTA BANK CORP; ARABIAN BUILDING CHEMICALS FACTORY; ABC S A C; ARAB BANKING CORPORATION B S C; AFI (EAST CENTRAL EUROPE) DEVELOPMENTS SARL; ABDALI BOULEVARD COMPANY (ABC) (THE); AL AHRAH BEVERAGES COMPANY S AE; ASAHI BROADCASTING CORP; KRAMER; ABC CO LTD; ABC PERIODICO ELECTRONICO S L U; @ABC PLC; ABC ATACADO BRASILEIRO DA CONSTRUCAO; SHINING ENGINEERS AND FOUNDERS PVT LTD; ALTENLOH BRINCK

AND CO GMBH AND CO KG; AFI GMBH; AUSTRALIAN FILM INSTITUTE; ALLIED BANKING CORP; ABC; ABC SAL; ABC RESOURCES INC; ABC TAIWAN ELECTRONICS CORP; ABC INC; ABC COMMUNICATIONS (HOLDINGS) LTD; ALGAR AGRO SA; PM BELZ AGENTUR FUER INFORMATIK GMBH

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (ABC; ACMI PAUL; AFI; AUSTRALIAN; AUSTRALIAN FILM CRITICS ASSOCIATION; AUSTRALIAN FILM INSTITUTE; BOYS; DAVEY; KALINA BOX OFFICE; KRAMER; PHILIP DAVEYS; SHINING; SHORTCUTS; STANLEY KRAMER) (Ava Gardner; Bertie; Colin Firth; Deb Verhoeven; Deleted; Frank Nicholls; George; George VI; Guy Pearce; Hooper; Jake Wilson; John Adams; Lionel Logue; Mark Poole; Neil Jillett; Nevil Shute; Sally Ingleton; SHORTCUTS FILM; Tom Hooper; Wallis Simpson)

EDITION: First

WORD COUNT: 592

QATAR: Stars set for festival

Source: Right Vision News (Pakistan)
Publication Date: December 8, 2009
Country: Pakistan
Source Type: Newswire

12/8/09 Right Vision News (Pak.) 00:00:00

News

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Pakistan, Dec. 08 -- Actor Gerard Butler is among a galaxy of film stars who are to attend the sixth Dubai International Film Festival (DIFF), which kicks off on Wednesday. Hollywood stars Matt Dillon, Christina Ricci and Mandy Moore are also set to grace the nine-day festival which will open with the film 'Nine'. Bollywood will be represented by legendary actor Amitabh Bachchan, his son Abhishek Bachchan, Ranbir Kapoor, Mammooty, Boman Irani and Manisha Koirala, while Omar Sharif, titan of the Arab film world will lead the Arab contingent of celebrities. Abdulhamid Juma, the chairman of the festival, said yesterday that the celebrity attendance at DIFF reflects the increasing global appeal of the festival. "These celebrities are not making a nominal appearance but most of them are integral part of movies that are being screened at DIFF, making their presence even more relevant," he said. Overall 168 films from 55 countries will be screened as part of the festival, with James Cameron's 'Avatar' closing the festival on December 15. New releases from established directors and actors including Spain's Pedro Almodovar, Jim Sheridan, Annette Bening, Samuel Jackson, Drew Barrymore, Juliette Lewis, Geoffrey Rush, comedian Chris Rock and musician Jack White will also make their Dubai debuts. Meanwhile, Experience Media Studios in Abu Dhabi has announced it is developing the first UAE action-adventure movie - 'Abdulla Omar and the Lost Sand City'. The fictional film follows renowned Emirati archeologist and adventurer Abdulla Omar as he uses his expertise and Bedouin instincts to find an ancient sand city which is buried deep under the Al Gharbia desert. Producers have said they aim to use the movie to enhance the country's national identity by creating the first Emirati action hero.

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---- INDEX REFERENCES ----

COMPANY: ZHONG QI KE JI GU FEN YOU XIAN GONG SI; DIFF; HAO DE KE JI GU FEN YOU XIAN GONG SI

WS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: United Arab Emirates (1UA66); Arab States (1AR46); Middle East (1MI23); Qatar (1QA42); Gulf States (1GU47); Dubai (1DU43)

LANGUAGE: English

OTHER INDEXING: (ARAB; DIFF; DUBAI INTERNATIONAL FILM FESTIVAL; HT) (Abdulhamid Juma; Abdulla Omar; Abhishek Bachchan; Al Gharbia; Amitabh Bachchan; Bedouin; Boman Irani; Chris Rock; Christina Ricci; Dec; Drew Barrymore; Geoffrey Rush; Jack White; James Cameron; Jim Sheridan; Juliette Lewis; Mandy Moore; Manisha Koirala; Matt Dillon; Omar Sharif; Ranbir Kapoor; Samuel Jackson)

WORD COUNT: 394

Record for Rush

Source: Herald Sun (Australia)
Publication Date: December 9, 2009
Country: Australia
Source Type: Newspaper

12/9/09 Herald-Sun (Melbourne) 13

News

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Section: NEWS

NOT content with an Oscar and a Tony, Geoffrey Rush has collected a box office record, too. The actor's coming show The Drowsy Chaperone -- his music theatre debut -- has taken \$110,000 in ticket sales in just one day

The Melbourne Theatre Company's previous record was held by The Blue Room, which starred a naked Sigrid Thornton

The Drowsy Chaperone opens at the Arts Centre on January 18.

---- INDEX REFERENCES ----

COMPANY: EDITORA RECORD LDA

LANGUAGE: English

OTHER INDEXING: (ARTS CENTRE; DROWSY CHAPERONE; RECORD; RUSH; MELBOURNE (THE)) (Sigrid Thornton)

EDITION: 1 - FIRST

WORD COUNT: 78

IDOL GOSSIP

Source: MANAWATU STANDARD
Publication Date: December 10, 2009
Source Type: Newspaper

12/10/09 Manawatu Standard (N.Z.) 16

News

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Section: FEATURES

Australian singer Jessica Mauboy is getting rave reviews for her film debut.

Mauboy stars alongside Geoffrey Rush, Ernie Dingo, Missy Higgins Deborah Mailman and Magda Szubanski in *Bran Nue Dae*, a coming-of-age musical comedy set in 1969, about finding home and following your heart.

The 20-year-old singer was approached by director Rachel Perkins and producer Robyn Kershaw after she impressed them with her Australian Idol audition in 2006.

Mauboy grew up in Darwin in the Northern Territory, while her character Rosie calls Broome, Western Australia home, but both dreamed of being singing stars, starting out in church before taking to the stage.

* Hollywood starlet Jessica Biel has advice for men struggling to find a date.

"No cheesy lines," the actress said.

Biel, a regular on Maxim and FHM's annual sexiest women lists, has been in a two-year relationship with Grammy Award winner Justin Timberlake.

Through the years, the 27-year-old has heard plenty of pathetic pick-up lines.

"A cheesy line is, 'Do you have a mirror in your pocket? Because I can see myself in your pants'," Biel laughed.

Her new movie is the animated family comedy *Planet 51*, featuring an all-star cast of voice talent headed by John Cleese, Gary Oldman, Justin Long, Dwayne Johnson and Sean William Scott.

In *Planet 51*, Biel voices the alien character Neera, who is patiently waiting for her neighbour Lem (Long) to ask her out.

* Elton John's partner says the musician is devastated at being denied permission to adopt a Ukrainian boy, but plans to support the child regardless.

The 62-year-old pop star met 14-month-old Lev at a home for HIV- positive children in September.

But he has been refused permission to adopt the boy because he is considered unmarried and too old.

John's partner David Furnish said the couple were "massively gutted" by the rejection.

John and Furnish wed in 2005 in a civil union in Britain. Ukrainian authorities do not recognise gay unions as marriage.

Furnish said the couple would campaign for a change in Ukrainian law.

---- INDEX REFERENCES ----

COMPANY: HIV A D VRANJE

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Europe (1EU83); Australia (1AU55); Northern Territory (1NO25); Western Australia (1WE82); Ukraine (1UK09); Eastern Europe (1EA48)

LANGUAGE: English

OTHER INDEXING: (DARWIN; FHM; GRAMMY AWARD; HIV; MISSY HIGGINS DEBORAH MAILMAN) (Biel; David Furnish; Dwayne Johnson; Elton John; Ernie Dingo; Furnish; Gary Oldman; Geoffrey Rush;

Hollywood; IDOL GOSSIP; Jessica Biel; Jessica Mauboy; John; John Cleese; Justin Long; Justin Timberlake; Magda Szubanski; Mauboy; Neera; Nue Dae; Rachel Perkins; Robyn Kershaw; Sean William Scott)

EDITION: 1

WORD COUNT: 409

performance

Source: Age, The (Australia)
Publication Date: December 11, 2009
Country: Australia
Source Type: Newspaper

12/11/09 Age (Austl. Full Text) 78

News

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Section: The Melbourne Magazine
 Words Bill Perrett, Chloe Smethurst

The Drowsy Chaperone "Drowsy" won a slew of Drama Desk and Tony awards, and was nominated for more. It's a loving send-up of Jazz Age Broadway musicals, featuring every cliché of plot and character imaginable, including mistaken identities, dream sequences, chorus girls and gangsters, skullduggeries and romantic complications. And it's a play within a play - conjured in the imagination of "Man in Chair" (Geoffrey Rush, above), an agoraphobic Broadway fan who is listening to the original cast album in his apartment. As well as Rush, the terrific cast features some of our finest, including Rhonda Burchmore, Shane Jacobson, Robyn Nevin and Richard Piper.

Simon Phillips directs. January 18 to February 20, the Playhouse, the Arts Centre, phone 1300 136 166 or see mtc.com.au phone 1300 182 183 or see theartscentre.com.au Angelina Ballerina's Big Audition The loveable mouse from Katharine Holabird's children's books is returning to Melbourne, courtesy of the English National Ballet. In this charming and child-friendly ballet sequel, Angelina prepares to audition for the prestigious Camembert Academy. With the magical music of Tchaikovsky's Nutcracker Suite, hip-hop sequences and high-quality costumes and choreography, Big Audition will be a thrill for all ages. January 5 to 12, State Theatre, the Arts Centre, see phone 1300 182 183 or see artscentre.com.au 66a Church Road: a Lament Made of Memories and Kept in Suitcases Daniel Kitson (below) is a genuine original. Melbourne audiences have been delighting for many years in his beautifully observed and crafted raves, often touching, always brilliantly sharp, on the absurdity of the human race and his own place in it. In this show he mourns the break-up of his longest relationship - with his Crystal Palace flat of six years. But his broader theme is, as always, the struggle to be decently human in a world that seems to make that difficult. Not to be missed. January 12 to 31, Fairfax Studio, the Arts Centre, phone 1300 182 183 or see theartscentre.com.au Bale de Rua Explosive dance and floor-pounding percussion are the fuel for this fiery Brazilian production celebrating more than 300 years of cultural influences on the huge South American nation, from African dance, samba and capoeira through to hip-hop and other street dance forms. After their hugely successful tours to London and Edinburgh, the infectious rhythms of this "street ballet" will bring a blast of energy to a hot summer night. January 20 to 30, State Theatre, the Arts Centre, phone 1300 182 183 or see theartscentre.com.au

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Dance (1DA68)

LANGUAGE: English

OTHER INDEXING: (ARTS CENTRE; BALE DE RUA EXPLOSIVE; BROADWAY; DRAMA DESK; DROWSY CHAPERONE; DROWSY CHAPERONE"DROWSY; ENGLISH NATIONAL BALLET; JAZZ AGE BROADWAY; STATE THEATRE; SUITCASES DANIEL KITSON; TCHAIKOVSKY; TONY) (Angelina; Angelina Ballerina; Big Audition; Camembert Academy; Fairfax Studio; Geoffrey Rush; Rhonda Burchmore; Richard Piper; Robyn Nevin; Rush; Shane Jacobson; Simon Phillips)

EDITION: First

WORD COUNT: 407

Rush for arts funds

Source: Sunday Herald Sun (Australia)
Publication Date: December 20, 2009
Country: Australia
Source Type: Newspaper

12/20/09 Sunday Herald Sun 13

News

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Section: NEWS

GEOFFREY Rush has lamented Melbourne's obsession with sport and called for more money to be spent on the arts

"We look in awe and inspiration at sports coverage -- how much they treasure people, talk about the history of the game and have such an in-depth understanding," he said

"We can only make comparisons. Look at Germany. In a city the size of Melbourne there would be 22 funded (arts) companies. If they can do it, we could do it."

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (GEOFFREY) (Rush)

EDITION: 1 - FIRST

WORD COUNT: 87

IT WAS a case of [...]

Source: Daily Mail (UK)
Publication Date: December 21, 2009
Country: United Kingdom
Source Type: Newspaper

12/21/09 Daily Mail (Pg. Unavail. Online)

News

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Richard Kay

IT WAS a case of art imitating life for actor Colin Firth. In *The King's Speech*, the handsome star of *Pride And Prejudice* plays George VI struggling to overcome his stammer with the unorthodox help of Australian speech therapist Lionel Logue, played by Geoffrey Rush. But when filming for the opening scene of the 1925 British Empire Exhibition began at the Odsal Stadium, Bradford, last week, Firth had to do his speech again and again before he got it right.

Amid claims that it took 40 takes, it will have given him an appreciation of how difficult it must have been for the father of our present Queen.

---- INDEX REFERENCES ----

LANGUAGE: English
OTHER INDEXING: (Geoffrey Rush; Lionel Logue; Prejudice)
EDITION: 01
WORD COUNT: 121

Give arts sporting chance, begs Rush

Source: Sunday Times (Western Australia)
Publication Date: December 27, 2009
Country: Australia
Source Type: Newspaper

12/27/09 Sunday Times (W. Austl.) 34

News

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GEOFFREY Rush has lamented Australia's obsession with sport and called for more money to be spent on the arts

"It's interesting to reflect that when I started acting in the '70s the government arts subsidy was 30-40 per cent and now it's down to about 6 per cent," the Oscar-winning star said

"We could always do with more money, but the majority of funding comes from marketing and sponsoring rather than government support." Rush said even though people flocked to galleries, museums and the theatre, sport generated more of a media buzz

"We look in awe and inspiration at sports coverage -- how much they treasure people, talk about the history of the game and have such an in-depth understanding," he said

"I wish there were more arts publications, but there is always that thing about arts and sport."

---- INDEX REFERENCES ----

LANGUAGE: English
OTHER INDEXING: (Rush)
EDITION: 1 - Street
WORD COUNT: 160

Rush shines in deliriously catchy nostalgia musical

Source: Age, The (Australia)
Publication Date: January 23, 2010
Country: Australia
Source Type: Newspaper

1/23/10 Age (Austl. Full Text) 3

News

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Section: News

Cameron Woodhead

THE DROWSY CHAPERONE MTC Reviewer Cameron Woodhead THE Drowsy Chaperone was a runaway Broadway smash in 2006. On paper, its success seems unlikely. The show started small — it was originally written for a bachelor party — and there's nothing novel about the content. A nostalgic, feather-light tribute to the musicals of the 1920s? That idea has been around since Sandy Wilson's *The Boy Friend* more than half a century ago. Part of *The Drowsy Chaperone*'s appeal lies in an ingenious framing device. The show is compered by a troubled loner (Geoffrey Rush) determined to hide from life through his collection of Broadway records.

As he puts needle to vinyl, his dingy apartment is invaded by the motley cast of a Rodgers and Hart-style musical. Rush is perfect for the role. He's an actor whose flair for comedy is always in service to drama, or the suggestion of it. Here he provides a brilliantly observed portrait of an ageing New York theatre queen, peppering the show with mordant wit and gentle clowning in a way that tempers (and occasionally accentuates) the burgeoning inanity of the musical itself. It's a performance that celebrates escapism and the solace of obsessive enthusiasm, though not without ambivalence and a whiff of sadness. Regarding the show within a show, there isn't much plot to give away. The dashing young Robert Martin (Alex Rathgeber) is due to marry his fiancée, Janet Van Der Graaff (Christie Whelan), a Broadway star who has left the stage for him. Ridiculous complications arrive in the form of Janet's producer (Shane Jacobson), his ditzzy girlfriend Kitty (Heidi Arena), Janet's alcoholic chaperone (Rhonda Burchmore), a Latin lothario (Adam Murphy), two gangsters disguised as pastry chefs (Grant Piro and Karlis Zaid), a forgetful old dame (Robyn Nevin) and her servant (Richard Piper), and last but not least, an aviatrix (Zahra Newman). But the story doesn't matter, being a thin excuse for an assortment of deliriously catchy songs inspired by the golden age of vaudeville and jazz. These have been thin on the ground in recent Broadway blockbusters. Shows such as *Billy Elliot* and *Wicked* are great, but they don't give you much to sing along to in the car on the way home. Lisa Lambert and Greg Morrison can certainly turn out a good chorus. This production is packed with show-stoppers, from Whelan's stellar performance of *Show Off*, to Adam Murphy's hilarious buffoonery in *Alfonso*. These two actors stood out, for their charisma, vocal ability and willingness to let it all hang out. *The Drowsy Chaperone* relies on the cast milking every laugh they can from the ludicrous material, and with the exception of Nevin (whose amour propre stood in the way) the performers deliver. One minor quibble is the staging. The Playhouse is a badly designed theatre to start with, and a combination of the set and Simon Phillips' direction makes some of the action, and especially the choreography, look squashed in. The show is too large for the stage, leaving some of the physical theatre weak and imprecise. Even so, it's a show that will make every musical theatre tragic's heart beat faster, and the MTC's much-anticipated production largely does it justice. If you're lucky enough to have scored tickets, you'll be thoroughly entertained.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: PLAYHOUSE; MTS EGYPT; MTC; MOBILE TELECOMMUNICATIONS CO; GETAC TECHNOLOGY CORP; MTC MEIENBERG TREASURY CONSULTING

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

OTHER INDEXING: (DROWSY; DROWSY CHAPERONE; MTC; PLAYHOUSE) (Adam Murphy; Cameron Woodhead; Christie Whelan; Geoffrey Rush; Grant Piro; Greg Morrison; Janet; Janet Van; Karlis Zaid; Rhonda Burchmore; Richard Piper; Robert Martin; Rush; Shane Jacobson; Simon Phillips; Whelan)

EDITION: First

WORD COUNT: 555

Rush of advice for Chris

Source: Geelong Advertiser (Regional Daily)
Publication Date: May 29, 2010
Country: Australia
Source Type: Newspaper

5/29/10 Geelong Adver. (Regional Daily) 6

News

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Section: News

GEELONG actor Chris Gibson recently scored some acting tips from theatre veteran Geoffrey Rush, pictured right with Gibson, while filming Eye of the Storm in Melbourne

"Geoffrey was amazing, he was a really down to earth guy," he said

"He told me he'd been acting for 30 or 40 years and no one really knew about him until Shine so he said, 'If you don't love what you're doing, you won't last'." Gibson worked on big-budget Hollywood flick Don't Be Afraid of the Dark last year alongside Katie Holmes, Guy Pearce and Jack Thompson

"Katie was cordoned off with little Suri, the paparazzi were really interested in her but didn't care about Guy Pearce or Jack Thompson," he laughed

"Guy was great and he was funny he's a Geelong boy too

"I noticed Guy was an actor who really kept to himself to stay in his character whereas Geoffrey has been doing it so long that he would be in his character, but as soon as they say, 'Cut', he'd have a joke and laugh." Gibson has been studying at Screen Actors Geelong for two years and has made appearances on Before the Game and City Homicide.

---- INDEX REFERENCES ----

— **REGION:** Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (CHRIS; GEELONG; GIBSON; SCREEN ACTORS GEELONG) (Chris Gibson; Geoffrey; Geoffrey Rush; Gibson; Guy; Guy Pearce; Jack Thompson; Katie; Katie Holmes; Rush)

EDITION: 1 - Main

WORD COUNT: 198

Testing time on stage

Source: Advertiser (Australia)
Publication Date: June 24, 2010
Country: Australia
Source Type: Newspaper

6/24/10 Advertiser (Australia) 22

News

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Section: Features

JESSICA LEO, ANNA VLACH AND HELENE SOBOLEWSKI

EARLIER this year the dapper Alex Rathgeber acted alongside Geoffrey Rush, Rhonda Birchmore and Shane Jacobson (famous for his character Kenny) in *The Drowsy Chaperone*

"It's infectious," Alex says of Geoffrey's presence

"I'm still so inspired by him

"The way he applies himself is completely obsessive . . . He's just so passionate." Alex, right, has also worked with opera queen Marina Prior and is chuffed to have worked with such a vibrant and seasoned set of performers

"They know the industry and have done their time," he says. "I'm picking up so much from being with them." Which brings us to Alex's Cabaret Festival show *Experiment* based on the songs of Cole Porter

"It takes the crux of Cole Porter and . . . explores a lot of different things: love, relationships, intimacy, sexual expression," Alex says

While people of all ages adore Cole's music, Alex says it's extra special if you listen to it having experienced what life throws at you. "The songs to carry any weight and meaning for people"

Experiment promises to give a seductive insight into Cole's iconic songs

But Alex is not all in the past

He recently guest starred in *Ten's Rush*, which stars Jolene Anderson, Samuel Johnson and Callan Mulvey

In a bittersweet twist of fate, Alex, who played a university student, was given longer on screen because many cast members were not able to be on set

As they say, the show must go on! *Experiment* is on tonight in the Festival Theatre's Banquet Room.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (COLE; COLE PORTER) (Alex; Callan Mulvey; *Experiment*; Geoffrey; Geoffrey Rush; Jolene Anderson; Marina Prior; Rhonda Birchmore; Samuel Johnson; Shane Jacobson; *Testing*)

EDITION: 1 - State

WORD COUNT: 250

Tears for final scene

Source: Herald Sun (Australia)
Publication Date: June 25, 2010
Country: Australia
Source Type: Newspaper

6/25/10 Herald-Sun (Melbourne) 42

News

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Section: CONFIDENTI

Fiona Byrne, Alice Cooper, Nicola Webber

— IT is set in the Sydney suburb of Centennial Park, but shooting of the film *The Eye of the Storm* wrapped this week, in Toorak

Award-winning director Fred Schepisi said there were a few teary eyes as the cast and crew called it quits after three months of filming the feature, based on the novel by Patrick White, starring British actor Charlotte Rampling, Geoffrey Rush, Judy Davis and Schepisi's daughter Alexandra

"We have had a great time and the crew have been absolutely fantastic and world class," Schepisi said at the launch of *Tim Burton: the Exhibition* at ACMI on Wednesday night

"There was not a lot of money to do it, but everybody pitched in, everybody cared about the film and all the actors have been extraordinary." Despite being set in the Harbour City the production has been filming around Melbourne landmarks, including Rippon Lea mansion, the Windsor Hotel and the Athenaeum Theatre.

---- INDEX REFERENCES ----

COMPANY: ACMI SA; ALLSTATE COUNTY MUTUAL INSURANCE CO

LANGUAGE: English

OTHER INDEXING: (ACMI; ATHENAEUM THEATRE; SCHEPISI) (Award; Fred Schepisi; Geoffrey Rush; Judy Davis; Patrick White; Rippon Lea; Schepisi; Tears; Tim Burton)

EDITION: 1 - FIRST

WORD COUNT: 157

Our stars shine on centre stage

Source: Herald Sun (Australia)
Publication Date: August 3, 2010
Country: Australia
Source Type: Newspaper

8/3/10 Herald-Sun (Melbourne) 15

News

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Section: NEWS

Sally Bennett

GEOFFREY Rush, the Jersey Boys and AC/DC lead a stellar list of nominees for this year's Helpmann Awards

Contenders for the 42 awards -- Australia's highest honour for live entertainment -- were announced last night, ahead of the main event at the Sydney Opera House on September 6

Melbourne performers will be celebrating today with a strong showing in all categories, including theatre, musicals, opera and dance

The Melbourne Theatre Company shone brighter than any other in the country to pick up a stunning 18 nominations. These include two for best play (Richard III and August: Osage County), best male and female actors in a play (Ewen Leslie and Robyn Nevin), and two best direction nods for Simon Phillips

Jersey Boys earned nine nominations, including best musical and best male actor in a musical for Bobby Fox

"Melbourne's done very well," Helpmann executive producer Jon Nicholls said

"The standard this year has been phenomenal." David Campbell will host the 10th Helpmann Awards and performers on the night include the casts of Mary Poppins and Jersey Boys, the Bangarra Dance Company and the Australian String Quartet

In other categories, Opera Australia received 24 nominations and the Australian Ballet received seven

Mr Nicholls said the standard of performing arts in Australia was as good as anywhere in the world. "I've been involved for 35 years and this is one of the healthiest periods I've known," he said

HELPMANN NOMINEES INCLUDE JERSEY BOYS Best musical WIL ANDERSON Best comedy performer GEOFFREY RUSH Best male actor in a musical ROBYN NEVIN Best female actor in a play

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Victoria (1VI05); Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (10TH HELPMANN AWARDS; BANGARRA DANCE CO; BOBBY FOX; GEOFFREY; GEOFFREY RUSH; JERSEY BOYS; MELBOURNE; MELBOURNE THEATRE CO; SIMON PHILLIPS; SYDNEY OPERA HOUSE) (David Campbell; HELPMANN NOMINEES INCLUDE JERSEY BOYS; Jon Nicholls; Mary Poppins; Nicholls; Robyn Nevin; WIL ANDERSON)

EDITION: 1 - FIRST

WORD COUNT: 259

MTC scoops nomination pool for Helpmanns

Source: Age, The (Australia)
Publication Date: August 3, 2010
Country: Australia
Source Type: Newspaper

8/3/10 Age (Austl. Full Text) 12

News

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Section: News

Robin Usher

The Drowsy Chaperone and Richard III are each in the running for seven awards, writes Robin Usher. THE Melbourne Theatre Company has received the most nominations in this year's Helpmann Awards, with 18, followed by the Broadway hit musical, Jersey Boys, with 10. The winners will be announced in Sydney on September 6. Brett Dean's first opera, Bliss, received eight nominations, as did Avenue Q, the puppet musical based on Sesame Street. The MTC's The Drowsy Chaperone and Richard III each received seven nominations, and last year's production of August: Osage County received four. The company's artistic director, Simon Phillips, was nominated for best director of a musical for Chaperone, and for Richard III in the play category. The lead actors in both, Geoffrey Rush and Ewen Leslie, have been nominated for best performance in their respective categories.

Christie Whelan, who played the bride in Chaperone, has been nominated for best female performer in a musical. Richard III and August are competing for best play. The female leads in August, Robyn Nevin and Jane Menelaus, have been nominated for best female actor. Two actors from Richard III, Alison Whyte and Jennifer Hagan, are also competing for best supporting actor. In opera, soprano Taryn Fiebig received two of the four nominations for best female supporting role for her performances in Opera Australia's productions of Bliss and La Sonnambula. Bliss's nominations include best opera, best new Australian work, best score (Dean), best direction (Neil Armfield), best male lead (Peter Coleman-Wright) and best female (Lorina Gore). In the musical category, Jersey Boys and Avenue Q will battle it out for best show against Chaperone and Windmill Theatre's production of The Wizard of Oz in Adelaide. Bobby Fox, of Jersey Boys, and Avenue Q's Mitchell Butel are up for best male performer in a musical, while the category's best director gong is between Jonathan Biggins (Avenue Q), Des McAnuff (Jersey Boys), Rosemary Myers (Wizard) and Simon Phillips. The other nominees for best new Australian work are Black Arm Band's Dirtsong in last year's Melbourne International Arts Festival, Miracle by BalletLab, and iOTA's Smoke and Mirrors.

---- INDEX REFERENCES ----

COMPANY: INVESTMENTS AND INTEGRATED INDUSTRIES CO PLC; IMPERIAL METALS CORP; MTS EGYPT; III; MTC; MOBILE TELECOMMUNICATIONS CO; GETAC TECHNOLOGY CORP; RICHARD SAS; MTC MEIENBERG TREASURY CONSULTING

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (CHAPERONE; DROWSY CHAPERONE; HELPMANNS; III; JONATHAN BIGGINS; MCANUFF; MITCHELL BUTEL; MTC; RICHARD; RICHARD III; MELBOURNE (THE)) (Alison Whyte; Arm Band; Avenue; Bliss; Bobby Fox; Christie Whelan; Ewen Leslie; Jane Menelaus; Jennifer Hagan; Jersey

Boys; La; Lorina Gore; Peter Coleman; Robin Usher; Robyn Nevin; Rosemary Myers; Simon Phillips;
Simon Phillips.; Taryn Fiebig)

EDITION: First

WORD COUNT: 368

Oscar winner Geoffrey Rush amazed by early kudos for 'King's Speech'

Source: Canadian Press
Publication Date: September 10, 2010
Country: Canada
Source Type: Newswire

9/10/10 Can. Press 00:00:00

News

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VICTORIA AHEARN

TORONTO _ Oscar-winning actor Geoffrey Rush knew his latest film, ``The King's Speech," packed an emotional punch. But he didn't see this coming.

The affable Aussie star was at Colorado's Telluride Film Festival a few days ago to watch the world debut of the drama, in which he plays a speech therapist for a stammering King George VI (Colin Firth).

He says he was taken aback by the crowd's visceral reaction, calling it ``amazing."

``In Telluride, I said to the audience: 'My God! ... It's like we were in a Noel Coward play for some of these scenes,'" Rush, 59, said in an interview before the film's debut at the Toronto International Film Festival on Friday night.

``They were HOWLING with laughter and applauding lines in a good way, in a very optimistic way, and then weeping, like, 30 seconds later.

``So it was very exciting for us to feel like we hadn't created something dry and historical and proper and worthy as a kind of art-house movie that you have to see with your serious hat on."

At least one big-screen heavyweight was also moved to tears in the Telluride screening, says director Tom Hooper.

``Carey Mulligan came to it on Monday and was like: 'You made me cry three times!' I'm like: 'YES!'" the British filmmaker recalled with a laugh.

``It's been an extraordinary ride already and we're only less than a week into it. I finished it Tuesday of last week, got on a plane Wednesday, previewed it in Telluride and then everyone went crazy, basically."

Critics are also going crazy for ``The King's Speech," with many predicting Oscar love for Rush and Firth (Canadian audiences will get to judge for themselves when it hits theatres in December).

The two masterfully play off each other as Rush's character, Lionel Logue, helps Firth's George (Bertie) VI with his crippling stutter as he takes the throne from his brother, Edward VIII (Guy Pearce), in 1936.

The film also features a strong performance from Helena Bonham Carter as Elizabeth Bowes-Lyon (the Queen Mother).

Screenplay writer David Seidler originally intended the story to be a play.

Rush _ who won an Oscar for ``Shine" and also has a Tony and an Emmy Award _ says when he received the playbook on his doorstep in Melbourne, he was ``floored" by the story but he didn't have time to do it on the stage.

He knew it would be perfect for the big screen, though, and so he jumped onboard not only as one of the stars but also as an executive producer.

``We got very much inside the material," said a bespectacled Rush, relaxing in a hotel-room chair in a grey, striped sport coat, light-blue dress shirt, distressed brown leather shoes and skinny

jeans that revealed funky socks with wavy pink and grey stripes.

``You don't get nice, juicy ... scripts like that often."

Rush was even able to pore over Logue's unpublished diary entries, letters, photos and diagnostic records, offered up by his grandson.

Details in the artifacts helped with plot points, including a scene at the end when Logue is summoned to the palace for the sudden declaration of war against Germany.

``The diary entry for that day was something like: 'Summoned to the powers, (son) Laurie drove me down in the car ... Air-raid warnings sounded every half hour _ we really are at war. Went into palace, hung up my gas mask,'" said Rush.

``All those details, we just went: 'That's got to be in there,' because there's no melodrama in that, it's just what they did on that day."

The film depicts Logue as a charming man who doesn't cower to royal power or pomp and insists on treating the king as an equal. He even addresses him by his nickname Bertie instead of ``your royal highness," much to the king's dismay.

In reading Logue's diary entries and thank-you letters he received from his patients, Rush gathered he was an erudite, meticulous man and ``probably a fairly conservative monarchist."

``I thought he must have a really interesting bedside manner, as it were, in that he did want to firmly set up, even with a royal member in the room: 'We're equal in here,'" he said.

``He probably thought: 'Wow, I've really caught the big one here.' But by all accounts in the diaries, a really mutually respectful friendship did emerge from their professional relationship."

Rush has attended the Toronto film fest several times in the past, and is often spotted on the party circuit.

Or so it ``seems," he said with a grin.

``Well, you know, you're at your own event you go to a bar afterwards and everyone thinks, 'Oh, he's a party animal!' and you go: 'No, they've just invited me for a drink' _ and you feel like one after the press line and red carpet," he said.

``I did foolishly get a little bit drunk last year or the year before and got up and danced, but that didn't help the reputation, do you know what I mean?" he added with a devilish laugh.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: VIRTUAL IDENTITY AG; KING LTD; KING INVESTMENT ADVISORS INC; VI; KING

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Canada (1CA33); North America (1NO39); Americas (1AM92)

OTHER INDEXING: (EDWARD VIII; EMMY AWARD; FIRTH; GEORGE; HELENA BONHAM CARTER; KING; KING GEORGE VI (COLIN FIRTH; VI) (Carey Mulligan; Colorado; David Seidler; Geoffrey Rush; Guy Pearce; Lionel Logue; Logue; Mother; Oscar; Rush; Screenplay; Tom Hooper)

WORD COUNT: 873

Q & A: Geoffrey Rush

Source: Toronto Star
Publication Date: September 12, 2010
Country: Canada
Source Type: Newspaper

9/12/10 Toronto Star E4

News

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Section: Entertainment

Richard Ouzounian Toronto Star

Q&A

Geoffrey Rush is always a welcome visitor to TIFF: he usually comes with quality films. This year is no exception. He's co-starring as the man who taught King George VI (Colin Firth) how to overcome a speech impediment in *The King's Speech*, which opened Friday night.

Q. How did you wind up being attached to *The King's Speech*?

A. The script came to me in a very unorthodox fashion. It was in a brown paper bag at my front door of my house in Melbourne, Australia. At that stage, it was a play for the stage and the British producer who wanted me to do it in London had a friend who lived on my street and asked her to drop it off.

Q. Was the content a surprise to you?

A. I found it enthralling. I knew all about Edward VIII's abdication, George VI becoming the king and having a stammer, but nothing about how he got rid of it.

I couldn't commit at that point to five or six months onstage to doing it as a play, but the story stayed with me and I began to think of doing it as a movie.

Q. Why did you think Tom Hooper was the right choice as director?

A. I knew from his work on (the PBS series) *John Adams* that he had a real gift with the camera for making history seem real, which was the most important thing to this intimate story. We didn't need someone who'd be seduced by all the pomp and pageantry.

Q. Was the fact that your character was an Australian part of the appeal for you?

A. Yes, but not just out of any jingoism. What I appreciated was the fact that the script delved into how Australians were - and still are - condescended to by the English. This film may take place in the 1930s, but nearly 50 years later, my Australian wife (Jane Menelaus) was studying in London at the Central School for Speech and Drama. One day, she pronounced the word "nude" as "nood" and her teacher said, "It's 'nyude,' you common little colonial."

Q. In the end, what do you think

The King's Speech is really about?

A. It's a story about two middle-aged losers - ordinary, decent chaps - who happen to bring out the best in each other. One just happens to have a debilitating stammer and come from probably the most dysfunctional family of the 20th century.

---- INDEX REFERENCES ----

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (CENTRAL SCHOOL FOR SPEECH AND DRAMA; GEORGE VI; KING; KING GEORGE VI
(COLIN FIRTH; SPEECH) (Geoffrey Rush; John Adams; Tom Hooper)

EDITION: ONT

WORD COUNT: 413

Awards for screen's high achievers

Source: Australian
Publication Date: September 15, 2010
Country: Australia
Source Type: Newspaper

9/15/10 Australian (Newspaper) 17

News

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Section: Features

MICHAEL BODEY

THE Australian Directors Guild has announced the recipients of its three achievement awards ahead of its annual awards ceremony in Sydney next week. Documentary maker Bob Connolly joins peers including Scott Hicks, Phillip Noyce, Tom Jeffrey, Fred Schepisi and Peter Weir as recipient of the outstanding achievement award for a body of work. The former ABC journalist made his name with several documentaries produced with his wife, Robin Anderson (who died in 2002), including Oscar-nominated *First Contact*, Joe Leahy's *Neighbours* and *Rats in the Ranks*. He has recently completed his sixth feature documentary, *Mrs Carey's Concert*. Tony Tilse, a director on the first three series of *Underbelly* as well as *City Homicide*, *Lockie Leonard*, *All Saints*, *Police Rescue*, *Scorched* and *Postcard Bandit*, will receive the Michael Carson Award for excellence in television drama production. And the first assistant director's award will go to Chris Webb, who since 1985 has worked as first assistant director on 35 feature films, including *The Shiralee*, *Farscape* and the upcoming *Red Dog* and *Oranges and Sunshine*.

THERE'S a rare occurrence this weekend in the US, with three Australian films simultaneously in release. *Mao's Last Dancer* continues to lead the pack, adding another \$US340,000 (\$364,000) for a total box office there of \$US2.2 million. It is holding its box office on 102 screens, as is David Michod's *Animal Kingdom*, which is accruing strong reviews and is now on 61 screens. It added another \$US110,000 for a total box office of \$US718,873. The new release is this year's highest-grossing Australian film, *Bran Nue Dae*, starring Jessica Mauboy, Geoffrey Rush and Dan Sultan, which opened on 16 screens for an opening weekend of \$US23,527. Hopefully it can build a niche audience as successfully as the former movies and set up solid DVD releases.

IT seems likely *Bran Nue Dae* will lose its place as the highest-grossing Australian film so far in 2010 to Stuart Beattie's adaptation of John Marsden's novel *Tomorrow, When The War Began*. The teen action film earned another \$2m over the weekend to get to \$7.1m. *Bran Nue Dae's* box office this year reached \$7.5m. New releases *Despicable Me* and *The Other Guys* took the top two spots at the Australian box office during the weekend, the animated comedy earning \$3.2m for a \$4.9m total box office and the Will Ferrell and Mark Wahlberg comedy earning \$2.7m. The other big new release, *The Sorcerer's Apprentice*, earned \$1.2m. The special edition re-release of *Avatar* didn't work in Australia, dropping off the top 20 list after adding only another \$500,000 to its \$115m take.

AFTER a few years in which the curious Asia Pacific Screen Awards have found it difficult to cut through, because many prizes were awarded to unscreened films from the region, this year's batch of entries may find greater public recognition. Already the entries for the 2010 APSAs have a more familiar look. Which is not to say they are the best films from the region. Nevertheless, the entries are recognisable and accessible to Australian audiences at least, whether through the festival circuit this year or even in coming commercial release. Australian entrants include *Animal Kingdom*, *The Tree* and upcoming animation *Legends of the Guardians: Owls of Ga'Hoole*. New Zealand's wonderful *Boy* is entered, as are the Thai Palme d'Or winner *Uncle Boonmee Who Can Recall His Past Lives*, the highest grossing Chinese film, Feng Xiaogang's *Aftershock*, Venice International Film Festival Silver Lion winner *Women Without Men* by Iranian director Shirin Neshat, and Golden Lion winner Samuel Maoz's *Lebanon*. Also likely to feature at the awards, to

be held on the Gold Coast on December 2, are Takashi Miike's 13 Assassins, which recently premiered in Venice, India's 3 Idiots, and Berlin film festival Golden Bear winner Honey, directed by Turkey's Semih Kaplanoglu. All up, more than 230 films from 40 countries have entered. Nominees will be announced next month

THE usually Oz-friendly Pusan International Film Festival in South Korea has chosen six Australian feature films and an Australian short to screen this year. The UK-Australian co-production Oranges and Sunshine will have its world premiere in the World Cinema section next to Ivan Sen's experimental Dreamland and Ben C. Lucas's break-out debut, Wasted on the Young. The Korean world premiere of Oranges and Sunshine is a weird fit considering the film is a very Anglo tale about the organised deportation to Australia of British children held in care. It stars Emily Watson, David Wenham and Hugo Weaving. Belinda Chayko's Lou will screen in the Flash Forward section for first or second films from up-and-coming filmmakers from non-Asian countries. Patrick Hughes' western thriller Red Hill gets more exposure in Pusan's Midnight Passion program and Ashlee Page's short film The Kiss will have its international premiere in the Wide Angle section. The festival opens on October 7.

---- INDEX REFERENCES ----

COMPANY: AUSTRALIAN GOVERNANCE MASTERS INDEX FUND LTD; ADVANTA BANK CORP; ALLIED BIOTECH CORP; ARAB BANKING CORPORATION B S C; TREE; AUSTRALIAN MASTERS CORPORATE BOND FUND NO 2 LTD; ABC INDÚSTRIA E COMÉRCIO SA; AUSTRALIAN CONSOLIDATED INDUSTRIES PTY LTD; AUSTRALIAN COMMERCIAL MARINE PTY LTD; AUSTRALIAN PRUDENTIAL REGULATION AUTHORITY; AGRICULTURAL BANK OF CHINA LTD; ALTENLOH BRINCK; ABC TAIWAN ELECTRONICS ORP; ABC GRUPI AS; @ABC PLC; ABC COMMUNICATIONS (HOLDINGS) LTD; ABC INC

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Television Production (1TE26); Film Festivals (1FI62); Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51); TV (1TV19)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); Far East (1FA27); Eastern Asia (1EA61); Asia (1AS61); South Korea (1SO65)

LANGUAGE: English

OTHER INDEXING: (ABC; AUSTRALIAN; AUSTRALIAN DIRECTORS GUILD; JOHN MARSDENS; MICHAEL CARSON AWARD; MIDNIGHT PASSION; PACIFIC SCREEN AWARDS; SORCERER; THAI PALME; TREE; WIDE ANGLE) (Ashlee Page; Belinda Chayko; Ben C. Lucas; Bob Connolly; Bran; Bran Nue Dae; Carey; Chris Webb; David Michod; David Wenham; Emily Watson; Feng Xiaogang; Fred Schepisi; Golden Bear; Honey; Hugo Weaving; Ivan Sen; Jessica Mauboy; Joe Leahy; Lockie Leonard; Mao; Mark Wahlberg; Nominees; Nue Dae; Oranges; Patrick Hughes; Peter Weir; Phillip Noyce; Postcard Bandit; Red Dog; Red Hill; Robin Anderson; Samuel Maoz; Scorched; Scott Hicks; Shirin Neshat; Silver Lion; Stuart Beattie; Sunshine; Tom Jeffrey; Tomorrow; Tony Tilse; Uncle Boonmee)

DITION: 1 - All-round Country

WORD COUNT: 806

FED:Rush ponders "feral" fans

Source: AAP Newswire
Publication Date: September 24, 2010
Country: Australia
Source Type: Newswire

9/24/10 AAP Newswire 16:40:52

News

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By Katelyn Catanzariti, National Entertainment Writer

SYDNEY, Sept 24 AAP - When it was screened at the world-renowned Toronto Film Festival, audiences at the The King's Speech "went feral", star Geoffrey Rush says.

The King's Speech is an Australian/British co-production about an eccentric and forthright Australian speech therapist, Lionel Logue (Rush), who helped the future king of England, Prince Albert (Firth), to overcome his nervous stammer.

As the second son of King George V, Prince Albert was not expected to inherit the throne, but when his older brother Edward abdicated in 1936, Prince Albert was thrust into the public role at a time when England was preparing to go to war.

Where many physicians and therapists failed, Lionel's unconventional methods and friendship produced results.

The film, which opens in Australia in December, was voted fan favourite at the Toronto International Film Festival earlier this month.

Now there is already talk of Oscar nominations, but Rush says he's still trying to figure out why the film has struck such a chord with audiences.

"At Telluride (Film Festival in Colorado) and Toronto it just went feral," Rush told AAP on Friday.

"I'm still trying to process why.

"Is it because it's an honourable film about the potential of leadership, or is it because it's about language and how we communicated with each other that's had this Zeitgeisty effect on people?

"Or is it that everyone has some kind of personal level of feeling that they're not presenting their best self to the world - whether it's (something) as overt as a stammer or whether it's just shyness.

"Everybody seems to connect with it very strongly."

Audiences may be responding well, but Rush says there's still a long way to go before the film is a success.

"Ultimately it's a film about two middle aged men who become friends and I kept saying to the producer whatever you do, don't put that on the poster or no one will want to come and see it," he said.

"(The Oscar buzz) is nice for the film, it gives it a great profile, but you just don't know.

"It's a very long horse race."

AAP kc/nf

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: AAP IMPLANTATE AG

INDUSTRY: Special Effects Technology (1SP19); Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65); Entertainment Technology (1EN50); Film Festivals (1FI62)

REGION: Australia (1AU55); Americas (1AM92); Canada (1CA33); Oceania (1OC40); North America (1NO39); Australasia (1AU56)

OTHER INDEXING: (George V; Edward; Geoffrey Rush; Albert; Lionel Logue)

WORD COUNT: 363

Source:	Herald Sun (Australia)
Publication Date:	September 25, 2010
Country:	Australia
Source Type:	Newspaper

News

Section: CONFIDENTIAL

MTC season 2011 launch MONDAY @ MTC THEATRE, CITY MELBOURNE Theatre Company unveiled a stellar line-up of plays, actors and directors for 2011 at its season launch on Monday night. A new play by David Williamson and the first play by author Tim Winton will be among the highlights of the year and Simon Phillips' last as artistic director. Among the guests at the launch were Geoffrey Rush, who will star as Lady Bracknell in *The Importance Of Being Earnest* with the MTC next year.

--- INDEX REFERENCES ---

WORD COUNT: 85

RUSH IN A HURRY

Source: Courier Mail (Australia)
Publication Date: October 21, 2010
Country: Australia
Source Type: Newspaper

10/21/10 Courier-Mail (Austl.) 40

News

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Section: Hit

Andrew Fenton

WHEN Geoffrey Rush isn't being approached at his local Melbourne supermarket by fathers clutching their bewildered kids -- "The kid's just thinking, 'I don't know who that guy is. Where's the monkey? That's not (Captain) Barbossa!'," mimics Rush -- he's jetting off to California or Hawaii or London. It's the latter where he is right now, shooting "the last big sequences" of the fourth Pirates of the Caribbean film, On Stranger Tides

"There's a lot of new blood and a lot of new ideas," he says of the blockbuster, to be released next May

"The trilogy has finished and they've gone back to the drawing board to come up with something meaner and leaner and sharper." Rush, whose voice can currently be heard in his fourth animated film, Legend of the Guardians: The Owls of Ga'Hoole, is also predicted to be back in Oscar contention with The King's Speech, due out on Boxing Day. Rush plays the Australian speech therapist who helped King George VI (Colin Firth) to overcome his terrible stutter

"You couldn't find two more unlikely people to form a friendship and watching the chemistry of that gives the film its kick," Rush says

But before that, it'll be back to his natural home, the theatre. In December he'll reprise his 1989 collaboration with Neil Armfield in Diary of a Madman in Sydney

SEE Legend of the Guardians is now showing.

---- INDEX REFERENCES ----

REGION: North America (1N039); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (GEORGE VI (COLIN FIRTH; GUARDIANS; HURRY; NEIL ARMFIELD; RUSH) (Legend; Rush)

EDITION: 1 - First with the news

WORD COUNT: 232

BUZZMETER

Source: Los Angeles Times
Publication Date: December 2, 2010
Country: USA
Source Type: Newspaper

12/2/10 L.A. Times 4

News

Copyright © 2010 Los Angeles Times

Section: The Envelope

Last year, the supporting actor race was an easy call: Christoph Waltz without a doubt. But this year, our Oscarologists have Christian Bale ("The Fighter") and Geoffrey Rush ("The King's Speech") in a dead heat. See who else is catching the eye of our panelists at TheEnvelope.com/buzzmeter.

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HOT HITS**GRAMMY AWARDS PRE-PARTY**

The Grammy Awards were scheduled to get off to a rockin' start Wednesday night with a live show and nomination ceremony at Club Nokia in Los Angeles. Justin Bieber, Katy Perry and Bruno Mars were among the A-list musical acts to perform, while LL Cool J was set to return as host. Check our site for a list of nominees, the best and worst of the show and more.

AWARD SEASON LAUNCHES

The National Board of Review of Motion Pictures announces its winners Thursday. The organization in the last few years has been something of a bellwether for the Academy Awards by selecting "No Country for Old Men" and "Slumdog Millionaire" prior to their Oscar wins. What will it be this year? Check in at la.times.com/awardstracker.

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AWARDS TRACKER

The Envelope Screening Series is in full swing. If you've missed any of the presentations, check out the Awards Tracker blog, where you can find video clips of the panel discussions that took place after the screenings of "127 Hours," "Black Swan," "Another Year" and "Toy Story 3." Coming next week: "Biutiful" with Javier Bardem, right, and "Made in Dagenham" with Sally Hawkins.

PHOTO: (no caption)

PHOTOGRAPHER:JoJo Whilden Fighter

PHOTO: MIKE MAN: Look for Bruno Mars to perform at the Grammy show.

PHOTOGRAPHER:Alberto E. Rodriguez Getty Images

PHOTO: (no caption)

PHOTOGRAPHER:Jose Haro Roadside Attractions

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Live Entertainment (1LI85)

LANGUAGE: English

OTHER INDEXING: (AWARD; BRUNO; BRUNO MARS; BUZZMETER; CLUB NOKIA; ENVELOPE SCREENING SERIES; GRAMMY; JOJO WHILDEN FIGHTER; JOSE HARO ROADSIDE; MARS; MOTION PICTURES; NATIONAL BOARD; PHOTOGRAPHER) (Alberto E. Rodriguez; Black Swan; Christian Bale; Geoffrey Rush; Javier Bardem; Justin Bieber; Katy Perry; Sally Hawkins)

EDITION: Home Edition

WORD COUNT: 284

NSW:Theatre walk unveiled in Sydney

Source: AAP Newswire
Publication Date: December 5, 2010
Country: Australia
Source Type: Newswire

12/5/10 AAP Newswire 14:16:10

News

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SYDNEY, Dec 5 AAP - A theatre walk honouring 21 legends of Australian stage and screen has been unveiled in Sydney.

Actor Geoffrey Rush joined NSW Premier Kristina Keneally and other actors and directors at Walsh Bay on Sunday to unveil the walk honouring Australian theatre icons.

The series of 21 bronze plaques have been set into Pier 2/3 as a tribute to the leading lights of Australian theatre, Ms Keneally said.

"It's an absolute delight to be here with so many legends of Australian stage and screen, actors and directors, people who have through their careers contributed something unique, something special, and have been recognised both nationally and internationally for their work," Ms Keneally said.

"Today we celebrate their contribution to NSW, their contribution to the arts, this city, this state and indeed to this country."

Actors Cate Blanchett, Geoffrey Rush, Hugo Weaving and Googie Withers have all been set into stone in a dedicated plaque, as have local theatre identities John Bell, Barry Otto, Neil Armfield and Wendy Blacklock.

"Each one of these theatre stars has lived in NSW - at some point - and has made a huge contribution to our state's vibrant theatre scene," Ms Keneally said.

Arts Minister Virginia Judge said a 99-year lease over the pier had been secured earlier this year, ensuring the iconic structure will be used for arts and cultural activities into the future.

AAP ih/maur/

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: AAP IMPLANTATE AG

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Theatrical Lighting (1TH52); Theater (1TH47); Entertainment Technology (1EN50); Celebrities (1CE65)

REGION: New South Wales (1NE75); Australia (1AU55); Oceania (1OC40); Australasia (1AU56)

OTHER INDEXING: (Virginia Judge; Geoffrey Rush; Wendy Blacklock; Googie Withers; Neil Armfield; Kristina Keneally; Cate Blanchett; Hugo Weaving; John Bell; Barry Otto)

WORD COUNT: 231

King's Speech best British indie film

Source: Calgary Herald (Canada)
Publication Date: December 7, 2010
Country: Canada
Source Type: Newspaper

12/7/10 Calgary Herald (Can.) E5

News

Copyright © 2010 Los Angeles Times

Section: Entertainment

Awards - The 13th annual British Independent Film Awards crowned The King's Speech as the best British indie film of 2010 Sunday.

The historical drama about the attempts of England's King George VI to get rid of his stutter also won five other major honours. Colin Firth won as best actor; Geoffrey Rush won as supporting actor and Helena Bonham Carter took both the supporting actress award and the honorary Richard Harris Award. David Seidler won for his screenplay.

The low-budget horror film Monsters was a surprise favourite at the BIFA, winning best director for Gareth Edwards, best achievement in production and best technical achievement award for Edwards' visual effects.

Carey Mulligan won best actress for Never Let Me Go. Last year, she earned the award for An Education.

Joanne Froggatt was named most promising newcomer for In Our Name.

The trophy for best British documentary was given to Enemies of the People, and Baby was named best British short film. The Douglas Hickox Award went to Clio Barnard for The Arbor. Liam Neeson won the evening's other special honour, the Variety Award.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: ENGLAND INC

OTHER INDEXING: (BIFA; DOUGLAS HICKOX AWARD; ENGLAND; GARETH EDWARDS) (Carey Mulligan; Clio Barnard; Colin Firth; David Seidler; Film Awards; Geoffrey Rush; Helena Bonham Carter; Joanne Froggatt; King; King George; Liam Neeson; Richard Harris)

EDITION: Final

WORD COUNT: 184

Rush returns

Source: 7:30 Report
Publication Date: December 9, 2010
Country: Australia
Source Type: Broadcast

12/9/10 7:30 Rep. (Mag.) (Pg. Unavail. Online)

News

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Kerry O'Brien

Thursday, December 9, 2010

KERRY O'BRIEN, PRESENTER: By any measure, Geoffrey Rush has made a remarkable contribution as an Australian actor both at home and abroad. In terms of accolades, there's nothing more to be said really. He's one of a handful of actors, and certainly the only Australian, to win the triple crown of awards - the Oscar from Hollywood, television's Emmy and last year Broadway's Tony award for his real role in 'Exit the King' with Australian director Neil Armfield. It all begs the question of what continues to drive him, because here he is in his 60th year with three films and two theatre productions already up for the year, another two films in the pipeline and various other projects in the works, and one of those films is the first film of a Patrick White novel, *Eye of the Storm*.

This week, with long-time friend and director Neil Armfield, he opened in the revival of an old favourite: 'Diary of a Madman', at one of the world's smallest theatres, Sydney's Belvoir, while at the same time promoting his latest film, 'The King's Speech', about the eccentric Australian who cured the stammer of king George VI. I spoke with Geoffrey Rush at the Belvoir this week.

Geoffrey Rush, you're in your 60th year, you've done it all by any acting standard and you seem to be working as hard as ever, if not harder. Are you working as hard as it sounds or is it illusory?

GEOFFREY RUSH, ACTOR: Look, it's partly illusory, but I am aware the last two years I've probably been hammering it, burning it a bit at both ends, mainly because fabulous stuff came along. And I've started to get engaged more and more with a little more conscious creative control.

KERRY O'BRIEN: When was 'The King's Speech' shot?

GEOFFREY RUSH: The script was plopped onto my doorstep in the beginning of 2008. So the turnaround on it was quite quick. I declined the offer to be in the play for logistical reasons and whatever, but I phoned my LA agent and said, "Look, I've just read this extraordinary story. You may or may not have heard of the fact that George VI had this debilitating stammer." I knew all of that history. I had no idea about this guy called Lionel Logue, who's the - kind of a failed Australian Shakespearean actor from the 1920s, 1930s who, because of his elocution work and the fact that he loved doing recitals of poetry readings and whatever - he knew about the voice and he knew about breathing. And when all the shell-shock victims were coming back through Perth and into Adelaide in the First World War, everyone sorta said, "Hey, Lionel, you know a bit about this; these blokes can't talk. You know, can you help 'em out?" And he started to develop, through diaphragmatic breathing and releasing tension et cetera and the beginnings of a sort of embryonic Freudian psychoanalysis, he started to help a hell of a lot of people. So he went to England I think partly to want to become an actor, but ended up putting his shingle up on Harley Street.

KERRY O'BRIEN: He was quite capable of and determined to actually take on the King at a certain ... ?

GEOFFREY RUSH: Ah, yes. Well, I certainly knew, however he sounded or whatever kind of, you know, Australian or cultural manner he might have had, I knew that there had to be this rather breezy, egalitarian - there's no bullshit here, Mr King, you know. Because of his therapy was he

knew that unless the patient really committed to wanting to tackle the stammer that he would never have the results that he knew he could achieve, that he had achieved with kids in the East End or returned soldiers or whatever. So getting the King to come to his rooms and the basic rule was, "This is my castle, my turf, my rules." And his methods were, for the time - I mean, now they're highly recorded as standard practice, but there were lots of breakdown games of, you know, physically loosening people up in a way that a royal who would be living under the five-pace rule that no one's allowed within five metres of them or to touch them.

KERRY O'BRIEN: The theatre was where it all started for you in Brisbane 40 years ago. Last year, you climbed one of theatre's great pinnacles with a Tony award for 'Exit the King' on Broadway. Will you ever forget that opening night?

GEOFFREY RUSH: No, it was amazing. And it was - you know, the true sweetness of that event was not only that we had packed out houses and it was an acclaimed production within the season and everyone was buzzing - and we were thrilled because not only was an Eunesco play, it was an obscure Ieunesco play, but I had always followed an instinct that the Manhattanites would get it. I've just sat in enough audiences there and I thought, you know, a wild, slapstick, hilarious, poignant, tragic play about dying, they're gonna love. And they did. And, you know, we got multiple nominations for the Tonys and I won one and it was just great to be on Australian Theatre Company, pretty much one of the first, I think. Well, Baz Luhrmann had taken his 'La Bohemme' from Opera Australia on to the great white way, but I think we were the first theatre company to cross the pond.

KERRY O'BRIEN: It's such a sharp contrast between the Broadway hit with the audience queuing three or four city blocks - city blocks around the corner and then coming back with the same director to a small Sydney backstreet theatre. How have you found that contrast?

GEOFFREY RUSH: Well, I don't really differentiate because, in a way, I just see that what's happened in this building over the last 25 years - you know, even before my time in film I've had the fortune to be in some productions here like Hamlet and The Alchemist where, you know, it involved people like Hugo Weaving and Dan Wily and Rebecca Massy and ...

KERRY O'BRIEN: There's been such a rich stream of people through this place.

GEOFFREY RUSH: ... all the people - you know, Richard Roxburgh was in the Hamlet, Cate Blanchett was in it, and even in those pre-film days when people had only a profile within the theatre community, we did have people sleeping outside the building to get into the only available 320 seats, which was - it's a great - it really uplifts you when you think that there's a hunger there for people to - they've sought something out actively.

KERRY O'BRIEN: And somewhere in all of that you go back to playing a pirate with all the digital tricks of the 21st Century. Are you still enjoying Captain Balbosa? Because you said that after the first three, you thought you'd - or that they had extracted just about everything there was to say about pirates. But I guess you're a key character in a blockbuster, it's become a multibillion-dollar product, you don't say no.

GEOFFREY RUSH: Look, the scale of it is huge. It's also a very big family now because we've all been working together for eight years, and above and beyond the nature of whatever the franchise is, there are some tremendous, like, really gifted artists. Like the director of photography who's a Polish-American guy, Darius Volski is absolutely at the peak of his artistry, you know. I mean, he shoots those films on a level that I think are quite beautiful. Even the camera operator is an artist in his own right and a very significant impact on the film. And, you know, they had gone from the swashbuckling and the curse of the first film into sort of Wagnerian dimensions with the cracken and sea goddesses, and I thought, oh, they've pretty much - they've gone off the end of the world, they've done everything you could do. Hadn't thought about mermaids. We've got mermaids in Pirates IV. Plus a whole lotta new characters. The mermaids are fantastic 'cause they are beautiful creatures of the sea that lure the sailors in and then they suddenly turn into piranha. They just tear ships apart and they're feral. It's very exciting. The plot is very good. It takes place in Georgian England and you sort of see another - visually it looks completely different to the other films. It was great to work on.

KERRY O'BRIEN: Now I'm allowed to ask this question because I'm a head of you in these stakes. Have you got any sense of age catching up? Because even if memory starts playing nasty tricks and your body begins to let you down in other ways, perhaps you're one of the lucky ones to be in a business where aging can actually have the same impact as it does on a good wine. What do you think?

GEOFFREY RUSH: I s'pose it's more noticeable on this because I'd done it 18 - the last time I did this play was 18 years ago. But I remember even then when I was 40, I still had to have a 50-minute nap before the show. I'm quite fit. I'm lucky. People - someone the other day said, "Oh,

you must go to the gym every day and get ready for this role?," and I said, "No, no, no; doing the role is like going to the gym." If I go into the gym and did the role, I'd fall down in a heap. I'm lucky. I think I'm naturally quite fit. I notice a few little extra aches and pains here and there, but you learn how to pace, you know. I have a little meditative sleep before every show and try not to let my life socially get too out of hand.

KERRY O'BRIEN: Geoffrey Rush, thanks very much for talking with us.

GEOFFREY RUSH: Thanks, Kerry.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: BROADWAY NATIONAL BANK WESTPLEX; TONY'S; LOS ANGELES COUNTY OF; BROADWAY INDUSTRIAL HUNGARY IPARI ES KERESKEDELMI KFT; LUPUS ALPHA ASSET MANAGEMENT GMBH

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

OTHER INDEXING: (BROADWAY; GEORGE VI; HAMLET; KERRY; LA; LIONEL LOGUE; MANHATTANITES; PATRICK WHITE; TONY'S) (Alchemist; Balbosa; Baz Luhrmann; Cate Blanchett; Dan Wily; Darius Volski; Geoffrey Rush; Hadn; Hugo Weaving; Kerry; Neil Armfield; Rebecca Massy; Richard Roxburgh; Rush)

WORD COUNT: 1666

Stars shine amid the Belvoir rush

Source: Australian Financial Review
Publication Date: December 10, 2010
Country: Australia
Source Type: Newspaper

12/10/10 Austl. Fin. Rev. 44

News

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Section: Market Wrap

John Stensholt

The opening of Belvoir Theatre's *The Diary of a Madman* was a star-studded event in Sydney on Wednesday night. All manner of thespie types turned out to see Geoffrey Rush reprise the role of a mad Russian that in 1989 got him noticed by film director Scott Hicks and cast in the movie, *Shine*. It was also the last production directed by Neil Armfield in his long tenure as Belvoir artistic director. Those spied in the audience included Baz Luhrmann, Judy Davis, Robyn Nevin, the ABC's Tony Jones, author and journalist David Marr, Susie Porter and Barry Otto. A raft of business and political suits also made the trek to Surry Hills, including senator Helen Coonan, Westpac Foundation chairwoman Helen Lynch, Belvoir chairwoman Louise Herron and Carnival Australia chief executive Ann Sherry.

Rush gave a superlative performance – the role is, after all, a showcase for his talent – which very quickly had the audience on its feet. Warm applause was also given to the other actor in this two-hander, Yael Stone, and the two musicians who provided much of the show's pathos and humour.

---- INDEX REFERENCES ----

COMPANY: AMERICAN BROADCASTING COMPANIES INC

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Ann Sherry; Barry Otto; David Marr; Geoffrey Rush; Helen Coonan; Helen Lynch; Judy Davis; Louise Herron; Neil Armfield; Robyn Nevin; Scott Hicks; Susie Porter; Tony Jones; Yael Stone)

EDITION: First

WORD COUNT: 188

Rush's virtuoso performance

Source: Australian
Publication Date: December 10, 2010
Country: Australia
Source Type: Newspaper

12/10/10 Australian (Newspaper) 14

News

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Section: Features

JOHN McCALLUM

THEATRE The Diary of a Madman Based on a story by Nikolai Gogol. Belvoir St Theatre, Sydney, December 8

IT is hard to imagine a more fitting farewell for Neil Armfield than this, his final production as artistic director at Belvoir. It is a revival, 21 years on, of his legendary *The Diary of a Madman*, with Geoffrey Rush returning to play Russian writer Nikolai Gogol's pathetically overweening underdog clerk Poprishchin, who in his abjection comes to believe that he is the king of Spain

It is fitting because it will be a huge success (the season runs until early February and is already sold out); because it is such a great joy to see Rush back on the stage re-creating one of his finest roles; and because it brings together many of the original creative team from the 1989 production, including composer Alan John, set designer Catherine Martin, costume designer Tess Schofield and lighting designer Mark Shelton

But most of all it is fitting because this was one of the productions that established the signature style that Armfield brought to Belvoir in his 16 years at the helm. In this time he has made it one of Australia's great theatre companies

In a coals-to-Newcastle move Belvoir took the production, in 1991, to St Petersburg, the city in which Gogol's bizarre story of a little man trapped in a vast bureaucracy and dreaming of a better world was originally set

Armfield's style was a frankly theatrical, nothing-up-our-sleeves way of telling stories from the stage, rather than pretending that the action represented an actual world

His actors had an open, easy relationship with their audience, winking at them all the time as if to say, "We're all in this together." His musicians often sat and played from a little platform overlooking the stage, as they do here

With his designers he stripped the space bare of any trappings of illusion, using gloriously simple, stylised effects to evoke a world that belonged to the stage but that also evoked the wider world

How many times have we seen the rough brick walls of this splendid theatre, with its doors sometimes open to the street outside? In this production Martin has painted those familiar walls a vivid, blood-stained red, with a grubby gold ceiling slanting oppressively down to contain the area of Poprishchin's poor bed

There is a panelled skylight, lit from above in a weird green light, through which, at the opening, we see the rain of a drab St Petersburg day. In the first scene the maid Tuovi sets a ladder and climbs up it to open one panel, briefly escaping, perhaps, the oppression of the room

Schofield's costumes include Poprishchin's tatty green suit and a wonderful decrepit fading dark-red overcoat. By the end the suit has gone, and so has the overcoat, and he is a half-naked figure in his institutional madman's calico straitjacket, the long sleeves loose and flailing around him as he gestures desperately at the world

John's music, drawing on that of Russian nationalist composer Mussorgsky and performed here by Paul Cutlan and Erkki Veltheim, is in constant dialogue with the action onstage: sometimes harsh, sometimes romantic, often witty and mischievous

Yael Stone is superb. She plays the Finnish maid Tuovi, with her language difficulties and her increasingly tender but exasperated care for the loser she is supposed to be serving. She plays Sophia, the comically privileged young woman with whom Poprishchin has fallen in love. And then, in an arc that perfectly reflects the descent of this production from comedy into something much more dark and threatening, she plays Tatiana, a deranged and frightened inmate of the asylum to which the madman has been consigned

But most people will want to see this production for Rush. He is onstage for the entire time and it is a wonderful, virtuoso performance. His Poprishchin moves back and forth between bathos and pathos, alternately comic and desperately sad. He is absurdly, pompously defiant, then feverishly agitated and then terribly anguished. And throughout it all there is that wink to the audience

Rush plays the role in his body, so gangling, so full of febrile energy, and by the end so slumped, defeated and fearful that we grieve for the loss of his physicality as much as for the loss of his mind

He also plays the role in his voice, which moves back and forth between the measured cadences of an opinionated fool and the anguished outbursts of a man who deep down, very deep down, knows that the system he serves and the world he inhabits have no place for him

He has a magnificent, night marish final scene, in which, for a moment, we think that he has gone back to a place that is real for him. But then delusion crashes back in. It is the only tool we have, Gogol suggests, to cope with the grotesqueries of the world we must live in

Standing room tickets only. Bookings (02) 9699 3444. Limited number of seats released daily at 9.30am during January. Until February 6.

---- INDEX REFERENCES ----

COMPANY: SOPHIA GE SA; SOPHIA SA

NEWS SUBJECT: Emerging Market Countries (1EM65)

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: Australasia (1AU56); Oceania (1OC40); Europe (1EU83); Australia (1AU55); CIS Countries (1CI64); Russia (1RU33); Eastern Europe (1EA48)

LANGUAGE: English

OTHER INDEXING: (ARMPFIELD; BELVOIR; BELVOIR ST THEATRE; NEIL ARMPFIELD; SOPHIA; TUOVI) (Alan John; Catherine Martin; Erkki Veltheim; Geoffrey Rush; Gogol; John; Limited; Mark Shelton; Martin; Nikolai Gogol; Paul Cutlan; Poprishchin; Rush; Schofield; Tess Schofield; Yael Stone)

DITION: 1 - All-round Country

WORD COUNT: 851

Rush in, you'd be mad to miss it

Source: Sunday Telegraph (Sydney, Australia)
Publication Date: December 12, 2010
Country: Australia
Source Type: Newspaper

12/12/10 Sunday Tel. (New S. Wales) 115

News

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Section: Features

JO LITSON

THE DIARY OF A MADMAN Belvoir St Theatre until February 6 * * * * 1/2 NEIL Armfield ends his dynamic tenure as Belvoir's artistic director with a revival of The Diary Of A Madman -- his legendary, signature production from 1989 starring his close friend and collaborator Geoffrey Rush
 And the production more than lives up to memories and expectations

Adapted by David Holman from Nikolai Gogol's 1835 short story, the play charts the dramatic descent into insanity of a delusional, self-important nobody

Aksentii Poprishchin is a lowly clerk, struggling to make ends meet in St Petersburg. Constantly belittled at work, he is driven mad by the mind-numbing tasks he is assigned, compounded by unrequited love

Rush is simply superb, proving yet again that he is one of Australia's greatest stage clowns. In a tight, bottle green jacket with a tufty curl sprouting from a thinning head of carrot-coloured hair, his performance is a richly modulated act of inspired lunacy: cartoonishly grotesque (he acknowledges a debt to Daffy Duck) yet achingly human at the same time

Every fibre of Rush's being is electrically expressive, whether he's cavorting around or completely still, while his vocal dexterity is as extraordinary as his elastic physicality

Yael Stone lends terrific support in the three female roles (originally played by Lydia Miller) and is particularly good as Poprishchin's perky, caring Finnish maid

The original creative team has remounted the production. Set in Poprishchin's sparsely furnished attic flat with leaky roof, Catherine Martin's stage design evokes a vivid sense of madness with her bold use of Van Gogh-like colours

Mark Shelton's marvellous lighting punctuates the action, conjuring time shifts and psychological states, while Tess Schofield's costumes are gloriously theatrical

Alan John's music (inspired by Mussorgsky) echoes Poprishchin's increasingly unhinged mind, moving from jaunty to jarring. The two musicians (Paul Cutlan and Erkki Veltheim), who play live, also create sound effects, leading to some delightfully playful interchanges with Rush

Though set in the 19th century, the hilarious yet devastating play plugs into the stress and anxiety that abounds today

It's wonderful that a new generation can see such an influential production

As Armfield makes his exit, The Diary Of A Madman is the perfect farewell.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (DIARY; NIKOLAI GOGOL; VAN GOGH) (Aksentii Poprishchin; Alan John; Armfield; Catherine Martin; Constantly; Daffy Duck; David Holman; Erkki Veltheim; Geoffrey Rush; Lydia Miller;

Mark Shelton; Paul Cutlan; Poprishchin; Rush; St Theatre; Tess Schofield; Yael Stone)

EDITION: 1 - State

WORD COUNT: 366

King Speech wins seven Golden Globe nominations.

Source: PTI - The Press Trust of India Ltd.
Publication Date: December 14, 2010
Country: Nepal
Source Type: Newswire

12/14/10 PTI - Press Trust India Ltd. 00:00:00

News

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King Speech wins seven Golden Globe nominations

Los Angeles, December, 14 2010 -- "The King's Speech", a historical drama about King George VI's efforts to overcome stammering, has earned seven Golden Globe nominations, pushing the favourite "The Social Network" to the second spot, with six nods. The British drama won the most nominations for the 68th annual Golden Globe Awards, including best picture, best actor for Colin Firth, best supporting actor for Geoffrey Rush, supporting actress for Helena Bonham Carter, best director for Tom Hooper, best screenplay and best original score. "The Social Network", a bio-pic of Facebook founder Mark Zuckerberg, raked up nominations for best film, director, actor, supporting actor, screenplay and best original score. In the category for best motion picture musical or comedy category, there were some controversial choices. Despite generally poor reviews, the Cher-Christina Aguilera musical "Burlesque" was nominated, as well as the equally-panned "The Tourist". Rounding out the list of nominees in the comedy or musical category are "Alice in Wonderland," "The Kids Are All Right" and "Red". Joining Firth as a nominee for best performance by an actor in a motion picture drama are Jesse Eisenberg in "The Social Network," James Franco in "127 Hours," Ryan Gosling in "Blue Valentine" and Mark Wahlberg for "The Fighter". Nominees for best actress in a motion picture drama are Halle Berry for "Frankie and Alice," Nicole Kidman for "Rabbit Hole," Jennifer Lawrence for "Winter's Bone," Natalie Portman for "Black Swan" and Michelle Williams for "Blue Valentine". Nominees for best actress in a comedy or musical are Annette Bening and Julianne Moore for "The Kids Are All Right," Anne Hathaway in "Love and Other Drugs", Emma Stone for "Easy A" and Angelina Jolie for "The Tourist". Depp has been nominated in the category of best performance by an actor in a motion picture, comedy or musical for "The Tourist," he also garnered a nod for his role as the Mad Hatter in "Alice in Wonderland". Other nominees include Paul Giamatti in "Barney's Version" Jake Gyllenhaal in "Love and Other Drugs" and Kevin Spacey in "Casino Jack". In addition to Hopper, the nominees for best director include Darren Aronofsky for "Black Swan," David Fincher for "The Social Network," Christopher Nolan for "Inception" and David O. Russell for "The Fighter". On the TV side, "Glee," "Modern Family," "Mad Men" and "30 Rock" were among the top nominees. There were no surprises in the nominations for best animated film, with "Despicable Me," "How to Train Your Dragon," "The Illusionist," "Tangled" and "Toy Story 3" earning nominations. The awards which were announced here today will be telecast live on January 16 on NBC from the Beverly Hilton Hotel. PTI KKR KKR 12142039

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: POST TELECOMMUNICATION JOINT STOCK INSURANCE CO; TBROAD HANVIT BROADCASTING CO LTD; POWERTECH TECHNOLOGY INC; KING LTD; KING INVESTMENT ADVISORS INC; WILLIAMS CONSOLIDATED DELAWARE LLC; FACEBOOK INC; WILLIAMS PIPELINE PARTNERS HOLDINGS LLC; WILLIAMS PIPELINE PARTNERS LP; PTI; PTI SP ZOO; WILLIAMS CONSOLIDATED I LTD; HCN DONGFAK SYSEMS CO LTD; KING

OTHER INDEXING: (BEVERLY HILTON HOTEL; CHER CHRISTINA AGUILERA; COLIN FIRTH; DARREN ARONOFSKY; FACEBOOK; GEOFFREY RUSH; JOINING FIRTH; KING; KING GEORGE VI; KING SPEECH; MICHELLE; PTI; SOCIAL NETWORK; SPEECH; TOM HOOPER; TV; WILLIAMS) (Bonham Carter; Christopher

Nolan; David O. Russell; Depp; Hopper; James Franco; Julianne Moore; Kevin Spacey; Mark Wahlberg; Mark Zuckerberg; Paul Giamatti; Rounding)

WORD COUNT: 446

First blood for King's Speech in Oscars race

Source: Independent (UK)
Publication Date: December 15, 2010
Country: United Kingdom
Source Type: Newspaper

12/15/10 Independent (United Kingdom) 6

News

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Section: News

Guy Adams in Los Angeles

FIRST BLOOD in the star-studded battle that will eventually end at February's Oscars has been struck by the British film industry, after a home-grown costume drama called *The King's Speech* topped the shortlist for next month's Golden Globe awards, with nominations in seven categories.

The independent movie, a portrayal of King George VI's efforts to cure his stammer, won nods for all three of its major stars, Colin Firth, Helena Bonham Carter and Geoffrey Rush. It is now the firm favourite to walk off with the night's most prestigious award, for Best Drama.

Yesterday's shortlist was short on surprises and suggests that, as widely expected, the coming Hollywood awards season will revolve firmly around a battle between *The King's Speech* and a major studio rival, *The Social Network*, David Fincher's take on the creation of Facebook.

The latter film, a biopic of Mark Zuckerberg which has already made \$190m at the box office, got six nominations, including one for its star, Jesse Eisenberg, as Best Actor in a Drama. Co-star Andrew Garfield, the young Brit who was this year cast as Spiderman, was also nominated, for Best Supporting Actor in a Drama.

Yesterday's other big winner was *The Fighter*, a gritty portrayal of the life of the professional boxer "Irish" Micky Ward starring Mark Wahlberg and Christian Bale. It served notice that it will be a major player in the coming months, with six nods, most of them in acting categories. The Golden Globes is Hollywood's second most prestigious awards show. Victory in the event, which will be hosted again this year by the British comedian Ricky Gervais, is traditionally supposed to be a vital precursor to success at the Oscars.

By that logic, other films to watch out for are Darren Aronofsky's *Black Swan*, a drama set in the world of ballet which won four nominations, including one for its star, Natalie Portman, and *The Kids are All Right*, a portrayal of a lesbian couple's family crisis, which got nods for its co-stars, Annette Bening and Julianne Moore.

Danny Boyle's *127 Hours*, about the hiker Aron Ralston, who in 2003 cut off his own arm to escape from beneath a fallen boulder, was nominated three times and is a lively outsider.

The Globes differ from Oscars in separating drama from comedy. They also honour the stars of television. In that realm, this year's shortlist was dominated by old favourites such as *Glee*, *30 Rock*, *Mad Men*, *Dexter* and *Modern Family*. The most successful newcomer to the TV categories was Martin Scorsese's Prohibition-era mini-series *Boardwalk Empire*, with three nominations, including one for Scottish actress Kelly MacDonald and one for the show's star, Steve Buscemi.

Despite their agenda-setting reputation, however, the Golden Globes have recently been an unreliable indicator of Oscar success. In the past six years, the movie selected as Best Drama went on to scoop the Academy Award for Best Picture just once: *Slumdog Millionaire*.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: TBROAD HANVIT BROADCASTING CO LTD; KIDS; HCN DONGFAK SYSEMS CO LTD

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: England (1EN10); Europe (1EU83); United Kingdom (1UN38); Western Europe (1WE41)

OTHER INDEXING: (BLOOD; GLOBES; GOLDEN GLOBES; HOLLYWOOD; KIDS; SUPPORTING ACTOR; TV)
(Andrew Garfield; Annette Bening; Aron Ralston; Boardwalk Empire; Christian Bale; Colin Firth; Danny Boyle; David Fincher; Geoffrey Rush; George VI; Helena Bonham Carter; Jesse Eisenberg; Julianne Moore; Kelly MacDonald; Mark Wahlberg; Martin Scorsese; Micky Ward; Natalie Portman; Ricky Gervais; Steve Buscemi; Victory; Yesterday)

EDITION: 1ST

WORD COUNT: 493

It's a rush to fix king's speech

Source: Geelong Advertiser (Regional Daily)
Publication Date: December 15, 2010
Country: Australia
Source Type: Newspaper

12/15/10 Geelong Adver. (Regional Daily) 20

News

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Section: News

AUSTRALIAN actor Geoffrey Rush, above, has strolled the red carpet at the Australian premiere of new film The King's Speech and talked seriously about the film being a potential contender in the race to the Oscars

Rush appeared at the premiere with the film's director Tom Hooper in Sydney

"The most exciting thing for us is to be travelling through a number of film festivals like Toronto and the London Film Festival, and the American Film Institute gave us a very prestigious screening at the Chinese Theatre in LA and the response from so many different audiences is beyond what we ever anticipated," Rush said

The King's Speech opens here on Boxing Day.

---- INDEX REFERENCES ----

COMPANY: LOS ANGELES COUNTY OF; LUPUS ALPHA ASSET MANAGEMENT GMBH; AMERICAN FILM INSTITUTE

LANGUAGE: English

OTHER INDEXING: (AMERICAN FILM INSTITUTE; CHINESE THEATRE; LA) (Geoffrey Rush; Rush; Tom Hooper)

EDITION: 1 - First Edition

WORD COUNT: 115

'The King's Speech' leads obvious Globe field

Source: Ekantipur.com
Publication Date: December 15, 2010
Country: Nepal
Source Type: Other

12/15/10 Ekantipur.com (Pg. Unavail. Online)

News

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LOS ANGELES, Dec. 15 -- "The King's Speech" is precisely the kind of film that has long appealed to awards voters: It's historical, focuses on royalty, depicts a character overcoming physical adversity and features a classy cast.

So it should come as no surprise that it received the most Golden Globe nominations Tuesday with seven, including best picture, on a morning when there were few surprises to be found. The film's director, Tom Hooper, was also among the nominees, as were stars Colin Firth, Geoffrey Rush and Helena Bonham Carter.

Based on the story of how King George VI (Firth) battled a stammer with the help of an unorthodox speech therapist (Rush) just prior to World War II, "The King's Speech" hits all the right notes and does it with impeccable polish. But beneath the flawless production values and period trappings is a relevant story about uplift - always popular come awards time.

Other top nominees were David Fincher's "The Social Network," which traces the origins of Facebook, and David O. Russell's "The Fighter," inspired by the true story of Boston-area boxer "Irish" Micky Ward. Both films received six nominations, including best picture and best director. "The Social Network" has been racking up top honors from critics groups across the country in recent days, including those in New York and Los Angeles.

These may all sound vastly different, but Rush, a supporting-actor nominee, sees a uniting thread among the front-runners.

"When I look at the films that have been nominated and the films that have been emerging through festivals in the last couple of months, it's fascinating to me. Somebody actually did comment online that maybe we're going back to the great old days of the '70s where films had a bit of meat and a bit of bite and a bit of social commentary," he said.

"The themes seem to be, particularly with our film, themes about leadership, communication, friendship - qualities that I think people are yearning for on some kind of grander scale. And that applies to certainly the ones I've seen, like 'The Social Network' or the individual ruggedness through '127 Hours,' it's quite fascinating how these things become the zeitgeist."

The visceral, intimate "127 Hours," based on the true story of a hiker who was trapped beneath a boulder for that duration, has also been a favorite so far, but it only received three Golden Globe nominations: best actor in a drama (James Franco), screenplay and original score. Still, it's been in the mix among awards prognosticators and critics filling out their top-10 lists.

Even some of the wackier picks that had people all worked up Tuesday morning - the flashy but critically panned "Burlesque" and "The Tourist" earning three nominations each, including best musical or comedy - also make some sense historically. Yes, the Hollywood Foreign Press Association, which hands out the awards on Jan. 16, has been more in alignment with Academy Awards voters over the past decade or so. But the group - composed of about 85 critics and reporters for overseas outlets - also likes its international superstars.

And so we have Johnny Depp receiving not one but two nominations, competing against himself as best musical or comedy actor for "Alice in Wonderland" and "The Tourist," and his "Tourist" co-star Angelina Jolie is a best-actress nominee.

"Three Golden Globe nominations for 'The Tourist' is a dream come true," said German director Florian Henckel von Donnersmarck, who was also a Golden Globe nominee and Academy Award winner for his 2007 debut, "The Lives of Others." "No one is more fun to watch than Johnny and Angelina. They are great artists, and in my book, they deserve every nomination and award on the globe."

Two songs from the guilty-pleasure "Burlesque" were nominated, ones sung by Cher and Christina Aguilera. Other glamorous surprise nominees include Anne Hathaway and Jake Gyllenhaal for "Love and Other Drugs" and Halle Berry for "Frankie and Alice." Meanwhile, the Coen Brothers' acclaimed remake of the Western "True Grit" was oddly shut out.

It's highly unlikely those lighter, frothier titles will surface again when Oscar nominations are announced Jan. 25 - after all, the Golden Globes are divided into drama and musical/comedy categories, so there's room for a wider range of films. If any of the five best comedy nominees is likely to be included among the 10 best-picture slots at the Academy Awards, it's "The Kids Are All Right," starring Annette Bening and Julianne Moore, who were both nominated for playing a lesbian couple.

Still, while the obviousness of the Golden Globes doesn't necessarily make it a surefire Oscar predictor, it can be pretty close. All four acting winners at the Academy Awards this past year had won previously at the Globes. But then there was the behemoth "Avatar," which won at the Globes, while the independent "The Hurt Locker" quietly gathered steam and took home the best-picture Oscar.

One thing that's certain: With Ricky Gervais hosting, and the drinks flowing as always, Golden Globe night will at least be entertaining to watch, even if not all of the nominated films themselves are. Published by HT Syndication with permission from EKantipur.com. For any query with respect to this article or any other content requirement, please contact Editor at htsyndication@hindustantimes.com

---- INDEX REFERENCES ----

COMPANY: HITRON TECHNOLOGIES INC; TOURIST; OSCAR*; HOWTEH TECHNOLOGY CO LTD

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: North America (1NO39); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; ACADEMY AWARDS; COEN BROTHERS; EKANTIPUR COM; HOLLYWOOD FOREIGN PRESS ASSOCIATION; HT; OSCAR; TOURIST) (Angelina; Angelina Jolie; Anne Hathaway; Annette Bening; David Fincher; David O. Russell; Donnersmarck; Florian Henckel; Geoffrey Rush; George; Halle Berry; Helena Bonham Carter; Jake Gyllenhaal; James Franco; Julianne Moore; Rush; Tom Hooper; True Grit)

WORD COUNT: 880

Actors honour King's Speech, Fighter

Source: Waterloo Region Record
Publication Date: December 17, 2010
Country: Canada
Source Type: Newspaper

12/17/10 Kitchener-Waterloo Rec. C2

News

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Section: ARTS

David Germain The Associated Press

LOS ANGELES

The British monarchy drama *The King's Speech* and the boxing tale *The Fighter* led the Screen Actors Guild Awards with four nominations each Thursday, among them honours for Colin Firth, Christian Bale and Helena Bonham Carter.

While *The King's Speech* star Firth was among best-actor nominees, *The Fighter* star Mark Wahlberg missed out in that category. His co-stars Bale, Amy Adams and Melissa Leo all earned supporting nominations, along with Bonham Carter and Geoffrey Rush for *The King's Speech*.

Firth and Bale have emerged as front-runners this Academy Awards season.

Other nominees include best-actress favourites Annette Bening for the lesbian-family tale *The Kids Are All Right* and Natalie Portman for the psychosexual thriller *Black Swan*. They are up against Nicole Kidman for the grieving-parent drama *Rabbit Hole*; Jennifer Lawrence for the Ozarks crime yarn *Winter's Bone*; and Hilary Swank for the legal saga *Conviction*.

Along with Firth, best-actor nominees are Jeff Bridges for the Western *True Grit*; Robert Duvall for the backwoods romp *Get Low*; Jesse Eisenberg for the Facebook drama *The Social Network*; and James Franco for the survival story *127 Hours*.

The Fighter and *The King's Speech* are competing for SAG's overall cast performance prize, along with *Black Swan*, *The Kids Are All Right* and *The Social Network*.

Besides Adams, Bonham Carter and Leo, supporting-actress contenders are Mila Kunis for *Black Swan* and Hailee Steinfeld for *True Grit*.

Bale and Rush are joined by supporting-actor nominees John Hawkes for *Winter's Bone*; Jeremy Renner for the heist thriller *The Town*; and Mark Ruffalo for *The Kids Are All Right*.

Among television contenders, *Modern Family* led with four comedy nominations, including Ty Burrell and Ed O'Neill for best actor, Sofia Vergara for best actress, and a cast honour.

Temple Grandin earned three nominations for best actress in a TV movie or miniseries, for Claire Danes, Catherine O'Hara and Julia Ormond.

The SAG Awards will be handed out Jan. 30. The lineup helps solidify the Oscar picture for some front-runners, such as Firth and Bale, who have ranked at the top in their categories on awards-watchers' lists.

Academy Awards nominations come out Jan. 25, with the Oscar ceremony following on Feb. 27.

Yet the SAG choices muddy things a bit, as well, as the guild's lineup has some notable departures from the Golden Globes, whose nominations came out Tuesday.

While Bridges and 14-year-old newcomer Steinfeld snagged SAG nominations for *True Grit*, the film was shut out entirely at the Globes.

Wahlberg made the Globes cut but not SAG's. Likewise, Michelle Williams and Ryan Gosling earned lead-acting nominations at the Globes for the marital drama Blue Valentine but were shut out at SAG.

SAG prizes often line up with eventual Oscar winners. All four guild recipients for 2009 won the same honours at the Oscars - lead performers Sandra Bullock for The Blind Side and Bridges for Crazy Heart and supporting players Mo'Nique for Precious and Christoph Waltz for Inglourious Basterds.

Film and TV nominees were chosen by two groups of 2,100 people each, randomly chosen from the guild's roughly 100,000 members. The guild's full membership is eligible to vote for winners.

The show will include the guild's life-achievement award for Ernest Borgnine.

The Associated Press

---- INDEX REFERENCES ----

COMPANY: FACEBOOK INC; SAG GMBH; WILLIAMS PIPELINE PARTNERS LP; WILLIAMS PIPELINE PARTNERS HOLDINGS LLC; TSANG YOW INDUSTRIAL CO LTD; SCHULTE SCHLAGBAUM AG; TBROAD HANVIT BROADCASTING CO LTD; WILLIAMS CONSOLIDATED I LTD; SAG BETEILIGUNGS GMBH; HCN DONGFAK SYSEMS CO LTD; WILLIAMS CONSOLIDATED DELAWARE LLC; SAG

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARDS; ADAMS; CLAIRE DANES; COLIN FIRTH; ERNEST BORGNINE; FACEBOOK; FIRTH; INGLOURIOUS BASTERDS; JENNIFER LAWRENCE; JEREMY RENNER; MICHELLE; MILA KUNIS FOR BLACK SWAN; SAG; SAG AWARDS; SCREEN ACTORS GUILD AWARDS; SOCIAL NETWORK; TV; TY; WILLIAMS) (Annette Bening; Bale; Black Swan; Blue Valentine; Bonham Carter; Bridges; Catherine O'Hara; Christian Bale; Ed O'Neill; Geoffrey; Helena Bonham Carter; Hilary Swank; James Franco; Jeff Bridges; John Hawkes; Julia Ormond; Leo; Mark Ruffalo; Mark Wahlberg; Melissa Leo; Modern; Robert Duvall; Rush; Ryan Gosling; Sandra Bullock; Temple Grandin; Wahlberg; Winter)

EDITION: First

WORD COUNT: 545

Colin Firth & Geoffrey Rush excel in story of Britain's King George VI overcoming stutter at a critical moment

Source: Philadelphia Daily News (PA)

Publication Date: December 17, 2010

Country: USA

Source Type: Newspaper

12/17/10 Phila. Daily News 38

News

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Section: FEATURES

GARY THOMPSON

Lost in the dustup over "Tropic Thunder" and its use of crude epithets for the mentally challenged was the movie's canny critique of awards-tailored acting.

In a key scene, Robert Downey Jr.'s Oscar-savvy actor explains the fine points of playing mental/physical handicaps to Ben Stiller's lunkheaded action star.

Audiences and academy voters, he says, don't want to see a technical replication of a particular affliction ("I Am Sam"), they want the artist to suggest the disability, and play the character ("Rain Man," "Forrest Gump").

It is with that in mind that we see an Oscar in the future of Colin Firth, who in "The King's Speech" plays George VI (Bertie to friends), England's wartime monarch, in the tumultuous months leading to his controversial coronation and England's entry into World War II.

There are obstacles between Bertie and the throne - his older brother Edward VII (Guy Pearce) is first in line, and Bertie is simply defeated by public speaking.

In the movie's gripping first scene, we see just what a monumental roadblock this is for poor Bertie, who attempts to address a stadium full of his subjects, and fails due to a serious speech impediment, a stutter he's had since boyhood.

British citizens look on with polite and deferential shock, Bertie's wife Elizabeth (Helena Bonham Carter) averts her eyes, and you can see her supportive heart break just a little.

At this point, it's a minor national embarrassment. Bertie can handle ribbon cuttings and library dedications, and his older brother can inherit the throne. But when the king (Michael Gambon) dies and Edward abdicates for love (mined here for a rich vein of comedy), Bertie is suddenly in line.

And, with Hitler on the move, war on the way, and radio broadcasts looming as an essential tool in preparing the nation's psyche for the ordeal ahead, Bertie's problem is suddenly of royal and national import.

As conventional attempts to "cure" him fail, Bertie's wife begins looking for an unconventional therapist, someone with a record of success, even if he does not have establishment bona fides.

She finds one in Lionel Logue (Geoffrey Rush) a cheeky Aussie provincial, not a physician, not an academic, but a frustrated actor who learned, after World War I, to treat the stress-related speech impediments of shell-shocked Australian soldiers.

What develops is an irresistible highbrow buddy movie, with the rude commoner throwing protocol to the wind, hacking through Bertie's snobby royal exterior to cure the wounded ordinary boy underneath.

Can Bertie be cured? Can he and Lionel be true friends?

There is no suspense in this, but there is much to enjoy in the performances. Rush is one of our best character actors, and Firth is perfect for this. The former Mr. Darcy excels at playing the chastened blue blood, and he's obviously assimilated Downey Jr.'s "Tropic Thunder" actors' metric - his stutter is never a technical device, always the embodiment of a man struggling to express himself.

The movie's backstory is also moving. Screenwriter David Seidler overcame a stutter, and while he's long wanted to dramatize the condition by revealing Bertie's suppressed struggle, he waited for the principals to die before telling, tactfully, their story.

As Lionel might have said, good on ya.

Produced by Iain Canning, Emile Sherman, Gareth Unwin, directed by Tom Hooper, written by David Seidler, music by Alexandre Desplat, distributed by The Weinstein Co.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: KING GEORGE LANDFILL INC; KING LTD; KING INVESTMENT ADVISORS INC; KING

REGION: England (1EN10); Europe (1EU83); United Kingdom (1UN38); Western Europe (1WE41)

OTHER INDEXING: (BERTIE; COLIN FIRTH; COLIN FIRTH GEOFFREY RUSH; FIRTH; GEOFFREY RUSH; GEORGE; KING; KING GEORGE; LIONEL; LIONEL LOGUE; RUSH; WEINSTEIN CO) (Alexandre Desplat; Audiences; Ben Stiller; Bonham Carter; Darcy; David Seidler; Downey Jr.; Emile Sherman; Gareth Unwin; Guy Pearce; Iain Canning; Lost; Michael Gambon; Robert Downey Jr.; Screenwriter David Seidler; Tom Hooper)

EDITION: FINAL

WORD COUNT: 570

'Speech' star Geoffrey Rush fascinated by 'otherworldly' royals

Source: Arizona Republic, The (Phoenix, AZ)
Publication Date: December 17, 2010
Country: USA
Source Type: Newspaper

12/17/10 Arizona Republic (Phoenix, Ariz.) 6

News

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Section: Movie Preview

December 17, 2010

"The King's Speech" is a sort of battle of acting titans, with Colin Firth and Geoffrey Rush going head-to-head in several scenes that are delightful to watch.

Firth plays King George VI, the reluctant, unexpected king of England who overcame a stammer with the help of Lionel Logue, an unorthodox speech therapist played by Rush. Oscar buzz abounds, which is something Rush, who won an Academy Award for "Shine," should be used to. He called in from Melbourne, Australia, recently to talk about the film.

Question: Had you and Firth worked together before?

Answer: We overlapped maybe on a couple of days in group scenes in "Shakespeare in Love." He was playing Wessex and I was playing the owner of the Rose Theater. We didn't really get to know each other very well. But then we went on the press junket at the end of '98 and we were in New York and he and Rupert Everett and I were staying at the same hotel, up near Central Park. We hung out a lot socially. I never laughed so hard in my life -- if you can imagine being in the company of Firth and Everett at full pelt.

Q: Did you know about King George's stammer?

A: Yes I did. I've always had a sort of curious antipathy and fascination, not so much a loyalty, but a fascination of all of the history of the English monarchy, going back to Aethelred the Unready. That's a good name for a king. I suppose I got into that through Shakespeare, because I studied and know the history plays. ... I just found myself reading a lot about different eras, because British history, at that point, you really divide up by the mood of who was on the throne. ... But the B-plot, which is the Duke of York's relationship with this nobody from Australia called Lionel Logue, I had no idea about that. That's what I found absolutely intriguing.

Q: Films about royalty are always popular, it seems. Why?

A: I think it's the fascination I've had, that a lot of people do, that they become slightly mythological, otherworldly stories, because the identities are passed down to us and they gain a lot of mystique. We sort of think of the Edwardian era and what that means, the Victorian era. ... (During George VI's reign) the king still had an impact on the psyche of the nation. I think it probably meant a hell of a lot. Apart from Churchill's leadership in the second World War, which happens after our film is finished but we lead up to that, I think the king's speeches throughout the war were probably a remarkable kind of effective national leadership for a country that was being pretty severely blitzed and attacked on a constant level for five years. It's kind of hard for us in the modern West to quite wrap our heads around that, I think. And the fact that he's doing that with overcoming a kind of personal disability -- same with (President) Roosevelt, you know.

Q: George has a rather interesting family.

A: If you take away the notion of the royal aspect of the story and see just the central protagonist as someone who's trying to overcome a personal disability, who has difficult relationships within his family life, a mocking brother and history then declares that he has to be a leader and step up

to the plate in that context, a fairly strict father, a very strict sense of protocol all through his childhood -- if you put all of that into a context, they should have been on Jerry Springer.

---- INDEX REFERENCES ----

COMPANY: FINANCE FOR AN ITALIAN LIBRARY OF MOVIES PLC; VICTORIAN COMPREHENSIVE CANCER CENTRE LTD

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; COLIN FIRTH; DURING GEORGE; ENGLISH; FILMS; FIRTH; LIONEL LOGUE; ROSE THEATER; VICTORIAN) (Answer; Everett; Geoffrey Rush; George; Oscar; Question; Rupert Everett; Rush; Speech)

EDITION: Final Chaser

WORD COUNT: 612

The Philadelphia Inquirer Movie critic column

Source: Philadelphia Inquirer, The
Publication Date: December 18, 2010
Country: USA
Source Type: Newspaper

12/18/10 Phila. Inquirer (Pg. Unavail. Online)

News

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Carrie RickeyThe Philadelphia Inquirer

Dec. 18--The King's Speech Rousing comedy of manners about a king (George VI) and the court jester (speech therapist Lionel Logue) who helped untie the stammering monarch's tongue and enabled him to find his voice.Colin Firth and Geoffrey Rush are sensational in the leads, likewise Helena Bonham Carter as the king's shrewd helpmeet.R

The Fighter

A knockout.Mark Wahlberg and Christian Bale are topnotch as real-life half-brothers Micky Ward and Dicky Eklund in David O. Russell's gritty, triumphant boxing biopic.Outside the ring, the siblings trade punches; inside, Dicky coaches Micky.With Amy Adams and Melissa Leo.R

How Do You Know James L. Brooks' enjoyable, if uneven, comic romance plays hardball with the hearts of its characters.Reese Witherspoon is a softball player dating a fun-loving relief pitcher (Owen Wilson) but drawn to a morose businessman (Paul Rudd) under the cloud of a federal investigation.PG-13

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Lionel Logue; George VI; Christian Bale; Melissa Leo; Colin Firth; Dicky Eklund; Helena Bonham Carter; Reese Witherspoon; Owen Wilson; James Brooks; Mark Wahlberg; Micky Ward; Amy Adams; Paul Rudd)

WORD COUNT: 154

Five-star films on offer this holiday season

Source: Albert & Logan News (Australia)
Publication Date: December 22, 2010
Country: Australia
Source Type: Newspaper

12/22/10 Albert & Logan News (Austl.) 32

News

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THE FOLLOWING MOVIES START ON BOXING DAY AT LOGANHOLME HYPERPLEX THE KING'S SPEECH Rated M. 118mins.Stars Colin Firth, Geoffrey Rush, Helena Bonham-Carter, Guy Pearce.Director: Tom Hooper

.....
 Early Oscar favourite with Colin Firth playing King George VI, who with the help of an unorthodox Australian linguist coach (Geoffrey Rush) was able to overcome a nervous stammer and lead his country during World War II.Helena Bonham Carter plays Queen Elizabeth the Queen Mother, and Guy Pearce stars as the debonair Edward VIII.The film has drawn Golden Globe nominations for best film and individual nominations for Firth, Rush and Bonham Carter

LITTLE FOCKERS Rated PG. 98mins.Stars Robert De Niro, Ben Stiller, Teri Polo, Blythe Danner, Dustin Hoffman, Barbara Streisand.Director Paul Weitz

.....
 The sequel to Meet the Parents and Meet the Fockers takes place 10 years later after two little Fockers with wife Pam (Teri Polo) and countless hurdles for Greg (Ben Stiller) to finally get "in" with his tightly-wound father-in-law, Jack (Robert De Niro).When Greg and Pam's entire clan, including Pam's lovelorn ex, Kevin (Owen Wilson), descends for the twins' birthday party, Greg must prove to the skeptical Jack that he's fully capable as the man of the house

THE TOURIST Rated M. 103mins.Stars Johnny Depp, Angelina Jolie, Paul Bettany, Rufus Sewell.Director Florian Henckel von Donnersmarck

.....
 Johnny Depp stars as a single maths teacher who's approached by a mysterious woman on a train during a Venice holiday.(Depp's role was originally going to be played by Tom Cruise).The mysterious woman is Angelina Jolie who is the girlfriend of an international thief who is trying to trick the police into thinking Depp is her partner, thereby taking the heat off her real ex.Sure enough the police fall for the ruse as does an international mobster (Steven Berkoff).Cue in the special effects and hair-raising chases and you get the general idea

GULLIVER'S TRAVELS Rated PG. 85mins.Stars Jack Black, Jason Segel, Emily Blunt, Amanda Peet.Director Rob Letterman

In a 3D update of Jonathan Swift's 18th century novel, travel writer Lemuel Gulliver (Black) takes an assignment in Bermuda, but ends up on the island of Lilliput, where he towers over its tiny citizens and this earns him the respect he never had

HEARTBREAKER Rated M. 101 mins.Stars Vanessa Paradis, Romain Duris, Julie Ferrier

.....
 French romantic comedy where a professional home-wrecker and his sister and brother-in-law are employed to break up a relationship one week before the wedding.But the heartbreaker begins to fall in love with hilarious results including a memorable tribute to Dirty Dancing

For session times phone 1300 650 733 or visit www.loganholme.cinemas.com.au

----- INDEX REFERENCES -----

INDUSTRY: Electronic Components (1EL91); Electronics (1EL16); Entertainment (1EN08); Film Festivals (1FI62); Flash Memory (1FL10); Live Entertainment (1LI85); Motion Pictures (1MO51); Semiconductor (1SE88); Semiconductor Products (1SE02)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Jason Segel; Helena Bonham Carter; Julie Ferrier; Rufus Sewell; Angelina Jolie; Amanda Peet; Tom Cruise; Johnny Depp; Steven Berkoff; Jonathan Swift; Helena Bonham-Carter; Lemuel Gulliver; Paul Weitz; Robert De Niro; George VI; Jack; Blythe Danner; Florian Henckel von Donnersmarck; Pam; Colin Firth; Tom Hooper; Owen Wilson; Barbara Streisand; Guy Pearce; Emily Blunt; Mother; Romain Duris; Elizabeth; Dustin Hoffman; Ben Stiller; Edward VIII; Paul Bettany; Rob Letterman; Teri Polo)

EDITION: 1 -

WORD COUNT: 450

Firth, Rush tone it down and triumph

Source: Orlando Sentinel
Publication Date: December 24, 2010
Country: USA
Source Type: Newspaper

12/24/10 Orlando Sentinel M7

News

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Section: CALENDAR

Michael Phillips, Tribune Newspapers critic

"The King's Speech" reminds us that although everything can go wrong with a film before it gets to the casting stage, and often does, a couple of marvelous performances can elevate solid, well-carpentered material and make it something special.

This juicy, witty historical docudrama stars Colin Firth as Bertie, the future King George VI, and Geoffrey Rush as his "speech defects" consultant, an Australian living in London by the name of Lionel Logue. The actors, predictably, are superb in roles shaped by screenwriter David Seidler, and directed by Tom Hooper. Yet they are unpredictably superb as well. Naturally ebullient and sometimes shamelessly scene-stealing, Rush has never given a more contained or moving screen performance. Partly it's a response to the director's visual strategy: Hooper keeps his slightly distorting fisheye lens very close to his subjects, highborn as well as common.

To some this lends the picture a gratifying, unstuffy immediacy; to others, it'll just seem odd. Either way, from that intimate camera-to-actor perspective the tiniest lift of an eyebrow registers very, very clearly.

Firth, by contrast, is by performance temperament a minimalist, and surely he is comfortable slipping into the skin of a fundamentally shy human being. Because his character labors, mightily, with the burden of a severe stammer, his role entails considerable technical challenges. How much to re-create the stutter? How little? In what ways does an actor suggest not only the moment-to-moment agonies of speech, but the gradual, inspiring improvement under Logue's unconventional tutelage?

Seidler, himself a lifelong stutterer, began "The King's Speech" as a play, and many of the most effective scenes retain a simple theatrical dynamic, one character playing a metaphorical tennis match against the other. Firth is exceptional at capturing the future king's imperious yet melancholy air, the underachiever waiting to be prodded into something more. The surprise, both in the writing and the performing, is how deftly we learn of the factors contributing to the stammer. No clunky flashbacks; little sentimentality.

Firth and Rush are surrounded by a first-rate ensemble, chiefly Helena Bonham Carter as a warm-hearted Elizabeth, wife of King George VI; Michael Gambon, fearsome as George V, a man to whom it would never occur that "Get it out, boy!" does not work with stutterers; Guy Pearce, dashing yet slightly pathetic as the king who had the bad luck to fall for a Baltimore divorcee; and Jennifer Ehle, glancingly comic as Logue's wife, who cannot quite fathom why her husband's waiting room is taken up with English royalty.

Some aspects of the film feel routine, or facile, or too heavily underlined. Certain performers (Timothy Spall as Winston Churchill most glaringly) fly straight past character into caricature. I suppose there's a kind of "Educating Bertie" quality to "The King's Speech." But I refer once again to the actors at the center. Watching Firth, in particular, create a mass of empathetic connections and paradoxes in the service of a fully rounded portrayal -- well, this is why "The King's Speech" transcends the ordinary, even the ordinary within its own framework. And it's why Firth will likely add an Academy Award to all the other prizes he's won, and deserved.

COLUMN: Movies'THE KING'S SPEECH'

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; COLIN FIRTH; ENGLISH; FIRTH; GEOFFREY RUSH; GEORGE; GEORGE VI; LIONEL LOGUE; LOGUE; RUSH; WATCHING FIRTH) (David Seidler; Guy Pearce; Helena Bonham Carter; Hooper; Jennifer Ehle; Michael Gambon; Naturally; Partly; Seidler; Timothy Spall; Tom Hooper)

EDITION: FINAL

WORD COUNT: 539

Actors rule in 'King's Speech'

Source: News & Observer, The (Raleigh, NC)
Publication Date: December 24, 2010
Country: USA
Source Type: Newspaper

12/24/10 News & Observer (Raleigh NC) (Pg. Unavail. Online)

News

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CRAIG D. LINDSEY Staff Writer

Sometimes, watching two actors do their jobs during a movie can be more exhilarating than a high-speed car chase or a CGIed-to-death action sequence. There is something utterly fascinating and rewarding about seeing two performers on-screen pushing each other, going back-and-forth as if they're in a high-stakes tennis match with each serve more brilliant than the next.

That's what I got while watching Colin Firth and Geoffrey Rush go at it in "The King's Speech," this year's likable Brit period piece that will most likely win over both awards voters and older audiences looking for something to see that's not in 3-D.

"Speech" is the story of Prince Albert , the Duke of York (Firth), the man who would eventually become King George VI. Unfortunately, Albert ("Bertie," to his loved ones) had spent most of his life with a serious speech impediment. He's first seen in 1925, choking big time during an address, in front of a stadium full of people. The Duke would endure years of questionable therapy (one dude even stuffs marbles in his mouth) to try to get rid of his stammer.

One day, his wife/future Queen Mother Elizabeth (Helena Bonham Carter) contacts Lionel Logue (Geoffrey Rush), an Australian speech therapist with some unorthodox methods. The cynical Albert has some reservations about having this man treat him, with his eccentric exercises and invasive questions about his life. But, as the pressure mounts on Albert to become heir to the throne, especially after his father dies and his older brother, the one-time King Edward VIII (a foppish Guy Pearce) abdicates his position when he wants to marry an American divorcee, Logue becomes the only hope for the man who would be king.

On paper, "Speech" sounds like a regal version of "The Miracle Worker," with Firth as a stuttering Helen Keller and Rush as teacher Annie Sullivan . Director Tom Hooper ("The Damned United") goes about creating a drab yet highly stylized early 20th-century Britain. With its dreary, foggy production design and distorted, close-up-filled camerawork, I often felt as if I were watching a cross between an old Hammer horror film and a Hype Williams video.

Stars shine

But the performances bring out the vibrancy. Firth provides just the right dashing sympathy with his role, staying both stately and swoon-worthy even when he's humorously cursing his head off to get his point across. Rush serves as the perfect sparring partner, playing Logue as a dignified, crafty and ultimately well-meaning man who longs to be just as purposeful as his top client. And Bonham Carter is both dryly droll and pleasantly supportive as the royal/loyal spouse.

Add the fact that the three stars are usually surrounded by an impressive lineup of British vets, including Michael Gambon as King George V, Derek Jacobi as the Archbishop of Canterbury and Timothy Spall as Winston Churchill , and you have one of those art-house crowd-pleasers that'll be around for a while.

Sure, "The King's Speech" is a feel-good, prestige picture your parents most likely won't stop gushing about. But it features actors who are so on top of the game that it's a beautiful thing to behold. Mom and Dad are right this time.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: WILLIAMS PIPELINE PARTNERS LP; WILLIAMS PIPELINE PARTNERS HOLDINGS LLC; HYPE SOFTWARETECHNIK GMBH; WILLIAMS CONSOLIDATED I LTD; WILLIAMS CONSOLIDATED DELAWARE LLC

OTHER INDEXING: (HYPE; WILLIAMS) (Add; Albert; Annie Sullivan; Bonham Carter; Colin Firth; Derek Jacobi; Edward; Firth; Geoffrey Rush; George; Guy Pearce; Helen Keller; Lionel Logue; Logue; Michael Gambon; Mom; Mother Elizabeth; Rush; Speech; Timothy Spall; Tom Hooper)

WORD COUNT: 548

'King's Speech': Inspiration comes through loud and clear

Source: Buffalo News, The (NY)
Publication Date: December 24, 2010
Country: USA
Source Type: Newspaper

12/24/10 Buff. News (Pg. Unavail. Online)

News

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Jeff Simon The Buffalo News, N.Y.

Dec. 24--Some people never learn. Which is why the great pedagogical movies are for all of us, every last one.

The only reason anyone could possibly have for disliking "The King's Speech" is that it almost seems coldly and consciously designed to win every major award in sight: Best Picture awards, Best Actor awards for Colin Firth, Best Supporting Actor awards for Geoffrey Rush, Best Screenplay awards for David Seidler, who was himself a stutterer as a child.

And that's what this extraordinary film is about. Stuttering.

--

The King's Speech

4 stars

Colin Firth, Geoffrey Rush and Helena Bonham Carter star in the true story of how a highly unconventional Australian tutor helped King George VI overcome a terrible stutter. Directed by Tom Hooper. 118 minutes. Rated R for language

So, no, you're not talking about a teacher like "The Miracle Worker's" Annie Sullivan helping a sufferer overcome a handicap as radical as Helen Keller's. Nor are we talking about the savant brother in "Rain Man" so desperately in need of decoding in a cruel, miscomprehending world.

We're talking about a very common handicap in the world that we seldom think about but which must, often, be a very special hell on earth for those afflicted.

And now imagine what a serious stutter must have been like for Prince Albert, the Duke of York and the younger brother of the future King of England and himself a man often called upon to make major public appearances for the royal family. And then imagine the special torment of the stutterer if that man -- called "Bertie" by friends and family -- can't stop his older brother from abdicating the throne to marry his twice-divorced American lover Wallis Simpson and become the future Duke of Windsor.

To make matters incomparably worse, all of this is happening as the world is about to go to war, one of the few times when the things said by a modern British king actually matter to the morale of the nation. And too, the age of radio has already begun. No more, then, will any royal handicaps be a matter of limited concern.

That is the hell we see Bertie try to overcome in "The King's Speech" with the aid of a wildly unconventional speech therapist from Australia named Lionel Logue.

This, then, is the story of King George VI, father of the current Queen Elizabeth, and great-grandfather of the future King William, whose upcoming April marriage actually finds some Americans feigning interest.

Firth is Bertie, Rush is Logue and Helena Bonham Carter is the future queen (the woman we've always known in America as "the Queen Mother") who finds, in the first place, this unusual

therapist to help a husband whose previous parade of conventional tutors did him no earthly good at all.

Those sadists would bury him in gargles and sprays and masochistic trials. On the other hand, this roughneck Australian found by the Queen Mum -- who, at first, tells him that her name is "Mrs. Johnson" -- insists, as his first official pedagogical act, on being treated as much like an equal as possible. The Duke must come to him in his shabby flat, rather than he go to Buckingham palace. The tutor will call the royal "Bertie." The royal will call him "Logue." Or "Lionel."

And then the fun begins -- all sorts of peculiarities like rolling around on the floor, all manner of things to take the psychological burdens away from simply talking (does he know any jokes, asks the tutor. "Timing isn't my strong suit," answers the future king, with a bit of a halter that doesn't detract a whit from his answer's wit.)

And that is the brutal irony of the story we're told: this man, so imprisoned by the things he can't say, is every inch a king in his outlook on the world and his sense of his own responsibilities. His older brother and natural monarchical heir, on the other hand, is a spoiled and frivolous man, barely competent by any royal standard, but nothing if not fluent in speech that is likely to dishonor himself. (He was, among other things, insufficiently anti-Nazi at the worst possible historical moment.)

So it's that irresistible thing, the pedagogical drama -- the unconventional teacher and the royal pupil, whose entire world depends quite a bit on the tutor's success.

And it all climaxes with Bertie's radio speech to the nation after he has been crowned King George VI. If you're not choked up, at least a little, your compassion may be a quart low.

What's fascinating to me, though, about the great climactic moment in the entire film is how much it depends equally on Firth's remarkable skill as an actor and the slow movement of Beethoven's Seventh Symphony which the film uses, at that moment, as its soundtrack.

They weren't going to miss a trick, it seems, with "The King's Speech." Having your own soundtrack composer is all well and good but when you really need grandeur and sentiment combined in your film, you can't do any better than good old Ludwig Van. He won't be winning any major awards this season but we know better who really deserves one, don't we?

jsimon@buffnews.com

--- INDEX REFERENCES ---

NEWS SUBJECT: Health & Family (1HE30); Parents & Parenting (1PA25)

INDUSTRY: Motion Pictures (1MO51); Celebrities (1CE65); Live Entertainment (1LI85); Entertainment (1EN08)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (Tom Hooper; Helen Keller; Colin Firth; David Seidler; Helena Bonham Carter; William; Elizabeth; Albert; Geoffrey Rush; Lionel Logue; George VI; Ludwig Van)

WORD COUNT: 873

Acting masterclass

Source: West Australian
Publication Date: December 27, 2010
Country: Australia
Source Type: Newspaper

12/27/10 W. Austl. 6

News

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Section: TOD

MARK NAGLAZAS

FILM The Kings Speech 5

Colin Firth, Geoffrey Rush

DIRECTOR Tom Hooper

REVIEW MARK NAGLAZAS

You'll like this If you liked Pygmalion, Young Victoria, The Queen, Frost/Nixon.

Stephen Frears The Queen is justly celebrated for giving us a rare glimpse into the very private lives of the British royal family, for humanising a clan who look most comfortable on coins, stamps or fine bone china, or hanging around with the other stiffes at Madame Tussauds.

The Kings Speech takes this a step further by shining a light on the crippling speech impediment endured by King George VI, the father of the current monarch, and his desperate struggle to find a calm, reassuring voice as Britain marched to war against a nation whose maddeningly loquacious leader could fill a Zeppelin with the hot air he generated during a typical hate-filled rant.

Why it's taken so long for us to learn about the remarkable story of an Australian speech therapist named Lionel Logue who helped smooth out the King's stammer was because his wife, the late Queen Mother, told the film's screenwriter David Seidel she did not want a film made about it during her lifetime. "The memory of those events is too painful," she wrote to him.

Ironically, this embarrassed, typically English grin-and-bear-it attitude in the face of human frailty was, according to the filmmakers, the source of the Albert Frederick Arthur Georges debilitating stutter and why it took a therapist who clearly knew his Sigmund Freud to find a cure (both Seidel and director Tom Hooper are convinced that Logue knew the work of his Austrian contemporary).

It is this push into the tortured psyche of George VI, who reluctantly ascended to the throne when his popular, confident brother David (Edward VIII) abdicated after refusing to give up the American divorcee Wallis Simpson, that takes The Kings Speech way beyond the expected Shavian "The rain in Spain" tongue-twisting antics into a deeply moving, wildly entertaining, Oscar-calibre examination of class, national stereotypes and loveless parenting.

The shy, sickly son of the blustering, patriarchal King George V (a suitably overbearing Michael Gambon) comes into contact with Logue when his concerned wife Elizabeth (Helena Bonham Carter) turns up at the Australians Harley Street rooms and announced that her husband, then the Duke of York, was in need of his services.

The Adelaide-born Logue (Geoffrey Rush), who spent time in Perth teaching and performing with amateur theatre companies, says he would be happy to treat the Duke but refuses to come to the royal residence. His bold decree immediately establishes the democratic spirit of the treatment which will be crucial in wrenching the royally repressed royal, whom he insists on calling Bertie (the Dukes family pet name), from his social and psychological prison and help him to connect with the rest of humanity.

The Duke (Colin Firth) is taken aback by the brash, slightly hammy Australians unconventional approach, and flees when Logue starts probing aspects of his personal life, especially his troubled relation with his cold, unfeeling father, who believes Bertie should simply suck it in and spit out the words.

However, after Logue records the Duke reciting from Shakespeare (tellingly from Richard III) over some loudly played classical music he proves to the despairing future King that that his problems are not strictly physiological, that a combination of breathing exercises (evolved from his acting days) and unburdening about father-son issues will be the key to unravelling his twisted tongue.

All this might have been unbearably melodramatic and absurdly neat, an easy-to-swallow pop psychology panacea that reduces human complexity to a few nifty dramatic moves. But Seidlers wonderfully witty screenplay, Tom Hoopers bold, unsettling direction, in which he uses wide-angle lenses and off-centre framing to visualise the painful silences surrounded the stammering royal, and, most of all, the two grand central performances give The Kings Speech a remarkable gravity and richness.

The strapping Firth is twice the size of the real King George VI. But no other actor working today can so convincingly convey a crushed masculine spirit as the former Mr Darcy, who uses a melancholy, indirect gaze and carefully contained body language to communicate a lifetime of hurt and humiliation (in fact, working against his obvious physicality seems to make the portrayal that much more poignant).

Firth is the clear Oscar favourite but if there was justice he would be competing against Rush, who even more than his director and co-star establishes the films impeccable tone, which is perfectly poised between tragedy and comedy - between the anguished struggle of an aristocrat to find his voice and the ridiculousness of a situation in which an "Antipodean", a larrikin in a tweed suit and bow tie, teaches a British monarch to talk proper.

Together, Firth and Rush put on an acting masterclass, moving from the tetchy early scenes through a series of very funny and touching therapy sessions, in which Logue forces the King to confront the facts of an appalling rigid upbringing, through to the climactic speech of the title, which will have you sweating as much at the monarch himself

The Kings Speech is a modestly budgeted Anglo-Australian production but Hooper, who made the magnificent John Adams miniseries, ties all the elements together gracefully and intelligently, drawing terrific support performances from the likes of Guy Pearce as the Kings rakish older brother and Timothy Spall as Winston Churchill (who amusingly advises him to turn his weakness into a strength) and giving it the champagne sparkle of a Noel Coward comedy.

Indeed, its the bromance of the year, an object lesson in how to tell the story of a stunningly mismatched couple who manage to find mutual respect and a common ground. The perfect message for our troubled times, methinks.

The Kings Speech is now screening.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: England (1EN10); Australasia (1AU56); Oceania (1OC40); Europe (1EU83); United Kingdom (1UN38); Australia (1AU55); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (ACTING; ALBERT FREDERICK ARTHUR GEORGES; AUSTRALIANS; AUSTRALIANS HARLEY STREET; COLIN FIRTH; FIRTH; GEOFFREY; GEOFFREY RUSH; GEORGE VI; GUY PEARCE; KINGS; KINGS SPEECH; KINGS SPEECH 5; LIONEL LOGUE; LOGUE; NOEL COWARD; RUSH; WINSTON CHURCHILL) (Bonham Carter; Darcy; David Seidel; Frost/Nixon.; George; Hooper; Ironically; John Adams; Michael Gambon; Mother; Oscar; Seidel; Seidlers; Sigmund Freud; Stephen Frears; Timothy Spall; Tom Hooper; Tom Hoopers; Wallis Simpson)

EDITION: METRO

WORD COUNT: 979

Jolie and Depp the big winners in movies' biggest day

Source: Australian
Publication Date: December 27, 2010
Country: Australia
Source Type: Newspaper

12/27/10 Australian (Newspaper) 3

News

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Section: Local

Matthew Westwood

ON the biggest day of the year for film openings, cinema-goers yesterday had the choice of a stammering monarch, Jack Black in Lilliput and a Focker family reunion

The King's Speech -- the Geoffrey Rush drama generating plenty of Oscars buzz -- Gulliver's Travels and Meet the Parents: Little Fockers were among eight new movies that opened on Boxing Day

Among arthouse offerings were Sofia Copolla's Somewhere, marriage drama Blue Valentine, French romantic-comedy Heartbreaker and Todd Solondz's Life During Wartime

But the film that generated most ticket sales at Event Cinemas in Sydney's George St was The Tourist: a thriller set in Venice with Angelina Jolie and Johnny Depp. Bob Jones and Lisa Bryant, visiting from Britain, were squeezing in an afternoon movie -- The Tourist -- before they were due to climb the Harbour Bridge

"Our first holiday was in Venice, so we're seeing it for romantic reasons," Ms Bryant said

A trio of Dutch friends, Lianne Stolwijk, Willem Rademacher and Lizzy De Groene, on holiday from Amsterdam, had also bought tickets to The Tourist

"The weather was kind of bad this morning and we all wanted to see this movie," Ms Stolwijk said

Ms De Groene added: "We drank a lot of alcohol yesterday and we did not feel like doing anything active today." Mother and daughter Moira and Sarah Bradley were unequivocal in their reasons for seeing The Tourist

"Johnny Depp," said Sarah. "I love Johnny Depp as an actor. And Angelina was good too." They had not been to a movie on Boxing Day before, but had decided to seek refuge in the cinema from the heat and crowds of Sydney's CBD. Federico Galvez and Linn Baatbukt were seeing Harry Potter and the Deathly Hallows: Part 1, which opened more than a month ago. "For my family, it's a tradition that we always see the latest Harry Potter at Christmas," Ms Baatbukt said

The Motion Picture Distributors Association of Australia said holiday-weekend box-office figures would be out on Wednesday.

--- INDEX REFERENCES ---

COMPANY: TOURIST

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (DEATHLY HOLLOWES; GEOFFREY RUSH; MOTION PICTURE DISTRIBUTORS ASSOCIATION; TOURIST) (Angelina; Baatbukt; Blue Valentine; Bob Jones; Bryant; De; Depp; Federico Galvez; Groene; Harry Potter; Jack Black; Johnny Depp; Jolie; Linn Baatbukt; Lisa Bryant; Lianne Stolwijk; Lizzy De Groene; Sarah; Sarah Bradley; Stolwijk; Todd Solondz; Willem Rademacher)

EDITION: 1 - All-round Country

WORD COUNT: 334

THE KING'S SPEECH

Source: Washington City Paper
Publication Date: December 31, 2010
Country: USA
Source Type: Newspaper

12/31/10 Wash. City Paper 46

News

Washington City Paper Dec 31, 2010-Jan 6, 2011

Section: FILM

Tricia Olszewski

THE KING'S SPEECH The King's Speech begins with a tense, devastating moment. The Duke of York, son of Britain's king in 1925, is about to deliver an address at the British Empire Exhibition. He steps up to the microphone and then-silence. Followed by a stutter in which he can barely get a word out. Fast forward to 1934, and the duke known as Bertie still has a stutter, but the perspective has shifted to behind-the-scenes and the mood lightens considerably. Tom Hooper's film, written by David Seidler, has the appearance of royalty with the personality of a commoner—a stubborn, self-deprecating, and quite witty commoner. Colin Firth is rightly garnering Oscar buzz as the duke and future King George VI, who nearly ends his quest to fix his stammer because of a string of incompetent imbeciles who prescribe remedies such as a mouthful of marbles. Bertie's wife, Elizabeth (Helena Bonham Carter), won't give up, however, and surreptitiously visits an unconventional Australian therapist for a consult. Lionel Logue (Geoffrey Rush) is different, all right. There's little fawning and zero tolerance for Bertie's self-pity, and the back-and-forth between doctor and patient is the highlight of the film. Firth is funny and natural as the reluctant king, brilliantly affecting a stutter without sounding affected, and Rush is tartly amusing as well. Viewers expecting the stiff royal drama that the dull title implies will be as surprised as the king who's eventually able to deliver a flawless speech. (TO) (See washingtoncitypaper.com for venue information)

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

OTHER INDEXING: (Geoffrey Rush; Helena Bonham Carter; Lionel Logue; Colin Firth; George VI; Tom Hooper; Elizabeth; David Seidler)

WORD COUNT: 256

Films To Rave About; Critics pick their favourite movies of 2010 -- and show their similar tastes in film

Source: Calgary Herald (Canada)
Publication Date: December 31, 2010
Country: Canada
Source Type: Newspaper

12/31/10 Calgary Herald (Can.) C2

News

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Section: Friday Movies

Jay Stone, Katherine Monk

1. **The Social Network:** David Fincher's brilliant film about the founding of Facebook was perhaps the smartest film of the year -- it relied on a quick audience -- and a fascinating examination of the mixture of outsider and insider cultures. It was structured like a court case that was trying to get at who really invented the social networking website, but its nimble screenplay and breakout performances (particularly by Jesse Eisenberg as Facebook founder Mark Zuckerberg) turned it into a rich portrait of an age.

2. **The King's Speech:** It's a bit staid and a little showy, but this historical drama about the speech impediment of King George VI of England is a deeply satisfying crowd-pleaser. Most of the crowd-pleasing came in the sympathetic performances of Colin Firth as the king and Geoffrey Rush as his offbeat Australian speech therapist. Their scenes together are an acting master class, a playlet about the psychology of power, friendship and loneliness.

3. **Black Swan:** Darren Aronofsky's brave and sometimes astonishing journey into the world of performance takes place in a ballet company, where Natalie Portman -- likely winner of the Best Actress Oscar -- plays an innocent young dancer. She's cast in the lead of Swan Lake and must find her dark and erotic side, her black swan, for the role. The result is a thriller that mingles sex, art, horror and psychological disintegration, filled with scenes of wrenching beauty.

4. **Toy Story 3:** The concluding episode of the animated trilogy about a boy and his toys -- films that ingeniously assigned hilarious and telling life to the world of the playroom -- had the same combination of madcap inventiveness and the shadowy fears of childhood imagination. However, it also turned out to be the year's most unlikely tear-jerker, a movie that ended with the bittersweet nostalgia of growing up and moving on.

5. **Exit Through the Gift Shop:** A movie by the elusive graffiti prankster Banksy that looks at the world of outsider art -- particularly a self-made artist who calls himself Mr. Brainwash -- and leaves us with wider questions about what exactly it is that hangs on gallery walls and whether, in fact, this film itself is just a cinematic taunt. It was a movie about the meaning of art that slyly challenged all your assumptions.

6. **The Kids Are All Right:** The year's most realistic love story with Annette Bening and Julianne Moore as partners -- the former a busy-at-work doctor, the latter the artistic one looking to reignite passion -- who are thrown for a loop when Mark Ruffalo intrudes. It's a story that got at many of the difficult truths about family, and how fragile a notion that can be.

7. **Winter's Bone:** The young actress Jennifer Lawrence gave an astonishing and realistic performance in this low-budget, propulsively gripping drama about a teenage girl in the Ozarks who has to fight through the dangerous secrecy of the mountains to find her reprobate father and save the family home. It was both unrelenting and authentic, its twists made all the more fraught because of its eye-level realism.

8. *The Fighter*: This excoriating character study -- two or three, actually -- is wrapped in an accomplished boxing film. Mark Wahlberg plays the real-life boxer Mickey Ward, but it is the battles he fights outside the ring with his brother (Christian Bale, odds-on favourite to be Oscar's Best Supporting Actor) and his domineering mother (Melissa Leo, best of this year's crop of terrifying parents at the movies) that gave the film its grit.

9. *The Secret in Their Eyes*: This Argentinian movie -- winner of last year's Best Foreign Film Oscar that opened in Canada in 2010 -- is a mystery about an old murder case. It was filled with surprises that uncovered an examination of passion, history and, in a wonderfully reassuring coda, the abiding power of love.

10. *True Grit*: The Coen Brothers are in straightforward mode in this adaptation of the story about a spunky girl (wonderful newcomer Hailee Steinfeld) who hires a reprobate old drunken lawman (gloriously grizzled Jeff Bridges) to track down the man who killed her father. Through its gaudy dialogue, we get a slightly skewed picture of a colourful and blood-soaked Old West.

1. *The Social Network*: Through a series of well crafted, deeply interlaced vignettes -- each containing its own internal drama -- David Fincher captured the birth of the new social media civilization. It's not easy to capture the Zeitgeist on film, but thanks to the complete production and dramatic design that showed us an old world morphing into something new, we were lucky enough to feel the tingle of something relevant, as well as entertaining.

2. *Black Swan*: When a film makes you giddy from the mere experience of watching it in the same way a roller-coaster makes you howl in sweet, hand-flinging surrender, you know it's doing its job. Darren Aronofsky deserves high marks for his ability to hold his audience rapt with his cinematic craft, but the rest of the credit for *Black Swan*'s victory goes to Natalie Portman and the cast, including Barbara Hershey and Vincent Cassel, who make this such an elegant psycho-drama.

3. *127 Hours*: Danny Boyle pulled off something close to a moviemaking miracle when he made the journey of Aron Ralston an action movie with an immobilized protagonist. While the story of self-amputation clearly has its own drama, Boyle broadened the whole texture of the film by allowing us to enter Ralston's emotional investigation of connection, just as he's about to make a dramatic disconnect. A smart, tense and thoroughly moving journey, this wasn't just another smash for Boyle (Oscar winner for *Slumdog Millionaire*), it was a career-defining showcase for James Franco, who established his foothold on the A-list as the ultimate survivor.

4. *The Kids Are All Right*: A success not only as an ensemble piece, but one that depicted a lesbian couple moving through a rather modern dilemma. Lisa Cholodenko's drama is set in L.A. and touches on the universal through very particular means. With Annette Bening and Julianne Moore playing lesbian mothers, the film opened the American vertical blinds to a new type of family as it showed us two kids meeting their biological father (Mark Ruffalo). Smart, funny and capped by a brilliant performance from Bening, *The Kids Are All Right* found all the right beats.

5. *Exit Through The Gift Shop*: Easily one of the weirdest film voyages of the year, this documentary feature from noted British street artist Banksy made me laugh, and it made me cry. It also set off a few creative Molotovs in the art world, as it showed one man with questionable talent become an overnight sensation. The art world is always ripe for skewering, and Banksy couldn't have done it any better if he'd written it himself. In this case, reality was far stranger than fiction.

6. *Inside Job*: Charles Ferguson (*No End in Sight*) takes on the story of the 2008 stock market crash and turns it into a murder mystery with a Columbo-like mood, as it elicits confessions from key players, and reminds the drawing room full of guests to remain vigilant -- as there's a criminal in their midst. Dramatic, emotional and morally outrageous, this documentary also created real characters with its interview subjects by offering a full context for the talking heads.

7. *True Grit*: The Coen Brothers and Jeff Bridges reunite for another kick at the American film can with this remake of the classic John Wayne western about a young girl seeking justice. The moral dimensions get all the open sky the genre allows, and the Coens dance through the tumbleweed like the drunken lawman at the centre. Charming, affirming and laden with old-fashioned filmmaking touches, *True Grit* buffs up with a pleasing polish.

8. *The King's Speech*: Though it had its formulaic side, this movie about King George VI was such a feel-good experience, and so eager to embrace the nobler side of humankind, that it was impossible to resist. Colin Firth and Geoffrey Rush played out the silences with as much aplomb as the conscious chatter, ensuring every second of this beautifully realized period piece had our full attention.

Source:	Herald Sun (Australia)
Publication Date:	January 1, 2011
Country:	Australia
Source Type:	Newspaper

News

Section: LEIGHPAATS

Leigh Paatsch

Colin Firth should go close to winning a Best Actor Oscar for his powerhouse portrayal of King George VI, a complicated man forced to take the throne under extraordinary circumstances. Geoffrey Rush chimes in with equally brilliant work as Lionel Logue, a cagey, self-taught voice coach who gets his patient talking at a time his people really need to hear from him.

Co-stars Guy Pearce, Helena Bonham Carter

* * * * 1/2 General release

---- INDEX REFERENCES ----

REGION: Oceania (10C40)

LANGUAGE: English

OTHER INDEXING: (GEORGE VI; MAJESTY) (Bonham Carter; Colin Firth; Geoffrey Rush; Guy Pearce; Lionel Linchpin)

EDITION: F - Weekend

WORD COUNT: 122

'The King's Speech' leads Oscar nominations with 12

Source: Oregonian (Portland, OR)
Publication Date: January 25, 2011
Country: USA
Source Type: Newspaper

1/25/11 Portland Oregonian (Pg. Unavail. Online)

News

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JoLene Krawczak The Oregonian, Portland, Ore.

Jan. 25--"The King's Speech" led the nominations for the 83rd annual Academy Awards, which were announced this morning. The movie, which stars Colin Firth as a stuttering King George IV, got 12 nominations, including best picture and best director. It also brought acting nominations for Firth, Geoffrey Rush and Helena Bonham Carter.

"True Grit," by Joel and Ethan Coen, scored 10 nominations.

Here is a list of nominees:

Best motion picture of the year

- "Black Swan"
- "The Fighter"
- "Inception"
- "The Kids Are All Right"
- "The King's Speech"
- "127 Hours "
- "The Social Network"
- "Toy Story 3"
- "True Grit"
- "Winter's Bone"

Best actor in a leading role

- Javier Bardem in "Biutiful"
- Jeff Bridges in "True Grit"
- Jesse Eisenberg in "The Social Network"
- Colin Firth in "The King's Speech"
- James Franco in "127 Hours"

Best supporting actor

- Christian Bale in "The Fighter"
- John Hawkes in "Winter's Bone"
- Jeremy Renner in "The Town"
- Mark Ruffalo in "The Kids Are All Right"
- Geoffrey Rush in "The King's Speech"

Best actress in a leading role

- Annette Bening in "The Kids Are All Right"
- Nicole Kidman in "Rabbit Hole"
- Jennifer Lawrence in "Winter's Bone"
- Natalie Portman in "Black Swan"
- Michelle Williams in "Blue Valentine"

Best supporting actress

- Amy Adams in "The Fighter"
- Helena Bonham Carter in "The King's Speech"
- Melissa Leo in "The Fighter"
- Hailee Steinfeld in "True Grit"
- Jacki Weaver in "Animal Kingdom"

Best animated feature film

- "How to Train Your Dragon"
- "The Illusionist"
- "Toy Story 3"

Art Direction

- "Alice in Wonderland"
- "Harry Potter and the Deathly Hallows Part 1"
- "Inception"
- "The King's Speech"
- "True Grit"

Cinematography

- "Black Swan"
- "Inception"
- "The King's Speech"
- "The Social Network"
- "True Grit"

Costume design

- "Alice in Wonderland," Colleen Atwood
- "I Am Love," Antonella Cannarozzi
- "The King's Speech," Jenny Beavan
- "The Tempest," Sandy Powell
- "True Grit," Mary Zophres

Best director

- "Black Swan," Darren Aronofsky
- "The Fighter," David O. Russell
- "The King's Speech," Tom Hooper
- "The Social Network," David Fincher
- "True Grit," Joel Coen and Ethan Coen

Best Documentary feature

- "Exit through the Gift Shop," Banksy and Jaimie D'Cruz
- "Gasland," Josh Fox and Trish Adlesic
- "Inside Job," Charles Ferguson and Audrey Marrs

-- "Restrepo," Tim Hetherington and Sebastian Junger

-- "Waste Land," Lucy Walker and Angus Aynsley

Film editing

-- "Black Swan," Andrew Weisblum

-- "The Fighter," Pamela Martin

-- "The King's Speech," Tariq Anwar

-- "127 Hours," Jon Harris

-- "The Social Network," Angus Wall and Kirk Baxter

Best foreign language film

-- "Biutiful"

-- "Mexico"

-- "Dogtooth"

-- "In a Better World"

-- "Incendies"

-- "Outside the Law"

Makeup

-- "Barney's Version," Adrien Morot

-- "The Way Back," Edouard F. Henriques, Gregory Funk and Yolanda Toussieng

-- "The Wolfman," Rick Baker and Dave Elsey

Original score

-- "How to Train Your Dragon," John Powell

-- "Inception," Hans Zimmer

-- "The King's Speech," Alexandre Desplat

-- "127 Hours," A.R. Rahman

-- "The Social Network," Trent Reznor and Atticus Ross

Original song

-- "Coming Home" from "Country Strong," music and Lyric by Tom Douglas, Troy Verges and Hillary Lindsey

-- "I See the Light" from "Tangled," music by Alan Menken Lyric by Glenn Slater

-- "If I Rise" from "127 Hours," music by A.R. Rahman Lyric by Dido and Rollo Armstrong

-- "We Belong Together" from "Toy Story 3," music and Lyric by Randy Newman

Best animated short film

-- "Day & Night"

-- "The Gruffalo"

-- "Let's Pollute"

-- "The Lost Thing"

-- "Madagascar, carnet de voyage"

Live action short file

-- "The Confession"

-- "The Crush"

-- "God of Love"

-- "Na Wewe"

-- "Wish 143"

Visual effects

- "Alice in Wonderland"
- "Harry Potter and the Deathly Hallows Part 1"
- "Hereafter"
- "Inception"
- "Iron Man 2"

Adapted screenplay

- "127 Hours"
- "The Social Network"
- "Toy Story 3"
- "True Grit"
- "Winter's Bone"

Original screenplay

- "Another Year"
- "The Fighter"
- "Inception"
- "The Kids Are All Right"
- "The King's Speech"

More: The Academy Awards.

---- INDEX REFERENCES ----

COMPANY: INSIDE JOB INC; WILLIAMS PIPELINE PARTNERS LP; WILLIAMS PIPELINE PARTNERS HOLDINGS LLC; EXIT GROUP S R O; WILLIAMS CONTROLS EUROPE GMBH; EXIT MEDIEN GMBH; WILLIAMS CONSOLIDATED I LTD; WINTER AG; WILLIAMS CONSOLIDATED DELAWARE LLC

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (BARNEYS VERSION; BIUTIFUL; DEATHLY HALLOWS PART 1; DOGTOOTH; EXIT; GIFT SHOP; INCENDIES; INCEPTION; INCEPTION " HANS; INSIDE JOB; IRON; MICHELLE; WASTE LAND; WILLIAMS; WINTER) (Academy Awards; Adapted; Adrien Morot; Amy Adams; Andrew Weisblum; Angus Aynsley; Annette Bening; Art Direction; Atticus Ross; Audrey Marrs; Awards; Black Swan; Bonham Carter; Charles Ferguson; Christian Bale; Coen; Colin Firth; Colleen Atwood; Costume; Darren Aronofsky; Dave Elsey; David O. Russell; Edouard F. Henriques; Ethan Coen; Firth; Gasland," Josh Fox; Geoffrey Rush; George; Glenn Slater; Gregory Funk; Hailee Steinfeld; Harry Potter; Helena; Helena Bonham Carter; Hillary Lindsey; Jacki Weaver; Jaimie D'Cruz; James Franco; Jan; Javier Bardem; Jeff Bridges; Jennifer Lawrence; Jeremy Renner; Jesse Eisenberg; Joel and Ethan Coen; John Hawkes; John Powell; Jon Harris; Kirk Baxter; Lucy Walker; Mark Ruffalo; Mary Zophres; Melissa Leo; Na Wewe; Natalie Portman; Nicole Kidman; Original; Randy Newman; Restrepo," Tim Hetherington; Rick Baker; Sebastian Junger; Tom Douglas; Tom Hooper; Trent Reznor; Trish Adlesic; Troy Verges; True Grit; Visual; Yolanda Toussieng)

WORD COUNT: 590

Australians will be a force at next month's

Source: Ballarat Courier, The (Australia)
Publication Date: January 27, 2011
Country: Australia
Source Type: Newspaper

1/27/11 Ballarat Courier (Austl.) 19

News

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Wire importer

Australians will be a force at next month's Academy Awards ceremony with Jacki Weaver, Nicole Kidman and Geoffrey Rush leading the way.

Joining the Australian actors for Hollywood's night of nights on February 27 will be Rush's producing partners Iain Canning and Emile Sherman. They are in line for Oscars for their best picture nominated film, The King's Speech.

The King's Speech, once considered a bridesmaid to longtime best picture favourite The Social Network, emerged from the Academy's nomination ceremony with more nods than any other movie.

The King's Speech scored 12 nominations, while the western True Grit was second with 10 and Inception and The Social Network each receiving eight.

Other Aussies picking up nominations for the 83rd Academy awards ceremony are special effects wizard Ben Snow for his work on Iron Man 2 and short animated filmmakers Shaun Tan and Andrew Ruhemann for The Lost Thing.

Weaver's best supporting actress nomination for Animal Kingdom continues the 63-year-old's fairytale run in the US where she has picked up critics awards and been praised by Hollywood's elite for her superb performance as the matriarch of a Melbourne crime family.

While the 83rd Annual Academy Awards ceremony will be Weaver's first, Kidman and Rush are regular attendees.

US:The Kin

---- INDEX REFERENCES ----

COMPANY: WEAVER

NEWS SUBJECT: Social Issues (15005)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Entertainment Technology (1EN50); Special Effects Technology (1SP19)

LANGUAGE: English

OTHER INDEXING: (AUSSIES; JACKI WEAVER; SOCIAL NETWORK; WEAVER) (Andrew Ruhemann; Australians; Emile Sherman; Geoffrey Rush; Hollywood; Iain Canning; Kidman; Nicole Kidman; Rush; Shaun Tan; True Grit)

WORD COUNT: 208

Local talent struts its stuff on a bigger stage

Source: Australian
Publication Date: February 9, 2011
Country: Australia
Source Type: Newspaper

2/9/11 Australian (Newspaper) 17

News

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Section: Features

MICHAEL BODEY

SEVERAL Australians are testing their wares in American cinemas at the moment. The leading Australian release is *Sanctum*, the James Cameron-produced thriller directed by Kokoda's Alister Grierson and filmed on the Gold Coast. It opened in the US with a take of \$US9.5 million, which, while not great, suggests the film will make enough to ensure Jim and investors ultimately make some money. *The King's Speech*, a \$13m production starring Geoffrey Rush, is rolling in it with its US take alone up to \$US83m. An Aussie screenwriter, Michael Petroni, will also be celebrating after his thriller, *The Rite*, opened at No.1 last week, earning \$US24m. The writer and director of the 2002 film *Til Human Voices Wake Us*, starring Guy Pearce, is forging a solid presence there. Incredibly, at least for a six-time Oscar nominee, Peter Weir's latest film, *The Way Back*, is independently financed. The lush period epic starring Jim Sturgess and Colin Farrell hasn't done the business in the US, earning \$US2.5m there so far, but it's sure to be a strong performer on "ancillary" platforms

MEANWHILE, Michael Rymer's little adaptation of the David Williamson play, *Face To Face*, has won the Panavision Spirit Award for Independent Cinema at the 26th annual Santa Barbara International Film Festival in the US. Rymer, best known for his AFI Award-winning film *Angel Baby* starring Jacqueline McKenzie, wins a camera package worth \$60,000 in the prize for a "unique" feature made outside mainstream Hollywood. The film about a heated mediation stars Vince Colosimo, Luke Ford and Sigrid Thornton. There are no local screening dates yet. Another Aussie winner at Santa Barbara was the Academy Award-nominated short animation, *The Lost Thing*, which added the SBIFF Animation Film Short prize to Andrew Ruhemann and Shaun Tan's expanding list of honours

GOALPOST Pictures Australia has commissioned a sustainability audit for its Nine network telemovie *Panic at Rock Island* and the results are likely to unsettle the screen industry. Goalpost Pictures managing director Ben Grant tells *Reel Time* that the audit, prepared by GreenShoot Pacific, unearthed some startling results but at least was "a start". He says the industry has some public responsibility due to the public funding it receives. He says the audit's results will be passed on, most likely to government agencies, as guidance

PANIC at Rock Island, a thriller directed by Tony Tilse and starring Grant Bowler, Damian Walshe-Howling, Vince Colosimo, Simone Kessell and Anna Hutchinson recorded a total of 63.85 tonnes of carbon emissions with the vast proportion (72 per cent) attributed to travel and transport of cast, crew and equipment. Power for the production contributed 24 per cent and hotel accommodation another 4 per cent. Grant says he was surprised the production was measured in tens of tonnes and at the impact of travel, which was made a little more onerous because the telemovie was shot on Goat Island on Sydney Harbour. Despite the cliché about wasteful polystyrene cups on films sets, he says, nothing came close to the environmental impact of international air travel. Grant says many emissions can be reduced if crew have time or money. "It was certainly eye-opening and allows us to better prepare sustainably for our next productions," he says. Audit recommendations include the development of a procurement policy to direct all departments to purchase sustainably and to dispose of materials more efficiently

THE Film Critics Circle of Australia has announced its award nominations for a ceremony to be held at the North Sydney Leagues Club on March 13. Animal Kingdom, Beneath Hill 60, Bran Nue Dae and Tomorrow When the War Began have been joined by The Waiting City as nominees for best film, as decided by the body of film critics. Claire McCarthy's film didn't earn an AFI best film nomination -- Bright Star and The Tree were the AFI's other picks -- but it grabbed eight nominations from the critics, as many as Beneath Hill 60 and two fewer than Animal Kingdom. Tomorrow When the War Began earned five noms, with Bran Nue Dae and South Solitary picking up four each. Other surprises include Lou's Lily Bell-Tindley and South Solitary's Miranda Otto, recognised in the leading actress category, Red Hill's Ryan Kwanten as leading actor and Lou's Emily Barclay as supporting actress

AFTER industrial action that appeared to do more damage to our trans-Tasman relationship with the Kiwis than Trevor Chappell's underarm bowl, The Hobbit has finally confirmed a shooting date. On March 21, Peter Jackson will return with a cast including Lord of the Rings veterans Elijah Wood, Cate Blanchett and Ian McKellen.

---- INDEX REFERENCES ----

COMPANY: SANTA BARBARA RESTAURANT GROUP INC; RITE GACKO A D GACKO; SANTA BARBARA INFRARED INC; SANTA BARBARA REGIONAL HEALTH AUTHORITY; SANTA BARBARA MEDCO INC; SANTA BARBARA FUNERAL SERVICES INC; PM BELZ AGENTUR FUER INFORMATIK GMBH; RITE AID ONLINE STORE INC

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); North America (1NO39); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (ACADEMY AWARD; AFI; ANIMAL KINGDOM; ANIMAL KINGDOM BENEATH HILL 60; AUSSIE; AUSTRALIANS; BENEATH HILL 60; BRAN NUE DAE; DAVID WILLIAMSON; FILM CRITICS CIRCLE; GOALPOST; HOBBIT; INDEPENDENT CINEMA; JAMES CAMERON; KOKODAS ALISTER GRIERSON; LILY BELL; PANAVISION SPIRIT AWARD; PANIC; RINGS; RITE; SANTA BARBARA; SANTA BARBARA INTERNATIONAL FILM; SBIFF ANIMATION FILM; SYDNEY LEAGUES CLUB) (Andrew Ruhemann; Angel Baby; Anna Hutchinson; Australia; Ben Grant; Bright Star; Cate Blanchett; Claire McCarthy; Colin Farrell; Damian Walshe-Howling; Elijah Wood; Geoffrey Rush; Goalpost Pictures; Grant; Grant Bowler; Guy Pearce; Ian McKellen; Incredibly; Jacqueline McKenzie; Jim Sturgess; Lou; Luke Ford; Michael Petroni; Michael Rymer; Peter Jackson; Peter Weir; Power; Rymer; Shaun Tan; Sigrid Thornton; Tomorrow; Tony Tilse; Trevor Chappell; Vince Colosimo)

EDITION: 1 - All-round Country

WORD COUNT: 764

Source:	Daily Telegraph (UK)
Publication Date:	February 10, 2011
Country:	United Kingdom
Source Type:	Newspaper

News

Section: News

THE STARS of *The King's Speech* have joked about reports that the Queen loved their film, saying her endorsement should appear on promotional posters.

The tale of King George VI's battle to overcome his stammer stars Colin Firth as the reluctant monarch and Geoffrey Rush as his speech therapist. It has 14 nominations at this Sunday's Bafta awards and Firth is expected to be crowned best actor.

According to reports, the Queen watched a private screening at Sandringham and found it "moving and enjoyable".

Speaking at an industry event in Los Angeles, Rush quipped: "Colin and I were just saying, will that go on the poster? 'Dazzling' - New York Times. 'Moved' - Her Majesty. We've been joking that the Queen is probably on Netflix [a video rental site] and she's got a whole back-up list of The Madness of King George and Alfred the Great, and gets them out every couple of months."

The Orange British Academy Film Awards will take place at the Royal Opera House, where staff yesterday laid out the auditorium seating plan.

The King's Speech leads the nominations, followed by Black Swan and Inception.

Jonathan Ross will host the ceremony and has promised that his jokes will not be as near-the-knuckle as those provided by Ricky Gervais at the Golden Globes.

Ross said: "It was kind of brave, but a lot of those jokes were unnecessary. But you have to remember Ricky's career doesn't depend on the Golden Globes. I texted him to say well done. I couldn't have done that."

---- INDEX REFERENCES ----

COMPANY: NETFLIX INC

INDUSTRY: Internet Technology (1IN39); Entertainment (1EN08); Celebrities (1CE65); Music (1MU57); Motion Pictures (1MO51); Internet (1IN27); WWW Browsers (1WW77)

LANGUAGE: English

OTHER INDEXING: (George VI; Colin Firth; Jonathan Ross; Geoffrey Rush; Ricky Gervais)

EDITION: 01

WORD COUNT: 258

5.3m tune in to see the Baftas

Source: Evening Times (Glasgow, Scotland)
Publication Date: February 15, 2011
Country: United Kingdom
Source Type: Newspaper

2/15/11 Evening Times 3

News

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Section: PG3

colin firth'S role in helping The King's Speech win seven titles at the Baftas saw the ceremony watched by 5.3million viewers on BBC1 - the biggest for the film awards since 2004.

Firth won Best Actor at the awards, while Helena Bonham Carter and Geoffrey Rush took Best Supporting Actress and Actor.

However, ITV1 drew the biggest audience for the Bafta ceremony time slot - 9-10.45pm. Wild At Heart and Dancing On Ice: The Skate-off attracted more than 7.3m viewers.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (BAFTA) (Bonham Carter; Geoffrey Rush; Supporting Actress)

EDITION: 1

WORD COUNT: 82

Sydney Confidential

Source: Daily Telegraph (Sydney, Australia)
Publication Date: February 15, 2011
Country: Australia
Source Type: Newspaper

2/15/11 Daily Tel. (Sydney) 21

News

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Section: Features

Annette Sharp, plus Joel Christie, Marcus Casey & Amy Harris

BAFTA AWARDS BAFTA for a man in a Rush THE busiest man in showbiz just got busier yesterday with Geoffrey Rush awarded the BAFTA for Best Supporting Actor in The King's Speech

In a sign his Oscar chances are looking good, Rush beat Christian Bale (The Fighter), Andrew Garfield (The Social Network), Pete Postlethwaite (The Town) and Mark Ruffalo (The Kids Are All Right) but not surprisingly Rush couldn't be in London to accept the gong

The legendary Aussie thespian is performing in The Diary of a Madman, which has moved to the Brooklyn Academy of Music

During Madman's Sydney run, Rush made countless 30-hour flights, shuttling between the Australian stage and his promotional duties for The King's Speech in the States

As soon as the Sydney production wrapped last weekend, Rush flew to the Oscar nominees' lunch in Los Angeles, then partied at the Chateau Marmont with Mick Jagger and Lenny Kravitz. He is now in New York where he was feted at a lunch thrown by pal Baz Luhrmann

Meanwhile, The King's Speech was the big winner at the BAFTAs, winning Best Picture, Best Actor for Colin Firth and Best Supporting Actress for Helena-Bonham Carter.

---- INDEX REFERENCES ----

JMPANY: OSCAR*; RUSH SICAV SA; OSCAR INVESTMENTS LTD

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55); U.S. Mid-Atlantic Region (1MI18); North America (1NO39); New York (1NE72); New South Wales (1NE75); Americas (1AM92); USA (1US73)

LANGUAGE: English

OTHER INDEXING: (ACTOR; BAFTA; BROOKLYN ACADEMY OF MUSIC; CHATEAU MARMONT; COLIN FIRTH; GEOFFREY RUSH; OSCAR; RUSH; SUPPORTING; SUPPORTING ACTOR) (Andrew Garfield; Baz Luhrmann; Christian Bale; During Madman; Lenny Kravitz; Mark Ruffalo; Mick Jagger; Pete Postlethwaite)

EDITION: 1 - State

WORD COUNT: 200

On stage

Source: Sunday Herald Sun (Australia)
Publication Date: February 27, 2011
Country: Australia
Source Type: Newspaper

2/27/11 Sunday Herald Sun 18

News

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Section: PLAY

"His performance in this beautifully directed and designed show is spellbinding, even staggering
New York Post critic Elisabeth Vincentelli rather likes Geoffrey Rush on Broadway in Diary of a
Madman.

---- INDEX REFERENCES ----

LANGUAGE: English

OTHER INDEXING: (Elisabeth Vincentelli)

EDITION: 8 - Play

WORD COUNT: 31

The King's Speech crowned with best picture

Source: Guardian.co.uk
Publication Date: February 28, 2011
Country: United Kingdom
Source Type: Newspaper

2/28/11 guardian.co.uk (Pg. Unavail. Online)

News

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Xan Brooks guardian.co.uk

Monday 28th February 2011

The King's Speech was duly crowned at the Academy Awards ceremony in Los Angeles, picking up the all-important best picture Oscar to finish the night on a note of triumph. The low-budget British drama, which follows King George VI's efforts to overcome a stutter, had already proved the year's surprise success story, earning upwards of \$200m at the global box office.

Directed by Tom Hooper, The King's Speech stars Colin Firth as George and Geoffrey Rush as his maverick Australian speech therapist, Lionel Logue. In winning the best film Oscar, it successfully repelled the challenge of its nearest rivals, True Grit, Inception and The Social Network.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

OTHER INDEXING: (Colin Firth; Geoffrey Rush; George Rush; George VI; Tom Hooper; Lionel Logue)

WORD COUNT: 114

Rush job earns Oscar for Colin and Geoffrey

Source: Goondiwindi Argus (Australia)
Publication Date: March 3, 2011
Country: Australia
Source Type: Newspaper

3/3/11 Goondiwindi Argus (Austl.) (Pg. Unavail. Online)

News

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www.goondiwindiargus.com.au. Not available for re-distribution.

MOVIE Buffs are planning to host the first night in Goondiwindi of the Oscar-winning film "The King's Speech".

This stars Colin Firth as Bertie, who became King George VI, Helena Bonham Carter as Elizabeth his wife and Geoffrey Rush as the Australian speech therapist Lionel Logue. Plagued since childhood by a paralyzing stammer, the future King George VI of England has given up hope of finding a cure for his impediment.

His concerned wife urges him to seek the help of an iconoclastic Australian speech therapist, Lionel Logue, who insists on a level of familiarity with his new patient that the royal prince is loath to permit.

Colin Firth and "The King's Speech" were the big winners at the 83rd Oscars on Monday winning best picture, best director and original screenplay. Geoffrey Rush missed out on the "best supporting" actor to a brilliant Christian Bale in 'The Fighter'. Rush however was invited on stage for The King's Speech's big moment to share in the celebration.

Movie Buffs members who have already seen the film strongly recommend it. It is planned that the first showing will be Thursday March 10. There will be drinks and nibbles from 6pm and the film will begin at 6.30.

Supper and discussion will follow. Book at Suede before noon on Wednesday, March 9 - \$20 for Movie Buffs members and \$25 for non-members. As the date has not been finalised, please check the advertisement in next week's Argus for confirmation.

---- INDEX REFERENCES ----

COMPANY: RUSH SICAV SA

NEWS SUBJECT: Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (GEOFFREY RUSH; GEORFFREY RUSH; MOVIE BUFFS; RUSH) (Christian Bale; Colin Firth; George VI; Helena Bonham Carter; Lionel Logue; Plagued)

WORD COUNT: 247

RUSH TO BE FETED AT NEW YORK THEATRE GALA

Source: World Entertainment News Network
Publication Date: March 7, 2011
Source Type: Magazine

3/7/11 World Ent. News Network (Pg. Unavail. Online)

News

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Mar 07, 2011 (WENN via COMTEX News Network) -- GEOFFREY RUSH will be the toast of the New York theatre world this week (begs07Mar11) when he is feted by fellow Aussie stars HUGH JACKMAN and director BAZ LUHRMAN for his critically-acclaimed performance in THE DIARY OF A MADMAN.

The Oscar nominee has wowed theatregoers since returning to the stage in February (11) at the Brooklyn Academy of Music (BAM), where he plays a civil servant driven mad in the adaptation of Nikolai Gogol's short story.

And Rush, who has been celebrated throughout awards season for his turn in The King's Speech, will be the guest of honour at the BAM Theater Gala on Thursday (10Mar11).

Guests including Jackman, Luhrman, Whoopi Goldberg and Susan Sarandon, who co-starred with Rush in Broadway hit Exit The King, will be among the stars paying tribute to the actor. (MT/PYN/KL)

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: COMTEX NEWS NETWORK INC; OSCAR*; OSCAR INVESTMENTS LTD; GALA GRUNDSTUECKVERWALTUNG GESELLSCHAFT MBH; BOYAR ASSET MANAGEMENT INC; GALA XXI S A SICAV; GROUPE PRISMA PRESSE; KOMMUNE HOLDING AS; GALA INC; BANSEI ASSET MANAGEMENT CO LTD; BANQUE ATLANTIQUE MALI; RUSH SICAV SA; KUEN LING REFRIGERATING MACHINERY CO LTD; KONINKLIJKE BAM GROEP NV

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85)

REGION: U.S. Mid-Atlantic Region (1MI18); North America (1NO39); New York (1NE72); Americas (1AM92); USA (1US73)

OTHER INDEXING: (BAM; BAM THEATER GALA; BROOKLYN ACADEMY OF MUSIC; COMTEX NEWS; GALA; JACKMAN; KL; LUHRMAN; MADMAN; NIKOLAI GOGOL; OSCAR; RUSH) (HUGH JACKMAN; Mar 07; Rush; Susan Sarandon; Whoopi Goldberg)

WORD COUNT: 148

The king and his stutter

Source: Ekantipur.com
Publication Date: March 29, 2011
Country: Nepal
Source Type: Other

3/29/11 Ekantipur.com (Pg. Unavail. Online)

News

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Nepal, March 29 -- The King's Speech hinges on two crucial ideas: that an underdog story is always likeable, and that if the underdog turns out to be a major historical character, it's an even better bet. Colin Firth pulls off one of the finest pieces of acting in recent times, and giving him company is the ever-impressive Geoffrey Rush as his speech therapist.

The film begins in the late 1920s, where Prince Albert, the Duke of York (Firth) has to give a speech in Wembley. The trepidation on his face is apparent once he begins to speak: he stutters. Like any public figure, and that too one of the princes of the House of Windsor, 'Bertie'-as his near and dear ones call him-has to give speeches at regular intervals. But his stuttering proves to be a bigger obstacle than stage fright.

Anyone versed in public speaking will know how the fear of the audience creeps up into the speaker's mind; it's like heartburn. You can feel your heart pounding and your mind begins to play tricks on you. Of course, practice makes perfect, but a speech impediment like a stutter can literally tear you to shreds.

It is this emotion that The King's Speech captures beautifully. Firth's portrayal of a British prince trying to overcome an obstacle that is more in the mind than in the body is the film's soul. He struggles, he swears, he shouts, he breaks down in tears-but he knows none of these will stop his stutter.

This is where Rush's character, Lionel Logue, comes in. As a speech therapist, he attempts to break Bertie's psychological stutter cage by asking him to reveal his fears. And in one of the most beautiful moments in the film, Bertie tells him how the pressures of being a prince always got to him: His nanny preferred his elder brother, the Crown Prince, over him; his father, King George the Fifth, was a disciplinarian who made him switch to right-handedness; and his younger brother who had epilepsy died when he was 13.

Logue and Bertie make good progress, until the circumstances of history make Bertie the King. His elder brother, who was crowned King Edward the Eighth, abdicates because he wants to marry Wallis Simpson, a twice-divorced American socialite. Bertie is suddenly pushed into a role he never wanted in the first place. Further, war looms, as Hitler's militaristic ambitions dominate the whole of Europe.

Like all good underdog films, you know how the film is going to end. But what is different with The King's Speech is the history that it brings to the audience. Although the film dwells very little on the politics or diplomacy of the era, the idea that a prince has to struggle with his royalty is certainly novel. It skims over the historical details-and accuracies if you read some commentators-for drama. Firth's portrayal of a tormented prince must rank as one of the greatest performances in recent years. It is an honest picture of a man born into royalty, yet struggling with one of the most basic forms of psychological barriers. The acting is flawless, and it is on his shoulders alone that the film carries itself through.

The King's Speech is a film that relies on history to bring out a brilliant drama, although to expect it to be perfectly accurate in its realism is to stretch it a bit too far. It is also one of those few films where the acting is worth a watch alone. Firth deserved the Oscar for the Best Actor by miles this year-no doubt about that. Published by HT Syndication with permission from EKantipur.com. For

any query with respect to this article or any other content requirement, please contact Editor at htsyndication@hindustantimes.com

---- INDEX REFERENCES ----

COMPANY: HITRON TECHNOLOGIES INC; T HRVATSKI TELEKOMUNIKACIJE; HIAP TONG CORPORATION LTD; HT MICROANALYTICAL INC; HOWTEH TECHNOLOGY CO LTD

LANGUAGE: English

OTHER INDEXING: (EKANTIPUR COM; HITLER; HOUSE OF WINDSOR; HT) (Albert; Bertie; Colin Firth; Edward; Firth; Geoffrey Rush; Lionel Logue; Logue; Wallis Simpson)

WORD COUNT: 637

! THE King's Speech was [...]

Source: Evening Gazette (Middlesbrough, UK)
Publication Date: May 12, 2011
Country: United Kingdom
Source Type: Newspaper

5/12/11 Evening Gazette 8

News

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Section: News

! THE King's Speech was the main winner at the National Movie Awards last night. It scooped the best drama prize at the ceremony. Geoffrey Rush, pictured centre, who stars as speech therapist Lionel Logue, was presented with the award and was joined on stage by director Tom Hooper, left. Colin Firth took the performance of the year prize for his portrayal of George VI in the film.

---- INDEX REFERENCES ----

COMPANY: GEORGE AT ASDA

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (GEORGE; NATIONAL MOVIE AWARDS; WORLDTODAY) (Colin Firth; Geoffrey Rush; Lionel Logue; Tom Hooper)

EDITION: 01

WORD COUNT: 69

Swashbuckling step up

Source: Tulsa World
Publication Date: May 20, 2011
Country: USA
Source Type: Newspaper

5/20/11 Tulsa World D1

News

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Section: Scene

MICHAEL SMITH World Scene Writer

Avast, ye mateys, you should know what to expect from a new "Pirates of the Caribbean" movie and the adventures of Jack Sparrow: He's still swishing about and yo-ho-ho-ing like he's had one bottle of rum too many. There will be double-dealing on the high seas, and almost as many swordfights as one-liners. There will be one impossible escape after another by the devil-may-care pirate who dons more eye-liner than a video music starlet. Johnny Depp's daft performance as Sparrow still shivers me timbers after eight years and four films, and the best report I can make is that "Pirates of the Caribbean: On Stranger Tides" is better than the last film in the series. "At World's End" was an over-stuffed, computer-generated concoction that took Captain Jack out of the action for too long and showed us why we didn't need to see any more of the Keira Knightley/Orlando Bloom romantic subplot. It felt like the series had made one sequel too many, and it lowered expectations for a fourth film. But new blood has the swashes being buckled in a fresh way. Stepping in for the trilogy's director Gore Verbinski for "On Stranger Tides" is Rob Marshall, whose musical background ("Chicago") apparently prepared him to captain a film that cuts down on CGI serpents and water effects in favor of staging old-fashioned derring-do that would have made Errol Flynn proud. The choreographed stunts, which find Sparrow climbing palm trees and standing atop a horse-galloping carriage through the streets of Victorian London, seem fun again. That's because they look authentic, and they required an athleticism and skill that stuntmen can provide and computers cannot. The bad news is that as a "Pirates" film, it still has a plot that contains so many twists and turns and supporting characters who don't matter that the story ends up being a convoluted mess. Some may ask, "What story?" Some may not care. A woman from Sparrow's past (Penelope Cruz) shows up, apparently in league with the notorious pirate Blackbeard (Ian McShane) and his supernatural crew of zombie mates. These cretins seek the Fountain of Youth, and everyone - the British and Spanish royalty are on the trail, too - seems convinced that Jack knows the way to the fabled spring. Everyone but Jack, that is, but he's weaseled his way out of worse predicaments. This take on the Ponce de Leon adventure, as well as the inclusion of Blackbeard, are basic story elements taken from Tim Powers' novel "On Stranger Tides," an 18th-century pirates-and-voodoo adventure. But the rest of the script is one trap-door surprise after another. I doubt most of the actors could tell you what the point of the movie is outside of it being a showcase for Depp. A subplot involving a missionary (Sam Claflin) and a mermaid (Astrid Berges-Frisbey) intrigues with its questions of faith and kindness in a pirate world, but while it offers a quiet balance to the insanity around them, it also feels tacked on. Despite the adventures being different, the "Pirates" films are among the franchises in which it's difficult for me to remember the details of each film. Each has too many extraneous details. But the mermaids do spice things up, with the mythical creatures shimmying like Victoria's Secret models and singing like angels before transforming into piranha-like guardians of the fountain. The best moments team Depp with the wonderful Geoffrey Rush's peg-legged, scowling and blister-faced Capt. Barbosa; unfortunately, Depp shares most of his screen time with Cruz. Although she and Depp enjoy a barb-trading chemistry (their long-ago bad break-up is the source of endless chatter between the characters), the actress never looks as comfortable with the physical demands of the role. This is likely the result of Cruz having been pregnant during filming; her character's only full-blown swordfight is performed in shadow by a body double, punctuating this

point. But for the most part, "Pirates of the Caribbean: On Stranger Tides" will jostle audiences much like the Disney theme park ride upon which it's based.

Stars:Johnny Depp, Penelope Cruz, Ian McShane, Geoffrey Rush Theaters:(in Imax and 3-D) Cinemark Tulsa, AMC Southroads (in 3-D) Cinemark Broken Arrow, Starworld 20 Running time:2 hours, 17 minutes Rated:PG-13 (intense sequences of action/ adventure violence, some frightening images, sensuality and innuendo) Quality:(on a scale of zero to four stars) Michael Smith 918-581-8479 michael.smith@tulsaworld.com

'PIRATES OF THE CARIBBEAN: ON STRANGER TIDES'

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: CGI COMPANIE GENERALE D'INVESTISSEMENT; GENERALE D'INVESTISSEMENT SA; CREDIT GENERAL INDUSTRIEL SA; CGI; CONTINENTAL GENERAL INSURANCE CO

INDUSTRY: Science (1SC89); Science & Engineering (1SC33); Earth Science (1EA85); Oceanography (1OC88)

OTHER INDEXING: (CGI; DEPP; JOHNNY DEPP; KEIRA KNIGHTLEY; STRANGER) (Avast; Barbossa; Geoffrey Rush; Ian McShane; Jack; Michael Smith; Penelope Cruz; Rated; Rob Marshall; Running; Sparrow; Stranger Tides; Swashbuckling; Theaters; Tim Powers)

EDITION: Final

ORD COUNT: 761

Rush at preview of new movie

Source: Mosman Daily (Australia)
Publication Date: July 21, 2011
Country: Australia
Source Type: Newspaper

7/21/11 Mosman Daily (Austl.) 24

News

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Section: Local

KATE CRAWFORD

CREMORNE: The Orpheum Theatre has scored a coup with actor Geoffrey Rush making a personal appearance next week

The internationally acclaimed actor, who has been nominated for four Academy Awards, will attend a preview screening of his new film *The Eye of the Storm*

Rush will take part in a question and answer session on the theatre's stage with the film's director Fred Schepisi

It will be Rush's only appearance in a Sydney cinema for a chat about the film

The Orpheum event will be held next Thursday the night after the film's world premiere at the Dendy Opera Quays

"It is quite a coup for our theatre to have both Geoffrey Rush and Fred Schepisi we expect the event to sell out," Orpheum manager Paul Dravet said

"It reflects the fact that the Cremorne Orpheum is getting more and more attention from film distributors." Mr Dravet said Rush was fabulous in the film

"And so is Judy Davis. She is sensational, almost hypnotic," he said

A spokeswoman for film distributors Transmission said the Cremorne Orpheum had been chosen for the event because the theatre's audience was so suited to the film

Q&A with Geoffrey Rush: * When: Thursday, July 28, 6.30pm, followed by the screening of the film

* Tickets: \$20, visit the theatre box office or visit orpheum.com.au

What is your favourite Geoffrey Rush movie?
mosmandaily.com.au

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Motion Pictures (1MO51); Entertainment (1EN08); Live Entertainment (1LI85); Theater (1TH47); Film Festivals (1FI62)

LANGUAGE: English

OTHER INDEXING: (Fred Schepisi; Paul Dravet; Geoffrey Rush; Judy Davis)

EDITION: 1 - Main Book

WORD COUNT: 232

Rush adds Helpmann prize to his diadem

Source: Australian
Publication Date: August 2, 2011
Country: Australia
Source Type: Newspaper

8/2/11 Australian (Newspaper) 3

News

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Section: Local

MICHAELA BOLAND, NATIONAL ARTS WRITER

GEOFFREY Rush has a Tony, an Oscar, a BAFTA, several AFI awards and has often lamented his failure to nab a Logie

But while television's top prize remains elusive, he was inducted into the ranks of the nation's elite performing artists last night with his first Helpmann Award

Rush, who at 60 is celebrating 40 years as an actor, was honoured by theatre peers for his critically praised turn in the Neil Armfield-directed *The Diary of a Madman* at Sydney's Belvoir, in the nation's annual celebration of the performing arts at the Sydney Opera House

Cate Blanchett -- overlooked last year for her role as Blanche DuBois in *A Streetcar Named Desire* -- won her second Helpmann last night. The role that caught voters' attention was Blanchett's performance in Sydney Theatre Company's popular ensemble production of *Uncle Vanya* but the STC's co-artistic director missed last night's ceremony because of that play's touring commitments. She is in Washington preparing for *Uncle Vanya*'s season at the Kennedy Centre from this Thursday

Sydney productions dominated the theatre category, with other states entirely overlooked -- a reverse of the situation last year where Melbourne shows were favoured

In the stage musical category, *Mary Poppins* trumped *Hairspray*, *Dr Zhivago* and *Love Never Dies* to collect eight awards, including acting honours for Philip Quast, Matt Lee and Verity Ballard-Hunt

During the 2 1/2-hour ceremony fronted by Jonathan Biggins and broadcast live on Foxtel's Studio, a diverse array of 41 performing artists was honoured

Stage veterans Nancye Hayes, Toni Lamond and Jill Perryman were given the prestigious JC Williamson Award recognising their outstanding contribution to the Australian live performance industry

Among the newcomers, piano-playing comic Tim Minchin's symphony orchestral tour was recognised as the best new Australian work while another musical comic, Eddie Perfect, was judged best cabaret performer

>> ARTS P17

---- INDEX REFERENCES ----

INDUSTRY: Internet Technology (1IN39); Celebrities (1CE65); Live Entertainment (1LI85); Theater (1TH47); Internet (1IN27); Entertainment (1EN08); WWW Browsers (1WW77)

REGION: New South Wales (1NE75); Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (SYDNEY THEATRE CO) (Jonathan Biggins; Jill Perryman; Zhivago; Eddie Perfect; Nancye Hayes; Toni Lamond; Blanche DuBois; Tim Minchin; Cate Blanchett; Philip Quast; Matt Lee)

EDITION: N - Canberra

WORD COUNT: 304

Stars back new-look film awards

Source: Courier Mail (Australia)
Publication Date: August 19, 2011
Country: Australia
Source Type: Newspaper

8/19/11 Courier-Mail (Austl.) 3

News

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Section: News

Vicky Roach

AUSTRALIA'S biggest film industry names including Geoffrey Rush, Eric Bana and Abbie Cornish turned out in Sydney last night to support a long-overdue revamp of the Australian Film Institute Awards

The AFI Awards will be reconfigured next year in an attempt to put it on a par with the Oscars and the BAFTAs. The date of the annual event - renamed the Australian Academy of Cinema and Television Arts (AACTA) awards - has been pushed back to January to capitalise on the international awards season in terms of celebrity and marketing power

It also will be staged at the Sydney Opera House after a decade in Melbourne.

---- INDEX REFERENCES ----

INDUSTRY: Internet (1IN27); Internet Technology (1IN39); WWW Browsers (1WW77); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australia (1AU55); Oceania (1OC40); New South Wales (1NE75); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Abbie Cornish; Eric Bana)

POSITION: 6 - Late City

WORD COUNT: 108

Aussie Oscars kick off

Source: Northern Territory News/Sunday Territorian (Australia)
Publication Date: August 20, 2011
Country: Australia
Source Type: Newspaper

8/20/11 N. Territory News (Australia) 34

News

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CARIS BIZZACA in Sydney

NOMINEES A Heartbeat Away Big Mamma's Boy Blame Burning Man Caught Inside Face To Face Griff The Invisible Here I Am Legend Of The Guardians Mad Bastards Oranges And Sunshine Red Dog Red Hill Sanctum Sleeping Beauty Snowtown Summer Coda The Cup The Dragon Pearl The Eye Of The Storm The Hunter The Loved Ones Wasted On The Young ACCLAIMED Australian actor Geoffrey Rush has been named the founding president of the Australian Academy of Cinema and Television Arts (AACTA)

The announcement was made by director George Miller at the Australian Film Institute's launch of the AACTA on Thursday night

The star-studded launch -- including the likes of Abbie Cornish, Brendan Cowell and Nash Edgerton -- cheered and clapped as Rush took to the podium

"My first announcement as pres," Rush said, "would be you'd be an idiot if you didn't recognise that Australian artists in front of and in so many categories behind the camera are among the world's best." The Oscar, BAFTA, Emmy, Tony and multiple AFI award-winner said he was seven years old when the AFI was founded

"But a career in this industry seemed very remote, like Pluto . . . not even officially a planet," he said. "It will be the role of this academy to honour, encourage and award the very best in Australian film and television." Rush said the honour would come in the form of a brand-new statuette. The gold-cast AACTA Award statuette was designed by sculptor Ron Gomboc and is a human silhouette based on the shape of the Southern Cross constellation

Rush joked with the crowd, wondering aloud what they should call the statuette

He said the Oscars were named so because when Bette Davis won her first she said it looked like her Uncle Oscar

"I had an Uncle Ron," Rush said, clutching the golden statue. "There's not a lot of excitement telling someone I've been nominated for a Ron . . . As pres, I'd like to launch a competish to find the name for this little baby." He said ideas can be posted on AACTA's Facebook page

The statuette makes its debut at the first AACTA Awards in Sydney in January 2012, to coincide with the international awards season

Rush said judging had already started, with 25 films currently competing for the final nominations

The AACTA, or Australian Academy as it's known, was launched to improve recognition of Australia's screen practitioners

The decision to launch it followed a 12-month review, during which the AFI discovered an overwhelming amount of support from industry members on proposed changes such as new memberships, a new feature- film voting model and a new governance structure.

---- INDEX REFERENCES ----

COMPANY: PT STAR PACIFIC TBK; SOUTHERN CROSS EXPLORATION NL

INDUSTRY: Film Festivals (1FI62); Music (1MU57); Celebrities (1CE65); Motion Pictures (1MO51); Entertainment (1EN08)

REGION: New South Wales (1NE75); Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (Abbie Cornish; Geoffrey Rush; George Miller; Bette Davis; Ron Gomboc; Brendan Cowell; Nash Edgerton)

EDITION: 1 -

WORD COUNT: 440

AFI launch of the Australian Academy

Source: Sun-Herald, The (Australia)
Publication Date: August 21, 2011
Country: Australia
Source Type: Newspaper

8/21/11 Sun-Herald (Austl.) S16

News

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Section: S

LIZZY LOVETTE

OPT, The Rocks

hit It was a landmark night for the local film industry with the launch of the Australian Academy of Cinema and Television Arts and the great Geoffrey Rush being named as founding president. Rush had the huge crowd at the Overseas Passenger Terminal in stitches with his speech referring to himself as "the prez" and cheekily joking, "I don't care if you think I am funny, just that I am clever."

miss The goat's cheese and pumpkin ravioli portions were so big they were impossible to eat gracefully and half landed on my face.LIZZY LOVETTE

PHOTOS: BELINDA ROLLAND

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (BELINDA ROLLAND; Geoffrey Rush)

DITION: First

WORD COUNT: 104

Family ties no barrier to films starring role

Source: Western Suburbs Weekly (Australia)
Publication Date: September 13, 2011
Country: Australia
Source Type: Newspaper

9/13/11 W. Suburbs Wkly. (Austl.) 38

News

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Acclaimed Australian film director Fred Schepisi with his daughter Alexandra. Picture: Marcus Whisson d363017 WORKING for your dad may not sound like a dream job

But what if you're a talented up-and-coming actor and your old man happens to be one of Australia's greatest directors? Sounds ideal, right? In Perth to promote their new film *The Eye of The Storm* starring Aussie greats Geoffrey Rush and Judy Davis Melbourne filmmaker and father Fred Schepisi (*Roxanne*, *Evil Angels*, *Last Orders*) and actor and daughter Alexandra (*Matching Jack*, *TVs Underbelly*), told *Community* that it wasn't as simple as that

It turns out they both faced great trepidation before the cameras even started rolling

At first I worried whether I was being objective in casting Alexandra (as pivotal character nurse Flora), Fred said

I was aware we could be under attack if it went wrong, so my team and I narrowed the position down to four people and consulted with the producers and actors who all said: if you don't use her, you're absolutely nuts. That gave me the confidence to know I wasn't being a dad, I was being a director

Alexandra, initially reluctant to audition for Flora, shared her concerns in accepting the part. I felt there was a lot of pressure on me being in a film my father was directing and I couldn't afford to get it wrong because if I did everyone would say she was only cast because of her dad, she said

I had to think long and hard about whether I was willing to take that risk and whether we would work well together. I braced myself for the worst but I didn't need to because we had a great time working together

Based on Patrick White's acclaimed 1973 novel, *The Eye of The Storm* is the dual Golden Globe nominees' first offering filmed in Australia in 22 years

Daughter issues aside, the newly crowned Australian Screen Legend faced a bigger problem in getting his cast members together

Coinciding schedules is no mean feat when you have a line-up including Rush, Davis and England's Charlotte Rampling

They were only available for a specific period so we had to start shooting before all the money was secured, Fred said

Rush had a full-week window to shoot in and if we didn't do it then, he wouldn't have been available for two years and the film would never have happened

The Eye of the Storm opens in cinemas on September 15. Sara Fitzpatrick

--- INDEX REFERENCES ---

INDUSTRY: Special Effects Technology (1SP19); Entertainment (1EN08); Film Festivals (1FI62); Celebrities (1CE65); Motion Pictures (1MO51); Entertainment Technology (1EN50)

REGION: Australia (1AU55); Oceania (1OC40); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (Alexandra; Sara Fitzpatrick; Judy Davis Melbourne; Flora; Geoffrey Rush; Patrick Whites; Fred Schepisi; Marcus Whisson)

EDITION: 1

WORD COUNT: 420

King Geoff loses his head to arts charity

Source: Herald Sun (Australia)
Publication Date: September 21, 2011
Country: Australia
Source Type: Newspaper

9/21/11 Herald-Sun (Melbourne) 15

News

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Section: NEWS

Sally Bennett

GEOFFREY Rush -- Hollywood superstar, stage legend and all-round good bloke -- endeared himself even further to hometown Melbourne yesterday

The affable actor's actor has donated some of his famed costumes and most prestigious awards to the Performing Arts Collection

The regal attire he wore on stage in Exit the King and The Diary of a Madman, as well as his Tony and Helpmann Awards, are now part of the Art Centre's extensive historical collection

But Rush seemed most happy to hand over some exquisite performance portraits, previously stuffed between layers of cardboard at his home

"I didn't really want to hang them up because I thought that would make the dinner party just a little bit self-centred," he said

One of the few actors to win the "triple crown" -- Oscar, Emmy and Tony awards -- Rush is back in Melbourne to prepare for his next stage show, The Importance of Being Earnest for the Melbourne Theatre Company

For that he will be dressed even more elaborately as the female character Lady Bracknell

"I'd like to find a certain sexiness in Lady Bracknell, in the way that men used to find Maggie Thatcher terribly attractive," he said. "I figure she likes to walk into a room and think, 'I cut quite a smart social figure'." Rush's donations will join 450,000 others in the performing arts collection

Rush's items will be on display at the Arts Centre until Friday.

---- INDEX REFERENCES ----

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Celebrities (1CE65); Live Entertainment (1LI85); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Victoria (1VI05); Australia (1AU55); Australasia (1AU56); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (MELBOURNE THEATRE CO) (Emmy; Maggie Thatcher; Tony)

EDITION: 1 - FIRST

WORD COUNT: 238

In a rush to give screen treasures

Source: Melbourne Yarra Leader (Australia)
Publication Date: September 26, 2011
Country: Australia
Source Type: Newspaper

9/26/11 Melb. Yarra Leader (Austl.) 3

News

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Section: News

ACTOR Geoffrey Rush has contributed to the Arts Centre's growing collection of performing arts treasures

Best known for his on-screen performances, Melbourne-based Rush has also had a long and distinguished career on stage, and donated items from his stage shows to the St Kilda Rd venue last week

Rush gave costumes he wore in *The Diary of a Madman* and *Exit the King*, along with other artefacts -- including a crown and sceptre

"It feels very egocentric to be putting all this stuff out there," Rush joked

Both productions have experienced success abroad, with Rush making his Broadway debut in *Exit the King* in 2009 alongside an American cast including Susan Sarandon

Rush said the collection told the "rich and diverse story of performance in our country"

"By making this donation . . . we are one sentence of the much bigger story that stretches back over a century," Rush said

There are 450,000 items in the Arts Centre's collection, including donations from Kylie Minogue, Dame Nellie Melba, Nick Cave and Barry Humphries

Arts Centre chief executive Judith Isherwood said the addition of Rush's items was a "tangible reminder of a moment when an Australian theatre production took centre stage in New York".

---- INDEX REFERENCES ----

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Live Entertainment (1LI85); Celebrities (1CE65); Theater (1TH47); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Kylie Minogue; Nellie Melba; Geoffrey Rush; Judith Isherwood)

EDITION: 1 - ME

WORD COUNT: 201

78. GEOFFREY RUSH 1951- ACTOR

Source: Weekly Times (Australia)
Publication Date: September 28, 2011
Country: Australia
Source Type: Newspaper

9/28/11 Wkly. Times 5

News

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Section: MAGAZINE SERIES

Whether it's his raspy, caramel voice, classically trained acting skills, or quirky features, Geoffrey Rush is acting royalty. And like all Aussies who make it big abroad, we know him as "our Geoffrey", but in truth, he's Toowoomba's Geoffrey, born and raised in southeast Queensland

After studying an arts degree at the University of Queensland and later theatre in Paris, Rush performed with the Queensland Theatre Company for the best part of two decades before hitting the big time

His star ascended in 1996 when he portrayed the dysfunctional piano prodigy David Helfgott in *Shine*, which won him a stash of awards, including a Golden Globe and a Best Actor Academy Award - the first Australian-born actor to win one

Since then, his repertoire has spanned the highly commercial (the *Pirates of the Caribbean* series, *Shakespeare in Love*), to the niche and arty (*Quills*, *Munich*) and most recently the box-office smash, *The King's Speech*. He played Father Benedictus in *Bran Nue Dae* and was the voice of pelican Nigel in *Finding Nemo*

In 2009, Rush made his Broadway debut in *Exit the King*. Another bag of awards resulted, including a Tony Award for the best performance from a leading actor in a play

Rush is one of only a handful of actors to have won the "Triple Crown" of acting - an Academy Award, a Tony Award and an Emmy Award for excellence in television. Also among the ever-expanding trophy room are three BAFTA awards, two Golden Globes and four Screen Actors Guild Awards

When not shining on the silver screen, Rush and wife Jane Menelaus, and their two children live in Melbourne where Rush can be seen in local theatre productions.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Theater (1TH47); Celebrities (1CE65); Live Entertainment (1LI85); Motion Pictures (1MO51)

REGION: Queensland (1QU50); Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (QUEENSLAND THEATRE CO) (Jane Menelaus; David Helfgott; Geoffrey Rush)

EDITION: 1 - FIRST

WORD COUNT: 283

Queen meets Rush, attends church service

Source: ABC Premium News
Publication Date: October 22, 2011
Country: Australia
Source Type: Broadcast

10/22/11 Austl. Broad. Corp. (ABC) News (Pg. Unavail. Online)

News

Copyright © 2011 ABC

Sunday, October 23, 2011

The Queen receives three cheers from a hundreds-strong crowd who gathered to catch a glimpse of the monarch as she attended a church service in Canberra.

After a morning church service in Canberra, the Queen has attended a lunch at Government House, where one of the guests was Australian Oscar winner Geoffrey Rush.

Queen Elizabeth and the Duke of Edinburgh joined Canberra worshippers at the historic St John's Church, which was established 70 years before Canberra itself.

The Queen wore yellow today for her sixth visit to the historic church.

There were about 120 people in the specially-invited congregation, including Foreign Minister Kevin Rudd.

On arrival, she was greeted by hundreds of well-wishers, many carrying bouquets of flowers.

After the service the Queen received three cheers from the crowd as she accepted flowers from children, and greeted those who had been waiting in the sun.

Waiting to see the Queen was Amelia Lilibet Ritchie, 7, who flew from Sydney with her father Paul. Her father Paul said Amelia was given the middle name Lilibet, which is Queen Elizabeth's family name.

"We heard the name on TV and thought it was beautiful so we gave her that name," he said.

"Amelia said 'can I see the Queen' so I thought we had better come down - she will have some good show and tell at school tomorrow."

Canberra residents Margaret and Harold Fryor were 19-year-old newlyweds when they camped out overnight in Sydney's Botanic Gardens to see the Queen on her first visit to Australia in 1954.

"She was wearing white and drove past us and waved - it was lovely," Mrs Fryor recalled.

"There's nothing like following royalty."

University student Jessica Ward said she had been following the Queen around the capital for the past of couple days.

"With the royal wedding, I think everyone has fallen in love with the monarchy all over again," she said.

Royal luncheon

After the church service the Royal couple returned to Government House, where Governor-General Quentin Bryce hosted a lunch for 50 guests in their honour.

The guests represent a wide cross-section of Australian society, including figures from sport, the arts and the community sector.

The founder of the Addis Abbaba Fistula Hospital, Dr Catherine Hamlin, attended, as did Rush, who played the monarch's father's speech therapist in the 2010 movie *The King's Speech*.

Rush inadvertently walked past the monarch when he walked into the room, but he quickly spotted her, retraced his steps and shook her hand.

Paralympian Kurt Fearnley, the 30-year-old marathon man of wheelchair sports, who crawled the Kokoda Track in 2009, and his wife Sheridan were also at the invitation-only lunch.

The Royal couple have been enjoying a warm response from the public during a series of engagements including yesterday's garden party at Duntroon, following the Royal Military College's Presentation of Colours ceremony.

The Duke of Edinburgh also hosted a reception for the Commonwealth Studies Conference yesterday evening.

After today's events, the Queen and Prince Philip will prepare for a trip to Brisbane on Monday where they will attend a reception for people who were affected by the floods and cyclone last summer.

Their final day in Canberra will on Tuesday, after which they visit Melbourne on Wednesday before flying in the afternoon to Perth.

ABC/AAP

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Protestantism (1PR28); Religion (1RE60); Christianity (1CH94); Health & Family (1HE30); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

REGION: Australian Capital Territory (1AU58); Oceania (1OC40); Australasia (1AU56); New South Wales (1NE75); Australia (1AU55)

OTHER INDEXING: (Harold Fryor; Kevin Rudd; Paralympian Kurt Fearnley; Geoffrey Rush; Jessica Ward; Elizabeth; Philip; Margaret Fryor; Paul; Quentin Bryce; Catherine Hamlin; Amelia Lilibet Ritchie; Sheridan)

WORD COUNT: 552

Her Majesty wined and dined by Australian elite

Source: Gold Coast Bulletin (Australia)
Publication Date: October 24, 2011
Country: Australia
Source Type: Newspaper

10/24/11 Gold Coast Bull. 8

News

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SPORTING legends, wine producers and philanthropists were among distinguished Australians who dined with the Queen and Prince Philip at Government House

Oscar-winner Geoffrey Rush, who played King George VI's speech therapist in the Hollywood blockbuster *The King's Speech*, was one of the star attractions

Horseracing legend Bart Cummings, Paralympic gold medallist Kurt Fearnley and indigenous leader and activist June Oscar also attended

Chatting in the Government House drawing room before lunch, the Queen smiled and laughed and said she was enjoying her 16th Australian trip

"It's nice to be back again," she said

Cummings, who has trained 12 Melbourne Cup winners, spent several minutes chatting with the Queen, who is a keen horse enthusiast and has previously visited Flemington race course

When Cummings greeted the Queen the spring racing carnival was on his mind

"I hope you back a winner," he said

The Queen smiled and replied: "Thank you, but I don't bet." Kurt and Sheridan Fearnley also talked to the Queen before lunch, and Her Majesty asked the sporting champ about next year's Paralympics, at which he will compete

Fearnley also made headlines in 2009 when he crawled the 96km Kokoda Track raising money and awareness for men's health

Some of the other Australian leaders at the event included Governor-General Quentin Bryce and husband Michael Bryce, Walter and Eliza Hall Institute of Medical Research director Professor Douglas Hilton, 87-year-old Catherine Hamlin who co-founded the Addis Ababa Fistula Hospital in Ethiopia, art dealer and philanthropist Phillip Bacon and Myer Foundation director Rupert Myer

The Queen, who was wearing the primrose yellow outfit she wore at Prince William's wedding, was seated next to Governor-General Quentin Bryce.

---- INDEX REFERENCES ----

NEWS SUBJECT: Health & Family (1HE30)

INDUSTRY: Sporting Events (1SP65); Paralympics (1PA57); Horse Racing (1HO27); Olympics (1OL99); Entertainment (1EN08); Celebrities (1CE65); Equestrian Events & Horse Racing (1EQ65); Sports (1SP75)

REGION: Ethiopia (1ET14); East Africa (1EA80); Oceania (1OC40); Australasia (1AU56); Africa (1AF90); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (Philip; Rupert Myer; Michael Bryce; William; Kurt Fearnley; Douglas Hilton; Catherine Hamlin; Bart Cummings; Sheridan Fearnley; Quentin Bryce; George VI; Phillip Bacon; June Oscar; Geoffrey Rush)

EDITION: B - Main

Aussie actor's anxious day

Source: Advocate, The (Burnie, Tasmania, Australia)
Publication Date: October 24, 2011
Country: Australia
Source Type: Newspaper

10/24/11 Advocate (Burnie, Tas., Austl.) 12

News

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CANBERRA _ He basked in Oscar glory for The King's Speech but yesterday actor Geoffrey Rush nervously awaited the review of another gilded figure, the Queen.

Rush, who was among 24 guests invited to Government House in Canberra to a private lunch with Queen and Prince Philip yesterday, had the opportunity to hear first-hand what the Queen made of his performance in the 2010 Oscar-winning movie.

He played the Australian speech therapist Lionel Logue, who helped the Queen's father, King George VI, overcome a stutter and became a life-long friend of the king.

The Queen wore the primrose yellow outfit _ minus the coat _ that she favoured for the wedding of her grandson Prince William and Kate Middleton in April.

Rush almost missed shaking hands with the Queen as she waited to receive him, initially walking past her as he entered the room, but he quickly spotted the monarch and retraced his steps to shake her hand and said: ``Hello, your majesty."

The lunch guest list included outstanding Australians representing the arts, sport, entertainment, education, the church, medicine, business, the defence forces, farming and philanthropy.

Comedian and author Anh Do, horse trainer Bart Cummings and Paralympian Kurt Fearnley, the 30-year- old marathon man of wheelchair sports who crawled the Kokoda Track in 2009, were among those invited to the Governor- General's official residence at Yarralumla.

The Queen recognised Cummings from previous visits.

``How have you been? We haven't seen you for a few years," Cummings asked the Queen.

Referring to the weekend racing carnival in Melbourne, he asked, ``Did you back a winner?" the Queen replied: ``Thank you but I don't bet."

ZANETTI, Page 15.

---- INDEX REFERENCES ----

NEWS SUBJECT: Health & Family (1HE30); Social Issues (1SO05); Obituaries & Deaths (1OB97)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); Australian Capital Territory (1AU58)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Lionel Logue; George VI; Bart Cummings; Kate Middleton; William; Anh Do; Philip; Paralympian Kurt Fearnley)

WORD COUNT: 277

Schmitz just wild about playing opposite Rush An Earnest intent

Source: Herald Sun (Australia)
Publication Date: November 11, 2011
Country: Australia
Source Type: Newspaper

11/11/11 Herald-Sun (Melbourne) 73

News

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Section: AMUSEMENTS

SALLY BENNETT

THEATRE THE IMPORTANCE OF BEING EARNEST Sumner Theatre, Melbourne Theatre Company, tomorrow-January 14, plus New Year's Eve performance and party; mtc.com.au Schmitz just wild about playing opposite Rush TOBY Schmitz was at the Toronto Film Festival last year when he tentatively approached Geoffrey Rush to mention they would be castmates in The Importance of Being Earnest

Rush was deep in conversation with some "scary film-producer types" when Schmitz politely interrupted for a brief hi-and-bye

"Geoffrey instantly grabbed me, forgot all about the important people he was talking to and took me to a corner where we had an hour's discourse on how much fun it was going to be," Schmitz says

Rush is known to be an actor's actor and so, it seems, is Schmitz

Well known for lead roles on Sydney and Melbourne main stages, the NIDA graduate has been soaking up theatre knowledge and folklore since his early teens

When he was meant to be studying law in Perth, he was instead consumed by the university's drama society and getting a kick out of doing stand-up comedy

"My favourite playwrights are all English and they're all in the comic region -- from Shakespeare to Sheridan to Wild to Rattigan to Orton," Schmitz says

"The plays that turn me on all have the common vein of being very smart, witty English plays." Two weeks after the Dean of Law gave Schmitz his marching orders, he was accepted into NIDA, which neatly solved his how-to-tell-my-parents problem

In the decade since it has been an exhilarating ride through stage roles he never thought he would be lucky enough to perform, including Jack in his all-time favourite play, Oscar Wilde's The Importance of Being Earnest

That it is alongside Rush in the role of Lady Bracknell, and with Simon Phillips directing, is the mind-blowing bonus

The rehearsal room before next Thursday's opening night at Sumner Theatre has been a "wonderful place". "I can tell, as all my favourite actors do, that Geoffrey absolutely loves the rehearsal room," Schmitz says

So does Hollywood beckon for this talented and handsome young actor? "It's silly to deny that's not a factor as an actor," he says

"Shine did wonderful things for the tension around, 'I must get to LA'. Oft-heard by actors of my generation is, 'Well, maybe you get your Shine at 40 or 45' -- or whatever Geoffrey was

"I do think I have just as much fun on telly or film or theatre. I am very non-competitive and I find ambition slightly distasteful. It didn't get Macbeth anywhere."

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47); Entertainment (1EN08)

REGION: Australasia (1AU56); Victoria (1VI05); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (MELBOURNE THEATRE CO) (Geoffrey Rush; Simon Phillips; Jack)

EDITION: 1 - FIRST

WORD COUNT: 439

Rush our Aussie of Year

Source: Herald Sun (Australia)
Publication Date: November 15, 2011
Country: Australia
Source Type: Newspaper

11/15/11 Herald-Sun (Melbourne) 2

News

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Section: NEWS

Anne Wright

OSCAR-winner Geoffrey Rush is Victorian Australian of the Year

Rush led a star-studded field of finalists, including Tour de France winner Cadel Evans and singer/songwriter Paul Kelly

He was honoured for his contribution to Australian film and theatre, developing young artists and his international success

He is one of few actors to win Academy and Tony awards and an Emmy and is foundation president of the new Australian Academy of Cinema and Television Arts

Mr Rush, performing in Melbourne Theatre Company's The Importance of Being Ernest, could not accept the award in person at a ceremony last night

Student Marita Cheng was named Young Victorian of the Year for encouraging girls to pursue engineering careers

Net link: www.australianoftheyear.org.au

---- INDEX REFERENCES ----

INDUSTRY: Theater (1TH47); Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08)

REGION: Oceania (1OC40); Australia (1AU55); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (MELBOURNE THEATRE CO) (Paul Kelly; Geoffrey Rush; Marita Cheng)

EDITION: 1 - FIRST

WORD COUNT: 126

Southerners Rush to claim our Geoffrey

Source: Courier Mail (Australia)
Publication Date: November 16, 2011
Country: Australia
Source Type: Newspaper

11/16/11 Courier-Mail (Austl.) 7

News

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Section: News

Jeremy Pierce

THEY'VE already claimed half our State of Origin team and now Victoria wants our biggest movie star as well

The sneaky Mexicans have named Queensland's own Geoffrey Rush as Victoria's Australian of the Year

Rush, whose trophy cabinet boasts British Academy Film Awards, Golden Globes, Screen Actors Guild Awards, AFI's and an Oscar, was born in Toowoomba, started school there and is still the patron of the city's Empire Theatre

He studied an arts degree at The University of Queensland and starred in no less than 17 Queensland Theatre Company productions

According to the Australian of the Year website, nominees are eligible on the basis of where they were based for the previous year

Despite yesterday's official award, QTC's artistic director Wesley Enoch was in no doubt as to where Rush belonged

"Once a Queenslander, always a Queenslander," he said. "This is where he trained and learnt his craft, though I suppose now you could call him a citizen of the world." Premier Anna Bligh, who named Rush as a Queensland Great in 2009, said it was flattering that another state would try to claim him

"Geoffrey Rush is a fantastic actor and a proud Queenslander and it's great to see the talents of Queenslanders celebrated in other states," she said

The man himself spent most of yesterday in rehearsals . . . in Melbourne

GEOFFREY ROY RUSH The early years * Born in Toowoomba on July 6, 1951 * Lived in Brisbane from the age of 5 and attended Everton Park State School * Studied Arts at University of Queensland * Starred in 17 productions with Queensland Theatre Company from 1971 * Left to work in Paris in 1975

---- INDEX REFERENCES ----

NEWS SUBJECT: Natural Disasters (1NA67); Floods (1FL85)

INDUSTRY: Rugby League (1RU18); Motion Pictures (1MO51); Celebrities (1CE65); Sports (1SP75); Entertainment (1EN08); Rugby (1RU17)

REGION: Queensland (1QU50); Victoria (1VI05); Oceania (1OC40); Australasia (1AU56); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (QUEENSLAND THEATRE CO) (Geoffrey Rush; Wesley Enoch; Anna Bligh)

EDITION: 1 - First with the news

Rush in the running

Source: Geelong Advertiser (Regional Daily)
Publication Date: November 29, 2011
Country: Australia
Source Type: Newspaper

11/29/11 Geelong Adver. (Regional Daily) 2

News

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Section: News

ACTOR Geoffrey Rush has become Victoria's candidate in the Australian of the Year Awards 2012

The hollywood star and artistic mentor yesterday joined a priest with a mission to get youth off the streets and the parents of a boy who was snatched and killed as among Australia's most inspiring people for 2012

Father Chris Riley, founder of the charity Youth Off the Streets, is the NSW finalist

Child protection advocates Bruce and Denise Morcombe are Queensland's candidates

The Morcombes were chosen for the bravery and dignity they have shown since their 13-year-old son Daniel disappeared in December 2003 and for their determination to educate other children about safety

Father Riley was named for his dedication to helping disadvantaged Australians, the statement said

Western Australia's candidate is children's advocate Professor Donna Cross

South Australia's finalist Robyn Layton, a social justice advocate and former Supreme Court judge. Tasmania's is former fisherman and eco-tourism operator Robert Pennicott

The winner of Australian of the Year will be announced in Canberra on January 25.

---- INDEX REFERENCES ----

NEWS SUBJECT: Health & Family (1HE30); Parents & Parenting (1PA25)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Australia (1AU55); Australasia (1AU56); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Daniel; Robyn Layton; Denise Morcombe; Chris Riley; Donna Cross South; Geoffrey Rush; Bruce Morcombe)

EDITION: 1 - First Edition

WORD COUNT: 170

Starring role for Rush, the clown prince of acting

Source: Sydney Morning Herald, The (Australia)
Publication Date: January 26, 2012
Country: Australia
Source Type: Newspaper

1/26/12 Sydney Morning Herald (Austl.) 1

News

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Section: News and Features
 Jessica Wright and Garry Maddox

GEOFFREY RUSH'S trophy room, one might assume, would be a fairly impressive and comprehensive sight - and now the abundantly talented thespian must make room for one more: Australian of the Year 2012.

The Prime Minister, Julia Gillard, announced the award last night, presenting Rush with his eight kilogram green glass trophy on the lawns of Parliament House, which were temporarily transformed into the grounds of a rock concert.

Ms Gillard said her fellow Victorian's outstanding achievements in a lifetime career on the stage and screen and long-term commitment to the arts more than merited the honour.

In his acceptance speech, Rush said the foundations of his profession were hard wired into all Australians.

"We are natural at acting the goat, taking the mickey, playing the clown," he said.

Rush beat the NSW nominee, Father Chris Riley, and the Queensland couple Bruce and Denise Morcombe, and five others and said he was humbled by his fellow finalists.

The Academy Award-winning actor said he had lived through the greatest time of progress for the Australian arts and hoped to continue to contribute to its growth and success.

Asked whether the arts sector was under funded, after the removal of tax breaks for art organisations, Rush displayed his crooked, wry grin. "Sure, you always want more pie," he said.

The director Neil Armfield, a long-time collaborator on acclaimed theatre productions such as Exit the King and Diary of a Madman, said the award was well deserved. "He's put such incredible work into his profession," he said. "He's never sought rewards, he's always gone for the most interesting jobs and it's paid off brilliantly with this incredible career."

Armfield praised Rush's collaborative ability. "He just has this determination that everything he does will be the most original and the deepest expression of what's there in the material or the character or the situation. It becomes such a thrilling challenge to work with Geoffrey."

This year Rush celebrates 40 years as a thespian and is in rare company, having won the "triple crown of acting" - Academy, Tony and Emmy awards.

"He's so admired and respected around the world now, because of his intelligence and his sense of humour and his range of reference really. He's got this ability to be both completely inside the character but always outside as well," Armfield said.

The Young Australian of the Year was also a Victorian, an engineering student, Marita Cheng, 22, chosen for her "leadership in the occupational landscape for women by encouraging girls to pursue engineering studies and careers", according to the citation.

The daughter of Chinese parents, Ms Cheng was born and raised in Cairns, Queensland, and studies at the University of Melbourne.

Her company, Robogals, runs workshops for 3000 girls interested in an engineering career.

The Senior Australian of the Year was Laurie Baymarrwangga, an elder from the island of Murrungga in east Arnhem Land, Northern Territory. Ms Baymarrwangga was unable to attend but

was lauded for her "extraordinary commitment to maintaining her culture, the environment of her beloved Crocodile Islands and ensuring younger generations continue to keep their heritage alive," the citation read.

Australia's Local Hero for 2012 was a foster mother and carer, Lynne Sawyers, of Darbys Falls, near Cowra in NSW.

After the awards presentation, the annual Australia Celebrates Live concert got under way.

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Celebrities (1CE65); Live Entertainment (1LI85); Motion Pictures (1MO51); Entertainment (1EN08)

REGION: Oceania (1OC40); Australia (1AU55); Australasia (1AU56); Queensland (1QU50)

OTHER INDEXING: (ROBOGALS) (Tony; Denise Morcombe; Chris Riley; Neil Armfield; Lynne Sawyers; Emmy; Rush; Marita Cheng; Laurie Baymarrwangga; Julia Gillard; Bruce Morcombe; GEOFFREY RUSH)

EDITION: First

WORD COUNT: 552

Rush in star role again

Source: Mercury, The (Hobart, Australia)
Publication Date: January 26, 2012
Country: Australia
Source Type: Newspaper

1/26/12 Mercury (Hobart, Austl.) 7

News

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 LISA MARTIN

AUSTRALIAN of the Year Geoffrey Rush has urged local writers to tell the stories of asylum seekers who try to make the perilous journey to Australia by boat

The multi-award winning actor was named Australian of the Year yesterday at a ceremony outside Parliament House in Canberra in front of a 10,000-strong crowd, including Prime Minister Julia Gillard

His was one of four major awards, including Senior Australian, Young Australian and Local Hero, announced during the hour-long event

Ms Gillard told the gathering that all four winners shared a common attribute courage

"They point the way to a creative and confident future for our nation," she said

Rush, 60, told reporters after the ceremony there was a role for the arts to provide perspective on issues such as climate change and gay marriage

But he also singled out immigration and the journeys to Australia of asylum seekers

"I put a call out to the writers of Australia," he said. "I would love a writer to write a fabulous mini-series." Mr Rush said the asylum seeker issue was plastered daily across the newspapers, but the key question had not been answered

"We hear the how and the what, and sense the political football around the issue, but I don't find anything that tells me about the why," he said

"I'm in the profession that feels with empathy, compassion and intuition

"I want to see the stories of why these people are coming here at great peril to their lives with such extraordinary bravery, and we're not finding that human tale in their stories." Mr Rush declared himself a proud Australian, saying his 40-year career had happily coincided with an expansion in the local arts scene, which had built itself on the love Australians have for "acting the goat, taking the mickey, cracking a joke, spinning a yarn"

Northern Territory indigenous elder Laurie Baymarrwangga, 95, was honoured as Senior Australian of the Year for her efforts to protect her culture and country, while Melbourne engineering student Marita Cheng was named Young Australian of the Year

Ms Cheng, 22, founded Robogals Global in 2008 to teach girls at secondary schools about science and technology

Australia's Local Hero was Lynne Sawyers, a rural NSW mother who has fostered more than 200 children

Mrs Sawyers encouraged other Australians to consider fostering children.

---- INDEX REFERENCES ----

NEWS SUBJECT: Social Issues (1SO05); Immigration & Naturalization (1IM88); Health & Family (1HE30); Human Sexuality (1HU27)

INDUSTRY: Publishing (1PU26); Celebrities (1CE65); Book Publishing (1BO18); Books (1BO26); Entertainment (1EN08); Traditional Media (1TR30)

REGION: Oceania (1OC40); Australian Capital Territory (1AU58); Australia (1AU55); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (Lynne Sawyers; Laurie Baymarrwangga; Rush; Marita Cheng; Julia Gillard)

EDITION: 1 -
WORD COUNT: 387

And the Australian of the Year is ... Geoffrey Rush

Source: Age, The (Australia)
 Publication Date: January 26, 2012
 Country: Australia
 Source Type: Newspaper

1/26/12 Age (Austl. Full Text) 1

News

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Section: News

JESSICA WRIGHT

GEOFFREY Rush's trophy room, one might assume, would be a fairly impressive and comprehensive sight — and now the abundantly talented thespian must make room for one more: Australian of the Year 2012.

Prime Minister Julia Gillard announced the award last night, presenting Rush with his 8 kilogram green glass trophy on the lawns of Parliament House, temporarily transformed into a rock concert venue.

Ms Gillard said her fellow Victorian more than deserved the honour for his outstanding achievements in a lifetime career on the stage and screen and a long commitment to the Australian arts.

In his acceptance speech, Rush, 60, said the foundations of his profession were hardwired into all Australians.

"We are the plucky country," he said. "We are natural at acting the goat, taking the mickey, playing the clown."

Rush beat out New South Wales nominee Father Chris Riley and Queensland couple Bruce and Denise Morcombe, as well as five other nominees, and said he was humbled by his fellow finalists.

The Academy-Award winning actor said he had lived through the greatest time of progress for the Australian arts and hoped to continue to contribute to its growth and success.

Asked whether the arts sector was under-funded, following the removal of tax breaks for arts organisations, Rush displayed his famous crooked and wry grin.

"Sure, you always want more pie," he said.

Victoria scooped a second award with the Young Australian of the Year, 22-year-old engineering advocate Marita Cheng, who was chosen for her "leadership in the occupational landscape for women by encouraging girls to pursue engineering studies and careers".

The daughter of Chinese parents, Ms Cheng was born and raised in Cairns, Queensland, and now studies at the University of Melbourne.

Her company, Robogals, now runs workshops across Australia for 3000 girls interested in an engineering career and has expanded to branches in New Zealand and Britain.

The Senior Australian of the Year went to Laurie Baymarrwangga, an elder from the island of Murrungga in East Arnhem Land, Northern Territory. Ms Baymarrwangga was lauded for her "extraordinary commitment to maintaining her culture, the environment of her beloved Crocodile Islands and ensuring younger generations continue to keep their heritage alive," the citation read.

Australia's Local Hero for 2012 was foster mother and carer Lynne Sawyers of Darbys Falls, near Cowra, NSW.

"Lynne has shared her home, her family and her love with more than 200 children," the commendation read. "For 15 years, she has been on call to care for lost, abused and bewildered children in heartbreaking circumstances."

In 2012 Rush celebrates 40 years as a thespian and is in rare company, having won the "Triple Crown of Acting" — Academy, Tony and Emmy awards.

The four-time Academy Award nominee was also the first Australian-born actor to win an Oscar statuette, for his breakthrough performance in the 1996 film Shine.

Rush — who was born in Toowoomba in Queensland and now lives in Melbourne — is patron of the Melbourne International Film Festival, Toowoomba's Empire Theatre Foundation and the Spina Bifida Foundation Victoria.

He is an ambassador for the Melbourne Symphony Orchestra and UNICEF Australia and last year was appointed foundation president of the Australian Academy of Cinema and Television Arts.

After receiving his award Rush took the opportunity to talk up the role of the arts in Australian life.

"We are told that at any given moment we are no further than a few metres away from a spider — this statistic is now also true for the arts," he said.

"Unfortunately, like spiders, it means we can be invisible — some people, too many, don't know we're there."

Rush said the role of the arts was to provide a depth of perception and understanding to sensitive issues.

He singled out climate change, gay marriage and asylum seekers as examples.

Speaking on Australia's troubled border protection policy, Rush said he wanted to know more about the "why" — the reasons for people choosing to make the perilous trip by boat to Australian shores.

"I put a call out to the writers of Australia, we've had a bumper year in television drama, people are starting to watch it in great numbers," he said. "I would love a writer to write a fabulous great miniseries."

As Australia Day celebrations ramped up around the country, Education Minister, Peter Garrett, yesterday announced the historic significance of January 26, 1788, and the events leading up to it, will under the new national curriculum become a compulsory part of the syllabus for all primary and secondary school students.

"It will really be about the significance of the day, its place in Australian history, what it means to different groups of Australians. That includes Aboriginal and Torres Strait Islander students," he said.

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Foundations (1FO95); Philanthropy (1PH09); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Film Festivals (1FI62); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51)

REGION: Victoria (1VI05); Oceania (1OC40); New South Wales (1NE75); Queensland (1QU50); Australia (1AU55); Australasia (1AU56)

OTHER INDEXING: (ROBOGALS) (Lynne Sawyers; Peter Garrett; Aboriginal Strait Islander; Chris Riley; Julia Gillard; Rush; Denise Morcombe; Laurie Baymarrwangga; Emmy; Tony; Bruce Morcombe; Marita Cheng; Torres Strait Islander)

EDITION: First

WORD COUNT: 785

CELEBRITY WATCH

Source: Sunday Times (Western Australia)
Publication Date: January 29, 2012
Country: Australia
Source Type: Newspaper

1/29/12 Sunday Times (W. Austl.) 40

News

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Aussie 'Oscars' for The Artist THE Artist was the main winner at Australia's equivalent of the Oscars yesterday, taking out Best Film at the inaugural Australian Academy of Cinema and Television Arts international awards. It also netted Michael Hazanavicius the award for Best Direction, and the Best Actor gong for Jean Dujardin, above left. Meryl Streep was named Best Actress for her portrayal of Margaret Thatcher in The Iron Lady

Australian stars Geoffrey Rush, Nicole Kidman, Russell Crowe, Phillip Noyce, Liam Hemsworth and Bella Heathcote were among those presenting the awards in Los Angeles

Party time with Hef Zhenya Tsvetnenko is offering Perth high rollers a chance to party with Hugh Hefner at the annual Kandy Masquerade at the Playboy Mansion in LA next month. Through his website SUREdeal, which he co-founded with his business partner John Acland, the Perth-based Russian millionaire is selling VIP Playboy Mansion party packages from \$3900 to \$5900. He said he and his wife Lydia had been to three parties at the Playboy Mansion, which are attended by A-list celebrities

The packages include two parties, limousine transfers and four nights at the Hollywood Roosevelt Hotel from February 23 to 26. The week coincides with the 84th Academy Awards, on February 26, which means punters may also catch a glimpse of Hollywood's movers and shakers

Part proceeds will be distributed to charities via The Karma Foundation

Sam bares home truths SUPERSTAR Sam Worthington will get to see more of his new neighbours in Hawaii than you might expect his new house is situated on a nudist beach. But the WA actor feels perfectly at home because he was raised near a nudist beach, close to Port Kennedy, south of Perth. "When you'd surf you'd be out the back waiting and there'd be a fisherman, nude, on the rock," he said.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Celebrities (1CE65); Motion Pictures (1MO51); Music (1MU57)

REGION: Western Australia (1WE82); Oceania (1OC40); Australia (1AU55); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (Michael Hazanavicius; John Acland; Nicole Kidman; Sam Worthington; Geoffrey Rush; Jean Dujardin; Liam Hemsworth; Hugh Hefner; Russell Crowe; Margaret Thatcher; Phillip Noyce; Lydia; Kandy Masquerade; Meryl Streep)

EDITION: 4 - Metro

WORD COUNT: 306

Rushing to give praise

Source: Progress Press (Australia)
Publication Date: January 31, 2012
Country: Australia
Source Type: Newspaper

1/31/12 Progress Press (Austl.) 3

News

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Section: News

People | Laura Armitage and Bianca Carmona

CAMBERWELL residents have credited Australian of the Year Geoffrey Rush with putting the suburb "on the map"

Long-time friend Mary Drost said Rush's win last week was an amazing achievement

"He's been a terrific local person in Camberwell, very low key, a normal guy that goes to the shops, very down to earth," Ms Drost said

"He's put Camberwell on the map in Melbourne

"Everybody now knows the Camberwell Railway Station development because of Geoffrey." The award-winning actor helped Boroondara Residents Action Group in opposing the controversial Camberwell station redevelopment

In his acceptance speech at Canberra last week, Rush said character was hardwired into every Australian, from every background. "We are the plucky country," Rush, 60, said

"We are natural at acting the goat, taking the mickey, playing the clown." Rush can add his trophy for Australian of the Year 2012 to his abundant collection of thespian awards including the esteemed "Triple Crown of Acting" -- an Academy Award, a Tony Award and an Emmy Award

He also won an Oscar in 1997 for his role in the movie Shine.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australia (1AU55); Oceania (1OC40); Australasia (1AU56); Victoria (1VI05)

LANGUAGE: English

THE INDEXING: (BOROONDARA RESIDENTS ACTION GROUP) (Mary Drost; Rush)

EDITION: 1 - PP

WORD COUNT: 180

It's all glamour and hot frocks

Source: Gold Coast Bulletin (Australia)
Publication Date: February 1, 2012
Country: Australia
Source Type: Newspaper

2/1/12 Gold Coast Bull. 6

News

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THE Australian film industry turned on the glamour last night as its stars walked the red carpet at the inaugural Australian Academy of Cinema and Television Arts (AACTA) Awards last night

The Sydney Opera House played host to some of Australia's most internationally acclaimed actors including Cate Blanchett, Olivia Newton-John and AACTA president, and Australian of the Year, Geoffrey Rush

Cate Blanchett glistened in gold among a sea of white and black attire on the carpet, while Olivia Newton-John opted for a more conservative short black dress

Newton-John's co-star in A Few Best Men, Xavier Samuel, who shot to international fame as Riley Biers in The Twilight Saga: Eclipse, praised the state of Australian film

"The Australian film industry is thriving," he said. "The important thing is Australians are going to see Australian films." Mia Wasikowska, another Australian film star who has recently learnt what it's like to be thrust into the limelight, said her climb to fame has been wonderful. "It's all been really great and different," she said

But since returning to home soil she's been spending her time away from the glitz and glamour that comes with the international spotlight. "I've been camping, which has been excellent," she said

Model Miranda Kerr, wife of Hollywood actor Orlando Bloom, went silver for the night with a Collette Dinnigan gown and admitted to reporters she had not yet seen the top nominated film of the night

The AACTA awards, which have been labelled a beefed-up Australian Film Industry (AFI) awards, recognise excellence in Australian film and television.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); WWW Browsers (1WW77); Internet (1IN27); Entertainment (1EN08); Motion Pictures (1MO51); Internet Technology (1IN39); Film Festivals (1FI62)

REGION: Australia (1AU55); Oceania (1OC40); New South Wales (1NE75); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (Riley Biers; Miranda Kerr; Geoffrey Rush; Mia Wasikowska; Olivia Newton-John; Orlando Bloom; Cate Blanchett; Xavier Samuel; Hollywood)

EDITION: B - Main

WORD COUNT: 265

Festival brings in our best

Source: Geelong Advertiser (Regional Daily)
Publication Date: February 21, 2012
Country: Australia
Source Type: Newspaper

2/21/12 Geelong Adver. (Regional Daily) 2

News

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Section: News

THE creme de la creme of Australian movie stars, including Nicole Kidman, Geoffrey Rush, Cate Blanchett and Toni Collette have turned out for the 20th anniversary of Tropfest short-film festival. As threatening weather moved in the Hollywood stars walked the "black carpet" in Sydney on Sunday night, before the screening of the 16 finalists.

Kidman, Rush, Blanchett and Collette are judging the competition this year, along with the likes of TV star Asher Keddie, Tropfest founder John Polson, 2011 winner Damon Gameau and Australian directors Kieran Darcy-Smith and Alex Proyas, among others.

Kidman was a surprise mystery judge and is in Australia with her husband, singer Keith Urban, who is involved in the TV show The Voice.

Blanchett said she was at one of the first Tropfests, when it was a small group crammed into Sydney's Tropicana Cafe.

"Obviously I'm shellshocked," she said of the size of the festival this year. "There's over 600 entries nationally for this and that has to be celebrated." Rush said Polson's Tropfest has proven "there's no rulebook" when it comes to Australian filmmaking.

"I can't think of any other event where you've got 100,000 out to watch Australian films," he said.

Although they didn't make it in time for the black carpet, The Great Gatsby director Baz Luhrmann and star Tobey Maguire also appeared at the event.

TROPFEST 2012 WINNERS WINNER Lemonade Stand by Alethea Jones SECOND Boo by Rupert Reid THIRD Photo Booth by Michael Noonan

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Film Festivals (1FI62); Film & Video Production (1FI76); Celebrities (1CE65); Entertainment (1EN08)

REGION: New South Wales (1NE75); Oceania (1OC40); Australasia (1AU56); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (Kieran Darcy-Smith; Alex Proyas; Alethea Jones; Damon Gameau; Cate Blanchett; Baz Luhrmann; Tobey Maguire; Michael Noonan; Nicole Kidman; Toni Collette; John Polson; Geoffrey Rush; Asher Keddie; Rupert Reid; Keith Urban)

EDITION: 1 - First Edition

WORD COUNT: 242

Filmmaker's snap happy

Source: City South News (Australia)
Publication Date: March 8, 2012
Country: Australia
Source Type: Newspaper

3/8/12 City S. News (Austl.) 8

News

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 CHARLEY RICO ricoc@qst.newsltd.com.au

IT may be hard to believe that a group of students from Annerley film school Qpix won third place at short film festival Tropfest, but believe it

Their short film Photo Booth was judged by a team of Hollywood heavyweights, including Geoffrey Rush, Cate Blanchett, Toni Collette and Nicole Kidman

One of the film's seven producers, Michael Knot, stood outside in the rain as his team accepted the award

"There were just too many of us to have VIP tickets and I was soaked but when I saw them accept the trophy, I didn't feel wet any more," Knot, 28, said

Directed by Michael Noonan, Photo Booth follows the story of three soldiers set in a war-torn landscape who come across a photo booth

They all use it and it gives each a different glimpse into the future, which then affects their present

Knot said being at the 20th Tropfest was surreal, especially when he met Geoffrey Rush

"The only thing I could say was, 'I've trodden the same boards as you' because he used to perform at Brisbane Arts Theatre and so did I," Knot said. "He's a lovely man, but you've got to have an opening line when you meet someone like him. I would've been petrified talking to any other star but he's such a nice, genuine man."

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Toni Collette; Cate Blanchett; Michael Noonan; Michael Knot; Nicole Kidman; Geoffrey Rush)

EDITION: 1 -

WORD COUNT: 223

Rush hour at school: Students inspired by two of our best

Source: St George & Sutherland Shire Leader (Australia)
Publication Date: August 8, 2012
Country: Australia
Source Type: Newspaper

8/8/12 St George & Sutherland Shire Leader (Austl.) (Pg. Unavail. Online)

News

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Eva Tejszerski

STAR of the silver screen Geoffrey Rush was in St George to meet, greet and inspire local teenagers this week.

The Oscar-winning Australian actor visited James Cook Boys and Moorefield Girls high schools, Kogarah, on Tuesday.

Rush, the 2012 Australian of the Year, was joined by Young Australian of the Year, Marita Cheng. They visited Sydney schools as part of their "Tour of Honour".

Students listened to their life stories and questioned the pair about their careers.

"Young people are a great source of inspiration and motivation, with fresh ideas and new ways of looking at the world," Rush said.

"It was a great chance to hear what our young people are thinking, get an understanding of how they are dealing with challenges."

Ms Cheng talked about her passion for engineering and technology.

"I was keen to hear what the students were already doing in their schools, and also to share the opportunities available to them through studying science and technology," she said.

"It's something more boys and girls should give consideration to as a study and career choice."

---- INDEX REFERENCES ----

NEWS SUBJECT: Parents & Parenting (1PA25); Health & Family (1HE30); Teenagers (1TE59); Education (1ED85)

REGION: Australasia (1AU56); Oceania (1OC40); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (Marita Cheng; Moorefield Girls; Geoffrey Rush)

WORD COUNT: 181

GEOFFREY RUSH RETURNS HOME FOR AUSTRALIAN OF THE YEAR EVENT

Source: World Entertainment News Network
Publication Date: August 9, 2012
Source Type: Magazine

8/9/12 World Ent. News Network (Pg. Unavail. Online)

News

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Aug 09, 2012 (WENN via COMTEX News Network) -- Actor GEOFFREY RUSH returned to his home city in Queensland on Wednesday (08Aug12) for a special show in honour of his Australian of the Year award.

The King's Speech star, who was the first Australian-born actor to win an Academy Award, was handed the accolade by the country's Prime Minister Julia Gillard in January (12) in recognition of his long-running career in showbusiness.

And on Wednesday, Rush thrilled fans at the Empire theatre in his native Toowoomba, where he was the guest of honour at the Australian of the Year Tour of Honour event.

He took questions from the audience about his movie roles and memories of his childhood, while young Australian of the Year, engineering student Marita Cheng, also took to the stage. (CL/WNWCQM/PAW)

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

REGION: Australasia (1AU56); Oceania (1OC40); Queensland (1QU50); Australia (1AU55)

OTHER INDEXING: (Marita Cheng; GEOFFREY RUSH; Julia Gillard)

WORD COUNT: 136

Oscar-winning actor Geoffrey Rush was among hundreds

Source: Daily Advertiser, The (Australia)
Publication Date: August 10, 2012
Country: Australia
Source Type: Newspaper

8/10/12 Daily Advertiser (Austl.) 14

News

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Section: Early General News

Oscar-winning actor Geoffrey Rush was among hundreds of people at the opening of The Royal Queensland Show yesterday.

Mr Rush has been visiting schools and community groups across Sydney, Brisbane and Toowoomba this week as part of his duties as the 2012 Australian of the Year winner.

He and Young Australian of the Year Marita Cheng spent several hours exploring pavilions and attractions at the annual show, also called the Ekka, yesterday morning.

---- INDEX REFERENCES ----

NEWS SUBJECT: Floods (1FL85); Natural Disasters (1NA67)

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65)

REGION: Queensland (1QU50); Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush)

WORD COUNT: 94

Rush out for this show

Source: Gold Coast Bulletin (Australia)
Publication Date: August 15, 2012
Country: Australia
Source Type: Newspaper

8/15/12 Gold Coast Bull. 28

News

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Section: Entertainment

GENEVIEVE GANNON

ACTRESS Magda Szubanski admits to a few pre-show nerves ahead of the opening night of *A Funny Thing Happened on the Way to the Forum*

The star-studded cast, including Oscar-winner Geoffrey Rush, will perform in front of composer and lyricist Stephen Sondheim

Sondheim, who has an Academy Award, eight Tony awards and a Pulitzer prize for his music and lyrics, will travel to Melbourne to see Rush's portrayal of leading character Psuedolus in the musical comedy he originally took to Broadway in 1963

While Oscar-winner Rush describes the prospect of performing the musical to Sondheim as a great honour, Szubanski says she's feeling a little anxious

"Geoffrey may be relaxed about it but I will be on beta blockers quite frankly because I will be beside myself," she says

"It's a huge deal. For people like us, this is an opportunity of a lifetime." Rush describes the show as a story from Ancient Rome in a New York vaudeville style, reimagined by Australian talent

"We're not one of the big franchise shows," Rush says

"It's not imported from a Broadway blueprint. We're creating it from these great comic energies, from the ground up." Directed by Simon Phillips (*Love Never Dies*) and produced by John Frost (*Wicked*), Forum plays a 12-week, Melbourne-only season at Her Majesty's Theatre in October

Rush plays a Roman slave desperate to win his freedom from his master Hero, played by Hugh Sheridan

Sheridan became a household name in his role as Ben Rafter on *Packed To The Rafters*, but fans may be surprised to learn he trained in singing at the VCA and dancing at the Australian Ballet

Rush and Sheridan will be joined on stage by Shane Bourne as Senex, the hen-pecked husband to Szubanski's loud-mouthed Domina

The show follows Psuedolus and Hero's attempted seduction of the virginal concubine Philia, played by Christie Whelan

Rounding out the cast are Mitchell Butel, Adam Murphy, Bob Hornery, who appeared in a 1964 production of *Forum*, and Queenslander Gerry Connolly, a multi-talented performer described by Rush as a "theatrical slut"

Connolly, currently in Edinburgh, says his character will be informed by the Member for Dobell, Craig Thomson

"With a little hint of Peter Slipper and a sprinkling of Christopher Pyne," he said

Connolly has been cast as Marcus Lycus, a brothel owner. If it sounds irreverent, it is

"We're going to bring out every comedy trick in the book to have you cacking," Rush says, adding that as part of this, he will be revealing his knees. In addition to embracing *Forum*'s physical comedy, Rush and the rest of the cast will be exerting themselves vocally

Szubanski, who has been having voice training to prepare herself for a vigorous schedule of eight performances a week, says performing in musical theatre is one of her greatest pleasures in life

"It's so good for the soul, singing," she says

A Funny Thing Happened on the Way to the Forum opens in Melbourne on October 27.

---- INDEX REFERENCES ----

INDUSTRY: Dance (1DA68); Theater (1TH47); Music (1MU57); Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08)

REGION: Oceania (1OC40); Australia (1AU55); Victoria (1VI05); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (Peter Slipper; Senex; John Frost; Hugh Sheridan Sheridan; Marcus Lycus; Craig Thomson; Stephen Sondheim; Mitchell Butel; Adam Murphy; Ben Rafter; Shane Bourne; Bob Hornery; Simon Phillips; Magda Szubanski; Ballet Rush; Gerry Connolly; Christie Whelan Rounding; Christopher Pyne; Geoffrey Rush)

EDITION: B - Main

WORD COUNT: 502

First-class AUSSIE IMPORT Despite international fame, Geoffrey Rush stays true to his roots

Source: Star-Ledger, The (Newark, NJ)
Publication Date: September 9, 2012
Country: USA
Source Type: Newspaper

9/9/12 Star-Ledger (Newark N.J.) 1

News

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Section: Arts and Escapes

Stephen Whitty STAR-LEDGER STAFF

Nicole Kidman, Naomi Watts and Cate Blanchett. Toni Collette, Rose Byrne and Rachel Griffiths. Eric Bana, Guy Pearce and Joel Edgerton. Sam Worthington and at least two Hemsworths, Liam and Chris.

Lately, Australia's biggest export has been movie stars.

"There's nothing unnaturally artistic about the Australian personality and yet we seem to have a fairly vigorous representation," agrees Geoffrey Rush. "Perhaps there's an attraction for the Aussie type -- although I'm not sure what that type would be, exactly. Russell Crowe? Hugh Jackman? Me? We're a rather diverse group."

Nothing, however, is more diverse than Rush's career.

He got an arts degree from the University of Queensland, studied mime in Paris and for 25 years was a busy stage actor all over Australia, primarily doing the classics.

Then, at the age of 45, he starred in "Shine" -- only his fourth film -- and won an Academy Award for best actor.

Since then, his résumé has been dizzyingly eclectic. He's done the Hollywood thing, appearing with lip-smacking relish in the "Pirates of the Caribbean" franchise, and politely doing the awards circuit for Oscar-bound films such as "Shakespeare in Love" and "The King's Speech."

But he's also remained loyal to serious theater, taking on daring works (like Eugène Ionesco's "Exit the King" on Broadway, which won him a Tony in 2009). And loyal to Australia, where he still lives with his wife of 24 years and regularly appears in smaller, homegrown projects.

"The Eye of the Storm" is the latest, and it's a particularly proud credit for him. An almost patriotic one, too. Based on the novel by Patrick White, Australia's only Nobel Prize winner for literature, it's directed by Fred Schepisi, a leading light of the 1970s new wave of Down Under directors. The estimable Aussie actress Judy Davis co-stars.

Rush plays Basil Hunter, an aging but still-vain actor, and the hapless and spoiled son of a Sydney matriarch. Like the film, he's a sad case with a humorous edge, and Rush loved playing him.

"Basil's acting all the time, and a bit of a dimwit, really," Rush says, sitting in a publicist's midtown Manhattan office. "When he shows up at the lawyer's, looking at papers and talking about wills, he's really imagining he has the lead in some courtroom drama. There's a very arch, slightly acerbic, comic sensibility to the piece, which audiences seem to be picking up on."

They're not the only ones noticing Rush these days; his own government has put him on a stamp, and he was recently named Australian of the Year, an honor that, since it was first awarded in 1960, has only gone to two other actors. The self-effacing Rush, 61, hopes only that his increased visibility will allow him to lobby a bit for more public support for, and government funding of, the arts.

"They're not something we bang a drum about, as a society," he says. "The Australian government, they tend to lump it in with other things -- it's always been the Minister for Arts, Tourism and the Environment, you know, or Arts, Aboriginal Affairs and Water. They've never taken it very seriously, and in financially strapped times, it's seen as a luxury item, the first thing to cut. And I suppose to many in our egalitarian society, the arts are seen as a bit elitist, removed."

Growing up with his divorced mother in his grandparents' home, Rush was removed, but hardly elitist, and drawn from boyhood to the rough humor of the comedians who used to come through town.

"Looking at it from a global perspective, I suppose Brisbane would have seemed a cultural wasteland," he says. "But you would still have these traveling tent shows that would pass through. The dying days of vaudeville, really -- and a culture that was dead by the early '60s -- and something we would flock to on holidays. Those were a huge influence on me."

DRAWN TO ACTING

There wasn't any real encouragement for Rush to consider acting as a career, though, and no clear opportunities if he had. The few Australian actors who had "made it" -- Errol Flynn, Peter Finch, Rod Taylor -- had always made it in Hollywood, or England. "Growing up," Rush says, "I didn't know anyone who'd even gone overseas."

But, he adds, "the need to perform is like water -- it finds its own level. And sometimes the challenge of it, the unlikelihood of it all, is actually its greatest asset. It helps you to clarify things very quickly, and it becomes a great motivator."

So, Rush pushed on, anyway. He went to school and studied drama -- and so, apparently, did many of his peers. By the time he graduated in the early '70s, a national "cultural awakening" had already begun.

New playwrights wrote for new theaters. New filmmakers -- Schepisi ("The Chant of Jimmy Blacksmith"), Bruce Beresford ("Breaker Morant"), Gillian Armstrong ("My Brilliant Career") and Peter Weir ("Picnic at Hanging Rock") emerged, too. And then, of course, there was George Miller's "Mad Max" -- starring Rush's one-time roommate (and co-star in a production of "Waiting for Godot") Mel Gibson.

It was a heady time although, as Rush says, "things go in and out of fashion. Those early pioneering films gave way to phosphorescent-colored suburban comedies, like 'Muriel's Wedding,' and 'Strictly Ballroom.' Other films came along which were a reaction against them. But at the time, in the '70s, we were definitely in an anti-British phase, particularly in the style of performance. We disparaged English actors -- some of whom were terribly, terribly good -- as 'only acting from the neck up.' We wanted things to be more visceral."

Still, Rush continued to stick close to the stage, and the classics. He was drawn to Shakespeare's most outré characters -- "all the rogues and clowns and ratbags" -- and giving the sort of grand, room-filling performances those plays can demand.

"I've never gravitated toward the naturalistic school," he admits. "I've always loved excessive makeup, mad costumes, characters full of absurdities and ridiculous dimensions. And for many millennia, the theater has been the sort of open, robust, arena-type space that accommodated all that. It was really for only a very small period of time that we got trapped into pretending that it was real life, happening in some kitchen where, you know, this audience had just happened by."

By the time he was offered "Shine," Rush was in his 40s, busier than ever and "getting my rocks off, creatively" onstage. "Film still felt wrong for me," he says. "You know, the buzz around theater dressing rooms was always, 'Oh no, you don't "act" in films; you don't really do anything. You just be. It's all in the eyes, luv, all in the eyes.' "

This didn't immediately appeal to Rush. Nor did it seem to fit the character he'd been offered in "Shine," David Helfgott, a real-life, emotionally fragile piano prodigy with a variety of eccentric tics.

"I remember saying to Scott (Hicks, the director) at the time, 'You know, I've heard all this about film acting being minimalist, but I've met David, I've watched all this footage of him, and he's a much more physical personality.' And Scott said, 'Well, just as long as it's truthful, do it.' Which, of course, is the best advice. And it was interesting, because in the end, that was a performance I could just have easily have given in the theater."

NO MATINEE IDOL

Still, there is an adjustment to be made, isn't there, between acting for the camera and an audience? Between the way Rush plays a part in a small indie film or on a big Broadway stage?

"Well, my harshest critics would probably say there's not a scintilla of difference in my approach," he says with a smile. "But yes, the dimensions are different. I mean, on stage you need to project all the way back to Row R. But on film, in a close-up, the camera is right there in front of you. That's the quickest little rule of thumb I can think of -- keeping in mind the level of intensity with which you're communicating."

Still, Rush can't help but adore the grand gesture -- the sort of campy theatricality that the "Pirates" films provide, or the baggy-pants existentialism of absurdist plays such as "Exit the King."

"It can be exhilarating to play things very big," he says. "I love films like 'Ivan the Terrible' -- the actors in that are doing stuff that could play in Madison Square Garden. And I like the chutzpah of certain American stage acting. Harvey Fierstein in 'Hairspray' -- there was a dimension of simple fun to that, almost a vaudevillian heritage. And I mean all those terms to be terms of praise, because it goes back to those traveling variety shows I loved as a kid."

It's a sense of play that has sustained Rush over a 40-year -- and, as he would be the first to admit, rather improbable -- career. His voice -- light and marked by a sharp, staccato laugh -- isn't the rich instrument that, say, Finch's was. And as for his looks -- stubbornly independent hair, a rather formidable nose -- well, it was clear from the start that "matinee idol" was one part he would never play.

But he just happened to have a few other things going for him. Like enormous talent. Like quiet determination. And perhaps what all the great Australian actors have in common, no matter how diverse they appear to be on the surface -- a modest, steadfast maturity.

Let Hollywood, with its idealization of youth, create boyish idols and girlish ingénues. Whenever the movies want real men and women for their audiences, it's often tough, sunbaked Australia they turn to.

Perhaps there is an Aussie type after all.

"Well, it is a bit different in Australia," Rush agrees. "I think in America there's a sense of, 'Oh, I'm going to get on a bus and go to Hollywood.' For us, of course, it's a rather larger commitment. And apart from the distance, there's also more of an attitude of, 'Oh, think you're an actor, do you? Getting a bit above yourself now, aren't you, mate?'"

"There is a certain resistance that has to be weathered. But what happens, as a result? Well, if acting is something you truly, truly want, you plant that seed deep. You keep it well-watered. And as a result, it has good strong roots to sustain you -- whatever comes."

Stephen Whitty: (212) 790-4435, swhitty@starledger.com, Twitter: @StephenWhitty

---- INDEX REFERENCES ----

INDUSTRY: Entertainment Technology (1EN50); Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Special Effects Technology (1SP19)

REGION: Australia (1AU55); Oceania (1OC40); Queensland (1QU50); New South Wales (1NE75); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (Sam Worthington; Errol Flynn; Eric Bana; Guy Pearce; George Miller; Fred Schepisi; Harvey Fierstein; Mel Gibson; Chris; Liam; Cate Blanchett; Eug ne Ionesco; Patrick White; Rod Taylor; Joel Edgerton; Rose Byrne; Nicole Kidman; Geoffrey Rush; David Helfgott; Russell Crowe; Toni Collette; achel Griffiths; Hugh Jackman; Naomi Watts; Peter Finch)

EDITION: State/ROP

WORD COUNT: 1757

Rush plagued by brown paper phenomenon

Source: Gold Coast Bulletin (Australia)
Publication Date: September 18, 2012
Country: Australia
Source Type: Newspaper

9/18/12 Gold Coast Bull. 33

News

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Section: Entertainment

GEOFFREY Rush - who played speech therapist Lionel Logue in the Oscar-winning film *The King's Speech* - has repeatedly said he first found the script left in brown paper wrapping on his Australian home's doorstep

Now, he says he wishes he had kept that story to himself

Rush says other aspiring filmmakers have followed suit, leaving all manner of projects at his front door in Melbourne since the movie first came out in 2010. As he puts it: "The brown paper package phenomenon continues." In an interview promoting his film *Eye of the Storm*, the actor asks that prospective Oscar winners route submissions through his agent. He assures them that if their script has a "keen and interesting and enthusiastic" cover letter, it will be read.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Lionel Logue)

EDITION: B - Main

WORD COUNT: 126

Rush to forum

Source: Echo (Free Surburban)
Publication Date: September 27, 2012
Country: Australia
Source Type: Newspaper

9/27/12 ECHO (FREE SURBURBAN) 13

News

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Section: News

WIN TICKETS SEE an Australian star of stage and screen tackle one of theatre's most hilarious roles in this week's Echo giveaway

Geoffrey Rush heads an all-star cast in the musical comedy A Funny Thing Happened on the Way to the Forum, which begins its 12-week season at Her Majesty's Theatre in Melbourne on October 27

Rush takes on the role of wily slave Pseudolus in the Stephen Sondheim romp that is set in ancient Rome, starring alongside a talented cast including Shane Bourne, Hugh Sheridan, Gerry Connolly, Christie Whelan and Magda Szubanski

The echo has four double passes, valued at \$219.80 each, to give away to the October 20 performance of A Funny Thing Happened on the Way to the Forum, at 2pm

For your chance to win, email your name, address and telephone number to competition@theecho.com.au with 'FORUM' in the subject or send your name, address and telephone number on the back of an envelope to: Forum Competition, C/- The Echo, PO Box 91, Geelong VIC 3220 by 11am Tuesday, October 2.

---- INDEX REFERENCES ----

INDUSTRY: Theater (1TH47); Live Entertainment (1LI85); Entertainment (1EN08)
REGION: Australia (1AU55); Australasia (1AU56); Oceania (1OC40); Victoria (1VI05)
LANGUAGE: English
OTHER INDEXING: (Geoffrey Rush)
EDITION: 1 - Main
WORD COUNT: 174

"Eye of the Storm" in Top 50 Film Downloads on Apple iTunes

Source: GlobeNewswire
Publication Date: October 24, 2012
Source Type: Newswire

10/24/12 GlobeNewswire 14:05:00

News

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October 24, 2012

HOLLYWOOD, Oct. 24, 2012 (GLOBE NEWSWIRE) -- Sycamore Entertainment Group, Inc. (OTC Pink:SEGI), is pleased to announce the recently released feature film "The Eye of the Storm" has placed in the top 50; Independent film downloads at Apple iTunes.

The Eye of the Storm premiered at a standing room only celebrity Gala at the Museum of Modern Art in New York City on September 4th. In attendance for the event was director Fred Schepisi, Academy award winners Geoffrey Rush and Meryl Streep among others distinguished guests. (Interview Magazine article) The film opened in theaters on September 7th.

"We are pleased that the team at Sycamore continues to successfully market the film to its intended audience and is making such an impact at Apple iTunes" says Edward Sylvan CEO of Sycamore.

The film's in now playing in theaters and is available nationwide on Video-On-Demand. To View "The Eye of the Storm" at Apple movies, on iTunes click here.

Follow the movie on Facebook: The Eye of the Storm USA and Twitter: Sycamorefilms

About Sycamore Entertainment Group . (SEGI):

Sycamore Entertainment is a diversified entertainment company that specializes in the acquisition, marketing and worldwide distribution of quality finished feature-length motion pictures. Sycamores' management team utilizes its long standing relationships to provide market specific publicity, promotion, media buying, theatrical placement and Print and & Advertising financing for theatrical domestic release.

Visit: www.sycamoreentertainment.com

Forward-Looking Safe Harbour Statement:

Sycamore Entertainment press releases contain forward-looking statements that are made pursuant to the safe harbor provisions of the Section 27A of the Securities Act and Section 21E of the Securities Exchange Act. By their nature, forward-looking statements and forecasts involve risks and uncertainties related to events dependent on circumstances that will occur in the near future. These statements involve known and unknown risks and uncertainties, which may cause Sycamore Films actual results in future periods to differ materially from results expressed or implied by forward-looking statements. These risks and uncertainties include, but are not limited to, our ability to obtain rights to distribute and market films, product availability; demand and market competition, and access to capital markets. For a more complete discussion of the risks to which Sycamore Films is subject to please see our filings with the SEC, including our Interim Report on filed Oct. 22, 2012. You should independently investigate and fully understand all risks before making investment decisions.

Media Services by: EquityDigest.com and STATcommgroup.com

CONTACT: Sycamore Entertainment Group Inc. Dreier Building at Paramount Studios Suite 219, 5555 Melrose Avenue Hollywood, CA 90038 Phone 1-888-530-2999 Contact info@sycamoreentertainment.com

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: FACEBOOK INC; APPLE INC; TWITTER INC; SYCAMORE ENTERTAINMENT GROUP INC; SYCAMORE ENTERTAINMENT GROUP INC

INDUSTRY: Software (1SO30); Software Development (1SO24); Metals & Mining (1ME07); Natural Resources (1NA60); I.T. (1IT96); Motion Pictures (1MO51); Film Festivals (1FI62); Software Technology (1SO75); Entertainment (1EN08)

OTHER INDEXING: (SYCAMORE ENTERTAINMENT GROUP INC) (Geoffrey Rush; Fred Schepisi; Meryl Streep; Edward Sylvan)

WORD COUNT: 428

Crazy Roman shenanigans

Source: Herald Sun (Australia)
Publication Date: October 29, 2012
Country: Australia
Source Type: Newspaper

10/29/12 Herald-Sun (Melbourne) 42

News

Copyright © 2012 News Limited Australia. All rights reserved.

Section: AMUSEMENTS

Kate Herbert

THEATRE A FUNNY THING HAPPENED ON THE WAY TO THE FORUM Her Majesty's Theatre Stars: **** 1/2 GEOFFREY Rush, an inspired, comic actor and consummate clown, commands the stage as Pseudolus, clown-slave, king of slapstick and innuendo, and narrator in Simon Phillips' riotous production of A Funny Thing Happened on the Way to the Forum

Rush's Pseudolus -- all skinny arms and legs, sloping strides and impeccable comic delivery -- tosses impertinent grimaces at the audience and conducts the comic action like a musical maestro

Giving him a run for his comic money is Hugh Sheridan, a delicious surprise and triple threat (singer-dancer-actor) as wide-eyed, bumbling, romantic Hero, and his vocal tone is bright, warm and thrilling in Love I Hear

Christie Whelan-Browne, as the virginal courtesan, Hero's dim-witted, doll-like, love interest Philia, is the perfect foil for Sheridan, and their duet Lovely is delightfully nave and ditz

The book, written by Burt Shevelove and Larry Gelbart in 1964, is inspired by Plautus's Ancient Roman farces, draws on the Italian Commedia Del'Arte, and has bawdy slapstick, puns, mistaken identity, disguises, satire and chase scenes

Pseudolus attempts to win his freedom by procuring for his young master the courtesan living in the neighbouring bawdy house

Stephen Sondheim's music is perky and singable, while his lyrics are cheeky, skilfully colouring characters and expanding narrative

So sit back and enjoy this popular, musical farce.

---- INDEX REFERENCES ----

COMPANY: ARTE SALON HOLDINGS INC; HERO MOTOCORP LTD

INDUSTRY: Celebrities (1CE65); Music (1MU57); Entertainment (1EN08); Live Entertainment (1LI85); Theater (1TH47)

LANGUAGE: English

OTHER INDEXING: (STEPHEN SONDHEIM) (Simon Phillips; Hugh Sheridan; Burt Shevelove; Larry Gelbart)

EDITION: 1 - FIRST

WORD COUNT: 235

Sycamore concludes licensing agreement with Starz Entertainment

Source: Indiantelevision.com
Publication Date: December 8, 2012
Country: India
Source Type: Other

12/8/12 Indiantelevision.com (Pg. Unavail. Online)

News

Copyright © 2012 Indian Television Dot Com Pvt Ltd., distributed by Contify.com

Mumbai: Sycamore Entertainment Group has concluded a licensing agreement with Starz Entertainment for 'The Eye of the Storm'.

Movie fans across the country will soon be able to enjoy another Oscar worthy performance by Geoffrey Rush, thanks to the recent acquisition of Rush's latest film.

"We believe Starz subscribers will be wowed by the performances in 'The Eye of the Storm'," said Sycamore President and CEO Ed Sylvan.

"As an independent distributor, it's our job to sift through the more than 8500 films produced every year (of which less than 600 will ever get a distribution deal), so that we can bring the very best films and the true gems to movie fans everywhere."

'The Eye of the Storm' is currently playing on Video on Demand and in select theaters across the United States.

It will be available on DVD/Blu-ray, 29 January.

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---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: SYCAMORE ENTERTAINMENT GROUP INC; STARZ ENTERTAINMENT LLC

INDUSTRY: TV Programming Syndication & Distribution (1TV80); Entertainment (1EN08); Motion Pictures (1MO51); TV Marketing & Promotion (1TV57); TV (1TV19)

OTHER INDEXING: (INDIAN TELEVISION DOT COM PVT LTD) (Ed Sylvan; Geoffrey Rush)

WORD COUNT: 164

fest career nod to thesp

Source: Variety (Daily)
Publication Date: December 19, 2012
Country: USA
Source Type: Magazine

12/19/12 Variety (Daily) (Pg. Unavail. Online)

News

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Jon Weisman

"Lincoln" star Daniel Day-Lewis will receive the Montecito Award from the Santa Barbara Film Festival at a tribute on Jan. 26.

Previous recipients of the career-achievement honor include Geoffrey Rush, Julianne Moore, Kate Winslet, Javier Bardem, Naomi Watts and Annette Bening.

"Daniel Day-Lewis continues to inspire the industry and the public by his approach to tackling the most complex of characters and delivering brilliant performances time after time," fest exec director Roger Durling said.

The fest runs Jan. 24-Feb. 3. Previously, it was announced that Amy Adams ("The Master") would receive the Cinema Vanguard kudo at the fest Jan. 31.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Film Festivals (1FI62); Motion Pictures (1MO51); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Javier Bardem; Naomi Watts; Amy Adams; Kate Winslet; Daniel Day-Lewis; Julianne Moore; Annette Bening; Roger Durling)

WORD COUNT: 102

Rare gathering for A-listers

Source: Cairns Post (Australia)
Publication Date: January 31, 2013
Country: Australia
Source Type: Newspaper

1/31/13 Cairns Post (Austr.) 11

News

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Section: News

Vicky Roach, News Limited, Sydney

AUSSIEWOOD'S A-list turned out for the AACTA Awards last night in Sydney, adding extra sparkle to homegrown musical *The Sapphires*' runaway success

Cate Blanchett and Nicole Kidman frocked up as only they know how to lend some serious red-carpet clout to the annual event, alongside host Russell Crowe and Australian Academy of Cinema and Television Arts president Geoffrey Rush

It's the first time all four actors - each of whom has won an Oscar, a BAFTA, a Golden Globe and an AFI Award - have been in the same room at the same time. Crowe and Kidman flew in together yesterday from the SAG Awards in LA, consolidating a push by the rebadged AACTA Awards (formerly known as the AFIs) to raise the event's profile by positioning it the middle of the international awards corridor

But rising star Jessica Mauboy and popular favourite Deborah Mailman weren't exactly outshone on the night as their Cannes-feted hit cleaned up at Sydney entertainment centre. *The Sapphires*, which has taken \$14.5 million at the local box office, won all the major prizes, including best film, best director (Wayne Blair), best actress (Mailman) and best actor (Chris O'Dowd). The musical also won five of the six technical awards announced at a special lunch on Monday, taking its overall AACTA tally to 11

Mauboy's win for best supporting actress - her first major acting nod - confirmed the former Australian Idol contestant's natural flair for her newly-adopted second career.

--- INDEX REFERENCES ---

INDUSTRY: Music (1MU57); Entertainment (1EN08); Film Festivals (1FI62); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); New South Wales (1NE75)

LANGUAGE: English

OTHER INDEXING: (Chris O'Dowd; Deborah Mailman; Jessica Mauboy; Cate Blanchett; Geoffrey Rush; Russell Crowe; Wayne Blair; Nicole Kidman)

EDITION: 1 - MAIN

WORD COUNT: 244

Geoffrey Rush and Emily Watson to Star in 'The Book Thief' Movie (Exclusive)

Source: Hollywood Reporter
Publication Date: February 4, 2013
Country: USA
Source Type: Trade Journal

2/4/13 Hollywood Rep. (Pg. Unavail. Online)

News

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Section: NEWS

Borys Kit

Geoffrey Rush and Emily Watson are set to topline Fox 2000's adaptation of Markus Zusak's best-selling novel *The Book Thief*.

French-Canadian actress Sophie Nelisse, who appeared in *Monsieur Lahzar*, will make her English-language debut as the title character in the World War II drama being directed by Brian Percival (*Downton Abbey*).

VIDEO: Geoffrey Rush on His Life and Career

Ben Schnetzer (*Happy Town*) and Nico Liersch also are cast in the screen translation of the novel, which spent more than 280 weeks on best-seller charts.

Thief centers on Liesel (Nelisse), a spirited young girl who witnesses the horrors of Nazi Germany while in the care of foster parents (Rush and Watson). The girl arrives with a stolen book and begins collecting other tomes, learning to read while her stepparents harbor a Jewish refugee (Schnetzer) under the stairs.

Rush's character first takes on the young girl for money but soon comes to love her. Watson's character is described as being very tough on Liesel, but her kindness occasionally shows through.

The film is looking at a production start this month in Berlin. Karen Rosenfelt and Ken Blancato are producing.

Rush received a 2011 Oscar nomination for his work in *The King's Speech*, and his last major studio film appearance was in *Pirates of the Caribbean: On Stranger Tides*. He most recently starred in the European drama *The Best Offer*, directed by Giuseppe Tornatore (*Cinema Paradiso*).

STORY: Emily Watson Honored at U.K.'s Women in Film And Television Awards

He is repped by CAA and Shanahan Management.

Watson most recently appeared in Joe Wright's *Anna Karenina* and Steven Spielberg's *War Horse*. She next will be seen in the Neil LaBute-written *Some Girl(s)* with Adam Brody, Kristen Bell and Zoe Kazan.

The actress is repped by UTA, Independent Talent Group in the U.K. and attorney James Adams.

Email: Borys.Kit@thr.com

Twitter: @Borys_Kit

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Motion Pictures (1MO51); Publishing (1PU26); Books (1BO26); Book Publishing (1BO18); Film Festivals (1FI62); Traditional Media (1TR30); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (INDEPENDENT TALENT GROUP) (Sophie Nelisse; Nico Liersch; Ken Blancato; Giuseppe Tornatore; Steven Spielberg; Zoe Kazan; Emily Watson; Joe Wright; Karen Rosenfelt; Kristen Bell; Adam Brody; Ben Schnetzer; Geoffrey Rush; Markus Zusak; Brian Percival)

WORD COUNT: 340

New film role for Rush SYDNEY: Geoffrey Rush will star in the film adaptation of Markus Zusak's best-selling novel The Book Thief, website The Hollywo...

Source: Northern Territory News/Sunday Territorian (Australia)
Publication Date: February 6, 2013
Country: Australia
Source Type: Newspaper

2/6/13 N. Territory News (Australia) 20

News

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New film role for Rush SYDNEY: Geoffrey Rush will star in the film adaptation of Markus Zusak's best-selling novel The Book Thief, website The Hollywood Reporter says. Rush will appear alongside Emily Watson (Oranges and Sunshine) and Sophie Nelisse (Monsieur Lahzar) in the World War II drama being directed by Brian Percival (Downton Abbey).

---- INDEX REFERENCES ----

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Motion Pictures (1MO51)
REGION: Oceania (1OC40); New South Wales (1NE75); Australia (1AU55); Australasia (1AU56)
LANGUAGE: English
OTHER INDEXING: (Sophie Nelisse; Emily Watson; Brian Percival; Markus Zusak; Geoffrey Rush)
EDITION: 1 -
WORD COUNT: 56

Stage set to honour Melbourne talent

Source: Australian
Publication Date: February 19, 2013
Country: Australia
Source Type: Newspaper

2/19/13 Australian (Newspaper) 14

News

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Section: Features

MICHAELA BOLAND

LAST year, audiences flocked to see Geoffrey Rush on stage in *A Funny Thing Happened on the Way to the Forum*. Last night the performing arts industry rewarded his performance with a Green Room Awards nomination in the leading actor category for musical theatre

Rush is nominated alongside four actors in productions staged by Jeanne Pratt's the Production Company: Wayne Scott-Kermond in *The Producers*, Matt Hetherington in *Promises, Promises* and Simon Gleeson and Martin Crewes in *Chess*

Two well-known actors were overlooked in the category, one of the most prestigious in the annual celebration of performing arts in Melbourne. Anthony Warlow went from reprising his Daddy Warbucks role in John Frost's production of *Annie* at Melbourne's Regent Theatre to playing the same role to acclaim on Broadway, but he is not among the nominees; rules stipulate it must be an actor's first outing in the role. Warlow played Warbucks in a 2000 production of *Annie*

Another performer overlooked was singer Teddy Tahu Rhodes, who appeared in Opera Australia's musical *South Pacific*

His co-star in that production, Lisa McCune, was acknowledged by Green Room voters with a nomination in the leading actress category, where she will compete with Silvie Paladino (*Chess*), Anita Louise Combe (*A Chorus Line*) and Fem Belling (*Genesis to Broadway*)

Chess topped the musical theatre category with 12 nominations, followed by *A Funny Thing Happened on the Way to the Forum* with eight

The Melbourne Theatre Company received 17 nominations, including Colin Friels for best actor in *Red* and Pamela Rabe for best direction in *Elling*

The Production Company received 20 nominations while Opera Australia received 22. In the dance categories, *Chunky Move* received seven nominations, with four for Bangarra Dance Theatre. The awards ceremony will be held on May 6.

---- INDEX REFERENCES ----

COMPANY: FIELDPOINT PETROLEUM CORP

INDUSTRY: Internet Technology (1IN39); Celebrities (1CE65); Entertainment (1EN08); WWW Browsers (1WW77); Internet (1IN27); Theater (1TH47); Live Entertainment (1LI85)

REGION: Australia (1AU55); Oceania (1OC40); Victoria (1VI05); Australasia (1AU56)

LANGUAGE: English

OTHER INDEXING: (MELBOURNE THEATRE CO) (John Frost; Anthony Warlow; Promises Gleeson; Jeanne Pratt; Simon Gleeson; Colin Friels; Teddy Tahu Rhodes; Martin Crewes; Annie Another; Matt Hetherington; Pamela Rabe; Geoffrey Rush; Anita Louise Combe; Lisa McCune; Silvie Paladino)

EDITION: 6 - NSW Country

WORD COUNT: 292

On the march: our army of talent taking Hollywood by storm

Source: Australian
Publication Date: March 21, 2013
Country: Australia
Source Type: Newspaper

3/21/13 Australian (Newspaper) 12

News

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Section: Features

Michael Bodey

RUPERT Murdoch remains, as chairman of News Corporation, parent of 20th Century Fox and Fox network, the most powerful Australian in Hollywood -- though he may want to look over his shoulder. The influx of Australians in the US has reached such a critical mass there are several actors who can make a film or TV series happen with little more than a flex of the bicep

While Hugh Jackman, Nicole Kidman and to a lesser extent Russell Crowe maintain clout, they have been joined -- along with Naomi Watts, Geoffrey Rush, Toni Collette, Guy Pearce, Eric Bana, Abbie Cornish, Mia Wasikowska, Simon Baker, Rachel Griffiths, Portia de Rossi and Anthony LaPaglia -- by several actors big enough to create their own work

These include True Blood star Ryan Kwanten, the Hemsworth brothers and Sam Worthington, Jason Clarke, Jai Courtney, Teresa Palmer, Rachael Taylor and Jacki Weaver. Worthington, star of Avatar, is not short of roles but has also teamed up with Michael and John Schwartz in Full Clip Productions, which is developing with Matchbox Pictures a miniseries based on the Gallipoli campaign for Foxtel

Chris Hemsworth's appeal as Thor means he remains a bankable member of Marvel's Avengers and Thor series, with sequels in the can and another outing as the Huntsman opposite Snow White. But his break-out role may be as Formula One driver James Hunt in Ron Howard's Rush, out later this year, or in Michael Mann's Cyberthriller. Brother Liam is just as established in The Hunger Games franchise with roles in expat Aussie Robert Luketic's Paranoia, and as Ali Baba in Chuck Russell's action adventure Arabian Nights

Luketic remains one of the more bankable Australian directors in film, with Phil Noyce, Alex Proyas and Scott Hicks. George Miller's Mad Max sequel and Baz Luhrmann's The Great Gatsby will determine whether either is given a \$150 million budget again. Peter Weir remains the enigma

Television remains a fruitful sector for directors Kate Woods (NCIS:LA and Bones) and Tropfest founder John Polson (Elementary). NCIS: LA boss Shane Brennan has had his next project, King and Maxwell, given a series order for the TNT network and comedian Rebel Wilson could become our unlikeliest US TV star: the star of Bridesmaids and Pitch Perfect is writing and producing her own project for US TV, Super Fun Night, as well as starring in every second comedy of worth

Producer Bruna Papandrea has one of the hottest projects in town with her partner at Pacific Standard, Reese Witherspoon: the adaptation of Gone Girl with David Fincher attached. And former IF magazine editor Bec Smith is opening doors for Aussie filmmakers including David Michod

Former Network Ten managing director Greg Coote maintains an influential role as head of Dune Entertainment, which co-finances most of 20th Century Fox's film slate, and Village Roadshow's trio of Melburnians (brothers Robert and John Kirby, and chief executive Graham Burke) exert influence in VR Entertainment Group's partnership with Warner Bros.

---- INDEX REFERENCES ----

COMPANY: KIRBY CORP; HUNTSMAN CORP; VILLAGE ROADSHOW LTD; NEWS CORP; FOX NETWORK
INDUSTRY: TV (1TV19); Entertainment (1EN08); TV Programming (1TV26); Film Festivals (1FI62);
 Celebrities (1CE65); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (VR ENTERTAINMENT GROUP) (Phil Noyce; Reese Witherspoon; John Kirby; Ron Howard; John Polson; Ali Baba; Anthony LaPaglia; Rebel Wilson; Chuck Russell; Nicole Kidman; Eric

Bana; Liam; Russell Crowe; Robert Luketic; Jacki Weaver; Jai Courtney; Chris Hemsworth; Shane Brennan; Michael Schwartz; Jason Clarke; Bruna Papandrea; George Miller; Geoffrey Rush; Abbie Cornish; Michael Mann; James Hunt; Rachel Griffiths; Naomi Watts; Kate Woods; John Schwartz; Simon Baker; Graham Burke; David Fincher; Greg Coote; David Michod; Rachael Taylor; Ryan Kwanten; Alex Proyas; Bec Smith; Peter Weir; Toni Collette; Scott Hicks; Hugh Jackman; Portia de Rossi; Teresa Palmer; Mia Wasikowska; Guy Pearce; Sam Worthington)

EDITION: 6 - NSW Country

WORD COUNT: 494

Man of many guises

Source: Herald Sun (Australia)
Publication Date: July 6, 2013
Country: Australia
Source Type: Newspaper

7/6/13 Herald-Sun (Melbourne) 15

News

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Section: GENERALNEW

Catherine Lambert

MELBOURNE'S favourite pirate is sharing his treasures

About 300 of Geoffrey Rush's costumes, photographs, film excerpts and personal items are on display at an Arts Centre exhibition, including his Oscar, Emmy and Tony awards

"I am truly humbled that the Victorian Arts Centre has honoured me with this exhibition," Rush said. "I hope it doesn't represent a full stop. I'm holding out for the possibility of a sequel." The exhibition includes his costumes as Captain Barbossa in *Pirates of the Caribbean*, Philip Heslowe in *Shakespeare in Love* and the Marquis de Sade in *Quills*

Previous exhibitions have included the memorabilia of Kylie Minogue, Nick Cave, Barry Humphries and AC/DC

"I can't compete with the hot pants," Rush said. "But all of this fascinating heritage is stored, for most of the time, underground." Rush called for a dedicated above-ground, building to house such collections

The Extraordinary Shapes of Geoffrey Rush. Arts Centre. July 6-October 27

"Quite a Character" in Weekend

---- INDEX REFERENCES ----

NEWS SUBJECT: Hijacking & Piracy (1HI42); Crime (1CR87); Social Issues (1SO05); Art (1AR38)

INDUSTRY: Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Nick Cave; Barry Humphries; Geoffrey Rush; Kylie Minogue; Barbossa; Sade in Quills; Philip Heslowe)

EDITION: 1 - FIRST

WORD COUNT: 160

Perfect frame to display Rush's talent

Source: Sydney Morning Herald, The (Australia)
Publication Date: August 29, 2013
Country: Australia
Source Type: Newspaper

8/29/13 Sydney Morning Herald (Austl.) 34

News

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Section: Arts
Sandra Hall

The Best Offer Written and directed by Giuseppe Tornatore Rated M. 124 minutes Cinemas everywhere Reviewed by Sandra Hall

Geoffrey Rush is a performer's performer. Theatrical characters bring out the best in him. He can cut the ham to suit the circumstances, and with Virgil Oldman, fine-arts scholar and auctioneer, he cuts it both thick and thin. Virgil is a showman but he's also a frosty introvert who keeps himself to himself.

The saleroom is his stage - the only place where he feels free to exhibit his rare flashes of flamboyance, turning every auction into the Virgil Oldman show. He himself is an artwork of impeccable, if eccentric, style. His suit is tailored and his tie silk, but this emphatically conservative outfit is offset by dyed black hair and white gloves which he removes only when he wishes to inspect some new treasure with secrets to impart.

He was thought up by Giuseppe Tornatore. The Italian writer-director first made his mark internationally with Cinema Paradiso (1988), his much loved film about a Sicilian boy's romance with his local picture theatre. He had been thinking about Virgil and his world for years when he spotted Rush on the red carpet in 2010 when The King's Speech won the best picture Oscar. Some time later, he flew to Melbourne to talk to him about the role.

The film was largely shot in Trieste with side trips to Rome, Prague and Vienna to burnish the patina of old world European glamour in which Virgil has lost himself. He does not only study and sell the artworks which go under his hammer, he acquires them. Some are bought legitimately and displayed in his gorgeously appointed apartment. With others - the core of his collection - a certain amount of larceny is involved. He has his offside, Billy (Donald Sutherland), bid for him, frequently using his own valuations to disguise the true worth of these highly desirable items.

They're all portraits of women, hung in a secret room to be enjoyed only by their owner. He likes to sit in the midst of them, looking but not touching. It's the only way he can relate to women.

The carefully constructed edifice that he's made of his life begins to come apart when he is asked to value the contents of a once grand villa in the centre of the city. The house's mysterious owner, Claire (Dutch actress Sylvia Hoeks), will speak to him only on the phone. She is ill, she tells him, and sees no one. So he makes his visits, fascinated by the house's cavernous spaces and disparate artworks. Then one day, he breaks their agreement and hides himself in the house to spy on her.

The rest is predictable but intriguing. She's not afflicted with a disfiguring disease. She's young, delicately beautiful and her only problem is agoraphobia. You don't have to be particularly prescient to see it's all going to end in tears.

The film is a throwback to the heyday of Italian cinema, possessing the kind of stately elegance that Luchino Visconti brought to his films. Tornatore worked with composer Ennio Morricone on Cinema Paradiso and he's called on Morricone again here to provide a score both romantic and obsessive - rather like Virgil himself. With his strict routines and air of studied formality, he seems caught in a time warp but so does the unnamed European city where he lives, with its cupolas, cobblestones, neighbourhood bars and grand restaurants where he dines each evening, still wearing his white gloves.

The only place in which he feels relaxed is an old workshop where he takes pieces in need of restoration or repair. It's run by Robert (Jim Sturgess), a young and personable Mr Fix-it with a mind as analytical as Virgil's. Their latest project is a mediaeval automaton which Robert is gradually piecing together out of cogs and wheels found in Claire's house. It's a puzzle, as well as a metaphor for the way Virgil has led his life. As the automaton takes shape, he loosens up, doing something unprecedented. He goes so far as to seek advice about love and courtship from the handsome Robert, who has no difficulty charming pretty women.

It's clear Tornatore has put the film together with great care - although there are one or two unanswered questions in the plot. As well, it's so consciously wrought that Virgil remains a distant and uninvolved figure. Nonetheless, he's still great company and his world is fascinating. Tornatore has given Rush a purpose-built showcase in which to display his talents and the result is a class act.

ALSO OUT

THEGATEKEEPERS

Israeli director Dror Moreh's documentary, composed largely of six talking heads, shows with clarity and simplicity why peace in Israel remains elusive.

STOKER

Nicole Kidman, Mia Wasikowska and Jacki Weaver star in Park Chan-wook's elegant piece of modern gothic.

For full reviews see Spectrum on Saturday.

Twitter: @SandraHFilm

--- INDEX REFERENCES ---

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

OTHER INDEXING: (Sandra Hall Geoffrey; Giuseppe Tornatore; Ennio Morricone; Dror Moreh's documentary; Claire; Sylvia Hoeks; Geoffrey Rush; Donald Sutherland; Jim Sturgess; Virgil Oldman)

DITION: First

WORD COUNT: 870

Rush takes stage hit to big screen

Source: Herald Sun (Australia)
Publication Date: August 30, 2013
Country: Australia
Source Type: Newspaper

8/30/13 Herald-Sun (Melbourne) 25

News

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Section: GENERALNEW

OSCAR winner Geoffrey Rush is taking his Australian stage role in The Drowsy Chaperone to the big screen

The actor will produce and star in the movie adaptation of the Tony Award-winning Broadway musical, according to screenwriter Don McKellar, who let the news slip while promoting his new film, The Grand Seduction, at the Toronto Film Festival

The Drowsy Chaperone, which opened on Broadway in 2006 and ran for almost 18 months, won Tony awards for Best Book, Best Original Score, Best Actress (Beth Leavel), Best Scenic Design and Best Costume Design

Rush starred in the Melbourne Theatre Company's 2010 production, directed by Simon Phillips.

---- INDEX REFERENCES ----

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

LANGUAGE: English

OTHER INDEXING: (MELBOURNE THEATRE CO) (Beth Leavel; Simon Phillips; Don McKellar; Geoffrey Rush)

EDITION: 1 - FIRST

WORD COUNT: 105

RUSH GOES UNDER THE HAMMER

Source: Advertiser (Australia)
Publication Date: August 31, 2013
Country: Australia
Source Type: Newspaper

8/31/13 Advertiser (Australia) 26

News

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Section: Magazine

STEVEN REA

Insecurities abound in this star-studded offering about an eccentric art valuer and an agoraphobic collector AS A movie-loving teenager Sylvia Hoeks dreamt of working with Geoffrey Rush after being transfixed by his Oscar performance in Shine

So when the young Dutch actor was asked to star as his love interest in The Best Offer, she could not refuse

"I've always been a film freak and I remember as a little girl watching a lot of movies and Geoffrey Rush was an actor I always admired," Hoeks says. "I remember watching Shine for the first time and hoping to one day work with Geoffrey Rush, so it's amazing to work with him on this film

"He's very dedicated to his films and characters and takes it seriously. He's also very funny, he's like a Peter Pan who hasn't grown up. He has a lot of jokes and he's able to make the whole crew laugh. Everybody loves him." Rush stars as Virgil Oldman, a respected but eccentric art valuer and auctioneer who is obsessed with his collection of female portraits, yet unable to relate to women

Virgil is called to value and auction the pieces inside the house of mysterious young heiress Claire Ibbetson (Hoeks) who he discovers suffers from agoraphobia. For the first time in his life Virgil experiences love but he finds there is more to Claire than first appears

"What I loved about the script is that the two leads both have a fear of living ... and they help each other to enjoy life a bit more and become more alive," Hoeks says. "I could relate to Claire because everyone has their fears and nightmares." Claire and Virgil speak several times on the phone before Hoeks finally appears on screen almost an hour into the 131-minute film. The lack of Claire's visual presence in the movie's first half put off several actors but not the 30-year-old former model

"When you read the whole script, the story is so intriguing, I was so overwhelmed by the whole development of Virgil and Claire's relationship," she says

Hoeks, a former Vogue cover girl, says relying on her voice for the movie's first half was a challenge

"I had to act with my voice only. I knew I had to make an impact with the phone calls to Virgil so Claire becomes a mystery to him," she says

To better understand agoraphobia, she spoke to a woman with the disorder and watched documentaries

Jim Sturgess plays Robert, an expert who helps Virgil with an automaton he discovers at Claire's house, and Donald Sutherland, a business partner of Virgil's, also stars in the film by legendary Italian director Giuseppe Tornatore (1989 Oscar-winning best foreign film, Cinema Paradiso). The Best Offer, one of Tornatore's few English language movies, won six awards, including Best Film at this year's Italian Oscars

"Giuseppe is so smart and talented and so passionate about his work - and he really trusted me as an actress," she says

"It's really amazing to work with someone who has the whole film in his head." Like Claire, Hoeks says she was a shy and dreamy child who was plucked from obscurity as a 14-year-old by Elite Models, but she always felt herself drawn to acting. She studied at the prestigious Maastricht Theatre Academy in her 20s

Hoeks, who won a Best Supporting Actress award at the annual Dutch Film Festival in Utrecht in 2007, says she has gained a lifelong friend in Rush

"Until the day I die, even if we don't get to work together again, I'm glad I've had the opportunity to know someone like Geoffrey and I've learned so much from him."The Best Offer is in cinemas now.

---- INDEX REFERENCES ----

COMPANY: VIRGILS TOURS INC

INDUSTRY: Celebrities (1CE65); Film Festivals (1FI62); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51)

REGION: Europe (1EU83); Eurozone Countries (1EU86); Netherlands (1NE54); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (Donald Sutherland; Sylvia Hoeks; Giuseppe Tornatore; Claire Ibbetson; Jim Sturgess; Virgil Oldman; Geoffrey Rush)

EDITION: 1

WORD COUNT: 624

GEOFFREY RUSH TO PLAY GOD

Source: Herald Sun (Australia)
Publication Date: September 29, 2013
Country: Australia
Source Type: Newspaper

9/29/13 Herald-Sun (Melbourne) 103

News

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Section: Lifestyle

OSCAR winner Geoffrey Rush has joined Gerard Butler and Nikolaj Coster-Waldau in ancient history epic Gods of Egypt .

The Australian actor has reportedly signed on to play sun god Ra in director Alex Proyas' ambitious movie.

Game of Thrones star Coster-Waldau will portray Horus, while Butler is close to signing up for the role of Set, the god of the desert.

The story begins when one ruling god, Set, kills another, Osiris, according to The Hollywood Reporter .

When Osiris' son Horus fails in his attempt to get revenge and has his eyes plucked out, it's up to a young human thief in love with a slave to help defeat the mad god. Rush has spent the last few years as the pirate Captain Hector Barbossa in the Pirates of the Caribbean movies. His new movie The Book Thief , an adaptation of the 2006 Markus Zusak's best-selling novel, is being released in the US in November.

---- INDEX REFERENCES ----

COMPANY: OSIRIS THERAPEUTICS INC

NEWS SUBJECT: Hijacking & Piracy (1HI42); Social Issues (1SO05); Crime (1CR87)

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Nikolaj Coster-Waldau; Gerard Butler; Markus Zusak; Geoffrey Rush; Alex Proyas; Hector Barbossa)

EDITION: HeraldSun

WORD COUNT: 159

WINNING an Oscar is [...]

Source: Express (UK)
Publication Date: October 24, 2013
Country: United Kingdom
Source Type: Newspaper

10/24/13 Express (UK) (Pg. Unavail. Online)

News

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Section: Features; Opinion, Column

EDITED BY LIZZIE CATT WITH LISA HIGGINS AND JACK TEAGUE email us at diary@express.co.uk

WINNING an Oscar is the ultimate dream for most Hollywood stars but one man who already has one on his mantelpiece believes he has something even better.

Geoffrey Rush was awarded the prestigious Best Actor gong for his role in 1996 film Shine and was nominated for Best Supporting Actor for The King's Speech. But it was his role in Disney's popular Pirates Of The Caribbean franchise that has earned him his finest accolade.

"To have a statue of myself as Captain Barbossa at Disneyland is quite something else," says the 62-year-old. "That really is something to show the grand kids and maybe even for them to show their kids too."

Rush will be shooting the next Pirates film next year and adds: "I'm back and I'm told I have more very interesting things to do."

---- INDEX REFERENCES ----

INDUSTRY: Motion Pictures (1MO51); Entertainment (1EN08); Celebrities (1CE65)

LANGUAGE: English

OTHER INDEXING: (Barbossa; Geoffrey Rush)

EDITION: 01

WORD COUNT: 137

Q&A with Geoffrey Rush, star of 'The Book Thief'

Source: amNewYork
Publication Date: November 6, 2013
Country: USA
Source Type: Newspaper

11/6/13 amNewYork (Pg. Unavail. Online)

News

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Nov. 06--There are plenty of fine performances in "The Book Thief," an adaptation of the bestselling Markus Zusak novel about a young girl living with foster parents in Nazi Germany.

But the movie is effectively stolen by Geoffrey Rush, playing noble foster dad Hans Hubermann. The Oscar winner supplies the humanity at the heart of this enterprise, offering a sterling corrective to the horrors unfolding just outside the family's front door.

amNewYork spoke with Rush about the movie, one of the rare PG-13 treatments of the period, which hits theaters Friday.

"The Book Thief" can be a valuable educational tool for younger viewers. We don't get many treatments of this era that work in that vein.

I was personally very aware of that, because when my daughter heard that I was reading the screenplay she said, "Dad, are you reading 'The Book Thief'? ? [She] and her friends, who were then 15, were saying, "That book is so fantastic, it changed my life."

Could there be a similar response to the movie?

I'm hoping with the film ... plays to a very broad audience. It will play to adult audience who may be closer in ... awareness [to] the difficulties of the dark chapter of European history ... but I'm also hoping with a PG-13 rating, there's also a groundswell in a response from that age group.

What was your key to understanding a character who resists the Nazis?

I think somewhere in the panorama of the broad cross section of a community's response to such an invasive totalitarian construct, thankfully there are always some people bold and brave enough and cunning enough and wily enough and daring enough to find a moral compass to say, "This is wrong. This is not right."

Do you see the film and novel as part of a cohesive whole, or each as a fundamentally different experience?

The novel is in its own right a spectacular piece of writing because it plays on the idea of storytelling in a book form. ? I hope people can enjoy both experiences, because the story being told is a vital one.

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Distributed by MCT Information Services

---- INDEX REFERENCES ----

INDUSTRY: Book Publishing (1BO18); Books (1BO26); Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Publishing (1PU26); Traditional Media (1TR30)

WORD COUNT: 366

Geoffrey Rush exudes charm, talent

Source: Arizona Republic, The (Phoenix, AZ)
Publication Date: November 15, 2013
Country: USA
Source Type: Newspaper

11/15/13 Arizona Republic (Phoenix, Ariz.) 7

News

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Section: movie preview

November 15, 2013

Classically trained Australian actor Geoffrey Rush has been quietly awesome in everything since he burst onto the scene with a career-making performance in 1996's "Shine." He's racked up four Oscar nominations total, snagging a Tony Award and Emmy along the way.

Rush, 62, is back in theaters with "The Book Thief," the big-screen adaptation of Markus Zusak's best-selling novel. Here's a look at his five best roles so far.

Phoenix Phoenix

"The King's Speech" (2010): This imminently likable best-picture-Oscar winner is the right kind of rousing, a smartly written period drama about Britain's King George VI (Colin Firth), who struggled with a debilitating stammer and sought out the help of quirky speech therapist Lionel Logue (Rush). Seasoned thespians Firth and Rush make for an impeccable pair. But while stammering Firth took home the Oscar gold, it's smooth-talking Rush who wins us over with a wink and a bit of cheek.

"Shine" (1996): Rush's breakthrough role was a revelation and an actor's dream, earning Rush a best-actor Oscar (his only win, so far). Based on the life of Australian concert pianist David Helfgott, "Shine" showcases Rush playing the part of the mentally ill musical prodigy pitch perfectly. He captures the character's eccentricities and delicate mental condition while avoiding the sort of showboating that makes playing mentally ill characters such a high-wire act.

"Quills" (2000): "Warm and cuddly" isn't a term often ascribed to the Marquis de Sade, the notorious French libertine who spent decades in prisons and asylums for his violent, sexually explicit writings (he's where the term "sadism" comes from). But Rush has a certain ineffable charisma that renders him unfailingly likable onscreen — even when he's playing an accused rapist with stomach-churning sexual proclivities. Of course, it helps that this isn't the most factually accurate film ever made, spinning a strangely moving platonic romance between de Sade and a chambermaid who sneaks his clandestine writings to a publisher (Kate Winslet).

"Munich" (2005): Steven Spielberg's film based on the 1972 Olympic massacre and its aftermath is one of the director's best of the 21st century, following a squad of assassins who track down and kill those responsible for the terrorist attack. The thrill of the chase is undercut by the moral complexity at the heart of the Israeli-Palestinian conflict and the uncertainty that comes of accepting off-the-record missions from shadowy government forces. One of those forces is Ephraim (Rush), the mission's handler, a man behind the scenes who wants names crossed off lists. It's a stand-out performance in a subtle role, Rush's character giving voice to the desperation of the Israeli government.

"Pirates of the Caribbean: The Curse of the Black Pearl" (2003): Playing an evil pirate in a big-screen adaptation of a ride at Disneyland isn't the most prestigious role for an actor of Shakespearean pedigree. But that swashbuckling first film is way better than a movie based on an amusement-park ride has any right to be. And with all due respect to Captain Jack Sparrow, that's largely owed to Rush's villainous Captain Barbossa, a snarling, occasionally skeletal, Aztec-cursed pirate who's still utterly charming.

---- INDEX REFERENCES ----

INDUSTRY: Live Entertainment (1LI85); Film Festivals (1FI62); Motion Pictures (1MO51); Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (SHAKESPEAREAN) (Barbossa; Steven Spielberg; David Helfgott; Geoffrey Rush; Colin Firth; George VI; Jack Sparrow; Kate Winslet; Lionel Logue; Markus Zusak)

EDITION: Final Chaser

WORD COUNT: 529

Geoffrey Rush and Sophie Nélisse's daddy-daughter dynamic in *The Book Thief*

Source: Postmedia News (Canada)
Publication Date: November 22, 2013
Source Type: Newswire

11/22/13 Postmedia News (Can.) 00:00:00

News

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Section: Movies

Chris Knight

It's clear during an interview that Sophie Nélisse, 13-year-old star of *The Book Thief*, is not in awe of her Oscar-winning co-star (and onscreen dad) Geoffrey Rush.

Asked how the two actors bonded while filming the Second World War drama, Rush manages only four words before Nélisse silences him with a delicate flip of her hand. "We only had about - "

She picks up the thread adroitly. "About two weeks before we started to shoot, we went into rehearsals," she begins. "I was stressed at the beginning, because he's such a great actor and he won an Academy Award, and what if he thinks I'm bad?"

"But after one day or two I really felt like his daughter. And he was so fun on set when we were not shooting. He would take some random things in the kitchen, I would say a spoon and a towel, and make a magic trick out of it."

Rush smiles indulgently, then chimes in: "I knew she was a fascinating and dazzlingly intriguing actor because I'd seen Monsieur Lazhar." Nélisse won Jutra and Genie awards in the category of best supporting actress for her portrayal of a schoolgirl in the 2011 film by Philippe Falardeau.

Related

The Book Thief, reviewed: Nazi uprising drama is at once beautiful and frightening(<http://arts.nationalpost.com/2013/11/14/the-book-thief-reviewed-nazi-uprising-drama-is-at-once-beautiful-and-frightening/>)

"This is a very gifted person who in a very unadorned way can go to the emotional heart of a scene," he says. "I got to know Sophie as I got to know [her character] Liesel, because that was the rhythm of the shoot."

Based on the popular 2006 young-adult novel of the same name, *The Book Thief* tells the story of an 11-year-old German girl named Liesel, sent to live with foster parents Hans and Rosa Hubermann (played by Rush and Emily Watson) just as her country is descending into war.

Her new papa then takes in another lodger named Max (Ben Schnetzer), the son of a Jewish man who saved Hans' life during the Great War. Liesel, who arrives not knowing how to read, learns much about the power of words from Hans and later from Max, even as the Nazi regime holds public book burnings while rounding up Jews.

"I didn't know anything at all" about the time period, Nélisse says. "In sixth grade I read Hana's Suitcase," a 2002 non-fiction children's book about a 13-year-old girl who died in the Holocaust. "That was the only thing I knew about it."

Her research for *The Book Thief* included watching such films as *Schindler's List*, *The Boy in the Striped Pajamas*, *The Reader* and *The Pianist*, and visiting Holocaust memorials while in Berlin, where the film was shot. She also has a grandmother who was born during the war, and whose grandfather was in the concentration camps - indicative of the generations that have passed since then, but also of the continued connections to the present.

Nélisse says the lifelike sets, constructed on soundstages and backlots at Studio Babelsberg, truly set the tone for her performance as Liesel. "You could seriously feel like you were there, so many years ago."

Rush also enjoyed delving into the minutiae of his character's lifestyle, beginning with costume designer Anna Sheppard. "We just had the most fantastic couple of days," he recalls. His character wears long coats that give him a tall, thin look, matching his description in the book.

"And I wanted the hair to be anarchic," he continues. "He didn't have the Nazi look; he was a bit bohemian, a bit un-vain. To me that's a bit like a character's brain. He has a wild and woolly and free brain, and that was in the hair."

Rush even got into the placement of items within his character's house, moving a chair closer to a table where he felt Hans might cozy up to listen to the radio. "He's probably even listening to French on shortwave, because he's got that kind of active mind."

'I got to know Sophie as I got to know [her character] Liesel, because that was the rhythm of the shoot'

The Book Thief was made by British filmmaker Brian Percival, best known for directing a half dozen episodes of the TV series Downton Abbey. He says he felt no fear at remaking a beloved book for the screen.

"I think it helps," he says. "I've done a number of adaptations ... and the big plus really is you might have a 100-page screenplay, but we had in this case a 580-page guidebook ... a Bible if you want to call it that." Character details, additional scenes and texture were all there for reference. "And the fact that it is well loved," he adds. "That already we know that this subject has an audience, that people were drawn to it, that it was a success."

And while it's standard for actors to say they had fun on the shoot, Rush has a specific memory to take away from The Book Thief. "My litmus test is always the makeup van," he says. "And the makeup van on this shoot was fantastic. You're in there at either 4:30 or 5 in the morning, it's freezing - and the spirit was great!"

"Sophie was there with her iPad, making films of herself being made up. By the time they'd finished her hair she had a three-minute movie with special effects."

Nélisse shrugs. "When I go on set I don't feel like it's a job. It's really fun. So I go for fun."

The Book Thief opens in theatres on Nov. 15.

---- INDEX REFERENCES ----

COMPANY: READERS DIGEST ASSOCIATION INC (THE); RUSH ENTERPRISES INC; STUDIO BABELSBERG AG

NEWS SUBJECT: Religion (1RE60); Social Issues (1SO05); Judaism (1JU93)

INDUSTRY: Celebrities (1CE65); Books (1BO26); Book Publishing (1BO18); Publishing (1PU26); Traditional Media (1TR30); Motion Pictures (1MO51); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Rosa Hubermann; Brian Percival; Philippe Falardeau; Anna Sheppard; Liesel; Ben Schnetzer; Geoffrey Rush; Sophie Nélisse; Emily Watson; Hans Hubermann)

WORD COUNT: 944

Geoffrey Rush: 'Book Thief' character's ordinariness attracted him to role

Source: Fresno Bee, The (CA)
Publication Date: November 27, 2013
Country: USA
Source Type: Newspaper

11/27/13 Fresno Bee (Pg. Unavail. Online)

News

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Rick Bentley The Fresno Bee

LOS ANGELES — Geoffrey Rush spent 25 years working in theater before making the big move to movies with his 1996 Oscar-winning performance in "Shine."

Since then, he's starred in everything from the big-budget "Pirates of the Caribbean" movies to roles in films such as "Mystery Men," "The King's Speech," "Green Lantern" and "Quills." He has a movie résumé filled with extraordinary characters.

That's why he was so interested in the role of Hans Hubermann in "The Book Thief."

"I was attracted to it because of its lack of flamboyance. It's quiet, ordinary quality," Rush says.

Hubermann and his wife (Emily Watson) become foster parents to a pre-teen girl, Liesel (Sophie Nélisse), during the years leading up to World War II. The foster father and girl bond over a newfound passion for reading in Liesel. She becomes so obsessed with words that she puts herself in danger just to get another volume to read.

As with so many acting jobs in the past, the script for "The Book Thief" called out to Rush.

"There's something that happens with some scripts where they go 'Do me! Do me!' I don't know what it is, but I certainly know when it's not there. With 'Shakespeare in Love,' by page four, I said to my agent, that I have to be part of this story," Rush says.

He was struck the same way with "The Book Thief" script because so much unfolds in the opening minutes. There was also an emotional "texture" to the story that Rush doesn't see a lot. It's a film that lets him play the ordinary man he was looking for and tells an extraordinary story.

Rush had not read the book by Australian author Markus Zusak before seeing the screenplay. He immediately got the book and read it. It was the combination of the work and some coaching from a family member that made Rush know that this was a project he had to do.

"It's such a phenomenal, rich piece of writing," Rush says. "The language in the book for me is like James Joyce and Laurence Sterne. And I know why teenagers are into it because it's a bit like 'Lemony Snicket' in the playfulness with structure, bouncing words around and curious metaphors."

Rush hasn't been a film actor as long as many others, but he's made the most of his time. He's one of the few people who has won an Academy, Tony and Emmy award. Along with those accolades has come the opportunity to work with Hollywood's elite.

Nélisse is a newcomer, but Rush puts her in the same category as many of his past co-stars.

"I have worked opposite some really interesting people who I really admire like Kate Winslet , Cate Blanchett, Charlize Theron , Colin Firth and Johnny Depp . They are great," Rush says. "Sophie really shifted the goal posts of what I thought screen acting was all about."

"She's somebody that doesn't go out to the camera. The camera comes in to all that's going on inside her."

That added to Rush knowing he had made the right decision to take on a role that he doesn't usually get to play. Even his own family was surprised that he was being considered for the role and not the character of Death who narrates the book and movie.

"My teenage daughter said 'Dad, I've seen the 'Book Thief' script on your desk. Are you going to be in it?' I said they are offering me the part and she asked if I was going to be Death. Everyone's

a casting director in my house," Rush says.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Traditional Media (1TR30); Book Publishing (1BO18); Celebrities (1CE65); Publishing (1PU26); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Books (1BO26)

OTHER INDEXING: (Liesel; James Joyce; Colin Firth; Cate Blanchett; Laurence Sterne; Kate Winslet; Emmy; Tony; Emily Watson; Johnny Depp; Charlize Theron; Geoffrey Rush; Sophie N lisse; Hans Hubermann; Markus Zusak)

WORD COUNT: 608

Courtney's furious road to success

Source: West Australian
Publication Date: December 21, 2013
Country: Australia
Source Type: Newspaper

12/21/13 W. Austl. 101

News

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Section: GENERAL

From filming her first movie role in the middle of a barren African desert to modelling in some of the worlds most exotic far-flung locations, Bunbury-raised Courtney Eaton has led an adventurous life in the past two years.

Since January, the 17-year-old has rarely been back on home soil. So the Vivians model is understandably excited about being back in WA for the festive season and to celebrate the news that she has been cast in a leading role for big-budget fantasy epic Gods of Egypt, alongside Aussie acting great Geoffrey Rush and Scottish hunk Gerard Butler.

The new film role comes off the back of Eaton being cast in George Millers fourth instalment of the iconic post-apocalyptic franchise Mad Max: Fury Road last year.

Currently back in WA, it didnt take long for the former Bunbury Cathedral Grammar School student to revert back to being a free-spirited, beach-loving teenager.

"Ive missed being home, going to parties, being a teenager, having Dad tell me what I can and cant do," Eaton told AAA Weekend.

As for how shell spend Christmas day, she planned to split her time between Bunbury and Perth.

"My family usually all get together, and I have a huge family, so its always an interesting lunch," she said.

"Then Im heading to Perth with my boyfriend (rising Australind-raised soccer star Callum Richardson, above with Eaton) to spend time with his family and get to know them all. So itll be something traditional and new, which will be great."

---- INDEX REFERENCES ----

LANGUAGE: English**NEWS SUBJECT:** Health & Family (1HE30); Parents & Parenting (1PA25); Teenagers (1TE59)**INDUSTRY:** Motion Pictures (1MO51); Film Festivals (1FI62); Entertainment (1EN08); Celebrities (1CE65)**OTHER INDEXING:** (Callum Richardson; Gerard Butler; Courtney Eaton; Geoffrey Rush)**EDITION:** METRO**WORD COUNT:** 261



Shine: rewatching classic Australian films

There are films we see and films we remember. Few leave as lasting an impression as this 1996 biopic, starring 43-year-old Geoffrey Rush in the breakthrough role that won him an Oscar

Luke Buckmaster

Fri 27 Dec 2013 10.34 AEDT

When audiences met David Helfgott in Scott Hicks's 1996 biopic, *Shine*, they met a character they would never forget. Drenched from the rain, with a cigarette drooping from his mouth as he giggles and gabs at a million miles an hour, they watched in awe as Geoffrey Rush transformed before their eyes. Who was this actor, and where did he come from? Aged 43 when *Shine* opened, Rush was a late bloomer.

If we brush aside every genre we use to contextualise cinema, every shorthand we use to describe the stories we watch, there are only two kinds of films: the films we see and the films we remember. Few films leave a lasting impression as great as Hicks's film about troubled genius, the cost of success and schisms between personal independence and family ties. Few films are also so affecting upon rewatch.

It seems ridiculous to imagine anybody other than Rush cast as the adult incarnation (three actors play him) of Helfgott, an acclaimed Australian concert pianist and former child prodigy afflicted as an adult by schizoaffective disorder. But, before *Shine* was green lit, others saw it differently.

"Nobody wanted to make the film with Geoffrey Rush," Hicks has said. "I had the most disrespectful things said to me, 'What sort of a failure is this guy? He's 43 years old ... Forget about him.'"

The film industry did not forget. Rush stole hearts, won an Oscar and launched a prolific Hollywood career. There are no half measures in his performance; the adult version of Helfgott is the sort of character who can only be played with total immersion.

Rush is so good it is easy to forget *Shine* features two other great performances. One belongs to Noah Taylor, who plays Helfgott as an adolescent. The other is by Armin Mueller-Stahl, as Peter, David's overbearing, win-at-all-costs father. The fraught relationship between them - David pliable and shy, Peter righteous and high-handed - is the crux of the film's dramatic tensions and the bedrock from which much of its power emanates.

Establishing his talent and the burden of expectation heaped upon him, an early scene depicts David as a young boy (played by Alex Rafalowicz) at a piano recital. As he begins to woo the judges the piano literally starts rolling away. David adroitly moves with it, standing up and pouncing on keys. It's a great performance but he doesn't win.

In the next scene, Peter slams the Helfgott kitchen table and tells David a story about when he was a child and saved up to buy a beautiful violin. He asks David if he knows what his father did to it. "Yes, he smashed it," David responds. He's obviously heard the story many times before.

Towards the end of the film, after many years of separation, Peter sees his son as an adult, mentally ill, for the first time. He recounts the story about the violin, again asking David if he knows how it ends. David responds, "What happened to it, Daddy? What happened to it? I've got no idea," and turns and faces the wall. Peter leaves without adding a word. It's a poignant scene indicative of Hicks's directorial intuition, the strength of his actors and the economy of Jan Sardi's screenplay, which conveys dramatic meaning sharply and sparingly.

Taylor, who also gained international attention for his role, is quieter and more measured than Rush. His sad and nervous eyes, sheltered behind thick black frames, are one of the images that linger.

As the running time progresses, Taylor gradually begins to stutter, talks a little faster, and laugh Helfgott's awkward, rat-a-tat laugh. In a sense the actor's challenge was more difficult than that facing Rush: Taylor has to internalise his emotions, depict the aftermath of traumatised youth, while only nodding to the symptoms of a mental illness the film suggests is a consequence of childhood trauma.

This hypothesis, while put forward with a convincing dramatic trajectory, landed Shine in murky waters. Margaret Helfgott, one of David's sisters, argued his mental illness was probably genetic and campaigned against the film on the grounds of its depiction of their father, which she described as "derogatory and insulting". Hicks responded with a letter to the Wall Street Journal that defended the film's authenticity, and claimed David's other two siblings, Susie and Les, were happy with it.

As always in the problematic genre of the biopic, where fictions are inevitably weighed against reality, Hicks's challenge was to find emotional truth. As a film about the psychological impact of formative relationships and the pressures of the win-at-all-costs mantra, Shine is a powerful, tender-hearted success.

Shine is being reshownd on SBS1 on SBS1 at 9.30pm on Sunday, 29 December

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Topics

- Geoffrey Rush
- Rewatching classic Australian films
- Biopics
- Drama films
- blogposts

Rush in for screening

Source: Progress Press (Australia)
Publication Date: December 31, 2013
Country: Australia
Source Type: Newspaper

12/31/13 Progress Press (Austl.) 7

News

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Section: News
Harrison Tippet

Two of Camberwell's big names will come together for an Australian premiere next week.

Actor and Camberwell resident Geoffrey Rush (pictured) will attend a special preview screening of new film *The Book Thief* at Camberwell's landmark Rivoli Cinemas on January 6.

The special preview screening will include an introduction and Q & A session with Rush, giving film buffs a rare opportunity.

The Book Thief is a film adaptation of the international best-selling novel by Australian author Markus Zusak, set in Nazi Germany during World War II. Rush plays Hans Hubermann, the foster father of the lead child character, Liesel Meminger. Information on tickets to the preview screening are available at villagecinemas.com.au or 1300 555 400.

---- INDEX REFERENCES ----

INDUSTRY: Film Festivals (1FI62); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Hubermann; Markus Zusak; Liesel Meminger)

EDITION: Progress

WORD COUNT: 117

Rush's new project is playing god

Source: Daily Telegraph (Sydney, Australia)
Publication Date: January 9, 2014
Country: Australia
Source Type: Newspaper

1/9/14 Daily Tel. (Sydney) 23

News

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Section: Confidential

Sydney Confidential with Annette Sharp & Jonathon Moran plus Briana Domjen, Maria Lewis, Elle Halliwell & Ros Reines

Geoffrey Rush has confirmed that \$150 million mythical blockbuster Gods Of Egypt will start filming in Sydney next month.

The Oscar-winning actor has been busy on the promotional circuit for his new film The Book Thief and said he's looking forward to shooting in his own backyard again.

"I don't know if that's been made public with any official announcement but yes, we're shooting here," he told Confidential. "We've just started talking about it, but I think it's going to be very exciting." Egyptian-born Aussie filmmaker Alex Proyas (The Crow, Dark City, I, Robot) is behind the flick, which is set in mythical Egypt and follows a young thief (Brenton Thwaites) thrown into a battle between gods.

Rush revealed that he's only met the acclaimed director through Skype conversations but you couldn't find a bigger "fanboy" of the Egyptian mythos than Proyas.

"Our Skype bills must be huge, yet our chats have been very stimulating," Rush said.

"He's very infectious with his passion.

"From his own Egyptian background, he loves this mythological world. "And, you know, there are few people working who you can say are more of an expert in what you can technically achieve with one camera." The epic is set to go into production at Fox Studios late February, with Gerard Butler and Game Of Thrones star Nikolaj Coster-Waldau flying in soon for rehearsals.

From playing compassionate father Hans during WWII in The Book Thief to the sun god Ra in Gods Of Egypt, Rush is anything but safe when it comes to choosing roles.

For the acclaimed thespian it's the uniqueness of the part that's most important to him.

"I wanted to play a sun god because it's rare," Rush explained simply. The Book Thief is in cinemas Thursday.

---- INDEX REFERENCES ----

COMPANY: CROW TECHNOLOGIES 1977 LTD

NEWS SUBJECT: Emerging Market Countries (1EM65)

INDUSTRY: Celebrities (1CE65); Live Entertainment (1LI85); Motion Pictures (1MO51); Film Festivals (1FI62); Entertainment (1EN08)

REGION: Oceania (1OC40); Mediterranean (1ME20); Egypt (1EG34); Australasia (1AU56); Australia (1AU55); North Africa (1NO44); Africa (1AF90); New South Wales (1NE75); Arab States (1AR46)

LANGUAGE: English

OTHER INDEXING: (Alex Proyas; Nikolaj Coster-Waldau; Sydney Confidential; Gerard Butler; Hans; Brenton Thwaites; Briana Domjen; Game Of Thrones; Annette Sharp; Maria Lewis; Jonathon Moran)

EDITION: Telegraph

WORD COUNT: 317

Funny man hosts awards

Source: Brisbane News (Australia)
Publication Date: January 16, 2014
Country: Australia
Source Type: Newspaper

1/16/14 Brisbane News (Austl.) 5

News

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Section: mX

TOP TALENTS COMEDIC actor Shane Bourne will host the Australian Academy of Cinema and Television Arts Awards at The Star Event Centre in Sydney on January 30

The Book Thief star Geoffrey Rush, who is also president of the AACTA, and Cate Blanchett, who won a Golden Globe for her performance in Blue Jasmine, will be among members of the audience at the night of nights for the Aussie film and television industries

The Third AACTA Awards will screen on at 8.30pm, on Ten.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Celebrities (1CE65); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Cate Blanchett; Shane Bourne; Geoffrey Rush)

EDITION: 1 - BRIS

WORD COUNT: 84

Maintaining local focus in shining career

Source: Sunday Age, The (Australia)
Publication Date: January 26, 2014
Country: Australia
Source Type: Newspaper

1/26/14 Sunday Age (Austl.) 16

News

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Section: News

PHILIPPA HAWKER

GEOFFREY RUSH - AC

Australian of the Year in 2012, Geoffrey Rush became internationally famous with his first significant screen role, in Scott Hicks' Shine. That was in 1996, when Rush was in his mid-forties, and had already built a substantial career on the stage.

Rush was born in Toowoomba on July 6, 1951. He did an arts degree at the University of Queensland and appeared in revues, where he was spotted by the Queensland Theatre Company. He made his debut with QTC in 1971.

In 1975, he went to London to study directing and to Paris to study mime, before returning to Australia in 1977 to work with QTC again. Since then, he's played key roles in productions at state companies across the country,

After Shine, for which he won an Oscar - the only Australian performer to have received the award for a role in an Australian movie - prizes and nominations have continued to accumulate. He has a Tony (for his Broadway debut, Ionesco's Exit the King) an Emmy (for The Life and Death of Peter Sellers), three BAFTAs, two Golden Globes, four Screen Actors' Guild Awards and many critics awards.

He is a familiar presence in the Pirates of the Caribbean films, but alongside this blockbuster franchise he continues to seek edgy, challenging roles and play interesting supporting characters. And although he's appeared in many international films, he's also continued to make features, short films and TV in Australia, to appear on the local stage and contribute to Australian projects of all kinds.

He has lent his support (and his witty turn of phrase) to several Australian arts organisations, among them Toowoomba's Empire Theatres Foundation and the Melbourne International Film Festival (he is patron of both) and the Australian Academy of Cinema and Television Arts.

"I've been fortunate to belong to a particular generation that was driven to explore our national imagination and who enabled a vibrant and distinctive energy to flourish on our stages and screens.

"To have that recognised is the greatest honour," Rush said in a statement.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); Queensland (1QU50)

OTHER INDEXING: (Queensland Theatre Company) (Scott Hicks; GEOFFREY RUSH)

EDITION: First

WORD COUNT: 340

Rush, Weaver get Australian honours

Source: Belfast Telegraph Online (UK)
Publication Date: January 29, 2014
Country: United Kingdom
Source Type: Newspaper

1/29/14 Belfast Telegraph Online (U.K.) (Pg. Unavail. Online)

News

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Geoffrey Rush and Jacki Weaver have been awarded honours in Australia.

King's Speech star Geoffrey was appointed a Companion in the Order of Australia, while Jacki was made an Officer of the Order of Australia during the annual Australia Day honours list, reported the Australian Associated Press.

Australian-born Geoffrey, who won an Oscar for his performance in Shine, said: "I've been fortunate to belong to a particular generation that was driven to explore our national imagination and who enabled a vibrant and distinctive energy to flourish on our stages and screens.

"To have that recognised is the greatest honour," he added.

The 62-year-old, who was born in Queensland and now lives in Melbourne, is best known for playing language therapist Lionel Logue in The King's Speech and Captain Barbossa in the Pirates Of The Caribbean films.

Sydney-born Jacki, who received Oscar nods for her role opposite Robert De Niro and Bradley Cooper in Silver Linings Playbook and the Australian crime drama Animal Kingdom, was last seen in Parkland, a drama about John F Kennedy's assassination.

There was double joy for her, as she will also receive the Australian Academy of Cinema and Television Arts' (AACTA) Raymond Longford Award in honour of her career.

The 66-year-old actress said: "I always think when you get life achievement awards people are suspecting you might be likely to cark it (die). I wasn't expecting the AO (Officer of the Order of Australia) either... I did originally, like I always do with any awards and honours, think it might have been either a mistake or an elaborate hoax."

Fellow Australian actress Rhonda Burchmore was also awarded the Medal of the Order of Australia.

---- INDEX REFERENCES ----

COMPANY: SHINE CO LTD

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

OTHER INDEXING: (John Kennedy; Lionel Logue; Rhonda Burchmore; Robert De Niro; Raymond Longford; Jacki Weaver; Geoffrey Rush; Bradley Cooper; Barbossa)

WORD COUNT: 283

A young girl's coming-of-age through words in 'The Book Thief'.

Source: Manila Bulletin (Philippines)
Publication Date: February 1, 2014
Country: Philippines
Source Type: Newspaper

2/1/14 Manila Bull. (Pg. Unavail. Online)

News

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When it was first published in 2005, Marcus Zusak's novel struck a chord with readers of all ages. The film is equally engrossing and uplifting. Narrated by 'Death,' voiced by British actor Roger Allam, the heroine of the story is Liesel (Sophie NAAaAeA@lisse), who is taken the home of Hans and Rosa Hubermann (Geoffrey Rush and Emily Watson). Liesel's younger brother died on the journey. We don't know what happened to her father. Her mother could be a Communist, on the run from the Nazi regime. Whatever the case, she can no longer take care of her daughter.

At first, life on Himmel (Heaven) Street looks bleak for Liesel, who faces derision at school because she cannot read. Yet literature holds a strong, almost magnetic, attraction for her. The first act of "thievery" by the "book thief", took place at her younger brother's funeral, when she walked away with "The Gravediggers Handbook." While it is an unlikely and rather morbid choice for a child's first literary experience, Liesel's first, precious book propels her on a quest for knowledge and stories. More "thefts" follow as Liesel learns to read with the help of her kind and delightful father. Australian actor Geoffrey Rush delivers a terrific performance as Hans, a house painter and enthusiastic accordion player. British actress Emily Watson is also wonderful as Rosa, a crotchety, ostensibly grumpy woman with a heart of gold. As Liesel takes refuge from the horrors of Hitler's Germany in the written word, she also makes two significant friends: her neighbor Rudy (Nico Liersch), and Max (Ben Schnetzer), a young Jewish man who the family is hiding in the basement of their home.

Directed by Brian Percival ("Downton Abbey") with a score by John Williams, "The Book Thief" is a poignant tale about the strength of the human spirit.

Markus Zusak is the author of "The Underdog, Fighting Ruben Wolfe, When Dogs Cry" (also published as "Getting the Girl"), and "The Messenger" (also known as "I Am the Messenger"). Zusak has won a series of awards for "The Book Thief," which has spent more than six years on the New York Times bestseller list. He lives in Sydney, Australia, with his wife and two children.

Q: What inspired you to write the book?

A: As a child in Sydney, my German Mom and my Austrian Dad would spontaneously tell us stories about what they saw and what they did as children. It was like a piece of Europe coming into our house. I didn't realize it at the time, but those stories led me to my writing. My parents were teaching me how to write, just by the way they related their stories. They never said, "You could be a writer one day." But they brought the stories to life for me. I was inspired by the acts of kindness I heard about that took place during those very dark times in Europe, when people were finding beauty in the ugliest of circumstances.

Q: Did you expect that the book would be a huge best seller?

A: I thought this would be my least successful book (laughs). I thought it would sink like a stone because it was a 580-page book set in Nazi Germany, narrated by Death. Try to imagine recommending that to your friends. The best thing that happened was that I thought, "Well, no one is ever going to read this, so just do it how you really want to do it." I think people pick up on the fact that I wanted this book to mean something to me. It came to mean everything to me.

Q: What was your response when you knew your story was going to be turned into a film?

A: It has been ridiculous really. It's quite amazing and sometimes I still have trouble understanding how it has all happened. It's also a testament to story telling and it shows that there is a real love of stories. As well as feeling lucky, it is nice to see a story you've written get a new life in a film. I think Brian Percival was the right guy for the job as the director. He's such a

genuine person who knows how to create great moments. It is all a bit surreal, but I think this book has had a life of its own. It's the best way I can put it. It sort of drags me along with it.

Q: What discussions did you have with Brian about the movie?

A: I can tell you about one really good conversation in Chicago, when we were coming down a lift at The Steppenwolf Theatre Company. They produced a play of *The Book Thief* last year. Brian and I watched it together and then we had a chat afterwards. Brian said, "I'm not going to let you down." That was a beautiful moment for me because he could have just said, "It was great meeting you, see you later," but he showed me the sort of person he is. That gave me a huge amount of confidence in him. Not that I needed it, I kind of already felt it, but it was a really good affirmation.

Q: Were there any memorable moments (when you visited the set)?

A: I was there with my wife Dominika and my two kids, Kitty who's seven and Noah who is three. We sat on the steps of 33 Himmel Street together. It makes me a bit emotional thinking about that day because it was really special. There was fake snow on the ground and the kids were throwing it at each other. That made it real for me. That's when I thought, "This is all happening." It was great meeting all the actors. Sophie is so sweet. Geoffrey asked me loads of questions about the book and the songs that Hans plays on the accordion. He was talking about a lot of details, to the point at which I was thinking, "Geoffrey knows the book better than I do!" Geoffrey is so revered in Australia of course and it was a privilege meeting him, because we are both Australian. It was great meeting Emily too. She has kids of a similar age to mine so we had a lot in common. When we left the set I said to her, "I really want to thank you for taking this on" and she gave me a big hug and said, "This is the sort of story that makes me want to do what I do for a job."

Q: Finally, what can audiences can look forward to in *The Book Thief*?

A: I think people will fall in love with the characters from the moment they see them on the screen: from Liesel and the foul-mouthed Rosa, to Max, to Rudy, and Hans. The film is about people making courageous decisions in the face of great danger and having the will to survive. It is a story about loving books and what books really mean to people. If the movie brings more people to books, and not just to my book, but to all books, that would be great.

From 20th Century Fox, "*The Book Thief*" will open February 19 in cinemas nationwide. Follow 20th Century Fox on Facebook - 20th Century Fox (Philippines), YouTube - 20thCenturyFoxPh and on Twitter 20centuryfoxph for more of the latest news, photos and videos.

CAPTION(S):

MARCUS Zusak's award-winning novel '*The Book Thief*' is set to debut on the big screen this month.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: TWENTIETH CENTURY FOX FILM CORP; STEPPENWOLF THEATRE CO; YOUTUBE INC

INDUSTRY: Book Publishing (1BO18); Books (1BO26); Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Publishing (1PU26); Traditional Media (1TR30)

REGION: Australasia (1AU56); Australia (1AU55); Central Europe (1CE50); Europe (1EU83); Eurozone Countries (1EU86); Germany (1GE16); New South Wales (1NE75); Oceania (1OC40); Western Europe (1WE41)

OTHER INDEXING: (Geoffrey Rush; Liesel; Ruben Wolfe; Rudy; Marcus Zusak; Brian Percival; Ben Schnetzer; Emily Watson; Dominika; Hans Hubermann; Roger Allam; Markus Zusak; Nico Liersch; John Williams; Hitler; Rosa Hubermann)

WORD COUNT: 1255

Still in a Rush to Shine

Source: Express on Sunday (UK)
Publication Date: February 23, 2014
Country: United Kingdom
Source Type: Newspaper

2/23/14 Express on Sunday (UK) (Pg. Unavail. Online)

News

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Section: Features

Sandro Monetti

GEOFFREY RUSH was especially excited to be invited for lunch with the Queen as it surely meant he could find out the answer to his one burning question. "I was really curious to know if she had seen The King's Speech and how she felt about how we portrayed the Royal family in it," says the Aussie star, who played her father's speech therapist in the Oscar-winning film.

"When I got to this lunch for prominent Australians, lots of other people were there too and the Queen was at the other end of the table. But sitting next to me was one of her ladies in waiting so I asked if Her Majesty ever watched movies at the palace. She said she did all the time but did not know which particular ones."

'Are you playing Death? my daughter asked'

As he prepared to be presented to the Queen, and still without his answer, Rush wrestled with whether he should ask the question or follow protocol and wait to be spoken to. He finally went with the latter.

In the end, the Queen was overheard mentioning something else they had in common: both of them had their faces on postage stamps with Rush on a series of Australian stamps celebrating the country's screen legends.

But with no mention of The King's Speech, the mystery remains.

Geoffrey gets his best role since speech therapist Lionel Logue in new movie The Book Thief, as a kind-hearted painter in Nazi Germany who is desperate to protect his foster daughter from the horrors of war and the fanaticism enveloping his country.

It is the latest triumph in a career which has seen him become one of the few performers to win the triple crown of acting awards: an Oscar (for Shine), an Emmy (for The Life And Death Of Peter Sellers) and a Tony (for Exit The King) as well as huge box office success, especially as Captain Barbossa in the Pirates Of The Caribbean films.

"I remember talking with Johnny Depp in preparation for the first one and he came up with the idea that pirates were the rock stars of their day and spent so much time at sea that their legs could be unsteady on dry land. That was the key to his great performance as Jack Sparrow. Not everyone on the movie immediately got what he was doing but the actors loved it and so, it turned out, did the audience.

"I had no idea that film would be so successful. I'd had higher expectations for a movie I made before that called Mystery Men but it bombed. You never know for sure what will work but I do know I still really like my job and am privileged to have been an actor for 43 years."

Geoffrey, 62, is still surprised he made it from his home town of Toowoomba to Hollywood in the first place and says he has Dame Helen Mirren to thank for putting him on the path to screen success.

"I had been acting in school plays and things but Hollywood was a world away in every sense. Then one day a movie starring a very young Helen Mirren came to film near me in Queensland. Having a big film on our doorstep seemed unbelievable but opened my eyes to what was possible.

"It was a 1968 movie called Age Of Consent from the great British director Michael Powell and seeing that shot in my neighbourhood inspired me to think I could make acting my living too."

His first leading stage role was, of all things, playing Snoopy in a musical about Charlie Brown and after that success he moved to Paris to study mime, movement and theatre before returning to Australia and becoming a leading theatre actor until movies eventually came calling. He won the Best Actor Oscar for his first film as a disturbed genius pianist in *Shine* and further great film roles followed in projects like *Elizabeth*, *Shakespeare In Love*, *Quills* and *The King's Speech* on which he was also executive-producer.

Now the married father of two who still lives in Australia has won another great role in *The Book Thief*, adapted from the bestselling novel by Australian Markus Zusak.

Geoffrey says: "The book is one of the great classics of contemporary literature. It is powerful material that brings a daily reality to what was really going on during one of the worst chapters in human history. In a clever device, it is narrated by Death who is voiced in the film by Roger Allam.

"My teenage daughter had been a big fan of the book and when she heard I was doing the film she asked: 'Are you going to play Death?' Everyone is a casting director in my house! I love that she thought I would play the wacko dark character rather than the gentle painter."

Talking of teenagers, Rush predicts big things for his co-star in *The Book Thief*, 13-year-old Canadian actress Sophie Nelisse, who beat 1,000 rivals to the role of spirited child Liesel.

"She's so extraordinarily gifted that working with her was like someone had shifted the goalposts on what acting was. I learned a lot from her. She is so emotionally truthful but also unpredictable and playful."

Sophie's talents also extend to gymnastics and she had her eye on competing at the Rio Olympics until landing this film persuaded her that acting was her real dream.

Another talented newcomer to movies is the film's Liverpudlian director Brian Percival, whose work as the main director on *Downton Abbey* had made him much sought after by Hollywood producers.

BR I A N RECALLS: "At one point, as the show's success grew, there were five film scripts a day coming in and it was impossible to read them all but I was just a few pages into *The Book Thief* when I knew I had to make it. The film had many attractions but getting to work with the brilliant Geoffrey Rush was a special thrill."

With the respect and love of the industry and audiences and a trophy cabinet overcrowded with awards, Geoffrey has made his showbiz dreams come true. That said, he is continuing to work and to strive for the truth in acting and to also discover whether or not the Queen has actually seen *The King's Speech*!

? *The Book Thief* is in cinemas from Wednesday

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Film Festivals (1FI62); Celebrities (1CE65); Motion Pictures (1MO51)

REGION: Australia (1AU55); Oceania (1OC40); Australasia (1AU56); Queensland (1QU50)

LANGUAGE: English

OTHER INDEXING: (Charlie Brown; Helen Mirren; Sophie Nelisse; Jack Sparrow; Roger Allam; Brian Percival; Johnny Depp; Barbossa; Markus Zusak; Lionel Logue; Thief; Liesel; GEOFFREY RUSH; Michael Powell)

EDITION: 01

WORD COUNT: 1075

Egyptian gods are set to smile on Sydney

Source: Daily Telegraph (Sydney, Australia)
Publication Date: February 24, 2014
Country: Australia
Source Type: Newspaper

2/24/14 Daily Tel. (Sydney) 11

News

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Section: News

ANDREW CLENNELL

FIRST there was The Great Gatsby, then The Lego Movie and Angelina Jolie's Unbroken.

Now Sydney will be the backdrop for another Hollywood blockbuster - mythical adventure movie Gods of Egypt, starring Gerard Butler, Geoffrey Rush and Nikolaj Coster-Waldau. The \$75 million production also stars rising Australian actors Brenton Thwaites and Courtney Eaton.

The "adventure epic" centres on young thief Bek (Thwaites) who joins the mythical god Horus (Coster-Waldau) on a quest through the palaces and pyramids of ancient Egypt where they encounter the Sun god Ra (Rush) and the dark god Set (Butler) whom they must prevail against to "rescue Bek's one true love from the afterlife".

Australian writer, producer and director Alex Proyas (I Robot, The Crow, Dark City) will direct the film.

Deputy Premier Andrew Stoner will announce today that the Gods of Egypt production has been secured for Sydney, after competition with Melbourne, and the NSW government helped secure the production through NSW Trade & Investment's State Investment Attraction Scheme.

"Securing the production of Gods of Egypt for NSW will create an estimated 400 jobs in the local film industry and contribute around \$75 million in direct production expenditure to the NSW economy," he said. "The NSW Government has worked hard to put the state on the international film production map over the past three years."

---- INDEX REFERENCES ----

COMPANY: CROW TECHNOLOGIES 1977 LTD

NEWS SUBJECT: Emerging Market Countries (1EM65)

INDUSTRY: Live Entertainment (1LI85); Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

REGION: New South Wales (1NE75); North Africa (1NO44); Oceania (1OC40); Arab States (1AR46); Egypt (1EG34); Australasia (1AU56); Africa (1AF90); Mediterranean (1ME20); Australia (1AU55)

LANGUAGE: English

OTHER INDEXING: (NSW Trade) (Angelina Jolie; Movie; Geoffrey Rush; Set; Courtney Eaton; Nikolaj Coster-Waldau; Andrew Stoner; Gerard Butler; Brenton Thwaites; Alex Proyas; Bek)

EDITION: Telegraph

WORD COUNT: 222

Stage fright for stars, not Yalmai

Source: Australian
Publication Date: May 3, 2014
Country: Australia
Source Type: Newspaper

5/3/14 Australian (Newspaper) 6

News

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Section: TheNation

JARED OWENS

GEOFFREY Rush and Sally Pearson have thrived on the world stage, yet both got stage fright when invested into the Order of Australia yesterday.

While Rush was unsure how to make his exit at Government House in Canberra, the Olympic gold medallist looked nervous as the Governor-General conferred the Medal of the Order of Australia. Peter Cosgrove asked her: "You look a little nervous. Is this like being on the blocks?" "No, this is worse," the 27-year-old hurdler whispered.

He warmly replied: "Well we've been thrilled watching your performances. "Your excited exuberance in victory is matched only by the bond you share with those fierce rivals, who were your competitors." Rush, 62, invested as a Companion accepted his gong before forgetting his path from the stage. He gestured towards the centre aisle and looked back for Sir Peter's approval. "I believe that's exit stage front," he joked.

He noted Rush's previous honours. "What you get from your fellow Australians is vast affection, admiration and now this accolade." Yalmai Yunupingu accepted a companionship on behalf of her late husband, the lead singer of Yothu Yindi. "We all feel as if we know your late husband through his wonderful music, but there ... were so many other ways in which he brought beautiful Australian culture to life and showed us deep insights into our indigenous Australians," Sir Peter said.

JARED OWENS

---- INDEX REFERENCES ----

NEWS SUBJECT: Minority & Ethnic Groups (1MI43); Social Issues (1SO05)**INDUSTRY:** Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Olympics (1OL99); Reporting Events (1SP65); Sports (1SP75)**REGION:** Australasia (1AU56); Australia (1AU55); Oceania (1OC40)**LANGUAGE:** English**OTHER INDEXING:** (Peter Cosgrove; Rush; JARED OWENS; Sally Pearson)**EDITION:** Australian3**WORD COUNT:** 230

Celebrities go wild

Source: Advertiser (Australia)
Publication Date: June 23, 2014
Country: Australia
Source Type: Newspaper

6/23/14 Advertiser (Australia) 21

News

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Section: Confidential

WITH JESS GALLETTYANTIMO IANNELLA & MATT GILBERTSON

CATHERINE Martin and Geoffrey Rush have joined stars such as Rove McManus and Hamish Blake, Mia Wasikowska and Jessica Marais to help save an area of Tasmania from losing its World Heritage listing. They are up in arms about the Federal Government application to remove 74,000ha of Tasmanian forest from the World Heritage listing.

WITH JESS GALLETTYANTIMO IANNELLA & MATT GILBERTSON

---- INDEX REFERENCES ----

INDUSTRY: Forest Products (1FO02); Forestry (1FO87); Lumber & Timber (1LU85); Natural Resources (1NA60)

LANGUAGE: English

OTHER INDEXING: (Hamish Blake; JESS GALLETTYANTIMO IANNELLA; MATT GILBERTSON; Martin; Geoffrey Rush; Mia Wasikowska; Jessica Marais; Rove McManus)

EDITION: Advertiser

WORD COUNT: 61

Happy birthdays!

Source: Philippine Daily Inquirer
Publication Date: July 3, 2014
Country: Philippines
Source Type: Newspaper

7/3/14 Phil. Daily Inquirer (Pg. Unavail. Online)

News

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On July 6: Sylvester Stallone turns 68; Geoffrey Rush, 63; rapper 50 Cent, 39.

July 7: Ringo Starr turns 74; Jorja Fox, 46.

July 8: Singer Steve Lawrence turns 79; Anjelica Huston, 63; Kevin Bacon, 56; Billy Crudup, 46; Milo Ventimiglia, 37; Jaden Smith, 16.

July 9: Brian Dennehy turns 76; Chris Cooper, 63; Jimmy Smits, 59; Tom Hanks, 58; Kelly McGillis, 57; Fred Savage, 38;

July 10: Sofia Vergara turns 42; Adrian Grenier, 38; Chiwetel Ejiofor, 37; Jessica Simpson, 34.

July 11: Sela Ward turns 58; Suzanne Vega, 55; Justin Chambers, 44; Lil' Zane, 32.

July 12: Bill Cosby turns 77; Christine McVie of Fleetwood Mac, 71; Topher Grace, 36.

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: FLEETWOOD CORP LTD

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Music (1MU57)

OTHER INDEXING: (Jessica Simpson; Sylvester Stallone; Milo Ventimiglia; Jorja Fox; Lil' Zane; Billy Crudup; Ringo Starr; Justin Chambers; Anjelica Huston; Cent; Kelly McGillis; Adrian Grenier; Suzanne Vega; Jimmy Smits; Sofia Vergara; Sela Ward; Chris Cooper; Tom Hanks; Kevin Bacon; Bill Cosby; Chiwetel Ejiofor; Brian Dennehy; Christine McVie; Geoffrey Rush; Jaden Smith; Fred Savage; Topher Grace; Steve Lawrence)

WORD COUNT: 64

Packed rafter-high with talent

Source: Daily Telegraph (Sydney, Australia)
Publication Date: July 6, 2014
Country: Australia
Source Type: Newspaper

7/6/14 Daily Tel. (Sydney) 111

News

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Section: TV

TELEVISION HOLLY BYRNES

THE impressive post-series success of the Packed To The Rafters cast continues, with Hannah Marshall, aka Retta Schembri or Mrs Carbo, winning the best actress award at Canada's Niagara Film Festival.

The Kiwi-born beauty (pictured) wowed movie crowds with her turn as Lana in the Aussie feature The Infinite Man, a time travel comedy due for cinema release locally in September. In another trans-Tasman triumph, Oscar winner Geoffrey Rush also bagged the best actor gong for his performance in The Best Offer.

TELEVISION HOLLY BYRNES

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Retta Schembri; HOLLY BYRNES; Hannah Marshall)

EDITION: Telegraph2

WORD COUNT: 87

BIRTHDAYS

Source: Houston Chronicle
Publication Date: July 6, 2014
Country: USA
Source Type: Newspaper

7/6/14 Hous. Chron. 11

News

Copyright (c) 2014 Houston Chronicle

Section: ZEST / STAR

Houston Chronicle

Former first lady Nancy Reagan is 93. The 14th Dalai Lama, Tenzin Gyatso, is 79. Actor Burt Ward is 69. Former President George W. Bush is 68. Actor-director Sylvester Stallone is 68. Actor Geoffrey Rush is 63. Rapper Inspectah Deck (Wu-Tang Clan) is 44. Rapper 50 Cent is 39. Comedian-actor Kevin Hart is 35. Actress Eva Green is 34.

---- INDEX REFERENCES ----

NEWS SUBJECT: Social Issues (1SO05); Spirituality (1SP73)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Sylvester Stallone; Eva Green; Inspectah Deck; Nancy Reagan; Geoffrey Rush; Kevin Hart; George Bush; Burt Ward)

EDITION: 3 STAR

WORD COUNT: 51

STREET TALK - Who is your all time favourite film star?

Source: Daily Telegraph (Sydney, Australia)
Publication Date: August 14, 2014
Country: Australia
Source Type: Newspaper

8/14/14 Daily Tel. (Sydney) 32

News

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Geoffrey Rush - he's so talented. He played his role in the King's Speech so well, he injected life and comedy into it.

Amanda Topfer Cheltenham

Drew Barrymore. She has her own style of acting and is very humorous. She's never afraid to be herself and have fun!

Andrea Banciu Castle Hill

Philip Seymour Hoffman.

I've really enjoyed every movie he's been in. It's sad that he has passed away. Capote was great!

Christian Bennett Potts Point

Will Smith. He is a really multi-talented actor. He can do action, drama or comedy and my favourite film was Bad Boys. Anushan Dantanarayana Riverwood

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Christian Bennett Potts; Amanda Topfer; Geoffrey Rush)

EDITION: Telegraph

WORD COUNT: 102

Rush recalls encounters with a generous genius

Source: Daily Telegraph (Sydney, Australia)
Publication Date: August 18, 2014
Country: Australia
Source Type: Newspaper

8/18/14 Daily Tel. (Sydney) 25

News

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Section: Confidential

SYDNEY CONFIDENTIAL Annette SharpJonathon MoranBriana DomjenChristine Sams & Ros Reines

Australian Oscar winner Geoffrey Rush has paid tribute to Robin Williams, saying the comedian's death was "very sad". The 63-year-old actor told Confidential that while he had met Williams only twice on the Hollywood circuit, Williams had gone out of his way to make him feel comfortable.

"It is very sad and he is very missed," Rush said, clearly rattled by the fellow Oscar winner's death.

"The year after I won the Oscar (for Shine in 1997), I was back to present Best Actress to Helen Hunt," Rush recalled.

"I was by myself and I was sitting on the auditorium and he was about four or five rows behind and he had been nominated for Good Will Hunting.

"He just came down before the show started and said, 'Hello boss' and started motor-mouthing stuff, very generous, and chatting and saying, 'Good man'.

"It (was) very welcoming, because I think he detected, 'Oh, he is here by himself, he is on a bit of a loose end'," Rush said.

"It was very generous." Rush, who attended the 30th anniversary celebration of the Belvoir St Theatre yesterday, said he later bumped into the legendary funnyman on a press junket in 2004 - while Rush was doing the rounds for The Life and Death of Peter Sellers.

"We must have been at the same hotel ... he came in and hijacked my interview and started free-forming and doing stuff," Rush recalled. "It was hilarious." Like many other Australian television viewers, Rush sat down again over the weekend to watch Williams in The Birdcage and said he was "amazing in it".

"Everyone thinks of him as being a sort of comic tornado, but he was a very fine and a very chameleon-like actor." Rush was a fan of Williams' work on Mork & Mindy; he described the Mork character as "the best pop cultural, contemporary clown ever". "He was completely on fire, just ripping through so many fast, pop cultural references," he said.

SYDNEY CONFIDENTIAL Annette SharpJonathon MoranBriana DomjenChristine Sams & Ros Reines

----- INDEX REFERENCES -----

NEWS SUBJECT: Natural Disasters (1NA67); Tornadoes (1TO55)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Helen Hunt; Robin Williams; Geoffrey Rush; SYDNEY CONFIDENTIAL; Annette SharpJonathon)

EDITION: Telegraph

WORD COUNT: 347

Lion's share of awards

Source: mX Sydney (Australia)
Publication Date: August 19, 2014
Country: Australia
Source Type: Newspaper

8/19/14 MX Sydney (Austl.) 4

News

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Section: News

The 14th Annual Helpmann Awards were presented last night on the set of The Lion King at the Capitol Theatre.

Forty-four awards were presented by some of the biggest names in stage performance including Geoffrey Rush, Lucy Durack and Simon Gleeson. Best Direction of a play went to Michael Kantor for The Shadow King, Best Female Actor in a play went to Cate Blanchett for The Maids, and Best Male Actor in a play went to Richard Roxburgh for Waiting for Godot.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Theater (1TH47)

LANGUAGE: English

OTHER INDEXING: (Lucy Durack; Cate Blanchett; Geoffrey Rush; Simon Gleeson; Richard Roxburgh; Michael Kantor)

EDITION: mXSydney

WORD COUNT: 83

Archaic views fuel same sex debate

Source: Star Press, The (Muncie, IN)
Publication Date: August 31, 2014
Country: USA
Source Type: Newspaper

8/31/14 Star Press (Muncie, Ind.) D1

News

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Section: D

August 31, 2014

In 2010, the movie "The King's Speech," starring Colin Firth and Geoffrey Rush, enjoyed considerable popularity and won several academy awards. Prince George, whose daughter is Queen Elizabeth, reluctantly assumed the throne after his brother King Edward, gave up the throne to marry a divorced woman.

From childhood George suffered from a speech disorder which manifested as a serious case of stuttering. His therapist, who coached him once he became King of England, ascertained that his impediment could have resulted from his parents forcing him to write with his right hand when George was naturally left-handed. Learning disorders, such as dyslexia, have also been associated with forced right-handedness.

For ages, it has been a belief among many Hindus and Muslims that the left hand is unclean. In addition, Jewish texts often favor the right hand (see Genesis 48:12-20), and some Christian sects have viewed being left-handed as diabolical. This Christian belief was rooted in a literalist interpretation of biblical passages and other religious documents that refer to the chosen of God as being seated at His "right hand" (see Matthew 25:32-33). It also says in the Apostle's Creed that Christ is "seated at the right hand of the Father."

Fortunately, we now have grown to understand such archaic anthropomorphic interpretations as misguided and very detrimental when they are used to justify forcing naturally left-handed people to write with their right hand.

Today, we see striking parallels to this within the same sex marriage debate. In conservative religious circles, homosexuality has long been considered sinful and contrary to religious teachings. Efforts by scholars to develop a theology that is inclusive of gay marriage have not been convincing to orthodox and fundamentalist believers in many of the faith traditions.

There is significant evidence, however, to indicate that biology, as well as social factors, play a role in determining sexual preference. Homosexuality has also been observed in other primates and in numerous other species (see "Homosexual Behavior in Animals: An Evolutionary Perspective" by V. Sommer and P. Vasey, Cambridge University Press, 2006).

For many people who are drawn to same sex relationships, expecting someone who is gay to change their sexual preference is as unnatural and psychologically detrimental as forcing a child who is left-handed to change and write with the right hand.

Rather than passing laws against same sex marriage, politicians should be passing laws against domestic violence and abusive relationships. Rather than taking a stand against lesbian couples adopting a child, we should take a stand against deadbeat dads.

The efforts to craft an amendment against same sex marriage have been a distraction for our state lawmakers. Voters need to send a convincing message this November that lawmakers should focus on clean energy, reducing carbon emissions, utilizing renewable resources, raising the minimum wage, health care for the underemployed and other pressing issues.

George Wolfe is professor emeritus and coordinator of outreach programs for the Ball State University Center for Peace and Conflict Studies. He also chairs the Muncie Interfaith Fellowship and is the author of the soon to be published book "Meditations on Mystery: Science, Paradox and Contemplative Spirituality."

George Wolfe

---- INDEX REFERENCES ----

COMPANY: CAMBRIDGE UNIVERSITY PRESS; PARADOX ENTERTAINMENT AB (PUBL)

NEWS SUBJECT: Christianity (1CH94); Divorces (1DI23); Gay & Lesbian Issues (1GA65); Health & Family (1HE30); Human Sexuality (1HU27); Legal (1LE33); Personal & Family Law (1PE02); Religion (1RE60); Social Issues (1SO05)

LANGUAGE: English

OTHER INDEXING: (Edward; Elizabeth; George Wolfe; Geoffrey Rush; Colin Firth)

EDITION: 1

WORD COUNT: 522

Naked ambition: Geoffrey Rush set to upstage Cate Blanchett

Source: Age, The (Australia)
Publication Date: September 4, 2014
Country: Australia
Source Type: Newspaper

9/4/14 Age (Austl. Full Text) 35

News

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Section: Arts

Andrew Taylor

It takes audacity to upstage two-time Oscar winner Cate Blanchett. But the prospect of a naked Geoffrey Rush performing the title role in *King Lear* may draw attention away from Blanchett's return to the Sydney stage.

Both Oscar winning actors will headline the Sydney Theatre Company's star-studded 2015 season, launched on Thursday by artistic director Andrew Upton.

The promotional material for *King Lear*, which will be directed by Neil Armfield, shows an undressed Rush dusted in white make-up and wearing a crown of twigs.

Upton said the image was meant to convey the vulnerability of Rush's character: "There's a sense that when he goes to Dover, having gone mad on the heath, that he has in some way been stripped down and reduced to the garland crown."

He added: "I don't know he's going to get his kit off."

"That I will leave in the hands of the production. I wouldn't say no though."

Upton said he had long aspired to bring back the Melbourne-based Rush to the STC - where he last performed more than two decades ago in the 1993 production of *Oleanna* alongside Blanchett.

"Cate and I have been talking to him for years," he said. "Obviously Cate worked with him on *Oleanna* and on *Elizabeth*. They're very old friends actually.

"But Geoffrey was very much based in Melbourne while his children were at school, which I very much understand."

Blanchett will perform opposite Richard Roxburgh in *The Present*, Upton's adaptation of Anton Chekhov's unfinished play *Platonov*.

Blanchett and Roxburgh were previously partnered in the STC's acclaimed 2010 production of *Uncle Vanya*.

Upton said he had grabbed hold of the "long and baggy" play about a group of young men who fall in love with their friend's mother, played by Blanchett, and are then reunited years later.

The 2015 season features familiar faces from television including NZ actress Danielle Cormack, star of *Underbelly: Razor* and *Wentworth*, who will play an abrasive, foul-mouthed currency trader in new Australian play *Boys will be boys*.

In a revival of the thriller *Death and the Maiden*, Susie Porter plays a torture victim who, years later, comes face-to-face with the man who may have been her captor.

Torture of a different kind will be faced by Hugo Weaving as he grapples yet again with the complexities of Samuel Beckett in *Endgame*, which Upton will direct.

Weaving plays the monstrous Hamm, who mercilessly bullies his son Clov while his old parents, Nagg and Nell, are kept in rubbish bins.

The STC will also stage Tennessee Williams' *Suddenly*, *Last Summer*, starring Robyn Nevin as a Southern matriarch trying to cover up her son's homosexuality.

Nevin, a former artistic director of the STC, will also play the fool opposite Rush in King Lear at the Sydney Theatre later in the year.

Enlisting so many stars is not without risk, Upton said. "It's not the risk of failure . . . The potential for creative risk is increased with the confidence and capacity of the contributing artists."

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1M051); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40); Victoria (1VI05)

OTHER INDEXING: (Susie Porter; Obviously Cate; Hugo Weaving; Samuel Beckett; Anton Chekhov; Cate Blanchett; Richard Roxburgh; Nagg; Robyn Nevin; Andrew Upton; Neil Armfield; Geoffrey Rush; Clov; Danielle CormackDanielle)

EDITION: First

WORD COUNT: 541

CAMERON DIVES STRAIGHT IN THE DEEP END OF STYLE

Source: Courier Mail (Australia)
Publication Date: September 10, 2014
Country: Australia
Source Type: Newspaper

9/10/14 Courier-Mail (Austl.) 21

News

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Section: Confidential

HUNKY swimmer Cameron McEvoy has been named one of InStyle's 2014 Men of Style. The 20-year-old Gold Coast Olympian features in a stunning shoot in next month's issue, with fellow Queenslanders Geoffrey Rush and Stephen Page also among the featured men. The issue hits stands on October 15.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Gold (1GO03); Gold & Precious Metals (1GO02); Metals & Mining (1ME07); Natural Resources (1NA60); Olympics (1OL99); Olympics Medals (1OL94); Olympics Results (1OL97); Sporting Events (1SP65); Sports (1SP75)

LANGUAGE: English

OTHER INDEXING: (Cameron McEvoy; Stephen Page; Queenslanders Geoffrey Rush)

EDITION: CourierMail

WORD COUNT: 47

Tim has walk in the plaque

Source: mX Sydney (Australia)
Publication Date: October 16, 2014
Country: Australia
Source Type: Newspaper

10/16/14 MX Sydney (Austl.) 2

News

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Section: News

Musician and comedian Tim Minchin was today honoured with a plaque on the iconic Theatre Walk in Walsh Bay.

Arts Minister Troy Grant has unveiled the commemorative plaque in recognition of Minchin, who is currently in town for the Sydney season launch of Matilda the Musical, which he composed. The walk, on Pier 2/3, celebrates NSW theatre greats, including Geoffrey Rush, Cate Blanchett and Hugo Weaving.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Theater (1TH47)
REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)
LANGUAGE: English
OTHER INDEXING: (Tim Minchin; Hugo Weaving; Cate Blanchett; Geoffrey Rush; Troy Grant)
EDITION: mXSydney
WORD COUNT: 65

Benedict Cumberbatch and Sophie Hunter's Engagement is Announced

Source: I4U News
Publication Date: November 5, 2014
Country: USA
Source Type: Other

11/5/14 I4U News (Pg. Unavail. Online)

News

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 Sumayah Aamir

Nov 05, 2014

The engagement is final and the wedding ceremony will be taking place soon too. Benedict Cumberbatch got his tying of the knot announced in a Forthcoming Marriages section of the local newspaper, The Times. The announcement reads: "Mr BT. Cumberbatch and Miss S.I. Hunter: The engagement is announced between Benedict, son of Wanda and Timothy Cumberbatch of London, and Sophie, daughter of Katharine Hunter of Edinburgh and Charles Hunter of London." The handsome and suave actor was recently spotted at a tennis tournament with his fiancée. Like Ashton and Mila, 38-year-old Benedict and 36-year-old Sophie have kept their relationship under wraps since they detest too much publicity. Sophie is a theater director and she is truly madly deeply in love with Benedict. The two often go out together on a regular basis. Benedict meanwhile traveled all the way to Edinburgh to ask for Sophie's hand in marriage from her mommy dearest. Benedict announced his engagement via The Times today. pic.twitter.com/V5tRYzVAIi— Cumberbatchweb (@cumberbatchweb) November 5, 2014 Sophie's mom meanwhile is a little hard to please and answered to queries by saying that you cannot say for sure what the final outcome will be. Meanwhile, the fans of the drop dead sexy star are simply in tears at this news of him getting hitched. Someone wrote that it was unbelievable while another fan tweeted that she was crying over the fact which was now irreversible. Benedict's criteria in a bride were intelligence and excellent convo skills. And the beautiful and talented Sophie fit the bill to a T. #BenedictCumberbatch is now engaged. You don't believe us? He's announced it in the newspaper! pic.twitter.com/kXbtnAC9bk HT Entertainment (@htShowbiz) November 5, 2014 She completed her studies at Oxford and studied theatrical arts at an institute that churned out such highly talented folks as Sacha Baron Cohen, Steven Berkoff and Geoffrey Rush. The actor spoke of how his future spouse shouldn't have to put on tons of makeup or clothes or jewelry in order to look gorgeous. He listed a sense of humor as his #1 priority and also mentioned that his wife ought to be skilled in interpersonal capabilities. He also said that working in tandem like a pair of partners at a match was how a husband and wife should behave like. Thank you all. Many happy returns. Benedict Cumberbatch (@BenedictCumb) November 5, 2014 Many many congratulations to Benedict Cumberbatch on his engagement to Sophie Hunter Cumberbatchweb (@cumberbatchweb) November 5, 2014 This is the second top notch actor who is off the eligible bachelors list after the marriage of George Clooney and Amal Alamuddin. He happens to be one of the most wanted actors in all of Great Britain and currently he is all set to play the role of mathematician and computer genius, Alan Turing in the Imitation Game which will be coming out soon. Let's hope Sophie will make Benedict a very happy man both inside as well as outside the bedroom! Source: Mirror

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Catholic Church (1CA30); Christianity (1CH94); Divorces (1DI23); Health & Family (1HE30); Legal (1LE33); Personal & Family Law (1PE02); Religion (1RE60); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: England (1EN10); Europe (1EU83); United Kingdom (1UN38); Western Europe (1WE41)

OTHER INDEXING: (Katharine Hunter; Amal Alamuddin; Alan Turing; Wanda Cumberbatch; S.I. Hunter; Charles Hunter; Sophie Hunter Cumberbatchweb; Steven Berkoff; Benedict Cumberbatch; Sacha Baron Cohen; George Clooney; Timothy Cumberbatch; Geoffrey Rush)

WORD COUNT: 496

RUSH GOES BACK IN TIME

Source: Daily Telegraph (Sydney, Australia)
Publication Date: November 8, 2014
Country: Australia
Source Type: Newspaper

11/8/14 Daily Tel. (Sydney) 79

News

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Section: Confidential

SYDNEY CONFIDENTIAL WITH BRIANA DOMJENANNETTE SHARPJONATHON MORANROS REINES & CHRISTINE SAMS

OSCAR winner Geoffrey Rush will appear in the next season of SBS series, Who Do You Think You Are?

Confidential snapped the celebrated actor filming on a Port Macquarie beach on Thursday.

Who Do You Think You Are? is an adaptation of the British format of the same name and traces the family history of prominent Australians. Currently filming the seventh season to air next year, previous celebrities include Sigrid Thornton, Susie Porter, Melissa George, Rebecca Gibney, Rove McManus and Jacki Weaver.

SYDNEY CONFIDENTIAL WITH BRIANA DOMJENANNETTE SHARPJONATHON MORANROS REINES & CHRISTINE SAMS

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (BRIANA DOMJENANNETTE SHARPJONATHON MORANROS REINES; Rebecca Gibney; Jacki Weaver; CHRISTINE SAMS; Geoffrey Rush; SYDNEY CONFIDENTIAL; Susie Porter; Sigrid Thornton; Melissa George; Rove McManus)

EDITION: Telegraph

WORD COUNT: 93

Final cut recurring dream

Source: mX Melbourne (Australia)
Publication Date: December 1, 2014
Country: Australia
Source Type: Newspaper

12/1/14 mX Melb. (Austl.) 5

News

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Section: News

Tiahn Wetzler

When Toby Morris was a Tropfest finalist in 2012, he found it so weird seeing stars Nicole Kidman, Cate Blanchett, Toni Collette and Geoffrey Rush all watching his film, *My Constellation*, that he freaked out.

He rushed off to hide in the toilets for five minutes to process what was happening.

"Tropfest was absolutely something I had always wanted to enter. As a kid making movies with my friends, it felt like the only viable way to legitimise ourselves as filmmakers," he said.

"Tropfest has been a huge help for me as a filmmaker, it's ... taken my career in directions I never could have predicted - travelling the world shooting films for Qantas, going to the Toronto Film Festival and, most importantly, meeting people whose work constantly inspires me to get out there and make stuff." Morris is a finalist again this year, although that wasn't part of his original script.

"I felt like we'd had our turn in 2012 and it was a great experience, but that was it," he said.

"But as we were shooting our film *A Lady & A Robot*, it just felt like such a Tropfest film, to the point that halfway through the shoot we asked my mate Alex to run out and get a mirror to put in the background." A mirror is the signature item that must appear in all Tropfest films this year. Morris believes competitions like Tropfest are vital to the struggling local film industry because "it's completely inclusive and absolutely celebrates Australian filmmaking".

Tiahn Wetzler

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film & Video Production (1FI76); Film Festivals (1FI62); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Toby Morris; Nicole Kidman; Cate Blanchett; Geoffrey Rush; Alex; Toni Collette)

EDITION: mXMelbourne

WORD COUNT: 259

Australia's film future is crystal clear: Berlinale 2014.

Source: Metro Magazine
 Publication Date: December 22, 2014
 Country: Australia
 Source Type: Magazine

12/22/14 Metro Mag. 124

News

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 Judah, Tara

[ILLUSTRATION OMITTED]

It's been eight years since Australia last had a film in the main competition at the Berlin International Film Festival. *Candy* (Neil Armfield, 2006), starring Heath Ledger, Geoffrey Rush and Abbie Cornish, did, however, go on to take over a million dollars at the local box office--not bad for a romantic drama. In the years that followed, the Australian film industry, though closed out of the main competition, has certainly proved its worth in other areas. We may not have any Golden Bears to boast of recently, but in the past ten years we've taken out nine of the Crystal variety.

A significant moment for Australia took place in 2008, when Elissa Down's *The Black Balloon* won the Crystal Bear for Best Feature-length Film. Over the following five years, the momentum of this big achievement petered out, and we went home without any major awards. Admittedly, six Australian titles --*The Djarn Djarns* (Wayne Blair, 2005), *Nana* (Warwick Thornton, 2007), *Franswa Shari* (Hannah Hilliard, 2009), *Lily* (Kasimir Burgess, 2010), *Julian* (Matthew Moore, 2012) and *The Amber Amulet* (Matthew Moore, 2013)--each won the Crystal Bear for Best Short Film in that time. But the tide turned last year with Kim Mordaunt's stunning *The Rocket*, which took out the Crystal Bear for Best Film as well as Best First Feature and the Amnesty International Film Prize. This year, Australia continued to prove that it's a presence to be reckoned with, with Sophie Hyde's *52 Tuesdays* (2013) nabbing the Crystal Bear for Best Film and the Else--Siegeassaule Readers' Jury Award.

Looking at this trajectory, it looks as though it's about time we congratulated our film industry on producing such high-quality titles that engage with significant social and political issues and which target the most important audience of all: youth. Naysayers who bemoan the state of our industry for sport will undoubtedly suggest that the only reason we're seeing a rise in Australian titles in Berlinale's Generation program--which is 'devoted [...] to children and young people' --is because the head of the section is Maryanne Redpath. Despite Stephanie Bradbury suggesting in *The Sydney Morning Herald* that Redpath is an 'expat Australian', however, the Generation head is, in fact, a New Zealander who merely happened to spend some years living in Sydney before moving to Berlin. Thus, it is more likely that her expertise in Asian-Pacific cinema is what has helped her qualify not only for this role, but also as a voting member of the Asian Pacific Film Academy (since 2011) and, more recently, for her additional role as the curator of the Berlinale special series *NATIVE A Journey into Indigenous Cinema*.

Each of the feature-film winners prove that Australian cinema has the chops to tell stories about significant, contemporary and often misunderstood issues--with great humour and candour, no less. *The Black Balloon* sees a 'normal' adolescent forced to come to terms with his brother's autism, while *The Rocket* not only examines childhood in Laos--a country that has no national cinema of its own--but also reveals so much about the country's little-known history since the Vietnam War. And *52 Tuesdays*, one of this year's entries, addresses what it might be like for an atypical family, and specifically for a teenager, to deal with a parent undergoing gender transition. What makes each of these films so remarkable is that they show a deep understanding of the strength and nobility that exists in tackling taboos, dispelling commonplace myths and presenting diversity on the screen.

The most encouraging outcome of such great performances overseas is that the films are now gaining attention on our shores. Not to take away from the international success these films have enjoyed--*The Rocket*, for instance, played to great acclaim at last year's Tribeca, where it won the Founders Award for Best Narrative Feature, and is still doing the rounds, appearing most recently

in Norway's Kosmorama Trondheim International Film Festival--but it's important that our audiences see them, too. Curiously enough, it's often the international festival success that these titles enjoy that enables them to do well at home later on.

In the case of 52 Tuesdays, the film played at Sundance, where it won the Directing Award in the World Cinema--Dramatic section, before its Berlinale screening. It was only after securing US distribution that it finally received a release in Australia. Though its theatrical run eclipses our local film-festival circuit, there's no reason why it shouldn't enjoy great success at the Australian box office. Thanks to Sundance and the Berlinale, the buzz was loud and positive, and ensured a decent audience turnout despite the film's limited release.

Another Australian title that screened in this year's Generation program was Galore (Rhys Graham, 2013), a film about two girls whose friendship comes under threat when one starts a romantic relationship with the other's boyfriend. For adolescents who are still finding their way in the world and forming their identities, notions of love and betrayal can be every bit as crushing as they are for adults yet we don't see many films addressing this experience from teenagers' eyes. Though it didn't take out any awards, the film was released in June after it was secured by eOne.

Our Generation winners display an earnest approach to humanist filmmaking, showing the world that we in Australia understand the tribulations facing not only young people, but people everywhere. It's crystal clear that this new wave of Australian films is making a splash.

Tara Judah is a freelance film critic, and the programming and content assistant at the Astor Theatre.

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Health & Family (1HE30); Parents & Parenting (1PA25); Teenagers (1TE59)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)

OTHER INDEXING: (Hannah Hilliard; Elissa Down; Warwick Thornton; Tara Judah; Abbie Cornish; Stephanie Bradbury; Sophie Hyde; Maryanne Redpath; Neil Armfield; Geoffrey Rush; Heath Ledger; Matthew Moore; Kim Mordaunt; Wayne Blair)

WORD COUNT: 923

PIRATES OF THE CARIBBEAN: AT WORLD'S END

Source: Western Mail (UK)
Publication Date: December 30, 2014
Country: United Kingdom
Source Type: Newspaper

12/30/14 W. Mail 33

News

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Section: Features

PIRATES OF THE CARIBBEAN: AT WORLD'S END BBC1, 10.25pm The swashbuckling rogues join forces with old foe Barbossa against villainous Lord Beckett. But first they have to journey to the ends of the Earth to free Captain Jack Sparrow from his hellish imprisonment in Davy Jones' Locker. Fantasy adventure sequel, starring Johnny Depp, Geoffrey Rush, Orlando Bloom, Keira Knightley and Chow Yun- Fat, and featuring a cameo appearance by Keith Richards. TV CHOICE Wanted, E4, 10pm Listings supplied by Press Association

---- INDEX REFERENCES ----

NEWS SUBJECT: Crime (1CR87); Hijacking & Piracy (1HI42); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Keira Knightley; Orlando Bloom; Beckett; Jack Sparrow; Johnny Depp; Geoffrey Rush; Chow Yun- Fat; Keith Richards; Davy Jones)

EDITION: 01

WORD COUNT: 81

FASCINATING FACT:

Source: World Entertainment News Network
Publication Date: January 3, 2015
Source Type: Magazine

1/3/15 World Ent. News Network (Pg. Unavail. Online)

News

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Jan 03, 2015 (WENN via COMTEX News Network) --

JENNIFER ANISTON will be honoured with the Montecito Award at the 2015 Santa Barbara International Film Festival in California on 30 January (15). Cake star Aniston joins Oprah Winfrey, Daniel Day-Lewis, Geoffrey Rush, Julianne Moore, Kate Winslet, Javier Bardem and Naomi Watts, who have previously collected the honour. (KL/WN/ZN)

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

OTHER INDEXING: (Naomi Watts; Oprah Winfrey; JENNIFER ANISTON; Daniel Day-Lewis; Geoffrey Rush; Julianne Moore; Javier Bardem; Kate Winslet)

WORD COUNT: 55

Star Rush sails through airport causing an 'explosive' reaction from staff and fans

Source: Gold Coast Bulletin (Australia)
Publication Date: January 23, 2015
Country: Australia
Source Type: Newspaper

1/23/15 Gold Coast Bull. 3

News

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Section: News

Suzanne Simonot suzanne.simonot@news.com.au

ONE of the A-list stars of Pirates of the Caribbean snuck in and out of the Gold Coast this week to finalise preparations before cameras begin rolling on the set of the multi-million-dollar blockbuster next month.

Oscar-winning Aussie actor Geoffrey Rush, 63, (pictured) who reprises his role as buccaneer Hector Barbossa in the fifth instalment of the Pirates of the Caribbean series, Dead Men Tell No Tales, made a big impression on staff and fans despite his low-key entrance at Gold Coast Airport yesterday to board a flight home to Melbourne.

"He was utterly charming," one staff member said.

"He was picked out for the explosives test – I don't think they knew who he was. "He was joking with everyone, saying "you'll be seeing a lot more of me soon – I'll be back and forth all the time"." Star spotters are on high alert with Rush's Pirates co-star Johnny Depp due on the Coast before the end of the month.

While Javier Bardem has reportedly been cast as a new villain, Disney casting agents in the UK and the US have been auditioning character actors of Hispanic, Asian and African descent to play two ethnic characters.

The new Pirates film is one of several projects globetrotting Melbourne-based actor Rush, president of The Australian Academy of Cinema and Television Arts (AACTA), is looking forward to on home soil this year. Winner of the "Triple Crown of Acting" – Academy, Tony and Emmy Awards – Rush will travel to Sydney for The 4th AACTA Awards on January 29. He will also star with Robyn Nevin in the Sydney Theatre Company's production of King Lear in November.

Suzanne Simonot suzanne.simonot@news.com.au

---- INDEX REFERENCES ----

NEWS SUBJECT: Crime (1CR87); Hijacking & Piracy (1HI42); Social Issues (1SO05)

INDUSTRY: Aerospace & Defense (1AE96); Celebrities (1CE65); Defense (1DE43); Defense Equipment (1DE51); Entertainment (1EN08); Military Surface Vessels (1MI28); Motion Pictures (1MO51); Naval Vessels (1NA62)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40); Victoria (1VI05)

LANGUAGE: English

OTHER INDEXING: (Hector Barbossa; Johnny Depp; Geoffrey Rush; Javier Bardem; Suzanne Simonot suzanne; Robyn Nevin)

EDITION: GoldCoast

WORD COUNT: 289

ACTORS GET TO HOLD COURT

Source: Herald Sun (Australia)
Publication Date: January 25, 2015
Country: Australia
Source Type: Newspaper

1/25/15 Herald-Sun (Melbourne) 95

News

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Section: Lifestyle

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

■ Magda Szubanski (above) will be courtside at the tennis again tonight, along with actor Geoffrey Rush and an array of Australian talent.

Tennis Australia president Steve Healy has invited Rush to join him in hosting a special evening for the Australian Academy Cinema & Television Arts in the President's Reserve.

Guests will include Shane Bourne, Stephen Curry, Alex Dimitriades, Rachel Griffiths, Shaun Micallef, Pia Miranda and Szubanski who was in the crowd watching Maria Sharapova and Rafael Nadal on Friday night.

EDBERG STANDS BY HIS MAN ■ Roger Federer's coach Stefan Edberg (below) says the Swiss master can still win grand slams.

Despite his shock exit from the tournament on Friday, Edberg says Federer is working harder than ever.

"Roger has been great for the game and the longer we can keep (him) in the game, the better it is for tennis. He still has the determination and works very hard, so he's going to go as long as he can." "He's playing well, he's fit enough and he nearly won a grand slam last year. "It's tough but I really do believe he can win more."Edberg was on site to help Wilson launch its new racquet technology.

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51); Sporting Events (1SP65); Sports (1SP75); Tennis (1TE77)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Rachel Griffiths; EDBERG STANDS; Maria Sharapova; Magda Szubanski; Alex Dimitriades; Pia Miranda; Shane Bourne; Stephen Curry; Shaun Micallef; Rafael Nadal; Geoffrey Rush; LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA; Roger Federer; Stefan Edberg; Steve Healy)

EDITION: HeraldSun

WORD COUNT: 206

G'Day, we're all in LA

Source: Daily Telegraph (Sydney, Australia)
Publication Date: February 2, 2015
Country: Australia
Source Type: Newspaper

2/2/15 Daily Tel. (Sydney) 18

News

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Section: Confidential

SYDNEY CONFIDENTIAL WITH BRIANA DOMJENANNETTE SHARPJONATHON MORANROS REINES & CHRISTINE SAMS.

THE G'Day LA and AACTA International event has taken place at the Hollywood Palladium in Los Angeles, with the cream of Australia's entertainment figures showing up to toast the industry.

The event was hosted by Geoffrey Rush and Nicole Kidman, and guests included Russell Crowe, Chris and Liam Hemsworth, Rachel Griffiths, Jacki Weaver and international stars Scarlett Johansson and Qantas ambassador John Travolta, writes Luke Dennehy.

Kidman was a little nostalgic at the event - it's where she met her husband 10 years ago. Rush claimed responsibility for introducing them at the G'Day LA gala ball 10 years ago. "Yes I did meet Keith here Geoffrey, everyone claims they introduced us but you can have it," she said.

Chris Hemsworth paid tribute to his wife Elsa Pataky, who he met in Hollywood. Hemsworth's friend Johansson introduced him on stage. "He is one of a kind," she said.

Rebel Wilson made a joke about Crowe, not knowing he was in the room. "Looking out in the crowd tonight, it is great to see Russell Crowe is not here ... is he here?" she said.

He certainly was - a good-spirited Crowe later was presented with his AACTA for The Water Diviner by Wilson, introduced by his good friend Kidman.

Later on, in a nice moment, Crowe and Kidman's old friend Naomi Watts joined the stage where she accepted an award for Birdman.

Other high-profile guests included Griffiths, who flew in from her hometown of Melbourne, and Weaver, who is still kicking major goals in the US, and is currently filming a TV series with Seth McFarlane and Sir Patrick Stewart.

However, she still has her flat in Kings Cross in Sydney and she misses her home. "I still have my little two-bedroom flat in Kings Cross, which I'll always have, I hope," Weaver said.

"But I spend more time here." Luke Dennehy flew to Los Angeles as a guest of Qantas.

SYDNEY CONFIDENTIAL WITH BRIANA DOMJENANNETTE SHARPJONATHON MORANROS REINES & CHRISTINE SAMS.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); TV (1TV19); TV Programming (1TV26)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Birdman; Rachel Griffiths; Rebel Wilson; John Travolta; CHRISTINE SAMS; Seth McFarlane; Scarlett Johansson; Jacki Weaver; Patrick Stewart; SYDNEY CONFIDENTIAL; BRIANA DOMJENANNETTE SHARPJONATHON MORANROS REINES; Luke Dennehy; Russell Crowe; Naomi Watts; Liam Hemsworth; Nicole Kidman; Geoffrey Rush; Chris Hemsworth; Elsa Pataky)

EDITION: Telegraph3

WORD COUNT: 330

Turnbull enjoys his US vacation

Source: Australian Financial Review
Publication Date: February 2, 2015
Country: Australia
Source Type: Newspaper

2/2/15 Austl. Fin. Rev. 45

News

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Section: Features

Australia Day may have come and gone (not soon enough for Tony Abbott), but the City of Angels stopped to celebrate its Antipodean tribe on Saturday night for the annual "G'Day LA" knees-up at the Hollywood Palladium. The gala, which is now held in conjunction with the international arm of the AACTA (formerly AFI) awards, attracted the usual menagerie of Australian stars - including the MCs, Geoffrey Rush and Nicole Kidman, and Rachel Griffiths and Tim Minchin.

But unsurprisingly, given the G'Day festival bills itself as the leading public diplomacy program promoting Australian capabilities in the United States, there were plenty of names and faces more at this column's speed. While Foreign Minister Julie Bishop attended the Washington and New York proceedings, she was subbed by her putative running mate Malcolm Turnbull for the California leg. Like Bishop, Turnbull appeared relieved to be a million miles from Canberra - until he was asked about Abbott's leadership on the red carpet. So much for easy questions about the movie business.

Our ambassador in Washington Kim "Bomber" Beazley also jetted in for the gala and the previous day's tourism summit. Tourism Australia chairman Geoff Dixon made an appearance at the gig he first sponsored in 2004 as Qantas CEO, as did Beazley's former opposite number Jeff Bleich; Rupert Murdoch's sports broadcast guru David Hill; Graham Burke's local chief at Village Roadshow, Greg Basser; Matt Rockman, the US head of Paul Bassat's Square Peg Capital; and Scarlet Johansson, who you may have heard of. Oh, and the Human Ponytail Neil Perry did the grub. Of course he did!

At time of publication, there was still no sign of Australian knight, Sir Philip Mountbatten of Buckingham Palace. Informed chatter in the ballroom placed him at his beloved second estate just outside Gympie, stranded after his ute collided with a 'roo on the Bruce Highway. Such a pity.

Joe Aston attended G'Day LA as a guest of Qantas.

---- INDEX REFERENCES ----

NEWS SUBJECT: Catholic Church (1CA30); Christianity (1CH94); Religion (1RE60); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51); Travel & Tourism (1TR07)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Rachel Griffiths; Julie Bishop; Malcolm Turnbull; Matt Rockman; Tim Minchin; Joe Aston; Scarlet Johansson; Neil Perry; Jeff Bleich; Tony Abbott; Nicole Kidman; Rupert Murdoch; Geoffrey Rush; Philip Mountbatten; Graham Burke; Geoff Dixon; David Hill; Greg Basser)

EDITION: First

WORD COUNT: 321

Rush's new portrait

Source: GEELONG ADVERTISER (REGIONAL DAILY)
Publication Date: February 7, 2015
Country: Australia
Source Type: Newspaper

2/7/15 Geelong Adver. (Regional Daily) 45

News

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Section: Lifestyle

GUY DAVIS

AUSTRALIAN actor Geoffrey Rush is set to portray Swiss artist Alberto Giacometti in a new movie written and directed by Stanley Tucci.

Final Portrait will document the celebrated painter's struggle to perfect his portrait of American art critic James Lord during a series of drawn-out sittings in Paris, France, in 1964, when their friendship was tested to its limits.

"This is an undeniably charming story about two opposites, the Odd Couple of their time," said HanWay Films' Thorsten Schumacher.

"Stanley Tucci has written a wonderfully nuanced script." The script is based on Lord's account of the experience, A Giacometti Portrait. "I cannot imagine anyone better to play the extraordinary artist than the extraordinary Geoffrey Rush," Tucci said.

GUY DAVIS

---- INDEX REFERENCES ----

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (James Lord; Stanley Tucci; Thorsten Schumacher; Alberto Giacometti; Geoffrey Rush; GUY DAVIS)

EDITION: Geelong

WORD COUNT: 121

I'm land-lubbing it

Source: Gold Coast Bulletin (Australia)
 Publication Date: February 27, 2015
 Country: Australia
 Source Type: Newspaper

2/27/15 Gold Coast Bull. 9

News

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Section: News

SUZANNE SIMONOT SUZANNE.SIMONOT@NEWS.COM.AU

AYE aye, let there be no disagreement: Johnny Depp is the nicest, most laidback star on the planet, Geoffrey Rush is one of acting's greatest talents and the Gold Coast is the bees knees.

So says Pirates of the Caribbean: Dead Men Tell No Tales cast member Kevin McNally, the British stage actor who plays Captain Jack Sparrow's pirate crewmate Joshamee Gibbs.

The esteemed stage veteran said there was no way he was going to miss the boat when he received the call-up for Pirates of the Caribbean: Dead Men Tell No Tales.

"Obviously with Pirates, I feel a great loyalty because along with Johnny Depp and Geoffrey Rush, I'm the only other person to have been in all the films," he said.

"So I really would hate to miss out on one of them. I'd just be weeping at home thinking of all the fun they were having and that I wasn't with them.

"As long as they make these films, I'd really like to be a part of them." McNally, who will join Pirates castmate Martin Klebba to pose for photos and sign autographs for fans at the Supanova Pop Culture Expo at the Gold Coast Convention and Exhibition Centre on April 18-19, said he hoped the Pirates films were as much fun to watch as they were to make.

"Sometimes we spend a bit too much time at sea or we are in the sunshine too much but on balance, they are a great deal of fun, particularly for the actors," he said.

"The crew have a slightly rougher time of it because they work the longest hours." He said the relaxed professionalism of franchise stars Depp and Rush made the Pirates films a pleasure to work on.

"It's absolutely true of any film that the leads set the tone for the shoot and when you have a lead like Johnny who is going to set the tone it's going to be a very relaxed one," he said.

"The same of course is true of Geoffrey – that absolutely invincible enthusiasm and hard work he puts into the film really inspires the younger and newer members of the company as well.

"It's always a joy to meet up with Geoffrey again. I look forward always to my scenes with him." McNally is just as impressed with new recruits Javier Bardem, Kaya Scodelario, Brenton Thwaites and Golshifteh Farahani.

"Our new youngsters are absolutely fabulous – Kaya and Brenton – he's lovely. I have managed to speak to Golshifteh and she's fascinating. She is bringing something extraordinary to her role in this movie," he said.

McNally said he was yet to shoot his first scene with Depp.

"I don't quite know when it will be but I'm looking forward to getting back with the old captain again – certainly," he said.

"Johnny is a massive global star and he handles it all so brilliantly but I can't myself imagine dealing with that pressure with his grace and humility." McNally, who will celebrate his 59th birthday here during the Pirates shoot, said he was thoroughly enjoying life on the Coast.

"It's beautiful here," he said.

"I was only in Australia once before and that was 25 years ago – I was in Sydney for eight days.

"This is a very enjoyable trip for me."SEE THE LATEST PIRATES OF THE CARIBBEAN GALLERY AT
GOLDCOASTBULLETIN.COM.AU

SUZANNE SIMONOT SUZANNE.SIMONOT@NEWS.COM.AU

---- INDEX REFERENCES ----

NEWS SUBJECT: Crime (1CR87); Hijacking & Piracy (1HI42); Social Issues (1SO05)

INDUSTRY: Aerospace & Defense (1AE96); Celebrities (1CE65); Defense (1DE43); Defense Equipment
(1DE51); Entertainment (1EN08); Military Surface Vessels (1MI28); Motion Pictures (1MO51); Naval
Vessels (1NA62)

LANGUAGE: English

OTHER INDEXING: (Brenton Thwaites; Martin Klebba; Jack Sparrow; Johnny Depp; Golshifteh Farahani;
Geoffrey Rush; Kaya Scodelario; Javier Bardem; Kevin McNally)

EDITION: GoldCoast

WORD COUNT: 585

WIN!

Source: West Australian
Publication Date: March 4, 2015
Country: Australia
Source Type: Newspaper

3/4/15 W. Austl. 7

News

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 Section: TOD

One of three double passes to David Helfgott

World-renowned pianist David Helfgott returns to Mundaring Weir Hotel for one night on Saturday in celebration of 30 years of extraordinary music making. Helfgotts final concert at the venue will present much-loved romantic piano works, including one of the pinnacles of piano repertoire, Beethovens Pathetique Sonata. Helfgotts musical genius and inspiring life was recognised internationally following the release of the blockbuster Shine, starring Geoffrey Rush depicting Helfgott. Visit mundaringweirhotel.com.au or phone 9295 6098 for more information. We have three double passes to give away.

To enter, send an email to features@wanews.com.au with HELFGOTT in the subject line. Make sure to include your name, address and phone number in the email body. Entries close at midday tomorrow. Entries drawn at random tomorrow. Winners notified by email. Prize to be collected at venue. Employees of The West Australian and their immediate families are ineligible to enter. Entrants details will be used for marketing. See WAN privacy policy at thewest.com.au/privacypolicy.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Music (1MU57); Music Concert (1MU45)
LANGUAGE: English
OTHER INDEXING: (David Helfgott; David HelfgottWorld)
EDITION: METRO
WORD COUNT: 170

Rush sparks a ticketing stampede for King Lear

Source: Australian
Publication Date: March 7, 2015
Country: Australia
Source Type: Newspaper

3/7/15 Australian (Newspaper) 7

News

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Section: TheNation

MATTHEW WESTWOOD

GIVEN the opportunity to see one of our finest actors in epic Shakespeare, it's not surprising there's been a rush on tickets for Sydney Theatre Company's production of King Lear.

Geoffrey Rush will not tread the boards as Lear until November, but on the first day of a pre-sale offer to STC patrons on Wednesday, 4700 seats were sold.

Including sales to subscribers, 25,000 tickets have been sold, of a maximum of about 30,000. The season cannot be extended beyond early January.

"King Lear is one of the most popular shows this year," STC said executive director Patrick McIntyre. "There's obviously a lot of interest in seeing (Rush) working on our big stage. As with The Secret River, it's great to see some of our great theatre artists working at full scale." Subscriptions went on sale last year but the STC has been offering advance single-ticket sales to customers who receive its email newsletter. Tickets go on general sale on Monday. The pre-sale strategy is intended to encourage customers to register their email addresses, and to drive sales through STC's online box office.

It appears to be working. When tickets went on sale last month for The Present, an adaptation of Chekhov featuring Cate Blanchett and Richard Roxburgh, about 7000 sold in a day.

"Increasingly, online marketing is the most effective and the most cost-effective," Mr McIntyre said. "A pre-sale opportunity is a way we can attract people to give us their email address, and a way we can reward them." The campaign has added about 4000 subscribers to the online database. Mr McIntyre said STC was exploring options for an international tour for King Lear.

MATTHEW WESTWOOD

---- INDEX REFERENCES ----

COMPANY: LEAR CORP

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Music (1MU57); Music Concert (1MU45); Theater (1TH47)

LANGUAGE: English

OTHER INDEXING: (Sydney Theatre Company) (Patrick McIntyre; Cate Blanchett; Geoffrey Rush; Richard Roxburgh; MATTHEW WESTWOOD)

EDITION: Australian

WORD COUNT: 280

Geoffrey Rush joins Australian actors in 'Save Our Boys' campaign to stop Bali Nine executions

Source: Independent Online (UK)
Publication Date: April 28, 2015
Country: United Kingdom
Source Type: Newspaper

4/28/15 Independent Online (U.K.) (Pg. Unavail. Online)

News

Copyright (c) 2015 Independent.co.uk
 Lizzie Dearden

Geoffrey Rush has joined a host of Australian actors in a campaign to stop the imminent execution of Myuran Sukumaran and Andrew Chan.

The duo are due to be shot dead in Indonesia for their part in the "Bali Nine" drug smuggling gang after 10 years in prison.

Efforts by lawyers, politicians and rights groups have failed to convince the government to grant clemency and they have been saying their last goodbyes to relatives today.

The "Save Our Boys" campaign is a last-ditch effort to pressure Tony Abbott into doing something to stop their deaths, although his previous interventions have failed.

In a video encouraging people to film their own messages and use the #saveourboys hashtag on social media, actors tell the Prime Minister to "be a leader", "get to Indonesia" and "bring them home".

"I'm an Australian and I stand for mercy," said Oscar-winning Rush, who starred in *Pirates of the Caribbean*.

Read more: Indonesia executions loom - live blog
 Convict to refuse blindfold when he faces firing squad
 Why can't Australia stop the executions?

Brendan Cowell, a well-known Australian actor, said: "Tony, if you had any courage and compassion, you'd get over to Indonesia and bring these two boys home - show some balls."

The video shows dozens of celebrities and supporters telling Mr Abbott to "sanction Indonesia" and "get tough", asking "where are you?" Bali Nine pair face execution

Guy Pearce, best known for the 2000 film *Memento*, was also in the film with Peter Helliard, Bryan Brown, Joel Edgerton, Deborah Mailman, Tasma Walton, Nadine Garner and Barry Otto.

It has been widely criticised in Australia for targeting the leader after years of diplomatic efforts to free Sukumaran and Chan.

Some called the actors "ignorant" for not understanding limits on the government's ability to affect another country's judicial process.

Cowell, who appears to have deleted his Twitter profile after a tide of angry criticism, apologised in a tweet earlier today.

"Apology if we came across desperate or ignorant. Just heartbroken," he wrote.

Julie Bishop, the foreign minister, defended Mr Abbott by saying he had spoken to Indonesian President Joko Widodo on numerous occasions and could do no more.

"We have made representations across every level, across every sector of the Indonesian government and we'll continue to do so," she added.

Sukumaran and Chan were convicted in 2006 as part of the "Bali Nine" drug smuggling gang who were arrested on the island for trying to smuggle 8kg of heroin to Australia. Their six Australian co-conspirators were jailed for between 18 years and life in Indonesia.

The pair are part of a separate group of drug convicts, including seven others from Brazil, the Philippines, Nigeria and Indonesia, due to be imminently executed.

---- INDEX REFERENCES ----

NEWS SUBJECT: Crime (1CR87); Drug Addiction (1DR84); Emerging Market Countries (1EM65); Health & Family (1HE30); Smuggling & Illegal Trade (1SM35); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Asia (1AS61); Australasia (1AU56); Australia (1AU55); Eastern Asia (1EA61); Far East (1FA27); Indonesia (1IN16); Oceania (1OC40); Southeast Asia (1SO64)

LANGUAGE: English

OTHER INDEXING: (Peter Helliar; Julie Bishop; Deborah Mailman; Myuran Sukumaran; Joel Edgerton; Tony Abbott; Andrew Chan; Barry Otto; Joko Widodo; Brendan Cowell; Nadine Garner; Bryan Brown; Geoffrey Rush)

WORD COUNT: 454

Cannes: Armie Hammer Joins Stanley Tucci's 'Final Portrait'

Source: Hollywood Reporter
Publication Date: May 14, 2015
Country: USA
Source Type: Trade Journal

5/14/15 Hollywood Rep. (Pg. Unavail. Online)

News

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Section: NEWS

Alex Ritman

Armie Hammer is the latest castmember to be added to Final Portrait , the upcoming biopic from Stanley Tucci - his first major feature as director since 2007's Blind Date.

The Lone Ranger star will join Oscar winner Geoffrey Rush, who will take the lead as Swiss painter and sculptor Alberto Giacometti.

Tucci is working from his own script, which is based on the book A Giacometti Portrait by the artist's friend, American critic James Lord, who, in 1960s Paris, sat down for 18 days and studied Giacometti as he painted his picture using oils.

Gail Egan, Potboiler Productions, Ilann Girard, Fred Hogge and Olive Productions are producing, while HanWay is handling international sales and offering the film to buyers in Cannes. CAA is repping the film for the U.S.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

REGION: Europe (1EU83); Eurozone Countries (1EU86); France (1FR23); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (James Lord; Stanley Tucci; Alberto Giacometti; Gail Egan; Geoffrey Rush; Fred Hogge)

WORD COUNT: 139

Geoffrey Rush calls for more women behind the camera in Australian film

Source: Guardian (UK)
Publication Date: June 5, 2015
Country: United Kingdom
Source Type: Newspaper

6/5/15 The Guardian (U.K.) (Pg. Unavail. Online)

News

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 Alexandra Spring

Geoffrey Rush has joined calls for more women behind the camera in Australian film. Speaking on the Sydney film festival red carpet, the Oscar-winner said: "I'd love to see a hell of a lot more to bring it up to an equal balance."

Related: The Daughter first look review - Simon Stone's striking bloodline squabble

Rush is currently starring in Simon Stone's feature debut *The Daughter*, which premiered at the festival. The film has two female producers, Jan Chapman, producer of *The Piano*, *Lantana* and *Somersault* and emerging talent Nicole O'Donohue, who produced *Griff the Invisible* and *The Last Impresario*.

"It's an ancient statistic that men have always pushed themselves rather annoyingly to the front of the queue," said Rush, who is president of Aacta (the Australian Academy of Cinematic and Television Arts). "But when I think of working with female directors of photography, female directors, [there's] a very interesting quality that is not a male mind that goes into the creative process."

The 2015 Sydney film festival features a number of stage plays adapted into screenplays, including *The Daughter*, based on Henrik Ibsen's *The Wild Duck*; Brendan Cowell's *Ruben Guthrie*, an original Belvoir theatre commission; Neil Armfield's *Holding the Man*, first produced for Sydney's Griffin theatre; and *Last Cab to Darwin*, written by Australian playwright Reg Cribbs.

One of Australia's most established theatre actors, Rush said he had no "zeitgeist theories" about the run of plays-turned-films, but said it "reflects something about the fertility of what's around".

He added: "It takes a very seasoned producer like Jan Chapman to look at Simon Stone's growing body of theatrical work and for them to have a meeting and [say]: 'I think this could go further.'"

Rush will play King Lear in a Sydney Theatre Company production in November, directed by Neil Armfield. He is also due to star in *Final Portrait*, written and set to be directed by Stanley Tucci. The film looks at the friendship between American art critic James Lord and Swiss painter Alberto Giacometti (Rush). The actor said filming was currently in "a state of flux" due to cast and crew availability but that he was looking forward to the start of shooting.

"Stanley Tucci's screenplay is really a gem," he said. "As an actor, it's a role that I connected with the moment I read it."

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Brendan Cowell; Henrik Ibsen; James Lord; Stanley Tucci; Ruben Guthrie; Alberto Giacometti; Neil Armfield; Geoffrey Rush; Nicole O'Donohue; Simon Stone; Jan Chapman)

WORD COUNT: 393

Minions set to capture your heart

Source: Sunshine Coast Daily (Australia)
Publication Date: June 24, 2015
Country: Australia
Source Type: Newspaper

6/24/15 Sunshine Coast Daily (Austl.) (Pg. Unavail. Online)

News

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Thu Jun 25 00:00:00 2015

Stars : Sandra Bullock, Pierre Coffin, Geoffrey Rush

Directors : Pierre Coffin, Kyle Balda

Minions

Verdict :

Reviewer : Kathy Sundstrom

MINIONS have at last got a life and personality of their own - and they're brilliant in a hilarious kind of way. No more are the yellow, banana looking creatures with goggles just a sidekick to an evil genius. This film explores their whole history and you won't have to be any kind of genius to love it. I never really wanted to see this film as the minions annoyed me in Despicable Me and the thought of a whole movie around them seemed too tedious to bare. How wrong I was. My 13-year-old son and I fell in love with the minions when they were nothing more than tiny cells finding themselves in the sea of evolution. Add the voice brilliance of Geoffrey Rush as the narrator and even though I still can't speak Minion, I was involved right until the credits rolled. There are so many clever, quirky bits, I am sure I'm going to enjoy a whole lot of new laughs when I get to watch it the second time. The story revolves around the minions' quest to find an evil master, but they have an uncanny knack of accidentally killing of all their masters through the history of time.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Sandra Bullock; Kyle BaldaMinionsVerdict; Geoffrey RushDirectors; Kathy SundstromMINIONS; Pierre Coffin)

WORD COUNT: 222

Geoffrey Rush

Source: Shepparton News, The
Publication Date: July 6, 2015
Country: Australia
Source Type: Newspaper

7/6/15 SHEPPARTON NEWS M011

News

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Section: SN-Viewpoint
AAPviaNewsReader

It's happy birthday today to Australian actor Geoffrey Rush (1951 -).

An Academy, Tony and Emmy award winner, Geoffrey Rush is one of Australia's most acclaimed actors of stage and screen.

Born in Toowoomba, Rush began his acting career while at university.

The Queensland Theatre Company spotted the arts graduate when he was 20, and he went on to appear in 17 of its productions.

The young actor later headed to Paris to study mime at the famous Jacques Le Coq physical theatre school in 1975.

But after two years abroad, Rush returned to Australia to join fellow actor Mel Gibson - with whom he also shared an apartment - in a stage production of *Waiting for Godot*.

He went on to make his film debut at the age of 30, in the Australian movie *Hoodwink* (1981).

But his big break came in 1996 following his role in *Shine*, when he won an Academy Award for his portrayal of mentally disturbed pianist David Helfgott.

He was the first Australian-born actor to win an Oscar.

The win proved priceless for Rush, who landed roles in a string of major films including *Les Misérables* and *Shakespeare in Love* (1998), *Quills* (2000), *Frida* (2002), *Finding Nemo* (2003), *The Life and Death of Peter Sellers* (2004) and all four of the *Pirates of the Caribbean* film series.

He returned to Melbourne in 2007 to star in a Malthouse Theatre production of *Exit the King*, before making his Broadway debut with the same play and winning a Tony Award in 2009.

Most recently, Rush received widespread acclaim for his performance in *The King's Speech*, receiving a BAFTA, Academy Award and Golden Globe nominations.

Rush lives in Melbourne with his wife Jane, to whom he has been married since 1988.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); Queensland (1QU50); Victoria (1VI05)

OTHER INDEXING: (The Queensland Theatre Company) (Mel Gibson; Jane; David Helfgott; Geoffrey Rush; Tony; Jacques Le Coq; Emmy)

WORD COUNT: 277

This day in history

Source: Boston Globe (MA)
Publication Date: July 6, 2015
Country: USA
Source Type: Newspaper

7/6/15 Boston Globe B

News

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Section: News

Today is Monday, July 6, the 187th day of 2015. There are 178 days left in the year.

Today's birthdays: Former first lady Nancy Reagan is 94. Singer-actress Della Reese is 84. The 14th Dalai Lama, Tenzin Gyatso, is 80. Actor Ned Beatty is 78. Actor Burt Ward is 70. Former president George W. Bush is 69. Actor Sylvester Stallone is 69. Actor Fred Dryer is 69. Actor Geoffrey Rush is 64. Actress Allyce Beasley is 64. Country singer Nanci Griffith is 62. Political reporter John Dickerson is 47. Rapper 50 Cent is 40. Comedian Kevin Hart is 36.

In 1535, Sir Thomas More was executed in England for high treason.

In 1917, during World War I, Arab forces led by T.E. Lawrence and Auda Abu Tayi captured Aqaba from the Turks.

In 1933, the first All-Star baseball game was played at Chicago's Comiskey Park; the American League defeated the National League, 4-2.

In 1944, an estimated 168 people died in a fire that broke out during a performance in the main tent of the Ringling Bros. and Barnum Bailey Circus in Hartford.

In 1957, Althea Gibson became the first black tennis player to win a Wimbledon singles title as she defeated fellow American Darlene Hard 6-3, 6-2.

In 1988, 167 North Sea oil workers were killed when explosions and fires destroyed a drilling platform.

Last year, Israel arrested six Jewish suspects in the slaying of a Palestinian teenager who was abducted and burned alive, apparently in retaliation for the killings of three Israeli teenagers.

---- INDEX REFERENCES ----

INDUSTRY: Broadcast TV (1BR25); Celebrities (1CE65); Entertainment (1EN08); TV (1TV19); TV Stations (1TV23); Traditional Media (1TR30)

LANGUAGE: English

OTHER INDEXING: (Sylvester Stallone; Althea Gibson; John Dickerson; Ned Beatty; Auda Abu Tayi; George Bush; Fred Dryer; Thomas More; Burt Ward; Della Reese; T.E. Lawrence; Allyce Beasley; Nancy Reagan; Darlene Hard; Geoffrey Rush; Nanci Griffith)

WORD COUNT: 229

Memorable Minions serves up plenty of laughs

Source: Carleton Place EMC (Canada)
Publication Date: July 15, 2015
Country: Canada
Source Type: Newspaper

7/15/15 Carleton Place EMC (Can.) 1

News

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Section: Opinion

I think we've all wondered about the origins of the Minions. I kind of had my money on a cloning experiment that went sideways, but I never really thought there'd be a whole movie in it. It's so good to be wrong. It seems the Minions have been around since before man. From the very beginning they've sought out the most terrifying and despicable master to serve. Finding a master was easy, but keeping one proved difficult. Eventually the Minions found themselves without a master, and forced into hiding. However without a master they began to lose their will to live. To save his people Kevin (Pierre Coffin) decides to venture back into the world, and find a new master. The year is 1968 and together with Stuart (Pierre Coffin) and Bob (Pierre Coffin) they travel all the way to America and the infamous Villain Con. There they hope to impress the world's most famous super villain Scarlett Overkill (Sandra Bullock). For some reason Scarlet and her husband Herb (Jon Hamm) like what they see. They hire Kevin, Stuart and Bob, but Scarlett needs them to do one little job to seal the deal. They have to steal the British Crown Jewels. If you enjoyed Despicable Me 1 and 2, or if you just love to laugh-out-loud then Minions is a must-see movie. I was laughing, my wife was laughing, my kids were laughing, the whole theatre was laughing. The film moves at a dizzying pace. You never know what they're going to throw at you, or where the next twist will take you. There's the physical gags, the outrageous situations, and of course there are the Minions themselves. Their antics are ridiculous and endearing, and sometimes both at the same time. Though for me it's all about the language. It's an indecipherable mix of English, French, Spanish, Yiddish, gibberish and who knows what. I have no idea what they're saying, and yet I know exactly what they're saying. It's one of the best comedic devices ever because they can say nothing, imply whatever they want, and get away with absolutely anything. Great animation deserves a great cast. Minions has a great cast. Michael Keaton, Allison Janney, Steve Coogan, Jon Hamm, Jennifer Saunders and Geoffrey Rush let themselves get swept away in the wackiness to create some of the funniest characters in animation. Speaking of letting themselves go Sandra Bullock just might be Scarlet Overkill in real life. Without a doubt she steals the show. It's my sincerest wish that she finds her way into Despicable Me 3. Of course the heart and soul of Minions are Kevin, Stuart, and Bob all of whom are voiced by Pierre Coffin. Coffin has taken his creations from scene stealers to stars. They're brilliant, he's brilliant, his film is brilliant. Mark Haskins' column is a regular feature.

Sidebar: MOVIE: Minions STARRING: Sandra Bullock, Jon Hamm, Michael Keaton, Allison Janney, Steve Coogan, Geoffrey Rush and Pierre Coffin DIRECTOR: Kyle Balda and Pierre Coffin RATING: G

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); TV (1TV19); TV Programming (1TV26)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Mark Haskins; Herb; Kyle Balda; Michael Keaton; Sandra Bullock; Sandra Bullock; Scarlett Overkill; Bob; Steve Coogan; Jennifer Saunders; Stuart; Kevin; Allison Janney; Pierre Coffin; Scarlet Overkill; Jon Hamm)

EDITION: Final

WORD COUNT: 500

Rush finds secrets in his history

Source: Centralian Advocate (Australia)
Publication Date: August 4, 2015
Country: Australia
Source Type: Newspaper

8/4/15 Centralian Advoc. (Austl.) 15

News

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Section: Lifestyle

Holly Byrnes NEWS.COM.AU

IN AN age when most celebrities hire an army of foot soldiers to keep their secrets from prying eyes, it's an extraordinary leap of faith to allow cameras and a team of researchers to openly probe their family histories for scandal and skeletons.

For Oscar winner Geoffrey Rush (pictured), who follows his bloodlines back seven generations in the latest series of *Who Do You Think You Are?* the result was like being a part of his own big-screen thriller.

Encouraged to seek out the secrets to his own story by acting "mates" including Magda Szubanski and Richard Roxburgh, who have previously featured on the award-winning SBS series, Rush relished piecing together his past.

"Each episode seems to fall into some sort of genre," Rush said. "Mine became more of a detective, mystery thriller ... how does it all turn out?" For people like Magda (Szubanski) and Susie (Porter), I remember, they were deeply emotional and traumatic melodramas, where they discovered very painful, yet fascinating things." Rush knew some details about his paternal side, traced back to feisty early settler John Thomas Rush, who fought the justice system for convict rights.

But his maternal ancestry led him to Germany and, unexpectedly, the royal court of Denmark.

Continued Page 16 Look back in astonishment From Page 15 There he found his great grandfather seven times removed was musician Johann Wilms, who was forced to beg the King of Denmark for the approval to earn his living playing for a count.

Rush likened the journey to a Hollywood blockbuster.

"We knew nothing (about Wilms) ... that was the most interesting thread for me. It was a journey up the river, like Colonel Kurtz, in *Apocalypse Now*. I had no idea what was coming next. I'd even asked my mum 'how much do you know of your side of the family?' and she said 'hardly anything.' That was a real eye opener because we went back seven generations and an area I had no idea about at all." The series, now in its seventh season, has provided the same surprise for other stars and compelling television for the show's devoted audience.

MAGDA SZUBANKSI COMEDIAN Szubanski has long known the value of laughter. But her season three search exposed a family history of pain and tragedy.

On her mother's side, she followed the travails of grandfather Luke McCarthy to his birthplace in Ireland. Always believing he had ties to the IRA, Szubanski instead discovered the tragic reality of his early life: losing his father and 10 siblings before the age of 16.

Through tears, Szubanski tells one historian: "I knew I'd be crying, I didn't know I'd be crying so soon." It was in the context of such overwhelming grief and the extreme poverty that genealogists then revealed his prison history (sentenced many times for larceny and other petty crimes).

Out of jail just as World War I gripped Europe, McCarthy was sent to Passchendaele where he suffered psychological injuries and was sent home with shell shock.

The effects plagued him for the rest of his days. On the other side of her family tree, Szubanski explored the war history of her father, Zbigniew, who at 20 played his part as a baby-faced assassin in the Polish resistance to Nazi Germany's occupation.

ADAM GOODES WHILE he stands proud today as a role model and public ambassador for his indigenous community, Adam Goodes has not always had that connection to his Aboriginal culture. In his 2013 episode, the Sydney Swans star finally learned where his blood ties began.

As he painfully explains, his family story had been a mystery for many years because his mother, Lisa, was taken from her birth parents as a child. In the first of many tender moments between "mumma" and son, Goodes looks to this experience to help her heal and provide answers about their ancestry denied them after her removal into state care.

The search takes them to Adelaide, where historians confirm Goodes' links back to a powerful white mining magnate, Walter Watson Hughes, who fathered his great grandfather; a half-caste child raised between worlds with the help of another Aboriginal elder, "King" Tom (known to his-Narungga people as Garadi). In another branch of the family tree, Goodes goes back to Adnyamathanha land, where he is once again initiated back into the ancient ways of the tribe (powerfully illustrated during a face painting ceremony).

JACK THOMPSON ONE of the great characters of stage and screen, Jack Thompson's past is as dramatic as his many roles.

His search for his family history has been lifelong for the actor, who was born John Hadley Pain before being adopted at the age of 10 by the family of his school pal, Peter Thompson (after the death of his mother four years earlier).

Thompson makes some stunning discoveries about his ancestors dating all the way back to his great, great, great grandfather Patrick Byrnes, who rebuilt his life in Australia after being transported from County Cork, Ireland, convicted for highway robbery, in 1836.

He would become a sawmiller, timber cutter and surveyor's assistant, with Thompson visiting his bush grave near Bowraville, on the NSW mid-north coast.

Two twists to the story: before ever learning of his family history, Thompson bought a sizeable farm in the same area, learning after the SBS program that his land bordered the property owned by Patrick Byrnes; who also happens to be this scribe's great, great, great grandfather.

Who Do You Think You Are? TUESDAY, 7.30PM, SBS

Holly Byrnes NEWS.COM.AU

---- INDEX REFERENCES ----

NEWS SUBJECT: Family Social Issues (1FA81); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Denmark (1DE14); Europe (1EU83); New South Wales (1NE75); Northern Europe (1NO01); Oceania (1OC40); Scandinavia (1SC27); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (Jack Thompson; Geoffrey Rush; Kurtz; Walter Watson Hughes; Lisa; John Thomas Rush; John Hadley Pain; Patrick Byrnes; Zbigniew; Richard Roxburgh; Susie; ADAM GOODES; Magda Jzubanski; Luke McCarthy; Johann Wilms; Peter Thompson)

EDITION: Centralian

WORD COUNT: 922

Geoffrey Rush: 'I still think I'm 37'

Source: Guardian (UK)
Publication Date: September 23, 2015
Country: United Kingdom
Source Type: Newspaper

9/23/15 The Guardian (U.K.) (Pg. Unavail. Online)

News

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 Nigel M Smith

Hi, Geoffrey! How many films have you brought to Toronto over the years?

I think this is the sixth. I did five in a row from 2007. I was rather pleased because I think three of four of them were Australian films, so it felt good that they were playing globally.

Do you ever get to see anything when you're at one of these festivals?

Never. Because I've got family at home, and I jet in and then I jet back. Then I get jet lag - and then I get jet lag again when I go home, so I like to do the 72-hour trip from Melbourne.

You didn't make a name for yourself in the film industry until you hit your 40s. Why the late start?

Related: Geoffrey Rush: My only ambition is to keep on putting 'actor' on my tax form

Well, I was a child of the the Whitlam government (1) . They started to highlight the arts and around that time the subsidised theatre scene started to flourish, so every state had a theatre company. Then films got kick-started again in the 70s, and I thought, "Great. I love going to the movies but it's not where I'm heading, I'm a stage actor," and that all changed when I was 44. Late bloomer. I think I've only got Clifton Webb that I can compare myself to. I think he started in films when he was 40 or something.

Despite being a late bloomer, you've had a hell of a run on the big screen. Is it wild looking back at how far you've come?

Yeah, it's still feels like that was somebody else's story. Bit weird. I've been lucky. I was rolling along in the theater and having a good time, and then I got these movie roles. I have a few favorites. There was just a great mob of people that were involved with Shakespeare In Love. We just had a blast making it. I had a really good, scary time in the Peter Sellers film (2) .

Suddenly my kids are now 22 and 20, and I keep thinking they're still 14 and 12. Where did all that go? I was there, I went to every hockey match, every rowing event, every basketball game.

I'm suddenly now in my 60s, and I'm getting more offers because I've opened a doorway where I can now play the patriarch of a family. I never thought that was a character that was in my domain, or anything like that. I'm looking at roles where I go, "Be honest with yourself, you now have to play people in their 60s". That feels a little bit odd, because I still think I'm 37. I ain't.

I've never seen you as subdued as you are in The Daughter (3).

Yeah, my agent said, "Love the film, love your work. Different." That's pretty cool when your agent says that.

That appealed to me, playing someone not as flamboyant as I have done. I played Lady Bracknell two years ago (4) just because she was in her 60's. [Laughs] I went there. Then a film that's coming out next year, which is a huge, lengthy CGI-post-production, Gods of Egypt. I play Ra, the sun god.

Related: Geoffrey Rush calls for more women behind the camera in Australian film

I will be the guy in the boat that drags the sun around the Earth. You can only play that when you're older. It was nice to play something that felt a little more muted or internalized in The Daughter. If you're in an Egyptian film and you're not Egyptian, you have to wear mascara and stuff like that.

You must get a kick out of watching yourself in films with loads of CGI.

The current one is very CGI, because one of the characters is a ship that is kind of netherworld, as it were.

The character is a ship?

Kind of. They wanted crazy-looking seas, not something that you can actually find on a location. It's big, but you know, I remember Johnny Depp saying, "Yes, the budget is huge, you know where the budget goes," particularly when we were shooting the first few[Pirates of the Caribbean] films. You'd have 150 people in the marine department, just to get crew, actors, technicians, everything out to sea. Johnny said, "It's just like any other film, when you've got a scene and you talk for two or three pages," [but] there's this monolith around it.

It's not often that the villain of a film goes on to appear in four sequels - but such is the case with your character in the Pirates of the Caribbean franchise. You hit the jackpot.

I got shot in the first one. Then I thought, voodoo, that's what brings him back. It was interesting for me, because I sort of became a politician in one film, and then I worked for the king. They kind of let the character transform, because he's a survivor. There's a bit of essential yin and yang between Jack Sparrow's vinegar to my oil. We are a bit of an old married couple in some ways.

What's it like to go from blockbusters to working on small independent projects, like The Daughter?

Related: The Daughter first look review - Simon Stone's striking bloodline squabble

Well, I live in Australia and I am Australian, and because I grew up in an era where we didn't have a film industry, and now we do, it's just really exciting for me to be able to say that I work in my own culture, in a medium that I find fascinating. That's ranged from doing an indigenous musical, to being part of animated features in Australia, or even doing Finding Nemo, which is set in Australia.

So it's all one and the same for you?

Yeah. I actually did a list the other day. I think it's about half and half: Australian films or global films. It's nice going to work, and not having to always get on a plane to do it.

Footnotes

(1) Led by Prime Minister Gough Whitlam from 1972 to 1975. Whitlam's government established the Australian Film Commission and the Australia Council for the Arts

(2) Rush won an Emmy and Golden Globe award for playing the Pink Panther star in the HBO movie, The Life and Death of Peter Sellers.

(3) He plays the dad of a wealthy family, harbouring a devastating secret.

(4) Rush played in drag for the Melbourne Theatre Company's production of Oscar Wilde's The Importance of Being Earnest, in 2011.

---- INDEX REFERENCES ----

NEWS SUBJECT: Emerging Market Countries (1EM65)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51)

REGION: Africa (1AF90); Arab States (1AR46); Australasia (1AU56); Australia (1AU55); Egypt (1EG34); North Africa (1NO44); Oceania (1OC40); Victoria (1VI05)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Gough Whitlam; Simon Stone; Clifton Webb; Johnny Depp; Jack Sparrow)

WORD COUNT: 1087

The Daughter trailer: Odessa Young and Geoffrey Rush star in Simon Stone's spin on Ibsen

Source: Yerepouni Daily News (Lebanon)
Publication Date: October 20, 2015
Country: Lebanon
Source Type: Other

10/20/15 Yerepouni Daily News (Leb.) (Pg. Unavail. Online)

News

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He's one of Australia's highest-profile actors, but in the powerful trailer for *The Daughter*, Oscar winner Geoffrey Rush doesn't get to speak on-screen.

The Daughter is the highly anticipated debut feature from Australian theatre director Simon Stone. It is an adaptation of his stage reinterpretation of Henrik Ibsen's *The Wild Duck*.

Rush plays Henry Neilson, the wealthy owner of a timber mill that's about to close. In the trailer, he is a stern-faced, tight-lipped presence.

Off-screen, he says two things: he reveals the age of the woman (Anna Torv) he is about to marry is 31; and he confesses there is something "I've never told anyone".

The trigger for the action in *The Daughter* is the return from the United States of Neilson's son, Christian (Paul Schneider), for the wedding; a visit that stirs up simmering resentments and secrets.

The Daughter – which also stars Sam Neill, Miranda Otto and Ewen Leslie and marks the big-screen debut of Odessa Young – debuted at the Sydney Film Festival in June and, internationally, at the Venice Film Festival in September.

It was hailed by *Variety* as "deeply involving and emotionally searing", and as marking "a confident and profoundly moving big screen debut" by Stone.

Fairfax's Garry Maddox said it was "a radical reinvention" of Ibsen's play, with "much to admire".

However, some reviewers have delivered mixed assessments.

The *Hollywood Reporter* judged the film "well-acted but unconvincing", and *Screen Daily* said its narrative "wallows in familiar territory", but praised it, nonetheless, as a "weighty effort" that "succeeds in conveying intimacy and conjuring tension".

The Daughter opens in Australia next March.

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---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); CIS Countries (1CI64); Eastern Europe (1EA48); Europe (1EU83); Oceania (1OC40); Ukraine (1UK09)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Paul Schneider; Anna Torv; Christian; Garry Maddox; Sam Neill; Henrik Ibsen; Simon Stone; Miranda Otto; Ewen Leslie)

WORD COUNT: 287

CROWNING MOMENT

Source: Australian
Publication Date: November 14, 2015
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Source Type: Newspaper

11/14/15 Australian (Newspaper) 12

News

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Section: Review
Sharon Verghis

Geoffrey Rush may have won a Tony, an Emmy and an Oscar, but he will be tackling acting's toughest role when he plays King Lear on stage in Sydney later this month, writes Sharon Verghis

Geoffrey Rush mimes cracking open and swallowing a raw egg. His Adam's apple bobs up and down, his long neck undulates. It opens a window in time: the 64-year-old actor, in his smart mauve jacket, wild peppery tufts of hair forming a spiky corona, is suddenly his skinny, jittery, stooped younger self facing British acting great Warren Mitchell with a handful of cracked eggshells on opening night of King Lear at the Queensland Theatre Company in 1978.

Rush was playing the Fool to Mitchell's Lear; watching in the audience was a 16-year-old schoolboy called Paul Galloway. In a Currency Press interview later in life, Galloway, a director and playwright, would write: "Rush impressed me not long after his entrance when he told Lear that if he had an egg, he would give him two crowns. 'What two crowns shall they be?' asked the King ... Rush produced a real, fresh egg and, cracking it on the throne ('Why, after I have cut the egg i' the middle and eat up the meat ...'), leant back and poured the contents into his open mouth, swallowed, and - the barest pause - finished the line holding the two eggshells: '... the two crowns of the egg'. It seemed to my young self that this raw-egg-eating business revealed an exceptional dedication to the art. I am not surprised that Rush went on to have a successful career." Rush, perched on a stool at the Wharf in Sydney, flashes a neat line of big, tombstone teeth. "I cracked it into my hat, actually, and then ate it. The audience each night would go 'Ewww' but you know ... meh." Rush, one of only a handful of actors who have won acting's triple crown - a Tony, Emmy and an Oscar - has been pushing that extra unpredictable inch all through his career: stuffing ferrets down his trousers, stripping naked on stage, shaving his head to play a madman, dressing up like a geisha for a magazine shoot ("I looked like an ageing Japanese lesbian," he would later tell Andrew Denton).

In *The Life and Death of Peter Sellers*, he stuck on fake body hair for sex scenes with Charlize Theron. In *Pirates of the Caribbean: On Stranger Tides*, he seriously considered taping his leg up and wearing a wooden peg leg for the entire shoot until an amputee prosthetician kiboshed the idea as far too ambitious. So what's a raw egg or two between friends?

Directors have observed how the diligent Rush obsesses over the tiniest details on set or stage: buttons, wigs, his fingernails, his hair. This keen researcher's eye will stand him in good stead next month in his debut in the so-called Mount Everest role of acting, King Lear, in Neil Armfield's new production for the Sydney Theatre Company. Rush leads a blue-chip cast spearheaded by Robyn Nevin as the Fool (a role Rush reprised in 1988 opposite John Gaden). It will be his first return to the STC stage since 1993's *Oleanna* opposite Cate Blanchett.

It's lunchbreak in week three of rehearsals and we're chatting in a glass fishbowl of a room on the harbour at the STC's home base. Rush orders only a sparkling mineral water: "I've had a big bowl of fruit," he tells the young waitress. He looks drained. The morning has been spent mapping the second half of the play, wrestling through acts four and five as Lear stumbles through an apocalyptic world ravaged by "the malice of daughters and storms", as 19th-century critic Charles Lamb put it. Afterwards, there's a hair and make-up shoot to be endured.

Shakespearean portents are everywhere for the actor. Looking around, he waves those long knotty fingers (an observer at a Hollywood lunch once said he had the "loveliest hands in the business"), and, in the slow, orotund cadences of a tent revival preacher, describes a biblical storm that came boiling off the harbour at this very spot recently.

"The sky turned pea green and it was like the Red Sea about to open in The Ten Commandments, and then the wind came up, and the plastic awnings came off, and papers and cutlery and pillows and everything went everywhere." His arms whoosh like windscreen wipers. So, very Shakespearean, then? "Oh yes. Because just before this we had been doing our initial work on the storm scene." His eyes open wide.

It's a treat to watch Rush close up. There's that extraordinary chameleon face, rubbery, mobile, elastic: with a squint of an eye, a scowl, a grin, he becomes Hector Barbossa, the Marquis de Sade, Lionel Logue, all those big, meaty, marquee roles he's famous for. He has busy, restless fingers that sometimes appear to be clasping a phantom cigarette ("I am pleased to say I am an ex-smoker," he confirms to me later). Seemingly of their own volition, these digits fly through the air, narrowly missing his waterglass as they punctuate stories that, in their telling, transform him from a sly old geriatric to an Old Testament patriarch to a weasel-faced impresario. (He once remarked, dismayed, that he looked like "a prematurely born embryonic stoat" in the film *Hoodwink*.) For all its bumps and knobs - he's bemoaned his "inherited, slightly bulbous Teutonic nose", among other things - it's a good face. It's paired with a walk that is as distinctive as a thumbprint. He ambles into the room with a loose, below-the-waist roll, hips swivelling on ball bearings, slightly off the vertical line, as if he's facing a strong wind: with his own sense of heightened physicality, it's easy to see why he's drawn to Looney Tunes, Preston Sturges films, Chaplin.

Also singular is that voice: deep, theatrical, full of italics and interrogatives: "Do you know what I mean?" he drawls at regular intervals as we wind our way through motley topics: Russian fascism ("an actor friend of mine says to me that 'despite the revolution, in this country we still love Papa'"), Joseph Ratzinger's abdication as Pope ("did he drop his bundle?") the spikes and peaks of mania, the curious similarities between Oscar film nominations ("This year they're saying that it's all about visionaries, people surviving, whether they're on Mars or working at Apple, but you know, no one goes to meetings in Hollywood and creates the zeitgeist.") Interestingly, Rush has synaesthesia, where language has colour. You wonder what rainbows he has been seeing as he has practised his trochees and spondees in iambic pentameter drills with his Pirates voice coach in preparation for *Lear*: with its spiralling mad arias and rants, *Lear* is a big mouthful. "Thank god Shakespeare wrote in rest places." He's a dab hand at it now - from time to time he lets loose perfect clusters of verse - but it wasn't always so: he laughs as he recalls a stinging encounter with Jim Sharman when rehearsing one of Oberon's speeches in a production of *A Midsummer Night's Dream* in 1982.

"Jim said" - he puts on a droll voice - "ah yes, Geoffrey, good. But can we now have less of the suburban king of the fairies, please?" A nasal Toowoomba twang makes a sudden appearance. He grins. "It was great, I really respected him for that because that was like, get that lousy version out of your system. It insulted you into taking a more dangerous leap." For Rush, Shakespeare lies deep in his acting marrow, from early character roles in *Troilus and Cressida* and *Twelfth Night*, to directing *The Merry Wives of Windsor* (brilliantly, it seems: a critic anointed Rush "as among the intelligent risk takers of Australian Shakespeare, along with Jim Sharman and Neil Armfield"), to a mighty performance as Horatio in Armfield's seminal 1994 production of *Hamlet* at Belvoir.

Shakespeare circles his film work, too, from playing Philip Henslowe in *Shakespeare in Love* to his role in Fred Schepisi's film of Patrick White's *The Eye of the Storm*, where he played failed actor Basil, whose biggest stage flop was *Lear* ("I hope it's not an omen," he mutters).

This long association was observed by no less than pianist David Helfgott, whom he played in *Shine*; on meeting him, a delighted Helfgott reportedly said: "Ah Geoffrey! Great Shakespearean actor. Great Shakespearean actor." But *Lear* is a different kettle of fish. If *Hamlet* is the hoop all young classical actors have to jump through to prove themselves, then Shakespeare's mad, bad regent is the older actor's testing ground. It's notorious for its many demands. Lamb famously proclaimed it "unactable". It's felled many a giant of theatre, including Laurence Olivier. Anthony Hopkins reportedly once said his idea of perfect pleasure was not to play *Lear*. Ralph Richardson ran away from the role all his life.

In director David Hare's view, no actor can adequately play all 11 of the scenes that *Lear* features in. Rush is well aware that one of *Lear*'s huge challenges is the sheer variety of the emotional terrain it covers from start to finish: the fury of the raging despot, the fickle vanities of an ageing father, the bitter self-knowledge of the terminally wounded. Actors often fail to strike the right note - or the full spectrum of notes; Louis Nowra once said John Bell's *Lear* suffered from the actor being "too guarded - suspicious, perhaps, of the existential terror" that defined the character. Gaden's "Beckettian codger" lacked majesty, according to critic Murray Bramwell.

But, Rush asks, who is to say there's an ideal *Lear*? If he's learned anything from his stints opposite Gaden and Mitchell, it's that no such beast exists. After all, Shakespeare's crazed

monarch himself struggles to pinpoint who he is: "Who is it that can tell me who I am?" is the play's great plaintive cry.

He likes Paul Scofield's powerful, raging silverback king in the Royal Shakespeare Company's benchmark 1962 production, Ian Holm's more humane, emotional monarch in the 1997 National Theatre production ("It was the first time I'd noticed that the moment when Edmund comes into the second scene, he's the worm that starts crawling through the apple" - his finger does a caterpillar crawl), and last year's stellar portrayal by Simon Russell Beale of Lear as a Stalinesque tyrant.

His Lear will be his own, perhaps a more fragile, porous, nuanced version. "A lot of Lear is a release of righteous anger, tantrums, rage, threats, crippling self-doubt, transcendental kind of realisation, it's very strong stuff, mentally, but [you don't want] to fall into the trap of feeling you have to barnstorm, give people a big dramatic bang for their buck." He's carefully navigating everything from Lear's delicate balance of tragedy and farce to the play's perceived misogyny: "There are understandably many feminists who loathe this play, and I can understand why - there are some horrible, horrible speeches." His voice drops to a sinister growl: "Into her womb convey sterility! Dry up in her the organs of increase; and from her derogate body never spring ..." He pauses. "It's not the best parenting technique around, sure, but it's simply an expression of Lear's own self-loathing." In the 1990s, Rush suffered acute anxiety that led him to turn down the role of Hamlet in the Belvoir stage classic. How are the stress levels as he seeks to find handholds and footholds with Lear? It's a bigger peak, after all. As he says, Hamlet, though longer, gives actors crucial time to build a rich, engaging world; it's also linear in a way that Lear isn't, with the mad king coming on and off at unpredictable intervals. The anxiety has been "fine, I suppose because I've around the play twice before now and seen how people have done it".

He pulls a face: "When people go, it's the Everest of acting, or unactable, well, every play can be unactable. You have to be aware of all of this, but you go, OK, Wednesday and Saturday are going to be demanding because you're doing it twice in a day." Still, chatting like this - he gestures around us - "can be therapeutic because you can talk out loud your greatest fears and anxieties." At 64, he says, chuckling, he's finally the right age to play Lear, though he's aware of one of the maddening ironies often cited of the play: when you're finally the right age to play the role, you're usually too tired. But perhaps there is no right age. He points to Gaden, who first played Lear at 26: "He told me recently that 'I did some of the best stuff I've ever done in it the first time round because I had the vigour and mental alertness.'" For all of Lear's minefields, Rush exults in its richness, from the layers of "folklore and backstage gossip" and tradition that have calcified around it like an oyster shell (he likes British actor Donald Wolfit's description of it as an "eight pint of Guinness role"), to its ambitious scale. It is an exploration of the world as well as the individual, government and family, with all these spheres dramatically up-ended by "the great chaos of the wheels falling off since Lear's abdication". Sweetening the package is its grand writing: "It's the greatest play in the English language." He has been mapping its "ingenious" dramaturgical webs, mining choice bits of verse, chewing them over. "Every day I've found something where I go, my god. People used to say it's so messily written, but I think it's meticulously engineered. There are motifs like in Wagner - the word nothing comes up 48 times ... and there are other images about embryos, about wanting to crack nature's mould and spill all the seeds that make humanity" - he drops his voice to a husky whisper - "then there's the 'never, never, nevers' - it's the most perfect iambic pentameter line ever written. Never, never, never, never, never. This person is dead, dead, dead, dead, dead." He beats a soft tattoo on the table between us. "He's confronting that. These images leap out at you." He's intrigued, too, by the play's political context. Perhaps its relentless blackness (so horrifying to audiences that Shakespeare's version was replaced by Nahum Tate's reworked "happily ever after" staging that reigned until 1838) derives from the volatile times in which it was written (some time between 1603 and 1606). "It's fascinating because it's a pretty subversive play about how f..ked up power bases can become and this is soon after the Gunpowder Plot. This is the year of terrorism, of people going to blow up parliament." Interestingly, Lear has been widely regarded as Shakespeare's greatest tragedy - unseating Hamlet - only since the 60s, when it took on a certain resonance in the light of the atomic bomb and postwar global conflict. Rush says the turning point came when director Peter Brook read an essay by Polish literary scholar Jan Kott that compared Lear to Beckett's *Endgame*. Lear, he says, grinning, is like a "medieval House of Cards box set", with Kevin Spacey as Gloucester's wily bastard Edmund. "It's a political thriller ... a great wheel is steaming out of control in a world that is jittery and out of balance. There's a kind of shock wave felt." As we wind up, a thought strikes. In one of those strange quirks of life, it seems the universe has been leading him gently by that bulbous Teutonic nose to Lear. Fathers and daughters have been a curious recurrent pattern in recent times: "There are certain connections there with Lear, accidental but interesting. This year my daughter worked with me on the last *Pirates* film - she got a great secondment in the costume department, she's been studying fine arts, and then Simon

Stone's The Daughter came out, and then this came up." He pauses. "It's sort of helped me think a bit more immediately about fatherhood." What then, as a parent, has he learned not to do from Lear? Don't throw hissy fits at your kids? Or make snap decisions about the family inheritance in a vain rage? He cackles. "Yes, or tell your daughter 'I hope somebody kicks your womb out.' That's not good." King Lear opens at Sydney Theatre Company on November 28.

Sharon Verghis

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40); Queensland (1QU50)

LANGUAGE: English

OTHER INDEXING: (Jim Sharman; Nahum Tate; Lionel Logue; Preston Sturges; Cate Blanchett; Simon Russell Beale; Laurence Olivier; Robyn Nevin; Patrick White; Louis Nowra; Neil Armfield; Murray Bramwell But; Anthony Hopkins; Charlize Theron; Kevin Spacey; Simon Stone; Charles Lamb; Paul Galloway; Peter Brook; Geoffrey Rush; John Bell; Sharon Verghis; Andrew Denton; Joseph Ratzinger; Warren Mitchell; Jan Kott; Hector Barbossa; Ian Holm; Philip Henslowe; John Gaden; Basil; Donald Wolfit; Ralph Richardson; Fred Schepisi; David Helfgott; Sharon Verghis; Geoffrey; Paul Scofield)

EDITION: Review

WORD COUNT: 2723

stage

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News

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Section: Spectrum
STAGE Elissa Blake

KING LEAR

In 1978, Geoffrey Rush was the Fool to Warren Mitchell's King Lear. Now it's Rush's turn to wear the crown in Neil Armfield's new production. Robyn Nevin, Helen Thomson and Max Cullen are among the starry cast and tickets are difficult to come by. Tuesday until January 9, Roslyn Packer Theatre, 22 Hickson Road, Walsh Bay, \$93-\$120, 9250 1777, sydneytheatre.com.

A RIFF ON KEEF: THE HUMAN MYTH

In this latest "theatrical jam" from playwright Benito Di Fonzo, Terry Serio (pictured) channels the Rolling Stones' "Keef" Richards in a play populated by "a motley crew of demons, lovers and fellow music makers". Wednesday until December 12, Griffin Theatre, 10 Nimrod Street, Kings Cross, \$30-\$38, 9361 3817, griffintheatre.com.au.

WE ARE THE GHOSTS OF THE FUTURE

Unfolding in a heritage-listed property, this collaboratively written drama transports its audience back 80 years to a Sydney boarding house on the day aviator Charles Kingsford-Smith was pronounced missing en route from London. Until November 28, The Rocks Discovery Museum, 4-8 Kendall Lane, The Rocks, \$20-\$25, eventbrite.com.au.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Theater (1TH47)
REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)
LANGUAGE: English
OTHER INDEXING: (Geoffrey Rush; Benito Di Fonzo; Warren Mitchell; Charles Kingsford-Smith; Neil Armfield; Max Cullen; Terry Serio; Robyn Nevin; Roslyn Packer; Helen Thomson)
EDITION: First
WORD COUNT: 170

Picks of the week

Source: Australian Magazine, The
Publication Date: November 21, 2015
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Source Type: Magazine

11/21/15 Austl. Mag. 14

News

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Section: Magazine

It's enough to make a Dr Who fan go all wobbly. The show's official festival visits Sydney this weekend: you can meet cast members (including Peter Capaldi and Billie Piper), writers and monsters, watch a special effects demo, take part in cosplay and a quiz ... excuse us while we lie down for a minute. doctorwho.tv Geoffrey Rush in the starring role, and Neil Armfield directing; how's that for a double whammy? Fitting that the play is Shakespeare's great tragedy King Lear, the story of a pompous king who's sent spiralling into madness by his naughty daughters. (We've all been there.) Opens on Tuesday. sydneytheatre.com.au

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Peter Capaldi; Billie Piper; Neil Armfield)

EDITION: 1

WORD COUNT: 107

Audiences will feel the Rush as Geoffrey conquers Lear

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Publication Date: December 6, 2015
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Source Type: Newspaper

12/6/15 Daily Tel. (Sydney) 109

News

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Section: Entertainment

JO LITSON

KING LEAR *** 1/2 Roslyn Packer Theatre until January 9

GEOFFREY Rush and director Neil Armfield are long-time collaborators with many extraordinary productions behind them, so their Sydney Theatre Company production of King Lear was highly anticipated.

Rush doesn't disappoint, giving us an unforgettable Lear, but the production around him doesn't quite rise to the same heights.

Armfield and designer Robert Cousins set Shakespeare's tragedy on a virtually empty stage, first black then white, suggesting the existential void into which Lear must finally gaze.

Alice Babidge's modern costuming begins with evening wear, then becomes more casual as Lear and the kingdom disintegrate.

The stark staging puts the focus firmly on the actors and language but the effect is often cerebral. Only with Rush's poignant Lear do we feel much emotion, as he struggles with madness and discovers his humanity.

The production begins with the surprise entry of The Fool (Robyn Nevin). There are other striking effects: some brilliantly successful like the depiction of the dead and the simple staging of the storm; others less so, such as the boom-tish accompaniment to the Fool's punchlines that only serves to emphasise how little the humour translates today.

The acting is somewhat variable, with several different performance styles jostling up against each other. There are strong performances from Helen Buday as Goneril, Eryn Jean Norvill as Cordelia, Jacek Koman as Kent and Mark Leonard Winter as Edgar. But it is Rush's descent from authoritarian aggression to raw, anguished vulnerability that gives the production its power and heart and makes this a Lear to savour.

JO LITSON

---- INDEX REFERENCES ----

COMPANY: LEAR CORP

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Theater (1TH47)

LANGUAGE: English

OTHER INDEXING: (Sydney Theatre Company) (JO LITSON; Neil Armfield; Helen Buday; Robert Cousins; Jean Norvill; Kent Winter; Mark Leonard Winter; Robyn Nevin; Alice Babidge)

EDITION: Telegraph

WORD COUNT: 262

SHINE LIVE

Source: Bay of Plenty Times (New Zealand)
Publication Date: February 19, 2016
Country: New Zealand
Source Type: Newspaper

2/19/16 Bay Plenty Times (N. Z.) A009

News

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Very few people get movies made about their lives. It takes someone truly extraordinary, like Anne Frank, Ghandi, Steve Jobs - or David Helfgott.

You may not be familiar with David Helfgott's name, but you probably know the movie Shine. It's the story of his extraordinary life, from a prodigious childhood to his battles with mental illness, confinement in a psychiatric institution, and how mastering Rachmaninov's third piano concerto in D minor helped him on the road to recovery. Geoffrey Rush won an Oscar for his remarkable portrayal of Helfgott in the movie.

Now, for the 20th anniversary of the movie, David Helfgott is coming to Hamilton Gardens to play "Rach 3" in person. It's the signature piece of his life.

It is difficult to describe a Helfgott performance. One recent reviewer described it as "the most memorable, haunting and hypnotic performance I have ever witnessed. Just one man and a piano. David seems to be able to pull those bottom notes from the centre of the earth and fill the room with a cascade of notes like an endless waterfall". Helfgott will be accompanied by internationally acclaimed pianist Rodri Clarke. Two concert Grands on Hamilton Gardens' Rhododendron lawn promises to be sensational. Shine will screen before the performance.

David Helfgott, live on the Rhododendron Lawn, February 27 at 7pm.

?Booking details www.hgaf.co.nz

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Healthcare (1HE06); Healthcare Practice Specialties (1HE49); Healthcare Services (1HE13); Live Entertainment (1LI85); Motion Pictures (1MO51); Psychiatric Services (1PS61)

LANGUAGE: English

THE INDEXING: (Geoffrey Rush; Steven P. Jobs; Steve Jobs; Rodri Clarke; Anne Frank; David Helfgott)

WORD COUNT: 223

Oscar's golden glow dimmed too quickly for some winners

Source: Daily Telegraph (Sydney, Australia)
Publication Date: March 1, 2016
Country: Australia
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3/1/16 Daily Tel. (Sydney) 23

News

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Section: Lifestyle

TROY LENNONHISTORY EDITOR

The Oscars can do wonders for a movie at the box office. They can also do wonders for the career of an up-and-coming actor.

Despite being well-known on the Australian stage, Geoffrey Rush was relatively anonymous until his 1996 Oscar-winning performance as David Helfgott in *Shine*, which propelled him to stardom, bigger films and bigger roles.

Daniel Day-Lewis's portrayal of cerebral palsy-affected author Christy Moore in *My Left Foot* earned him the 1989 Academy Award for best actor, and transformed him from offbeat actor into Hollywood leading man.

But not everybody has been able to convert Oscar's gold-plated moment of glory into long-term success. Some established actors have also found it more of a hindrance to making good films than a ticket to quality roles.

Hardly anyone today has heard of the 1931 Oscar winner Marie Dressler. Her win for *Min And Bill* marked a potential revival of a film career stretching back to 1914. But even winning an Oscar couldn't help her overcome cancer and she died in 1934. Her name consequently is not mentioned in the pantheon of Hollywood greats despite her Oscar.

Paul Muni won the 1936 Best Actor Oscar for playing the lead role in *The Life Of Louis Pasteur*. Born in 1895 in the Ukraine, Muni made his name in theatre before he was discovered by Hollywood.

Warner executives hailed him as "the world's greatest actor" and cast him in several box office flops but earned him two Oscar nominations regardless.

When he finally won his gold statuette for playing Pasteur it didn't instantly mean he got his pick of the roles. He was miscast as a Chinese peasant in *The Good Earth* in 1937 and although his lead role in Oscar-winning *The Life Of Emile Zola* in 1937 earned him another nomination, he lost the Oscar to up-and-comer Spencer Tracy.

He then starred in the critically admired but largely forgotten *Juarez*, playing Mexican politician Benito Juarez, before being confined mostly to secondary roles. Becoming more and more obscure, in 1946 he opted out of film altogether. He returned in 1959 to play the cranky old doctor lead in *The Last Angry Man*, again earning a nomination but no gong.

It could have marked a comeback but poor health forced him to retire soon after and he died in 1967.

Muni's name is little known today, outside of fans of Hollywood history. Actor Quinn Cummings won a popular nomination in 1977 for playing Lucy, the precocious daughter of Paula (Marsha Mason), in *The Goodbye Girl*. She lost to Vanessa Redgrave, which was nothing to be ashamed of, but only had a handful of roles in films and on television before she gave up acting altogether in the '80s. She later invented a baby sling, writes books and a blog.

Marlee Matlin's mesmerising performance in the 1986 film *Children Of A Lesser God* saw the deaf actor win the award for best actress. While she has maintained a presence in the acting world, making films, performing in stage productions and appearing on TV, her roles post-Oscar have failed to attract as much attention.

When a Cambodian doctor with no acting experience, Haing S. Ngor, was cast as photojournalist Dith Pran in the 1984 film *The Killing Fields*, he did such a great job that he took home a little gold man as best supporting actor. He made a handful of mostly forgotten film appearances over the ensuing decade but was shot dead by gangsters outside his Los Angeles home in 1996.

In 1998 Italian actor and director Roberto Benigni burst onto the scene starring in and directing the film *La Vita E Bella* (*Life Is Beautiful*). The film won Benigni an Oscar for best actor. Wearing his director's hat, Benigni also collected the Oscar for best foreign language film.

His overenthusiastic antics at the ceremony while collecting the award endeared him to the audience and made him famous. But his 2002 film *Pinochio*, in which he starred and directed, was an expensive flop and he has made few films since. While Halle Berry continues to work, critically speaking her career after her Oscar-winning performance in the 2001 film *Monster's Ball* has been a bit of an anticlimax. Berry's gritty portrayal of the widow of an executed murderer should have seen her handed meatier roles but she has mostly made crowd-pleasing superhero roles and box office bombs such as *Swordfish*, *Catwoman* and *Cloud Atlas*.

TROY LENNONHISTORY EDITOR

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Lucy; Vanessa Redgrave; Vita Bella; Christy Moore; Quinn Cummings; Marsha Mason; Roberto Benigni; Paula; Marlee Matlin; Benito Juarez; Spencer Tracy; Paul Muni; Marie Dressler; Daniel Day-Lewis; Dith Pran; Louis Pasteur; Halle Berry; David Helfgott; TROY LENNONHISTORY)

EDITION: Telegraph

WORD COUNT: 736

New film set in Tasmania to hit screens

Source: Examiner, The (Australia)
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Source Type: Newspaper

3/14/16 Examiner (Austl.) (Pg. Unavail. Online)

News

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ALICIA BARKER

A new film set in a small Tasmanian logging town will hit screens in March, with positive reviews already flowing in.

The Daughter -stars Geoffrey Rush, Miranda Otto, Sam Neil,-Ewen Leslie and-Odessa Young, and was the directorial debut for-Simon Stone.

The film was shot in the Tumut-Batlow area in southern New South Wales, but was set in a 21st century Tasmanian logging town, with Rush playing Henry, the owner of a local sawmill who is shutting it down after 100 years.

The film is a reinvention of Norwegian playwright Henrik Ibsen's play The Wild Duck , a dark family drama centered around a new arrival-Christian (Paul Schneider), Henry's son, who arrives in the town from the US for the first time in more than 16 years, and workers impacted by the mill's closure.-

First time director Simon Stone told Fairfax Media he drew on a dark family history to create the film.

"I come from a family that experienced a tragic loss when I was 12 when my father died," he said.

"I think I've always been attracted to stories that try and explore a family in crisis because that was the defining experience of my life."

The Daughter -was warmly received at its world premier at the Sydney Film Festival in 20015, before being selected for the Venice and Toronto film festivals.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Forest Products (1FO02); Forestry (1FO87);
umber & Timber (1LU85); Motion Pictures (1MO51); Natural Resources (1NA60)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Henrik Ibsen; Simon Stone; Paul Schneider; Miranda Otto; Sam Neil -
Ewen; Henry; Ewen Leslie)

WORD COUNT: 225

now screening

Source: GEELONG ADVERTISER (REGIONAL DAILY)
Publication Date: April 16, 2016
Country: Australia
Source Type: Newspaper

4/16/16 Geelong Adver. (Regional Daily) 39

News

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Section: Lifestyle

BATMAN V SUPERMAN: DAWN OF JUSTICE * * * Dark Knight! Man of Steel! Why are you guys fighting? You're meant to be on the same side! (M, Village and Reading)

THE DAUGHTER * * * 1/2 An all-star Australian cast, including Geoffrey Rush and Miranda Otto, assembles for this story of long-held family secrets finally revealed. (M, Village)

THE HUNTSMAN: WINTER'S WAR * * 1/2 Chris Hemsworth is back swinging his axe in this action-fantasy. (M, Village and Reading)

THE JUNGLE BOOK * * * 1/2 Rudyard Kipling's classic tale of friendship and survival in the wild is brought to amazing life in Disney's new version of the story. (PG, Village and Reading)

KUNG FU PANDA 3 * * * 1/2 Everyone's favourite furry, roly-poly martial-arts master is back for further animated adventures. (PG, Village and Reading)

MY BIG FAT GREEK WEDDING 2 * * * 1/2 After the big fat Greek wedding comes big fat Greek married life, which is equal parts wonderful and exhausting. (PG, Village and Reading)

ZOOTOPIA * * * 1/2 Welcome to the all-animal city of Zootopia, where it's tough for two cops - a rookie rabbit and a wily fox - to keep things from getting too wild. (PG, Reading)

OPENING THIS WEEK THE BOSS * * * Billionaire bully Melissa McCarthy goes from riches to rags in this raucous comedy. (MA, Village and Reading)

THE DIVERGENT SERIES: ALLEGIANT * * Shailene Woodley and her futuristic freedom fighters continue the battle in this latest chapter of the young-adult action saga. (M, Village and Reading)

---- INDEX REFERENCES ----

COMPANY: HUNTSMAN CORP; WALT DISNEY CO (THE)

LEADS SUBJECT: Health & Family (1HE30)

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Europe (1EU83); Eurozone Countries (1EU86); Greece (1GR49); Southern Europe (1SO59); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Shailene Woodley; Miranda Otto; Melissa McCarthy)

EDITION: Geelong

WORD COUNT: 233

CROWDS RUSH IN FOR SHOW

Source: Herald Sun (Australia)
Publication Date: May 8, 2016
Country: Australia
Source Type: Newspaper

5/8/16 Herald-Sun (Melbourne) 94

News

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Section: Confidential

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

■ ACTOR Geoffrey Rush gave a warm standing ovation on Thursday night at the Comedy Theatre for the cast and crew of Little Shop Of Horrors.

Rush stood up with his hands in the air as the cast did an encore in the very well received show. Others guests included Tottie Goldsmith, Shayna Blaze, Eddie Perfect and Ellen Simpson (together, below).

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA; Ellen Simpson; Shayna Blaze; Tottie Goldsmith; Eddie Perfect)

EDITION: HeraldSun

WORD COUNT: 66

Celebrities protest at 'crazy' redundancy of Age arts critic

Source: Guardian (UK)
Publication Date: May 13, 2016
Country: United Kingdom
Source Type: Newspaper

5/13/16 The Guardian (U.K.) (Pg. Unavall. Online)

News

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 Amanda Meade

The arts community has come out fighting in support of Melbourne critic Philippa Hawker, who was one of 30 journalists to be made forcibly redundant by Fairfax Media this week.

A petition to the paper's editor-in-chief, Mark Forbes, to retain Hawker, who has been writing about film and the arts since 1997, has been signed by hundreds of readers, including actor Geoffrey Rush, writers Helen Garner and Christos Tsiolkas, comedian Magda Szubanski and broadcaster Phillip Adams. "Philippa Hawker is one of the most astute and engaged of the critics working in Australia. Her dismissal is a stupid and short-sighted decision driven by panic not sense," said Tsiolkas. Garner said: "This is a crazy waste of a fine talent and decades of experience."

The Sydney Morning Herald, the Age and the Australian Financial Review are losing more than 80 journalists in this round of cuts, 30 on the AFR alone. Artists have been particularly hard hit – the SMH's Rocco Fazzari, the Age's John Spooner and the Fin's Rod Clement are all leaving. Among those writers taking a package are aviation journalist Jamie Freed, careers specialist Fiona Smith, SMH national affairs editor Tom Allard, Age environment editor Tom Arup and Sunday Age senior writer Jill Stark.

Greg Hywood's paper cut

In the same week he was losing some of his best talent, Fairfax Media CEO Greg Hywood was in talks to merge Fairfax's New Zealand business with APN News & Media and was involved in a pow-wow with industry rivals to talk up the newspaper business. Newspaper Works – representing News Corp Australia, Fairfax Media, West Australian Newspapers and APN News & Media – not so subtly changed its name to NewsMediaWorks on Tuesday, dropping the word "newspaper" along the way. It all points to Hywood pulling the plug on printing the Monday to Friday papers, perhaps as early as February next year.

News Corp's Logies logic

Related: The reason News Corp has it in for Waleed Aly? Not sure, sorry

No one seems to care when The Block host Scott Cam or Today's Karl Stefanovic win the Gold Logie, a publicly-voted award for the most popular person on television. But when Waleed Aly won it on Sunday night all hell broke loose in some quarters. Almost as if on cue News Corp Australia columnists Andrew Bolt, Miranda Devine and Rita Panahi devoted their columns to how "ludicrous" Aly's win was. Panahi even called for an end to the Logies: "This cringe-worthy affair has long been mocked as a lame irrelevancy but it well and truly jumped the shark last night and not just because the top award at TV's 'night of nights' went to a divisive co-host of a lowly rating program".

In her piece titled "Waleed Aly Mustafa screw loose somewhere" Devine blamed it all on the "self-loathing of the left and their relentless need to elevate themselves above the mob". Bolt said that Aly's success "is a walking contradiction of claims that Muslims or people from Middle Eastern families are invariably the oppressed" and The Project co-host should just have said "thanks".

The Bolt Report: is there anyone out there?

The first 11 episodes of The Bolt Report, Andrew Bolt's new show at 7pm weeknights on Sky News, averaged 23,254 viewers nationally. On Sky News alone, even Alan Jones (36,122) and Paul Murray (30,186) are more popular. Meanwhile over on The Project on Channel Ten Aly and Carrie Bickmore get about 700,000 viewers in the five major capital cities alone, rising to close to a million when the regional numbers are added in. Just saying.

Mark Colvin on the road to recovery

The ABC's PM host Mark Colvin is taking a few weeks off work after cancer surgery and radiation treatment. After a nasty skin cancer was removed from his head Colvin continued to broadcast his daily program on RN and local radio but radiation therapy has taken its toll and he is now very tired, he tells Weekly Beast. After his final treatment next week he will take a month off to recover. Colvin assures us the prognosis is good and he is looking forward to finishing off the last few chapters of his book and returning to work in late June.

What a time to have a book deal

We are only in the first week of the federal election campaign but already one of the journalists on the campaign trail has signed a book deal. BuzzFeed's political editor Mark Di Stefano is writing a book for MUP titled What a time to be alive: That and other lies in the 2016 campaign. MUP describes it as "the ugly and un-sanitised diary behind the curtain of the double dissolution election campaign". The former ABC reporter will document the day-by-day activities of an election campaign and what goes on behind the scenes.

Good Weekend's murder mystery

We'd love to know what went on behind the scenes at the Good Weekend when its cover story "Sue Neill-Fraser and the murder that divided Tasmania" was published in the Sydney Morning Herald and the Age on 7 May.

Written by Greg Callaghan the story was about a trial in Tasmania in 2010 in which Neill-Fraser was found guilty of murdering her partner, Bob Chappell, on board the couple's yacht on Hobart's River Derwent. The story has been covered by multiple outlets as it has been labelled a miscarriage of justice on the scale of a Lindy Chamberlain. But the Callaghan story completely disappeared from the website shortly after it was published.

GW editor Amelia Lester wasn't giving anything away when we asked what happened. "We are reviewing the story and during this time it won't be available," Lester said.

Related: Chris Graham on editing New Matilda: 'I have pissed off a lot of people'

Betting the house on independent media

Pleas for financial support from independent media are common and we've become used to emails from Crikey and New Matilda asking us to support them by subscribing. But one email from NM publisher Chris Graham on Sunday certainly stood out. "Buy A House And Boost Independent Media!" Graham said .

"If you've ever thought about buying a house to fund help fund independent media that doesn't kowtow to corporate and government interests, now's your chance," Graham wrote under a picture of his \$719,000 Canberra house.

"No kidding! I'm selling my house in Canberra. You can view it in all its Mawson loveliness here. It's not an entirely random and shameless free plug – the proceeds from the sale will be invested into New Matilda, to keep our journalism fierce and independent."

---- INDEX REFERENCES ----

COMPANY: APN NEWS AND MEDIA LTD; BUZZFEED INC; FAIRFAX MEDIA LTD; IZU SHABOTEN RESORT CO LTD; SEVEN WEST MEDIA LTD

INDUSTRY: Broadcast TV (1BR25); Broadcast TV Programming (1BR42); Celebrities (1CE65); Entertainment (1EN08); Newspapers (1NE17); Publishing (1PU26); TV (1TV19); TV Programming (1TV26); TV Stations (1TV23); Traditional Media (1TR30)

REGION: Australasia (1AU56); Australia (1AU55); Australian Capital Territory (1AU58); New South Wales (1NE75); Oceania (1OC40); Tasmania (1TA12)

LANGUAGE: English

OTHER INDEXING: (News Corp Australia) (Sue Neill-Fraser; Phillip Adams; Andrew Bolt; Waleed Aly; Mark Forbes; Philippa Hawker; Christos Tsiolkas; Mark Di Stefano; Jill Stark; Magda Szubanski; Mark Colvin; Tom Arup; John Spooner; Gregory Colin Hywood; Greg Hywood; Geoffrey Rush; Carrie Bickmore; Rocco Fazzari; Rod Clement; Greg Callaghan; Good Weekend; Tom Allard; Miranda Devine; Amelia Lester; Bob Chappell; Paul Murray; Chris Graham; Karl Stefanovic; Alan Jones; Scott Cam; Jamie Freed; Fiona Smith; Fiona Smith; Rita Panahi; Chamberlain)

WORD COUNT: 1103

Film to reveal the truth is out there

Source: Ballarat Courier, The (Australia)
Publication Date: June 9, 2016
Country: Australia
Source Type: Newspaper

6/9/16 Ballarat Courier (Austl.) (Pg. Unavail. Online)

News

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Amber Wilson

A THREE dimensional film tackling the big questions of astronomy will be launched at the Ballarat Observatory this week.

Capturing the Cosmos is a state-of-the-art movie narrated by actor Geoffrey Rush and featuring time-lapse photography by Alex Cherney.

The film details the findings of the sky-mapping project, the all-sky astronomy venture that is being undertaken from the Australian outback.

Observatory manager-Judith Bailey said the film was a huge coup for Ballarat Municipal Observatory and Museum.

The film will officially launch on Friday, with regular screenings to be held twice a day from June 25 at 5pm and 7pm each Saturday during the school holidays. Visitors will also be able to view Jupiter, Saturn and Mars from the observatory's telescopes.

For more details, visit- observatory.ballarat.net

---- INDEX REFERENCES ----

INDUSTRY: Astronomy & Astrophysics (1AS05); Entertainment (1EN08); Motion Pictures (1MO51); Physical Science (1PH15); Science (1SC89); Science & Engineering (1SC33)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Alex Cherney; Judith Bailey)

WORD COUNT: 132

The Daughter is a worthy part of The Wild Duck dynasty; Superb performances send this adaptation of Ibsen's classic soaring

Source: Ottawa Citizen (Canada)
Publication Date: June 24, 2016
Country: Canada
Source Type: Newspaper

6/24/16 Ottawa Citizen (Can.) E2

News

Copyright © 2016 Ottawa Citizen
 Chris Knight

THE DAUGHTER 3 1/2 out of 5 Starring: Sam Neill, Geoffrey Rush, Anna Torv, Paul Schneider, Odessa Young Director: Simon Stone Duration: 96 minutes

Live theatre - Phantom of the Opera, The Lion King and Spider-Man notwithstanding - is not a venue known for its special effects. All the more reason why playwrights of old focused on language, drama - and acting. There's plenty of all three on display in The Daughter, an adaptation by Simon Stone of Henrik Ibsen's 1884 play The Wild Duck. The first-time feature filmmaker also mounted a live production in his native Australia before turning to this cinematic version, which features some fine flourishes, switching from jumpy hand-held to rock-steady camerawork, and sometimes letting image and sound unsync and overlap.

An introduction to the sprawling, interconnected cast is actually more confusing in print than on the screen. Christian (Paul Schneider) has just returned to his small hometown in New South Wales for the marriage of his father, Henry (Geoffrey Rush), to his former - and significantly younger - housekeeper (Anna Torv). Christian quickly falls in with his old friend Oliver (Ewen Leslie), whose wife Charlotte (Miranda Otto), also used to work for Henry.

Actually, most of the town has worked for Henry in one capacity or another. The old man is a logging magnate, just now in the process of overseeing the closure of the business. This casts something of a pall over Christian's return and Henry's impending nuptials. And it's not helping matters that Henry can only deliver bland platitudes - "It's never too late to start again" - to his shattered workforce.

Also central to the plot is Odessa Young as Hedvig, Oliver's bright, headstrong teenage daughter. When Christian starts to piece together some of the relationships that permeate the town like tangled clumps of seaweed, Hedvig ends up at a nexus. A story like this lives or dies on the dramatic chops of its personae, and Stone has chosen well; his cast know when to underplay their emotional cards, and when to go for broke, with Otto a particular standout on both counts. Schneider is the only really false note, and that's only because he doesn't sound like someone who grew up in New South Wales - and that's only because he grew up in North Carolina. Fair dinkum.

But for that matter, Ibsen was Norwegian, and wrote his play when the convict-seeded New South Wales was less than a century old. The Wild Duck was, coincidentally, last translated to the screen in a 1984 Australian production that moved the action to 1913 Tasmania. That one was carved up like - well, like a wild duck - by New York Times critic Vincent Canby, who called it "a flightless fowl."

In contrast, this one soars. cknight@postmedia.com twitter.com/chrisknightfilm

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Christianity (1CH94); Religion (1RE60); Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Americas (1AM92); Australasia (1AU56); Australia (1AU55); Eastern Europe (1EA48); Europe (1EU83); New South Wales (1NE75); North America (1NO39); North Carolina (1NO26); Oceania (1OC40); U.S. Southeast Region (1SO88); USA (1US73); Ukraine (1UK09)

OTHER INDEXING: (Geoffrey Rush; Oliver; Paul Schneider; Anna Torv; Sam Neill; Vincent Canby; Henrik Ibsen; Simon Stone; Charlotte; Miranda Otto; Hedvig; Henry; Ewen Leslie)

Shining moment

Source: Canberra Times
Publication Date: July 30, 2016
Country: Australia
Source Type: Newspaper

7/30/16 Canberra Times 8

News

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Section: Panorama Magazine

Twenty years on, *Shine* remains a watershed moment for Aussie cinema, writes JANE FREEBURY. To mark the anniversary, the Film and Sound Archive is hosting a series of events featuring Geoffrey Rush, Scott Hicks and David Helfgott.

When Geoffrey Rush was up for a best actor award at the Academy Awards in 1997 for his performance as a troubled concert pianist in *Shine*, the fellow nominees were daunting company, as they usually are. There was Ralph Fiennes (a cartologist-adventurer in *The English Patient*), Billy Bob Thornton (a murderer with intellectual disability in *Sling Blade*), Tom Cruise (a slick sports agent in *Jerry Maguire*) and Woody Harrelson (pornography publisher in *The People vs Larry Flynt*). Movie acting establishment, every one of them.

Shine had received seven Oscar nominations in all and though *The English Patient* won best film that year, it was *Shine* that people everywhere took to their hearts. For Rush, the rest is history.

It was a triumph for Australian cinema. A triumph for Rush certainly, and for the rest of the team who had the other Oscar nominations - production, direction, screenplay, editing, support performance, and composition. Nine BAFTA nominations and five Golden Globe nominations also went *Shine's* way, and there were many other awards. A tribute to Australia's filmmaking smarts? Absolutely, and as contemporary drama it showed people what could be made here, besides ocker comedies and colonial dramas. "It worked in every market it played in and took around \$100 million at the box office worldwide," recalls Scott Hicks, the director, in our recent interview. "It formed a new beachhead for Australian film in the US...", taking around \$36 million. In Australia it ran for more than a year. "Unthinkable, unheard of these days" and to start with "it was a film nobody wanted to make".

It is 20 years since *Shine* was released, through Ronin Films, Canberra. To mark this anniversary, the filmmakers are gathering for events due to take place at Arc Cinema at the National Film and Sound Archive. On August 13, the team from Ronin will discuss the film's innovative release into the Australian market, and there will be a screening followed by Q&A with Geoffrey Rush, producer Jane Scott, director Scott Hicks, and writer Jan Sardi. On the following day, David Helfgott will give a concert, playing the Rachmaninoff Piano Concerto No 3, in an arrangement for two pianos with UK pianist Rhodri Clarke. In 2017, Helfgott will be taking Rach 3 to Vienna, Istanbul and Berlin.

In the early 1990s, Hicks cast Rush for the role of Helfgott based on what he had seen of his work on stage. Rush was an untested screen presence, but a respected theatre actor and had only just been on screen with a couple of very small parts prior. When Rush had asked Hicks to say in just a single word what *Shine* was about, the director nominated "redemption", and the actor was onboard.

Although Rush was in his mid-40s when Susan Sarandon handed the golden statuette at the Academies, there was nothing "overdue" about it. Moreover, stage to screen is not a necessarily easy or natural transition. Although he was new to the screen, Rush took almost every award possible that year, including the Boston Society of Film Critics and Screen Actors Guild awards.

Watching *Shine* again 20 years on is a rare pleasure. As Hicks says, "It's a story about a boy who never grew up. As David would say, 'I never grew up, I grew down!'" Rush just leaps off that trampoline and through the screen with his exuberant performance. But it's compelling at the same time, in those quiet moments, that you may need to listen closely so you catch the wit and

worldplay. "Every single word of it was based on the way that David spoke," recalls Jan Sardi, the screenwriter.

Sardi must have been delighted to hear that his script was a great read, compared to other scripts that Rush received to read, that seemed to him put together like the ingredients for a recipe. Hicks had handed his original script, *Flight of the Bumblebee*, to screenwriter Sardi (who went on to make *Mao's Last Dancer*), who spent five to six years working it. "It was very important to understand David as a young boy, and the key relationship was obviously his father and those other expectations that were placed on him, which informed the journey that he took in his life."

"It's all about structure," says Sardi. In a way, a film is like a poem, as it is not possible to include everything. "It was a case of building the story, giving the audience a sense of the journey they are on, and why they were watching it."

It is surprising to realise that Geoffrey Rush is actually on screen for around half the running time of the 1.46-minute film, and yet his character is unforgettable, so commanding is his performance as the adult Helfgott, institutionalised for years until the opportunity arose for him to play piano again.

The world would see much more of Rush in the years to come, as the comic actor himself in *The Life and Death of Peter Sellers*, as a reptilian royal fixer Walsingham in *Elizabeth*, as a jolly royal speech therapist in *The King's Speech* and, totally over the top as Captain Hector Barbarossa throughout the *Pirates of the Caribbean* cycle. But over the years, Rush has never failed to return to the local film industry that nurtured him, or to the Australian stage.

Yet *Shine* was a watershed moment for many involved.

It launched the international career of the director Hicks (*Snow Falling on Cedars*, *No Reservations*) and actor Noah Taylor, who has carved something of a niche for himself in eccentric characters ever since.

The performances by Taylor and Alex Rafalowicz of Helfgott as his much younger selves ought not be forgotten.

As the adolescent Helfgott, Taylor provides a remarkable foundation for Rush to work with, although the young actor had no access to Helfgott as he was at that point in his life. Indeed, Taylor carries the character for most of the first half, from the point when he is identified as a musical prodigy at 14 to his breakdown in his 20s while a student at the Royal College of Music in London. In interviews, Rush has said that people tell him about scenes they recall in *Shine* that he himself actually wasn't in.

"It was actually the other actor, a bit of an unsung hero" in the film.

The actor Armin Mueller-Stahl was also an Oscar nominee in 1997 for his support role as David's father, Peter. The characterisation of Helfgott senior, a Holocaust survivor and, from the film's perspective, an overbearing and destructive presence in his son's life, prompted refutations by other members of the Helfgott family.

Be that as it may, *Shine* is the astonishing story of a man brought to his knees by mental breakdown, but subsequently able to find his music again, and joy, expression and fulfilment in his later years, during his marriage to Gillian, an astrologer (played by Lynne Redgrave).

In some ways, the struggle within David Helfgott seems to be represented by the contrasting moods and levels of difficulty in Mozart and Rachmaninoff, his music teacher's choice versus what his father wanted him to play - the light and the dark. Was it difficult, given the sad and difficult places Helfgott travelled through during his life, to make *Shine* a life-affirming story?

"In some ways, the responsibility of all art is to give hope," says Sardi. And for Hicks, "the whole point of the story was the light at the end of the tunnel. That's the nature of drama really. To feel the power of the highs, you have to experience the lows."

There will be three events at the National Film and Sound Archive in August to celebrate the 20th anniversary of *Shine*. On Saturday August 13, there will be discussion by the Ronin team about the film's release into the Australian market, and a screening followed by Q&A with the filmmakers, including Geoffrey Rush and Scott Hicks. David Helfgott and Rhodri Clarke will give a concert on Sunday August 14.

---- INDEX REFERENCES ----

COMPANY: JIANGSU SUNSHINE CO LTD; LARRY FLYNT PUBLISHING

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Music (1MU57)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Ronin Films) (Woody Harrelson; JANE FREEBURY; Scott Hicks; Rhodri Clarke; Larry Flynt; Tom Cruise; Jane Scott; Armin Mueller-Stahl; Hector Barbarossa; Ralph Fiennes; Billy Bob Thornton; Rachmaninoff; Susan Sarandon; Geoffrey Rush; Peter; Noah Taylor; Lynne Redgrave; Shine; Jan Sardi; Gillian; Alex Rafalowicz; David Helfgott)

EDITION: First

WORD COUNT: 1370

RUSH'S SHINE BACK ON SHOW

Source: Herald Sun (Australia)
Publication Date: August 16, 2016
Country: Australia
Source Type: Newspaper

8/16/16 Herald-Sun (Melbourne) 17

News

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Section: Confidential

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

■ GEOFFREY Rush will be a special guest tonight at a screening of Shine to mark its 20th anniversary.

The film has a return cinema season with Rush (below) joining director Scott Hicks, producer Jane Scott, screenwriter Jan Sardi and composer David Hirschfelder for a Q&A after the screening at Astor Theatre in St Kilda. Shine is the true story of pianist David Helfgott.

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Scott Hicks; Jan Sardi; LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA; Jane Scott; David Helfgott; David Hirschfelder)

EDITION: HeraldSun

WORD COUNT: 69

Rush to shine as genius Einstein

Source: Age, The (Australia)
Publication Date: August 17, 2016
Country: Australia
Source Type: Newspaper

8/17/16 Age (Austl. Full Text) 13

News

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Section: News

Garry Maddox

Geoffrey Rush is stepping into a television drama series to play Albert Einstein.

The Oscar winner will star in *Genius*, a 10-episode series for National Geographic Channel that will cover the famous physicist's life and discoveries.

Ron Howard (*A Beautiful Mind*) will direct the first episode of an anthology series based on Walter Isaacson's biography *Einstein: His Life and Universe*.

It will be Rush's biggest television role since his Golden Globe and Emmy award-winning role in *The Life and Death of Peter Sellers* more than a decade ago.

Little-known Johnny Flynn (*Clouds of Sils Maria*) will play the young Einstein.

The series is described as charting how an imaginative, rebellious patent clerk, who couldn't get a teaching job or a doctorate, unlocked the mysteries of the universe.

Each episode will explore Einstein's scientific achievements as well as his volatile relationships.

Rush this week marks 20 years since *Shine*, his breakout film.

The Oscar-winning actor (pictured) is known for his meticulous research, which included transcribing interviews to capture David Helfgott's idiosyncratic speech for *Shine*. Production of *Genius* is due to start in Prague next month.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); TV (1TV19); TV Programming (1TV26)

OTHER INDEXING: (Geoffrey Rush; Ron Howard; Walter Isaacson; Johnny Flynn; David Helfgott)

EDITION: First

WORD COUNT: 186

Rush shines on screen again

Source: Sunshine Coast Daily (Australia)
Publication Date: August 18, 2016
Country: Australia
Source Type: Newspaper

8/18/16 Sunshine Coast Daily (Austl.) (Pg. Unavail. Online)

News

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Seanna Cronin

Thu Aug 18 00:00:00 2016

GEOFFREY Rush and director Scott Hicks are reuniting to celebrate their film which took Hollywood by storm.

It has been 20 years since Shine, Hicks' biopic of little-known Australian pianist David Helfgott, was released in Australia.

The film became a runaway success both in Australia and overseas, earning seven Oscar nominations and making a star out of Oscar-winner Rush.

The film is being re-released in select cinemas this week, with Hicks and Rush hosting several Q&A sessions across the country.

"There's this sense of a great affection for the film, which is terrific," Hicks tells APN.

"It's a rare thing really to have people want to look back on something you've done, and bring it out again and shine it up as it were.

"We've got a brand new digital print. The film looks and sounds wonderful, and of course all the wonderful performances are as fresh as they were.

"I'm thrilled Geoffrey is as excited as we are relaunching the film."

Rush and a young Noah Taylor shared the role of Helfgott in the film, which traces the musical prodigy's turbulent relationship with his father, his mental breakdown and his eventual return to the piano.

Hicks says the film was a life-changing experience for all involved, including Helfgott himself.

"Here was a film that took everybody by surprise and took a story of an unknown pianist of promise and presented it to the world and same time unveiled an enormous talent to the world in the form of Geoffrey Rush," he says.

"In the process, David got back the career that he had lost. Life and art really set into each other in a unique way. It was more than just a biopic that did well. It was a life-changing experience for the participants."

Hicks revealed he was pressured to cast a more prominent actor in the lead role, with interesting coming from Hollywood heavyweights such as Dustin Hoffman.

"Dustin was suggested to me - and he's an amazing actor no question - but not only had I already cast Geoffrey, I was convinced Geoffrey was right.

"The other X factor was that Geoffrey was unknown. He didn't bring, in some respects, the baggage, of the great weight of performances that Dustin carries. People are never going to forget it is that actor, and what Geoffrey brought as an unknown actor on the screen was a sense of complete belief in what they were seeing.

"A number of other high-calibre actors were dangled in front of me with the promise if I cast one of them I would have the money tomorrow.

"It was like we were a band and a band sticks together. To me, Geoffrey was part of what we were doing, and you couldn't just throw him aside and say 'oh I'll have so and so'.

"It wouldn't have been the same film at all, as Geoffrey proved."

The filmmaker also shed light on the effort to which Rush went to avoid the need for a hand double to play in close-up shots.

"I was going to use David's hands and film things in a way to make that work, but for Geoffrey as an actor it was complicated to have the person who was playing in the room at the same time as he was trying to be David," Hicks says.

"At that point I said to Geoffrey 'what are we going to do?' and he said 'you tell me when you want to see my fingers on the keys and I'll learn where to put them'.

"I was like 'this is not chopsticks. It's some of the most difficult music in the cannon'. He said 'I will learn', and that's exactly what he did.

"He simulated playing to actual playback of David performing and he was so spot-on and accurate."

Shine screened at BCC cinemas in Maroochydore last night.

Shine

Stars: Geoffrey Rush, Armin Mueller-Stahl, Justin Braine, Noah Taylor, Lynn Redgrave.

Director: Scott Hicks

Rating: PG

Originally released: August 15, 1996

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51); Music (1MU57)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Armin Mueller-Stahl; Noah Taylor; Scott Hicks; Lynn Redgrave; Scott HicksRating; Justin Braine; Dustin Hoffman; David Helfgott)

WORD COUNT: 688

Film duo still shining 20 years later

Source: Advertiser (Australia)
Publication Date: August 20, 2016
Country: Australia
Source Type: Newspaper

8/20/16 Advertiser (Australia) 21

News

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Section: News

PATRICK MCDONALD CHIEF ARTS WRITER

ACTOR Geoffrey Rush and director Scott Hicks were reunited in Adelaide last night for the first time since the world premiere of their film *Shine* here 20 years ago set both men on the path to Hollywood success.

Greeting Hicks with an affectionate hug that recalled his Oscar-winning portrayal of troubled pianist David Helfgott in the film, Rush flew in especially for the launch of an exhibition of *Shine* memorabilia, which will be open to the public at the SA Film Corporation's headquarters in Glenside from Monday until October 7.

"As a stage actor, you don't often get thrown a script where you feel as though it's got unusual, classical dimensions," Rush, 65, recalled. Hicks said he and Rush had discussed the possibility of working together again in the future.

The exhibition is drawn from the private collection of Hicks and his wife, producer Kerry Heysen, and includes multiple awards, original scripts, photographs and other items associated with filming *Shine*. "It's such an unusual privilege as a filmmaker, to be invited to look back on something you did 20 years ago," Hicks, 63, said. Rush and Hicks then attended a screening of *Shine* and Q&A session at The Capri Theatre in Goodwood, as part of the film's 20th anniversary celebrations..

PATRICK MCDONALD CHIEF ARTS WRITER

---- INDEX REFERENCES ----

COMPANY: FIRST NATIONAL ENTERTAINMENT CORP

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); South Australia (1SO82)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Scott Hicks; PATRICK MCDONALD; Kerry Heysen; David Helfgott)

EDITION: Advertiser

WORD COUNT: 212

Rush takes on new role

Source: Toowoomba Chronicle (Australia)
Publication Date: August 24, 2016
Country: Australia
Source Type: Newspaper

8/24/16 Toowoomba Chron. (Austl.) (Pg. Unavail. Online)

News

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 Andrew Backhouse

Wen Aug 24 00:00:00 2016

HE'S well known as the villainous and treacherous captain of the Black Pearl, Hector Barbossa, but Toowoomba's most famous son is about to take on a new role.

Award winning Australian actor and film producer Geoffrey Rush has been cast as Albert Einstein in National Geographic Channel's series Genius.

Ron Howard, of The Da Vinci Code fame, will direct the series. Also joining the cast is Johnny Flynn who will play Einstein in the years before he rose to fame.

Carolyn Bernstein, head of global scripted development and production, National Geographic Channel said Mr Rush was perfect for the role.

"The supremely talented Geoffrey Rush is dream casting for the role of Albert Einstein, and Johnny Flynn not only is an incredible talent but also bears more than a passing resemblance to Rush," she told Deadline.

The Pirates of the Caribbean star will portray the famous scientist in his later years.

The series will focus on Einstein's personal life and his world-changing discoveries.

Albert Einstein was a German-born theoretical physicist, famous for developing the general theory of relativity.

He is well known for the equation $E = mc^2$ or, energy equals mass multiplied by the speed of light squared.

He famously worked as a patent clerk and conducted thought experiments about the nature of light.

During the 1930s he moved to the United States because of the rise of the Nazis in Germany.

Later he penned a letter to United States President Franklin D. Roosevelt about the dangers of nuclear weapons.

It is thought Mr Einstein had an IQ of 160.

---- INDEX REFERENCES ----

COMPANY: NATIONAL GEOGRAPHIC CHANNEL; NATIONAL GEOGRAPHIC CHANNEL MEDYA HIZMETLERI AS

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (national geographic channel) (Geoffrey Rush; Hector Barbossa; Johnny Flynn; Carolyn Bernstein; Ron Howard; Albert Einstein; Franklin Roosevelt)

WORD COUNT: 264

MOVIE CHOICE

Source: Irish Mail on Sunday
Publication Date: August 28, 2016
Country: Ireland
Source Type: Newspaper

8/28/16 Irish Mail on Sunday 46

News

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Section: Features

Shine (1996) 12 ? 11.30PM, BBC1 ???? Although reservations have been expressed about the accuracy of the 'facts' in this film based on the life of troubled Australian pianist David Helfgott, the resulting drama is still an exhilarating and uplifting screen experience. While it was Geoffrey Rush who took many of the plaudits, including the Best Actor Oscar for his performance as Helfgott, it's director Scott Hicks who prevents this often harrowing story from turning into melodrama. From Noah Taylor as the young Helfgott, Googie Withers as the writer who launched Helfgott's career through to Lynn Redgrave as the future wife who saved him, the performances are extraordinary, with an astonishing screen debut from stage star Rush.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Noah Taylor; Lynn Redgrave; Scott Hicks; David Helfgott; Googie Withers)

EDITION: 01

WORD COUNT: 115

Academy Award-Winning Actor Geoffrey Rush to Star as Albert Einstein in GENIUS from National Geographic Channel, Imagine Television and Fox 21 Tele...

Source: Entertainment Newsweekly
Publication Date: September 2, 2016
Country: USA
Source Type: Newsletter

9/2/16 Entm't Newsweekly 50

News

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Section: Expanded Reporting

Academy Award-Winning Actor Geoffrey Rush to Star as Albert Einstein in GENIUS from National Geographic Channel, Imagine Television and Fox 21 Television Studios

2016 SEP 2 (VerticalNews) -- By a News Reporter-Staff News Editor at Entertainment Newsweekly -- Academy Award-, Golden Globe-, Emmy- and Tony-winning actor Geoffrey Rush ("The Kings Speech," "Pirates of the Caribbean," "Shine") has been cast in National Geographic Channel's upcoming global anthology series GENIUS, from Fox 21 Television Studios ("Homeland," "The People v. O.J. Simpson"), Imagine Television ("24," "Empire"), OddLot Entertainment and EUE/Sokolow. Rush will star as Albert Einstein in the first-ever scripted series for the network. The story is based on Walter Isaacson's critically acclaimed biography of the celebrated scientist, and the first episode will be directed by Imagine's Ron Howard, his first time directing a scripted prime-time drama. Production begins next month in Prague, and will air in 2017 on the National Geographic Channel in 171 countries and 45 languages.

Joining Rush in the cast is Johnny Flynn ("Clouds of Sils Maria," "Song One," "Lovesick"), who will play Einstein in the years before he rose to international attention and acclaim. Through 10 episodes, GENIUS will chart how an imaginative, rebellious patent clerk, who couldn't get a teaching job or a doctorate, unlocked the mysteries of the atom and the universe. Each episode will explore Einstein's extraordinary scientific achievements, along with his volatile, passionate and complex personal relationships.

"The caliber of the GENIUS cast lives up to the show's title," said Carolyn Bernstein, executive vice president and head of global scripted development and production, National Geographic Channel. "The supremely talented Geoffrey Rush is dream casting for the role of Albert Einstein, and Johnny Flynn not only is an incredible talent but also bears more than a passing resemblance to Rush. We couldn't be more excited to get them to work with Ron and the rest of the team."

"It's a testament to Ron, our team of creative partners and this fantastic material that we have put together such a powerhouse cast, led by the great Geoffrey Rush," commented Bert Salke, president of Fox 21 Television Studios. "This truly has all the ingredients to be a special series."

"National Geographic's unwavering commitment to excellence and their support and passion for this project has helped us attract talent such as Geoffrey and Johnny. My excitement for this project grows every day, and I cannot wait to get started," added Howard.

After more than two decades as a stage and film actor, Australian-born Geoffrey Rush burst into the mainstream with the role of a lifetime as piano prodigy David Helfgott in "Shine," for which he received an Academy Award, Golden Globe award, BAFTA award and Australian Film Institute Award. Since then he has become one of Hollywood's most reliable talents, with critically acclaimed roles in "Shakespeare in Love," "Quills," "The Kings Speech" and the "Pirates of Caribbean" franchise. He also won an Emmy award for his performance in the titular role of the television movie "The Life and Death of Peter Sellers," and a Tony Award for lead actor in a play for Broadway's "Exit the King."

British actor and musician Johnny Flynn was nominated as the London Newcomer of the Year at the 2012 What's On Stage Awards for his performance in "The Heretic" (Royal Court) and went on to gain his first Olivier Award nomination for "Jerusalem" (West End) that year. More recently, Johnny starred in Martin McDonagh's huge hit "Hangmen" originating at the Royal Court and transferring to the West End. Other theater credits include "TWELFTH NIGHT/RICHARD III" with

Mark Rylance (Globe/West End) and "THE LOW ROAD" (Royal Court). He co-starred with Anne Hathaway in the feature film "Song One," for which The Hollywood Reporter called his performance "captivating" when it premiered at Sundance in 2014, and also appeared in the features "Clouds of Sils Maria" and "Love Is Thicker Than Water." Flynn has had roles on several British television series, including "Lovesick" and "Brotherhood." He is also the lead singer of the English folk band Johnny Flynn and the Sussex Wit, which has released three albums.

Each season of GENIUS will dramatize the fascinating stories of the world's most brilliant innovators. The first season will be based on Walter Isaacson's critically acclaimed book "Einstein: His Life and Universe," adapted by writer Noah Pink. The series will be executive produced by Imagine's Brian Grazer, Ron Howard and Francie Calfo, and co-produced by Anna Culp; from OddLot Entertainment, Gigi Pritzker and Rachel Shane will executive produce and Melissa Rucker will co-produce; and Sam Sokolow and Jeff Cooney from EUE/Sokolow will also executive produce. Pink will also co-executive produce alongside showrunner Ken Biller. For National Geographic Channels, Carolyn G. Bernstein is executive vice president and head of global scripted development and production.

For more information, visit www.natgeotv.com or our press site www.foxflash.com, or follow us on Twitter using @NGC_PR. About National Geographic Channel The National Geographic Channels (The Channels) form the television and production arm of National Geographic Partners, a joint venture between 21st Century Fox and the National Geographic Society. As a global leader in premium science, adventure and exploration programming, the Channels include: National Geographic Channel (NGC), Nat Geo WILD, Nat Geo People and Nat Geo MUNDO. Additionally, the Channels also run the in-house television production unit, National Geographic Studios. The Channels contribute to the National Geographic Society's commitment to exploration, conservation and education with entertaining, innovative programming from A-level talent around the world, and with profits that help support the society's mission. Globally, NGC is available in more than 440 million homes in 171 countries and 45 languages, and Nat Geo WILD is available in 131 countries and 38 languages. National Geographic Partners is also a leader in social media, with a fan base of 250 million people across all of its social pages. NGC contributes over 55 million social media fans globally on Facebook alone. For more information, visit www.natgeotv.com and www.natgeowild.com. About Fox 21 Television Studios Fox 21 Television Studios is a production unit housed within Fox Television Group devoted to making creatively ambitious scripted and unscripted series for all distribution platforms. Fox 21 Television Studios is responsible for the sensation from Ryan Murphy, Nina Jacobson and Brad Simpson, "The People v. O.J. Simpson: American Crime Story" (with FX Productions); the Emmy- and Golden Globe-winning "Homeland" starring Claire Danes and Mandy Patinkin; the critically acclaimed "The Americans" (with FX Productions) starring Matthew Rhys and Keri Russell; Brannon Braga and Adam Simon's "Salem"; and Howard Gordon's "Tyrant." New series include Fox 21 TV's "Dice," from Scot Armstrong, Sean Furst, Bryan Furst, Richard Shepard, Bruce Rubenstein and Andrew Dice Clay; "Queen of the South," from M.A. Fortin, Joshua John Miller, David T. Friendly and Pancho Mansfield; and "Chance" from Kem Nunn, Alexandra Cunningham, Lenny Abrahamson, Michael London and Brian Grazer. About OddLot Entertainment OddLot Entertainment is a Los Angeles-based film and television production company that develops, produces, finances and arranges distribution for quality commercial properties for the U.S. and international markets. In addition, OddLot CEO Gigi Pritzker is part of a consortium that launched the next-generation film studio STX Entertainment founded by producer Robert Simonds. OddLot has produced the Academy Award-nominated drama "Rabbit Hole" starring Nicole Kidman; "The Way, Way Back" starring Steve Carell; "Drive" starring Ryan Gosling; the futuristic sci-fi film "Ender's Game"; and Jon Stewart's directorial debut, "Rosewater." View source version on businesswire.com: <http://www.businesswire.com/news/home/20160815005813/en/>

Our reports deliver fact-based news of research and discoveries from around the world. Copyright 2016, NewsRx LLC

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: FOX 21 INC; NATIONAL GEOGRAPHIC SOCIETY; National; TWENTY FIRST CENTURY FOX INC; NATIONAL GEOGRAPHIC CHANNEL WILD MEDYA HIZMETLERI AS

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51); TV (1TV19); TV Programming (1TV26)

REGION: England (1EN10); Europe (1EU83); United Kingdom (1UN38); Western Europe (1WE41)

OTHER INDEXING: (Fox Television Group; OddLot; nat geo wild) (Steve Carell; Brannon Braga; Anne Hathaway; Carolyn Bernstein; Mandy Patinkin; Matthew Rhys; Keri Russell; Ryan Murphy; Albert Einstein; Jon Stewart; Martin McDonagh; Nicole Kidman; Ken Biller; Richard Shepard; Bert Salke; Nina Jacobson; Claire Danes; Michael London; Scot Armstrong; Melissa Rucker; Mark Rylance; M.A. Fortin;

Gigi Pritzker; John V. Miller; John Miller; Kem Nunn; Brian Grazer; Noah Pink; Geoffrey Rush; Bruce Rubenstein; Bruce Rubenstein; Brad Simpson; Sam Sokolow; Johnny Flynn; Alexandra Cunningham; Pancho Mansfield; Howard Gordon Tyrant; Bryan Furst; Carolyn Bernstein; Rachel Shane; Walter Isaacson; David Friendly; Ryan Gosling; Adam Simon Salem; Lenny Abrahamson; Ron Howard; Francie Calfo; Sean Furst; Jeff Cooney; David Helfgott; Anna Culp; Robert Simonds; O.J. Simpson)

WORD COUNT: 1268

Wednesday

Source: Daily Telegraph (UK)
Publication Date: September 3, 2016
Country: United Kingdom
Source Type: Newspaper

9/3/16 Daily Telegraph (London) 36

News

Copyright © 2016 The Telegraph Group Limited, London
Section: Features

Went the Day Well? 1942, B/W More4, 11.30am It took the eye of European director Alberto Cavalcanti to create such a disturbing, original piece of work about Britain at war. A very English village is taken over by an undercover German platoon, and suddenly the rigidity of Britain's class structure is questioned. As plucky English spinsters come up against horrific violence, a queasy but compelling story emerges.

The King's Speech 2010 Film4, 9.00pm Tom Hooper's film about the future George VI's struggle to overcome his stammer in the nation's hour of need won multiple Oscars, including a deserved Best Actor gong for Colin Firth. But it's his double-act with Geoffrey Rush as his speech therapist Lionel Logue that gives the film its heart, and the doublehandlers between them are fraught and fascinating.

Everything or Nothing: The Untold Story of James Bond 2012 ITV, 10.40pm In Stevan Riley's intriguing documentary on the birth of a cinematic icon, various 007s (including Daniel Craig) provide amusing and candid opinions on the franchise, but the focus is on producers Albert Broccoli and Harry Saltzman, whose motto, "Everything or Nothing", could be a Bond film title in itself.

Midnight Express 1978 Sony Movie Channel, 10.55pm Much lauded on its release, Alan Parker's film (adapted from Bill Hayes's book by Oliver Stone) about a US student's incarceration in a Turkish prison has dated very badly. The Turks all verge on the stereotypical (something that Hayes and Stone regret) and the scenes of hardship are rather prurient. Brad Davis is, however, a compelling lead.

---- INDEX REFERENCES ----

COMPANY: ITV PLC; SONY CORP

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: England (1EN10); Europe (1EU83); United Kingdom (1UN38); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Oliver Stone; Alberto Cavalcanti; Alan Parker; Harry Saltzman; George VI; Brad Davis; Stevan Riley; Lionel Logue; Colin Firth; Bill Hayes; Albert Broccoli; Tom Hooper; Daniel Craig)

EDITION: 01

WORD COUNT: 255

#7. The King's Speech

Source: Ledger Independent, The (Maysville, KY)
Publication Date: September 27, 2016
Country: USA
Source Type: Newspaper

9/27/16 Ledger Indep. (Maysville, Ky.) (Pg. Unavail. Online)

News

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Section: News

Staff Writer

Smart Rating: 95.08U.S. Box Office Gross: \$138,795,000Release Year: 2010Starring: Colin Firth,
Geoffrey Rush, Helena Bonham CarterCritics' Choice Winner for Best Acting Ensemble: No

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Colin Firth; Helena Bonham)

WORD COUNT: 25

Geoffrey Rush Is The Latest Celebrity Fan To Join Mandarin Oriental Hotel Group's Global Campaign

Source: Plus Media Premium Official News
Publication Date: October 4, 2016
Source Type: Newswire

10/4/16 Plus Media Premium Official News 00:00:00

News

Copyright (c) 2016 Plus Media Solutions Private Limited

SWITZERLAND: International Hotel & Restoraunt Association has issued the following news releases:

Geoffrey Rush, the award-winning Australian actor, has been welcomed as the newest celebrity fan to join Mandarin Oriental 's USD multi-million global advertising campaign " He's a Fan/She's a Fan ".

The campaign elegantly connects Mandarin Oriental 's well-recognized symbol - the fan - with international celebrities who regularly stay at the Group's hotels. In appreciation of their support, the Group makes a donation to each celebrity's individual choice of charity. Geoffrey Rush is the Group's thirtieth fan to join the campaign, and has chosen UNICEF to benefit,

Well-known portrait photographer Mary McCartney photographs each celebrity in a location of their choice which, for them, best represents a feeling of well-being. Rush chose to be photographed at the renowned Victoria and Albert Museum in London, while on a film shoot in the city.

As a fan of elegance and style, Geoffrey Rush has referenced his particular fondness for Mandarin Oriental Hyde Park, London, where he recalls watching the Horse Guards Parade from a guestroom balcony with his young children, 20 years ago. An added element of hotel luxury for Rush is, "if there's a swimming pool".

During the shoot, Geoffrey Rush was interviewed about his life and admitted that there is "no guidebook for winning an Oscar". However, he is one of only a handful of actors to have won the 'Triple Crown' -namely an Oscar, a Tony and an Emmy. Rush, who says he delights in scripts that "glow in your hand", has acted in 63 diverse feature films, and is most well-known for his roles in Shine, The King's Speech and Pirates of the Caribbean. He is also an accomplished pianist.

"The award-winning campaign continues to make a strong statement about the Group in a simple and luxurious manner, and we are delighted to welcome Geoffrey Rush as our newest ambassador," said Jill Kluge, Mandarin Oriental Hotel Group's Director of Brand Communications. "By focusing on celebrities who clearly appreciate the finer things in life, we have been able to show the quality of our hotels in a more interesting way than traditional hotel advertising," she added.

Mandarin Oriental's international celebrity fans are: Chen Kun, Isabelle Huppert, Lucy Liu, Morgan Freeman, Cecilia Bartoli, Caterina Murino, Sir Peter Blake, Lin Chiling, Karen Mok, Kevin Spacey, Christian Louboutin, Sophie Marceau, IM Pei, Michelle Yeoh, Jane Seymour, Kenzo Takada, Jerry Hall, Vanessa Mae, Vivienne Tam, Barry Humphries, Frederick Forsyth, Darcey Bussell, Bryan Ferry, Dame Helen Mirren, Maggie Cheung, Sigourney Weaver, Sir David Tang, H  l  ne Grimaud, Sa Ding Ding and Geoffrey Rush.

In case of any query regarding this article or other content needs please contact: editorial@plusmedia solutions.com

----- INDEX REFERENCES -----

LANGUAGE: English

COMPANY: MANDARIN ORIENTAL HOTEL GROUP LTD

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Hotels (1HO42); Motion Pictures (1MO51); Travel & Tourism (1TR07)

OTHER INDEXING: (Geoffrey Rush; Bryan Ferry; Mary McCartney; Sigourney Weaver; Isabelle Huppert; Barry Humphries; G. Frederick Forsyth; G. Frederick Forsyth; Michelle Yeoh; Lin Chiling; Morgan Freeman; Cecilia Bartoli; Tai Wai Tang; David Tang; Vanessa Mae; Christian Louboutin; Lucy Liu; Caterina Murino; Helen Mirren; Sophie Marceau; Karen Mok; Vivienne Tam; Jerry Hall; Jill Kluge; Jill Kluge; Kevin Spacey; Sa Ding Ding; Peter Blake; Jane Seymour; Mei Ki Cheung; Maggie Cheung; Darcey Bussell)

WORD COUNT: 453

Top pianist set to shine again

Source: Canterbury-Bankstown Express (Australia)
Publication Date: October 25, 2016
Country: Australia
Source Type: Newspaper

10/25/16 Canterbury-Bankstown Express (Austl.) 27

News

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Section: Lifestyle

Maryanne Taouk

David Helfgott returns to wow audiences

It HAS been 20 years since Geoffrey Rush appeared on screen in Shine as pianist David Helfgott.

The musical genius, who suffered a breakdown, was an inspiration to audiences around the world as he pieced himself back together.

The real Helfgott has also come a long way since being diagnosed with a mental health illness called schizoaffective disorder, which was depicted in the movie.

Helfgott's wife, Gillian, remembers when filming started in 1995. She was amazed by both Rush and Lynn Redgrave's performances. "He (Rush) captured him in the most momentous way," she says. The couple continue to re-watch the film regularly.

"I watch it all the time. David and I still love the film," Gillian says. "I laugh and cry. I can't keep the tears out of my eyes." Helfgott will perform at the Sydney Opera House to mark the 20th anniversary of the film.

Rather than slowing down as the years go by, Gillian says her husband is raring to get on stage.

"David has gone from strength to strength these last years. There is no way he would go backwards," she says.

"I'm hoping to slow down a bit, but he has such boundless energy – he is ready to go." Gillian says Helfgott continues to practise every day, sometimes for hours on end.

"We needed to build him his own piano room. He would sometimes play at the most ridiculous hours, but with his own room, he can go straight from swimming in the pool to the piano and practise his favourite pieces," she says.

"He tells me that he is very happy – the happiest he has ever been. There hasn't been one dull day. I don't think many marriages can say that."

Big celebration David Helfgott Celebrates is a solo recital at Sydney Opera House It will feature popular romantic works by Beethoven, Chopin and Liszt Saturday, October 29, at 2pm Tickets from \$39-\$89sydneyoperahouse.com

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Music (1MU57); Music Concert (1MU45)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Gillian; Lynn Redgrave; David Helfgott)

EDITION: CanterburyBankstown

WORD COUNT: 332

MR FLICKS

Source: Gold Coast Bulletin (Australia)
Publication Date: November 3, 2016
Country: Australia
Source Type: Newspaper

11/3/16 Gold Coast Bull. 11

News

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Section: TV

MUNICH 8.30PM, SBS hhhh MA. 2005. A team of Mossad agents track down the assassins responsible for the murder of Israeli athletes. Illuminating, gritty and thought provoking drama. Stars Eric Bana and Geoffrey Rush.

THE PROPOSAL 8.30PM, SEVEN hhh PG. 2009. Faced with deportation to her native Canada, book editor Margaret (Sandra Bullock) declares that she's engaged to her unsuspecting assistant (Ryan Reynolds). He agrees to participate in the charade but imposes a few conditions of his own. This predictable rom-com has its moments and is easy to watch.

THE LAST AIRBENDER 6.30PM, 9GO!

hPG. 2010. Based on a Nickelodeon cartoon that follows Aang (Noah Ringer), a young successor to a long line of Avatars who must stop the Fire Nation from enslaving the rest of the world. Some of the worst acting, action and dialogue you'll ever endure.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Security (1SE29); Security Agencies (1SE35)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Sandra Bullock; Ryan Reynolds; Margaret; Stars Eric Bana; Noah Ringer)

EDITION: GoldCoastPlay

WORD COUNT: 137

OUR SLICE OF SHOW BIZ GLITZ

Source: Courier Mail (Australia)
Publication Date: December 8, 2016
Country: Australia
Source Type: Newspaper

12/8/16 Courier-Mail (Austl.) 26

News

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Section: Confidential

AMY PRICE KRISTY SYMONDS LEXIE CARTWRIGHT

A BABY bombshell, a protest, a Hollywood anniversary and a dog – it was an eventful red carpet at the AACTA Awards last night.

Some of the biggest names in Australian film and television, including Geoffrey Rush, Mel Gibson, George Miller, Rose Byrne and canine star Phoenix of Red Dog: True Blue, turned out for the sixth annual event in Sydney.

One of the most high-profile attendees was former Home and Away actor Isla Fisher, who made a rare appearance alongside comedian husband Sacha Baron Cohen.

The mother-of-three, who took home the Trailblazer Award, was also celebrating her 15th anniversary with the man behind Ali G, Borat Sagdiyev and Bruno Gehard.

When Baron Cohen was asked what he gave his wife to mark the milestone, the 45-year-old replied: "I got her some kids. I've done my bit. They are all coming – they are in the post." Meanwhile, TV chef Silvia Colloca unintentionally chose the AACTA's ruby rug to announce she is expecting her third child with actor husband Richard Roxburgh (who recently penned a children's book).

The 39-year-old Italian-born foodie revealed she was five months' pregnant and hadn't planned to reveal the news this way, but explained she could no longer conceal the bump.

"Richard is overseas. I had to get ready on my own. I don't even know if my zip is done up," she joked.

At one point, 20 protesters stormed the red carpet wearing sausage outfits to campaign against the acting industry being male-dominated.

Now, Confidential's Kristy Symonds and Stephanie Bennett look at the stand-out style moments.

DAMI IM KS: I'm obsessed with Dami's latest looks – I love that she's started exploring an edgier style. This is fab.

SB: I actually kind of love this, although it's possibly the wrong event (if she wore it to the Grammys, I'd call her best-dressed). It screams rock chick.

MELINA VIDLER KS: Love, love, love – this is amazing, yet it looks effortless. What more is there to say?

SB: Melina is fast becoming my new style crush. This is red-carpet glam done right – sexy, sleek and classy. She's doing Queensland proud.

KERRI-ANNE KENNERLEY KS: The perfect hair, the perfect figure and that glowing skin – flawless! KAK is absolutely radiant.

SB: This woman is a star. She has had a shocking year but you would never know it. Whatever her secret is, I'd like to get in on it.

JESSICA MARAIS KS: Look, the dress is obviously a disaster, but can we also talk about that hair and those shoes? Yikes.

SB: How do you make one of the most beautiful women in Australia look like ... this? Pick three odd outfits, grab your scissors and hack away – that's how.

ISLA FISHER KS: I adore Isla and always admire her natural beauty. She looks great but this dress is totally boring.

SB: I know it's unfair, but I expect way more from the bona fide Hollywood stars. Any designer in the world would dress her and she picks this?

JESSICA MAUBOY KS: Jess is simply stunning and it kills me to see her in something as cringe-worthy as this.SB: She is one of the country's most gorgeous stars but her stylist must have a serious case of tall poppy syndrome and keeps trying to bring her down.

---- INDEX REFERENCES ----

COMPANY: Red Dog

INDUSTRY: Agricultural Crops (1AG44); Agriculture (1AG63); Agriculture, Food & Beverage (1AG53); Apparel & Textiles (1AP20); Celebrities (1CE65); Consumer Products & Services (1CO62); Entertainment (1EN08); Fashion Industry (1FA88); Music (1MU57); Retail (1RE82)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Isla Fisher; Stephanie Bennett; Bruno Gehard; George Miller; Richard Roxburgh; JESSICA MARAIS KS; Mel Gibson; KERRI-ANNE KENNERLEY KS; Kristy Symonds; MELINA VIDLER KS; JESSICA MAUBOY KS; Rose Byrne; Sacha Baron Cohen; Borat Sagdiyev; Silvia Colloca)

EDITION: CourierMail

WORD COUNT: 565

SHINE LIVE

Source: Bay of Plenty Times (New Zealand)
Publication Date: February 19, 2016
Country: New Zealand
Source Type: Newspaper

2/19/16 Bay Plenty Times (N. Z.) A009

News

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Very few people get movies made about their lives. It takes someone truly extraordinary, like Anne Frank, Ghandi, Steve Jobs - or David Helfgott.

You may not be familiar with David Helfgott's name, but you probably know the movie Shine. It's the story of his extraordinary life, from a prodigious childhood to his battles with mental illness, confinement in a psychiatric institution, and how mastering Rachmaninov's third piano concerto in D minor helped him on the road to recovery. Geoffrey Rush won an Oscar for his remarkable portrayal of Helfgott in the movie.

Now, for the 20th anniversary of the movie, David Helfgott is coming to Hamilton Gardens to play "Rach 3" in person. It's the signature piece of his life.

It is difficult to describe a Helfgott performance. One recent reviewer described it as "the most memorable, haunting and hypnotic performance I have ever witnessed. Just one man and a piano. David seems to be able to pull those bottom notes from the centre of the earth and fill the room with a cascade of notes like an endless waterfall". Helfgott will be accompanied by internationally acclaimed pianist Rodri Clarke. Two concert Grands on Hamilton Gardens' Rhododendron lawn promises to be sensational. Shine will screen before the performance.

David Helfgott, live on the Rhododendron Lawn, February 27 at 7pm.

?Booking details www.hgaf.co.nz

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Healthcare (1HE06); Healthcare Practice Specialties (1HE49); Healthcare Services (1HE13); Live Entertainment (1LI85); Motion Pictures (1MO51); Psychiatric Services (1PS61)

LANGUAGE: English

THE INDEXING: (Geoffrey Rush; Steven P. Jobs; Steve Jobs; Rodri Clarke; Anne Frank; David Helfgott)

WORD COUNT: 223

Oscar's golden glow dimmed too quickly for some winners

Source: Daily Telegraph (Sydney, Australia)
Publication Date: March 1, 2016
Country: Australia
Source Type: Newspaper

3/1/16 Daily Tel. (Sydney) 23

News

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Section: Lifestyle

TROY LENNONHISTORY EDITOR

The Oscars can do wonders for a movie at the box office. They can also do wonders for the career of an up-and-coming actor.

Despite being well-known on the Australian stage, Geoffrey Rush was relatively anonymous until his 1996 Oscar-winning performance as David Helfgott in *Shine*, which propelled him to stardom, bigger films and bigger roles.

Daniel Day-Lewis's portrayal of cerebral palsy-affected author Christy Moore in *My Left Foot* earned him the 1989 Academy Award for best actor, and transformed him from offbeat actor into Hollywood leading man.

But not everybody has been able to convert Oscar's gold-plated moment of glory into long-term success. Some established actors have also found it more of a hindrance to making good films than a ticket to quality roles.

Hardly anyone today has heard of the 1931 Oscar winner Marie Dressler. Her win for *Min And Bill* marked a potential revival of a film career stretching back to 1914. But even winning an Oscar couldn't help her overcome cancer and she died in 1934. Her name consequently is not mentioned in the pantheon of Hollywood greats despite her Oscar.

Paul Muni won the 1936 Best Actor Oscar for playing the lead role in *The Life Of Louis Pasteur*. Born in 1895 in the Ukraine, Muni made his name in theatre before he was discovered by Hollywood.

Warner executives hailed him as "the world's greatest actor" and cast him in several box office flops but earned him two Oscar nominations regardless.

When he finally won his gold statuette for playing Pasteur it didn't instantly mean he got his pick of the roles. He was miscast as a Chinese peasant in *The Good Earth* in 1937 and although his lead role in Oscar-winning *The Life Of Emile Zola* in 1937 earned him another nomination, he lost the Oscar to up-and-comer Spencer Tracy.

He then starred in the critically admired but largely forgotten *Juarez*, playing Mexican politician Benito Juarez, before being confined mostly to secondary roles. Becoming more and more obscure, in 1946 he opted out of film altogether. He returned in 1959 to play the cranky old doctor lead in *The Last Angry Man*, again earning a nomination but no gong.

It could have marked a comeback but poor health forced him to retire soon after and he died in 1967.

Muni's name is little known today, outside of fans of Hollywood history. Actor Quinn Cummings won a popular nomination in 1977 for playing Lucy, the precocious daughter of Paula (Marsha Mason), in *The Goodbye Girl*. She lost to Vanessa Redgrave, which was nothing to be ashamed of, but only had a handful of roles in films and on television before she gave up acting altogether in the '80s. She later invented a baby sling, writes books and a blog.

Marlee Matlin's mesmerising performance in the 1986 film *Children Of A Lesser God* saw the deaf actor win the award for best actress. While she has maintained a presence in the acting world, making films, performing in stage productions and appearing on TV, her roles post-Oscar have failed to attract as much attention.

When a Cambodian doctor with no acting experience, Haing S. Ngor, was cast as photojournalist Dith Pran in the 1984 film *The Killing Fields*, he did such a great job that he took home a little gold man as best supporting actor. He made a handful of mostly forgotten film appearances over the ensuing decade but was shot dead by gangsters outside his Los Angeles home in 1996.

In 1998 Italian actor and director Roberto Benigni burst onto the scene starring in and directing the film *La Vita E Bella* (*Life Is Beautiful*). The film won Benigni an Oscar for best actor. Wearing his director's hat, Benigni also collected the Oscar for best foreign language film.

His overenthusiastic antics at the ceremony while collecting the award endeared him to the audience and made him famous. But his 2002 film *Pinochio*, in which he starred and directed, was an expensive flop and he has made few films since. While Halle Berry continues to work, critically speaking her career after her Oscar-winning performance in the 2001 film *Monster's Ball* has been a bit of an anticlimax. Berry's gritty portrayal of the widow of an executed murderer should have seen her handed meatier roles but she has mostly made crowd-pleasing superhero roles and box office bombs such as *Swordfish*, *Catwoman* and *Cloud Atlas*.

TROY LENNONHISTORY EDITOR

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Lucy; Vanessa Redgrave; Vita Bella; Christy Moore; Quinn Cummings; Marsha Mason; Roberto Benigni; Paula; Marlee Matlin; Benito Juarez; Spencer Tracy; Paul Muni; Marie Dressler; Daniel Day-Lewis; Dith Pran; Louis Pasteur; Halle Berry; David Helfgott; TROY LENNONHISTORY)

EDITION: Telegraph

WORD COUNT: 736

New film set in Tasmania to hit screens

Source: Examiner, The (Australia)
Publication Date: March 14, 2016
Country: Australia
Source Type: Newspaper

3/14/16 Examiner (Austl.) (Pg. Unavail. Online)

News

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ALICIA BARKER

A new film set in a small Tasmanian logging town will hit screens in March, with positive reviews already flowing in.

The Daughter -stars Geoffrey Rush, Miranda Otto, Sam Neil, Ewen Leslie and Odessa Young, and was the directorial debut for Simon Stone.

The film was shot in the Tumut-Batlow area in southern New South Wales, but was set in a 21st century Tasmanian logging town, with Rush playing Henry, the owner of a local sawmill who is shutting it down after 100 years.

The film is a reinvention of Norwegian playwright Henrik Ibsen's play The Wild Duck, a dark family drama centered around a new arrival-Christian (Paul Schneider), Henry's son, who arrives in the town from the US for the first time in more than 16 years, and workers impacted by the mill's closure.

First time director Simon Stone told Fairfax Media he drew on a dark family history to create the film.

"I come from a family that experienced a tragic loss when I was 12 when my father died," he said.

"I think I've always been attracted to stories that try and explore a family in crisis because that was the defining experience of my life."

The Daughter -was warmly received at its world premier at the Sydney Film Festival in 2015, before being selected for the Venice and Toronto film festivals.

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Forest Products (1FO02); Forestry (1FO87);
umber & Timber (1LU85); Motion Pictures (1MO51); Natural Resources (1NA60)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Henrik Ibsen; Simon Stone; Paul Schneider; Miranda Otto; Sam Neil -
Ewen; Henry; Ewen Leslie)

WORD COUNT: 225

now screening

Source: GEELONG ADVERTISER (REGIONAL DAILY)
Publication Date: April 16, 2016
Country: Australia
Source Type: Newspaper

4/16/16 Geelong Adver. (Regional Daily) 39

News

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Section: Lifestyle

BATMAN V SUPERMAN: DAWN OF JUSTICE * * * Dark Knight! Man of Steel! Why are you guys fighting? You're meant to be on the same side! (M, Village and Reading)

THE DAUGHTER * * * 1/2 An all-star Australian cast, including Geoffrey Rush and Miranda Otto, assembles for this story of long-held family secrets finally revealed. (M, Village)

THE HUNTSMAN: WINTER'S WAR * * 1/2 Chris Hemsworth is back swinging his axe in this action-fantasy. (M, Village and Reading)

THE JUNGLE BOOK * * * 1/2 Rudyard Kipling's classic tale of friendship and survival in the wild is brought to amazing life in Disney's new version of the story. (PG, Village and Reading)

KUNG FU PANDA 3 * * * 1/2 Everyone's favourite furry, roly-poly martial-arts master is back for further animated adventures. (PG, Village and Reading)

MY BIG FAT GREEK WEDDING 2 * * * 1/2 After the big fat Greek wedding comes big fat Greek married life, which is equal parts wonderful and exhausting. (PG, Village and Reading)

ZOOTOPIA * * * 1/2 Welcome to the all-animal city of Zootopia, where it's tough for two cops - a rookie rabbit and a wily fox - to keep things from getting too wild. (PG, Reading)

OPENING THIS WEEK THE BOSS * * * Billionaire bully Melissa McCarthy goes from riches to rags in this raucous comedy. (MA, Village and Reading)

THE DIVERGENT SERIES: ALLEGIANT * * Shailene Woodley and her futuristic freedom fighters continue the battle in this latest chapter of the young-adult action saga. (M, Village and Reading)

---- INDEX REFERENCES ----

COMPANY: HUNTSMAN CORP; WALT DISNEY CO (THE)

LEADS SUBJECT: Health & Family (1HE30)

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Europe (1EU83); Eurozone Countries (1EU86); Greece (1GR49); Southern Europe (1SO59); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Shailene Woodley; Miranda Otto; Melissa McCarthy)

EDITION: Geelong

WORD COUNT: 233

CROWDS RUSH IN FOR SHOW

Source: Herald Sun (Australia)
Publication Date: May 8, 2016
Country: Australia
Source Type: Newspaper

5/8/16 Herald-Sun (Melbourne) 94

News

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Section: Confidential

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

■ ACTOR Geoffrey Rush gave a warm standing ovation on Thursday night at the Comedy Theatre for the cast and crew of Little Shop Of Horrors.

Rush stood up with his hands in the air as the cast did an encore in the very well received show. Others guests included Tottie Goldsmith, Shayna Blaze, Eddie Perfect and Ellen Simpson (together, below).

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA; Ellen Simpson; Shayna Blaze; Tottie Goldsmith; Eddie Perfect)

EDITION: HeraldSun

WORD COUNT: 66

Celebrities protest at 'crazy' redundancy of Age arts critic

Source: Guardian (UK)
Publication Date: May 13, 2016
Country: United Kingdom
Source Type: Newspaper

5/13/16 The Guardian (U.K.) (Pg. Unavall. Online)

News

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 Amanda Meade

The arts community has come out fighting in support of Melbourne critic Philippa Hawker, who was one of 30 journalists to be made forcibly redundant by Fairfax Media this week.

A petition to the paper's editor-in-chief, Mark Forbes, to retain Hawker, who has been writing about film and the arts since 1997, has been signed by hundreds of readers, including actor Geoffrey Rush, writers Helen Garner and Christos Tsiolkas, comedian Magda Szubanski and broadcaster Phillip Adams. "Philippa Hawker is one of the most astute and engaged of the critics working in Australia. Her dismissal is a stupid and short-sighted decision driven by panic not sense," said Tsiolkas. Garner said: "This is a crazy waste of a fine talent and decades of experience."

The Sydney Morning Herald, the Age and the Australian Financial Review are losing more than 80 journalists in this round of cuts, 30 on the AFR alone. Artists have been particularly hard hit – the SMH's Rocco Fazzari, the Age's John Spooner and the Fin's Rod Clement are all leaving. Among those writers taking a package are aviation journalist Jamie Freed, careers specialist Fiona Smith, SMH national affairs editor Tom Allard, Age environment editor Tom Arup and Sunday Age senior writer Jill Stark.

Greg Hywood's paper cut

In the same week he was losing some of his best talent, Fairfax Media CEO Greg Hywood was in talks to merge Fairfax's New Zealand business with APN News & Media and was involved in a pow-wow with industry rivals to talk up the newspaper business. Newspaper Works – representing News Corp Australia, Fairfax Media, West Australian Newspapers and APN News & Media – not so subtly changed its name to NewsMediaWorks on Tuesday, dropping the word "newspaper" along the way. It all points to Hywood pulling the plug on printing the Monday to Friday papers, perhaps as early as February next year.

News Corp's Logies logic

Related: The reason News Corp has it in for Waleed Aly? Not sure, sorry

No one seems to care when The Block host Scott Cam or Today's Karl Stefanovic win the Gold Logie, a publicly-voted award for the most popular person on television. But when Waleed Aly won it on Sunday night all hell broke loose in some quarters. Almost as if on cue News Corp Australia columnists Andrew Bolt, Miranda Devine and Rita Panahi devoted their columns to how "ludicrous" Aly's win was. Panahi even called for an end to the Logies: "This cringe-worthy affair has long been mocked as a lame irrelevancy but it well and truly jumped the shark last night and not just because the top award at TV's 'night of nights' went to a divisive co-host of a lowly rating program".

In her piece titled "Waleed Aly Mustafa screw loose somewhere" Devine blamed it all on the "self-loathing of the left and their relentless need to elevate themselves above the mob". Bolt said that Aly's success "is a walking contradiction of claims that Muslims or people from Middle Eastern families are invariably the oppressed" and The Project co-host should just have said "thanks".

The Bolt Report: is there anyone out there?

The first 11 episodes of The Bolt Report, Andrew Bolt's new show at 7pm weeknights on Sky News, averaged 23,254 viewers nationally. On Sky News alone, even Alan Jones (36,122) and Paul Murray (30,186) are more popular. Meanwhile over on The Project on Channel Ten Aly and Carrie Bickmore get about 700,000 viewers in the five major capital cities alone, rising to close to a million when the regional numbers are added in. Just saying.

Mark Colvin on the road to recovery

The ABC's PM host Mark Colvin is taking a few weeks off work after cancer surgery and radiation treatment. After a nasty skin cancer was removed from his head Colvin continued to broadcast his daily program on RN and local radio but radiation therapy has taken its toll and he is now very tired, he tells Weekly Beast. After his final treatment next week he will take a month off to recover. Colvin assures us the prognosis is good and he is looking forward to finishing off the last few chapters of his book and returning to work in late June.

What a time to have a book deal

We are only in the first week of the federal election campaign but already one of the journalists on the campaign trail has signed a book deal. BuzzFeed's political editor Mark Di Stefano is writing a book for MUP titled What a time to be alive: That and other lies in the 2016 campaign. MUP describes it as "the ugly and un-sanitised diary behind the curtain of the double dissolution election campaign". The former ABC reporter will document the day-by-day activities of an election campaign and what goes on behind the scenes.

Good Weekend's murder mystery

We'd love to know what went on behind the scenes at the Good Weekend when its cover story "Sue Neill-Fraser and the murder that divided Tasmania" was published in the Sydney Morning Herald and the Age on 7 May.

Written by Greg Callaghan the story was about a trial in Tasmania in 2010 in which Neill-Fraser was found guilty of murdering her partner, Bob Chappell, on board the couple's yacht on Hobart's River Derwent. The story has been covered by multiple outlets as it has been labelled a miscarriage of justice on the scale of a Lindy Chamberlain. But the Callaghan story completely disappeared from the website shortly after it was published.

GW editor Amelia Lester wasn't giving anything away when we asked what happened. "We are reviewing the story and during this time it won't be available," Lester said.

Related: Chris Graham on editing New Matilda: 'I have pissed off a lot of people'

Betting the house on independent media

Pleas for financial support from independent media are common and we've become used to emails from Crikey and New Matilda asking us to support them by subscribing. But one email from NM publisher Chris Graham on Sunday certainly stood out. "Buy A House And Boost Independent Media!" Graham said .

"If you've ever thought about buying a house to fund help fund independent media that doesn't kowtow to corporate and government interests, now's your chance," Graham wrote under a picture of his \$719,000 Canberra house.

"No kidding! I'm selling my house in Canberra. You can view it in all its Mawson loveliness here. It's not an entirely random and shameless free plug – the proceeds from the sale will be invested into New Matilda, to keep our journalism fierce and independent."

---- INDEX REFERENCES ----

COMPANY: APN NEWS AND MEDIA LTD; BUZZFEED INC; FAIRFAX MEDIA LTD; IZU SHABOTEN RESORT CO LTD; SEVEN WEST MEDIA LTD

INDUSTRY: Broadcast TV (1BR25); Broadcast TV Programming (1BR42); Celebrities (1CE65); Entertainment (1EN08); Newspapers (1NE17); Publishing (1PU26); TV (1TV19); TV Programming (1TV26); TV Stations (1TV23); Traditional Media (1TR30)

REGION: Australasia (1AU56); Australia (1AU55); Australian Capital Territory (1AU58); New South Wales (1NE75); Oceania (1OC40); Tasmania (1TA12)

LANGUAGE: English

OTHER INDEXING: (News Corp Australia) (Sue Neill-Fraser; Phillip Adams; Andrew Bolt; Waleed Aly; Mark Forbes; Philippa Hawker; Christos Tsiolkas; Mark Di Stefano; Jill Stark; Magda Szubanski; Mark Colvin; Tom Arup; John Spooner; Gregory Colin Hywood; Greg Hywood; Geoffrey Rush; Carrie Bickmore; Rocco Fazzari; Rod Clement; Greg Callaghan; Good Weekend; Tom Allard; Miranda Devine; Amelia Lester; Bob Chappell; Paul Murray; Chris Graham; Karl Stefanovic; Alan Jones; Scott Cam; Jamie Freed; Fiona Smith; Fiona Smith; Rita Panahi; Chamberlain)

WORD COUNT: 1103

Film to reveal the truth is out there

Source: Ballarat Courier, The (Australia)
Publication Date: June 9, 2016
Country: Australia
Source Type: Newspaper

6/9/16 Ballarat Courier (Austl.) (Pg. Unavail. Online)

News

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Amber Wilson

A THREE dimensional film tackling the big questions of astronomy will be launched at the Ballarat Observatory this week.

Capturing the Cosmos is a state-of-the-art movie narrated by actor Geoffrey Rush and featuring time-lapse photography by Alex Cherney.

The film details the findings of the sky-mapping project, the all-sky astronomy venture that is being undertaken from the Australian outback.

Observatory manager-Judith Bailey said the film was a huge coup for Ballarat Municipal Observatory and Museum.

The film will officially launch on Friday, with regular screenings to be held twice a day from June 25 at 5pm and 7pm each Saturday during the school holidays. Visitors will also be able to view Jupiter, Saturn and Mars from the observatory's telescopes.

For more details, visit- observatory.ballarat.net

---- INDEX REFERENCES ----

INDUSTRY: Astronomy & Astrophysics (1AS05); Entertainment (1EN08); Motion Pictures (1MO51); Physical Science (1PH15); Science (1SC89); Science & Engineering (1SC33)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Alex Cherney; Judith Bailey)

WORD COUNT: 132

The Daughter is a worthy part of The Wild Duck dynasty; Superb performances send this adaptation of Ibsen's classic soaring

Source: Ottawa Citizen (Canada)
Publication Date: June 24, 2016
Country: Canada
Source Type: Newspaper

6/24/16 Ottawa Citizen (Can.) E2

News

Copyright © 2016 Ottawa Citizen
 Chris Knight

THE DAUGHTER 3 1/2 out of 5 Starring: Sam Neill, Geoffrey Rush, Anna Torv, Paul Schneider, Odessa Young Director: Simon Stone Duration: 96 minutes

Live theatre - Phantom of the Opera, The Lion King and Spider-Man notwithstanding - is not a venue known for its special effects. All the more reason why playwrights of old focused on language, drama - and acting. There's plenty of all three on display in The Daughter, an adaptation by Simon Stone of Henrik Ibsen's 1884 play The Wild Duck. The first-time feature filmmaker also mounted a live production in his native Australia before turning to this cinematic version, which features some fine flourishes, switching from jumpy hand-held to rock-steady camerawork, and sometimes letting image and sound unsync and overlap.

An introduction to the sprawling, interconnected cast is actually more confusing in print than on the screen. Christian (Paul Schneider) has just returned to his small hometown in New South Wales for the marriage of his father, Henry (Geoffrey Rush), to his former - and significantly younger - housekeeper (Anna Torv). Christian quickly falls in with his old friend Oliver (Ewen Leslie), whose wife Charlotte (Miranda Otto), also used to work for Henry.

Actually, most of the town has worked for Henry in one capacity or another. The old man is a logging magnate, just now in the process of overseeing the closure of the business. This casts something of a pall over Christian's return and Henry's impending nuptials. And it's not helping matters that Henry can only deliver bland platitudes - "It's never too late to start again" - to his shattered workforce.

Also central to the plot is Odessa Young as Hedvig, Oliver's bright, headstrong teenage daughter. When Christian starts to piece together some of the relationships that permeate the town like tangled clumps of seaweed, Hedvig ends up at a nexus. A story like this lives or dies on the dramatic chops of its personae, and Stone has chosen well; his cast know when to underplay their emotional cards, and when to go for broke, with Otto a particular standout on both counts. Schneider is the only really false note, and that's only because he doesn't sound like someone who grew up in New South Wales - and that's only because he grew up in North Carolina. Fair dinkum.

But for that matter, Ibsen was Norwegian, and wrote his play when the convict-seeded New South Wales was less than a century old. The Wild Duck was, coincidentally, last translated to the screen in a 1984 Australian production that moved the action to 1913 Tasmania. That one was carved up like - well, like a wild duck - by New York Times critic Vincent Canby, who called it "a flightless fowl."

In contrast, this one soars. cknight@postmedia.com twitter.com/chrisknightfilm

---- INDEX REFERENCES ----

LANGUAGE: English

NEWS SUBJECT: Christianity (1CH94); Religion (1RE60); Social Issues (1SO05)

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Americas (1AM92); Australasia (1AU56); Australia (1AU55); Eastern Europe (1EA48); Europe (1EU83); New South Wales (1NE75); North America (1NO39); North Carolina (1NO26); Oceania (1OC40); U.S. Southeast Region (1SO88); USA (1US73); Ukraine (1UK09)

OTHER INDEXING: (Geoffrey Rush; Oliver; Paul Schneider; Anna Torv; Sam Neill; Vincent Canby; Henrik Ibsen; Simon Stone; Charlotte; Miranda Otto; Hedvig; Henry; Ewen Leslie)

EDITION: Early
WORD COUNT: 456

Shining moment

Source: Canberra Times
Publication Date: July 30, 2016
Country: Australia
Source Type: Newspaper

7/30/16 Canberra Times 8

News

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Section: Panorama Magazine

Twenty years on, *Shine* remains a watershed moment for Aussie cinema, writes JANE FREEBURY. To mark the anniversary, the Film and Sound Archive is hosting a series of events featuring Geoffrey Rush, Scott Hicks and David Helfgott.

When Geoffrey Rush was up for a best actor award at the Academy Awards in 1997 for his performance as a troubled concert pianist in *Shine*, the fellow nominees were daunting company, as they usually are. There was Ralph Fiennes (a cartologist-adventurer in *The English Patient*), Billy Bob Thornton (a murderer with intellectual disability in *Sling Blade*), Tom Cruise (a slick sports agent in *Jerry Maguire*) and Woody Harrelson (pornography publisher in *The People vs Larry Flynt*). Movie acting establishment, every one of them.

Shine had received seven Oscar nominations in all and though *The English Patient* won best film that year, it was *Shine* that people everywhere took to their hearts. For Rush, the rest is history.

It was a triumph for Australian cinema. A triumph for Rush certainly, and for the rest of the team who had the other Oscar nominations - production, direction, screenplay, editing, support performance, and composition. Nine BAFTA nominations and five Golden Globe nominations also went *Shine's* way, and there were many other awards. A tribute to Australia's filmmaking smarts? Absolutely, and as contemporary drama it showed people what could be made here, besides ocker comedies and colonial dramas. "It worked in every market it played in and took around \$100 million at the box office worldwide," recalls Scott Hicks, the director, in our recent interview. "It formed a new beachhead for Australian film in the US...", taking around \$36 million. In Australia it ran for more than a year. "Unthinkable, unheard of these days" and to start with "it was a film nobody wanted to make".

It is 20 years since *Shine* was released, through Ronin Films, Canberra. To mark this anniversary, the filmmakers are gathering for events due to take place at Arc Cinema at the National Film and Sound Archive. On August 13, the team from Ronin will discuss the film's innovative release into the Australian market, and there will be a screening followed by Q&A with Geoffrey Rush, producer Jane Scott, director Scott Hicks, and writer Jan Sardi. On the following day, David Helfgott will give a concert, playing the Rachmaninoff Piano Concerto No 3, in an arrangement for two pianos with UK pianist Rhodri Clarke. In 2017, Helfgott will be taking Rach 3 to Vienna, Istanbul and Berlin.

In the early 1990s, Hicks cast Rush for the role of Helfgott based on what he had seen of his work on stage. Rush was an untested screen presence, but a respected theatre actor and had only just been on screen with a couple of very small parts prior. When Rush had asked Hicks to say in just a single word what *Shine* was about, the director nominated "redemption", and the actor was onboard.

Although Rush was in his mid-40s when Susan Sarandon handed the golden statuette at the Academies, there was nothing "overdue" about it. Moreover, stage to screen is not a necessarily easy or natural transition. Although he was new to the screen, Rush took almost every award possible that year, including the Boston Society of Film Critics and Screen Actors Guild awards.

Watching *Shine* again 20 years on is a rare pleasure. As Hicks says, "It's a story about a boy who never grew up. As David would say, 'I never grew up, I grew down!'" Rush just leaps off that trampoline and through the screen with his exuberant performance. But it's compelling at the same time, in those quiet moments, that you may need to listen closely so you catch the wit and

worldplay. "Every single word of it was based on the way that David spoke," recalls Jan Sardi, the screenwriter.

Sardi must have been delighted to hear that his script was a great read, compared to other scripts that Rush received to read, that seemed to him put together like the ingredients for a recipe. Hicks had handed his original script, *Flight of the Bumblebee*, to screenwriter Sardi (who went on to make *Mao's Last Dancer*), who spent five to six years working it. "It was very important to understand David as a young boy, and the key relationship was obviously his father and those other expectations that were placed on him, which informed the journey that he took in his life."

"It's all about structure," says Sardi. In a way, a film is like a poem, as it is not possible to include everything. "It was a case of building the story, giving the audience a sense of the journey they are on, and why they were watching it."

It is surprising to realise that Geoffrey Rush is actually on screen for around half the running time of the 1.46-minute film, and yet his character is unforgettable, so commanding is his performance as the adult Helfgott, institutionalised for years until the opportunity arose for him to play piano again.

The world would see much more of Rush in the years to come, as the comic actor himself in *The Life and Death of Peter Sellers*, as a reptilian royal fixer Walsingham in *Elizabeth*, as a jolly royal speech therapist in *The King's Speech* and, totally over the top as Captain Hector Barbarossa throughout the *Pirates of the Caribbean* cycle. But over the years, Rush has never failed to return to the local film industry that nurtured him, or to the Australian stage.

Yet *Shine* was a watershed moment for many involved.

It launched the international career of the director Hicks (*Snow Falling on Cedars*, *No Reservations*) and actor Noah Taylor, who has carved something of a niche for himself in eccentric characters ever since.

The performances by Taylor and Alex Rafalowicz of Helfgott as his much younger selves ought not be forgotten.

As the adolescent Helfgott, Taylor provides a remarkable foundation for Rush to work with, although the young actor had no access to Helfgott as he was at that point in his life. Indeed, Taylor carries the character for most of the first half, from the point when he is identified as a musical prodigy at 14 to his breakdown in his 20s while a student at the Royal College of Music in London. In interviews, Rush has said that people tell him about scenes they recall in *Shine* that he himself actually wasn't in.

"It was actually the other actor, a bit of an unsung hero" in the film.

The actor Armin Mueller-Stahl was also an Oscar nominee in 1997 for his support role as David's father, Peter. The characterisation of Helfgott senior, a Holocaust survivor and, from the film's perspective, an overbearing and destructive presence in his son's life, prompted refutations by other members of the Helfgott family.

Be that as it may, *Shine* is the astonishing story of a man brought to his knees by mental breakdown, but subsequently able to find his music again, and joy, expression and fulfilment in his later years, during his marriage to Gillian, an astrologer (played by Lynne Redgrave).

In some ways, the struggle within David Helfgott seems to be represented by the contrasting moods and levels of difficulty in Mozart and Rachmaninoff, his music teacher's choice versus what his father wanted him to play - the light and the dark. Was it difficult, given the sad and difficult places Helfgott travelled through during his life, to make *Shine* a life-affirming story?

"In some ways, the responsibility of all art is to give hope," says Sardi. And for Hicks, "the whole point of the story was the light at the end of the tunnel. That's the nature of drama really. To feel the power of the highs, you have to experience the lows."

There will be three events at the National Film and Sound Archive in August to celebrate the 20th anniversary of *Shine*. On Saturday August 13, there will be discussion by the Ronin team about the film's release into the Australian market, and a screening followed by Q&A with the filmmakers, including Geoffrey Rush and Scott Hicks. David Helfgott and Rhodri Clarke will give a concert on Sunday August 14.

---- INDEX REFERENCES ----

COMPANY: JIANGSU SUNSHINE CO LTD; LARRY FLYNT PUBLISHING

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Music (1MU57)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Ronin Films) (Woody Harrelson; JANE FREEBURY; Scott Hicks; Rhodri Clarke; Larry Flynt; Tom Cruise; Jane Scott; Armin Mueller-Stahl; Hector Barbarossa; Ralph Fiennes; Billy Bob Thornton; Rachmaninoff; Susan Sarandon; Geoffrey Rush; Peter; Noah Taylor; Lynne Redgrave; Shine; Jan Sardi; Gillian; Alex Rafalowicz; David Helfgott)

EDITION: First

WORD COUNT: 1370

RUSH'S SHINE BACK ON SHOW

Source: Herald Sun (Australia)
Publication Date: August 16, 2016
Country: Australia
Source Type: Newspaper

8/16/16 Herald-Sun (Melbourne) 17

News

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Section: Confidential

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

■ GEOFFREY Rush will be a special guest tonight at a screening of Shine to mark its 20th anniversary.

The film has a return cinema season with Rush (below) joining director Scott Hicks, producer Jane Scott, screenwriter Jan Sardi and composer David Hirschfelder for a Q&A after the screening at Astor Theatre in St Kilda. Shine is the true story of pianist David Helfgott.

LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Scott Hicks; Jan Sardi; LUKE DENNEHYJACKIE EPSTEINNUI TE KOHA; Jane Scott; David Helfgott; David Hirschfelder)

EDITION: HeraldSun

WORD COUNT: 69

Rush to shine as genius Einstein

Source: Age, The (Australia)
Publication Date: August 17, 2016
Country: Australia
Source Type: Newspaper

8/17/16 Age (Austl. Full Text) 13

News

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Section: News

Garry Maddox

Geoffrey Rush is stepping into a television drama series to play Albert Einstein.

The Oscar winner will star in *Genius*, a 10-episode series for National Geographic Channel that will cover the famous physicist's life and discoveries.

Ron Howard (*A Beautiful Mind*) will direct the first episode of an anthology series based on Walter Isaacson's biography *Einstein: His Life and Universe*.

It will be Rush's biggest television role since his Golden Globe and Emmy award-winning role in *The Life and Death of Peter Sellers* more than a decade ago.

Little-known Johnny Flynn (*Clouds of Sils Maria*) will play the young Einstein.

The series is described as charting how an imaginative, rebellious patent clerk, who couldn't get a teaching job or a doctorate, unlocked the mysteries of the universe.

Each episode will explore Einstein's scientific achievements as well as his volatile relationships.

Rush this week marks 20 years since *Shine*, his breakout film.

The Oscar-winning actor (pictured) is known for his meticulous research, which included transcribing interviews to capture David Helfgott's idiosyncratic speech for *Shine*. Production of *Genius* is due to start in Prague next month.

---- INDEX REFERENCES ----

LANGUAGE: English

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); TV (1TV19); TV Programming (1TV26)

OTHER INDEXING: (Geoffrey Rush; Ron Howard; Walter Isaacson; Johnny Flynn; David Helfgott)

EDITION: First

WORD COUNT: 186

Rush shines on screen again

Source: Sunshine Coast Daily (Australia)
Publication Date: August 18, 2016
Country: Australia
Source Type: Newspaper

8/18/16 Sunshine Coast Daily (Austl.) (Pg. Unavail. Online)

News

Copyright (c) 2016 Australian Provincial Newspapers
Seanna Cronin

Thu Aug 18 00:00:00 2016

GEOFFREY Rush and director Scott Hicks are reuniting to celebrate their film which took Hollywood by storm.

It has been 20 years since Shine, Hicks' biopic of little-known Australian pianist David Helfgott, was released in Australia.

The film became a runaway success both in Australia and overseas, earning seven Oscar nominations and making a star out of Oscar-winner Rush.

The film is being re-released in select cinemas this week, with Hicks and Rush hosting several Q&A sessions across the country.

"There's this sense of a great affection for the film, which is terrific," Hicks tells APN.

"It's a rare thing really to have people want to look back on something you've done, and bring it out again and shine it up as it were.

"We've got a brand new digital print. The film looks and sounds wonderful, and of course all the wonderful performances are as fresh as they were.

"I'm thrilled Geoffrey is as excited as we are relaunching the film."

Rush and a young Noah Taylor shared the role of Helfgott in the film, which traces the musical prodigy's turbulent relationship with his father, his mental breakdown and his eventual return to the piano.

Hicks says the film was a life-changing experience for all involved, including Helfgott himself.

"Here was a film that took everybody by surprise and took a story of an unknown pianist of promise and presented it to the world and same time unveiled an enormous talent to the world in the form of Geoffrey Rush," he says.

"In the process, David got back the career that he had lost. Life and art really set into each other in a unique way. It was more than just a biopic that did well. It was a life-changing experience for the participants."

Hicks revealed he was pressured to cast a more prominent actor in the lead role, with interesting coming from Hollywood heavyweights such as Dustin Hoffman.

"Dustin was suggested to me - and he's an amazing actor no question - but not only had I already cast Geoffrey, I was convinced Geoffrey was right.

"The other X factor was that Geoffrey was unknown. He didn't bring, in some respects, the baggage, of the great weight of performances that Dustin carries. People are never going to forget it is that actor, and what Geoffrey brought as an unknown actor on the screen was a sense of complete belief in what they were seeing.

"A number of other high-calibre actors were dangled in front of me with the promise if I cast one of them I would have the money tomorrow.

"It was like we were a band and a band sticks together. To me, Geoffrey was part of what we were doing, and you couldn't just throw him aside and say 'oh I'll have so and so'.

"It wouldn't have been the same film at all, as Geoffrey proved."

The filmmaker also shed light on the effort to which Rush went to avoid the need for a hand double to play in close-up shots.

"I was going to use David's hands and film things in a way to make that work, but for Geoffrey as an actor it was complicated to have the person who was playing in the room at the same time as he was trying to be David," Hicks says.

"At that point I said to Geoffrey 'what are we going to do?' and he said 'you tell me when you want to see my fingers on the keys and I'll learn where to put them'.

"I was like 'this is not chopsticks. It's some of the most difficult music in the cannon'. He said 'I will learn', and that's exactly what he did.

"He simulated playing to actual playback of David performing and he was so spot-on and accurate."

Shine screened at BCC cinemas in Maroochydore last night.

Shine

Stars: Geoffrey Rush, Armin Mueller-Stahl, Justin Braine, Noah Taylor, Lynn Redgrave.

Director: Scott Hicks

Rating: PG

Originally released: August 15, 1996

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51); Music (1MU57)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Armin Mueller-Stahl; Noah Taylor; Scott Hicks; Lynn Redgrave; Scott HicksRating; Justin Braine; Dustin Hoffman; David Helfgott)

WORD COUNT: 688

Film duo still shining 20 years later

Source: Advertiser (Australia)
Publication Date: August 20, 2016
Country: Australia
Source Type: Newspaper

8/20/16 Advertiser (Australia) 21

News

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Section: News

PATRICK MCDONALD CHIEF ARTS WRITER

ACTOR Geoffrey Rush and director Scott Hicks were reunited in Adelaide last night for the first time since the world premiere of their film *Shine* here 20 years ago set both men on the path to Hollywood success.

Greeting Hicks with an affectionate hug that recalled his Oscar-winning portrayal of troubled pianist David Helfgott in the film, Rush flew in especially for the launch of an exhibition of *Shine* memorabilia, which will be open to the public at the SA Film Corporation's headquarters in Glenside from Monday until October 7.

"As a stage actor, you don't often get thrown a script where you feel as though it's got unusual, classical dimensions," Rush, 65, recalled. Hicks said he and Rush had discussed the possibility of working together again in the future.

The exhibition is drawn from the private collection of Hicks and his wife, producer Kerry Heysen, and includes multiple awards, original scripts, photographs and other items associated with filming *Shine*. "It's such an unusual privilege as a filmmaker, to be invited to look back on something you did 20 years ago," Hicks, 63, said. Rush and Hicks then attended a screening of *Shine* and Q&A session at The Capri Theatre in Goodwood, as part of the film's 20th anniversary celebrations..

PATRICK MCDONALD CHIEF ARTS WRITER

---- INDEX REFERENCES ----

COMPANY: FIRST NATIONAL ENTERTAINMENT CORP

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); South Australia (1SO82)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Scott Hicks; PATRICK MCDONALD; Kerry Heysen; David Helfgott)

EDITION: Advertiser

WORD COUNT: 212

Rush takes on new role

Source: Toowoomba Chronicle (Australia)
Publication Date: August 24, 2016
Country: Australia
Source Type: Newspaper

8/24/16 Toowoomba Chron. (Austl.) (Pg. Unavail. Online)

News

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 Andrew Backhouse

Wen Aug 24 00:00:00 2016

HE'S well known as the villainous and treacherous captain of the Black Pearl, Hector Barbossa, but Toowoomba's most famous son is about to take on a new role.

Award winning Australian actor and film producer Geoffrey Rush has been cast as Albert Einstein in National Geographic Channel's series Genius.

Ron Howard, of The Da Vinci Code fame, will direct the series. Also joining the cast is Johnny Flynn who will play Einstein in the years before he rose to fame.

Carolyn Bernstein, head of global scripted development and production, National Geographic Channel said Mr Rush was perfect for the role.

"The supremely talented Geoffrey Rush is dream casting for the role of Albert Einstein, and Johnny Flynn not only is an incredible talent but also bears more than a passing resemblance to Rush," she told Deadline.

The Pirates of the Caribbean star will portray the famous scientist in his later years.

The series will focus on Einstein's personal life and his world-changing discoveries.

Albert Einstein was a German-born theoretical physicist, famous for developing the general theory of relativity.

He is well known for the equation $E = mc^2$ or, energy equals mass multiplied by the speed of light squared.

He famously worked as a patent clerk and conducted thought experiments about the nature of light.

During the 1930s he moved to the United States because of the rise of the Nazis in Germany.

Later he penned a letter to United States President Franklin D. Roosevelt about the dangers of nuclear weapons.

It is thought Mr Einstein had an IQ of 160.

---- INDEX REFERENCES ----

COMPANY: NATIONAL GEOGRAPHIC CHANNEL; NATIONAL GEOGRAPHIC CHANNEL MEDYA HIZMETLERI AS

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (national geographic channel) (Geoffrey Rush; Hector Barbossa; Johnny Flynn; Carolyn Bernstein; Ron Howard; Albert Einstein; Franklin Roosevelt)

WORD COUNT: 264

MOVIE CHOICE

Source: Irish Mail on Sunday
Publication Date: August 28, 2016
Country: Ireland
Source Type: Newspaper

8/28/16 Irish Mail on Sunday 46

News

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Section: Features

Shine (1996) 12 ? 11.30PM, BBC1 ???? Although reservations have been expressed about the accuracy of the 'facts' in this film based on the life of troubled Australian pianist David Helfgott, the resulting drama is still an exhilarating and uplifting screen experience. While it was Geoffrey Rush who took many of the plaudits, including the Best Actor Oscar for his performance as Helfgott, it's director Scott Hicks who prevents this often harrowing story from turning into melodrama. From Noah Taylor as the young Helfgott, Googie Withers as the writer who launched Helfgott's career through to Lynn Redgrave as the future wife who saved him, the performances are extraordinary, with an astonishing screen debut from stage star Rush.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Noah Taylor; Lynn Redgrave; Scott Hicks; David Helfgott; Googie Withers)

EDITION: 01

WORD COUNT: 115

Academy Award-Winning Actor Geoffrey Rush to Star as Albert Einstein in GENIUS from National Geographic Channel, Imagine Television and Fox 21 Tele...

Source: Entertainment Newsweekly
Publication Date: September 2, 2016
Country: USA
Source Type: Newsletter

9/2/16 Entm't Newsweekly 50

News

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Section: Expanded Reporting

Academy Award-Winning Actor Geoffrey Rush to Star as Albert Einstein in GENIUS from National Geographic Channel, Imagine Television and Fox 21 Television Studios

2016 SEP 2 (VerticalNews) -- By a News Reporter-Staff News Editor at Entertainment Newsweekly -- Academy Award-, Golden Globe-, Emmy- and Tony-winning actor Geoffrey Rush ("The Kings Speech," "Pirates of the Caribbean," "Shine") has been cast in National Geographic Channel's upcoming global anthology series GENIUS, from Fox 21 Television Studios ("Homeland," "The People v. O.J. Simpson"), Imagine Television ("24," "Empire"), OddLot Entertainment and EUE/Sokolow. Rush will star as Albert Einstein in the first-ever scripted series for the network. The story is based on Walter Isaacson's critically acclaimed biography of the celebrated scientist, and the first episode will be directed by Imagine's Ron Howard, his first time directing a scripted prime-time drama. Production begins next month in Prague, and will air in 2017 on the National Geographic Channel in 171 countries and 45 languages.

Joining Rush in the cast is Johnny Flynn ("Clouds of Sils Maria," "Song One," "Lovesick"), who will play Einstein in the years before he rose to international attention and acclaim. Through 10 episodes, GENIUS will chart how an imaginative, rebellious patent clerk, who couldn't get a teaching job or a doctorate, unlocked the mysteries of the atom and the universe. Each episode will explore Einstein's extraordinary scientific achievements, along with his volatile, passionate and complex personal relationships.

"The caliber of the GENIUS cast lives up to the show's title," said Carolyn Bernstein, executive vice president and head of global scripted development and production, National Geographic Channel. "The supremely talented Geoffrey Rush is dream casting for the role of Albert Einstein, and Johnny Flynn not only is an incredible talent but also bears more than a passing resemblance to Rush. We couldn't be more excited to get them to work with Ron and the rest of the team."

"It's a testament to Ron, our team of creative partners and this fantastic material that we have put together such a powerhouse cast, led by the great Geoffrey Rush," commented Bert Salke, president of Fox 21 Television Studios. "This truly has all the ingredients to be a special series."

"National Geographic's unwavering commitment to excellence and their support and passion for this project has helped us attract talent such as Geoffrey and Johnny. My excitement for this project grows every day, and I cannot wait to get started," added Howard.

After more than two decades as a stage and film actor, Australian-born Geoffrey Rush burst into the mainstream with the role of a lifetime as piano prodigy David Helfgott in "Shine," for which he received an Academy Award, Golden Globe award, BAFTA award and Australian Film Institute Award. Since then he has become one of Hollywood's most reliable talents, with critically acclaimed roles in "Shakespeare in Love," "Quills," "The Kings Speech" and the "Pirates of Caribbean" franchise. He also won an Emmy award for his performance in the titular role of the television movie "The Life and Death of Peter Sellers," and a Tony Award for lead actor in a play for Broadway's "Exit the King."

British actor and musician Johnny Flynn was nominated as the London Newcomer of the Year at the 2012 What's On Stage Awards for his performance in "The Heretic" (Royal Court) and went on to gain his first Olivier Award nomination for "Jerusalem" (West End) that year. More recently, Johnny starred in Martin McDonagh's huge hit "Hangmen" originating at the Royal Court and transferring to the West End. Other theater credits include "TWELFTH NIGHT/RICHARD III" with

Mark Rylance (Globe/West End) and "THE LOW ROAD" (Royal Court). He co-starred with Anne Hathaway in the feature film "Song One," for which The Hollywood Reporter called his performance "captivating" when it premiered at Sundance in 2014, and also appeared in the features "Clouds of Sils Maria" and "Love Is Thicker Than Water." Flynn has had roles on several British television series, including "Lovesick" and "Brotherhood." He is also the lead singer of the English folk band Johnny Flynn and the Sussex Wit, which has released three albums.

Each season of GENIUS will dramatize the fascinating stories of the world's most brilliant innovators. The first season will be based on Walter Isaacson's critically acclaimed book "Einstein: His Life and Universe," adapted by writer Noah Pink. The series will be executive produced by Imagine's Brian Grazer, Ron Howard and Francie Calfo, and co-produced by Anna Culp; from OddLot Entertainment, Gigi Pritzker and Rachel Shane will executive produce and Melissa Rucker will co-produce; and Sam Sokolow and Jeff Cooney from EUE/Sokolow will also executive produce. Pink will also co-executive produce alongside showrunner Ken Biller. For National Geographic Channels, Carolyn G. Bernstein is executive vice president and head of global scripted development and production.

For more information, visit www.natgeotv.com or our press site www.foxflash.com, or follow us on Twitter using @NGC_PR. About National Geographic Channel The National Geographic Channels (The Channels) form the television and production arm of National Geographic Partners, a joint venture between 21st Century Fox and the National Geographic Society. As a global leader in premium science, adventure and exploration programming, the Channels include: National Geographic Channel (NGC), Nat Geo WILD, Nat Geo People and Nat Geo MUNDO. Additionally, the Channels also run the in-house television production unit, National Geographic Studios. The Channels contribute to the National Geographic Society's commitment to exploration, conservation and education with entertaining, innovative programming from A-level talent around the world, and with profits that help support the society's mission. Globally, NGC is available in more than 440 million homes in 171 countries and 45 languages, and Nat Geo WILD is available in 131 countries and 38 languages. National Geographic Partners is also a leader in social media, with a fan base of 250 million people across all of its social pages. NGC contributes over 55 million social media fans globally on Facebook alone. For more information, visit www.natgeotv.com and www.natgeowild.com. About Fox 21 Television Studios Fox 21 Television Studios is a production unit housed within Fox Television Group devoted to making creatively ambitious scripted and unscripted series for all distribution platforms. Fox 21 Television Studios is responsible for the sensation from Ryan Murphy, Nina Jacobson and Brad Simpson, "The People v. O.J. Simpson: American Crime Story" (with FX Productions); the Emmy- and Golden Globe-winning "Homeland" starring Claire Danes and Mandy Patinkin; the critically acclaimed "The Americans" (with FX Productions) starring Matthew Rhys and Keri Russell; Brannon Braga and Adam Simon's "Salem"; and Howard Gordon's "Tyrant." New series include Fox 21 TV's "Dice," from Scot Armstrong, Sean Furst, Bryan Furst, Richard Shepard, Bruce Rubenstein and Andrew Dice Clay; "Queen of the South," from M.A. Fortin, Joshua John Miller, David T. Friendly and Pancho Mansfield; and "Chance" from Kem Nunn, Alexandra Cunningham, Lenny Abrahamson, Michael London and Brian Grazer. About OddLot Entertainment OddLot Entertainment is a Los Angeles-based film and television production company that develops, produces, finances and arranges distribution for quality commercial properties for the U.S. and international markets. In addition, OddLot CEO Gigi Pritzker is part of a consortium that launched the next-generation film studio STX Entertainment founded by producer Robert Simonds. OddLot has produced the Academy Award-nominated drama "Rabbit Hole" starring Nicole Kidman; "The Way, Way Back" starring Steve Carell; "Drive" starring Ryan Gosling; the futuristic sci-fi film "Ender's Game"; and Jon Stewart's directorial debut, "Rosewater." View source version on businesswire.com: <http://www.businesswire.com/news/home/20160815005813/en/>

Our reports deliver fact-based news of research and discoveries from around the world. Copyright 2016, NewsRx LLC

---- INDEX REFERENCES ----

LANGUAGE: English

COMPANY: FOX 21 INC; NATIONAL GEOGRAPHIC SOCIETY; National; TWENTY FIRST CENTURY FOX INC; NATIONAL GEOGRAPHIC CHANNEL WILD MEDYA HIZMETLERI AS

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51); TV (1TV19); TV Programming (1TV26)

REGION: England (1EN10); Europe (1EU83); United Kingdom (1UN38); Western Europe (1WE41)

OTHER INDEXING: (Fox Television Group; OddLot; nat geo wild) (Steve Carell; Brannon Braga; Anne Hathaway; Carolyn Bernstein; Mandy Patinkin; Matthew Rhys; Keri Russell; Ryan Murphy; Albert Einstein; Jon Stewart; Martin McDonagh; Nicole Kidman; Ken Biller; Richard Shepard; Bert Salke; Nina Jacobson; Claire Danes; Michael London; Scot Armstrong; Melissa Rucker; Mark Rylance; M.A. Fortin;

Gigi Pritzker; John V. Miller; John Miller; Kem Nunn; Brian Grazer; Noah Pink; Geoffrey Rush; Bruce Rubenstein; Bruce Rubenstein; Brad Simpson; Sam Sokolow; Johnny Flynn; Alexandra Cunningham; Pancho Mansfield; Howard Gordon Tyrant; Bryan Furst; Carolyn Bernstein; Rachel Shane; Walter Isaacson; David Friendly; Ryan Gosling; Adam Simon Salem; Lenny Abrahamson; Ron Howard; Francie Calfo; Sean Furst; Jeff Cooney; David Helfgott; Anna Culp; Robert Simonds; O.J. Simpson)

WORD COUNT: 1268

Wednesday

Source: Daily Telegraph (UK)
Publication Date: September 3, 2016
Country: United Kingdom
Source Type: Newspaper

9/3/16 Daily Telegraph (London) 36

News

Copyright © 2016 The Telegraph Group Limited, London
Section: Features

Went the Day Well? 1942, B/W More4, 11.30am It took the eye of European director Alberto Cavalcanti to create such a disturbing, original piece of work about Britain at war. A very English village is taken over by an undercover German platoon, and suddenly the rigidity of Britain's class structure is questioned. As plucky English spinsters come up against horrific violence, a queasy but compelling story emerges.

The King's Speech 2010 Film4, 9.00pm Tom Hooper's film about the future George VI's struggle to overcome his stammer in the nation's hour of need won multiple Oscars, including a deserved Best Actor gong for Colin Firth. But it's his double-act with Geoffrey Rush as his speech therapist Lionel Logue that gives the film its heart, and the doublehandlers between them are fraught and fascinating.

Everything or Nothing: The Untold Story of James Bond 2012 ITV, 10.40pm In Stevan Riley's intriguing documentary on the birth of a cinematic icon, various 007s (including Daniel Craig) provide amusing and candid opinions on the franchise, but the focus is on producers Albert Broccoli and Harry Saltzman, whose motto, "Everything or Nothing", could be a Bond film title in itself.

Midnight Express 1978 Sony Movie Channel, 10.55pm Much lauded on its release, Alan Parker's film (adapted from Bill Hayes's book by Oliver Stone) about a US student's incarceration in a Turkish prison has dated very badly. The Turks all verge on the stereotypical (something that Hayes and Stone regret) and the scenes of hardship are rather prurient. Brad Davis is, however, a compelling lead.

---- INDEX REFERENCES ----

COMPANY: ITV PLC; SONY CORP

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51)

REGION: England (1EN10); Europe (1EU83); United Kingdom (1UN38); Western Europe (1WE41)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Oliver Stone; Alberto Cavalcanti; Alan Parker; Harry Saltzman; George VI; Brad Davis; Stevan Riley; Lionel Logue; Colin Firth; Bill Hayes; Albert Broccoli; Tom Hooper; Daniel Craig)

EDITION: 01

WORD COUNT: 255

#7. The King's Speech

Source: Ledger Independent, The (Maysville, KY)
Publication Date: September 27, 2016
Country: USA
Source Type: Newspaper

9/27/16 Ledger Indep. (Maysville, Ky.) (Pg. Unavail. Online)

News

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Section: News

Staff Writer

Smart Rating: 95.08U.S. Box Office Gross: \$138,795,000Release Year: 2010Starring: Colin Firth,
Geoffrey Rush, Helena Bonham CarterCritics' Choice Winner for Best Acting Ensemble: No

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Colin Firth; Helena Bonham)

WORD COUNT: 25

Geoffrey Rush Is The Latest Celebrity Fan To Join Mandarin Oriental Hotel Group's Global Campaign

Source: Plus Media Premium Official News
Publication Date: October 4, 2016
Source Type: Newswire

10/4/16 Plus Media Premium Official News 00:00:00

News

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SWITZERLAND: International Hotel & Restoraunt Association has issued the following news releases:

Geoffrey Rush, the award-winning Australian actor, has been welcomed as the newest celebrity fan to join Mandarin Oriental 's USD multi-million global advertising campaign " He's a Fan/She's a Fan ".

The campaign elegantly connects Mandarin Oriental 's well-recognized symbol - the fan - with international celebrities who regularly stay at the Group's hotels. In appreciation of their support, the Group makes a donation to each celebrity's individual choice of charity. Geoffrey Rush is the Group's thirtieth fan to join the campaign, and has chosen UNICEF to benefit,

Well-known portrait photographer Mary McCartney photographs each celebrity in a location of their choice which, for them, best represents a feeling of well-being. Rush chose to be photographed at the renowned Victoria and Albert Museum in London, while on a film shoot in the city.

As a fan of elegance and style, Geoffrey Rush has referenced his particular fondness for Mandarin Oriental Hyde Park, London, where he recalls watching the Horse Guards Parade from a guestroom balcony with his young children, 20 years ago. An added element of hotel luxury for Rush is, "if there's a swimming pool".

During the shoot, Geoffrey Rush was interviewed about his life and admitted that there is "no guidebook for winning an Oscar". However, he is one of only a handful of actors to have won the 'Triple Crown' -namely an Oscar, a Tony and an Emmy. Rush, who says he delights in scripts that "glow in your hand", has acted in 63 diverse feature films, and is most well-known for his roles in Shine, The King's Speech and Pirates of the Caribbean. He is also an accomplished pianist.

"The award-winning campaign continues to make a strong statement about the Group in a simple and luxurious manner, and we are delighted to welcome Geoffrey Rush as our newest ambassador," said Jill Kluge, Mandarin Oriental Hotel Group's Director of Brand Communications. "By focusing on celebrities who clearly appreciate the finer things in life, we have been able to show the quality of our hotels in a more interesting way than traditional hotel advertising," she added.

Mandarin Oriental's international celebrity fans are: Chen Kun, Isabelle Huppert, Lucy Liu, Morgan Freeman, Cecilia Bartoli, Caterina Murino, Sir Peter Blake, Lin Chiling, Karen Mok, Kevin Spacey, Christian Louboutin, Sophie Marceau, IM Pei, Michelle Yeoh, Jane Seymour, Kenzo Takada, Jerry Hall, Vanessa Mae, Vivienne Tam, Barry Humphries, Frederick Forsyth, Darcey Bussell, Bryan Ferry, Dame Helen Mirren, Maggie Cheung, Sigourney Weaver, Sir David Tang, H  l  ne Grimaud, Sa Ding Ding and Geoffrey Rush.

In case of any query regarding this article or other content needs please contact: editorial@plusmedia solutions.com

----- INDEX REFERENCES -----

LANGUAGE: English

COMPANY: MANDARIN ORIENTAL HOTEL GROUP LTD

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Hotels (1HO42); Motion Pictures (1MO51); Travel & Tourism (1TR07)

OTHER INDEXING: (Geoffrey Rush; Bryan Ferry; Mary McCartney; Sigourney Weaver; Isabelle Huppert; Barry Humphries; G. Frederick Forsyth; G. Frederick Forsyth; Michelle Yeoh; Lin Chiling; Morgan Freeman; Cecilia Bartoli; Tai Wai Tang; David Tang; Vanessa Mae; Christian Louboutin; Lucy Liu; Caterina Murino; Helen Mirren; Sophie Marceau; Karen Mok; Vivienne Tam; Jerry Hall; Jill Kluge; Jill Kluge; Kevin Spacey; Sa Ding Ding; Peter Blake; Jane Seymour; Mei Ki Cheung; Maggie Cheung; Darcey Bussell)

WORD COUNT: 453

Top pianist set to shine again

Source: Canterbury-Bankstown Express (Australia)
Publication Date: October 25, 2016
Country: Australia
Source Type: Newspaper

10/25/16 Canterbury-Bankstown Express (Austl.) 27

News

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Section: Lifestyle

Maryanne Taouk

David Helfgott returns to wow audiences

It HAS been 20 years since Geoffrey Rush appeared on screen in Shine as pianist David Helfgott.

The musical genius, who suffered a breakdown, was an inspiration to audiences around the world as he pieced himself back together.

The real Helfgott has also come a long way since being diagnosed with a mental health illness called schizoaffective disorder, which was depicted in the movie.

Helfgott's wife, Gillian, remembers when filming started in 1995. She was amazed by both Rush and Lynn Redgrave's performances. "He (Rush) captured him in the most momentous way," she says. The couple continue to re-watch the film regularly.

"I watch it all the time. David and I still love the film," Gillian says. "I laugh and cry. I can't keep the tears out of my eyes." Helfgott will perform at the Sydney Opera House to mark the 20th anniversary of the film.

Rather than slowing down as the years go by, Gillian says her husband is raring to get on stage.

"David has gone from strength to strength these last years. There is no way he would go backwards," she says.

"I'm hoping to slow down a bit, but he has such boundless energy - he is ready to go." Gillian says Helfgott continues to practise every day, sometimes for hours on end.

"We needed to build him his own piano room. He would sometimes play at the most ridiculous hours, but with his own room, he can go straight from swimming in the pool to the piano and practise his favourite pieces," she says.

"He tells me that he is very happy - the happiest he has ever been. There hasn't been one dull day. I don't think many marriages can say that."

Big celebration David Helfgott Celebrates is a solo recital at Sydney Opera House It will feature popular romantic works by Beethoven, Chopin and Liszt Saturday, October 29, at 2pm Tickets from \$39-\$89sydneyoperahouse.com

---- INDEX REFERENCES ----

INDUSTRY: Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51); Music (1MU57); Music Concert (1MU45)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Gillian; Lynn Redgrave; David Helfgott)

EDITION: CanterburyBankstown

WORD COUNT: 332

MR FLICKS

Source: Gold Coast Bulletin (Australia)
Publication Date: November 3, 2016
Country: Australia
Source Type: Newspaper

11/3/16 Gold Coast Bull. 11

News

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Section: TV

MUNICH 8.30PM, SBS hhhh MA. 2005. A team of Mossad agents track down the assassins responsible for the murder of Israeli athletes. Illuminating, gritty and thought provoking drama. Stars Eric Bana and Geoffrey Rush.

THE PROPOSAL 8.30PM, SEVEN hhh PG. 2009. Faced with deportation to her native Canada, book editor Margaret (Sandra Bullock) declares that she's engaged to her unsuspecting assistant (Ryan Reynolds). He agrees to participate in the charade but imposes a few conditions of his own. This predictable rom-com has its moments and is easy to watch.

THE LAST AIRBENDER 6.30PM, 9GO!

hPG. 2010. Based on a Nickelodeon cartoon that follows Aang (Noah Ringer), a young successor to a long line of Avatars who must stop the Fire Nation from enslaving the rest of the world. Some of the worst acting, action and dialogue you'll ever endure.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Security (1SE29); Security Agencies (1SE35)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Sandra Bullock; Ryan Reynolds; Margaret; Stars Eric Bana; Noah Ringer)

EDITION: GoldCoastPlay

WORD COUNT: 137

OUR SLICE OF SHOW BIZ GLITZ

Source: Courier Mail (Australia)
Publication Date: December 8, 2016
Country: Australia
Source Type: Newspaper

12/8/16 Courier-Mail (Austl.) 26

News

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Section: Confidential

AMY PRICE KRISTY SYMONDS LEXIE CARTWRIGHT

A BABY bombshell, a protest, a Hollywood anniversary and a dog – it was an eventful red carpet at the AACTA Awards last night.

Some of the biggest names in Australian film and television, including Geoffrey Rush, Mel Gibson, George Miller, Rose Byrne and canine star Phoenix of Red Dog: True Blue, turned out for the sixth annual event in Sydney.

One of the most high-profile attendees was former Home and Away actor Isla Fisher, who made a rare appearance alongside comedian husband Sacha Baron Cohen.

The mother-of-three, who took home the Trailblazer Award, was also celebrating her 15th anniversary with the man behind Ali G, Borat Sagdiyev and Bruno Gehard.

When Baron Cohen was asked what he gave his wife to mark the milestone, the 45-year-old replied: "I got her some kids. I've done my bit. They are all coming – they are in the post." Meanwhile, TV chef Silvia Colloca unintentionally chose the AACTA's ruby rug to announce she is expecting her third child with actor husband Richard Roxburgh (who recently penned a children's book).

The 39-year-old Italian-born foodie revealed she was five months' pregnant and hadn't planned to reveal the news this way, but explained she could no longer conceal the bump.

"Richard is overseas. I had to get ready on my own. I don't even know if my zip is done up," she joked.

At one point, 20 protesters stormed the red carpet wearing sausage outfits to campaign against the acting industry being male-dominated.

Now, Confidential's Kristy Symonds and Stephanie Bennett look at the stand-out style moments.

DAMI IM KS: I'm obsessed with Dami's latest looks – I love that she's started exploring an edgier style. This is fab.

SB: I actually kind of love this, although it's possibly the wrong event (if she wore it to the Grammys, I'd call her best-dressed). It screams rock chick.

MELINA VIDLER KS: Love, love, love – this is amazing, yet it looks effortless. What more is there to say?

SB: Melina is fast becoming my new style crush. This is red-carpet glam done right – sexy, sleek and classy. She's doing Queensland proud.

KERRI-ANNE KENNERLEY KS: The perfect hair, the perfect figure and that glowing skin – flawless! KAK is absolutely radiant.

SB: This woman is a star. She has had a shocking year but you would never know it. Whatever her secret is, I'd like to get in on it.

JESSICA MARAIS KS: Look, the dress is obviously a disaster, but can we also talk about that hair and those shoes? Yikes.

SB: How do you make one of the most beautiful women in Australia look like ... this? Pick three odd outfits, grab your scissors and hack away – that's how.

ISLA FISHER KS: I adore Isla and always admire her natural beauty. She looks great but this dress is totally boring.

SB: I know it's unfair, but I expect way more from the bona fide Hollywood stars. Any designer in the world would dress her and she picks this?

JESSICA MAUBOY KS: Jess is simply stunning and it kills me to see her in something as cringe-worthy as this.SB: She is one of the country's most gorgeous stars but her stylist must have a serious case of tall poppy syndrome and keeps trying to bring her down.

---- INDEX REFERENCES ----

COMPANY: Red Dog

INDUSTRY: Agricultural Crops (1AG44); Agriculture (1AG63); Agriculture, Food & Beverage (1AG53); Apparel & Textiles (1AP20); Celebrities (1CE65); Consumer Products & Services (1CO62); Entertainment (1EN08); Fashion Industry (1FA88); Music (1MU57); Retail (1RE82)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Isla Fisher; Stephanie Bennett; Bruno Gehard; George Miller; Richard Roxburgh; JESSICA MARAIS KS; Mel Gibson; KERRI-ANNE KENNERLEY KS; Kristy Symonds; MELINA VIDLER KS; JESSICA MAUBOY KS; Rose Byrne; Sacha Baron Cohen; Borat Sagdiyev; Silvia Colloca)

EDITION: CourierMail

WORD COUNT: 565

Rush left gushing

Source: Advertiser (Australia)
Publication Date: March 10, 2017
Country: Australia
Source Type: Newspaper

3/10/17 Advertiser (Australia) 29

News

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Section: Confidential

ANTIMO IANNELLA, ANNA VLACH, MATT GILBERTSON

OSCAR winner Geoffrey Rush couldn't be happier with his investment in the Adelaide Festival's Riverbank Palais.

The Shine star, who made a generous donation to help float the Palais stage on the Torrens, has been in Adelaide this week enjoying the festival as a good friend of director Neil Armfield.

He headed to Anstey Hill to check out the critically acclaimed festival production The Secret River, and told fellow attendees, including ex journo Rhett Burnie and Royal Croquet Club's Stuart Duckworth, he thought the show was "mesmerising".

"He said he was blown away by it, that the show itself was phenomenal ... mesmerised by the outback look of the quarry," Rhett tells Confidential. "He also talked about how much he loved the Palais and how much it had activated that whole area and tied in with the riverbank. He was very chilled, very friendly." Later the Pirates of the Caribbean star headed to the Fringe Club, where he bumped into Trainspotting Live actor Gavin Ross, below. He also found time to catch up with Erin Helyard, conductor of the Adelaide Symphony Orchestra for Barrie Kosky's production of Saul.

---- INDEX REFERENCES ----

COMPANY: SHINE STAR PROPERTIES LTD

INDUSTRY: Entertainment (1EN08); Live Entertainment (1LI85); Music (1MU57); Music Concert (1MU45)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); South Australia (1SO82)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Neil Armfield; Rhett Burnie; Erin Helyard; Gavin Ross; Stuart Duckworth)

EDITION: Advertiser2

WORD COUNT: 188

Go inside the mind of a genius

Source: Satellite South (Australia)
Publication Date: April 19, 2017
Country: Australia
Source Type: Newspaper

4/19/17 Satellite S. (Austl.) (Pg. Unavail. Online)

News

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Wen Apr 19 00:00:00 2017

Genius, National Geographic Channel, Monday at 8.30pm

AUSTRALIA'S own Geoffrey Rush (pictured) stars in director Ron Howard's 10-part series telling the story of how Albert became Einstein, exploring his extraordinary professional achievements along with his volatile, passionate and complex personal relationships.

Genius tracks Einstein's rise from humble origins as an imaginative, rebellious thinker, through his struggles to be recognised by the establishment, to his global celebrity status as the man who unlocked the mysteries of the cosmos with his theory of relativity.

In the series premiere, anti-Semitism reaches fever pitch in 1930s Germany and the famed physicist wrestles with the decision to seek refuge in America with his wife or to stay in solidarity with fellow Jewish academics.

---- INDEX REFERENCES ----

NEWS SUBJECT: Judaism (1JU93); Religion (1RE60); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Ron Howard)

WORD COUNT: 121

Rush to star in Storm Boy

Source: GEELONG ADVERTISER (REGIONAL DAILY)
Publication Date: May 13, 2017
Country: Australia
Source Type: Newspaper

5/13/17 Geelong Adver. (Regional Daily) 7

News

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Section: News

AUSTRALIAN actors Geoffrey Rush and Jai Courtney will star in a contemporary retelling of the iconic 1976 Aussie film, Storm Boy, with shooting starting in South Australia in July. Rush, known for Shine, The King's Speech and Pirates of the Caribbean, will star as Mike "Storm Boy" Kingley, who recounts his childhood adventures to troubled teen granddaughter Madeline in an effort to stop her making the same mistakes he made. The Oscar winner is currently starring in National Geographic's drama series GENIUS.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Shine; Madeline; Jai Courtney)

EDITION: Geelong

WORD COUNT: 81

ON SET WITH...

Source: Daily Mail (UK)
Publication Date: May 13, 2017
Country: United Kingdom
Source Type: Newspaper

5/13/17 Daily Mail 4

News

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Section: Features

Geoffrey Rush

Geoffrey, 65, is best known for his award-winning roles in films including *Shine* and *The King's Speech*. He plays Albert Einstein in *Genius*, National Geographic's ten-part series about the physicist. Here he talks us through a week on the show's set in Prague...

5 MONDAY *Genius* traces the life and times of Albert Einstein. Like most people I knew little about him except that he had mad hair, but he was also a bohemian, musician and poet. I think this series will surprise people. Part of the challenge for me is making myself look like him. This week the costume designer showed me a photo of Einstein in his later years. He has his legs crossed and is wearing a sweater and huge fluffy slippers, which are so at odds with who he is. We agreed that we have to get this look in somewhere.

6 TUESDAY Einstein played the violin brilliantly but I'm not very good.

I've been having lessons for weeks but I'm still at the level of a not-very-good five-year-old. In the past I've enjoyed learning new things for my roles; I played the accordion in *The Book Thief* and learned sword fighting for the *Pirates Of The Caribbean* films, but the violin is terribly hard. You either play it well or really, really badly. If I manage to look like a reasonable player on screen in the scene we're filming today, that's down to the magic of television.

7 WEDNESDAY Emily Watson plays Einstein's wife and first cousin Elsa, but he also had lots of affairs. All that domestic turmoil was a revelation to me. Today we're shooting scenes showing Albert and Elsa arriving in America [right], where Einstein had become something of a star.

8 THURSDAY When I was growing up I was an aspiring astronomer as I had become obsessed with NASA's Mercury space programme. I remember when the US astronaut John Glenn flew over Australia in 1962 and we all turned our lights on to say hello. I even studied maths and physics to help with my ambition but I was hopeless at them. I've always had a layman's love of science but a lot of stuff we talk about in the show I have to learn parrot fashion; in a scene today I have no idea what's going on.

Thankfully we have two Czech physicists on set to advise us.

9 FRIDAY Einstein's friend Charlie Chaplin once said to him, 'You're famous for something no one understands', and he really was an astonishing celebrity. We don't have role models like him any more who have his empathy, curiosity and compassion. There's a glow around his mental and humane capacities that people can find sustenance in. He said we're all different, let's ask questions and deepen the human experience. I hope people will enjoy learning about his life by watching our drama - it could even make you seem a bit more clever at dinner parties!

Genius, tomorrow, 9pm, National Geographic.

---- INDEX REFERENCES ----

INDUSTRY: Apparel & Textiles (1AP20); Celebrities (1CE65); Consumer Products & Services (1CO62); Entertainment (1EN08); Fashion Industry (1FA88); Live Entertainment (1LI85); Motion Pictures (1MO51); Retail (1RE82)

LANGUAGE: English

OTHER INDEXING: (Elsa; John Glenn; Emily Watson; Geoffrey Rush; Geoffrey; Albert Einstein)

EDITION: 01

WORD COUNT: 503

In a Rush to get back on the high seas

Source: Advertiser (Australia)
Publication Date: May 21, 2017
Country: Australia
Source Type: Newspaper

5/21/17 Advertiser (Australia) 8

News

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Section: Lifestyle

JAMES WIGNEY

The Oscar winner has found a treasure trove of roles on his acting journey, writes JAMES WIGNEY
 WHEN Geoffrey Rush started work on the first *Pirates Of the Caribbean* movie in 2002, it seemed very long odds indeed that he'd still be flying the Jolly Roger 15 years later.

For starters, the early word on the big-budget Disney production was not good. A successful pirate-themed film had not been made in decades – and the fact that this one was based on a Disneyland tourist attraction meant the cynics' cutlasses were sharpened before anyone had seen a single frame.

"The first film was just called *Pirates Of the Caribbean* and we just thought it was a one-off," recalls Rush. "There was a lot of questioning press about a film based on a theme-park ride and hitting rock bottom." But as the production went on – and after the Disney executives had recovered from their initial alarm at their leading man Johnny Depp's wildly off kilter Captain Jack Sparrow – it became clear that something special was emerging. Soon enough, the film's title expanded to *The Pirates Of the Caribbean: The Curse Of the Black Pearl*, indicating that there were potentially more movies in the offing. As it turned out, *Pirates* was a smash hit, making more than US\$650 million at the box office, earning Depp a Best Actor Oscar nomination and making sequels an inevitability. Small problem for Rush though – his villainous and hugely entertaining Captain Hector Barbossa, the main antagonist, didn't make it to the final credits still drawing breath.

"I thought 'well that's fine, because I'm dead, but it's been a fun ride and I have had a really nice time'," he says. "It was quite a different experience on many levels to work on something on that massive kind of industrial scale." But characters need never stay dead long in Hollywood – not when there's money to be made – and thanks to the fantastical elements of the supernatural, seafaring franchise, Rush's Barbossa was resurrected at the end of the second film and has remained an integral part of the films ever since, right up to the fifth chapter, *Dead Men Tell No Tales*, which opens on Friday.

For Rush, whose career exploded after winning the Best Actor Oscar for *Shine* in 1996, it's been a veritable treasure trove of acting experiences.

For all their unashamed populist popcorn appeal, the *Pirates* films have attracted an astonishing array of acting talent, from fellow Oscar winners such as Penélope Cruz and now her husband Javier Bardem, in major parts, right through to well-regarded thespians and foreign language superstars in smaller roles. Even rock royalty has been shanghaied to work on the films, with Keith Richards (Depp's inspiration for Sparrow) making an appearance as Jack's father, and Beatle Paul McCartney bobbing up in *Dead Men Tell No Tales*. And Barbossa's transformation from out-and-out, old-school pirate villain to oily politician, profiteer and frenemy to Jack has been more than enough to keep Rush interested in coming back.

"There are all those things that made me feel like I was not treading water and just pushing out the same kind of cipher of the level of the first film," he says. "And of course in this one, it starts with Barbossa having now become extremely wealthy and is running a consortium of 12 or 15 ships – he's become a corporate pirate." But for the Queensland-born, Melbourne-based Rush this time, there was an added bonus – filming in his state of origin. Not only did it cut down the travel time but the Gold Coast shoot brought back vivid memories of the holidays he had spent there as a child, long before the days of high-rise buildings and gaudy nightclubs, performing in talent

competitions on the beach at Coolangatta, hoping to win a snow cone or a Dagwood Dog as a prize.

"That was the bonus of all time," he says. "On the first film it was a commute to St Vincent. That involved a very long day flight from Melbourne to Los Angeles. It would always land at a time where the connecting flight to Miami was a five-hour layover, then it was an overnight stay in Miami to connect to a flight to Barbados and then you'd get into a plane the size of a mosquito, with some Rastafarian guy with the window open, probably blowing a big cone, to get me over to St Vincent. So 35 hours later I would turn up for work. That was all part of the adventure but being on the Gold Coast in closer proximity was great. And it's also my old childhood stamping ground." Although Rush has been one of Australia's most successful film actors on the world stage in recent decades, with four Oscar nominations, such a journey of working with the world's best actors and directors was beyond his wildest dreams when he was starting out on the Queensland stage. Even after being encouraged and involved in theatre at high school and during his Arts degree at the University of Queensland, a life on stage or in front of the camera didn't seem like a viable option long-term in the late '60s and early '70s.

"I hadn't really thought it was a career," he says. "I thought I was going to end up as a journalist or an ABC newsreader or a teacher possibly – I had no idea. But I landed a job at the newly formed Queensland Theatre Company when I was 20 and had a three-year contract and I thought 'my God, I'm actually working as a professional actor – this is amazing and I hope it continues'. But I had no ambitions because at that stage our film industry was just on the beginnings of emerging from 40 or 50 years in the wilderness. You didn't set your sights on professional acting.

"Two generations later, younger people in their early 20s now can look to a whole multitude of people who are working internationally on all sorts of levels whether they are costume designers, cinematographers, actors. It's changed – somehow in the Australian spirit something got unleashed in the early '70s." One of Rush's co-stars in *Dead Men Tell No Tales* is compatriot and rising star Brenton Thwaites, who like so many current big Australian names in Hollywood – from Guy Pearce to Chris Hemsworth to Isla Fisher – came up through the prolific Aussie soapie system. And although that path is so markedly different from his own, which encompassed stints in theatre companies in Brisbane and Sydney and studying mime in Paris, Rush says there's no sure-fire way to an enduring career, let alone global success.

Shine was only his second major film role – but when it swept the awards season more than 20 years ago and made him one of the most in-demand character actors on the planet, his years of experience ensured he was ready to capitalise.

"I am at the stage where younger people who aren't in the industry but are keen to get a foot in the door and they say 'can you give me any advice?'," he says. "I always say 'go and study or work – do either'. Just working and jobbing might make the process a lot longer because the frequency of employment can be haphazard. The thing a lot of those earlier soaps like *Sons and Daughters* gave people was longevity and the chance to work stuff out. But the advice I mostly give is that there's no rule book.

"I have suddenly ended up doing a mixture of Australian and international films and that started for me when I was 43. So if you want to be on your toes and be ready to go for it if and when a whole mess of influences are going to inform every given decision you make. Sometimes it's being in the right place at the right time." **PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES OPENS ON THURSDAY**

---- INDEX REFERENCES ----

COMPANY: WALT DISNEY CO (THE)

NEWS SUBJECT: Crime (1CR87); Hijacking & Piracy (1HI42); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

REGION: Americas (1AM92); Australasia (1AU56); Australia (1AU55); Florida (1FL79); North America (1NO39); Oceania (1OC40); Queensland (1QU50); U.S. Southeast Region (1SO88); USA (1US73); Victoria (1VI05)

LANGUAGE: English

OTHER INDEXING: (Queensland Theatre Company) (Geoffrey Rush; Isla Fisher; Paul McCartney; Brenton Thwaites; Chris Hemsworth; Johnny Depp; Javier Bardem; Penélope Cruz; Hector Barbossa; Guy Pearce; JAMES WIGNEYWHEN; Jack Sparrow; Keith Richards)

EDITION: AdvertiserTV

WORD COUNT: 1360

Rush's theory of relativity

Source: South Burnett Times (Australia)
Publication Date: May 23, 2017
Country: Australia
Source Type: Newspaper

5/23/17 S. Burnett Times (Austl.) (Pg. Unavail. Online)

News

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Tue May 23 00:00:00 2017

CONTRARY to his name, Geoffrey Rush doesn't like to be rushed into his next role.

The Toowoomba-born Oscar winner is in high demand in Hollywood, but he's extremely picky about his projects.

"I take time to select," he tells The Guide.

"There could be a lot of scripts that might have come in and I go 'I don't know if that's really me' or 'I'm not sure if I respond to that'. It's a gut feeling."

He also likes to spend months preparing for a role, especially if it's biographical.

That's why he nearly didn't play Albert Einstein in National Geographic's acclaimed new series *Genius*.

He was Ron Howard's first choice to play the famous physicist - a complex character to say the least, who had an IQ of 160 and was as much of a scientist as an artist. Howard directed the pilot and serves as an executive producer of the series.

"I had a prior commitment that I couldn't back out of, so reluctantly I had to say no," he says. "As a character actor in my 60s, and as challenging as that might be, it was a disappointment. But then Ron Howard came straight back to me and said 'We've had a look at the schedule and we want you to do it. We'll give you two months. I went 'Great, let's do it'."

The 10-part drama - based on Walter Isaacson's acclaimed book *Einstein: His Life and Universe* - goes beyond the halls of academia to explore Einstein's struggles to be a good husband and father, a man of principle and to expose his daringly creative mind during a period of global unrest.

"I am drawn towards those biographical films," Rush says.

"Whether it's the Marquis de Sade or Peter Sellers, I love characters, right at a particular period of history, who are either a great hero or an anti-hero. With Einstein, he is the best person to move through that scientific world and go into the cataclysm of the First and Second World Wars."

But the series is also unexpectedly racy thanks to Einstein's love for women.

Rush shares the role with South African-born English actor Johnny Flynn, who plays the younger Einstein.

"I was kind of imagining a young, passionate guy who was burning with curiosity and ideas, and saw the world in a very different way, and kind of had to smash through a lot of resistance to get these ideas out there," Flynn tells *Deadline*.

The drama has already been renewed for a second series.

National Geographic will also air a catch-up *Genius* marathon on Monday, June 12, from 1.30pm.

---- INDEX REFERENCES ----

COMPANY: ALBERT EINSTEIN COLLEGE OF MEDICINE

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51); Music (1MU57); TV (1TV19); TV Programming (1TV26)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Walter Isaacson; Johnny Flynn; Ron Howard)

Geoffrey Rush sends gold Pirates of the Caribbean coins to fans

Source: BANG ShowBiz (UK)
Publication Date: May 25, 2017
Country: United Kingdom
Source Type: Other

5/25/17 BANG ShowBiz (U.K.) (Pg. Unavail. Online)

News

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 bangshowbiz.com

Geoffrey Rush has a host of mementos he has kept from the 'Pirates of the Caribbean' films, including his sword from the first movie and says he sends gold coins he took from the set to fans. Geoffrey Rush sends gold coins taken from the set of 'Pirates of the Caribbean' to his fans. The 65-year-old has starred as Captain Hector Barbossa in Disney's franchise in all five films - although he only briefly appeared in the second instalment - and admits he has kept his character's sword from the first movie 'The Curse of the Black Pearl' as well as a host of other mementos, some of which he shares with friends. Speaking to the Metro newspaper, he shared: "I have kept my sword from the first movie. I also stole a lot of gold coins from the chest. They are very useful to send to fans." Rush co-stars with Johnny Depp, 53, Javier Bardem, 48, and Brenton Thwaites, 27, in the fifth film of the franchise 'Salazar's Revenge', also known as 'Dead Men Tell No Tales' in some markets. Having starred in all the movies in the franchise, Rush has seen his character age and wither as the films progress. He said: "These are not clean-living pirates. They all have shocking pox and sores and scarred faces. Bardem is half man, half prawn with black squid ink coming out of his mouth." "My character Barbossa has got crustier. Mind you, I thought he looked very old when we were doing it 15 years ago. Now when I look back the 'The Curse of the Black Pearl' I think Barbossa looks quite young and attractive!" The Tony, Oscar and Emmy winner has starred in a number of box office sensations including the hit 'The King's Speech' which grossed more than \$400 million but Rush admits no one thought it was doing to be a hit. He said: "None of us did. I always had doubts about two middle-aged men sitting in a room talking for ten pages of script at a time." "I said to the director Tom Hooper, 44, 'do you really think the audience will be interested in watching this?' "

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---- INDEX REFERENCES ----

COMPANY: WALT DISNEY CO (THE)

NEWS SUBJECT: Crime (1CR87); Hijacking & Piracy (1HI42); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (SyndiGate Media Inc.) (Geoffrey Rush; Salazar; Hector Barbossa; Brenton Thwaites; Tom Hooper; Johnny Depp; Javier Bardem; Oscar; Emmy)

WORD COUNT: 372

GEOFFREY RUSH

Source: Patriot Ledger, The (Quincy, MA)
Publication Date: May 27, 2017
Country: USA
Source Type: Newspaper

5/27/17 Patriot Ledger (Quincy, Mass.) 35

News

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Section: News

Ed Symkus; For The Patriot Ledger

MOVIES

You could call him a late bloomer. Australian actor Geoffrey Rush had already gone through 23 years of working in theater and small films before American audiences caught on with what became his Oscar-winning performance as troubled-but-brilliant concert pianist David Helfgott in "Shine," which came out in 1996. And it's been an additional busy two decades for Rush since then, with major roles in films ranging from "Shakespeare in Love" and "The Tailor of Panama" to "The Life and Death of Peter Sellers" and "The King's Speech" and "The Book Thief."

Rush currently is starring as Albert Einstein in the well-received National Geographic Channel series "Genius." But smack in the middle of doing all of these straightforward and mostly dramatic roles, along came the offer to camp it up a bit as a pirate named Barbossa, opposite Johnny Depp's Captain Jack Sparrow, in "Pirates of the Caribbean: The Curse of the Black Pearl."

The character has gone through a lot in the wildly successful franchise. He's been Jack's mutinous villain and he's been his heroic ally. Due to a curse, he was once turned into a zombie. Later, he was killed and even later he was resurrected. And the character has a wooden leg.

In the fifth "Pirates" entry, subtitled "Dead Men Tell No Tales," Barbossa is presented as a sort of businessman of the seas. And, as always, Rush is drolly funny in the part. The genial, deep-voiced Rush, 65, spoke about the film, which opens Friday, earlier this week in Los Angeles.

Q A quick "Shine" question, if you don't mind. Were you actually playing the piano in the film?

A No. I played piano from when I was 8 till about 14. Then I didn't play again until "Shine," which was mimed. I certainly didn't have concert-standard technique.

Q Thanks. Time to talk about "Pirates." What keeps bringing you back to the series?

A Initially I was only going to be in the first film. It was just called "Pirates of the Caribbean." Then we started to get daily memos that it was called "The Curse of the Black Pearl." And the moment we saw that colon, we knew, "Hmm, sequel." But I read the script and saw that at the end I die. I said, "OK, I've had fun. I played the badass villain who was the creature that was spat out of the mouth of hell."

But later on they came back to me and said they were going to shift the whole story, and that there would be a new villain, and I was going to come back because the bigger story that happens in part three is that all the global pirate lords need to be amassed by Barbossa, and [the character] Tia Dalma will bring you back to life with voodoo (smiles). And I thought, "Great!"

Q There are lots of emotional changes in Barbossa from film to film. Does all of that come directly from the script, or are you able to give some input about him?

A When Barbossa was working for King George II in the last film ("On Stranger Tides"), the script was a little more blatant that this was a ploy. I spoke with [scriptwriter] Terry Rossio and said I think we should play it that it's just the vanity of working for a nicer type of person, not pirate scum. So I made a bit of a contribution there. And now that Barbossa's the corporate CEO, with vulgar wealth, it rings a lot of contemporary bells, in a funny sort of way, doesn't it? I like that, and I like that there was a secret of his past that might reveal some vulnerability in him.

Q Barbossa has become a very popular character in the series. Do you get much fan mail because of him?

A I can't imagine what Johnny gets. He must get bucket loads. But I get some. And I always answer them. I handwrite them. It may take three months, but they build up and then I sit down for a day and write back. I have noticed over the years that initially it was young women in Japan, and men in Germany, and I thought, "What's the attraction of Barbossa there? What demographic am I appealing to?" More recently there's been a tremendous amount of fan mail from Russia and China. I find this fascinating.

Ed Symkus can be reached at esymkus@rcn.com.

---- INDEX REFERENCES ----

NEWS SUBJECT: Crime (1CR87); Hijacking & Piracy (1HI42); Social Issues (1SO05)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Tia Dalma; Johnny Depp; Jack Sparrow; Albert Einstein; George II; David Helfgott; Terry Rossio)

WORD COUNT: 744

SHINING ON AND ON

Source: Independent (UK)
Publication Date: June 2, 2017
Country: United Kingdom
Source Type: Newspaper

6/2/17 Independent (United Kingdom) 40

News

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Section: Features

MICHAEL CHURCH

For those who have forgotten or are too young to remember, David Helfgott was the Australian pianist catapulted to fame by the 1996 film *Shine*, in which Geoffrey Rush memorably incarnated the tangled story of his life.

Helfgott was a child prodigy whose career was cut short by schizophrenia; after a decade off the rails, he was saved by the love of a good woman, and was taught not only how to live with his disorder, but also how – with astute management – to turn it to financial advantage. I was one of just two London critics who wrote sympathetically about his controversial South Bank recital to launch the film; the others sang a sneering chorus of disapproval.

But it seemed perverse not to be kind, for behind his weird mannerisms lay poetry in his playing. Twenty years on, he's back. Any fears this might be a freak show were dispelled from the start: he's harnessed his demons, and now plays like a proper concert pianist. Chopin's first Ballade was accompanied by an excited "woo" at climactic moments, but that was no more intrusive than Glenn Gould's humming, and the momentum and character of the piece was unaffected.

He then rose to the virtuoso challenge of three big Liszt pieces, pausing only to bestow kisses and handshakes on adoring members of the audience, most of whom, it's safe to assume, were devotees of the film.

The finale was a two-piano arrangement with Rhodri Clarke of *Rach Three*, exhilarating and smart as a whip. After three encores – starting with a high-octane delivery of Khachaturian's Sabre dance – the evening dissolved into a love-in between performer and audience. And why not? This man, who has just turned 70, has come through exceptionally difficult trials with his sunny nature intact and his talent brightly burnished. He's a life force, and people draw strength from him.

---- INDEX REFERENCES ----

COMPANY: SOUTH BANKING CO

INDUSTRY: Dance (1DA68); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Music (1MU57); Music Concert (1MU45)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; David Helfgott; Glenn Gould)

EDITION: 1ST

WORD COUNT: 315

STAR BIRTHDAYS

Source: Coventry Telegraph (UK)
Publication Date: July 6, 2017
Country: United Kingdom
Source Type: Newspaper

7/6/17 Coventry Telegraph 12

News

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Section: Letters

The Dalai Lama, Geraldine James and Sylvester Stallone The Dalai Lama, 82; Dame Mary Peters, former Olympic pentathlon champion, 78; George W Bush, former US president, 71; Sylvester Stallone, actor, 71; Geraldine James, actress, 67; Geoffrey Rush, actor, 66; Jennifer Saunders, actress/comedian, 59; 50 Cent, rapper, 42; Kate Nash, singersongwriter, 30.

---- INDEX REFERENCES ----

COMPANY: BIRTHDAYS LTD

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Modern Pentathlon (1MO02); Sports (1SP75)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Jennifer Saunders; Sylvester Stallone; Kate Nash; Geraldine James; Cent; George Bush; Mary Peters)

EDITION: 01

WORD COUNT: 42

Hollywood storms into town

Source: Advertiser (Australia)
Publication Date: August 19, 2017
Country: Australia
Source Type: Newspaper

8/19/17 Advertiser (Australia) 10

News

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Section: News

ANTIMO IANNELLA

MR Percival is back — and he's brought some Hollywood friends with him — as filming gets underway on the remake of Australian classic Storm Boy.

SA coastal town Port Elliot has been transported back to the 1950s for the shoot, which stars Hollywood heavyweights Geoffrey Rush and Jai Courtney, and young Queensland actor Finn Little as Mike Kingley junior.

These first photos from the set on The Strand show Suicide Squad star Courtney as Hideaway Tom, Finn in the title role — made famous in the 1976 original by a then unknown SA actor, Greg Rowe — and of course, key character, the popular pelican Mr Percival.

West Australian actor Trevor Jamieson who starred in The Secret River on stage and television, is playing Fingerbone Bill, famously portrayed by Indigenous star David Gulpilil 40 years ago.

The updated film version of Colin Thiele's classic South Australian novel began shooting this week, and will feature Oscar winner Rush as Mike Kingley, a grandfather who tells his story in flashbacks to his troubled teenage daughter. In production here since June, filming is expected to continue for at least four weeks, with much of it located in the Coorong.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Storm Boy.SA) (Geoffrey Rush; Greg Rowe; Jai Courtney; Trevor Jamieson; Mike Kingley; David Gulpilil; Percival; Finn Little)

EDITION: Advertiser

WORD COUNT: 195

Geoffrey Rush in yellow tights: what is there not to like?

Source: Sydney Morning Herald, The (Australia)
Publication Date: August 30, 2017
Country: Australia
Source Type: Newspaper

8/30/17 Sydney Morning Herald (Austl.) 15

News

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Section: Arts

Cameron Woodhead

With acclaimed theatre from overseas, a splash of Hollywood star power, the programming of a neglected Australian playwright, and a judicious mix of classics and contemporary drama, the Melbourne Theatre Company's 2018 season features some priceless tickets.

First up is a legendary production of *The Curious Incident of the Dog in the Night-Time* from London's National Theatre - the force behind *One Man, Two Guvnors* and *War Horse*.

Sweeping all before it on the West End and Broadway where it won five Tony and seven Olivier awards, the show is world-class theatre - a clever, poignant and visually stunning adaptation of Mark Haddon's mystery novel about a boy with Asperger's syndrome and his obsession with Sherlock Holmes.

The year will also end with a bang. After neglecting the Bard for four years, the MTC has executed an abrupt volte-face. Having broken the drought with *Macbeth* - a cinematic production with home-grown star Jai Courtney, which sold out and was twice extended - Hollywood and Shakespeare align once more with Geoffrey Rush to play Malvolio in *Twelfth Night*.

Rush has wowed Melbourne audiences in musical comedies such as *The Drowsy Chaperone* and *A Funny Thing Happened on the Way to the Forum*; his talents are well suited to the butt of Shakespeare's finest. The idea of seeing him yellow-stockinged and cross-gartered is irresistible, especially to those who missed his recent turn as King Lear in Sydney.

One announcement that will please (and perhaps startle) insiders is that the MTC will finally stage Patricia Cornelius. A perennial outsider, Cornelius has achieved almost mythic status as the most awarded Australian playwright never to be programmed in the main-stage season of a state theatre company.

"I hope she doesn't regret losing her interesting place in the pantheon," quips artistic director Brett Sheehy. "But this is long overdue." We'll be seeing more of Cornelius - commissioned by the MTC's NEXT STAGE writer's program - as part of the company's commitment to new work.

In 2018, Cornelius will adapt Federico Garcia Lorca's *The House of Bernarda Alba* to Western Australia. The play focuses on a tyrannical mother who keeps her five daughters locked away from the world of men. Cornelius' flinty approach to all-female drama, with Melita Jurisic as Bernarda, should make it a season highlight.

Other local writers include Nicola Gunn, Jean Tong and Aidan Fennessy.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Theater (1TH47)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40); Victoria (1VI05)

LANGUAGE: English

OTHER INDEXING: (Melbourne Theatre Company) (Geoffrey Rush; Brett Sheehy; Federico Garcia Lorca; Melita Jurisic; Mark Haddon; Bernarda Alba; Jai Courtney; Jean Tong; Patricia Cornelius; Aidan Fennessy; Nicola Gunn)

EDITION: First

WORD COUNT: 392

Rushed with success

Source: Advertiser (Australia)
Publication Date: September 10, 2017
Country: Australia
Source Type: Newspaper

9/10/17 Advertiser (Australia) 7

News

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Section: Lifestyle
 LISA WOOLFORD

From Storm Boy to 800 Words, it's been a jam-packed year for our adopted South Australian, writes Watch Editor LISA WOOLFORD

HE's worked with greats such as Geena Davis and Toni Collette and he's a leading man in his own right but 800 Words star Erik Thomson turned total fan boy with Geoffrey Rush.

Filming his Storm Boy scenes last week with the Oscar-winning actor, Erik confesses to Watch over lunch in Sellicks Hill, he was more than a little starstruck.

"The rehearsals were wonderful and then the camera rolled and it's not like the old days where film would roll through it and you could hear it and you were aware that it was money," Erik says. "These days it's just digital and it doesn't matter so much if you muck up. I didn't muck up but I wasn't completely in the scene because a little part of me was going 'I'm doing a scene with Geoffrey Rush, There's Geoffrey Rush in front of me, he's talking to me and there's no one else in the scene'." It's been a frenetic time for the adopted South Australian actor, he returned home last week after wrapping 108 days – he was on set for 104 of those very long days – filming in New Zealand for the third season of 800 Words. Last series ended on a cliffhanger with his on-screen daughter's boyfriend Ike missing at sea off the beautiful, but treacherous, coastline.

"Well cliffhangers are traditional – I mean Home and Away do one every week?," Erik jokes. "That's sort of heading into that more melodramatic territory, we had established ourselves as a not-as-melodramatic show. So when we do it, it has a bit more impact hopefully. We haven't had a siege yet – and hopefully we don't ever." All jokes aside, it's a pretty powerful opening episode with the entire eclectic cast of characters in the fictional town of Weld banding together to find their loved ones – Ike's father is also among the missing. "It's a pretty powerful moment – it's different for the show. The stakes are really high and it wasn't that little gentle show," Erik says.

One of the charms of 800 Words is that it juggles the sublime – storylines that border on the fantastical – with real-life situations.

"Sometimes I feel people have dismissed 800 Words as being lightweight, and I disagree with that," Erik says. "I think it goes to some pretty heavy places but it's offset with a lightness that keeps it kind of human. My dad died four years ago and within half-an-hour of his death, we were laughing. You think you'd be rolling around on the ground with grief, but humour and lightness and darkness all co-exist." Viewers are looking forward to solving the mystery of who is the father of Jan's (Bridie Carter) twins. There's three potential candidates including Erik's George Turner. While Erik couldn't divulge if he will reluctantly become a dad for the third time, he could hint at some more romance for the widower.

"(Romance) was very much the focus of Series 2 and the expectation one places upon oneself. This season there's a line – not sure whether it's a famous quote or cliché – women mourn, men replace," he says. "I reckon that's probably right. I think George felt pressure from himself and from people around him to get back on the horse. The beginning of this series, romance is on the backburner with the caveat that you don't find love, it finds you, as George certainly finds when he takes his eyes off that happening. Towards the end of the series something happens – a much more organic development really sideswipes him." Erik's renowned for playing the good guy – of course widower George in 800 Words, Dave Rafter in Packed to the Rafters and even Mitch Stevens in All Saints, but he's playing a little against type in the latest reincarnation of Storm Boy currently filming around Port Elliot and the Coorong. He plays the villain of the story – Malcom

Downer "I kind of play a corporate bully. The director was saying 'don't want you to be too (mean) and I and I say 'well, it's written like that.' So, no, I'm not that nice a guy in Storm Boy." Erik says.

He's not looking to completely break out of character, say as a serial killer, any time soon, adding he enjoys the challenge of exploring the flaws of his so-called good guys.

"If you look at leading men – generally they tend to be the ones with positives on their side, even if they do make mistakes they are the man you'll follow and you know that they'll trip along the way but they'll get to where they want to get to," Erik explains. "But, hopefully they're not bland – they're all flawed characters but they always get to where they want to get eventually. It can't be too easy or there'd be no show to watch." So is he as nice at home as he appears on screen? "No, I'm not – I'm a complete asshole," Erik jokes, before adding seriously that his kids – daughter Eilish and son Magnus, are slowly starting to understand his work in the TV business.

"I think (my daughter) gets pretty protective of me when I'm out in public and people want a photograph with me," he says. "She doesn't say anything at the time but she says later 'I just wish they'd leave you alone, Dad', I say 'it's all right it's just part of my job'.

"They've had friends at school say stuff and my thing is they shouldn't be watching; one; because they're only 9-10 years old so they shouldn't be watching 800 Words – it's on far too late. And two – they go to a Steiner school so they're not supposed to be watching television anyway." The pair haven't seen much of Erik's work but he's planning soon to introduce them to the entire series of The Alice – the 2005 show he starred in with wife Caitlin McDougall. Erik, Caitlin and the kids have called SA's Port Willunga home since Packed to the Rafters ended and they and his career haven't looked back.

"It hasn't affected my career at all. I spent 15 years in Sydney. I've put all the legwork in and I'm still in touch with the industry, my agent's in Sydney – if someone wants to see me, I can jump on a plane and be there," he says. "Being down here gives us a reprieve from all of that. It allows my children a lifestyle where they can run in the big backyard and they've got grandparents and uncles and aunties and cousins. They have the kind of lifestyle kids should have. It's the kind of childhood I had. It's about getting the balance right – maybe by doing this I miss out on theatre opportunities but I've been busy anyway." Erik's keen to maintain this precious work-life balance, so while he does have ambitions and already has ideas to create and fully-develop his own shows, he's also cautious.

"800 Words has been my first producing role where somebody else is steering and I'm standing alongside and looking on and giving my opinion, but it's a big ask to do the volume of television I've been doing with this show and then post it and cut it and I'd just be a complete mess," he reveals. "(You've got to) be careful what you wish for because it comes with a whole lot of extra work and stress. This has been a big enough job just being the actor in it and being a dad as well. Then going 'do you want to be an actor, a father and a producer?'. Again it's all about work-life balance." Family – both his actual and work colleagues – are very important to Erik. He's enjoyed working with stars such as the aforementioned Geoffrey Rush and local leading lights Rebecca Gibney, Georgie Parker and his own wife, but it's being an almost fatherly figure to emerging young talent of which he's most proud.

"I think ultimately seeing people like Jess Marais, Hugh Sheridan and Angus McLaren and Benson and Melina – they're young and they're full of potential and in many way that's kind of more where I get a buzz," Erik says. "Being at the very beginning of these people's careers. Remembering Jess – who is kind of everywhere at the moment – she and Hugh came out straight of drama school for Packed To The Rafters. So we literally got them absolutely just out of the shell." The fourth instalment of the Seven's 800 words has yet to be commissioned, but Erik's hopeful.

"You don't want to be looking ahead too much," he says.

"Earlier in my career, I was a little bit into that stepping stone syndrome where everything I did was about leading me somewhere else and I missed moments and I took moments for granted, that's why you've got to really focus on the moment." "It's that classic thing in life that we in society do – you meet someone and everyone asks 'when are you getting married?' and then you get married, it's 'when are you having babies?' (You want to say) "Just shut up and leave me alone, So I'm in a series, I don't know what's going to happen after that – there's always something on the horizon." Maybe more eye-to-eye scenes with his new friend Geoffrey Rush. 800 WORDS, TUESDAY, 8.45PM, SEVEN

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); TV (1TV19); TV Programming (1TV26)

REGION: Australasia (1AU56); Australia (1AU55); New South Wales (1NE75); Oceania (1OC40); South Australia (1SO82)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Melina; Erik Thomson; Hugh Sheridan; Toni Collette; Caitlin McDougall; Angus McLaren; Georgie Parker; LISA WOOLFORDHE; Geena Davis; Ike; Rebecca Gibney; Jess Marais; Jan; George Turner; Dave Rafter; Mitch Stevens; Bridie Carter)

EDITION: AdvertiserTV

WORD COUNT: 1614

Aussies up for Emmy accolades

Source: Coolum & North Shore News (Australia)
Publication Date: September 15, 2017
Country: Australia
Source Type: Newspaper

9/15/17 Coolum & N. Shore News (Austl.) (Pg. Unavail. Online)

News

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Fri Sep 15 00:00:00 2017

69th Annual Primetime Emmy Awards, Fox8, Monday at 10am

AUSTRALIANS Nicole Kidman and Geoffrey Rush are on the list of nominees for this year's Emmy Awards, airing live on Fox8.

Kidman is in the running for Outstanding Lead Actress in a Limited Series or Movie for her role in popular series, Big Little Lies, while Rush is up for the equivalent award for male leads for his part as Albert Einstein in the mini-series Genius.

The awards will be hosted by the star of The Late Show with Stephen Colbert from Microsoft Theater in LA.

Stars including Tom Hanks, Joseph Gordon-Levitt and fan favourites from Saturday Night Live, The Handmaid's Tale and Orange Is the New Black will be among the presenters.

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Tom Hanks; Movie; Nicole Kidman; Joseph Gordon-Levitt; Albert Einstein; Stephen Colbert)

WORD COUNT: 127

AUSSIES' TIME TO SHINE

Source: Courier Mail (Australia)
Publication Date: September 18, 2017
Country: Australia
Source Type: Newspaper

9/18/17 Courier-Mail (Austl.) 19

News

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Section: Confidential

AUSTRALIA is well represented at the Primetime Emmy Awards and the Aussie hopefuls (below) have all been out supporting each other.

While Nicole Kidman has been stealing the limelight, other Aussies to hit the red carpet for the awards curtainraiser, the Australian Emmy Nominees Sunset Reception in LA on Saturday, included Kate Dennis, for directing *The Handmaid's Tale*, Geoffrey Rush, and *Big Little Lies* executive producer Bruna Papandrea.

"I think Australian creatives work very hard. We are a tough lot," Dennis said. "You feel like you're on this crazy life raft together." Rush added: "There's an energy that says, let's not let it happen again that we are moribund and defunct, so we go into battle on many levels." Also in attendance were costume designer Perry Meek, Orange is the New Black's Ruby Rose with girlfriend Jessica Origliasso (pictured right), and *Big Little Lies* author Liane Moriarty.

---- INDEX REFERENCES ----

INDUSTRY: Apparel & Textiles (1AP20); Celebrities (1CE65); Consumer Products & Services (1CO62); Entertainment (1EN08); Fashion Industry (1FA88); Retail (1RE82)

REGION: Australasia (1AU56); Australia (1AU55); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Bruna Papandrea.) (Geoffrey Rush; Nicole Kidman; Kate Dennis; Bruna Papandrea; Jessica Origliasso; Ruby Rose; Perry Meek; *Big Little Lies*; Liane Moriarty)

EDITION: CourierMail

WORD COUNT: 148

Geoffrey Rush makes even watching paint dry fun

Source: Canberra Times
Publication Date: October 5, 2017
Country: Australia
Source Type: Newspaper

10/5/17 Canberra Times 20

News

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Section: News

Paul Byrnes FINAL PORTRAIT ★★★★★ 90 minutes. Dendy and Palace Electric.

Turns out watching paint dry can be fun. In 1964, in Paris, the American writer James Lord sat for a portrait by Alberto Giacometti, the Swiss-Italian artist who was by then world famous, and two years away from his death.

Any biopic about an artist has two big problems: is the artist knowable, and if so, does it follow that the work is knowable? Most biopics never get to the second question. If the artist died young, beat his wife or shot heroin, that's enough. Better if you have all three, but not quite necessary.

We don't need to pierce the art then, just the bad behaviour. Some films rise above that, like Pollock, to take a good run at the art itself. Most fail, because the artistic process is ultimately mysterious. You could watch a four-hour film of Hemingway writing and still have no idea how he did it.

In Final Portrait, actor/director Stanley Tucci gives a lesson on solving, or at least finessing, these problems. He has help, in that James Lord wrote a book about the experience of sitting for Giacometti, so we can enter the story through his narration.

As James Lord (Armie Hammer) weaves through Montparnasse on his way to his first sitting, we get a series of cliches: an American preppy in blue coat and cream slacks, wearing a tie, gliding elegantly through narrow streets, past cafes crammed with colourful people. The music is piano accordion, for gosh sakes. As he enters Giacometti's studio, the music cuts, rupturing the cliché. It's dank, grey, filthy, a proper garret that looks like it hasn't been cleaned since 1900.

Giacometti (Geoffrey Rush) sits on an unmade bed, smoking a cigarette. He shuffles into the studio, across from the bedroom. He is stooped, his wiry grey hair a bit like one of his own scribbly portraits. The lines in his face make him seem ancient and sad.

Tucci's casting is impeccable. Rush can make anything and anyone funny without losing the seriousness, the tumult, of the character. He's drily droll here, for as long as he needs to be to capture us.

Do we penetrate Giacometti's greatness? Maybe. Almost.

This film is rich with humanity, humour and a deep sense of why art is important. Could we ask for more?

---- INDEX REFERENCES ----

NEWS SUBJECT: Art (1AR38); Drug Addiction (1DR84); Health & Family (1HE30); Smoking (1SM71)

INDUSTRY: Entertainment (1EN08); Motion Pictures (1MO51); Music (1MU57)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Stanley Tucci; Alberto Giacometti; Montparnasse; James Lord; Portrait)

EDITION: First

WORD COUNT: 383

Rush at his best

Source: Sydney Morning Herald, The (Australia)
Publication Date: October 2, 2017
Country: Australia
Source Type: Newspaper

10/2/17 Sydney Morning Herald (Austl.) 24

News

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Section: Arts

Playing artist Alberto Giacometti in Final Portrait is one of Geoffrey Rush's best performances: sly, funny and full of mischief. And Stanley Tucci's direction is a match for it, full of the wit and the playfulness.

Read the full review at smh.com.au/entertainment

---- INDEX REFERENCES ----

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Alberto Giacometti; Stanley Tucci)

EDITION: First

WORD COUNT: 46

In a real Rush for a brush with fame

Source: Mercury, The (Hobart, Australia)
Publication Date: October 7, 2017
Country: Australia
Source Type: Newspaper

10/7/17 Mercury (Hobart, Austl.) 41

News

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Section: TV

LEIGH PAATSCH

IT has been way too long since one of this country's most gifted performers, Geoffrey Rush, put on his "proper" acting boots.

The wait for more Rush magic comes with a most rewarding pay-off in *Final Portrait*, an engrossing study of the late, great Swiss artist Alberto Giacometti.

The year is 1964, and the ageing Giacometti (played with a rumpled, weather-beaten resignation by Rush) is agonising in his own peculiar way over his latest work.

A portrait of his good friend, the American art critic James Lord (Armie Hammer), was originally intended to be dashed off in a single afternoon. However, the project soon triggers both a deeper fascination and frustration with the project for Giacometti.

The days inside his atmospheric Paris workspace begin to blur into one another as the painter continually relinquishes and reclaims his grasp of his subject.

Final Portrait, directed by veteran American actor Stanley Tucci, is a quality drama boosted immeasurably by Rush's intuitive understanding of the imperfections that make up a perfectionist such as Alberto Giacometti.

Final Portrait is now showing at the State Cinema, North Hobart. Rating: Three and a Half STARS

----- INDEX REFERENCES -----

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; Stanley Tucci; James Lord; Alberto Giacometti)

EDITION: Hobart

WORD COUNT: 190

FINAL PORTRAIT

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Publication Date: October 11, 2017
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Source Type: Newspaper

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Section: WhatsOn

Leigh Paatsch

Rating: M Run time: 108 minutes Verdict: A slow brush with greatness * * * 1/2 It has been way too long since one of this country's most gifted performers, Geoffrey Rush, put on his 'proper' acting boots. The wait for more Rush magic comes with a most rewarding payoff in this engrossing study of the late, great Swiss artist Alberto Giacometti. The year is 1964, and the aging Giacometti (played with a rumpled, weather-beaten resignation by Rush) is agonising in his own peculiar way over his latest work. A portrait of his good friend, the American art critic James Lord (Armie Hammer), was originally intended to be dashed off in a single afternoon. However, the project soon triggers both a deeper fascination and frustration with the project for Giacometti. The days inside his atmospheric Paris workspace begin to blur into one another as the painter continually relinquishes and reclaims his grasp of his subject. A quality drama boosted immeasurably by Rush's intuitive understanding of the imperfections that make up a perfectionist like Alberto Giacometti.

---- INDEX REFERENCES ----

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Celebrities (1CE65); Entertainment (1EN08)

LANGUAGE: English

OTHER INDEXING: (Geoffrey Rush; James Lord; Alberto Giacometti)

EDITION: City

WORD COUNT: 170

Reliving the glory days

Source: Age, The (Australia)
Publication Date: November 10, 2017
Country: Australia
Source Type: Newspaper

11/10/17 Age (Austl. Full Text) 12

News

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Section: News
Garry Maddox

Twenty-five years after *Strictly Ballroom* became a hit, Paul Mercurio still gets asked to recreate moments from the film.

He was in a butcher shop in Melbourne - appropriately named Char Char Char - when a customer asked him for a "twirl" this week. She was so delighted when he complied that she bought some of the mustard and chutney he sells to supplement his income outside films, TV shows and cook books.

But while proud of *Strictly Ballroom*, Mercurio, at 54, had mixed feelings seeing an iconic photograph from the film in a new exhibition at the National Portrait Gallery in Canberra.

"It's shocking," he said. "People keep showing me photos of me 26 years ago, when I was a fair bit lighter and had more hair."

The exhibition, *Starstruck: Australian Movie Portraits*, features 275 stills from more than a century of Australian film, assembled over three years with the National Film and Sound Archive.

They include such instantly recognisable faces as Nicole Kidman (*Dead Calm*), Heath Ledger (*Two Hands* and *Candy*), Toni Collette (*Muriel's Wedding*), Paul Hogan (*Crocodile Dundee*) and **Geoffrey Rush** (*Shine*).

But there are also striking portraits of supporting actors, including Lewis Fitz-Gerald in *Breaker Morant* and Isabel Lucas in *The Water Diviner*.

It's an exhibition that raises the question of how well a photograph taken to promote a film can also be a revealing portrait.

Co-curator Jennifer Coombes said the best stills were an interesting blurring of fiction and reality that captured both the spirit of a character and a film.

"Sometimes they're capturing the actors between takes," she said. "Or even a group of actors who never appear in the same scene but appear in the poster."

For Mercurio, the *Strictly Ballroom* image with Tara Morice captures a moment that will resonate with fans of the film.

"You remember where you were when you saw it or the people you were with or what was going on in your life," he said. "It sparks off a lot of different memories."

"Whether it's pictures of *The Castle* or *Moulin Rouge* or Ned Kelly, they open up memories and feelings."

Even after all these years, Mercurio said someone will still tell him most weeks how much *Strictly Ballroom* has meant to them. Often Baz Luhrmann's warm-hearted comedy about a rebellious dancer helped them through a tough time or inspired them to dance.

But there is one moment from the film that Mercurio might stop recreating. While judging a charity dance competition at Coffs Harbour last month, he tried a trademark knee slide across an unforgiving floor. The result: lost skin and a sore knee.

Starstruck: Australian Movie Portraits is at the National Portrait Gallery until March.

--- INDEX REFERENCES ---

NEWS SUBJECT: Art (1AR38)

INDUSTRY: Dance (1DA68); Entertainment (1EN08); Film Festivals (1FI62); Motion Pictures (1MO51)

REGION: Australasia (1AU56); Australia (1AU55); Australian Capital Territory (1AU58); Oceania (1OC40)

LANGUAGE: English

OTHER INDEXING: (Lewis Fitz-Gerald; Paul Mercurio; Nicole Kidman; Paul Hogan; Geoffrey Rush; Heath Ledger; Toni Collette; Tara Morice; Isabel Lucas; Jennifer Coombes)

EDITION: First

WORD COUNT: 453