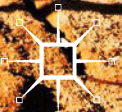


Edited by
ADRIAN DANKS,
STEPHEN GAUNSON
and PETER C. KUNZE

AMERICAN-AUSTRALIAN CINEMA

TRANSNATIONAL CONNECTIONS



American–Australian Cinema

Adrian Danks · Stephen Gaunson
Peter C. Kunze
Editors

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Where I'm Calling From: An American– Australian Cinema?

Adrian Danks, Stephen Gaunson and Peter C. Kunze

In the opening pages of his seminal book, *Australian National Cinema*, Tom O'Regan poses a series of pertinent questions to help foreground and reframe the study of Australian cinema: “What are the uses of Australian cinema for those who consume, speak, write about and produce its films?” “What is Australian cinema in the situations it creates and finds itself located in?” “How do diverse actors make sense of Australian cinema?”¹ In this book, *American-Australian Cinema: Transnational Connections*, we test and expand O'Regan's overarching national cinema thesis by focusing on the notion of Australian cinema as an international industry profoundly influenced by and dependent on the United States. Some 20 years after the publication of O'Regan's book, in an increasingly convergent, globalized Hollywood, these questions remain of

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enduring importance for scholars of Australian cinema as a national film culture, cultural industry and key player in world cinema.

Such an approach is, of course, not unprecedented. For example, in 1968, writing upon the American influence on Australian cinema management, Ruth Megaw argued that the history of the local “national” industry was dominated and defined by US production, distribution and exhibition.² This dependence is an outcome of Australia’s stunted “boom and bust” production history and shared language with Hollywood as well as the failure of an often closely aligned British cinema to achieve the levels of success and productivity of the USA in terms of film production and exhibition practices. The Australian cinema-going public mostly watches films from the US and about the US. Over the passage of the last 100 years, little has changed. The US has continued to be a key reference point and sphere of influence for many Australian institutions, cultural industries and works of popular entertainment. Even some of the country’s most distinctively “Australian” identities and products are American in origin. While both Nicole Kidman and Mel Gibson were born in the US, two New York brothers, William M. and Ralph R. Foster, also founded Foster’s Lager, *the* iconic Australian beer brewing company, in the 1880s. One of Australia’s most famous institutions and brands of the nineteenth century, the transportation stagecoach company, Cobb & Co., was also of US origin—initially trading under the name of the American Telegraph Line of Coaches. Nevertheless, close examination of the cultures’ ongoing connections, particularly in regards to film production and culture, remains limited.

Australian cinema has been little different in terms of the profound impact of these ongoing American cultural influences. Though Australia produced cinema’s first feature film—Charles Tait’s *The Story of the Kelly Gang* in 1906—the industry that developed in its wake has continued to operate in the shadow of Hollywood-controlled production, distribution and exhibition. Since at least the 1920s, Australian cinema has been marked by an ongoing series of imperial, offshore, international and transnational productions that have sometimes dominated its international reputation, ranging from *For the Term of His Natural Life* (Norman Dawn, 1927), *The Overlanders* (Harry Watt, 1946) and *On the Beach* (Stanley Kramer, 1959) to *Babe* (Chris Noonan, 1995), *The Matrix* (The Wachowski Brothers, 1999) and *Mad Max: Fury Road* (George Miller, 2015). Nevertheless, as Deb Verhoeven argues, what Australian consumers want and seek out most often “has almost no relationship to the national agenda or the general quest for a national

cultural identity in the cinema.”³ Regardless of these mercurial tastes and cultural and economic imperatives, there has been insufficient research conducted on the diversity of Australian audiences and filmmakers or that examines the US’s culturally rewarding and significant influence upon the sustainability of the Australian film industry.

As this book explores, the Australian cinema, largely through the practices of production, distribution, exhibition and reception, has continued to be indebted and attached to US cinema as well as to a more broadly defined Hollywood style of filmmaking. Although Britain also cast a significant influence on the Australian film industry from the 1920s through the 1960s, the increased dominance of US modes of production, exhibition and distribution, as well as the tastes of local audiences, reflect a shift in core “Australian” values, economic imperatives and spheres of influence towards the US across the mid-twentieth century. This is a development melancholically critiqued, through the dramatization of the fate of rival Australian newsreel companies (based on the two major Australian outfits, Cinesound and Movietone News) in the 1940s and 1950s, in one of the most celebrated and emblematic works of the 1970s feature film “revival,” Phillip Noyce’s *Newsfront* (1978). The vision summoned by Noyce’s ultimately deflating narrative is of a marginalized Australian film industry struggling to maintain a local perspective while being squeezed out by the imperial dominance of British and American production, distribution and exhibition interests (with the US largely winning out). *Newsfront* highlights the perennial dilemma of trying to get Australian content onto screens dominated by increasingly globalized modes of film consumption.

Many films made in Australia also reflect the inspiration of other significant cinemas and filmmaking movements such as the *nouvelle vague*, Griersonian documentary, contemporary Asian cinemas, European art cinema and international variations on the western. However, Hollywood has long provided the key source of stylistic and narrative influence on Australian filmmaking as well as a significant point of reference and aspiration for various actors, directors and other production personnel including figures such as J. P. McGowan, Errol Flynn, John Farrow, Shirley Ann Richards, Hugh Jackman, Orry-Kelly, Mel Gibson, Dion Beebe, Gillian Armstrong, Bruce Beresford, James Wan, Toni Collette and Cate Blanchett. Because Australian films rarely achieve more than negligible penetration of the US market, Australian cinema commonly celebrates figures working successfully in America, such as in Gillian Armstrong’s documentary championing Australian costume

designer Orry-Kelly, *Women He's Undressed* (2015), or embraces the influence of American genre movies through documentaries such as *Not Quite Hollywood: The Wild, Untold Story of Ozploitation!* (Mark Hartley, 2008) and *Into the Shadows* (Andrew Scarano, 2009). As outlined above, over the last 100 years US cinema has also come to define the core expectations of most Australian audiences. This is still true despite the increased presence of a variety of other large-scale film industries in Australia such as Bollywood and its use of the country as a location for both post-production and to stage narratives about the burgeoning global Indian diaspora.

But relying on a deferential, even dependent relationship is not the most useful strategy for understanding the enduring industrial and cultural relationship between Australian and American cinemas. The preference for the more commonly used term “Hollywood cinema” over “American” or “US cinema” reflects a notion of US-produced cinema as a largely symbolic center; though much business is still conducted in Los Angeles, the funding, talent and inspirations for these films come from around the world, and many of the most successful Hollywood movies in recent years have been filmed or digitally produced outside of Hollywood and even the USA itself. Particularly significant Australia-filmed productions in this mode include *The Matrix* (The Wachowski Brothers, 1999 and 2003) series, the three *Star Wars* (George Lucas, 1999, 2002, 2005) prequels, *Moulin Rouge!* (Baz Luhrmann, 2001), *Peter Pan* (P. J. Hogan, 2003), *Where the Wild Things Are* (Spike Jonze, 2009) and *The Great Gatsby* (Luhrmann, 2013). Over the last 30 years, the majority of these productions have utilized the state-of-the-art studios built in Sydney, Melbourne and on the Gold Coast: Fox Studios, Docklands Studios and Village Roadshow Studios, respectively. In response, we should now aim to pursue an examination of “national cinema” that simultaneously acknowledges this creative and economic interdependence as well as the tenuousness of a stubborn insistence on the firm boundaries and borders of national cinema. Following the lead of scholars such as Ben Goldsmith, it is more effective to think of Australian cinema through the parameters of a vibrant and ever-shifting international cinema rather than a stunted “boom and bust” national cinema.⁴

Whereas many previous studies, such as those by Andrew Pike and Ross Cooper, Graham Shirley and Brian Adams, Jonathan Rayner, David Stratton and Brian McFarlane, have attempted to distinguish the specificity of Australian cinema,⁵ particularly in light of understandings and

conceptualizations of national identity and iconicity, the purpose of this edited collection is to celebrate and critically discuss the synergies, complexities and points of similarity and difference between the cinemas of Australia and the US. In doing so, it does not take the common “quantifiable” approach of dividing the films up into particular periods. Instead, this book takes a case study approach to examine a series of connections between Australian and US cinema, moving well beyond the common focus on large-scale international productions such as *Kangaroo* (Lewis Milestone, 1952), *The Sundowners* (Fred Zinnemann, 1960), *Mission: Impossible II* (John Woo, 2000) and *Pirates of the Caribbean: Dead Men Tell No Tales* (Joachim Rønning and Espen Sandberg, 2017) that have used Australia as an exotic or economically convenient and lucrative location. It provides a focus on two specific moments in time—the 1920s and 1930s and the last 20 years—that are particularly important to the cross-fertilization, shared influence, globalization, technological enhancement and economic redevelopment of Australian and US cinemas. This book pointedly and deliberately prioritizes the Australian experience and largely focuses on the impact of Hollywood cinema on Australian-based film production, screen culture and personnel across the last 100 years. It looks beyond the typical narrative of the Australian cinema’s failures and hard-won triumphs to explore the positive and significant relationship that Australia has continued to share with US cinema. Furthermore, it considers the strategies around film exhibition, distribution and even reception to be equally important when appreciating the association between the two cinemas as well as how and why commercial American cinema has remained a staple diet for Australian film consumers.

This book becomes a working example of what Verhoeven defines as “Industry 3.” Whereas the influential two-industry model outlined by Susan Dermody and Elizabeth Jacka in the late 1980s was concerned with finding national identity through local cinema,⁶ Verhoeven’s “Industry 3” is more concerned with the international rather than the national. Through this framework, everyone becomes a transnational citizen, “where actors and crew might find success both locally and internationally.”⁷ While Verhoeven is predominately interested in the changes that have occurred since the 1990s, accelerated by digital production and exhibition technologies, there is, as Verhoeven would undoubtedly agree, a strong and profound link to earlier cycles and types of production and exhibition across the history of an “outward”-looking Australian cinema.

Many of the chapters in this book look beyond the limitations and problems of defining or reading particular “things” as either for or against the concept of the “national.” As Goldsmith argued in 2006, such chauvinistic and even jingoistic responses to particular movies and modes of production severely restrict what Australian film does do and also aspires to achieve:

“National cinema” is no longer a useful or adequate term because it can limit, prescribe and proscribe the kinds of films that are Australian “in the sense that matters;” that is, the idea of “national cinema” imposes from outside a set of expectations and critical standards on films and filmmakers that may be anachronistic, politically driven, and insensitive to the actual contemporary cultural diversity of Australia.⁸

The key point Goldsmith makes is that Australian cinema needs to be discussed in terms of its international connections and points of comparison, rather than drawn and defined by exclusive boundaries that take possession of it as an essentialist set of cultural references, production processes and modes of representation. Goldsmith’s critique of the concept of national cinema builds upon the work of O’Regan in attempting to expand and complicate just how we might define an Australian film and its relation to national cinema. O’Regan recognizes the “fuzziness” and “messiness” of national cinemas determined by co-production treaties, international financing, location shooting, global spheres of influence and the habits of film-goers shaped by “Hollywood” models of narrative, genre and stardom.⁹ He and Goldsmith opt for a liberal view of what constitutes an “Australian” movie that blurs national boundaries, complicates modes of production, includes work that moves beyond localized subjects and incorporates a range of outwardly transnational films like Peter Weir’s *Green Card* (1990) and Jane Campion’s *The Piano* (1993).

At this point we should turn to the ongoing discussion of transnationalism in cinema studies to think through the circulation of personnel, finances and creative properties between the Australian and US film industries. As Will Higbee and Song Hwee Lim have noted, the turn to the transnational may be viewed as

a wider dissatisfaction expressed by scholars working across the humanities (in particular sociology, postcolonial theory and cultural studies) with

the paradigm of the national as a means of understanding production, consumption and representation of cultural identity (both individual and collective) in an increasingly interconnected, multicultural and polycentric world.¹⁰

This tension has been escalated not only by globalization and neoliberal economic policies, but also by a growing sense that extant models reflecting the lingering domination of Enlightenment-era modernity and its epistemologies, laden with Eurocentric, imperialistic and nationalistic ideologies, are no longer relevant or accurate. A transnational approach hopes to counter, in part, these logics, while also foregrounding the inherent myopia of a nationalist paradigm in practice, both for historical and contemporary cinema. As the example of film production in Australia reveals, and as demonstrated by several chapters in this collection, these transnational processes are largely endemic to the global circulation of cinema consolidated in the late 1910s and early 1920s.

Through concentrating on the various international production networks that have enabled Australia to connect with the US since at least the 1920s, *American-Australian Cinema: Transnational Connections* is an attempt to trace some of the significant and ongoing connections and associations between these two cinemas across the twentieth and early twenty-first centuries. In addition to the recent arguments made for a more internationally oriented conception of Australian cinema by scholars such as Goldsmith, Verhoeven, Jill Julius Matthews and Richard Maltby,¹¹ among others, there has also been an older cycle of scholarship dating back to at least the 1980s, and that includes the groundbreaking work of writers such as Diane Collins, Meaghan Morris and Toby Miller,¹² stressing the importance of appreciating the significant role the US has played in “sustaining” and “placing” Australian cinema since at least the 1910s. An examination of “Australian” cinema beyond feature film production also reveals the deep-seated connections between US and Australian practices of exhibition, distribution and reception.

Although many of the chapters in this book are concerned with the impact that US films and America’s broader cultural industries have had on Australian culture (see, for example, the contributions by Jock Given, Stephen Gaunson, Jane Mills and Adrian Danks), there is also a focus on films and filmmakers that have had a significant impact in the US itself. This is unsurprising considering Australia’s status as

“a medium-sized English-language cinema” that provides a feeder system for US film and TV.¹³ As Elizabeth Ezra and Terry Rowden have noted, we must “recognize the impossibility of maintaining a strict dichotomy between Hollywood cinema and its ‘others’.”¹⁴ Tessa Dwyer’s chapter on the mishandled US release of *Mad Max* (George Miller, 1979), as well as its fascinating commentary on the Australian voice and accent, and Peter C. Kunze’s examination of the impact and significance of Quentin Tarantino’s Ozploitation movie fandom to Hartley’s documentary, *Not Quite Hollywood*, directly address this point. Dwyer’s discussion of the *Mad Max* series highlights its significance as both an influential model of international genre cinema and in terms of the difficulties faced by “accented” English-language films in the US market. Kunze’s chapter equally highlights the surprising cultural influence of often-marginalized Australian genre filmmaking on international production and tastes. On a similar note, Amanda Howell’s exploration of the transnational exchanges found in Jennifer Kent’s *The Babadook* (2014) emphasizes both the film’s non-specific rendering of place and its clear connection to a gothic tradition of representing Australian suburbia. Howell also traces a series of influences across Kent’s film that finds a particularly rich strain of connections in the New Hollywood cinema of the late 1960s and 1970s.

While it must be noted that further work needs to be carried out on a range of areas related to this field, including documentary and independent US film and TV production, this book unapologetically centers on the mainstream of movie-going and production as a means of clearly charting the core interconnections that exist between these two cinemas. The chapters flow across a range of periods and points of connection while locating a particularly fertile moment of origin in the 1920s. These chapters range from Stephen Gaunson’s survey of the increasingly Americanized block-booking exhibition practices in the silent period and Leslie DeLassus’s examination of the first Australian blockbuster—*For the Term of His Natural Life* (directed by American Norman Dawn)—to Jeannette Delamoire’s discussion of *The Romance of Runnibede* (also directed by an American, Scott R. Dunlap, in 1928), a particularly fascinating and rich production in terms of how it illustrates the not uncommon movement of film personnel and their skill sets across national borders in this era (the film deployed a range of American personnel in various key roles). But this volume contains more than just accounts of not-so-successful Americans working in Australia. Adrian Danks, for

instance, investigates Ken G. Hall's visit to Hollywood in 1935—and his purchase of a rear-projection plant, playback system and hiring of several personnel there—and its subsequent influence on his increasingly “interior” Australian productions during the late 1930s and early 1940s. The chapter also focuses on the significance and influence of a streamlined model of Hollywood studio production and its industrious adaptation within the cash-strapped and peripatetic Australian film industry of the time. Meanwhile, Jane Mills looks at the work of several significant Aboriginal or First Nation filmmakers in relation to how their films intersect with, critique, adapt and celebrate specific genres and examples of Hollywood cinema. Examining the genre revisionism of Ivan Sen and the intertextual and found footage practice of Tracey Moffatt, Mills's chapter also places the work of these two artists within broader histories of Aboriginal representation and filmmaking as well as examines their relations to the cultural exchanges between Australian, American and Indigenous cinemas.

Although *American-Australian Cinema: Transnational Connections* contains a significant focus on film history, a number of the chapters comment on the contemporary state of the industry, including Jock Given's detailed discussion of the roll-out of cinemas in Australia during the multiplex era and Mark David Ryan's survey of Australian horror movies in the US market. The significance of stars to this relationship, as well as their particularly potent transportability, is addressed by Fincina Hopgood in her analysis of how Toni Collette's anti-star persona has allowed her to freely shift between Australia and America (and elsewhere) across her varied career as a character actor and occasional “star.”

For a number of the other contemporary films examined in this book it would be appropriate to use scare quotes when describing them as “Australian films.” Such an approach signals an awareness of the complex, even questionable, relationship of these movies to Australian cinema, but also acknowledges a necessary rethinking of what might be considered an Australian movie in the context of transnational and global film production. The “nationalities” of the key films discussed in detail by Lesley Hawkes and Jerod Ra'Del Hollyfield, *The Great Gatsby* and *Peter Pan* respectively, are defined more through their shooting locations, partial production financing, the nationality of their directors and other production personnel, and general industrial connections, than an easy and clear classification determined through on-screen representation.

Also at stake in these chapters is the financial and even aesthetic benefit of Australian directors such as Baz Luhrmann, George Miller and P. J. Hogan basing their projects in Australia. With Federal and State Governments investing heavily over the last two decades in the infrastructure of world-class film production studios, while offering appetizing tax benefits as incentives, Australia has become an important player in the production of “global Hollywood” cinema.

This edited collection ultimately illustrates the shifting relationships of Australian and US audiences and production personnel to the broader concept of Australian cinema. Although Tarantino, for example, has been celebrated for his extensive knowledge of “obscure” Australian genre films of the 1970s and 1980s, reinforcing a common if problematic view of Australia as a cultural backwater punching above its weight, Australian stars and even production personnel now work widely, freely and even routinely within Hollywood cinema and TV. While Errol Flynn was the most visible and famous Australian actor working in classical Hollywood cinema,¹⁵ Australian actors have become a major presence in Hollywood movies since the 1980s. Judy Davis, Geoffrey Rush, Hugh Jackman, Nicole Kidman, Margot Robbie, and Chris and Liam Hemsworth represent but a small sample of the Australian-born or raised talent actively and successfully working in Hollywood cinema and TV. Noticeably, though, the most successful of these actors have been conventionally attractive white stars who can and often do play American characters. The flipside of this, of course, are the many US actors who attach themselves to mainstream Australian films ranging from Kirk Douglas’s two roles in *The Man From Snowy River* (George Miller, 1982) to Laura Linney’s appearance in Ray Lawrence’s adaptation of Raymond Carver’s “So Much Water So Close to Home,” *Jindabyne* (2006).

Younger Australian talent like director James Wan, actress Rose Byrne and cinematographer Greig Fraser have worked on Australian and Hollywood productions, while Australian-based companies Village Roadshow Ltd and Rising Sun Pictures, among others, have collaborated on significant Australian–American co-productions. Although Diane Collins has rightly argued that until the 1970s most Australians were not familiar with their own movies or their history,¹⁶ today specific films are accepted (if still rarely watched) as an important part of the national culture despite the dominance of US films at the multiplex. More significantly, however, a number of Australian films have had a

substantial impact in the US. Although the films of the 1970s “revival” were generally only successful with some critics and on limited art-house release, a small number of “Australian” films made over the last 30 years have had a large impact at the US and international box office including *Crocodile Dundee* (Peter Faiman, 1986), *Babe*, *Shine* (Scott Hicks, 1996), *Happy Feet* (George Miller, 2006), *The Great Gatsby* and *Mad Max: Fury Road*—in some cases also winning a number of prestigious awards. In many ways, the phenomenal success of *Crocodile Dundee*—the second most popular film at the US and international box office in 1986—established a set of unreasonable expectations that no subsequent film has ever been able to match. Still, a number of these films reflect a key shift in what might constitute an Australian film, how it is identified and the ways in which it is circulated.

Whereas the chapters in this book exploring the earlier periods of the local film industry cannot avoid discussion of the controversies and problems of Americans working in Australia, both on screen and behind the camera, the more contemporaneous chapters suggest a much freer, generally less troubled and more productive exchange between both countries—one that moves beyond charges of cultural and economic imperialism. Nevertheless, US cinema still continues to dominate Australian cinema through its aesthetic influence, industrial power, box-office hegemony and large-scale organization. Despite these perceived changes, the vast majority of films that Australians go to see are still “American.” These movies are also commonly consumed in US-style picture houses or multiplexes. But rather than railing against this domination, *American-Australian Cinema: Transnational Connections* asks us consider how and why this domination occurs and persists, while also examining the opportunities that it has offered to Australians to be part of the global Hollywood film industry and carve out a distinctive cinema alongside and within it.

By considering Australian cinema international, rather than exclusively or even nominally national, this book allows us to explore the changing set of relationships between Australian cinema and Hollywood over the last 100 or so years. To appreciate this relationship fully, we need to investigate the Americanization of production, distribution, exhibition and reception and how it directs our thinking about the Australian film industry. In order to do this we need to explore a range of moments, people, films and circumstances that have allowed for this to happen. This book is not comprehensive in its design or scope, but it does

endeavor to use a series of varied case studies and points of focus to illuminate and unpack the complexities of reconsidering Australian cinema through international, often specifically American, eyes.

The approach of this book is fueled by the assumption that Australian cinema has a deep, rich and complicated set of historical, economic and cultural relationships with the US that requires further acknowledgment and more detailed discussion. Australia does not therefore own its national cinema—it is rather part of a broader network of relations that have been in place since this cinema’s inception and have greatly expanded under the accelerating processes of globalization. The most significant and long-lasting of these has been the relationship with US cinema and, specifically, Hollywood.¹⁷ But more than Australia simply being seen as a receiver of Hollywood cinema and its values, it has remained actively engaged in a global industry that has often been beneficial to Australia and Australians. This is a core premise that underlines many of the chapters included in this book. Today, as has been the case for around 100 years, it is impossible to think of the production, distribution, exhibition and reception landscape without recognizing that the US is a profound point of influence, comparison and departure.

NOTES

1. Tom O’Regan, *Australian National Cinema* (London and New York: Routledge, 1996), 2.
2. Ruth Megaw, “American Influence on Australian Cinema Management, 1896–1923,” in *An Australian Film Reader*, ed. Albert Moran and Tom O’Regan (Sydney: Currency Press, 1985), 24–33.
3. Deb Verhoeven, “Film and Video,” in *The Media & Communications in Australia*, 2nd ed., ed. Stuart Cunningham and Graeme Turner (Crows Nest, NSW: Allen & Unwin, 2006), 156.
4. Ben Goldsmith, “Outward-Looking Australian Cinema,” *Studies in Australasian Cinema* 4.3 (2010): 199–214.
5. See Andrew Pike and Ross Cooper, *Australian Film, 1900–1977: A Guide to Feature Film Production*, rev. ed. (Melbourne: Oxford University Press, 1998); Graham Shirley and Brian Adams, *Australian Cinema: The First Eighty Years* (Sydney: Currency Press, 1983); Jonathan Rayner, *Contemporary Australian Cinema: An Introduction* (Manchester and New York: Manchester University Press, 2000); David Stratton, *The Last New Wave: The Australian Film Revival* (Sydney: Angus & Robertson, 1980); Brian McFarlane, *Australian Cinema, 1970–1985* (Milsons Point: Random House, 1987).

6. Susan Dermody and Elizabeth Jacka, *The Screening of Australia: Anatomy of a Film Industry, Vol. 1* (Sydney: Currency Press, 1987), 197–204. Dermody and Jacka conceive of the difference between these competing industry models as being determined by the opposition between “the discourse of national cinema and the discourse of commercialism” (197). The former is antagonistic towards Hollywood, the latter embraces the lessons to be learned from such commercial practices.
7. Verhoeven, “Film and Video,” 164.
8. Ben Goldsmith, “Australian International Cinema,” (paper presented at the XIIIth Biennial Conference of the Film and History Association of Australia and New Zealand, Melbourne, November 16–19, 2006).
9. See Tom O’Regan, *Australian National Cinema* (London and New York: Routledge, 1996), 71–76.
10. Will Higbee and Song Hwee Lim, “Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies,” *Transnational Cinemas* 1.1 (2010): 8.
11. See, for example, Goldsmith, “Outward-Looking Australian Cinema;” Verhoeven, “Film and Video;” Jill Julius Matthews, *Dance Hall & Picture Palace: Sydney’s Romance with Modernity* (Sydney: Currency Press, 2005); Richard Maltby, “The Americanization of the World” in *Hollywood Abroad: Audiences and Cultural Exchange*, ed. Richard Maltby and Melvyn Stokes (London: British Film Institute, 2004), 1–20.
12. See, for example, Diane Collins, *Hollywood Down Under—Australians at the Movies: 1896 to the Present Day* (North Ryde, NSW: Angus & Robertson, 1987); Meaghan Morris, “Tooth and Claw: Tales of Survival and *Crocodile Dundee*,” *Social Text* 21 (1989): 105–27; Toby Miller, “How Do You Turn Indooroopilly Into Africa? *Mission: Impossible*, Second World Television, and the New International Division of Cultural Labor,” in *Technologies of Truth: Cultural Citizenship and the Popular Media* (Minneapolis: University of Minnesota Press, 1998), 141–181.
13. O’Regan, *Australian National Cinema*, 77.
14. Elizabeth Ezra and Terry Rowden, “What is Transnational Cinema?,” in *Transnational Cinema: The Film Reader*, ed. Elizabeth Ezra and Terry Rowden (New York: Routledge, 2006), 2.
15. Although Flynn was born in Hobart, Tasmania, Warner Bros. promoted his Irish heritage more than his antipodean origins. Ironically, Merle Oberon, a contemporary of Flynn and a significant star in her own right, was widely touted as being from Tasmania but was actually born in Bombay (Mumbai). For a discussion of Flynn’s star persona in relation to his national and cultural origins, see Adrian Danks, “‘Change—why should I? I never pretended to be anything than I am.’ The Films of Errol Flynn and Raoul Walsh,” *Senses of Cinema* 65 (November 2012), accessed April 21, 2017, <http://sensesofcinema.com/2012/>

[tasmania-and-the-cinema/change-why-should-i-i-never-pretended-to-be-anything-than-i-am-the-films-of-errol-flynn-and-raoul-walsh-1/](http://sensesofcinema.com/2012/tasmania-and-the-cinema/change-why-should-i-i-never-pretended-to-be-anything-than-i-am-the-films-of-errol-flynn-and-raoul-walsh-1/).

16. See Collins, *Hollywood Down Under*.
17. The relationships between Australian and British cinema have been explored by Brian McFarlane and Geoff Mayer in *New Australian Cinema: Sources and Parallels in American and British Film* (Melbourne: Cambridge University Press, 1992). Important work on the transnational connections between Australian cinema and Asia has also been undertaken by Olivia Khoo, Belinda Smaill and Audrey Yue in *Transnational Australian Cinema: Ethics in the Asian Diasporas* (Maryland: Lexington Books, 2013).

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PART I

Across the Pacific: Looking to America