

AMY

Press Kit



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Amy

The Story

Capsule

A mother searches far and wide to find a cure for her daughter Amy's condition but finds the answer in a neighbour's song.

Short Synopsis

Three years ago, life was good for Amy Enker, daughter of rock star Will Enker. But today, a visit to their outback homestead by two well-meaning welfare officers, prompts Tanya, mother of the now eight year old Amy, to move to the city where help can be found for her daughter.

Amy is deaf and mute and, in her new inner urban environment, she is shunned by most, embraced by some and ignored by the rest. Her mother takes her to all manner of specialists, but it is from an unlikely source - a drop out musician, Robert, from across the street, that Amy finally breaks through her self-enforced silence.

But Amy's journey is not yet complete - after being chased from her home by a drunken neighbour to the streets, she finally unlocks the secret from her past.

Amy

Director's Statement

My desire in this film was to depict human beings, human emotions and the profound human condition of grief against a backdrop of seemingly bizarre social chaos of the late 1990's, in an urban working class street. Grief is insidious and can thwart the normal functioning of the most positive human being unless dealt with appropriately. With AMY, we see it cripple the lives of an 8 year old child and a 30 year old woman. The strength of this condition is highlighted and relieved by couching its ferocity on a bed of humour created by characters whose own sub plot lives are woven with the mother and daughter story.

I am unequivocally convinced that juxtaposing the gravity of grief against the humour makes this insidious and intolerable condition both more powerful and more palatable. My ambition is to entertain my audiences absolutely, make them laugh loudly and make them cry strongly. I see life as a series of events which will take the human spirit on a roller coaster of dichotomies as, similarly, AMY's audience is taken on that roller coaster ride of humour and pathos.

Nadia Tass

Amy

Key Cast List

Amy Enker	Alana De Roma
Tanya Rammus	Rachel Griffiths
Robert Buchanan	Ben Mendelsohn
Will Enker	Nick Barker
Sarah Trendle	Kerry Armstrong
Zac Trendle	Jeremy Trigatti
Bill Trendle	William Zappa
Luke Lassiter	Torquil Neilson
Wayne Lassiter	Sullivan Stapleton
Mrs Mullins	Mary Ward
Anny Buchanan	Susie Porter
Dr Urquhart	Frank Gallacher
Susan Hammnett	Jan Friedl
Brian Cosgrove	Malcolm Kennard

Amy

Key Crew List

Director/Producer	Nadia Tass
Writer/Producer	David Parker
Director of Photography	David Parker
Co-Producer	Phil Jones
Production Designer	Jon Dowding
Editor	Bill Murphy
Costume Designer	Christiana Plitzco
Composer	Phillip Judd
Sound Designer	Dean Gawen

Amy

Production Information

AMY, NADIA TASS' sixth feature film, was shot in Melbourne over ten weeks from March 20th 1997 to May 23rd 1997. AMY is the fourth feature produced by NADIA TASS and DAVID PARKER from an original screenplay penned by Parker.

AMY stars Australian Film Institute award winners RACHEL GRIFFITHS ("Muriel's Wedding", "Children of the Revolution", "Jude", "My Best Friend's Wedding") and BEN MENDELSON ("The Big Steal", "Spotswood", "Metal Skin", "Cosi", "Idiot Box") and eight year old ALANA DE ROMA, making her film debut in the title role of Amy. Singer and musician NICK BARKER makes his acting debut as Will Enker, and has written several songs for the film's soundtrack.

Tass and Parker have assembled a supporting cast of Australia's finest actors, including: KERRY ARMSTRONG ("Justice", "Halifax f.p.", "Bodily Harm"); SUSIE PORTER ("Welcome to Woop Woop", "Idiot Box", "Wildside"); SULLIVAN STAPLETON ("River Street", "Good Guys Bad Guys"); TORQUIL NEILSON ("Frontline", "Love and Other Catastrophes"); MALCOLM KENNARD ("Diana and Me", "Secrets", "Joh's Jury"); JAN FRIEDL ("Round The Twist"); WILLIAM ZAPPA ("Crush", "Zone 39", "Corelli"); and FRANK GALLACHER ("Dark City", "Mr Reliable"). JEREMY TRIGATTI, a 16 year old student from Queensland plays Zac.

AMY is a Cascade Films production, funded by the Australian Film Commission Commercial Production Fund. Phil Jones is co-producer. David Parker is director of photography, Jon Dowding is production designer, Bill Murphy is editor, Christiana Plitzco is costume designer, Phillip Judd is composer, and Dean Gawen is sound designer.

A mother and her eight year old daughter, a deaf mute, live in the shadow of their rock star husband and father. He is no longer around and they must find a new life and cure for eight year old Amy's condition.

Amy

The Production

The very first idea of what was to become AMY was the thought of writer and producer David Parker during a production of “Man Of La Mancha”...what if you could only communicate through song? This has been a form for entertainment for centuries; what if that was real life? Parker wrote a script, the story of a little girl, traumatised by the death of her father, who can no longer speak or hear. But when the little girl, Amy, is exposed to song by a neighbour who is a songwriter, she begins to sing. This magical story, whilst firmly steeped in naturalism, takes on a fairy tale-like quality, thus combining three very different genres “in the one pot”, says director Nadia Tass. “It’s a musical, it’s a comedy, it’s a tragedy.”

The first draft of the script was finished in 1987. Over the next decade it was rewritten many times as thoughts and influences were integrated into each new draft and as more research uncovered a fascinating array of trauma related psychoses. But the final shooting script is surprisingly close to the original draft. Director and producer Nadia Tass read each draft and carefully honed the story to “be a study of grief within the framework of a highly entertaining yet powerful narrative.”

The film AMY was completed in early 1998. The script required an inner suburban street. Whilst these are plentiful in Melbourne (although the best location in past years is now occupied by a casino), it was difficult to find a street which could basically be taken over for six weeks. The solution, one not often explored by Australian filmmakers, was to build a street on the equivalent of a back lot. The location found was a disused munitions factory in Melbourne's western suburbs. Production designer Jon Dowding, integrated existing buildings with sets for Amy's house and Robert's house, and three houses for lesser characters. The only real difficulty with this approach was that the 'main road' at the end of the street had to be constantly filled with vehicles, a costly and time consuming exercise.

The other unusual construction on AMY was that both Amy's and Robert's houses were practical, that is, they were sets both inside and out. Cinematographer Parker explains: "This allowed us to shoot people entering and walking through their houses - an important aspect to Nadia in her direction of the film." It also made it possible to move inside swiftly if it began pouring with rain, which it is prone to do in Melbourne.

The casting of the film, and particularly the role of Amy was a long but exciting process. Tass spent time in the USA, UK, New Zealand as well as Australia. The role of Amy is demanding, requiring an eight year old girl who can sing beautifully, can act, and can handle the rigors of being a leading lady. The search took Tass to schools, talent agencies and shows, from Los Angeles to Wales to Christchurch and all over Australia. Tass' search finished in a small school in Sydney, where Alana De Roma, the eight year old granddaughter of Italian immigrants tested for the role. Little Alana sang for Tass. The search was over.

Rachel Griffiths first read the script four years ago. She says quite simply, “I loved it” and immediately accepted the role of Tanya, Amy’s mother. Although the project took longer than anyone anticipated to get started, Rachel kept her interest in AMY and was fortunately able to integrate it into her busy schedule. Griffiths was attracted by the profound emotional journey of the film and its characters. She and Tass worked for months on her character - her character’s journey called for extraordinary highs and lows that had to be accurately portrayed and totally believable. “Nadia is a real actor’s director, she adores actors, she relies on the actors to tell the story and does so much through them. She takes a great deal of responsibility for us actors,” Griffiths explains. Griffiths was everything Tass wanted for the character, “she responded so well to being in areas she had never been on screen before; she took risks and they’ve paid off.” Griffiths believes it is “a real family film, very much a film with a lot of heart. I think this film has a tremendous amount of substance and emotion....there’s a great sense of community by the end of the film.”

Ask Tass about Alana De Roma and you see the director light up with love and admiration. “Not only is she perfect, but she is perfect as a human being. Everyone on this shoot has been totally mesmerised by her. I could spend the rest of my life making films with Alana!” she enthuses. Even though Alana had not acted before, Nadia was not daunted by this. Together with singing teacher Linda Nagle, they worked on the songs for the film. What no-one expected was De Roma’s extraordinary ability “to act” - one minute she would be playing with one of the crew members, the next she could be sobbing on screen. “Never have I seen such talent in someone so young, she doesn’t just play cute!” says Tass. Ben Mendelsohn was also enchanted by De Roma, “Alana is very unusual for a child of her age, she’s very enigmatic....”, he says.

Mendelsohn has worked with Tass and Parker before, playing Danny in their 1989 award winning film "The Big Steal", the experience of which he says, "I enjoyed very much, and upon reading AMY my initial reaction was very good." Ben took on the role of Robert Buchanan knowing full well the challenge of the role and the challenge of working with Tass. "Nadia is one of my favourite directors to work with, because she's so very encouraging, she's just knows what to say at the right time." The character of Robert, a singer/songwriter, is the catalyst for Amy's growth; he needed to be sensitive, but angry - a loner, yet ultimately caring for those around him. Not a straightforward role and one that required Mendelsohn to sing and play the guitar - not his normal area of expertise. With composer Phil Judd and singing teacher Amanda Testro, Mendelsohn has created a wonderful Robert, a songwriter full of colour, range and compassion. On working with Mendelsohn Griffiths says, "this is our second movie together and we just get along fabulously. I tend to get too serious and tense, but that's impossible around Ben, he just doesn't let you! He relaxes me."

Tass rehearsed the actors for several weeks prior to filming, every performance was important; nothing was left to chance and even the smallest part was detailed and refined.

Scheduling was organized around De Roma, as she is in nearly every scene. It was critical that she did not get over-tired, that her schooling was kept up to date and that she had time to do what kids have to do....play! Any night scenes had to be shot by 10pm and difficult scenes had to be spread across the whole schedule. The other actors accommodated these restrictions - often scenes would be stretched over several days, dovetailed with Alana's scenes. "She runs the set!" quips Mendelsohn. But the spirit of this wonderful little girl produced such an atmosphere on set that no matter what the compromises were, both cast and crew embraced what was a complex and rigorous shoot with enthusiasm and good humour.

The role of Will Enker is played by Melbourne rock and roller Nick Barker. Barker is known in Australia for his enigmatic performances with his band, 'The Reptiles', and more recently, 'The Damn Mermaids'. He had never acted before, however, and relished the opportunity to do something different. He arrived at the audition having written a song which ultimately became "You and Me", which Will sings to little Amy. "I was very nervous, knowing that Nadia wanted us to improvise, but she [Tass] was great, she was really open and let me have a lot of input into the music for the film." The audition was "extraordinary", says Tass. "After doing an improvised piece, Rachel, David and I just looked at each other with our mouths open - he was terrific." Griffiths agrees. "Nick is amazing, he doesn't have the baggage most actors have, he is very there, very present and with a great emotional facility." Barker wrote all the songs he performs in the film.

The stage for Will Enker's concert was built at the Melbourne Showgrounds. "We wanted to give this character a really high profile so we built this enormous stage," explains Tass. "We didn't have the money to do a full lighting grid, so we added that with computer generated imaging. The overall effect is impressive. The crowd was also enhanced digitally, but there were two hundred brave souls who were doused with water for hours on a cold Melbourne night. This is the first time we have used digital effects in our Australian films - we are thrilled with the results," enthuses Tass. Digital video was used to shoot some of the concert footage and says Tass "has integrated well into the film footage and again, we've achieved a lot with a little."

The farmhouse where we meet Amy and Tanya at the beginning of the film is an existing house about fifty kilometres west of Melbourne. The art department arrived to find the house had not been occupied for twenty years, except for mice and birds. They cleaned the place out, painted, dressed and added side verandahs. To achieve the parched look that Tass and Parker wanted the immediate areas around the house were graded and shooting was scheduled there first before the winter rains came.

Filming of AMY was entirely in and around Melbourne over a period of seven weeks. The unique character of Melbourne is seen in the Victorian architecture, the tram-cars, the parks and gardens, and the docklands. For the cinematographer, Parker says “Melbourne is a great place to shoot - days of high cloud cover, terrific winter light without the severe winter cold and good co-operation from councils and authorities.”

Significantly, “the city is photogenic - from the opulence of the business district to the monochromatic inner urban working class suburbs, there is a graphic simplicity which gives a great backdrop to a story like AMY.”

When asked what her hopes are for AMY, Tass’ response is passionate and universal - “that people feel it, that they enjoy it and understand it,” she says emphatically.

Key Cast Biographies

Rachel Griffiths

Tanya Rammus

One of Australia's finest actors, Rachel Griffiths has enjoyed an exceptional succession of film and theatre roles since she first achieved public and critical recognition of her portrayal of Rhonda in P.J Hogan's "Muriel's Wedding", for which she won an Australian Film Institute award in 1994 .

A graduate of the Victoria College with a Bachelor of Arts in Education, Drama and Dance in 1990, Griffiths has worked widely in theatre for the Melbourne and Sydney theatre companies. In 1993 Griffiths co-starred in the original "Feds" telefeature with Sigrid Thornton, and the ABC television series "Secrets" in the leading role of Sarah Foster, before making "Muriel's Wedding".

In 1995 Griffiths filmed supporting roles in Mark Joffe's "Cosi", Peter Duncan's AFI nominated "Children of the Revolution", Michael Winterbottom's "Jude" with Christopher Eccleston and Kate Winslet in the UK, and the leading role in John Hillcoat's "To Have and To Hold". Griffiths won the Australian Film Critics Circle Award in 1995.

Griffiths was reunited with P.J Hogan on “My Best Friend’s Wedding”, her first American feature, starring Julia Roberts, which grossed more than AUD\$120 million at the U.S box office. Griffiths returned to the UK to work on “My Son The Fanatic”.

Since completing work on AMY, Griffiths worked with Pete Postlethwaite on Marc Evans’ feature “Among Giants”. Griffiths followed this with David McCaffrey’s “Divorcing Jack”, a film based on the popular novel of the same name, shot in Ireland with David Thewlis. In 1998 Griffiths worked on “Hilary and Jackie”, the biographical feature on the life of the cellist Jacqueline Du Pre, played by Emily Watson, with Griffiths playing her sister. It was for this role that Rachel Griffiths was nominated for a Best Supporting Actress Academy Award.

This year Rachel has played Shelly in the feature soon to be released “Never Better” and played Annie Mary in “Pavarotti in Dad’s Room”.

Ben Mendelsohn

Robert Buchanan

Ben Mendelsohn, one of Australia's most gifted actors, rose to prominence in his teens appearing in some of Australia's most loved television series of the 1980's - such as "The Henderson Kids" and "The Flying Doctors".

In 1987 John Duigan cast Mendelsohn as Trevor in "The Year My Voice Broke". Mendelsohn's performance won him the Australian Film Institute Award for Best Supporting Actor.

In 1989 Mendelsohn starred in Nadia Tass' "The Big Steal", his first leading role in a feature film, for which he was nominated for Best Actor by the Australian Film Institute.

Mendelsohn extensive list of television credits include "Police Rescue", "Halifax f.p." and most recently "Good Guys Bad Guys".

Trained at St Martin's Theatre, Mendelsohn's theatre credits include the original production of Louis Nowra's "Cosi" for Belvoir Street Theatre and "The Selection" for the Melbourne Theatre Company.

Mendelsohn's feature credits include "Return Home", "Nirvana Street Murder", "Quigley", "Spotswood", "Map of The Human Heart", "Sirens", "Metal Skin" - which won him the Australian Film Critics Circle Award for Best Supporting Actor, "Cosi", "Idiot Box" and "True Love and Chaos".

Alana De Roma

Amy Enker

Alana de Roma, a spirited eight year old from Sydney, makes her debut in the title role of Amy.

De Roma lives in Sydney with her parents and brother and is in Year 3 at primary school.

Prior to auditioning for the role of Amy, De Roma had never acted before. Instinctively she understood what was required, and her natural performance won her the role over all the other young girls Nadia Tass had tested in an exhausting search to find Amy.

Nick Barker

Will Enker

Nick Barker, a musician and songwriter, with his group “The Reptiles”, and more recently with “The Damn Mermaids” has enjoyed a steady following for over a decade throughout Australia, particularly in his hometown of Melbourne. Barker’s most renowned album was “Happy Man” in 1994.

Barker’s music has featured in several Australian film and television soundtracks, most notably in Geoffrey Wright’s “Metal Skin”.

Nick Barker makes his acting debut in AMY, and he was so inspired by the story and Tass’ vision that he composed and wrote the lyrics for four songs for his character Will Enker and his band Zink to perform.

Kerry Armstrong

Sarah Trendle

Kerry Armstrong is one of Australia's most travelled actors, whose first major role in Bruce Beresford's acclaimed "The Getting of Wisdom" led to a series of roles in local film and television including "Skyways" and "Prisoner" before she left Australia for the USA.

Armstrong studied with the prestigious Uta Hagen in New York and starred in several plays. She was a core cast member on "Dynasty" and her guest star roles included "Murder She Wrote" and "Tales From The Dark Side", amongst others.

Returning to Australia, Armstrong starred in "Hunting" and her television credits include ongoing roles in "All Together Now", "Police Rescue", and the acclaimed mini series "Come In Spinner". Armstrong co-stars in the mini-series "20,000 Leagues Under The Sea" with Michael Caine and John Bach, due for broadcast in late 1997.

Most recently Armstrong co-starred in the feature "Justice" with Marcus Graham, shot in Perth.

Jeremy Trigatti

Zac Trendle

Jeremy Trigatti is a sixteen year old from Queensland, who won his first professional role, albeit small, as one of the neighbours in Nadia Tass' "Mr Reliable" in 1985. Trigatti is presently studying for his High School Certificate and hopes to make a career as an actor.

William Zappa

Bill Trendle

William Zappa is primarily a stage actor, working with Belvoir St Theatre, the Sydney Theatre Company and Melbourne Theatre Company.

However Zappa works regularly in film, notably “Crush”, “Zone 39”, “Mr Reliable”. In addition to AMY Zappa appears in the upcoming “Diana and Me” and “Head On”.

Television credits include “Water Rats”, “Big Sky” and “Corelli”.

Torquil Neilson

Luke Lassiter

Torquil Neilson trained at St Martin’s Theatre, and has appeared in several stage productions in Melbourne, including the lead in Timothy Conigrave’s acclaimed “Thieving Boy/Like Stars in My Hands” and starring in the premiere production of Raimondo Cortese’s “Features of Blown Youth” for Playbox Theatre Company and the 1997 Melbourne International Festival.

Torquil Neilson made his feature debut as Toby in “Love and Other Catastrophes”. However Neilson is more familiar to Australian audiences for his ongoing role in “Frontline” (series I, II and III) as sound recordist Jason. Most recently Neilson played Marshall in the low-budget feature “The Beggar’s Opera Cafe” by Vicky Fisher.

Sullivan Stapleton

Wayne Lassiter

Sullivan Stapleton trained at St Martin's Theatre and studied drama and theatre at Sandringham Secondary College, one of Melbourne's most prominent performing arts schools and it was there that he caught the eye of filmmaker Tony Mahood who cast him in the supporting role of Chris in "River Street" in 1995.

In addition to "River Street, Stapleton" has appeared in several short films and dramas, including the leading role in the low budget feature "Baby Bath Massacre".

Stapleton's television work includes "Blue Heelers", "State Coroner", "Good Guys Bad Guys" and most recently "Halifax f.p." and "Neighbours".

Mary Ward

Mrs Mullins

Mary Ward is one of Australia's most experienced actors, whose work with the British repertory companies is extensive. In Australia she has appeared in numerous theatrical productions, particularly with the Melbourne Theatre Company.

Ward's film credits include "In Search Of Anna", "Born to Run" and "Jenny Kissed Me". Television credits include "I Can Jump Puddles", "Power Without Glory", "Henderson Kids" (Series I and II) and "Darling of the Gods".

Susie Porter

Amy Buchanan

Whilst still at NIDA, Susie Porter was cast by Nadia Tass in “Mr Reliable” in the supporting role of Fay. On graduating Porter played the role of Betty in “Idiot Box” before appearing in Bruce Beresford’s “Paradise Road”, in the supporting role of Nurse Oggi.

In 1996 Porter played the leading role of Angie in Stephan Elliott’s “Welcome to Woop Woop”.

Since shooting AMY, Porter has appeared in the Sydney Theatre Company production “Somewhere in the Darkness” as Sally. Television credits include “Big Sky” and a major role in the ground-breaking ABC drama series “Wildside”.

Frank Gallacher

Doctor Urquhart

Frank Gallacher is one of Australia’s foremost stage actors, predominantly with the Melbourne Theatre Company. Gallacher’s most recent theatre credits include: “Dealer’s Choice”, “Miss Bosnia”, “A Flea in Her Ear” and “Arcadia”.

Gallacher’s television credits include “Janus”, “The Damnation of Harvey McHugh”, and “The Man From Snowy River”. Amongst Gallacher’s film credits are “Dark City”, “Mr Reliable”, “Dallas Doll”, “Hammers Over The Anvil” and “Proof”.

Jan Friedl

Susan Hammnett

Jan Friedl is an actor and singer; she studied at Melbourne and Adelaide Universities and at the Komische Opera in Berlin. She has appeared in many operas and musicals for the Victoria State Opera, Melbourne Theatre Company, South Australian Theatre Company and Playbox Theatre. Her most recent stage credits include “Good Works” and “Pacific Union” for Playbox Theatre and “House of Blue Leaves” and “Present Laughter” for Melbourne Theatre Company.

Friedl’s television credits include “Prisoner”, “Flying Doctors”, “Boys From The Bush”, “Round The Twist”. “The Damnation of Harvey McHugh”, “Half Away Across The Galaxy and Turn Left”, “Water Under The Bridge” and “Waterfront”. Film credits include “What The Moon Saw”, “The Getting of Wisdom”, and “End Play”.

Malcolm Kennard

Brian Cosgrove

Malcolm Kennard’s film credits include “Secrets”, “The Seventh Floor” and most recently he played the major role of Mark in David Parker’s “Diana and Me”. Theatre credits include “The Adman” for Ensemble Theatre and “It’s Ralph”. Kennard’s television work includes the leading role in the acclaimed ABC mini-series “Joh’s Jury”, which won him a 1993 AFI Award nomination for Best Actor in a Leading Role for Television Drama. Other television credits include the ongoing role of Harley on “E Street”, “G.P.”, and “A Country Practice”. Kennard stars in David Elfick’s tele-feature “Never Tell Me Never” opposite Claudia Karvan, to be broadcast in 1998.

Key Crew Biographies

Nadia Tass

Director/Producer

Nadia Tass is one of Australia's most respected and unique filmmakers. Tass came to Australia in the 1960s from Macedonia, northern Greece. After pursuing an academic career in Arts and Psychology, Tass began acting and later directing theatre in Melbourne's vibrant Carlton district.

Tass attended The Actors Studio and H.B Studio in New York, which has given her performance as a director a fine and unique style. Tass' experience as a director of theatre is extensive and diverse, ranging from improvised theatre to conventional classical and contemporary pieces at La Mama, the Pram Factory, the Playbox, the Open Stage and Why Not Theatre.

Tass directed her first feature film, "Malcolm", in 1986. Her classical training both here and in her home country helped her bring a fine mix of comedy and tragedy to "Malcolm", the story of a socially inept man who uses his considerable mechanical skills to rob banks. The film received critical acclaim throughout the world. In Australia it won eight Australian Film Institute Awards including Best Director and Best Film. That same year Nadia Tass and David Parker won the prestigious Byron Kennedy Award for the pursuit of excellence.

Tass then directed and co-produced her second feature “Rikky and Pete” - a comedy about a brother and sister and their journey into the Australia outback.

This film was praised in America and Europe for its in-depth portrayal of the characters’ sibling relationship and for its excellent execution. “Rikky and Pete” enjoyed a successful release in Australia.

In 1989 Tass directed and produced the comedy feature “The Big Steal” - the story of a teenage boy who buys a car to impress a girl but all he gets is trouble. “The Big Steal” was released in Australia in September 1990, and was the box office success story for the Australian industry that year.

“The Big Steal” was nominated for nine Australian Film Institute awards in 1990 and sold strongly on the international market.

In 1990 Nadia Tass shot her first film in the United States, “Pure Luck”, produced for Universal Studios, starring Danny Glover, Martin Short and Sam Wanamaker. The film opened across 1600 screens in August 1991.

Tass then directed “Stark”, the television mini-series based on Ben Elton’s best-selling comic novel. “Stark” was broadcast on BBC2 in late 1993, and was repeated on BBC1 in May 1995.

Tass has directed three Louis Nowra plays for the Melbourne Theatre Company - “Summer of the Aliens”, “Cosi”, and most recently “Miss Bosnia” which premiered in April 1996.

In 1996, Tass directed the feature “Mr Reliable” for PolyGram Filmed Entertainment. The film premiered at the 1996 Edinburgh Film Festival before being released in Britain and Australia. “Mr Reliable” was nominated for 1996 Australian Film Institute Awards, including Best Film.

David Parker

Screenplay/Producer/Director of Photography

David Parker was regarded as the best film stills photographer in Australia for many years. His stills credits include “A Town Like Alice”, “The Man From Snowy River”, “Phar Lap”, “Burke and Wills”, “High Tide” and “Kangaroo”. In 1984 Parker was director of photography on the low budget feature “Mr B Says No”, which won a Golden Camera Award at the Chicago Film Festival.

“Malcolm” was the first feature film which he wrote, shot and produced with director Nadia Tass. The film won eight Australian Film Institute awards, numerous international awards and Parker was awarded the Premier’s Literary Award in NSW as well as the Australian Film Critics’ Circle Award for Best Screenplay.

Following the success of “Malcolm”, Parker wrote and filmed “Rikky and Pete” with Tass in 1987. In 1989 he shot “The Outsiders” for Francis Ford Coppola, the pilot for the television series on the Fox Network.

Parker then wrote, produced and shot “The Big Steal” with Nadia Tass. “The Big Steal” won local audiences and nine Australian Film Institute nominations, winning Parker the award for Best Screenplay.

In 1991 Parker shot his first feature in the United States “Pure Luck” for Universal Studios. The following year he produced and shot the three hour mini-series “Stark” for the BBC based on Ben Elton’s novel with Tass directing. Parker’s work on “Stark” won him the Australian Cinematographer’s Society Award for Best Achievement in Cinematography in 1993.

David Parker shot Nadia Tass’ “Mr Reliable” in late 1995. Earlier the following year, he co-produced “Hotel de Love” for Village Roadshow Pictures.

In December 1996, Parker completed principal photography on his feature film directorial debut - “Diana and Me”.

Phil Jones

Co- Producer

Phil Jones is a producer and first assistant director who has been working in the Australian film and television industry for twenty years.

Phil Jones graduated from Rusden with a Bachelor of Education in Media, before joining Crawfords, where he worked in various roles but mainly as a first assistant director. Jones' television credits include "Carson's Law", "The Flying Doctors", "The Humpty Dumpty Man", "Mission Impossible" and "Stark" with Nadia Tass and David Parker.

Television production credits include "Lift Off II" and the highly successful "The Journey From Down Under", a co-production between the BBC and the Australian Children's Television Foundation, for which he received an Australian Film Institute nomination.

As a first assistant director, Jones' film credits include "The Ghosts of the Civil Dead", "Celia", "Isabelle Eberhardt" and "That Eye The Sky". Most recently he worked on "Head On", produced by Jane Scott and directed by Ana Kokkinos. Feature production credits include "Romper Stomper" and "Metal Skin".

Jon Dowding

Production Designer

Jon Dowding is one of Australia's most experienced designers whose feature film credits include George Miller's groundbreaking "Mad Max". Dowding worked with Nadia Tass on "Mr Reliable".

Dowding's other feature credits include "Georgia", "Gross Misconduct", "Hunting", "Initiation", "Departure", "Frog Dreaming", "Return to the Blue Lagoon", "Hercules Returns" and David Parker's "Diana and Me", "Amy" and "Paperback Hero" starring Hugh Jackman.

Bill Murphy

Editor

With an extensive career in film, television and documentaries, Bill Murphy's film credits include the highly acclaimed "Romper Stomper" and "Metal Skin", both directed by Geoffrey Wright; "Body Melt", "Hotel de Love" and David Parker's "Diana and Me", "Hurrah", "Dear Claudia" and "Amy".

Murphy's documentary credits include the recent "Exile to Sarajevo", the highly acclaimed personal documentary on Bosnia by Tahir Cambis, and "Pat and Eddie's Greyhound Racing Family."

Murphy's television work includes "The Feds", "Heartbreak High", "Halfway Across the Galaxy and Turn Left", "The Flying Doctors" and "The Petrov Affair".

Christiana Plitzco

Costume Designer

Born in Germany, Christiana Plitzco was assistant costume director for the Victorian State Opera from 1988-1990. Her Swiss and German work as a costume designer includes "Romeo's Sohn" (Theater an Hechtplatz) and "Arriman der Schreckliche" (Kampnagel Theater).

Plitzco's Australian film and television credits as costume designer or supervisor include "Heartbreak High", "Max Gillies at the Club Republic" and the "Short Wave" dramas. AMY is Christiana Plitzco's first feature as costume designer.

Phillip Judd

Composer

Philip Judd is perhaps best known as a songwriter and recording artist, as co-founder (with Tim Finn) of Split Enz, one of the most innovative and important bands of the 1970s. In the '80s, Judd formed "The Swingers" and later "Schnell Fenster" in New Zealand, both groups enjoying considerable success at home and abroad.

As composer of film score, Philip Judd's credits include "Rikky and Pete", "The Big Steal", "Death in Brunswick", "Eight Ball", "Hercules Returns", "The Boys" and "Mr Reliable". His television credits include "Skytrackers" and most recently "Good Guys Bad Guys" - series I and II. His theatre credits include the scores for Nadia Tass' productions of "Summer of the Aliens", "Cosi" and "Miss Bosnia" for the MTC.

Dean Gawen

Sound Designer

Dean Gawen is one of Australia's most experienced sound designers.

His work includes some of the most interesting and acclaimed films of the last decade. "Bliss", "Strikebound", "Dogs in Space", "Ghosts of the Civil Dead", "Return Home", "Death in Brunswick", "Isabelle Eberhardt", "Resistance", "To Have And To Hold" and "That Eye The Sky" are amongst his credits. Gawen has received six AFI nominations for Best Sound, winning the award in 1986 for his work on "Malcolm".

AMY marks Gawen's fourth collaboration with Nadia Tass, having been sound designer on "Malcolm", "The Big Steal" and "Stark".