



**Joy smithers**

**rhett giles**



"This film knows exactly what it is, and spends its entire running time enjoying itself ...Joy Smithers is totally brilliant..."

Aint-It-Cool News.com

HALF MUTE PRODUCTIONS and HAMMERTHROW FILMS presents  
JOY SMITHERS RHETT GILES "Love in The First Degree" casting LESLEY BURGESS  
original music MELANIE HORSNELL additional music THOMAS VAN KOVEDAN  
costume designer JO LANG production design KATE E. WILLS  
cinematography ROBERT AGGANIS editor ANNE KER  
executive producer ANTHONY BEAUDOIN written & co-produced by BERNIE DeLEO  
produced by TOR LARSEN produced & directed by MICHAEL EGAN

<http://www.loveinthefirstdegree.net>



16:9

87 mins



## CONTENTS

1.	PROJECT SUMMARY	2
2.	SYNOPSIS	3
3.	THE FILM MAKERS	4
4.	PRODUCTION NOTES	5
5.	CAST	6
6.	CREW	9
7.	MUSIC	12
8.	FESTIVAL SCREENINGS/CINEMA RELEASE	13
9.	PRESS/REVIEWS	14

## PROJECT SUMMARY

**Title:** Love in The First Degree

**Genre:** Romantic Comedy

**Running Time:** 87 minutes

**Story Premise:** Leslie, a tightly-wound corporate lawyer, finds the love of her life right under her upturned nose -- and it's her temporary secretary, Fred, which causes her all sorts of embarrassment.

**Language:** English

**Shooting Format:** Digibeta

**Screening Formats:** Digibeta  
BetaSP  
DVD  
MP2

**Aspect Ratio:** 16:9

**Sound:** Dolby Stereo

**Completed:** January 2004

**World Premier:** **Houston WorldFest April 2004**  
*Winner Gold Remi*

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## SHORT SYNOPSIS

Sydney. Summer. Out-of-work actor FRED THATCHER (Rhett Giles) goes to work at a stuffy corporate law firm as a temporary secretary. His assignment: LESLIE BARRETT (Joy Smithers), a stressed-out female associate on the partner track – and they instantly despise each other. Fred throws Leslie's carefully ordered but very dull life into complete turmoil and Leslie just can't stop behaving like a lawyer. Over the next few weeks Fred forces Leslie to examine what she really wants out of life. STRAIGHT TO YOU is a funny heartwarming story about falling in love and not settling for second best.

## LONG SYNOPSIS

Sydney. Summer: Out-of-work actor FRED THATCHER goes to work at a stuffy corporate law firm as a temporary secretary. His assignment: LESLIE BARRETT, a stressed-out female associate on the partner track – and they instantly despise each other. During the next few weeks, sexual tension grows between the two co-workers.

Leslie & Fred quickly become an item – and yet it freaks Leslie out. She's mortified that Fred is so far beneath her on the corporate food chain, and she won't divulge their status to any friends or co-workers. It grates on Fred that she's ashamed to admit she's "dating down" and he threatens to break off with her, unless she goes public. When her wealthy Melbourne parents come to town, Fred demands to meet them. Leslie's folks, however, assume Fred's a lawyer, and she doesn't have the heart to correct them. Angered at Leslie's cowardice, Fred pretends he is a lawyer, and waxes rhapsodic about arguing in front of the High Court. After her parents leave, the two lovers fight, with Fred stomping off, hurt that she's so ashamed to tell people she's dating him.

The next day, Fred auditions for Sydney's Shakespeare in the Park, and wins him a plum supporting role in *MacBeth*. He goes to Leslie's office and quits both his job and their relationship – Leslie begs Fred for another chance. Fred dares her to confess to the entire office right there and then...but Leslie's still too afraid of what people will think of her says nothing. Fred huffs off, blowing Leslie's cover, and faced with really losing him, Leslie races after Fred shouting through the halls that she loves him...but it's too late. He's gone.

On opening night of *MacBeth*, Leslie bolts to the theater for a last-ditch stab at reconciliation. During the performance, the MacBeth curse kicks in with onstage screw-ups galore. Leslie gets backstage and throws herself into Fred's arms, launching into a passionate apology -- which is broadcast out onstage via Fred's damaged body-mike. The play comes to a halt as the howling audience chants for Fred to take Leslie back. With a chance to prove her love for him in the biggest, most public way possible, Leslie races out onstage and shouts her feelings to the world. As Fred takes her in his arms for a kiss, the crowd goes wild...

## THE FILMMAKERS

**Michael Egan (Director, Producer)** has been making short films since 1986. His atmospheric thriller "*The Room Is Ready For Ralph*" about a man who wakes up from one nightmare only to find himself in another toured with a retrospective of Australian short films at the 1993 Cannes Film Festival "Shorts From Australia" (Australian Film Commission). His darkly comic *The Gift*, inspired by a Lou Reed song about a man who mails himself to his ex-girlfriend played internationally at the Palm Springs Film Festival USA, London Short Film Festival, Uppsala Short Film Festival Sweden, "Shots in the Dark" Film Festival U.K, "Fantasy Film Festival" Berlin.. In Australia it played at the "Short Shots" Film Festival Sydney (winning the Urban Myths & Tall Tales category), "Edge of the World" Short Film Festival Tasmania and the St. Kilda Short Film Festival Melbourne He makes his feature film directing debut with *Love in the First Degree* which had it's world premiere screening at Worldfest, Houston 2004 winning a Gold Remi. Michael lives in the Paddington suburb of Sydney.

**Bernie DeLeo (Writer, Co-Producer)** has written for the stage, screen and television; his plays have been performed throughout the U.S. and Canada. Bernie was a staff writer on the Disney-ABC sitcom *Life's Work*. As a film producer, Bernie was Associate Producer on the Sundance Audience Award-winning *Two Family House*. The film was released theatrically by Lions Gate Films to unanimous rave reviews in the Fall of 2000, garnered two Independent Spirit Award nominations, and was cited on a number of year-end best film lists. Bernie also co-produced *Forever Fabulous* starring Jean Smart & Robert Wagner, now in rotation on Lifetime's Movie Network in the U.S. Currently, he is Vice President of Creative Affairs for Filbert Steps Productions in New York City. He holds a BFA in Theater Arts from Catholic University, and an MFA in Playwriting from Rutgers University. He lives in the Virginia suburbs of Washington DC, and is a member of the Writers Guild of America.

**Tor Larsen (Producer)** production designed on Michael Egan's short "*The Room is Ready For Ralph*" then produced Michael Egan's short *The Gift*. He continued their professional association with *Love in the First Degree*. Tor also produced the short films *War Story* and *117*, the latter of which was nominated for Best Cinematography by the Australia Film Institute Awards in 2000. In addition to the festivals where *The Gift* has played, his other short films have screened at the Montreal Film Festival, The Mill Valley Film Festival (US), Fantosporto (Spain) and at the American Cinematique in Los Angeles. Tor served as Production Manager and external producer for the Australian Film, Television & Radio School, overseeing student films and he has produced commercials and corporates. Tor was a Co-recipient of the Young Filmmakers Fund awarded by the New South Wales Film & Television Office, as well as Australian Film Commission short film funding. He was also Co-recipient of the ACS Golden Tripod Award for special VFX, on the television series *Halfway Across the Galaxy & Turn Left*. His production company Hammerthrow Films is based in Sydney. A follow up feature project with Michael is currently in development.

## PRODUCTION NOTES

By Michael Egan (Producer-Director)

I first read Bernie's script in July of 1997 after a friend of his passed on my advertisement for scripts in the American Film Market issue of Variety. I thought it was fantastic. It was very funny and had great heart. I thought it would be a slam dunk for casting and finance. Little did I know how hard it would be to eventually make it a film. After four frustrating years- hiring casting agents in Sydney and London to attach a "name actor", travel to Milan for Mifed and L.A. for the AFM begging for money, endless phone calls and emails to distributors and getting nowhere I decided to finance the film myself.

My original idea for the production was a "Dogma" style film: multiple handheld mini DV cameras, a rapid shooting style using mostly available light, long continuous takes with lots of improvisation from the actors, very little set design. Dispensing with the normal rules of shooting a movie so I thought I could shoot it cheap and quick since it was my money. Fortunately for me and the film Tor Larsen came on board March 2002 as producer. We had previously worked together on two short films- one in 1992 and the other in 1997. He quickly dissuaded me from my Dogma mentality and began putting together an awesome microbudget feature film which was well and truly punching above its weight.

Saturday August 3<sup>rd</sup> 2002 we began the first day of our 19 day shoot. We shot the film with a single Digital Betacam camera with a full crew of over 40 and a cast of 32, over 100 extras, 12 locations and 48 sets including 5 days use of the entire 60<sup>th</sup> floor of a prime downtown office. During the shoot everyone worked together to make miracles happen every day. Most days we shot 7-10 pages of script, only having time for 1 or 2 setups per scene, 2 or 3 takes per set up, sometimes 1 set up 1 take for a whole scene. There never was an easy day, we were always rushing to get through but somehow we did it, everyday for 19 days. A truly remarkable achievement given our meager resources.

Bernie came over from New York for the first week of the shoot to assist the production and act as the Stage Manager in the film's MacBeth scenes. An actor in a previous life, Bernie smoked the role plus I had him rewriting the script everyday as new ideas and low-budget challenges arose. Having the writer on set was invaluable to me as the director. The script was written from Bernies life experiences as a temporary secretary in big commercial Manhattan law firms when he was an out-of-work actor, I wanted to get my actors' performances to be truthful to that experience. Bernie also acted as a sounding board which helped get me over the first few days of nerves.

We finished our rough cut of the film two weeks after we wrapped principal photography-early September 2002. By that time we had the bare bones of what we thought was a pretty good film but no money to finish it. After shopping the film around as a work in progress for finishing money and getting nothing it took me another 15 months to finance the post production- with a little of help from my friends. It was finally finished to DVD January 2004. Looking back I am extremely grateful to everyone who worked on "***Love in the First Degree***". During the shoot there was a great sense of camaraderie and purpose. By the time "wrap" was called everyone was exhausted and relieved it was over. In 19 days we didn't drop a scene or have anyone quit the film which in itself was an achievement. During the long months after the shoot the core creative team stayed focused and positive about finishing what we had begun. I hope you enjoy watching the film as much as I enjoyed making it.

## THE CAST



**JOY SMITHERS (Leslie Barrett)** started her career as an international model at age 17. She segued into music, touring with the band the Eurogliders (including a Royal command performance before Prince Charles and Diana at the opening of Sydney Stadium before 120,000 people) and had a hit record in Sweden in the 80s; Joy was also the first VJ on Australian MTV. As an actor, she has appeared in 9 mini-series & 11 feature films: she starred opposite Nicole Kidman in the AFI Award-winning mini-series *Bangkok Hilton*, starred with Matt Dillon in *Rebel*, and opposite Brooke Shields in *The 7<sup>th</sup> Floor*. Joy has played the bipolar physio-therapist “Rose Carleton” on Australia’s top-ranked television drama *All Saints* for the past 4 years. She lives with her husband and two adorable girls in Sydney.



**RHETT GILES (Fred Thatcher)** hails from Adelaide where he got his start in show business doing musicals, from *HMS Pinafore* to *Evita*. He currently stars as “Paris Burnett” in the Australian television drama *Home and Away*. Other television appearances include *Young Lions* and *All Saints* and he played the lead role in the Aussie indie film *The Elixir*. Rhett has done a number of national commercials for Fosters Lager, Diet Coke and Qantas, which have played in both Australia and the U.S. A talented writer as well as actor, Rhett’s motocross action screenplay *Paydirt* is currently under option with an Australian producer and making the rounds in Hollywood.



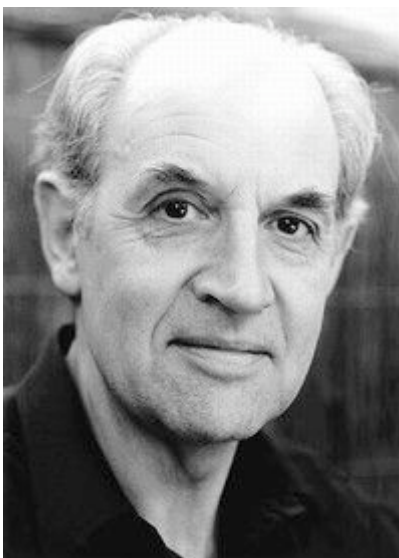
**KELLY BUTLER (Trish)** can next be seen in this summer’s highly-awaited *The Matrix Reloaded* playing “Captain Ice.” A graduate of Australia’s prestigious N.I.D.A. drama program, Ms. Butler has guest-starred on numerous episodes of the popular Australian harbor police television series *Water Rats*. She played “Felicity North” in the TV mini-series *The Farm* starring Greta Scaachi, and “Tanya” in *Do or Die*. She has done a number of stage plays, and is a frequent voice-over artist for commercials.



**WALTER KENNARD (Graham)** is thrilled to be playing spoiled playboy Graham Gaines III in *Straight To You*, his meatiest role to date. He can be seen in the feature film version of *The Sum of Us* and in numerous television commercials. He has guest-starred on Australia TV's *Breakers* and *Head Start*, and played Edmund on stage in *King Lear*. He lives in Bondi with his wife and children.



**ALLIE FOWLER (Jill)** is well-known to Australian television audiences as the star of the series *Sons & Daughters* and *Big Sky*. She has co-starred on such long-running series as *Neighbours*, *All Saints* and *Head Start*. She recently guest-starred on the Sci-Fi Channel's breakout hit *Farscape*. In television films, Allie had a feature role in the highly-regarded Vietnam drama *Frankie's House*, recipient of a BAFTA Award in 1993. Onstage, she has appeared recently in *The Vagina Monologues* and as "Janet" in *The Rocky Horror Show*.



**JONATHAN ELSOM (Willard McPhee)** is originally from New Zealand, and he recently relocated to Sydney after over 20 years in the U.K. He has extensive stage credits in London and in repertory through Great Britain, and appeared regularly on various series on the BBC. His favorite stage roles include King Lear and the Rev. Chasuble in *The Importance of Being Earnest*. Early in his career, Jonathan guest-starred on the popular British TV series *The Avengers* and *The Saint*, and in the Burt Reynolds-David Niven caper film *Rough Cut*. More recently, he appeared in the popular Australian TV series *All Saints* with *Straight To You* leading lady Joy Smithers, and he's thrilled to be working with her once again and with such a talented group of young people.

## **CAST IN ALPHABETICAL ORDER**

Jeff's Fan	Kelly Atkinson
Russell Barrett	David Baldwin
Trish	Kelly Butler
Trader #1	Brett Clancy
Box Office man.	Louise Crawford
Stage manager	Bernie DeLeo
Boris	Leonid Dobrinski
Willard McPhee	Jonathan Elsom
Jill	Ally Fowler
Fred Thatcher	Rhett Giles
Graham Gains III	Walter Kennard
Terri	Michelle Lee
Elizabeth Barrett	Gennie Nevinson
Birch	Russell Newman
Trader#2	Michael O'Donnell
Vic	David Polson
Leslie Barrett	Joy Smithers
Willard's Flunky	Alex Stafford
Iris	Samantha Wellington
Amber	Samantha Wilkinson
Jeff	Rory Williamson

## **MACBETH CAST IN ALPHABETICAL ORDER**

Duncan	John Benjamin
Apparition	Ben Bradley
Macbeth player #1	Cheree Cassidy
Macbeth player #2	Ben Dalton
Witch #1	Rosanna Dempsey
Macbeth player #3	Catherine Farr
Banquo	James Garcia
Macbeth	Jai Koutra
Lady Macbeth	Nicky Novy
Witch #2	Anna Sordo
Macbeth player #4	Alex Stafford
Witch #2	Tahnee Stroet
Macbeth player #4	Michael Tsamandis
Macbeth player #5	David White

## THE CREW

Producer-Director:	<b>Michael Egan</b>
Producer:	<b>Tor Larsen</b>
Co-producer- Writer:	<b>Bernie DeLeo</b>
Executive producer	<b>Anthony Beaudoin</b>
Editor:	<b>Anne Ker</b>
Director of Photography:	<b>Robert Agganis</b>
Production designer:	<b>Kate E. Wills</b>
Costume Design:	<b>Jo Lang</b>
Original Music::	<b>Melanie Horsnell</b>
Additional Music:	<b>Thomas Van Koverdan</b>
Casting:	<b>Lesley Burgess</b>
Additional casting:	<b>Melissa Lee</b>
Associate Producer:	<b>Mark Austin</b>
Production Manager:	<b>Sarah Timmins</b>
1st Assistant Director:	<b>Danny Kapustin</b>
Continuity:	<b>Stephanie Dickson</b>
Art Directors:	<b>Euen Duncan &amp;Effie Dimos</b>
Hair & Make-up Supervisor:	<b>Jodie Steyn</b>
Sound Recordist:	<b>Rainier Davenport</b>

## CREW Cont.

Production Coordinator	Libby Mourant
Assistant to Producer	Jane Letho
Production Runner/Unit	Simeon Yuen
Production Accountant	Kick Financial Services
	Steve Macaviney
Accounts Advisor	Benjamin Breen
Second Assistant Director	Alana Jenkins
Additional Assistant Directors	Phil Cenere
	Zoe White
Location/Unit Manager	Mark Austin
Safety Report	Wayne Pleace @ Zen Stunts
Focus Puller/Clapper	Tony Gardiner
Stedicam Operator	Robert Agganis
Boom Operator	Lucas Abela
Sound assist.	Paul Moutzouris
Gaffer	Grant Watson
Lighting crew	Nick Thomson
	Malcolm Hill
	Paul Klicin
Key Grip	Joe Brunetto
Grip assist	Illya Smith
Casual Grip/Gaffer assist	John St. Quintin
Props Maker	Steve Reid
Standby Props	Jennifer Donohoe
Assistant Standby Props	Elizabeth Monaghan
Set Dressers	James Croke
	Virginia Mesiti
Scenic Painter	Herman Conti
Additional Dressers	Amy Baker
	Tara Watney
	Kristina Ceyton
	Mark Woszczalski
Action Vehicle	CineCars
Storyboard Artist	Herman Conti
Costume Design assist	Melinda Nassif
Wardrobe assist	Emma ferguson
Joy Smithers wardrobe	David Lawrence
	Jigsaw
	Collette Dinningham
Ally Fowler's wardrobe	Country Road
Additional wardrobe supplied	Gendolyn 'Jack' Stukely
Jewelry	Victoria springs Design

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*love* in the First Degree

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Hair & Make-up assistant	Alicia Blanchard
Additional MU	Roxsanna Ghetto
	Jessica Fisher
Additional hair	Ellie Mountier
Stills Photographers	Eliza Menzel
	Elise Hasse
Extras Casting	Melissa Lee
Catering	Kate Hoskins @ Macley St Deli
Picture Editing assist	Ben Harlow
Vision Post Facility	Engine, Calvin Gardiner
Facilities man.	Michelle Harris
Avid Technical assist	David Duncombe
Credits & titles	John Agapitos
Facilities coordinators	Briohny Pogue
	Tina Chen
Tape Opps	Ben Walker
	Tri Do
Engine catering	Alison Gemmel
	Kate Little
Sound post-production Facility	Audioloc Sound Design
Facilities Coordinator	Mary Dennison
Sound Editors	Nick Byrnes
	Duncan McAllister
Technical Coordinator	Luke Young
Re-recording Mixers	Ross Brewer
	Tony Vaccher
	John Dennison
Additional audio equipment	Audio Sound Centre
Video Mastering	Engine
Tape Grading	Video 8 Broadcast
Camera Equipment & Lenses	Engine
	Calvin Gardener
Tape stock	Independent Tape Services, Sony
Radios	PJ Voeten
Camera Truck	Orana Truck Rental
Website Design	Rob Plater
Legal Services	Owen Trembath & Associates
	Owen Trembath
	Caroline Knight, Phillip Fox Lawyers
	Marcus Bleasel

## THE MUSIC

Courtesy  
**SHOCK MUSIC PUBLISHING**  
**Peter Patterson, Dhia Khoury & Natalie Caruana**

'Pink High Heels'  
(Melanie Horsnell)

Melanie Horsnell Shock Music Publishing/  
In a back shed in St.Peters Records

'No 18'  
(Melanie Horsnell)

Melanie Horsnell Shock Music Publishing/  
Um & Aghh Records via MGM Records

'Deep Blue Sea'  
(Melanie Horsnell)

Melanie Horsnell Shock Music Publishing

'Ride Out Alone'  
(Karl Broadie)

Karl Broadie Shock Music Publishing/  
2002 Laughing Outlaw Records

'Funky Tropicana'

(Anton Hughes, John Cobbin, Mary Ann Slavich)  
Grand Theft Auto  
Shock Music Publishing/Wah Wah Man Records

'I Just Want Some Love'

(Melanie Horsnell, Garth Porter)  
Melanie Horsnell Shock Music Publishing/Warner  
Chappell  
Inflatable Girlfriend Records

'Kiss U Again'

(Melanie Horsnell)

Melanie Horsnell Shock Music Publishing/  
Wah Wah Man Records

'You're My One'

(Melanie Horsnell)

Melanie Horsnell Wah Wah Man Records/  
Shock Music Publishing

'Strandard'

(Karl Broadie)

Karl Broadie Shock Music Publishing/  
2002 Laughing Outlaw Records

'Wah's in Charge'

(Anton Hughes)

Wah Wah Man  
Shock Music Publishing

'You Shit Me To Tears'

(Jason Rook)

The Tenants

Shock Music Publishing/The Tenants Records

'Bullet'

(Colin Kleyweg, Rebecca Webster, Mathew Sallure)  
Inertia

Shock Music Publishing/Inertia Record

'Still Miss You'

High Horse

## FESTIVAL SCREENINGS

2004	<b>Houston WorldFest</b> (winner <b>Gold Remi Award</b> )	USA
2004	<b>Boston International Film Festival</b>	USA
2004	<b>Marco Island Film Festival</b>	USA
2005	Down Under International Film Festival	AUST
2005	Lake Tahoe/Reno International Film Festival	USA
2005	Hertfordshire International Film Festival	UK
2005	Newcastle International Film Festival	AUST
2006	International Festival of Cinema and Technology	USA

## AUSTRALIAN INDEPENDENT CINEMA RELEASE 2006

- Regent Cinema - Tamworth January 19-February 8
- Australia Cinemas - Orange, NSW March 23 - April 5
- The Schonell Theatre - Brisbane, Qld March 23 - April 1
- The Picture Show Man, Mirrimbula NSW May 8
- The Gala Twin Warriwong May 18
- The Roxy Nowra May 18
- Bay City Cinemas Bateman's Bay May 18
- Cinema Paradiso Ettalong Beach May 18
- The Belgrave Twin Armidale May 27
- The Glenbrook Cinema Glenbrook June 1
- Arcadia Twin Cinemas, Ulladulla NSW June 1
- The Edge Cinema Katoomba June 4
- Metro 5, Bathurst NSW June 29

## PRESS/REVIEWS

“Here's a welcome change for moviegoers tired of depressing drug dramas set in grimy parts of Sydney....[Love in the First Degree] is closer to the Rock Hudson-Doris Day era romantic comedies than anything else that has been made in Australia in the past few years...” **Brisbane Courier Mail**

“This film knows exactly what it is, and spends its entire running time enjoying itself ...Joy Smithers is totally brilliant...” **Aint-It-Cool News.com**

### At the Movies **Margaret: 3 stars, David: 2.5 stars**

Review by Margaret Pomeranz

Leslie, a tightly-wound corporate lawyer, finds the love of her life right under her upturned nose and it's her temporary secretary, Fred, which causes her all sorts of embarrassment.

Joy Smithers is a lawyer with a short fuse, intent on pleasing the partners of her firm, her PA is on maternity leave which is why she needs Fred (RHETT GILES). But then wouldn't you know it, the perfect fiancé, Graham, (WALTER KENNARD), turns out to be a dud. Do you know what impressed me about this film? The fact that Joy Smithers is such a talent and is so unused on the big screen in this country. She is actually the performance glue that holds this film together. RHETT GILES as Fred Thatcher is halfway good as the PA who inspires her. This is not a brain surgery film, but it is an attempt at a genre that Australian films have shied away from, romantic comedy. It's silly in some sense, pushing the button on credibility, but don't Hollywood films do that? All the time? At the heart of every romantic comedy is a heroine that you want the best for, and Joy Smithers embodies that. Direction by Michael Egan and cinematography by Robert Agganis match the mood of the piece. It ain't great art, but it's entertaining.

### Further comments

MARGARET: What did you think, David?

DAVID: Look, it's a nice little film and I agree with you about Joy Smithers. I think she's really very good and always has been in anything she's done. I thought the film got off to a slightly awkward start. Maybe I don't know if they shot it in sequence, possibly it was the first day and they were just getting into it a little bit.

But the first scenes, I just found, didn't quite hit the mark for me. But once it gets into it, I thought, for the most part, it was pretty good. I thought they tended to caricature some of the minor characters.

MARGARET: Yes, just around the edges.

DAVID: Yeah, the Rory Williamson pompous actor role and the taxi driver who keeps cropping up. A little bit of that went a long way for me. But the central situation is nicely done and I think it's a film that deserves enormous kudos for just being there, for just having made it with no government support, just with all their own money and a very polished, professional looking job anyway.

MARGARET: Yes, I think so, too. Look, it made the mark for me.

## audience reviews

**Name:** Bernie DeLeo, Senior

**Postcode:** Not Australian

**Visit Time:** 12:14:52 17 May, 2006 EST

**Score:** 3 stars

**Remarks:** I saw this movie in the US two years ago. It is a fun movie and I think it is better than a lot of other films although I am biased since my son wrote this. One of the points not mentioned is that it is difficult for the female lawyer to date a male secretary, but the opposite is not true.

**Name:** Glenda Thoroughgood

**Postcode:** NSW

**Visit Time:** 22:26:23 24 May, 2006 EST

**Score:** 4 stars

**Remarks:** I have seen this movie tonight in Ulladulla with the producer Tor Larson doing a Q & A session afterwards. The audience enjoyed the movie & it was great to see a romantic comedy made here for change. We all enjoyed the performances by Rhett & Joy. I would recommend this movie to anyone. Well done to everyone involved in this movie.

**Name:** Pete Smith

**Postcode:** NSW

**Visit Time:** 12:45:04 11 May, 2006 EST

**Score:** 3 stars

**Remarks:** I saw this movie in January with Joy Smithers. Mel Horsnell who did some of the songs for the movie, was singing live before the movie started. Well done.