

I Love You Too

All that stands between them are four little words

**A film written by Peter Helliar
Directed by Daina Reid
Produced by Laura Waters & Yael Bergman
Production Company: Princess Pictures**

"I Love You Too" opens in cinemas nationally on May 6th 2010

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I LOVE YOU TOO SYNOPSIS

One line:

A romantic buddy movie about the meaning of relationships, the importance of friendship, and having the courage to pursue the one you love.

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A romantic buddy movie about the meaning of relationships, the importance of friendship, and having the courage to pursue the one you love. Written by comedian Peter Helliar, I LOVE YOU TOO stars Brendan Cowell as Jim, a 30-something emotionally stunted man whose inability to declare his love to his girlfriend, Alice, threatens to cost him the best thing he ever had but leads him to befriend a talented dwarf who helps him find the words to get her back.

About the team:

I LOVE YOU TOO is written by comedian Peter Helliar (ROVE, BEFORE THE GAME), is directed by Daina Reid (VERY SMALL BUSINESS) and was developed and produced by Princess Pictures' Laura Waters, the award-winning producer of SUMMER HEIGHTS HIGH and WE CAN BE HEROES and Yael Bergman, co-writer and co-producer of LOVE AND OTHER CATASTROPHES.

I LOVE YOU TOO stars Brendan Cowell (NOISE, LOVE MY WAY) as Jim, a 30-something emotionally stunted man whose inability to declare his love to his girlfriend, Alice, threatens to cost him the best thing he ever had. NBC's Yvonne Strahovski (CHUCK) plays beautiful, English-born Alice, whose decision to dump Jim sets in train a series of events that alter the course of all of their lives forever.

Helliar, in his first silver-screen role, plays Blake, Jim's best mate who believes the answer to Jim's happiness can be found in big nights out and cheap one night stands. When Jim meets widowed photographer Charlie, a dwarf, played by acclaimed American actor Peter Dinklage (THE STATION AGENT, DEATH AT A FUNERAL), his friendship and emotional insight shows Jim that some things might be worth fighting for, if only Charlie can help him to find the words to win Alice back. I LOVE YOU TOO features model and actor Megan Gale, in her first Australian film appearance, while Bridie Carter, Travis McMahon, Steve Bisley and Katrina Milosevic round out the cast.

SYNOPSIS

Jim is an emotionally-stunted thirty-something man who drives a miniature train for a living and lives in a bungalow at the back of his sister's house. He is in love with his smart and very together English girlfriend, Alice, but he doesn't have the heart, the guts, the balls or the words to tell her.

Charlie is a thirty-something year old dwarf. Despite his short-stature, he is the perfect man; emotionally together, wise, funny, attractive, and generous, he runs his own business as a photographer, and is unbelievably talented, especially with words. With these qualities, he is the sort of man women want to have a relationship with – the only reason his last relationship ended was because his wife died.

On the night of Jim's birthday, Jim decides he is finally ready to show his "commitment" to Alice. But the night turns 180 degrees when Alice decides she wants more than commitment, she wants a future – a step Jim isn't ready to take. So, Alice breaks it off and decides to return to her family in London.

Jim does what every man would do in that situation, he calls his best mate, Blake, and goes on a bender; he drinks himself stupid, steals a car, and contemplates ending his life. In the car, he discovers a love letter that is so beautiful, he wonders whether this is the key to help him win back Alice's heart. He also notes that the letter was dated 3 years ago.

Jim is surprised to be awoken from his drunken slumber in the stolen car by Charlie, and even more surprised when Charlie calls the cops. Despite Charlie's initial mistrust, they soon team up, especially when they realize how they can help each other; Jim promises to help Charlie deliver the letter to its muse, if Charlie helps Jim find the words that will win Alice back.

I LOVE YOU TOO is a comedy with heart - a romantic buddy movie about the meaning of relationships, the importance of friendship, and having the courage to pursue the one you love.

ABOUT THE MAKING OF “I LOVE YOU TOO”

For writer and comedian Peter Helliar, seeing *I Love You Too* come to life on the big screen has been a dream come true; an experience so magical that he compares it to falling in love.

“It’s the most exciting thing for me,” Helliar says.

“I got into stand-up so hopefully I could get a gig writing for television and through writing for television hopefully make some contacts so hopefully I could maybe write a movie.

“Now I’ve made a movie and the best way that I can describe is that it’s like I’ve fallen in love. I’ve found what I really wanted to do in my life. It’s incredible!”

Well known in Australia for his high-profile roles on radio and television, including the long-running national talk show *Rove*, Helliar developed the idea for the film seven years before the first frames were shot.

“I was going to the movies one day and I got half way to the cinema and thought ‘Jeez I don’t think I’ve locked my car’,” he says. “I was walking briskly back to my car and thinking what would be the worst thing I could lose if my car was broken into. I think the worst thing you could lose was something personal and the most personal thing I could think of was a love letter. That was the seed of it and it grew from there.”

Helliar broached the subject with producer Laura Waters, with whom he had stayed in touch since she produced the pilot episode for *Rove* 1999.

“Liam, my oldest son, was in a pram and we walked around the block near Laura’s house to keep him happy. It was in late 2002. Laura knew I had six ideas for movies and she told me I had to choose one and start working on it. It’s been a long journey and it’s been a lot of fun. Laura’s been really patient because there have been times when I haven’t been able to work on the script, but it’s been gung-ho for the past two years.”

But while Waters encouraged him to write a script, she wondered how he would find time.

“For years we went through Pete being on breakfast radio, on *Rove*, on *SkitHOUSE*, on *Before the Game*; I would just constantly think ‘well he’ll never find time to write a screenplay’,” she

says. “We would meet regularly at a café and just talk about the story. Finally he wrote a treatment and I thought it would be ages until a script came out, but then there was a script.” Waters hadn’t counted on Helliar’s passion for the project.

“I’d get up at quarter past four, get into the office at five, be on air at six, off air at nine and then go into meetings until about 11am,” Helliar recalls. “After that there might be a *Rove* meeting or a meeting at Princess Pictures or I’d shoot a ‘Strauchanie’ sketch for *Before the Game*. If I didn’t have anything to do, I’d go straight home from radio, have a quick nap and then get up and write for a few hours.”

Late afternoons were devoted to his family, wife Bridget and young sons Liam, Aidan and Oscar.

Once a draft was complete, producers Waters and Yael Bergman and director Daina Reid helped to hone the script with robust discussion and rewrites.

“There were many times when we wanted to make it and someone would go ‘let’s just make it a little bit better’. I think it was really important that we kept doing those drafts. It was really hard work but every time it became a better script. I laughed out loud reading it even from the first draft. Every draft has been fun to read,” remarks Waters.

“The script struck me because not only was it funny, it had some truly moving moments. The characters’ journeys had great emotional resonance and I loved experiencing a romance from a uniquely male perspective. The male characters have a wonderfully authentic vulnerability about them. The female characters are strong and they know what they want. The men just have to step up,” says Reid.

Helliar fought hard to retain scenes he felt were important. “It’s funny when someone challenges you on something you wrote,” he says. “It’s annoying for a minute or so to have to justify it, but then you realise that it’s actually great. You have to think about it and you have to believe in it. It’s good to fight for it and say things out loud. Sometimes as a result of those conversations it became clearer, not just to other people, but clearer in my own head.”

“The thing that I always loved about *I Love You Too* was that it always had this basic message which was ‘tell the people you love that you love them’,” Waters says. “It’s really about being able to be an open and vulnerable person and the power of loving each other.”

Bergman agrees, "There's an enormous amount of heart and truth in this film. These are universal characters with experiences that do really hit home for a lot of people; a male struggling to grow up, wanting to love but unable to express it, and the realization that the one you love can't be everything you want them to be. Pete has captured these experiences with charm and comedy. Its magical."

Waters concurs. "The thing that I always loved about *I Love You Too* was that it always had this basic message which was 'tell the people you love that you love them', says Waters. "It's really about being able to be an open and vulnerable person and the power of loving each other."

The next challenge was casting.

"Casting took forever!" says Reid. "There are lots and lots of little roles and all those different roles add to the texture of the movie, the grand tapestry, so they've all got to be perfect."

Fundamental to the success of the film was the actor chosen to play its leading man, Jim. "It's a simple story but Jim is really quite a complex character," Reid says. "As I was choosing audition scenes, every single scene brought out something different in him. There are many different layers to him. Jim is a boy-man who needs to step up so we needed a sense of innocence, but also he's a bloke, so we needed masculinity and naivety. And even though it's not a broad comedy, you have to have a lightness of touch with those lines that are inherently humorous."

To find her leading man, Reid settled on an early scene in which Jim gives a false phone number to a woman he has met in a bar. "It's a tricky one because it's got to be a story that men relate to as well as women, and you've got to like him too," she says.

Brendan Cowell won the role from a field of 55 contenders. "Brendan was one of the first people we auditioned but we really weren't clear then about exactly what we were looking for so I wanted to see more people," Waters says.

"Brendan added dimensions to the character that were so exciting and we didn't necessarily know that someone would bring. His choices were brilliant in every scene and sometimes they

were just tiny details; what he would do with his eyes, what he would do with his body, just the way he would deliver a particular line were just heartbreaking and funny and inciteful.”

Reid concurs. “Brendan pulled it off,” she says. “He’s just amazing. He’s just the most instinctive, technically brilliant actor; he understands exactly where the character is placed, he’s ready to try anything and he’s a brainiac.”

Helliar had written the role of Charlie, a short-statured photographer who takes Jim under his wing, for acclaimed American actor Peter Dinklage. Everyone was thrilled when he accepted. “Peter Dinklage is incredible,” Waters says. “He’s so charismatic and so talented and very funny. We always had high hopes but he’s exceeded those. He’s amazing.”

Yvonne Strahovski, an Australian actor based in Los Angeles and best known for her work on the NBC comedy-drama series *Chuck*, was cast as Jim’s English girlfriend, Alice, following a recommendation by casting director Nick Hamon. “Initially we were looking at English actors but I’m glad we were able to cast an Australian actress,” Reid says. “Yvonne has got an amazing ear for accents. She put a test down in LA and she was just gorgeous. She nailed it.”

Bridie Carter’s strength and warmth on-screen won her the role of Jim’s sister, Marie. “Marie really has become Jim’s mother because they lost their parents young so she’s had to be quite tough, but she’s also at the point in her life where she’s at her most vulnerable,” Reid says. “We had to find that lovely mix of a gentle, vulnerable woman who has toughened up to look after her little brother. Bridie’s got such an amazing charm and she’s so compelling to watch. We can give her a little tough edge, but nothing gets rid of her warmth.”

For years Reid had wanted to cast Travis McMahon in a role and was delighted when he proved perfect to play Marie’s partner, Owen. But despite her high profile, Australian model Megan Gale was not immediately considered to play the character of Francesca.

“We didn’t look at anyone else, but the character was originally a Spanish model called Natasha,” Reid says. “In casting that role we all felt that it had to be authentic. We started looking at the world of supermodels and the penny dropped. Megan had spent so much time in Italy, spoke Italian and people associated her with Italy. Megan came in and spoke Italian and did the accent and she was fantastic. So the character became Italian supermodel Francesca Moretti.”

But of all the casting, Waters believes that Helliar's performance as Jim's best mate Blake has been the biggest revelation. Helliar, though an experienced performer and comedian, was largely untried as an actor.

"I always look back and go, 'oh that was risky', but at the time I don't really think about it," Waters says. "I've always had enormous faith in Pete as a comedian and as a writer, but from day one of seeing the rushes it's just surprised me what a charismatic performer he is. There are some people you just connect to and you want to see more of and I think he's one of those performers. I didn't honestly know that that was going to happen! I just thought, 'oh well, he's written that role for himself, he'll do it, great'.

Helliar didn't always feel the same confidence.

"Early in the year I was getting worried about how I was going to go: Am I going to stuff up my own movie? What am I going to do with my hands? What's my worried face going to look like? What's my concerned face going to look like? How am I going to get those emotions across?" Several sessions with acting coach Greg Stone initially, and then Greg Saunders convinced him not to fear.

"They really just said to me do not worry about any of that stuff. In each scene you have an agenda, work out what that is, focus on that and go 100 per cent for that. Everything else will take care of itself. That stripped down acting and took the mystique away."

The filmmaking bug has well and truly bitten Helliar, who has a further six movie scripts underway. And while he realised during production just how ambitious his first film was, it hasn't deterred his enthusiasm.

"I said to our producers, 'Weren't you supposed to tell me that first films are supposed to be done in a warehouse with two actors? You know *Saw* or *Reservoir Dogs*'. They said, 'Yeah, we apologise!' But you know it's been through the support of Laura and Yael and Daina and Village, who backed the script so massively, that we've been able to make a movie that's got a bit of ambition to it," Helliar says.

"I just want to make more movies now. I want to make movies in Australia, I want to make movies in the States and I have an idea for a film that I want to have translated into French. I just want to make different kinds of films. I'm addicted! It's something I've always, always wanted to do and for it to live up to the expectation that I had for it is quite incredible."

For Waters, a big part of the joy of making *I Love You Too* has been watching the experience for Helliar. "I'm a big believer in working with writers in a way that allows them to have a huge

imagination and then we can always pull production tricks to make sure that those worlds come to life," she says.

"But watching what making the film has meant for Pete has been the biggest pleasure of the whole process. Watching somebody so inspired and awestruck and in love is just beautiful."

MEET THE CAST

BRENDAN COWELL:

How would you describe your character, Jim?

He's a guy having a coming-of-age a little bit too late. He's 33 and he's living in a bungalow out the back of his sister's house. When his parents died he started stealing cars, he was a bit of a juvenile delinquent. His sister Marie kind of brought him up. He's big-hearted, Jim, but he's a bit scared of growing up so he keeps himself in this boyish circle. He works at a miniature railway, he lives in a bungalow, he hangs out with his dopey mate and they go and pick up chicks and drink beer. But then he meets a girl who changes all that. He's a well-meaning, scared little boy really. He's a smart kid but he's scared of stepping up to bat.

Do you think people will recognise Jim?

I see it around me absolutely. I don't think it's just an Australian thing, I think it's a universal thing for men and women. There are people who because of their upbringings or because of the cards they've been dealt through life they get a little scared of intimacy, they get a little scared of closeness and they don't have the highest opinion of themselves.

But when you're faced with losing the best thing in your life and the only way you're going to get the best thing in your life is by growing up, well that's when you're forced to change and that's what Jim faces. If he wants what he really wants he has to change a bit.

I think women will find him incredibly familiar, that's why I like him, but I think he's also got a big heart.

How are you playing him?

I'm not playing him as a cruel guy or as a guy who's malicious in any way, I'm playing him as a naïve guy, a guy who's got a bit of learning to do.

And that's in keeping with the genre. All the leads in romantic comedies are guys who are yet to grow up and yet to learn the big lesson. They're not guys who are really mean and dark until they stop being mean and dark. The ramifications of their actions can seem mean but they didn't intend for things to go that way it's just their naivety and boyishness that cripples them.

That's the way I'm approaching him. He's a guy who really doesn't know what he's done wrong and I guess that's fun as well because Cupid is unaware.

Are there any similarities between Jim and other characters you've played?

He's a little bit similar to Graham McGann who I played in *Noise* because they're kind of passengers who are not ready to drive yet. Graham McGann was kind of a big kid too who didn't really want to get involved.

Have you previously done comedy?

I've done a fair bit of comedy. I was in a show called *Life Support*, which I also wrote for. I write a lot of comedy for the theatre. I've never been in a sketch show and I've never done stand up.

What most appeals to you about making *I Love You Too*?

Riding a postie bike was a highlight and working with Peter Dinklage too.

Most of the stuff I do is pretty dark and troubled like *Noise* and *Love My Way* and *Hamlet*. I do a lot of pretty intense characters, so I really loved doing something a little lighter and brighter and sweeter. And doing a flat out romantic comedy. We don't make a lot of them in Australia so I'm pretty pumped about doing a 100 per cent genre film. Pete (Helliard) is truly abiding by the rules of the romantic comedy and I think it will work. It's really funny.

What are you working on next?

Wearing my writer's hat, I have a novel coming out and am writing for an upcoming drama series based on the book, *The Slap*. Later this year, I will play Austen in Sam Shepherd's play 'True West' at STC to be directed by Philip Seymour Hoffman.

PETER HELLIAR:

How would you describe your character, Blake?

Blake is the best mate of Jim. They're childhood mates and they've been through a lot together. Blake is part of the family, part of the furniture at their family house. He's felt a little bit pushed aside over the last three and half years because Jim has hooked up with an English girl, Alice. Blake likes Alice but he also resents her slightly for taking his best mate away.

What drives Blake?

Blake just wants to make Jim happy. He would be happy if he and Jim moved in together and just lived happily ever after. It's always a bit weird when your mate gets a girlfriend or if he comes out of a relationship or what happens with your mates when you go through a relationship. It does change the dynamic and Blake hasn't handled this shift as well as he could have. Obviously when Charlie comes along this bromance triangle kind of happens and Blake feels threatened.

You are married with three children – a very different family situation to Blake. What do you draw on to portray him?

I guess I think of my own mates and times those shifts in those relationships that we've been through. I feel like it is close to home. This guy could have been me, he's a banged up version of me. It's a version of me that could have been if things hadn't have gone the way they've gone.

Do you think men will relate to it?

Yes absolutely, it's one of those storylines where I've got no doubt that men will relate to it and I think women will as well because I think they go through the same things when their friends go into relationships. Maybe even more so.

How did you find the process of acting?

It's definitely a new thing. I met with an acting coach, Greg Stone, and then when he was unavailable, Greg Saunders, about a month before we started in production and chatted about four or five times. That was invaluable. Early in the year I was getting worried about how I was going to go, am I going to stuff up my own movie? I was thinking, 'what am I going to do with my hands?' I was thinking what's my worried face going to look like? What's my concerned face going to look like? How am I going to get those emotions across? He just really said to me do not worry about any of that stuff. Don't even look inside yourself – a lot of people say oh you just have to look inside yourself – he said look outside. You have a motive in each scene, you have

a purpose, in each scene you have an agenda, if you work out what that is, just focus on that and go 100 per cent for that and everything else will take care of itself. That stripped down acting and took all the mystique away for me.

Stephen Curry said to me about a year ago: 'What you do as Strauchanie believe it or not that's acting. You don't feel like it's acting because you're in a silly wig and you haven't got a script and it's just one guy with a handy cam shooting you but it's 100 per cent acting. You're investing in a character and people believe in that character.'

Even with standup, I do a lot of role playing. I'll pretend to be a washing machine or inanimate objects. There was a review that said, 'he will actually make you believe he is a Japanese fighting fish'. There is obviously a difference being on stage but if you can make 1800 people lock into the fact that for a moment that you are a washing machine or a Japanese fighting fish then it must be within me to do some other performance.

Where does Blake end up? Is he a more complete being at the end of the film?

Absolutely, he goes on a real journey. Blake gets to grow up as much as Jim does and he has to realise what being a friend really means. In a way they've both failed each other. They're friends because they've known each other for a long time not because they still love hanging out together. They've got to reconnect with what made them friends in the first place and what it means to be friends.

PETER DINKLAGE:

How would you describe your character, Charlie?

Charlie is an American who lives in Australia. He moved here with his wife who sadly passed away while they were living here. He's remained here for a few years since and has been getting over the tragedy of losing his wife. He meets Jim, who is sort of a comrade in the heartbreak department, and they become best friends through a series of very funny circumstances. They help each other get through that stuff together, as good friends.

What motivates Charlie?

Loneliness getting the better of him. He finds a good friend in Jim.

What draws you to choose particular characters?

I'm often attracted to withdrawn characters. Something painful in their lives. Scars are important in life. I'm drawn to people who've got a bit of scar tissue. How that plays out on film can be interesting.

What drew you to this movie?

The script is what always draws me to projects. Comedy is very tricky and I've done a number of them, and some of them work and some of them don't. With romantic comedy there's almost a formula that you sort of have to follow but you have to be original within that formula. They're just tricky to pull off the right way. You have to have fully drawn characters combined with awkward situations, and Peter Helliard really has pulled that off. I enjoy the comedies that comes out of uncomfortable situations. Ricky Gervais, Albert Brooks. I'm not sure why, it's the human condition that we find that to be funny and entertaining. I don't like nasty comedy. I was more of a Marx Brothers fan than a Three Stooges fan, I just didn't find people hitting each other to be funny.

What were you doing before this?

I came straight off two other movies. An actor complaining about working too much should be shot, so I'm not going to do that, it's always great to work, but yeah, I haven't been home in a while!

Have you been to Australia before?

I haven't been to Australia before, this is the first time and it's really beautiful. I've been to New Zealand which I know is different. I'm here for three weeks and I want to hopefully get out of the city to see the coast.

Was the fact that this was an Australian film a factor in your decision to accept it?

Acting is the greatest excuse to travel. I have been working a lot outside of American over the last few years. I did a movie in Ireland, I did a movie in England that had a very limited release in the States. (Producer Note: It was Death at a Funeral and it did VERY well in Australia). It's really healthy to go and explore different filmmaking in different countries. I think it's really healthy to open up your eyes like that, the ever expanding circle of friends that you come across and work with.

Are there obvious differences between working in Australia and working in the US, apart from the size of the trailers?

I just did an indie movie in LA where we didn't even have trailers; I would change in my car! I think actors need to make their own tea much more often. That's a problem in America; actors there need to have someone to hold the umbrella for them! Please!

How would you describe the movie in one line to people who ask?

I guess it's about friendship and love. I'll end up sounding like a really cheesy anniversary card if I attempt to do that.

YVONNE STRAHOVSKI:

How would you describe your character, Alice?

Alice is English. We meet Alice in Australia in a bar where she's just been travelling for several months around the world and her final stop is Australia, where she meets Brendan's character Jim. Then we cut to Alice three and half years later and she's still with Jim. She has grown up a bit over that time and she really wants Jim to grow up too.

Do you think audiences will relate to Alice?

I do think people will relate to it. Women are generally the first ones who are ready to settle down, have the house, the kids, to grow up and become mature with their partners.

How did you come to do the role?

I have never had a lead role in an Australian film so this really exciting. I got the script and they hired a little casting studio for me in LA. I went in and put it down with a reader. I spoke to (director) Daina (Reid) over the phone afterwards and she gave me a couple of notes and then I did it again with Brendan (Cowell), who happened to be in LA.

What appeals to you about this film?

I think the script is really great. It's got everything that a romantic comedy needs to have and that's the comedy and the romance. And it's really touching. I think Pete (Helliard) has tied it all in so beautifully. I really think it's got an international appeal.

What do you draw on when you play Alice?

I guess you draw on life experience. You can't help but reflect back on your own relationships and think about the way you were at particular times with certain people. We've all been there in the midst of a breakup where you're pining for the one you've lost and you miss them so badly and wishing things could have been different.

Does living, as you do, so far from home help you to understand Alice's situation?

You feel so much more on your own when you're away from home. You don't have any family around and you don't have friends that you've grown up with; the ones that you've got a good deep relationship and there's love with.

How did you go with the British accent?

I know the British accent because I did three years of drama school and we did all the different accents. I've got a thing for accents anyway. I love doing them. I speak Polish – that was my

first language – so maybe I've got a bit of an ear for it. Accents really allow you to delve a bit more into a character because you really transform, it's not you anymore. It's not your voice; it's not the way you sound. When I'm over there (in the US) I sound so American it's really weird. I don't have any Aussies around me. But when I come back here I'm straight back into it. I find myself saying things that I haven't said for two years, little Australian sayings and things like that.

What is next for you?

I am shooting the second half of the third season of *Chuck* now.

Is filming in Australia very different to your filming experience in the US?

There's obviously a huge difference, but these are two very different projects.

When I'm doing *Chuck* it's really hard. An average day would be like a 15-hour day. If I'm doing a half day, which is rare, it would be 10 hours. Crew call might be at 6am but I'm there for hair and makeup for an hour and a half, which means I get there at 4.30am, which means getting up at 3.30. It's hard core.

The budget's much bigger on *Chuck*, they're spending something ridiculous per episode, it's a big Warner Bros studio-supported television series on a major network, NBC. We blow up cars, we've got stunts, we've got a million different people responsible for different things and the pace is ridiculously fast. We don't get rehearsals. You basically rock up on set and you have to know exactly what you've got to do, bring to the scene, you'll read it *on set*. The director will say great, let's block it, and you shoot and that's it.

So for me, having actual rehearsals on this film is amazing. It's just been so great to sit down and talk about scenes and where we all want to go with them and to hear Daina's vision for it.

BRIDIE CARTER:

How would you describe your character, Marie?

The most significant thing about Marie is that she lost both of her parents when she was 16 and Jimmy was 11. It was a very traumatic experience and she's parented her brother since she was a teenager. She had to grow up really quickly, she lost the remainder of her childhood and has had to be very responsible from a very young age. She's been with her partner Owen for nine years and I think that's a very strong secure loving relationship.

But at the opening of the film she's pregnant, so she's hormonal, and when you're pregnant or you have big turning points in your life, you tend to question your whole life. Owen makes a very big mistake which is very threatening to her and this forces her to confront unresolved issues from her past.

What appeals to you most about this film?

I think it's really timely. I think everybody knows we're in a climate where our economy is unsure and terrifying to many, our day-to-day living is uncertain, there's a lot of fear in the world.

This is a romantic comedy with heart and depth; it doesn't brush over the reality of life, it's not saying step out of reality and come into this plastic world.

It is an entertaining film. It will give you belly laughs but it will give you things to think about. You will come out of this feeling hopeful and uplifted and good, you'll come out of it feeling positive, but you will have gone on a journey.

Do you think audiences will identify with the characters?

I think people will identify with if not all of the characters then at least one. There's a reality and a vulnerability and an endearment to all of these characters in all their faults and glories.

Can you relate to Marie?

I can identify with Marie. I am loyal and stoic like her. I love reality – seeing things as they really are – seeking the truth in situations. And like Marie, all the characters in the film are flawed in some way. Marie's grief has certainly affected her behaviour and relationships. I guess I've always found, though, that it's in our inadequacies and defects that we actually connect with each other, and this is certainly true for Marie. It is in her shared grief with Jim that they hurt each other, and eventually unite and ultimately move forward in a positive, renewed way.

I also have a brother four years younger. Our relationship has been similar – we've lived together in the past. I certainly have a maternal thing with my brother, that's undeniable. And my

mother passed away when I was nine so I don't have to reach too far. There's a very poignant brother-sister scene in the middle of the film and I understood that very clearly.

You seem to have put a lot of thought into the type of woman Marie is...

"That's the way I work, it's my job as an actor. She just imbeds in my head and body. She's there when I fall asleep, when I wake up. Whether it's what she's wearing, thinking, her view of the world, how she holds a cup. I was lucky to have a supporting role of such lovely depth and backstory. "

TRAVIS MCMAHON:

Can you describe your character, Owen?

Owen is going through a lot of changes. He is in his late 30s and his journey is about learning to face up to his responsibilities. His partner Marie is pregnant and he has to deal with responsibility for the first time in his life. He is going through a transition stage where he is still acting like a younger version of what he could be, possibly a little bit selfish and his journey is to face up to his responsibilities. He grew up on the fringes of the city and I think he's been lucky in meeting Marie. I definitely see his life could have gone a bit the wrong way. He could have got himself into trouble without the stability that Marie brought to his life.

Do you relate to Owen?

You have to find a way to relate to someone you're playing, if you can't you're trying to sell bullshit. I definitely think people will relate to him though – there are people out there who will recognise themselves in Owen. It's a very universal story of growing up and maturing.

Are there any challenges to playing Owen?

It's really important to keep him warm and likeable otherwise people will ask why Marie is with him. But he's a likeable guy. In a couple of instances he may have made the wrong choice, but ultimately he's there for his family and for Marie. They are essentially at the front of his mind, he's just going about it a bit in the wrong way.

How would you describe the film?

Its genre is romantic comedy but it's sort of coming-of-age as well with a lot of laughs. It's about growing up and finding your match.

Have you previously done romantic comedy?

I haven't done romantic comedy in film but *Last Man Standing* was similar in tone. Recently I've done films that were dramas and thrillers. Romantic comedy is great. It's great just to work in different mediums, you wouldn't want to turn up every day and work in the same genre. Comedy is very different. It's played straight but there's a lighter element to turning up at work. I still face it with the same seriousness in approach as playing a character in a thriller, but ultimately there's got to be a likeability and a different sort of entertainment. And it's fun to be involved with something that's hopefully going to give people a few laughs.

What else are you working on?

I've been spending a lot of time in LA and having meetings over there, but my next job is an Australian film called *Second Drill*.

MEGAN GALE:

Can you describe your character?

Francesca Moretti is an Italian supermodel and she's the biggest model in the world at the time. She is quite a lonely girl, quite solitary, bred from her lifestyle and travelling the world. Being incredibly famous, she has a very hard time being seen as a normal girl, but she is a normal girl even though on the surface she appears to be unattainable.

What appealed to you about doing this film?

The character appealed to me, for sure, and I think it's a really beautiful script too. We (Australians) haven't had a film quite like this for a very long time, it's entirely overdue, and to be invited to be involved was something I couldn't turn down. There was never any doubt about whether I'd do it or not.

You have had a successful career as a model. Are there other similarities between you and Francesca?

There are some similarities, but Francesca is a completely different person with a completely different culture.

Do you relate to Francesca? What did you draw on to play her?

I could really relate to the character. From the outside, people perceive what you do as being who you are. They see that you're a model and then perhaps believe that you must have this really glamorous lifestyle and must be perfect, but when you peel back all the layers that isn't the case. Francesca is a normal girl, has her flaws just like everybody else and just wants to be seen as a normal girl. I've definitely experienced that in my life. People have this perception that you must be a certain way because of what you do. I wanted to show that, being a model doesn't necessarily mean that everything in your life is perfect or that 'you're perfect'.

Were there any challenges to playing her?

The biggest challenge for me was creating a character that people can see is different to me. My feeling was that people might say, 'well that's just Megan playing Megan because she's a model and Francesca is a model'. So many Australians have seen my image as a model. My challenge was to create someone else, to create another character so that when people go to see the film, that they don't see Megan Gale the model, that they only see Francesca.

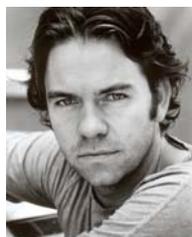
She is Italian and it did really help that I spent seven years in Italy and can speak Italian, but when I speak English it's only ever been with an Australian accent so speaking English with an Italian accent was a challenge. I really wanted it to sound authentic so that people see

Francesca as an Italian woman. I'm hoping that it won't just end up looking like me but with a weird voice!

Are you keen to keep acting?

Making *I Love You Too* confirmed for me that I do love acting. As soon as I finished I was hungry for more, it really did get those creative juices flowing. I'm so green and I'm still learning. I can't say whether I'll be doing this for five years or 20 years or whether this is the first and last film I'll do, but I'm definitely keen to keep pursuing this and see where it leads me.

CAST BIOGRAPHIES AND CHARACTER NOTES



BRENDAN COWELL

Best known for his lead role as Tom in the multi-award winning drama series *Love My Way*, actor and writer Brendan Cowell has appeared in numerous films since his big-screen debut in the 1998 Australian feature *Kick*. In 2007 Cowell won the Film Critics Circle of Australia award for best actor for his understated performance as a cop suffering from tinnitus in Matthew Saville's award-winning feature *Noise*. He was nominated for AFI and IF Awards the same year. Between 2005 and 2008, he received numerous award nominations for his performance in *Love My Way*, for which he also wrote. In 2007 Cowell co-starred in *Ten Empty*, a film he co-wrote with director Anthony Hayes. In 2001 and 2002, he also starred in and wrote for the SBS Television series *Life Support*. Cowell has won several awards for scriptwriting since his first play *Men* was performed at the Old Fitzroy Theatre in 2000, including the 2001 Gloria Dawn Payten Award, the 2001 Patrick White Playwright's Award, the 2003 Griffin Award and the 2005 Nicholas Parsons Young Playwright's Award. He received an Established Writers grant from the Australia Council in 2005 to develop his play *Self Esteem*. Brendan's latest play *Ruben Guthrie* recently played to sold out audiences and rave reviews at the Belvoir Street Theatre. Brendan is soon to publish his first novel and is one of the writers commissioned to adapt Christos Tsiolkos' novel *The Slap* for an upcoming ABC-TV series. In 2010, Brendan will perform in *True West* at the STC to be directed by Philip Seymour Hoffman. He is also the lead in *Beneath Hill 60*, the WW1 set feature film directed by Jeremy Sims being released in April.

Character: Jim

Jim is an emotionally stunted, 30-something man, who drives a miniature train for a living and lives in a bungalow at the back of his sister's house. He and his best friend Blake are one-night-stand sort of guys. They don't do relationships. But three and a half years after meeting the English backpacker Alice, Jim finds himself in love but without the heart or the words to tell her, a shortcoming that may cost him the best thing in his life.



PETER HELLIARD

When Australians want a comedian that looks like Phillip Seymour-Hoffman they turn to Peter Helliard.

Peter Helliard is one of Australia's best loved television, radio and stand-up comedians. For ten years he appeared weekly on *Rove*, the multi award-winning TV variety program.

In 2003, Pete took on Australian Rules football with *After The Game*, which went on to become *Before The Game* in 2004. The following year Pete created the character Bryan Strauchan, Collingwood rookie and instant superstar. 'Strauchanie' was an AFL sensation picking up the codes' Personality Of The Year Award, getting his own car in the Grand Final Parade, and even being immortalised on his own official AFL Footy Card. He has appeared on numerous TV comedy programs, including as a performer and writer on sketch comedy series *skitHOUSE*, and as host of the Melbourne Comedy Festival Gala in 2007. For the past 10 years, Helliard has also toured on the national comedy festival circuit with his stand up comedy shows and 2010 marks an exciting year for Pete, starting with a run of his new live show, *The Dreamboat Tour*, at the Sydney Opera House. The dreamboat will make its way around Australia and across to New Zealand through the year. Pete will also be starting a new TV gig, as host of 'The Bounce' on Seven.

I Love You Too is Pete's first produced feature film as writer and performer.

Character: Blake

Blake is Jim's best friend. He and Jim were bonded in bachelorhood before Jim met Alice. Once Jim met Alice, however, Blake became the third wheel. Blake bears the brunt of the fallout in their friendship. He misses his buddy, Jim. He thinks the old days will be restored when Jim breaks up with Alice. Jim realises he has moved beyond that and is no longer satisfied with one-night stands, something that will test his relationship with his still single mate Blake.



YVONNE STRAHOVSKI

Strahovski currently stars on the third season of NBC's action-comedy CHUCK, from executive producers Josh Schwartz and McG, about a computer geek (played by Zachary Levi) who inadvertently becomes the government's most vital secret agent. Strahovski plays Sarah Walker, the CIA's top agent who is sent to protect Chuck but finds herself getting more personally involved with him than she ever expected.

In addition to her film and television roles, Strahovski also lends her voice as the female lead Peg in LEGO: THE ADVENTURES OF CLUTCH POWERS and in the action role-playing game, MASS EFFECT 2, which was released in January 2010 by Electronic Arts. Strahovski will also soon appear in the Nadia Tass directed romantic drama MATCHING JACK opposite James Nesbitt, Richard Roxburgh, and Jacinda Barrett.

Born and raised in Sydney, Australia, Strahovski studied theater at the renowned Theatre Nepean, the prestigious actor training institution within the School of the Contemporary Arts at the University of Western Sydney. After graduating in 2003, Strahovski began a successful run on Australian television with roles on Channel 7's HEADLAND in the made-for-television film BLACKJACK DEAD MEMORY and on the Channel 9 series, SEA PATROL.

Strahovski also has a passionate interest in the theater, where she did most of her early, intensive training. Prior to her move to Los Angeles in early 2007, she co-founded a Theatre Company in Sydney called Sauna productions where she acted in and co-produced the productions Kieslowski's Neck and Finn City.

Character: Alice

Alice is aged in her early 30s and met Jim in a bar three and a half years ago during a backpacking holiday in Australia. Capable and together, she quickly found work as a recruitment consultant in a high-powered city corporate office. She is warm, funny and likeable. For years she has lived temporarily in a room rented from her co-worker, Rebecca. Alice is close to her family in the UK and misses home. So whilst she loves Jim, she is frustrated by his inability to

grow up and take responsibility with his life and is now wondering where her life is going and whether her long-term plans she should include him.



PETER DINKLAGE

Best known for his breakout role in *The Station Agent*, which drew standing ovations at the 2003 Sundance Film Festival and won the Sundance Audience Award, American actor Peter Dinklage has appeared in numerous films, theatre and television productions, including *Nip/Tuck*, *30 Rock*, *Chronicles of Narnia*, *Elf* and *Death at a Funeral*. For his role in *The Station Agent*, Dinklage was nominated for best actor in the 2004 SAG Awards and the Independent Spirit Awards. He was named one of the top five “breakout stars” of the year by *Entertainment Weekly* and prominently featured in *People’s* “Sexiest Man Alive” issue. He recently filmed *St John of Las Vegas* with Steve Buscemi and Sarah Silverman, and *Pete Smalls is Dead* with Buscemi and Tim Roth (on which he is also a producer). He also stars in the American remake of “Death at a Funeral” starring Chris Rock. On stage, Dinklage starred in a Lincoln Center production on the life of painter Henri de Toulouse-Lautrec for director Martha Clark, the title role in The Public Theatre’s critically acclaimed *Richard III*, and Charlie Kaufman’s *Theatre of the New Ear* co-starring Meryl Streep and Hope Davis.

Character: Charlie

Charlie is a widower searching for love; a photographer, a Renaissance man, a romantic and, ultimately, a reluctant mentor to Jim. A letter writer who misses his late wife, Beth, he hopes to fulfill Beth’s dying wish for him to deliver a love letter to the most beautiful woman in the world, Francesca. He wrote it three years ago but hasn’t yet been able to bring himself to deliver it.



BRIDIE CARTER

Best known for her starring role as the beloved Tess McLeod on the long-running Nine Network drama series *McLeod's Daughters*, Bridie Carter has been on Australian stage and screen since the mid 1990s when she graduated from the National Institute of Dramatic Art. In 2007 Bridie was the winner in the Seven Network's popularly voted *Dancing with the Stars*. Her extensive list of television drama credits includes roles in telemovie *My Husband My Killer*, and drama series *All Saints*, *Home and Away*, *Murder Call*, *Simone de Beauvoir's Babies* and *Going Home*. Prior to *I Love You Too*, Bridie has appeared on the silver screen in films *Envy* and *Fresh Air*.

Character: Marie

Jim's elder sister, Marie is aged in her late 30s. After the car accident that killed their parents when she was 16 and Jim was 11, Marie took responsibility for raising Jim and devoted much of her own youth to the role. She still behaves like Jim's mother. Marie has been living with her partner Owen for several years and is expecting their first child. She works as a nurse at the same nursing home as Owen. She is practical and down-to-earth. Much of her innate wisdom comes from having experienced adversity at a young age.



TRAVIS MCMAHON

A performer since childhood, Travis McMahon landed his first paid job, a leading role in the Melbourne Theatre Company production *Kid Stakes*, directed by for acclaimed actor and director Robin Nevin, soon after graduating from the National Institute of Dramatic Arts. He has never looked back. Soon after finishing *Kid Stakes* he won his breakthrough role in the Nine Network drama series *Good Guys Bad Guys*, playing a drycleaner with Tourette syndrome, and followed it up with roles in *Stingers*, *Blue Heelers*, *Through My Eyes* and *Halifax FP*. In 2005 he played a leading role in *Last Man Standing* for the Seven Network. More recently he has starred in feature films including *Cactus* and *Kokoda*. He recently completed a thriller, *Roadman*, directed by Peter Leovic and a drama, *Birthday*, directed by J (James) Harkness.

Character: Owen

Owen is Marie's de facto husband. He lives with Marie in the childhood home where Jim and Marie grew up. He is loving and loyal to Marie but has a slightly distorted sense of his own ability and chases short-term solutions to problems. He is convinced he can win *Who Wants to Be a Millionaire* despite his very limited grasp of trivia. He is a caring soul who works with Marie at a nursing home. Despite being an irresponsible drinker, he is comfortable with the knowledge that Marie feels maternal concern for Jim. He is generally protective of Marie's feelings.



MEGAN GALE

Megan Gale is one of Australia's most successful and best known models. She has worked in the fashion industry for more than 15 years and was catapulted to international fame when she was cast in a television commercial for Vodafone Italy in March 1999. In 2001 she became the brand ambassador for David Jones department stores Australia, a role that continues today. She also has her own skincare range. In recent years, Megan has hosted programs for Australia's Nine Network, including *Body Works*, *Getaway* and *What a Year*, with Mike Munro. Megan's passion lies with acting and she has appeared in Italian feature films *Vancanze di Natale*, *Bodyguards* and *Stregati Dalla Luna*. *I Love You Too* is Megan's first Australian feature film.

Character: Francesca

Francesca Moretti is an Italian supermodel who is touring Australia to promote her autobiography. Beautiful, smart and successful, she is nonetheless lonely and sensitive to the expectations and demands of those she meets.

CREW BIOGRAPHIES

DAINA REID – DIRECTOR

Australian director Daina Reid is in constant demand working across the genres of television drama and comedy. Trained as an actor at the respected West Australian Academy of Performing Arts, Daina later worked as a writer and performer on comedy series such as FULL FRONTAL, THE MICALLEF PROGRAM and JIMEOIN. In 2002 she shifted to directing, and has been consistently employed on series such as THE SECRET LIFE OF US, MDA, ALL SAINTS, THE ALICE, BLUE HEELERS, SATISFACTION and CITY HOMICIDE. She was the series of director of comedy-sketch show SKITHOUSE, where she directed Peter Helliar. Most recently she directed the six-part series VERY SMALL BUSINESS for Gristmill Productions and ABC Television. I LOVE YOU TOO is her first feature film.

LAURA WATERS – PRODUCER

Since moving to Australia from the United States in 1991, Laura Waters has built a reputation for backing innovative projects, new talent and new ideas. Her company, Princess Pictures, has produced two hit narrative comedy series with writer and performer Chris Lilley, WE CAN BE HEROES and SUMMER HEIGHTS HIGH, and is currently in production on the third.

Both series have achieved enormous critical and audience acclaim, having won numerous Awards including Logies for Best Comedy for both series. In 2008 SUMMER HEIGHTS HIGH broke sales records to become the highest selling television series DVD of all time. SUMMER HEIGHTS HIGH aired on primetime HBO in the US in 2008 – an historic coup for an Australian TV series. With her company Princess Pictures, Laura was the Executive Producer of the highly successful one off documentary on the Australian accent called THE SOUNDS OF AUS, and produced a 4 part series written by comedian Wendy Harmer called STUFF that looks at how our possessions change throughout our lives. Most recently she produced John Safran's controversial 8 part ABC series, RACE RELATIONS. Laura was also a co-producer of two KATH & KIM productions. She has produced television for 20 years, and worked on the distribution and marketing for the Australian feature film BAD EGGS. Laura's current production with Chris Lilley called ANGRY BOYS, is a co-production between HBO, BBC and the ABC.

Yael Bergman – Producer

Yael Bergman started her career straight out of university with the ultra-low budget feature film *LOVE AND OTHER CATASTROPHES* which she co-wrote and co-produced at the age of 23. The film became a huge overnight international success in Cannes when it sold in a bidding war to Fox Searchlight in the U.S. and to every territory in the world.

Subsequently, Yael worked as a writer or script consultant on TV drama, comedy and documentaries such as *THE SECRET LIFE OF US* (10), *SHOCK JOCK* (TV1) and *CLOSET TALES* (SBS). In 2004, Yael produced one of the most successful sell out live shows at the Melbourne Comedy Festival that year, with a one-woman show called *WHAT IS THE MATTER WITH MARY JANE?* written by Wendy Harmer and starring Sancia Robinson.

Since 2004 Yael has been developing and producing projects for film and television with Melbourne-based production company Princess Pictures. Her credits with Princess Pictures include script editor and attachment producer on *WE CAN BE HEROES* and associate producer on *SUMMER HEIGHTS HIGH* starring and written by Chris Lilley. In 2007, Yael produced a documentary on the Australian accent called *THE SOUNDS OF AUS: THE STORY OF THE AUSSIE ACCENT*, presented by John Clarke which remains one of the highest rating TV documentaries of all time in Australia with over 1.3 million viewers and earned her a Logie nomination.

GREG SITCH – EXECUTIVE PRODUCER

Greg Sitch heads the entertainment and media law department of Macleay William, an entertainment practice that focuses on all aspects of film and television production, finance and distribution. Greg has acted for production companies on international co-productions with such countries as the United Kingdom, Canada, Germany, Italy, France and New Zealand and has advised US studios and local production companies on off-shore productions shot in Australia. Locally, Greg has been the principal legal adviser on successful films including *THE CASTLE*, *THE DISH*, *SHINE*, *CRACKERJACK*, *JAPANESE STORY* and *WOLF CREEK*. Greg has advised major film investors on investment in feature film and acts for major distribution and sales agents.

JOEL PEARLMAN – EXECUTIVE PRODUCER

Joel Pearlman is Managing Director of Roadshow Films - the distribution division of Village Roadshow Limited. Roadshow Films is Australia's leading independent distributor. Roadshow Film's recent theatrical releases have included *SHERLOCK HOLMES*, *HARRY POTTER AND THE HALF BLOOD PRINCE* and, *THE HANGOVER*. Joel also oversaw the distribution of the *LORD OF THE RINGS* trilogy, *THE MATRIX* trilogy and *THE HARRY POTTER* films. In addition, Joel is responsible for Roadshow's Australian production division whose local releases have included *WOLF CREEK*, *CRACKERJACK*, *LOOKING FOR ALIBRANDI*, *THE DISH*, *BOYTOWN*, *JINDABYNE*, *BEAUTIFUL KATE* and the recent Australian releases of *MAO'S LAST DANCER* and *BRAN NUE DAE*. Upcoming Australian releases include *THE CUP* and *RED DOG*. Joel is also currently on the board of the Melbourne International Film Festival and the Motion Picture Distributors Association of Australia.

KEN SALLOWS – EDITOR

Ken's successful career spans some thirty five years and in the year 2000 as a tribute to his work and contribution to the film industry, he was presented with an Honorary Life Membership from the Australian Screen Editors Guild together with the initials A.S.E. to be included after his Screen Credit.

During his career, Ken has edited in addition to many documentaries and television, some thirty feature films including CHOPPER, CRACKERJACK, GETTING SQUARE, LOVE AND OTHER CATASTROPHES, and MALCOLM. Most recently, he has edited Jesse Martin's documentary LOST AT SEA about his mis-adventures during his second international sailing adventure, LIONEL, a feature length documentary about the boxer Lionel Rose and THE COMBINATION, actor David Field's directorial feature film debut.

Ken has been nominated for nine feature film AFI Awards, as a producer, sound editor and primarily as a feature film editor.

The book he initiated about Walter Murch's editing, IN THE BLINK OF AN EYE, was published in 1992 and has subsequently achieved many reprints.

ELLERY RYAN – DIRECTOR OF PHOTOGRAPHY

Director of Photography Ellery Ryan has recently completed the feature VAN DIEMEN'S LAND which premiered to great acclaim in 2009. He was the DOP on the Murray Whelan telemovie *THE BRUSH OFF* (directed by Sam Neill) and the feature films THE RAGE IN PLACID LAKE and VISITORS for Richard Franklin. Ellery's other work includes COSI, SPOTSWOOD and THE MATCHMAKER for director Mark Joffe. He won AFI Awards for his work on the feature films ANGEL BABY and SPOTSWOOD and received a nomination for DEATH IN BRUNSWICK.

PRODUCTION DESIGNER – JENNIFER A. DAVIS

Jennifer A. Davis has designed both film and commercials after a brief and meteoric rise as an art director. Australian born, Jennifer worked professionally as an architect in Australia before traveling to the USA on scholarship where she completed a Masters in Architectural Design at UCLA and worked in collaboration with noted local architects. Jennifer had been involved in architecture, film and theatre set design while based in Australia but while working and studying in Los Angeles became more and more immersed in the film design arena excited by the prospects of bringing different worlds to life. Jennifer soon forged a relationship with the Scott Brothers. She worked with Ridley on WHITE SQUALL before collaborating with brother Tony

on THE FAN, ENEMY OF THE STATE and a series of commercial projects. She has gone on to work on a vast array of projects scanning the globe. Jennifer is highly sought after in the commercial world and works regularly with many visual directors and renowned production companies from the United States, Europe and Australia.

Jennifer currently resides in Los Angeles with her husband Robert and their sons Lukas and Silas.

KITTY STUCKEY – COSTUME DESIGNER

Kitty Stuckey has enjoyed a long career in film and television production where she has shown a particular talent for comedy. Her design credits include television shows SUMMER HEIGHTS HIGH, WE CAN BE HEROES, KATH AND KIM, FRONTLINE and THE GAMES and feature films MY YEAR WITHOUT SEX, NOISE, THE DISH and THE CASTLE. She received an AFI award in 2004 for Outstanding Achievement in Craft in Television for Kath & Kim.

DAVID HIRSCHFELDER - COMPOSER

David Hirschfelder grew up in Ballarat. With a background in classical and jazz, David joined The Little River Band with pop sensation John Farnham, and was musical director on the platinum selling album Whispering Jack. David's work on Luhrmann's film STRICTLY BALLROOM in 1992 earned him a BAFTA for best original score. In the years that followed, David enjoyed a myriad of success including Oscar and Golden Globe nominations for his moving score for the multi-award winning film SHINE, and an AFI nomination for his work on the psychological thriller THE INTERVIEW, starring Hugo Weaving. David's numerous film credits include: romantic comedy SLIDING DOORS (1997) starring Gwyneth Paltrow, the grand epic ELIZABETH (1998) which was nominated for an Oscar and won a BAFTA and an APRA award for Best Original Score, HANGING UP directed by Diane Keaton, BETTER THAN SEX by Jonathan Teplitzky and AUSTRALIA (2009) by Baz Luhrmann.