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Current Issue

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“No matter how far you run”: *Looking for Alibrandi* and coming of age in Italo-Australian cinema and girlhood

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[1]

Looking for Alibrandi (Australia, 2000) is significant not only because it is the financially most successful Australian film to date, but also because it has played an important role in increasing the cinematic profile of Italo-Australians. It has attracted a wide audience and expanded the source novel's predominantly teenage readership. *Looking for Alibrandi* cautions against a return to realism and towards market-driven entertainment. The film presents a utopian and revisionist view of Australian society in terms of a patriarchal, Anglo-Celtic, middle-class mainstream. The dissolution of this monolithic myth of Australian society involves complex intersections of class, generation, gender, ethnicity and locality. The film thus encompasses the increased cinematic profile of Italo-Australians in general and Italo-Australian femininity in particular in the question of reconciliation with Anglo-Australian masculinity.

Italo-Australian films and the marketplace

Looking for Alibrandi is the most profitable, and arguably the most prominent, Italo-Australian film. In this article I explore the participation of at least one Italo-Australian in a major production role, such as direction or screenwriting. Although I have been involved in the Australian film industry since the silent era, in the late 1990s films about Italo-Australians continued to be seen as 'Australian ... culture'. [4] Such films have been seen as marginal to Australian screen culture and as belonging to an 'inside' view of the Italian Australian community ... from the periphery of mainstream Australian society." [5] This has been exacerbated by the dominant culture's tendency to "shove" Italian and Greek cultures into the culturally

despite this critical push for a more inclusive Australian cinema, *Looking for Alibrandi* remains an exception

This article does not provide a survey of films about Italo-Australians; it focuses on films about young Australian Australians. This article does not provide a survey of films about Italo-Australians; it focuses on films about young Australian Australian films impedes presenting them as a continuous thread of Australian film history, my argument will be established between *Looking for Alibrandi* and *The Wog Boy* (Australia, 2000), although the latter centres on a counterpoint is intended not to equate them but to illustrate the industrial context and social values with which Rando's centre-periphery view of Australian cinema by addressing the growing marketplace identity of Italo-

Looking for Alibrandi can be linked to earlier attempts to establish a marketplace identity for Italo-Australian Michael Pattinson's *Moving Out* (Australia, 1982) and *Street Hero* (Australia, 1984), which together resemble a trilogy. These films are linked in several ways, most notably by the production team of director Michael Pattinson, writer Jarrod Marmion and producer John Marmion. *Alibrandi*, *Moving Out* and *Street Hero* centre on Italo-Australian teenagers. All three films were also marketed to a teenage consumer of radio and television during the 1980s. In light of *Looking for Alibrandi*'s success, *Moving Out* what Mark Freeman describes as "the absence of a clear voice" for Australian youth audiences, for whom the and ... concerns." [7] An analysis of *Moving Out* and *Street Hero* highlights these films' departure from the social

Moving Out is one of few Italo-Australian films to be identified with the social realist tradition [8] that flourished in the Commission's Creative Development Branch. [9] The "dramatised documentary" style that Susan Dermody attributes to *Moving Out* by *Moving Out*'s depiction of the inner-city neighbourhood that the protagonist, Gino, must leave when his parents' his limited options is reflected in the cramped space of his family's home and the constraints it places on his parents' friends' use of an abandoned car as an improvised meeting place, signifying the life Gino is reluctant to leave behind. social realism with subject matter linked to multiculturalism.

The link between the social realist style and Italo-Australian films of the early multicultural period is central to the marketing of Australian films of Italian background. The social realist style's capacity to serve as a constraint is evident in Dermody's excludes *Moving Out* from the subcategory of the "youth culture film" and places it under the heading of "minority privilege one form of social difference over others. *Street Hero*, by contrast, defies any simple equation of ethnicity and genre. *Street Hero* genres seems overtly to eschew the social realist film's lack of a marketplace identity [12] and limited capacity to attract investment in the Australian film industry led to a proliferation of market-driven Australian films, *Street Hero* just includes elements of the gangster genre, the boxing movie and teen romance; it juxtaposes black-and-white film scenes that recall the social realism of *Moving Out*. The stylistic abundance of *Street Hero* suggests an exploratory attempt attempting to target the mainstream youth market.

Looking for Alibrandi's teenage audience is prefigured by *Street Hero*'s engagement with international trends in film sequences with episodes of domestic conflict has affinities with such contemporary Hollywood films as *Saturday Night Fever* and *Flashdance* (USA, 1983). Like these films, *Street Hero* centres on a disadvantaged youth for whom music offers a way out. Although the difficulty of reconciling this film with existing perceptions of Australian cinema seems to have frustrated – stylistically, thematically and, by implication, economically – is symptomatic of Italo-Australian cinema's

Central to this shift is the marketing of *Street Hero* and *Looking for Alibrandi* as entertainment for mainstream youth. The marketing of *Looking for Alibrandi* is a key example of the promotion of some recent Australian films as pre-sold properties based on novels, memoirs, stage shows and musical recordings. Mark Freeman argues that these films reflect Australia's approaches to its own stories: [14]

Both *[Looking for] Alibrandi* and *Chopper* [Australia, 2000] are essentially pre-sold properties stemming in the US system. *The Wog Boy* similarly rides on the success of the Wogs out of work stage shows[15]

Looking for Alibrandi's successful targeting of youth audiences is closely associated with its adaptation of Mel understanding of the film's marketplace identity involves examining its relationship to cultural developments :

I have argued that *Looking for Alibrandi's* popularity and high profile reflect Italo-Australian film's shift away *Hero*, *Looking for Alibrandi* reveals the emergence of Italo-Australian youth films that are overtly market-driven. *Alibrandi* can be elaborated in relation to multiculturalism.

Multiculturalism, utopia and upward mobility

Looking for Alibrandi's depiction of Josie Alibrandi's upward social mobility is paralleled by the increased status was made possible by social changes wrought by government multicultural policies that have fostered and facilitated media culture. [18] For instance, the 1980s and 1990s saw the increased visibility of such cultural producers as benefited from multiculturalism and influenced recent Australian cinema. The movement of Italo-Australians current of contemporary Australian screen culture.

The diversification of screen images of Australians from non-English speaking backgrounds evokes a utopian utopianism to which I refer here is that of philosopher Ernst Bloch, who identifies utopian thought with the pursuit. Although utopianism has been linked to impractical and fanciful modes of idealism, [20] Bloch disputes this perspective appraising the existing world. The value of utopian thought lies in a capacity to assess the components of existing essential function of utopia is a critique of what is present". [21] This interaction between existing reality and pursuit upwardly mobile aspirations.

The film's portrayal of the Australian class system reflects an aversion to inherited wealth and an idealisation of nemesis, Carly Bishop, is school captain and a rich girl whose affluence and occupation of part-time model signifies characterisation of Carly as a stereotype of spiteful privilege is exemplified by a sequence that occurs in church criticism of "wogs" and dubbing her a "bastard". The film further invests the upper class with vulgar élitism through radio host Ron Bishop, has been in "hot water" over his "views on immigration". *Looking for Alibrandi* thus positions position outside the Australian establishment.

Yet the film also idealises Josie's own upwardly mobile ambitions. This is evident when Josie's barrister father, to sue Josie for striking Carly. Josie's already established aspiration to become a lawyer is reinforced by the film law. Her upward mobility is thus depicted sympathetically through being contrasted with an aggressive and violent thrown into relief by the film's negative portrayal of the politician father of John Barton, whose suicide is depicted. Italo-Australian father is positioned as both an outsider and an implicit solution to the inadequacies of the Australian privileging of Italo-Australian ascendancy can be highlighted with reference to the reclaiming of the word "wog"

In *Looking for Alibrandi*, the significance of the word "wog" forms part of a widespread, revisionist assessment. vilification, this term has since been reclaimed by Australians of European descent to refer to and celebrate the of *Looking for Alibrandi*, for instance, when Josie announces that she uses the phrase "national wog day" to describe sauce. In this context, the word "wog" is imbued with a combination of defiance and self-mocking humour. Y

tension with the utopian depiction of upward social mobility. The tension in *Looking for Alibrandi* between sex and class is highlighted by the film's comparison of this film to *The Wog Boy*.

An eschewal of vulgarity is evident in *Looking for Alibrandi*'s refusal to exploit the word "wog", as *The Wog Boy* sequence in which the protagonist is interviewed as a self-proclaimed "wog boy" on a television current affair program, proclaiming that "I'm a wog boy too and ... what this country needs are a few more wog boys". In *Looking for Alibrandi*, Josie chooses characters whose negative and vulgar behaviour she chooses not to emulate. For instance, Josie's friend Sera is characterized by her promiscuous sexuality and defiant outspokenness. Similarly, the term "wog" is wielded by Carly in attempts to assert her identity only when frustrated or angry. *Looking for Alibrandi*'s critique of inequality and affirmation of Josie's upward mobility is evident in the use of the word "wog".

To summarise further, *Looking for Alibrandi* was shaped by the emergence of cultural producers who benefited from the growth of Australian culture industries. The film's satirical view of the class system and idealisation of Josie's upward mobility reflect the film's view of multiculturalism. The significance of social mobility in the film and in relation to perceptions of Italo-Australian identity is evident in *Alibrandi*'s depiction of girlhood.

Italo-Australian girlhood and coming of age

The film and novel of *Looking for Alibrandi* mark a public coming-of-age for Italo-Australian female identity. The coming-of-age story, which typically centres on a young person whose acquisition of experience entails a loss that facilitates their growth, in the novel *Looking for Alibrandi* employs first-person narration, a device commonly transferred to film. Josie's narration in the novel and film of *Looking for Alibrandi* serves to assert her identity on multiple levels. She is a young woman, as an Italo-Australian and as an Australian born to an unwed mother: identities that in earlier decades were considered marginal.

The feminist significance of Marchetta's novel can be understood in relation to a recent history of women-centered fiction. Since feminism's second wave have involved a proliferation of novels that present confessional accounts of women's lives, ... as relating to feminism" but this relationship is tenuous.[24] Melina Marchetta's *Looking for Alibrandi* is a novel that shares with the female confessional novel an emphasis on formative childhood experiences. For instance, *Looking for Alibrandi* shares with the female confessional novel an emphasis on formative childhood experiences and the presentation of "anecdotes as if passed from generation to generation".[25] Although Marchetta's novel frames her narrative as a confession, it exemplifies the confessional novel's simulation of youthful spontaneity and naivety.[26] This confessional tone allows Josie to explore her innermost preoccupations.

A precession of subjectivity is highlighted in the film's blurring of the boundary between subjective and object. The film's exaggerated view of Josie's surveillance by local Italian women, to whom she refers in voiceover as "Nonna's spies", is revealed through the scene's revelation that every black-clothed Italian woman is armed with a hidden camera or a microphone. The film's "Migrant geriatric spy coup" and "Black widow spy ring closes in". In this way, *Looking for Alibrandi* transforms the film's psychological landscape that privileges Josie's subjective perceptions. The scene is thus a paranoid variation on the theme of desire, ... a staging ... of desire." [28] Derived from the novel's style of narration, the film's emphasis on Josie's coming-of-age.

In this respect, *Looking for Alibrandi* can be compared with the films of Monica Pellizzari. Although Woods' films, such as *Clueless* (USA, 1995), [29] than with the European art films that influenced Pellizzari,[30] the latter's work is more closely related to *Alibrandi*. In particular, Pellizzari's films make fantasmatic links between actual events and imagination or surrealism.

instance, first-person narration and split screen are used to create metaphoric associations between food preparation on cultural taboos and the protagonist's fantasy life. Another Pellizzari film, *Rabbit on the Moon*, highlights a girl consumed by her family for dinner. Whereas Pellizzari's films persistently blur the distinction between imagination and fantasy sequences occurs primarily in the first half of the film. This limited use of fantasy can be linked to the character Josie Alibrandi's coming of age.[31]

Looking for Alibrandi's depiction of Josie's coming of age engages with a conflicting set of myths about Italo-Australian identity. Pallotta-Chiarolli has identified difficulties faced by second-generation Italo-Australian women with incompatible expectations. On the one hand, parents of second-generation Italo-Australian girls viewed domestic skills, chastity and obedience as closely associated with family honour. [33] On the other hand, the larger Australian society subjected girls who were perceived as Anglo-Australian culture "views this 'goodness' and 'honour' as stipulating passivity, sexual frigidity, and insularity." Second-generation Italo-Australian women have tended to be accorded "inferior status and less encouragement" in film and television. They have been subject to constraining gender roles, but popular perceptions of cultural difference have also been perceived as liberating.

Looking for Alibrandi challenges a perception that Italo-Australian identity involves simply a conflict between competing cultural values. Italo-Australian identity as being no less problematic than screen industries' tendency to relegate Italo-Australian women to "sophisticated" films and television programs, she notes:

the almost exclusive focus on cultural 'bi-polar' life – the 'living between two cultures' dilemma – has highlighted the difficulties of different classes, professions and regions interacting with each other ... in Australian life.[37]

In this context, Dell'oso argues, *Looking for Alibrandi* and *The Wog Boy* "break rules" by employing "a subversive humour that is correct but correctness doesn't have the imagination to go – to those inflammatory topics of sex, youth, class, politics, race and class." *Wog Boy* contributes much that is positive to the depiction of Greek- or Italo- Australian life, [39] *Looking for Alibrandi* challenges the bi-polar.

As a third-generation Italo-Australian, Josie Alibrandi is removed from the experiences of second-generation Italo-Australian foremothers. She is also remote from distinctions made by immigrants from different regions of Italy. The daughter of a single mother meets her father and lacks the patriarchal upbringing associated with the good Italo-Australian girl. Equally, Josie's ambition for academic success. The film highlights her ambition in a fantasy sequence in which Josie becomes Shadow Attacker. Her sense that her illegitimacy renders her an outsider is manifest when she says, "I'm surrounded by girls who do everything. And you know what? They do." In *Looking for Alibrandi*, the challenges Josie encounters revolve around the conflicting values of her Sicilian ancestors.

The film debunks the stereotype of the good Italian girl by depicting Josie's physical independence. In particular, it highlights her spatial and social freedom. Although Josie believes that her mother and grandmother restrict her freedom, she moves independently around Sydney. For instance, several sequences take place on public transport as Josie travels to school. Her ability to discuss matters they wish to conceal from their parents does not equate to a lack of freedom, but reflects their desire for privacy in public places. The film's more than forty locations [40] range from the Opera House, where Josie participates in a performance, to her lift home at night. The latter sequence exemplifies the film's ironic treatment of the stereotype of the good Italian girl.

This scene comically juxtaposes Josie's enactment of the role of the good Italian girl with suggestions that she is not. Her distance to popular preconceptions about Italian girls is evident, for instance, when she informs Jacob that her dress is

and demands that he avert his gaze from her underwear. Her concerns are humorously reinforced by the pre- Yet the fact that Josie actually cares little for the possibility of being seen is highlighted by her conspicuous ges Equally, her screams of pleasure during the ride are hardly surreptitious behaviour. While alluding to the stere Josie's public behaviour foregrounds her assertiveness and mobility.

Josie's relationship to this stereotype is echoed in the film's modification of the coming-of-age film's propensi *Alibrandi* addresses such serious themes as cultural respect and suicide, the voiceover tends to privilege Josie take charge of her life. This opposition can be understood in relation to Adrian Martin's account of the "two g

If you wish to love the teen movie, ... [y]ou will have to accept that even the raunchiest ... teen movie w moral platform. And you will also have to accept that ... the most respectable, literary, ... uplifting teen o his parents and teachers. ... This mad oscillation between craziness and innocence is the way of the teen

The opening scene of *Looking for Alibrandi* aligns this paradox with Josie's quest to escape the moral weight o

Josie's intervention in the opening scene's ritual of tomato day establishes the film's privileging of impulsivene this ritual is seen through a sepia tint that is superimposed on the colour cinematography. The result is a quas replicates an old tradition. However, this tint disappears with Josie's first on-screen appearance, which introd the rest of the film. The first lines of Josie's voiceover highlight this transition, positioning her presence as the: all quirky and cute, but I actually find this really embarrassing." The scene thus positions Josie's presence as th restlessness. It is fitting, therefore, that Josie's narration puts an end to the scene. Departing for the beach, she life turns out". *Looking for Alibrandi's* modification of the coming-of-age story's reflective tone reflects Josie

I have argued that *Looking for Alibrandi* conveys Italo-Australian female identity's coming of age. The film's u assert Josie Alibrandi's identity as female, Italo-Australian and socially disadvantaged. As well as engaging with *Alibrandi* culminates in Josie's confrontation with ambivalent relationships to her family and the Anglo-Austr ultimately challenged.

Looking for the ethnic other

Josie Alibrandi's coming of age is linked repeatedly to confrontations with the Anglo-Australian male other. In contact with male peers of various ethnic backgrounds. The extent to which Josie's social existence already ex friendship with one Anglo-Australian youth, John, and subsequently by her relationship with another, Jacob. I believe herself an outsider because of her illegitimacy. Her eventual recognition that she has an inextricable re grandmother Katia's revelation that she conceived Christina in an extra-marital affair with an Anglo-Australia age converge in relationships with Anglo-Australian men.

Looking for Alibrandi's reversal of the relationship between the ethnic majority and the Italo-Australian mino Italian men. As Lilian Rönqvist notes in relation to Marchetta's novel, "the 'other' in *Looking for Alibrandi* is Josephine herself. Rather, the other is the ... Anglo-Australian majority." [43] *Looking for Alibrandi* is one of perspectives. In terms of depicting interaction between Italians and Anglo-Australians, Tom O'Regan identifies "classic" film; other examples include *Moving Out* and *Gino* (Australia, 1994). [44] Whereas *They're a Weird M* perspective of the larger society, Anglo-Australian men carry considerable dramatic weight in *Looking for Ali*

dramatic “foregrounding of questions of personal history and shame resonates” with a shift in Australia cultural colonial past”.[45] An association between personal history and shame is central to relationships with the Anglo-Australian past.

The film relocates to the family the social tension between assimilation and multiculturalism, with Katia’s revelation of infidelity. This tension is also implied earlier in the film, in the disjunction between Katia’s adherence to Sicilian descent. In *Looking for Alibrandi*, the family’s reflection of social tensions exemplifies melodrama’s “interior conflicts”, in the words of Thomas Elsaesser. [46] Hence the film’s charting of a conflict between appearance and reality: Katia’s efforts to be a good wife were unappreciated by her husband. Such a conflict is symptomatic of melodrama’s ideological contradictions centred on sex and the family”.[47] *Looking for Alibrandi* draws on the film tradition of the aftermath.

The conflict between cultural retention and assimilation remains unresolved at the film’s end. Although Katia’s final scene’s images of the family reuniting for another tomato day belie this, not least because Katia’s secret social irresolution, the film posits a narrative resolution in which, as Elsaesser writes of family melodrama, the heroine is “wise and acquiescent to the ways of the world”.[48] In particular, Josie’s final dance with Katia to an old Italian song to which Katia’s authority is lessened by the latter’s professed hypocrisy. Yet this conservative affirmation of the possibility of change, as embodied in Josie’s continuing friendship with Jacob.

The complex relationship between ethnic self-image and perceptions of the other is highlighted in the film’s plot. In one instance, disjunctions between expectation and reality are a source of comedy in their early scenes. When Jacob assumes that a nearby panel van is his vehicle of choice. To her surprise, he leads her to a motorcycle parked behind a study of contemporary Anglo-Australian male behaviour. At Josie and Jacob’s first meeting, for instance, Jacob is in an assertive manner. He deliberately provokes her by leaning familiarly close and confiding, “Hey, I liked your sport, but using a condom and it scares me shitless the risks I took.” Yet Jacob’s subsequent public speech reveals that the

Looking for Alibrandi’s subtle romanticisation of Anglo-Australian masculinity recalls romance fiction’s position on the Anglo-Australian masculinity echoes Tania Modleski’s observation that many romance novels “are concerned with learning to ... form ... an erotic attachment to him.” [50] A romanticisation of Jacob is evident in the film’s depiction of his willingness to discuss his feelings about his late mother. The film’s revelation of the kindness and sensitivity of his praise for her Anglo-Australian lover, and may be read as part of an attempt to cater to Anglo-Australian viewers. This presentation reveals that his casual style of expression is not simply a symptom of laziness but is linked to his style of clothing. Jacob explains to his teenage audience that he became politicised after witnessing the televised abuse of his mother. In *Looking for Alibrandi*, the initially comic misapprehension between Josie and Jacob is succeeded by a poignant confrontation.

The film’s othering of the mainstream can be understood in relation to Lacan’s concept of “the good”. In her work, Rutherford uses the term “the Australian Good” to denote a moral code that has national and individual dimensions. Political groups such as One Nation have sought to recover, a code characterised by the virtues of “neighbourliness” which is often manifested as aggression. Rutherford links this paradox to Lacan’s concept of the good as a signifier for the law and emphasises Lacan’s view that

The domain of the good is the birth of power ... To exercise control over one’s goods, as everyone knows, is to exercise control over one’s goods is to have the right to deprive others of them. (26)

Italo-Australian perceptions of the Australian good punctuate Josie's relationship with her Anglo-Australian boy.

A climactic argument between Josie and Jacob highlights the inadequacy of a single moral code by exposing an argument that originates with Jacob's inopportune attempt to initiate sex while his father makes them tea, Josie's tension arising from Josie's rejection of Jacob is exacerbated by her stereotypical analysis of Anglo-Australian society. "You just have to abide by the law." Yet her own moral ambiguity surfaces when she bars further discussion of respect for the recently deceased. With Josie and Jacob's simplification of each other's moral code, the othering of prejudiced assumptions on both sides.

This clash of assumptions suggests failed attempts on each side "to exercise control over one's goods", in Ruth's contrasting responses to experiences of loss. Whereas Josie views mourning as occurring within circumscribed periods, Ruth proclaims that "there's no such thing as periods" of mourning. In *Looking for Alibrandi*, the ethnic diversity of assumptions that, like the moral code of the good, can never do more than approximate a cultural signified. Yet the other may "deprive others" of their own "goods" (26), *Looking for Alibrandi's* othering of the Anglo-Australian cultural future. With Jacob's arrival in the final scene to participate in the Alibrandis' tomato day, the prospect of a new view of Australian society.

Although the box office success of *Looking for Alibrandi* may be attributed to marketing strategies, the significance demonstrates that Italo-Australian identity cannot be understood simply as a social issue or in terms of being a migrant girlhood, the film presents a coming of age of Italo-Australian femininity and of Italo-Australian film making, a challenging perspective of Australian ethnic diversity. *Looking for Alibrandi* expresses vividly the extent to which ethnic diversity, expanded opportunity and become more competitively materialistic for even the young.

I thank Ida Venditti and Sophia Spinelli for their tomato day stories.

Endnotes

[1] Melina Marchetta, *Looking for Alibrandi* (Ringwood: Penguin, 1993), 175.

[2] Australian Film Commission statistics list *Looking for Alibrandi* as the twenty-third most successful Australian film of 2004, with a box office return of AU\$8,300,454 in current dollars (i.e. not adjusted for inflation). See "Top Australian Films 2002", Australian Film Commission, <http://www.afc.gov.au/gtp> (22 September 2003).

[3] *Looking for Alibrandi* won AFI (Australian Film Institute) awards in 2000 for Best Achievement in Editing, Best Performance by an Actress in a Supporting Role, and Best Screenplay Adapted from Another Source.

[4] Gaetano Rando, "Migrant images in Italian Australian movies and documentaries", *Altreitalie*, no. 16 (July-September 2004).

[5] Rando, unpaginated. The present article adopts Rando's use of the term "mainstream" to denote the Australian mainstream, also referred to as Anglo-Australians.

[6] Adrian Martin, "The Sweep of Australian Cinema", *Australian Book Review*, no. 218 (February/March 2000) (September 2004).

Also see Lex Marinos, "Robert de Niro's waiting: Media images of ethnicity", in *Ethnic Minority Youth in Australia* (Hobart: National Clearinghouse for Youth Studies, 1995), 35-6.

[7] Mark Freeman, "The Australian Teen Film", *Critical Eye*, <http://home.vicnet.net.au/~freeman/articles/oz>

[8] Rolando Caputo, "Street Hero", in *Australian Film 1978-1994*, ed. Scott Murray (Melbourne: Oxford UP, 1994), 100.

- [9] Susan Dermody and Elizabeth Jacka, *The Screening of Australia: Anatomy of a National Cinema*, vol. 2 (Sydney: University of New South Wales Press, 2000), 41.
- [10] Dermody & Jacka, 41.
- [11] Dermody & Jacka, 41-2.
- [12] Dermody & Jacka, 40.
- [13] For instance, Dermody and Jacka view *Street Hero* as “the most uncertain example” of the Australian youth social issue and ... packaging for the youth market.” (42) The perception of *Street Hero* as anomalous is also in “teen movie” in which the stylised setting creates an “overstated” contrast with “the ... impoverished space” of
- [14] Films of which the success may be attributed to well-known source material in other media are neither a production strategy outside the United States include *They're a Weird Mob* (UK/Australia, 1966), *The Tin Drum* (1979). The phenomenon that Freeman identifies with contemporary Hollywood is, as Justin Wyatt explains, “the ability to adapt to other media” (italics added). See Wyatt, *High Concept: Movies and Marketing in Hollywood* (Austin, University of Texas Press, 2001), 112.
- [15] Mark Freeman, “Packaging Australia: Working Dog's *The Dish*”, *Senses of Cinema*, no. 12 (February-March 2001), <http://www.sensesofcinema.com/contents/01/12/dish.html> (31 May 2004).
- [16] *Looking for Alibrandi* won the 1993 Children's Book Council of Australia Book of the Year Award (Older than 12), the Australian Literature Award and the Variety Club Young People's category of the 3M Talking Book of the Year Award in the previous ten years in the Young People's category of the 2000 Fairlight Talking Book Awards.
- [17] Rando, unpaginated.
- [18] Examples of difficulties encountered in the past by Italo-Australian filmmakers include Giorgio Mangiameli. His film *Clay* (Australia, 1965) was accepted into the Cannes film festival, and his subsequent unsuccessful application to the Venice Film Festival. See Murray, “Giorgio Mangiameli – Passionate filmmaker: 13 Aug 1926 – 13 May 2001”, *Senses of Cinema*, issue 14 (February 2001), http://www.sensesofcinema.com/contents/01/14/mangiamele_obit.html (28 October 2004). As recent institutional resistance to having her film *Rabbit on the Moon* (Australia, 1987) subtitled. See Pellizzari, “A Maternal Language” (1991): 80-1.
- [19] Ernst Bloch, “Something's Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the Culture Industry”, in *Culture and Literature* (Cambridge, MA: MIT Press, 1988), 12.
- [20] This can be attributed to an equation between utopianism and socialism. For instance, Fredric Jameson notes that Bloch simply meant ‘socialism’ or any revolutionary attempt to create a radically different society, which the ex-radicalism of Soviet communism.” See Jameson, *Utopia Post Utopia: Configurations of Nature and Culture in Recent Sculpture* (Cambridge, MA: MIT Press, 1988), 17. By 1964, however, Bloch and Adorno argued that the utopian element had disappeared.
- [21] Bloch, 12.
- [22] Lesley Speed, “Tuesday's Gone: The Nostalgic Teen Film”, *Journal of Popular Film & Television* 26, no. 1 (1998): 12-13.
- [23] Rosalind Coward, “The True Story of How I Became My Own Person”, in *Female Desire* (London: Paladin, 1981), 179.
- [24] Coward, 179.
- [25] Coward, 180-2. The portrayal of Italo-Australian femininity in *Looking for Alibrandi* may be compared with that of “Westie”, in *Growing up Italian in Australia: Eleven young Australian women talk about their childhood*, ed. by Rosalind Coward (Sydney: Allen Lane, 1981), 147.
- [26] Coward, 180-1.
- [27] Meaghan Morris, “Fate and the Family Sedan”, *East-West Film Journal* 4, no. 1 (December 1989), 132.
- [28] Elizabeth Cowie, “Fantasia”, *m/f* no. 9 (1984), 71.
- Looking for Alibrandi* has in common with *Clueless* a teenage female protagonist, first-person narration that focuses on the protagonist's acquisition of self-knowledge, an emphasis on contemporary urban settings and a tendency to attend to school.

[30] Rose Capp, “Looking Awry: The cinema of Monica Pellizzari”, in *Womenvision: Women and the Moving Image* 242; Pellizzari, “A Matter”, 180.

[31] The film’s director, Kate Woods, notes that Josie’s capacity for daydreaming was intentionally reduced after her own life. Refer to audio commentary, *Looking For Alibrandi*, DVD, Australian Film Finance Corporation, 1999.

[32] Maria Pallotta-Chiarolli, “Beyond the Myth of the ‘Good Italian Girl’”, *Multicultural Australia Papers* 64 (2000).

[33] Pallotta-Chiarolli, 1-2.

[34] Pallotta-Chiarolli, 2.

[35] Pallotta-Chiarolli, 2.

[36] Anna Maria Dell’oso, “The Shock of the Familiar”, in *Looking for Alibrandi: Original Screenplay*, by Melissa Mellor (2000).

[37] Dell’oso, xi.

[38] Dell’oso, xi.

[39] Freda Freiberg and Joy Damousi, “Engendering the Greek: The Shifting Representations of Greek Identity in Australian Cinema”, in *Australian Cinema after Mabo* (Cambridge, UK: Cambridge University Press, 2000), 157-174.

[40] Felicity Collins and Therese Davis, *Australian Cinema after Mabo* (Cambridge, UK: Cambridge University Press, 2000), 157, 3-4.

[41] Adrian Martin, “Teen Movies: The Forgetting of Wisdom”, in *Phantasms: The Dreams and Desires at the Heart of Australian Cinema* (Sydney: Pluto Press, 2000), 63; Speed, 29.

[42] Martin, “Teen Movies”, 67-8.

[43] Lilian Rönqvist, “Familiarizing the Alien: Young Adult Fiction in the EFL-classroom”, *International Research in English Language Teaching* 24 August 2001, <http://www.childlit.org.za/irsclpaprönqvist.html> (22 April 2004).

[44] Tom O’Regan, *Australian National Cinema* (London and New York: Routledge, 1996), 251-5.

[45] Collins and Davis, 157, 3-4.

[46] Thomas Elsaesser, “Tales of sound and fury: Observations on the Family Melodrama”, *Monogram* no. 4 (1997), 9.

[47] Laura Mulvey, “Notes on Sirk and Melodrama”, *Visual and Other Pleasures* (Bloomington and Indianapolis: Indiana University Press, 1989), 9.

[48] Elsaesser, 9.

[49] Elsaesser, 9.

[50] Tania Modleski, *Loving with a Vengeance: Mass-Produced Fantasies for Women* (New York and London: Routledge, 1991), 157.

[51] Evidence of the marketing of the film to general audiences includes the fact that old-fashioned, easily recognizable scenes to appeal to non-Italian audiences. However, the film’s attraction of various social groups is underscored by the fact that the film is marketed as a “classic” and is equated with Kick Gurry’s *Jacob* with “the Australian guy that we fell in love with”. Refer to audio commentary, *Looking for Alibrandi*, DVD, Australian Film Finance Corporation, 1999.

[52] Jennifer Rutherford, *The Gauche Intruder: Freud, Lacan and the White Australian Fantasy* (Carlton South Australia: Monash University Press, 2000), 157. Text appear as page numbers in brackets.

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