

A publication with a special focus on the local film industry and upcoming stars

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FILM CENTRAL

February 2023

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FROM THE MIND OF
STEPHEN KING

THE BOOGEYMAN

MUSIC BY PATRICK JONSSON PRODUCED BY SHAWN LEVY DAN LEVINE DAN COHEN BASED UPON THE SHORT STORY BY STEPHEN KING
SCREENPLAY BY SCOTT BECK & BRYAN WOODS AND MARK HEYMAN
DIRECTED BY ROB SAVAGE

Check the Classification

RENTAL AVAILABLE IN SELECT AREAS

ONLY IN CINEMAS
JUNE 1

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FILM CENTRAL



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OLIVIA
COLMAN

MICHEAL
WARD

TOBY
JONES

COLIN
FIRTH



"AN ACHINGLY LOVELY FILM —
THE BEST MENDES HAS YET MADE."
— VANTY FAIR



"OLIVIA COLMAN IS BRILLIANT—
BOTH POIGNANT AND RIVETING.
MICHEAL WARD LIGHTS UP THE SCREEN
IN A STAR-MAKING PERFORMANCE."
— IJ



EMPIRE of LIGHT

A FILM BY SAM MENDES



FROM THE DIRECTOR OF SKYFALL AND 1917

SEARCHLIGHT PICTURES PRESENTS A NEAL STREET PRODUCTION
A SAM MENDES FILM "EMPIRE OF LIGHT" OLIVIA COLMAN
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CRYSTAL CLARKE WITH TOBY JONES AND COLIN FIRTH CASTING NINA GOLD
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WRITTEN BY SAM MENDES

ONLY IN CINEMAS MARCH 2



ACTOR SPOTLIGHT: NICOLE Pastor

Nicole Pastor is set to star in four new Australian features in the coming months. Playing Stephanie in Matthew Holmes's new feature "The Cost", "Noelle" in Heath Davis's feature "Christmess", Bronte in Jennifer van Gessel's feature "Fable" (working title) and finally playing Paula in Matt Norman's debut feature "Shackle," alongside Steve Le Marquand, Pippa Grandison, Jason Gann, Myles Pollard, and Steve Bastoni.

"The Cost" is a psychological revenge drama by writer, director, and producer Matthew Holmes. Co-written by Gregory Moss. The ensemble cast includes Jordan Fraser-Trumble, Damon Hunter, Kevin Dee, Clayton Watson, Cait Spiker, and Nicole Pastor. The Cost is being produced by Blake Northfield of Bronte Pictures in association with Holmes' own Two Tone Pictures and Russell Cunningham of RLC Motion Pictures, who previously produced Holmes' 2016 feature 'The Legend of Ben Hall'. The Cost is currently in post-production.

"Fable" (working title) is an upcoming horror film written and directed by Jennifer van Gessel (Water Horse, Beast No More) that explores perceptions of lesbian relationships. Currently in development. Nicole will play the lead character Bronte who is a successful travel blogger.

Nicole is also set to lead Matt Norman's (Salute, The Writer, I'll stand with you) debut feature "Shackle," playing the role of Paula. Set in the 1950s, Shackle tells the story of Ronny, played by Steve Le Marquand, who is sentenced to life in a mental asylum for killing his mother as a young child. On his death bed, Ronny's father admits to the crime, sending Ronny to live out his days with his Grandfather on an outback property. But, nothing is as it seems! Shackle is written, directed, and produced by Norman and stars Steve Le Marquand, Pippa Grandison, Myles Pollard, Jason Gann, Steve Bastoni, and Nicole Pastor. Filming is to start at the end of 2022 / the start of 2023.

Nicole Pastor can be seen in "Box" by Alex Proyas on Vidiverse now and in "Ruby's Choice" alongside Jane Seymour and Jacqueline McKenzie in cinemas now.



the **MUST-SEE**
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 — DINNER AND A SHOW —

Photographed By: Tony Palliser/Studio 49

Located in the notoriously colourful and historic nightlife district of Kings Cross, the Bamboozle Room will transport you to another time and place for a taste of the risqué glamour of Sydney in a bygone era.

Bamboozle Room shows are performed by Sydney's most skilled and engaging dancers, comedians, and vaudeville entertainers. Tickets to public shows are available directly through the Bamboozle Room website (www.bamboozleroom.com).

The Bamboozle Room usually seats up to 70 people with table seating. This gives audiences a sophisticated cabaret experience that is safe, intimate, and as magical as ever. You'll enjoy the show and your meal from your own table while still being close to the action on stage. The food is delectable, and the cocktails are to die for.

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Photo Credit: Tony Palliser/Studio 49



Photo Credit: Tony Palliser/Studio 49

RISING STAR SPOTLIGHT: MEET KATHERINE

GEREN

Latin actress, writer, and producer Katherine Geren was behind the pilot series "Elisa's Almost Thirty" that follows 'Elisa' (played by Geren) who on the brink of turning thirty meets a father she never knew existed, throwing her into a quarter-life crisis after learning her newly moved-in father is sleeping with her roommate. This new show is in the vein of BRIDESMAIDS meets "Emily in Paris."

"Elisa's Almost Thirty" has been fully cast and in addition to Katherine it stars Ryan Carnes ("General Hospital"), Matt McKane (40 Year Old Virgin, Knocked Up, Superbad), Manson Mathews ("Sorry Not Sorry"), Selita Ebanks (Victoria's Secret Angel), and onboard, Raquel Gardner ("Agents of S.H.I.E.L.D.") is set to direct, with Emmy-nominated DP Matt Valentine who is known for "The Office," "Parks & Recreation," "The Bridge," "Entourage," "Shameless," and "Chicago Fire," and legendary 5x Emmy award-winning cinematographer Don Morgan. The show is expected to be taken out to cable, streaming, and broadcast networks in the fall, and production wraps at the end of August.

Katherine is a California native, who grew up in the Silicon Valley attending one of the most academically competitive high schools in the country. She decided to take her dreams down south to Los Angeles to pursue a career in acting and writing. After a successful 6 years of working as an actress in national TV commercials for companies such as Target, Honda, Wells Fargo, and Lexus just to name a few, she decided she wanted to tackle telling her own stories. Her debut short film, Amelia's Story won fan favorite at the Danny Elfman Rabbit and Rogue LA Film Festival, and her follow-up short film, Behind Her Eyes can now be streamed on Amazon Prime. FilmCentral Magazine recently caught up with Katherine to discuss her journey in the industry and here's what went down:

Can you tell us more about yourself? How did you get started in the entertainment industry?

My first encounter with the entertainment industry was when I was scouted to model in a local mall fashion show. I was still in High School at the time, and playing sports was of utmost importance; so I chickened out on the opportunity, but the seed was definitely planted. Then, when I moved to San Francisco for college I got scouted by agents and photographers while walking the streets of San Francisco. The first time I brushed it off as a fluke, but then it happened two more times; making my interest peak, I didn't have internet in my apartment yet, so I went to the local library to look up the agencies and found them to be reputable so I set up some appointments and ended up signing with a really great commercial agency in San Francisco. I had no idea there was a genre of modeling for "commercials" and it opened my eyes to how amazing and vast the industry really is. I started to work regularly and made more money than my friends in college, so I decided to drop out (to the horror of my parents) and move down to Los Angeles to really make a career out of it. I loved everything about the process; auditioning and meeting the clients, then working on set and creating an entire world in a mere few hours. Creating a vision that someone had in their mind and making it a reality. I knew I had found my home. Then it was the icing on the cake to see my work on a screen or in a store. I also loved how close everyone got on set. I have made some of my closest and lifelong friends from working on set with them. Something about being together for 8-12 hours together really makes you get to know people on a very personal level.

What do you like most about acting?

I love being able to express and convey deeply passionate emotions through the art of storytelling to convey the human condition to other people; to make others feel something, and to perhaps connect in such a way that it makes the viewer question the world in ways they hadn't thought of before.

How different is it to act in a movie and produce a movie? And which one do you prefer?

Vastly different! To be a producer one must be available to all others 24/7 (literally). You must be completely at will to the production—whatever the production needs you have to be able to deliver at a moment's notice. On the other hand, acting is deeply personal, and to be honest, for me, while prepping on set, I would much rather be by myself or with my scene partners and listening to music and getting into the space of the character. While producing my most recent project, I brought on an amazing Line Producer, Larry Kaster, who was my producing rock throughout the shoot. I told everyone on set that all production needs must go through Larry when I am acting, as being pulled out of character for production needs can be very distracting to an actor's performance. I honestly love both, but for very different reasons. They are both deeply satisfying and rewarding, however, acting will always be my number 1.

What are your weak points when it comes to acting? How do you try to improve them?

I am so thankful for my mentor, and acting coach, Raquel Gardner, who directed Elisa's *Almost Thirty*. She and I have such an amazing relationship and I trust her guidance like no other. She completely transformed the way I work as an actor. I am very much a perfectionist and before I started to train with Raquel, I very much wanted every one of my performances to be "perfect" which is such a weird, unquantifiable statement to make. She saw right through me and broke down why I felt the need to perform this way, as it was making me too rigid in my performance and too unwilling to commit fully to the moment. Once I broke down those emotional barriers and felt confident enough to be "imperfect" I saw an acting performance like I had never seen before in myself. I am now fully committed to my performance meaning I let everything that I have rehearsed go and really listen and play off my scene partners allowing whatever emotion comes up to come through—instead of forcing things. I can't begin to describe the freedom it has allowed me, it truly feels like I am living the moment instead of "acting" it. Raquel is AMAZING!

What are your strong points as an actor?

Now that I have fully committed to each of my performances I think honestly, I'm just not afraid to look like an absolute idiot. I committed so hard to my character Elisa that I had everyone in tears from the completely outlandish, hilarious, weird, and outright crazy things that came through while performing. I think with comedy in general, you have to learn to let go; to let go of ANY insecurity you may have. We watch comedy because we want to laugh, not to watch a wooden actor stand there too afraid to look stupid.

What have you learned from the directors that you have worked with throughout your career?

I think working with Raquel has taught me the most. Watching her be so fully committed to her work made me only want to commit to mine. She had a vision in her mind and she was able to convey that vision so beautifully that I only wanted to support her vision by doing everything I could to make it come to life. I think noticing how symbiotic an actor-director relationship can be, and if they are on the same wavelength true magic can happen, and it did!

What are some of the difficulties of the acting business?

It is ruthlessly competitive. Back when there were more in-person auditions pre-COVID, it was always a stark awakening going to an audition and seeing twenty other girls who look exactly like you all auditioning for one role. You have to learn to really trust yourself and your gifts and know that whatever is for you, is for you. I had to learn that being my most authentic self was the most powerful gift I could give myself, for it's the only way you stand out.

What's challenging about bringing a script to life?

Ha, so many things! Money? Definitely financing. But also just completing the script. Sitting down to write a fully fleshed story is hard work. It is not easy to write a story that has a cohesive beginning, middle, and end that is engaging to watch on screen. My screenwriting teachers have always taught me to write what I want to see happen on the screen. I really try to remember that while writing; no wasted space, no wasted exposition, and definitely NO telling. I think one should study the craft of screenwriting to really understand the nuance of writing for the screen. Then, once you have your first draft, begin the super fun job of re-writing. Ha, I would say most of writing a script is re-writing. Also, hear it out loud—have your friends and family read it so you can hear the words outside of your head. Listen to how others talk, and emulate that in your script. I watch a lot of reality television for this exact reason.

What do you do when you're not filming?

I spend time with my family and friends. I love my family so much, they mean the world to me. Also, my husband and I like to go on mini outings to fun places when we both have the time. We love getting away to Palm Springs for the weekend, or to Santa Barbara, or Vegas. We also love playing sports together, like soccer, beach volleyball, paddle boarding, biking, hiking, anything outdoors, and being active. We also are huge foodies (he is actually a Sommelier), so we love trying new restaurants around LA. I also love to watch TV and films for research and read scripts for fun. I really love to read scripts while watching the show or movie while reading it at the same time, it really helps me see how words translate on screen. My brain is never not working.

Who have been the most interesting people you've met so far?

Recently I met and got to work with Don Morgan, the 5x Emmy Winning Director of Photography, and Lifetime Achievement Award winner. We are honored to have him be a part of Elisa's *Almost Thirty* as the DP and what an amazing man he is. We can all only hope for a career like Don's and he couldn't be any nicer. He truly is a gem of a person and we are so incredibly grateful and honored. He was an absolute joy to work with.

If someone is going to make your life into a movie, who would play you? Me of course!

What are your future plans? Inside your career or out of it.

I hope to have Elisa's *Almost Thirty* up and streaming very soon, as well as my feature film *The Whistling Trees* in production next year. Hopefully, you will be seeing more of me on the screen next year!





DIRECTOR SPOTLIGHT: JULIE KALCEFF

Julie Kalceff is an Emmy award-winning Australian writer, director, and producer best known for writing, directing, and co-producing the television series *First Day*. This ground-breaking story of a 12-year-old transgender girl starting high school was the first Australian series to star a transgender actor in the lead role. It sold to multiple territories worldwide including Hulu (US) and CBBC (UK). In 2021, the series won the International Emmy Award for Best Kids Live-Action Series. That same year, *First Day* won the Rose d'Or, and a GLAAD Media Award (Children and Youth) which honour media for their fair, accurate, and inclusive representations of the LGBTQIA+ community and the issues that affect their lives. The second season of *First Day* was released in March 2022 and is available on Hulu in the US and ABC iView in Australia.

In 2020, Julie was part of a "powerhouse female directing team" that spearheaded the feature film anthology drama *Here Out West*.

Julie first gained international attention when she created, wrote, directed, and produced the global hit digital drama series *Starting From Now*. Attracting critical and popular acclaim, it is one of the most-watched web series in the world – amassing over 190 million views in 230 countries. The series was also sold to and played on broadcast television in Australia.

FilmCentral magazine recently caught up with Julie to discuss her journey in the industry, and here's what went down:

Could you please tell our readers a brief background about yourself and how you started in the industry?

I started in the industry as a screenwriter. I used to read a lot as a child. My mum worked in the library at my primary school. Every day after school I'd go to the library and read while I waited for her to finish work. I got my love of books and stories from her and always wanted to be a writer. When I was nearing the end of high school I was encouraged by the teachers at my school and the adults in my life to find a "real" job. They saw writing as a hobby at best and not something

that should be pursued as a career. It was considered wise to have "something to fall back on". Lacking the confidence in myself as a writer and not having the courage to stand up to them, I did what they said and trained as a high school English teacher. It was only after I'd been teaching for 5 years that I realised I had to make a change or I'd regret it for the rest of my life. I resigned from my job and started teaching myself screenwriting. I was accepted into the Australian Film Television and Radio School (AFTRS) in 2001 and completed a two-year Masters of Film and Television (Scriptwriting). While there I had my first taste of directing when I co-directed a short film I'd written called *ex*.

What is the most difficult part of your artistic process?

For me, the most difficult part of the artistic process is sustaining self-belief. You have to be incredibly persistent in this industry in order to make inroads. I spent ten years post-film school struggling to find my place in the industry. It was another three before I had my first TV credit. Those first ten years were especially difficult. I had no idea if I would ever have a breakthrough in my career. The one thing I knew was that if I gave up, that breakthrough would never happen.

Do you try more to be original or to deliver to viewers what they want?

I don't think these are an either/or proposition. I believe viewers want to watch screen content that is original. The breakthrough in my career that came ten years post-film school only came about because I decided to make a short-form online drama series called *Starting From Now*. At the time, people argued that drama wouldn't work online, that only stand-alone comedic episodes that can be shared amongst friends stood any chance of attracting an audience. We made five seasons of *Starting From Now* over three years. I wrote and directed all thirty episodes, which quickly became my film school as a director. The series sold to SBS and has accumulated 190 million views to date. In short, there are a lot of viewers who want to watch content they haven't seen before.



FIRST DAY SEASON 2_Evie Macdonald, Jackson Evans, Director Julie Kalceff_photo credit Matt Byrne

Where do you draw your inspiration for your stories?

When I graduated from the AFTRS I thought I had to write films and television series similar to those that already existed. I thought this was the only way to get something made, to land that first credit. The problem with that approach is you're not writing from the heart. You're trying to imitate, rather than create. A major turning point for me was when I realised I had to write the types of stories I wanted to see. I had to write from the heart and put myself on the page.

If you could tell your younger self anything, what would it be?

You will find your place in the world. It won't be easy, but it will be worth it.

What was an early experience where you learned that screen content had power?

The audience response to Starting From Now took me by surprise. We received countless messages from viewers saying how much it meant to them to see a show about four women who happened to be lesbians but their sexuality wasn't the focus of the series. The simple act of seeing complicated and complex characters who weren't tortured by their sexuality or ostracised by society meant a great deal to our audience who had been historically underrepresented on screen. You can't underestimate the power of seeing yourself and people like you on screen. As long as these depictions are multi-dimensional characters who aren't mined for cheap laughs or trauma, they can lead to a greater sense of self-worth, inclusion, and acceptance.

Screen content is incredibly powerful. It not only has the potential to do a great deal of good but it also has the potential to cause harm. As a filmmaker, I'm responsible for the work I put out into the world. I have to be mindful of the impact of my work and, as such, am very particular about the types of projects I choose to work on.

Can you tell us more about your latest film/television project?

My latest project is First Day (Season 2). First Day is a 4 x half-hour family television series about Hannah Bradford, a transgender girl in her second year of high school. It stars Evie Macdonald as Hannah and is produced by Kirsty Stark (Epic Films) and Kate Butler (Kojo). Kirsty produced the first season,

as well as the stand-alone 20 minute episode on which the series was based. Both Seasons 1 and 2 of First Day are available on ABC iView in Australia and Hulu in the US (with more territories to follow).

Has it won any awards or had any big achievements yet?

Season 1 of First Day won an International Emmy Award, a GLAAD Award for Outstanding Kids & Family Programming, the Rose d'Or for Best Children and Youth Series, a BANFF World Media Festival Rockie Award for Best Live-Action Series (Children 0-10), a Kidscreen Award for Best Live-Action Series, First Prize in the Live-Action Television Category at the Chicago International Children's Film Festival, and the ATOM Award for Best Children's Television Program. It was nominated for two AACTA Awards – Best Children's Program and Best Screenplay in Television, the SDIN (Screen Diversity Inclusion Network) Award and was a finalist in the Screen Producers Australia Awards.

It has sold to multiple territories around the world including the US, UK, Canada, France, Japan, Israel, Brazil, Taiwan, and South Africa.

What is the best advice you have ever been given?

Find people you trust and work with them whenever possible.

What advice would you give to a newbie writer/director who wants to make it in the industry?

There isn't just one pathway into the industry. Work hard, never stop learning, treat everyone equally, and, I know it's difficult, but try not to compare yourself to others. If you keep doing those things, you might just find your own path.

What are your future plans?

I'm currently in the development of a couple of longer-form TV series and a feature film. I'm also attached to co-direct a feature documentary that's slated to shoot later this year. The majority of my work has been as a creator/writer/director and while I'd like to continue doing that, I'm also interested in directing more projects I haven't created or written. I have US management and hope to work in both the US and Australia in the future.



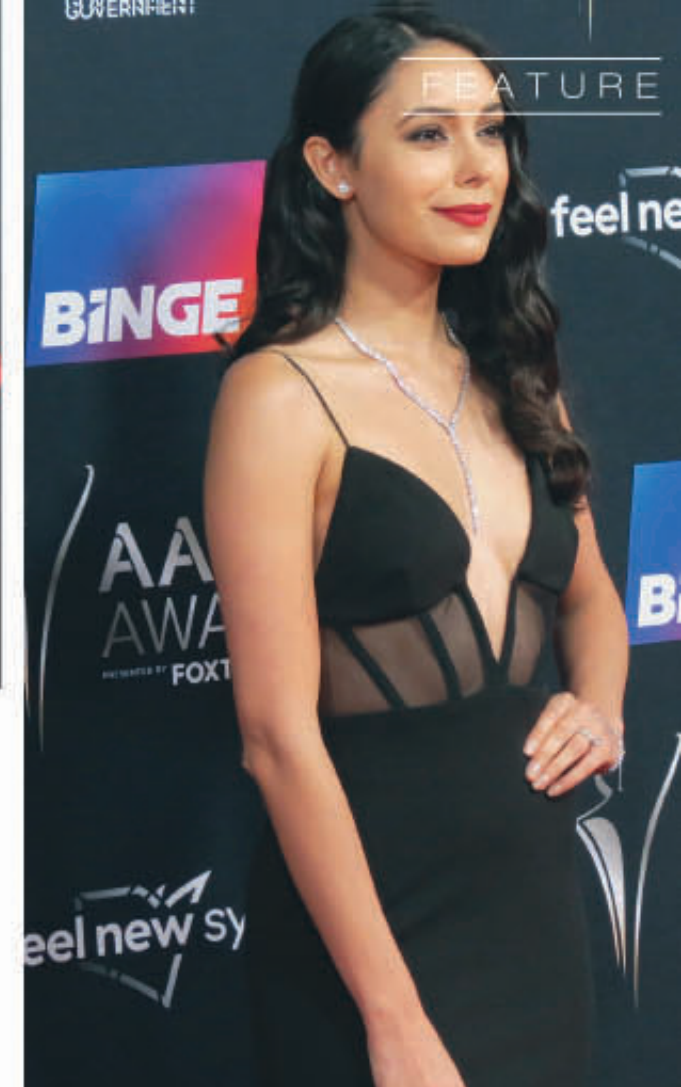
FIRST DAY Season 2: Elena Liu as Olivia and Evie Macdonald as Hannah - photo credit Matt Byrne



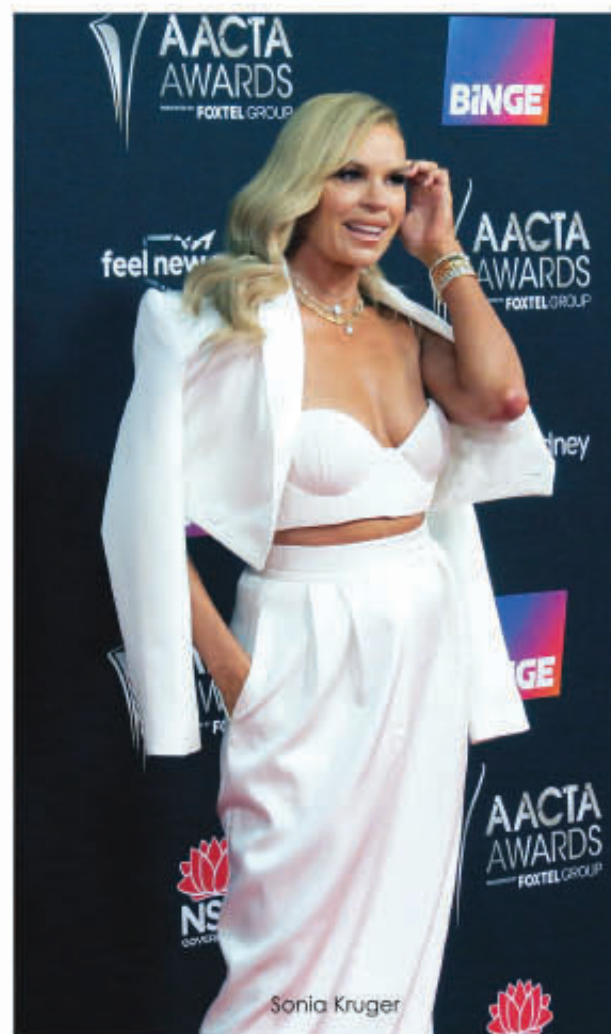
The Australian Academy of Cinema and Television Arts Awards 2022



The red carpet was rolled out in Sydney's Hordern Pavilion 5th December 2022 at 6:30 pm AEDT as the Australian Academy of Cinema and Television Arts (AACTA) Awards held its official ceremony for 2022. The cream of the crop in the Australian Entertainment industry attended Australia's night of nights as the who's who of show business gathered to celebrate the best in TV and cinema.



Elsa Pataky and Chris Hemsworth



Sonia Kruger



The cast of Preppers



Leah Purcell accepting Best Lead Actress



Baz Luhrmann's *Elvis*, starring Austin Butler as the King of Rock 'n' Roll and Olivia DeJonge as Priscilla Presley was the star of the night as it swept the awards categories, taking home a whopping 11 trophies, including Best Film, Best Director, Best Lead Actor, and Best Supporting Actress.



Spankie Jackzo, Hannah Conda and Kween Kong



The cast of MasterChef Australia



Mystery Road: Origin cast



The fabulous stars of the Australian film industry were on the red carpet for the 2022 AACTA Awards.



Brooke Satchwell accepting Best Supporting Actress in a Drama



The Twelve cast



Heartbreak High cast



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Co-founded by the StarCentral Media Group and the Australian Millionaire Business Network, the TV1 channel is the home for independent Australian Screen content. We very much welcome our local screen practitioners from emerging through to the established to make TV1 their home. By streaming your content on TV1, you join a family of rising stars, entrepreneurs, celebrities, and various artists.

MISSION: Our mission is to present the most unique and compelling original Australian content by tapping into the hottest local talents and events.





SNEAK PEEK: CELEBRITY HOMES UNLOCKED

Bugsy Siegel "Murder Mansion"

Benjamin "Bugsy" Siegel was a gangster, a bootlegger, a hitman, and a driving force behind the development of the Las Vegas Strip. The charismatic Jewish mobster, as seen in the 1991 Oscar-winning movie *Bugsy* starring Warren Beatty as Bugsy, was one of the first front-page celebrity gangsters. He hob-nobbed with politicians and Hollywood elites, dated starlets and royalty, and even tried to sell weapons to Benito Mussolini. Upside down on his Flamingo Casino deal and accused of stealing from the mob, the notorious character was assassinated in 1947 by a sniper, who shot him with an M1 Carbine through the window of his mistress's swanky Beverly Hills pad. The murder was never solved, but the "murder mansion," a stunning Spanish Colonial, has hit the market at \$16.995 million.

The 7,000-square-foot, seven-bed, seven-bath mansion sits on over half an acre of landscaped, park-like grounds in the coveted West End of the Beverly Hills Flats. The imposing residence features intricate stonework, a gorgeous facade, and a tower reminiscent of a castle. Built in 1928, the home has been meticulously maintained. The two-story grand formal entry features a rotunda accented with stained-glass windows above a curved staircase with ornate ironwork and hand-painted tiles - all original. Unlike many homes of the period, this one was designed with high ceilings, affording abundant natural light. Arched windows, hardwood floors, and hand-carved coffered ceilings offer irreplaceable Old Hollywood glamour.

The downstairs includes a living room with a fireplace, a family room with a bar, a guest bed and bath, a sumptuous formal dining room and an office, plus an updated chef's kitchen with a center island, stainless steel appliances, and a breakfast nook. The second floor boasts five bedrooms, including the massive primary suite, which includes a remodeled bathroom with marble counters and bath, and a sitting area complete with a fireplace. The floor's several balconies feature intricate ironwork and look out over the beautifully landscaped yard. Inside the home's central tower is a loft bedroom that includes its own balcony. Gorgeous paving stones lead to a large heated pool and outdoor dining area surrounded by palm trees. A guesthouse with a bathroom and a three-car garage complete the estate, which is nestled behind iron gates and encircled by a hedge.

Just a mile from the Beverly Hills Hotel and down the street from the Los Angeles Country Club, the estate is only a quick jaunt from Rodeo Drive and the upscale shopping and dining in downtown Beverly Hills. Part of LA's "Platinum Triangle" the city of Beverly Hills is known for its affluence and its spectacular mansions, a haven for celebrities since the Golden Age of Hollywood. Marilyn Monroe, Lucille Ball, and Fred Astaire all called the suburb home. Just a few of the headliners with residences there today include Leonardo DiCaprio, Adele, and Jack Nicholson.

The listing is held by Myra Nourmand of Nourmand & Associates. Source: nourmand.com

Photographed By: Nourmand | Source: TopTenRealEstateDeals.com





Cover Model Quest 2022



Seventeen years ago, StarCentral Magazine was a means to fuel their creative passion. Today it has grown from this to more! A promotional avenue for local talents from all over the world. From up-and-coming models, rising stars, and emerging entrepreneurs - in 17 years, StarCentral has built a collaborative team, a loyal readership, and a market of sponsors.



Photo Credit: Victor Hawk



**PEDRO
VIRGIL**
P H O T O G R A P H Y

A woman with long brown hair, wearing a white wide-brimmed hat, a white short-sleeved dress with puffed sleeves and a ruffled waist, and brown leather boots, is sitting on a sand dune. She is holding a brown leather crossbody bag and sunglasses. The background shows a blue ocean with white waves and a clear blue sky with light clouds. Two wooden posts are visible in the sand.

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photography

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