



ADELAIDE **FILM**
FESTIVAL

www.adelaidefilmfestival.org

22 FEBRUARY - 4 MARCH

2007

PRESENTED BY



Internode

STRAIGHT • FORWARD

Fast, Reliable Broadband ADSL and ADSL2+

For home and business

**ADSL from \$29.95
per month**

**ADSL2+ from \$59.95
per month**

- Download large files fast
- Always on - no dialup connection fees
- Use your telephone whilst surfing the net
- Free content including streaming Internet radio station relays

- Free Internode games traffic for Internode ADSL customers
- Nodephone - Voice over broadband phone service

Internode broadband ADSL is available Australia wide. Subject to line and exchange availability. Terms and conditions apply. For more information phone **13-NODE (13 66 33)** or go to www.internode.on.net



Internode
STRAIGHT FORWARD



Congratulations to the
South Australian films
selected to screen at the
2007 Adelaide Film Festival:

Feature Film

- ▶ *Lucky Miles*
- ▶ *Doctor Plonk*

Documentary

- ▶ *Forbidden Lie\$*
- ▶ *Kalaupapa-Heaven*
- ▶ *What the Future Sounded Like*

Short Film

- ▶ *Sweet & Sour*
- ▶ *Swing*

Proudly funded by the South Australian
Film Corporation in conjunction with the
Adelaide Film Festival Investment Fund.

Don't miss your chance to celebrate
these wonderful achievements of
the South Australian screen industry.

South Australian **Film Corporation**



SPONSORS

PRESENTED BY:



GOVERNMENT SPONSORS:

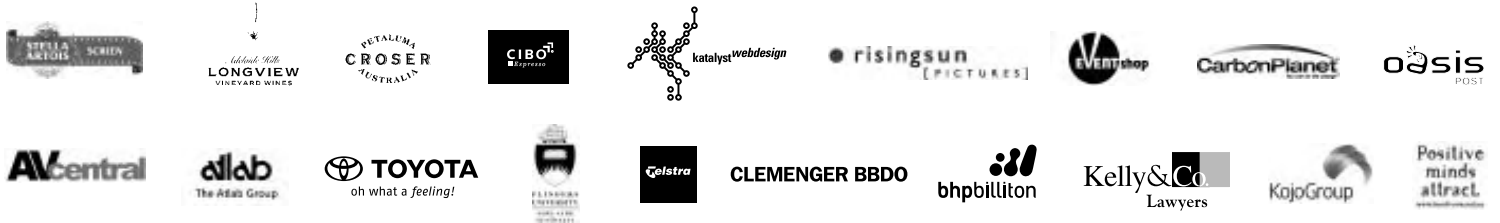


MAJOR SPONSORS:



MEDIA SPONSORS:

SPONSORS:



"Can there really be anything more magical than this?"
Sydney Morning Herald

womadelaide
 SOUNDS OF THE PLANET 2007
March 9-11 Botanic Park ADELAIDE
 3 DAYS AND NIGHTS OF HEAVENLY MUSIC
www.womadelaide.com.au | Venue* Tix 1300 30 40 72

MORE THAN 300 ARTISTS FROM AROUND THE GLOBE PERFORM ON SIX STAGES IN THE MAGNIFICENT BOTANIC PARK. PLUS ROVING PERFORMANCES, WORKSHOPS, VISUAL ARTS, KIDZONE, A GLOBAL VILLAGE AND MUCH MORE.

Australian Film Commission
 Proudly supporting the
 2007 Adelaide Film Festival
www.afc.gov.au

WELCOME

PREMIER OF SOUTH AUSTRALIA

THE HON MIKE RANN MP



The 2007 Adelaide Film Festival promises to challenge and entertain and spoil us as never before.

Young Turks and old masters; lavish epics and edgy shorts; political satire and environmental warnings; art house eroticism and epic spectacle; fresh new perspectives from Chad and Russia, Paraguay and Thailand; love and sorrow and family chronicle: this Festival will include the very best in contemporary world cinema.

The first Australian festival that both screens and finances films, this year we offer 12 world premieres of new works made with the support of the Adelaide Film Festival Investment Fund.

The Fund is doing brilliantly so far. Its first two features, *Look Both Ways* and *Ten Canoes*, both won Best Film and many other categories at the AFI Awards in 2005 and 2006, and significant awards and acclaim overseas—including at Cannes and Toronto. In 2007, I am looking forward to Rolf de Heer's next marvel, *Dr Plonk*.

This Festival will also offer another first: the inaugural Natuzzi International Award for Best Feature Film, and it will again coincide with Adelaide's hosting of the Australian International Documentary Conference.

If you love rich and varied cinema, cinema that engages the thinking heart; and if you like movies that spring from big ideas and not just big budgets and Hollywood vulgarity, then Rundle Street, Adelaide, is where you should be from 22 February to 4 March, taking the trip.

See you there.

Mike Rann
Premier of South Australia
Minister for the Arts
Minister for Sustainability and Climate Change

CHAIR, ADELAIDE FILM FESTIVAL

CHERYL BART



It is very exciting to present the third edition of the Adelaide Film Festival.

In 2007, over 11 packed days of screenings and events, we are delighted to be presenting films from 44 countries including 19 world premieres and 52 Australian premieres.

Our festival continues to cause a major stir for its innovative programs and partnerships—not only through our Investment Fund, our partnership with the Australian International Documentary Conference, and our newly established feature film competition, but also through our engagement with the digital realm in Crossover and The Broadcast Summit, events we are co-presenting with the South Australian Film Corporation. And we celebrate the moving image not only in our cinemas, but in the visual arts world through our Art & the Moving Image program.

The Adelaide Film Festival Investment Fund has selected 12 projects which will be unveiled at this year's festival, comprised of 4 feature films, 3 feature length documentaries and 5 short films. These films build on the success of our critically acclaimed and multi award winning slate of the past two years which has included *Look Both Ways* and *Ten Canoes*.

We have seen our partnership with the Australian International Documentary Conference develop wonderful opportunities for both of our organisations and we look forward to enhancing this partnership in the future with the SAFC and Arts SA.

We would like to thank the Premier Mike Rann for his vision and passion, and the Government of South Australia, through Arts SA, for its continuing support.

Of course our sponsors are invaluable to our success and we thank you for your ongoing commitment to us and look forward to a mutually beneficial partnership.

And thank you of course to my wonderful Board, Festival Director Katrina Sedgwick and the amazing Festival team for your hard work, passion and imagination. It's going to be a sensational festival—enjoy!

DIRECTOR, 2007 ADELAIDE FILM FESTIVAL

KATRINA SDGWICK



The 2007 Adelaide Film Festival celebrates the screen in all its diversity. Over the 11 days of our festival you can immerse yourself in over 150 feature films, documentaries, shorts, music videos, animations, new media works—in cinemas, galleries, theatres—on your computers and your mobile phone—the festival will be everywhere.

We offer you the chance to see a snapshot of the ideas, issues and imaginations of artists and individuals, communities and nations around the world. As the reality of global warming begins to reveal itself, and the ongoing war in Iraq highlights questions going to the heart of our complacent Western notions of benevolent democracy, we see new themes emerge. Intimate stories are explored, families and community celebrated, politics are an ever-present undercurrent—and, improbably, humour still pushes its way to the front of the line.

Festivals bring people together; they stimulate ideas and debate. Our laboratory, symposia and forums explore the creative opportunities that the incredible new tools offered by digital technology can provide to everyone who wants to tell a story on the screen—from Machinima, to low budget filmmaking to the future of broadcasting and interactivity.

Many of the films in our program will never be seen in Adelaide again—don't miss *Passio*, our focus on Russian Cinema, the ever-popular Music and Sports Docs strands as well as our programs exploring Ecology, Interactivity and Art & the Moving Image.

A huge thank you to Cheryl Bart and our wonderful Board. Thank you to the fantastic staff of the Adelaide Film Festival and particularly to Associate Director Adele Hann whose extraordinary contribution to the festival has been fundamental to the creation of this program.

CONTENTS

PETALUMA CROSER OPENING NIGHT	
PASSIO	6
CLOSING NIGHT	7
DON DUNSTAN AWARD	7
INVESTMENT FUND	7
NATUZZI COMPETITION	8
NATUZZI JURY	10
FIPRESCI AWARD & JURY	10
WORLD CINEMA	11
POLITICAL SATIRE	16
NEW CROWNED HOPE	17
NEW RUSSIAN CINEMA	18
REGIONAL PROGRAM	20
DAILY PLANNER	20
TICKETING & INFORMATION 22	
PREMIUM CONTENT	22
MUSIC ON FILM	23
ARTE TV	24
DOCUMENTARIES	24
BEST OF IDFA	26
ECOSCREEN	27
SPORTS DOCS	29
SPECIAL EVENTS	30
ART & THE MOVING IMAGE	31
THE BROADCAST SUMMIT	32
MACHINIMA	32
ANIMATION	33
SHORTS	34
SA SHORT SCREEN AWARDS	35
ARCHIVAL	35
IN CONVERSATION	35
FORUMS	36
CROSSOVER AUSTRALIA	36
AIDC	36
ACKNOWLEDGEMENTS	37
INDEX	38

BOOKING INFO

SEE
PAGE
22



IF AWARD

The Adelaide Film Festival is an Inside Film Awards accredited film screening festival. All current Australian content screening in the Adelaide Film Festival is eligible for the 2007 Inside Film Awards. You can register your score by filling in the score sheets (available at the screening) or by logging www.ifawards.com

LEXUS **if** awards

CARBON PLANET AUDIENCE AWARD

Vote for your favourite films in the Carbon Planet Audience Award, and go into the running to win amazing prizes! Pick up your voting slips from festival venues and place in the market boxes. For more info, head to www.adelaidefilmfestival.org or speak to our friendly front of house staff.

CARBON PLANET

The 2007 Adelaide Film Festival is proudly CO2 free. Thanks to the visionary support of Carbon Planet.



GALA EVENTS

PETALUMA CROSER GALA OPENING NIGHT SCREENING AND PARTY



'THE PARTY OF THE YEAR...' *The Advertiser*

The essential Gala event of the year, the Adelaide Film Festival's Opening Night will feature the world premiere of *Lucky Miles*, with its key creative team in attendance. The film will be followed by a black tie cocktail party at the Adelaide Town Hall for over 1,000 VIPs, Film Festival and industry guests and the general public. Tickets are strictly limited so get in early before its sells out! Dress up, kick back, and have one last blast before ten days of festival fever takes over.

FILM SCREENING: ACADEMY CINEMA CITY, HINDMARSH SQUARE
GALA PARTY: ADELAIDE TOWN HALL

TICKET PRICE: ADULT \$60, CONCESSION \$50

DRESS: FROCK UP!

Ticket includes film, party entry and all drinks and nibbles.

WORLD PREMIERE **LUCKY MILES**

Michael James Rowland_Australia_2007_105min

fIPRESCI AFFIF

7:00pm | **OPENING NIGHT, THURSDAY, 22 FEBRUARY** | ACADEMY 1 & 2
2:30pm | **MONDAY, 26 FEBRUARY** | PALACE 3



There are those who have made their mark on Australian history by blundering up on to beaches on the basis of bad advice; others have secured their place in legend by wandering around hopelessly lost in the desert. An Indonesian fishing boat abandons a group of Iraqi and Cambodian men on a remote part of the Western Australian coast. While most are quickly rounded up, three men with little in common but their history of misfortune elude capture and begin an epic but confused journey. They are searching for sanctuary, family, a way home or the myriad of other things that have always drawn people to such an unlikely place as Australia. Pursued by an army reservist unit more concerned with having a kick of the footy than with preserving the integrity of our borders, our three protagonists wander deeper into the desert, searching desperately among the harsh beauty of the Pilbara for a compassionate western democracy. Or at least a bus to Perth. Based on several true stories, *Lucky Miles* is the feature debut from Adelaide-born Michael James Rowland, who has been a filmmaker to watch since his Russian space film, *Flying Over Mother*. Celebrate the start of the festival with this wryly insightful take on one of Australia's most contentious political issues.

SCREENS REGIONALLY, SEE PAGE 20.

THE FILM MAKERS & CAST WILL BE GUESTS OF THE FESTIVAL.

LIKE THIS? TRY THESE...
Playing the Victim, Half Moon, Full or Empty

PETALUMA
CROSER
AUSTRALIAN

THE
MUSEUM
OF
MODERN
ART

THE
MUSEUM
OF
MODERN
ART

PRESENTED BY THE ADELAIDE FILM FESTIVAL AND THE ADELAIDE SYMPHONY ORCHESTRA

WORLD PREMIERE **PASSIO**

Paolo Cherchi Usai_Netherlands/Italy/USA_2007_74min

8:00pm | **FRIDAY, 23 FEBRUARY** | ADELAIDE TOWN HALL

Don't miss the exclusive world premiere of this major new work combining music and image. Arvo Pärt's *Passio*, based on the Passion in St John's Gospel, will be performed live by The Theatre of Voices with musical accompaniment by organist Christopher Bowers Broadbent [UK], the Adelaide Chamber Singers and musicians from the Adelaide Symphony Orchestra, conducted by the internationally acclaimed Paul Hillier, in an Australian Exclusive.

Poet Rika Lesser once wrote to Pärt, "Yours is the only music I've ever wanted to live inside. Sometimes I wish that the music would stop, congeal, erect a lasting structure around me, one that would silently vibrate and, resonating, enclose me." Paolo Cherchi Usai has taken up that challenge, creating a profound, and profoundly moving film that will take this musical experience into the sublime. Cherchi Usai, the director of Australia's National Film and Sound Archive and one of the world's most respected film historians, has drawn on his immense knowledge of world cinema to create a masterpiece of the first order, a stunning and revelatory film of surprising emotional and narrative power, that explores the impending crisis of visual culture and its reflection in politics and society.

PAOLO CHERCHI USAI IS A GUEST OF THE FESTIVAL.

THIS PROJECT HAS BEEN MADE POSSIBLE THROUGH THE GENEROUS SUPPORT OF MAUREN RITCHE

TICKET PRICE: ADULT \$58, CONCESSION \$42



**ONE
SHOW
ONLY**

In the 1970's, an engraved disc was sent out on one of the Voyager missions left the solar system, and is headed for deep space since then. The disc contains our human existence in shorthand: a man and a woman saluting the aliens out there, a schematic depiction of our solar system, and Beethoven's *Joy*. After having seen Cherchi Usai's *Passio*, I think the experiment must now be repeated. If a similar mission is planned for the future, I propose that NASA launches this masterpiece into outer space.

HERZOG

WORLD PREMIERE
DR PLONK

AFFIF

Rolf de Heer_Australia_2007_83min

7:00pm **CLOSING NIGHT SUNDAY, 4 MARCH** | ACADEMY 1
ONE SCREENING ONLY



NOT TO BE MISSED!

CLOSING NIGHT SCREENING AND PARTY



One of Rolf de Heer's great strengths as a filmmaker is his recognition that the cinema can be used to put us imaginatively in touch with other times, other people and other places. As he tells it, the genesis of this film was the desire to use up some left-over film stock, but having made a decision, de Heer always throws himself into a project, and this was to be no simple period film! *Dr Plonk* is a black and white, silent comedy shot with a hand-cranked camera and brimming with romance, action, and especially, slapstick comedy (think of Chaplin, Keaton or Harold Lloyd).

The eponymous scientist/inventor (Nigel Lunghi aka Mr Spin) calculates that the world will end in 101 years unless immediate action is taken to stop the fatal chain of events being initiated. Assisted by his formidable wife (Magda Szubanski), his faithful manservant Paulus (Paul Blackwell), and his trusty but demented Jack Russell terrier (Reg), Plonk realises that he needs to furnish evidence for his grave claims. He sets out to invent a time machine in order to visit the outlandishly strange and deadly year of 2007. With a fabulous cast, including guest appearances from many familiar faces, and a wonderful score composed by Graham Tardif and performed at our closing night LIVE by the Stilletto Sisters this will be a thoroughly entertaining and delightful way to end our festival.

Join us for our closing night presentation, world premiere screening and party. The recipients of the inaugural NATUZZI INTERNATIONAL AWARD for best feature film [see p.8 for the films in contention] and the FIPRESCI AWARD for best first or second feature film [p.10] will be announced, followed by a one off screening of *DR PLONK*, with the original score performed by The Stilletto Sisters LIVE in the cinema. Then join us for drinks in the old world charm of the famous Bosco Theatre at The Garden of Unearthly Delights to toast the screen and the close of the 2007 Adelaide Film Festival.

LIKE THIS? TRY THESE...
The Wizard of Oz with the ASO, The Great Dictator, One Fine Day,
The Mini Regent Cinema Experience

NATUZZI

FILM SCREENING: ACADEMY 1 CINEMA CITY
PARTY: BOSCO THEATRE, GARDEN OF UNEARTHLY DELIGHTS
TICKET PRICE: FILM AND PARTY \$30 (INCLUDES DRINK ON ARRIVAL)
FILM ONLY \$20



DON DUNSTAN AWARD ROLF DE HEER

The recipient of this year's Don Dunstan Award, to be presented on our Opening Night is Rolf de Heer. Rolf was born in Holland in 1951 and migrated to Australia with his family in 1959. He worked at the Australian Broadcasting Corporation from 1969 to 1976, before graduating from the Australian Film Television and Radio School in 1980. His company, Vertigo Productions, is based at Hendon in Adelaide.

De Heer has consistently been the boldest and most diverse of Australia's directors over the past two decades. His debut feature, *Tail of a Tiger* (1984) was a children's film which he followed up with a sci-fi thriller *Incident at Raven's Gate* (1987). In 1991 he brought Miles Davis to the Australian outback *Dingo* and then Bubby to the streets of Adelaide in *Bad Boy Bubby* (1993). His other features include *The Quiet Room* (1996), *Epsilon* (1997), *Dance Me to My Song* (1998), *The Old Man Who Read Love Stories* (2001), *The Tracker* (2002) and *Alexandra's Project* (2003).

Ten Canoes an AFFIF film, world premiered at the Adelaide Festival of Arts 2006. It started its international campaign by winning the special Jury Prize in the Un Certain Regard section of the Cannes Film Festival and ended the year by taking 6 AFI Awards including Best Film and Best Director. In December 2006, Rolf was named South Australian of the Year.

The Don Dunstan Award is presented at each AFF by the festival's Board in recognition of outstanding contribution to the Australian film industry. Previous winners have been David Gulpili (2003) and Dennis O'Rourke (2005).

AFFIF

Although we're Australia's youngest film festival, AFF has led the country in encouraging local production. The Investment Fund provides \$1 million every two years for equity investment in works which will premiere at AFF. Since its inception before AFF05, the fund has produced outstanding results, going two out of two for AFI Best Film Awards with **Look Both Ways** (2005) and **Ten Canoes** (2006). This year we have invested in four features **Boxing Day**, **Dr Plonk**, **The Home Song Stories** and **Lucky Miles**, three documentary features **Forbidden Lies**, **Kalaupapa—Heaven**, and **Words from the City** and five shorts **Crocodile Dreaming**, **Spike Up**, **Sweet & Sour**, **Swing** and **What the Future Sounded Like** for the AFFIF logo throughout the programme.

AFF is proud to announce the Natuzzi International Award For Best Feature Film with a cash prize of \$25,000. This juried best feature award will be the first of its kind in Australia. The festival has invited twelve narrative feature films into competition. The only criterion for selection was that the films must have been completed after January 1 2006. In making their deliberations our jury will be looking for a distinctive voice, bold storytelling, and creative risk-taking—but more than anything, a film that genuinely engages and transports the viewer. The president of the jury will announce the winning film on the closing night of the festival (March 4, see page 7). This Award has been made possible through the generous sponsorship of Natuzzi with support from the Maras Group.

BAMAKO

Abderrahmane Sissako_France/Mali_2006_118min

12:00pm MONDAY, 26 FEBRUARY PALACE 3
6:30pm SATURDAY, 3 MARCH PALACE 1



Africa seems to have got much closer to Australia in the last few years and hence the importance of this film has increased. Not one to beat about the bush, Sissako simply puts the World Bank, the IMF and the whole system of globalisation on trial—literally—in the courtyard of the house in which he grew up. The charges are that the west has created the conditions of poverty, and then sold post-colonial Africa a solution from which they extract enormous sums annually in the service of debts. Government ministers and toothless old men stop by to have their say. Danny Glover and Elia Sulieman even ride into town and enact a short cowboy movie to provide a symbolic account of the action. Sissako's name might be familiar from *Waiting for Happiness* and this film marks him out as the boldest voices in the African cinema at present.

A strong candidate for African film of the year, *The Court (aka Bamako)* brilliantly rises to the challenge of presenting a serious discussion of globalization, African debt and the World Bank in a lively, entertaining feature film'. *VARIETY*

FESTIVALS Pusan; Toronto; Vienna

LIKE THIS? TRY THESE...

The Diplomat: A Conversation on Politics and the Screen, Please Vote For Me, Daratt

WORLD PREMIERE

BOXING DAY



Kriv Stenders_Australia_2007_82min

9:30pm FRIDAY, 23 FEBRUARY PALACE 3
9:30pm THURSDAY, 1 MARCH PALACE 1



Kriv Stenders' *The Illustrated Family Doctor* premiered at AFFO5, though the big surprise was his follow-up, *Blacktown*, which created a lot of excitement about the possibilities for low-budget digital filmmaking in Australia. *Boxing Day* revisits this style, telling its story through a series of improvised long takes, each rehearsed, refined and re-shot in an intensive production atmosphere. It is the story of a father's impassioned struggle to reunite his estranged family over the course of a single afternoon. Living alone on home detention, Chris is preparing Christmas lunch for his teenage daughter when an old friend turns up and exposes the disturbing truth about his ex-wife's new boyfriend. The film documents the harrowing journey of a family teetering on the brink of disintegration. As the situation escalates we are drawn into the compelling story of a father who must finally decide to expose the secret that threatens to tear his family apart. *Boxing Day* was shot completely in Adelaide and produced by Smoking Gun Productions, the partnership between local stalwarts, Kristian Moliere and Shane McNeil (*The 13th House* AFFO3).

'Stylistically I want to play and sculpt with time in a very pure and unencumbered way. It is a type of cinematic language that has not yet been fully explored in traditional linear narrative'. *KRIV STENDERS*

KRIV STENDERS, KRISTIAN MOLIERE & RICHARD GREEN ARE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

Colossal Youth, Madeinusa, Red Road

AUSTRALIAN PREMIERE

COLOSSAL YOUTH JUVENTUDE EM MARCHA

Pedro Costa_France/Portugal/Switzerland_2006_155min

2:15pm MONDAY, 26 FEBRUARY PALACE 1
2:00pm SATURDAY, 3 MARCH PALACE 2



No one composes images like Pedro Costa. Paradoxically, he is a minimalist who is not afraid to try anything, and consequently this film has divided audiences all around the world since its premiere in competition at Cannes. Costa has used the stories of the marginalised people he has befriended and who now appear in his films. Ventura, a Cape Verdean immigrant in Portugal has had his apartment trashed by his wife (or a strange woman with her face) and spends his days moving between the fringe dwellers he calls his children, while negotiating to get one of the bare white-walled apartments that are replacing Lisbon's slums. The long takes, low camera angles, intricate patches of light and shade in which the characters play out their deeply personal stories, construct a world that is larger than life even as it contains so little. This is not a film for the faint-hearted, as each shot in Costa's world is an adventure which could lead anywhere.

'It is a brave and nightmarishly beautiful achievement, in which marginalized people who so rarely have a voice in cinema are given one, unbound by the shackles of sanctimony or self-important "social realism."' *LA WEEKLY*

FESTIVALS Cannes; Toronto

LIKE THIS? TRY THESE...

Still Life, I Don't Want to Sleep Alone

FAMILY LAW DERECHO DE FAMILIA

M15+

Daniel Burman_Argentina/Italy/France/Spain_2006_102min

4:00pm SUNDAY, 25 FEBRUARY PALACE 1
7:00pm SATURDAY, 3 MARCH PALACE 3



From Argentina comes the most unassuming of masterpieces. We have three generations of Perelman: Perelman senior, a lawyer who has been around for ever and who knows everyone; Perelman, a lecturer in law at university and who is a nice guy but (like all of us) feels that he is a bit of fraud; and finally Gastón, Perelman's two year old son who is already falling into the clutches of Swiss educators who want to develop his emotions. This is unashamedly a film about men, and a film that may even bring men to tears in getting at the things about the mysterious richness of being a son, a husband, a father—things that guys are never supposed to express. There is no complicated story here, simply ordinary people getting on with the day to day business of living with each other, trying to be themselves, trying to be what others want them to be, trying to do the right thing. This is a small miracle, an immensely emotional film which is not the slightest bit melodramatic.

'Family Law is an unusual film about very usual lives: unusual for its delicacy in handling dangerously poignant plot turns, its faith in its audience's ability to dot its own i's, and especially its sense of everyday stoicism.' *INDIEWIRE*

AWARDS Audience Award & Signis Award, Mar Del Plata

FESTIVALS AFHest; Berlin; Helsinki; Karlovy Vary; Mar Del Plata

LIKE THIS? TRY THESE...

I Am, Clubland, Isabella

PRESENTED BY

COALAR

GRBAVICA



Jasmila Žbanić_Austria/Bosnia/Germany/Croatia_2006_91min

2:00pm SUNDAY, 25 FEBRUARY PALACE 1
7:00pm FRIDAY, 2 MARCH PALACE 1



Grbavica is the infamous district in Sarajevo where locals were imprisoned and tortured in Serbian encampments during the 1990s. But war ends and life goes on. Single mother Esma lives with her 12-year-old daughter Sara while struggling to make ends meet with welfare and a job as a cocktail waitress. Still haunted by the past, Esma attends group therapy sessions at the local Women's Center. In order to get a discount on a school excursion, Sara needs a certificate proving that her father is *ashaheed*, or war martyr. This apparently simple request re-opens the traumatic recent history that lurks close beneath the surface throughout this troubled region. Jasmila Žbanić's debut feature established her as a major new voice in European cinema when it won the Golden Bear at the 2006 Berlin Film Festival. *Grbavica* is an involving and deeply-felt exploration of the way people keep on suffering even as the guns fall silent.

'Grbavica is about truth, a cosmic power necessary to progress, and very much needed by society in Bosnia and Herzegovina who must strive to reach maturity.' *JASMILA ŽBANIĆ*

AWARDS Golden Bear, Berlin & Peace Film Award; Best Film, Reykjavik

FESTIVALS Berlin; Melbourne; Sundance

LIKE THIS? TRY THESE...

I Am, Madeinusa, Red Road, Isabella

NATUZZI COMPETITION

AUSTRALIAN PREMIERE HALF MOON NIWE MUNG



Bahman Ghobadi_Austria/France/Iran/Iraq_2006_114min

6:45pm TUESDAY, 27 FEBRUARY PALACE 1
2:30pm FRIDAY, 2 MARCH PALACE 3



A *Time for Drunken Horses* and *Turtles Can Fly* showed that Bahman Ghobadi thrives on making films under punishing conditions, though if you are Kurdish, those might look like the basic facts of life. Legendary musical patriarch Memo is putting the band back together but facing insuperable difficulties in getting to the gig. He recruits his sons (some of whom need to be persuaded at gunpoint) and sets out for Iraqi Kurdistan to play a concert that will galvanise Kurdish nationalism. As in *Marooned in Iraq* (AFF03) there is a celebration of the bumbling and argumentative theatre of Kurdish masculinity, but the film grows steadily darker as Memo comes to understand the glimpses of the angel of death vouchsafed to him. This is a defiant celebration in the face of death and despair, moving from an affirmation of the power of creative culture to stand against the stupidity of militarism, to a search for something transcendent in culture that endures beyond death.

'The reality of my movie is earthshaking, huge, sad. I didn't want to show all of that directly; I felt that would be bad for the audience and too much for them to bear. I wanted to present this hard reality more smoothly. I wanted to express these difficulties but in a smooth way.' BAHMAN GHOBADI

AWARDS Golden Shell, San Sebastián
FESTIVALS San Sebastián; Taipei; Venice; Vienna

LIKE THIS? TRY THESE...
The Home Song Stories, Full or Empty, After The Wedding

WORLD PREMIERE THE HOME SONG STORIES AFF15

Tony Ayres_Australia_2007_105min

7:45pm SATURDAY, 24 FEBRUARY ACADEMY 2
3:45pm SUNDAY, 4 MARCH PALACE 3



Acclaimed writer and director, Tony Ayres *Walking on Water*, which premiered at the 2002 Adelaide Festival of Arts) presents a highly personal tale of mothers and sons, mothers and daughters, unrequited love, betrayal and hidden secrets that span continents and decades. Rose has risen from a background of poverty to become a glamorous post-war Shanghai nightclub singer, who marries an Australian sailor and emigrates to Australia. She struggles to survive in the world of Chinese restaurants with her two children, until an affair with a charismatic younger man threatens to bring everything undone. Based on stories from the director's childhood, the film revolves around a strong, complex performance by Joan Chen (*The Last Emperor*, *Twin Peaks*). This visually beautiful film works both as an intensely autobiographical introspection in which the film's narrator attempts to come to terms with the unresolvable ambiguity of his feelings towards his mother.

'This is a world where Mandarin love ballads sit alongside The Partridge Family, where the cramped and cheap decor of The Cheung On Restaurant is juxtaposed against the stifling suburbia of middle class Australia.' TONY AYRES

PLEASE NOTE A VERSION, THE AFF PROGRAM BOOKLET CONTAINED A MISQUOTE ATTRIBUTED TO TONY AYRES. THIS IS THE CORRECTED VERSION.

TONY AYRES IS A GUEST OF THE FESTIVAL

LIKE THIS? TRY THESE...
Grbavica, Call Me Mum, Clubland

AUSTRALIAN PREMIERE THE LIVES OF OTHERS DAS LEBEN DER ANDEREN

Florian Henckel von Donnersmarck_Germany_2006_137min

4:45pm FRIDAY, 23 FEBRUARY PALACE 3
9:00pm TUESDAY, 27 FEBRUARY PALACE 1



Best Film at the European Film Awards. The culture of surveillance has consequences for the watcher as well as for the watched. It is 1984—not too far removed from George Orwell's 1984—in East Germany. Wiesler is a Stasi officer whose life is no wider than his own coldly efficient professionalism. When he is assigned the case of Dreyman, a writer who is increasingly disillusioned by the collapse of socialism into venal totalitarianism, Wiesler begins to understand that to enter someone else's life is to start down a path where there can be no turning back. As the web tightens around Dreyman, the secret policeman finds that he must make decisions which will alter his life irrevocably. Von Donnersmarck has delivered both a gripping thriller which draws on the recent opening of Stasi files, as well as providing a moving meditation on the way that history takes so many of us for fools.

'A python-tight embrace of nuanced tension and emotional connection. It convincingly demonstrates that when done right, moral and political quandaries can be the most intensely dramatic dilemmas of all.' KENNETH TURAN, LA TIMES

AWARDS Best Film, Best Actor & Best Script European Film Awards; Audience Award, Locarno & Vancouver
FESTIVALS Locarno; Telluride; Toronto

LIKE THIS? TRY THESE...
The Page Turner, Infamous, Death of a President

AUSTRALIAN PREMIERE MADEINUSA

Claudia Llosa_Peru/Spain_2006_100min

5:00pm SATURDAY, 24 FEBRUARY PALACE 1
5:15pm WEDNESDAY, 28 FEBRUARY PALACE 3



Made in USA (the name is apparently a common one) is a 14-year-old girl who lives in a village of the Peruvian Andes where, by custom, anything is permissible without guilt during Holy Time, the period between Good Friday and Easter Sunday. God is declared dead during this time and so nothing can be considered a sin. A riotous carnival breaks out and this impoverished world sparkles with the bright, mysterious possibilities of music, drink, sex and death. Made in USA is to play the role of the Virgin in this year's celebration but her father's sexual advances and the sudden appearance of a young gringo from Lima confront her with the exciting terror of breaking out of the known world. Nothing can go back to being what it was after this Holy Time. This debut feature provides a glimpse of a world come suddenly and briefly alive, in which religion functions as a cloak of mystery laid over the bleakness of life.

'No verdicts, no accusations. Passionate observations instead and uniquely authentic performances. The only thing needed is a public without prejudices, an audience emotional and smart enough to comprehend the philosophical and psychological power of the movie.' ANTONIA KOVACHEVA, FIPRESCI

AWARDS Best Latin American Film, Mar del Plata; FIPRESCI prize, Rotterdam
FESTIVALS Edinburgh; Mar del Plata; Rotterdam; Sundance

LIKE THIS? TRY THESE...
Grbavica, Half Moon, Opera Jawa

PRESENTED BY COALAR

AUSTRALIAN PREMIERE RED ROAD

Andrea Arnold_UK/Denmark_2006_113min

7:15pm SATURDAY, 24 FEBRUARY PALACE 3
9:00pm MONDAY, 26 FEBRUARY PALACE 3



Punching well above its low-budget/indie weight, Andrea Arnold's first feature was one of the major surprises at Cannes this year, carrying off the Jury Prize and subsequently a host of BAFTA Awards. Jackie works as a CCTV monitor watching over the less desirable neighbourhoods of Glasgow in the wee hours. Nothing gets past Jackie's cameras and she can look you in the eye and say she's seen it all. One night a man appears on her screen and re-opens the most painful memories of her life. With her motivations ingeniously concealed until the end, Jackie gives in to deep compulsions, risking her job and putting everything on the line to confront the mystery man in this darkly gripping thriller. The performances are at once searing and fragile and go beyond anything you're likely to see from the UK this year. Intelligent, original and staring straight out of the heart of one of Europe's most downtrodden cities, this impassioned work takes you to places you wouldn't otherwise visit without a local.

'The performances are wholly convincing and the unremittingly pessimistic view of life in Britain's neglected inner-city areas is bracingly honest...an extraordinarily mature and thoughtful film.' PHILIP FRENCH, THE GUARDIAN

AWARDS Jury Prize, Cannes; Sutherland Trophy, London
FESTIVALS Cannes; London; Toronto

LIKE THIS? TRY THESE...
Grbavica, The Italian, Next Door

AUSTRALIAN PREMIERE STILL LIFE SANXIA HAOREN

Jia Zhangke_China/Hong Kong_2006_108min

3:30pm TUESDAY, 27 FEBRUARY PALACE 4
8:45pm FRIDAY, 2 MARCH PALACE 3



The fact that the Venice Film Festival held a place open for this film and then awarded it the Golden Lion, one of world cinema's most prestigious prizes, demonstrates Jia's international stature as China's most important and innovative filmmaker. (Of course, we knew this when we screened his previous film *The World* as one of the highlights of AFF05.) Set against the flooding of massive tracts of land as part of the Three Gorges Dam, *Still Life* is the story of two characters, a man searching for the wife he abandoned 16 years ago, and a woman looking for the husband who ran out on her. Both stories are played out against the surreal backdrop of a village in the process of demolition as it sinks beneath the rising waters. Jia works imaginatively in digital video to capture the rough texture of contemporary Chinese life, providing a vital alternative to the bloated costume epics that have outlived their time in Chinese cinema.

'The characters emerge with their dignity and stubbornness intact, human sticking points amid the rush and chaos of the New China.' DAVE KEHR

AWARDS Golden Lion, Venice
FESTIVALS Toronto; Venice

LIKE THIS? TRY THESE...
Colossal Youth, Syndromes and a Century

PRESENTED BY

SYNDROMES AND A CENTURY SANG SATTAWAT



Apichatpong Weerasethakul, Thailand/Austria/France, 2006, 105min

8:15pm SUNDAY, 25 FEBRUARY PALACE 1
5:00pm THURSDAY, 1 MARCH PALACE 1



From the first idiosyncratically composed image, you are aware of being in the presence of a filmmaker whose whimsical inventiveness is without parallel. Thai director Apichatpong Weerasethakul tells two hospital stories; one for his mother and one for his father, both of whom are doctors. Like the director's previous *Tropical Malady* the story simply stops after a while and recycles itself in a different register as if to say, "Let me tell you that again." Both stories wander into sidetracks in a genial, but truly radical, fashion. A monk relates dreams about chickens, a dentist turns out to be a pretty good Thai country music singer, a man proposes marriage and is answered with a story about orchids. If narrative's power is its ability to organise experience through the tyranny of a linear trajectory, Weerasethakul's achievement is to refuse that power, and in its place offer the glorious indirection of human life, which just might be the basis of a bold, new realism.

'The Thai director's films doggedly eschew conventional narrative and aesthetic development in favor of a more free-flowing, non-linear atmosphere of mysterious contemplation, one that his latest employs to mesmerizing effect.' SLANT MAGAZINE

AWARDS Best Unreleased Film of 2006, Film Comment
FESTIVALS London; Pusan; Toronto; Venice

LIKE THIS? TRY THESE...
Colossal Youth, Still Life, Woman on the Beach

FIPRESCI

FÉDÉRATION INTERNATIONALE DE LA PRESSE CINÉMATOGRAPHIQUE

FIPRESCI (the International Federation of Film Critics) has members in 60 countries worldwide. Founded in the late 1920s in France, Belgium and Italy, the Federation is represented at many of the major world film festivals, with juries awarding films according to the specific point of view of critics. FIPRESCI's charter is to promote film art and to encourage new and young cinema, with a special attention towards national cinemas all over the world. The very first "Prizes of the International Critics" were presented to David Lean's *Brief Encounter* and Georges Rouquier's *Farrebuque* at the 1946 Cannes Film Festival. As well, FIPRESCI decides every year the best European and the best international films. The Federation's website: www.fipresci.org

The ten films nominated for the FIPRESCI Award for first or second film by a filmmaker are:

- Boxing Day*
- Clubland*
- Daratt*
- The Girl Who Leapt Through Time*
- Grbavica*
- How Is Your Fish Today?*
- Lucky Miles*
- Playing the Victim*
- Special*
- Taxidermia*

BARBARA LOREY DE LACHARRIÈRE is a Paris-based freelance journalist for various leading German and Swiss newspapers and periodicals, specialising in cultural reporting and film criticism. She has curated special film programs in Europe and abroad, photography exhibitions in France and the USA, and is a program advisor for the Jakmel Festival/Haïti.

PETER KRAUSZ is Chair of the Australian Film Critics Association. He is host and producer of the Media Moves Cinema Scene radio show on Melbourne's 3CR. He writes regular film articles for Metro, Australian Screen Education and Independent Education and has recently been on the Documentary jury for the AFI Awards as well as program advising various festivals.

KIRILL RAZLOGOV is a columnist at Moskovskaya Pravda (daily) and Kompania (weekly business review) in Russia, author and anchor of a weekly TV program *Movie Cult*, professor of film history and criticism, media and cultural studies at the State Film Institute, lecturer for film directors and script writers and the Institute for European culture in Moscow, Academic Secretary of the National Academy of Motion Pictures Arts and Sciences of Russia.



BARBARA LOREY DE LACHARRIÈRE



PETER KRAUSZ



KIRILL RAZLOGOV



NATUZZI JURORS

Our jury brings together a rich range of expertise in screen culture and the international art scene. We've aimed at a mixture of skills and backgrounds which reflects both the wide-ranging nature of our programme, and the way that film's vitality comes from its ability to cross boundaries and form new communities of interest.

JURY PRESIDENT NOAH COWAN



Noah Cowan returned to the Toronto International Film Festival Group in January of 2004 to become Festival Co-Director, a position he shares with Piers Handling. Cowan was most recently Founding Executive Director of The Global Film Initiative (2002-2003) and President of Code Red Films (2000-2004) and Cowboy Pictures (1995-2002). Cowan had various programming and administrative roles at the Toronto International Film Festival from the late 1980s through 2000 while working as a film critic and freelance curator.

ANA KOKKINOS



Ana Kokkinos' first feature film, *Head On*, which she co-wrote and directed, had its world premiere in Directors' Fortnight at Cannes in 1998. Her second feature film *The Book of Revelation*, which she co-wrote and directed, was selected for the Visions Section of the Toronto International Film Festival in 2006. Other films include *Only the Brave* and *Antamosi*. Her television credits include *Eugenie Sandler*, *Young Lions* and *The Secret Life of Us*.

MICK HARVEY



Mick Harvey is an arranger, multi-instrumentalist, producer and film soundtrack composer, as well as key member (and co-founder) of Nick Cave and the Bad Seeds and, in the 1980s, *The Birthday Party* and *Crime & The City Solution*. His film score credits include *Ghosts...Of The Civil Dead*, *Chopper*, *Australian Rules* (ARIA winner for Best Original Soundtrack Album), *Deliver Us From Evil* and *Suburban Mayhem* (AFI winner for Best Original Music Score). Mick is currently working on a new album due for release late April 2007.

JAMES HEWISON



James Hewison is CEO of the Australian Film Institute. Prior to this, he held the position of Executive Director of the Melbourne International Film Festival from 2000 to 2006. He was Associate Producer of the feature documentary film, *Letters to Ali* (Clara Law, 2004) and of *Short and Sweet 2* (for ABC TV). He is an Advisor for the Asian Film Market for the Pusan International Film Festival. He also has a background in cinema and television marketing and has worked in radio and publicity.

MARGARET POMERANZ



Margaret Pomeranz is co-host (with David Stratton) of ABC Television's *At The Movies*. She worked at SBS Television from 1980-2004, variously as a producer, writer, Executive Producer *Front Up*, *Subsonics*, *AFI Awards* and *IF Awards* and as co-host (with David) of *The Movie Show*. Margaret has served as a member of the Advertising Standards Board, is a past President of the Film Critics Circle of Australia and is currently President of Watch on Censorship and a member of the inaugural board of the Australian Writers' Foundation.

CLARA LAW



Clara Law moved to Melbourne in the mid '90s from Hong Kong, where she had already directed many features, including *Farewell, China* (1990), *Autumn Moon* (1992) and *The Temptation of a Monk* (1993). Clara Law's Australian-based films, which were written with her longtime partner Eddie Fong, are *Floating Life* (1996), *The Goddess of 1967* (2001) and *Letters to Ali* (2004). Her films have won numerous awards at film festivals internationally including Venice, Locarno, Torino, Creteil and Gijon.

AUSTRALIAN PREMIERE
APT.

Ahn Byung-ki_South Korea_2006_90min

9:45pm THURSDAY, 1 MARCH PALACE 4
ONE SCREENING ONLY



There is everything here that we've learned to look forward to in our Asian horror movies. Sae-jin is one of the growing number of young urban professionals in Seoul who focuses on her work and has little sense of community. She lives in a modern apartment block, near to many but close to none. That is, until a suicidal woman accosts her in the subway and she is forced to question her lack of compassion. As she starts to take an interest in the apartment building opposite, she notices that the lights go off mysteriously at the same time every night and then the corpses start to appear. *The Ring* meets *Rear Window* in this highly intelligent film where monstrousness and the coldness of contemporary life go hand in hand. Based on a popular internet comic, and directed by Ahn Byung-ki, whose work in the genre includes *Phone* and *Bunshinshaba*, you'll want to see this before Hollywood remakes it with some blonde woman in the main role.

'If you ask me, this has got all the right ingredients and manages to mix them just right.' SLASHERPOOL.COM

SCREENS WITH Happy Birthday 2 U (p.34)
FESTIVALS Hawaii

LIKE THIS? TRY THESE...
Dog Bite Dog, The Host, Taxidermia

AFTER THE WEDDING
EFTER BRYLLUPPET

M15+

Susanne Bier_Denmark_2006_120min

6:30pm THURSDAY, 1 MARCH PALACE 3
12:45pm SUNDAY, 4 MARCH PALACE 1



Susanne Bier has directed two of the best films at our last two festivals: *Open Hearts* (AFF03) and *Brothers* (AFF05). The good news is that that her new film has been enjoying considerable critical and commercial success throughout Europe. Mads Mikkelsen, who gave such a fine performance in *Open Hearts* (and who even turns up as the new Bond villain in *Casino Royale*) stars as Jacob, a man who has dedicated his life to helping Indian orphans. A Danish businessman offers him a donation of \$4 million on condition that he returns to Denmark and attends the wedding of the businessman's daughter. Of course there will be more to this than meets the eye, and the wedding will throw up critical decisions for Jacob concerning responsibilities stemming from the past and his aspirations for the future. Bier's strength is that she is one of the most tough-minded directors in contemporary cinema, and she offers her characters no easy ways out of their moral dilemmas.

'There are some stories that, no matter their origin, touch a universal chord. A sweeping and simply gut-wrenching drama, *After the Wedding* is beautifully realized.' TORONTO INTERNATIONAL FILM FESTIVAL

AWARDS Audience Award, Film By The Sea, Netherlands
FESTIVALS Rome; Toronto

LIKE THIS? TRY THESE...
Private Fears in Public Places, The Home Song Stories, Snow Cake

BIG BANG LOVE, JUVENILE A
46-OKU NEN NO KOI

Miike Takashi_Japan_2006_85min

9:30pm WEDNESDAY, 28 FEBRUARY PALACE 4
10:00pm FRIDAY, 2 MARCH PALACE 4



Among contemporary filmmakers Miike Takashi has established a reputation as the most prolific, most shocking, most violent, most innovative, most fearless—in short, simply the most. That reputation is sure to be enhanced by this highly stylised piece of homoerotic set in a boys' prison. While there are resemblances to Oshima's *Gohatto*, the strongest influences are those of Genet and Fassbinder. The film, adapted from Ato Masaki's graphic novel *Elegy for Boy*, begins with modern dance, works its way through the investigation of the murder of an inmate, and finally moves out of its stylised environment into everyday reality. The implication is that society functions as the larger prison. Crime, homosexuality and violence are all embraced as transgressions against the repressive social order. Beyond the walls of this prison, two options incongruously beckon to the inmates: a pyramid leading maybe to heaven, and a rocket ship leading only to the void of space (which is probably the better choice). If you believe that the greatest beauty is that which cuts the deepest and shocks the most profoundly, Miike has made a film that will thrill as deeply as it will disturb.

'Enigmatic and visually mesmerizing, *Big Bang Love, Juvenile A* lies at the core of Miike's moral universe like a rare, precious stone shining with intensity.' TORONTO INTERNATIONAL FILM FESTIVAL

FESTIVALS Berlin; London; Toronto; Vancouver

LIKE THIS? TRY THESE...
Ghosts of Cité Soleil, Lunacy, Dog Bite Dog, Invisible Waves

THE BOTHERSOME MAN
DEN BRYSSOMME MANNEN

M15+

Jens Lien_Norway_2006_95min

12:00pm SUNDAY, 25 FEBRUARY PALACE 1
7:45pm WEDNESDAY, 28 FEBRUARY PALACE 3



In the afterlife things will be nice. There will be Scandinavian modern furniture. That will be nice. There will be dinner parties. They too will be nice. There will be sex. That will be nice, but more importantly, it will give you a partner for renovation projects around the house. Jens Lien's black comedy follows the adventures of Andreas who, unable to bear the coldness of modern life, ends it all only to find that the hereafter isn't too different from here. Is he in Heaven, Hell, or just Oslo? Things are very clean, the colours are muted, the food is exquisitely plated but tasteless, and the bland pleasantries of workplace conversation have replaced the passionate embrace of life. However, Andreas dreams of finding a way out of eternity. Not far beneath the clever surface of this film, you will find a cry of despair that will be familiar to anyone who has ever spent more than an hour in an Ikea showroom.

'Original, strikingly designed and extremely funny, the second feature from Jens Lien deals with suicide, existential despair and interior design in an impeccably tasteful colour palette of taupe, dove grey and azure.' LONDON TIMES

AWARDS ACID Award, Cannes Film Festival; Best Film, Hamptons International Film Festival
FESTIVALS Cannes; Karlovy Vary; London; Toronto

LIKE THIS? TRY THESE...
Dr Strangelove, or How I Learned to Stop Worrying and Love the Bomb, One Fine Day, Dr Plonk

CALL ME MUM

Margot Nash_Australia_2005_76min

7:30pm WEDNESDAY, 28 FEBRUARY PALACE 1
4:00pm FRIDAY, 2 MARCH PALACE 4



Margot Nash's *Vacant Possession* long-awaited second feature works through a series of interlocking monologues which explore the human cost of the stolen generations, a cost registered by both black and white Australians. Kate, a white Australian foster mother (like Kathleen Mary Fallon whose play is the basis of the script), is on a plane taking Warren, her 18-year-old Torres Strait Islander foster son, to meet Flo, his birth mother, who is gravely ill in a Brisbane hospital. Flo hasn't seen Warren since she took him to the hospital on Thursday Island when he was a toddler and the authorities took him away. As Warren, Flo and Kate all prepare themselves for the reunion, Kate's parents, Keith and Dellmay, are planning a reunion of a different kind. Nash makes smart use of the film's restricted spaces, and the exceptional performances of Dayne Christian (Warren), Vicki Saylor (Flo), and Catherine McClements (Kate), cut straight through to the emotions.

'A finely crafted and disturbing venture into the politics of race and the possibilities of filmmaking.' REALTIME

SCREENS WITH Crocodile Dreaming (p.34)
FESTIVALS Female Eye; Sydney; Winnipeg

LIKE THIS? TRY THESE...
Boxing Day, Grbavica, Opera Jawa

AUSTRALIAN PREMIERE
CLUBLAND



Cherie Nowlan_Australia_2007_108min

7:00pm SUNDAY, 25 FEBRUARY ACADEMY 2
7:00pm SATURDAY, 3 MARCH ACADEMY 2



Welcome to Cherie Nowlan's new Australian film, chosen to premiere at Sundance this year. Life can be tough when you're 21 and still a virgin. Just ask Tim. He's just met the girl of his dreams and things should be looking up, except for a few small problems: his mum, his dad and the family business—show business. Tim's mum Jeannie, played by the redoubtable Blenda Blethyn of *Secrets and Lies* fame, is a once-legendary English club comedienne, and his father John is a one-hit crooner. After years in the wilderness and a messy divorce, John is now a supermarket guard, lamenting the slow sales of his latest CD, and Jean's only regular gig is as a canteen supervisor. In the midst of his mother's chaotic lifestyle and his brother's disability, only Tim is capable of keeping the show on the road. So when Tim falls for Jill, his mother fears that this will break up the act. Jean employs every trick she knows to safeguard the future of her family, leaving Tim torn between two passionate and powerful women, fighting it out in the war for his affections. Welcome to Clubland—destined to become one of the hit films of the year

CHERIE NOWLAN, ROSEMARY BLIGHT & MEMBERS OF THE CAST ARE GUESTS OF THE FESTIVAL

FESTIVALS Sundance

LIKE THIS? TRY THESE...
Private Fears in Public Places, Infamous, One Fine Day

WORLD PREMIERE
COURT OF LONELY ROYALS

Rowan Michael Hoole_Australia_2006_93min

9:00pm SUNDAY, 25 FEBRUARY PALACE 4
ONE SCREENING ONLY



Holden and Hunter are alienated urban twenty-somethings who are hired killers for the cops in a near-future dystopia where murder is as common as cocaine, and is easily covered up. These assassins never touch their victims and instead use their weaknesses to manoeuvre them into self-destruction. They are joined by Charlie, a hooker who jumps at the chance to wreak vengeance on a world that has screwed her. And by Camille, an innocent cast adrift in a foreign city, who is hoping to find security in Holden's love. The paths of these four lost souls intersect in violence. This low-budget, renegade debut by Adelaide-born Rohan Michael Hoole, invokes the influences of Brett Easton Ellis and Wong Kar-wai in its sense of urban defiance, neon-lit violence, and melancholy. There's a host of edgy young talent on display here from Damon Gameau [The Tracker, Thunderstruck] in the lead role to the original score by The Midnight Juggernauts.

'Hopefully, this marks the beginning of a new trend in Australia: filmmakers with something to say, and the talent to say it.'
AINT IT COOL NEWS

ROWAN MICHAEL HOOLE, SAMANTHA NOBLE & MARC WINDON ARE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

The Bothersome Man, Pardonnez-moi, Exiled

AUSTRALIAN PREMIERE
DEATH OF A PRESIDENT

Gabriel Range_UK_2006_90min

7:15pm FRIDAY, 23 FEBRUARY ACADEMY 2
ONE SCREENING ONLY



Undoubtedly the most controversial film of the year, this British "future documentary" purports to analyse the events which will follow the assassination of President George W. Bush in Chicago in October 2007. Combining real archival footage with fictional material, the film concentrates on the political consequences of this outrage, as the law enforcement agencies' investigations are set against the contexts of rising international tensions and the powers conferred by the US Patriot Act on the Department of Homeland Security. *Death of a President* was honoured by the International Critics Jury at Toronto for "the audacity with which it distorts reality to reveal a larger truth" at the same time as it has been roundly denounced by both the right and left in America for daring to imagine a set of hypothetical events that no one wants to talk about. When the dust of controversy settles, what will remain will be an intelligent and important discussion of the direction in which western politics is heading.

'Clever, thoughtful, and totally believable. This is a film without a political agenda that everyone should see!' REX REED, NEW YORK OBSERVER

AWARDS FIPRESCI Award, Toronto
FESTIVALS Toronto

LIKE THIS? TRY THESE...

Dr Strangelove, or How I Learned to Stop Worrying and Love the Bomb, The Lives of Others, First on the Moon

DOG BITE DOG
GAU NGAO GAU

Cheang Pou-soi_Hong Kong_2006_109min

9:30pm TUESDAY, 27 FEBRUARY PALACE 3
ONE SCREENING ONLY



Cheang Pou-soi showed with *New Blood* (AFF05) that he is an enormously talented filmmaker interested in pushing popular genres into abstraction. *Dog Bite Dog* provides a case in point: what begins as a gritty urban cop movie changes into a bizarre Asian myth on the ferocious desperation of human life. Let's dispense quickly with the story—a Cambodian hitman arrives in Hong Kong and is confronted by his doppelgänger, a rogue cop. However, this is only the start of an unrelenting journey into the heart of a savage vision of the human condition, the cycle of desperation, death and re-birth. Who is to say that this film is not simply a distillation of a contemporary world which has moved beyond dog eat dog, in which millions scavenge daily through rubbish tips and brutality can be the only way to make a living. Cheang confronts us here with a harsh and violent film whose strong virtue is its uncompromising courage rather than its good sense. Be warned that this film contains strong, and very strange, violence

'Forget slickness, forget cleanliness, forget kindness. *Dog Bite Dog* is like swallowing a handful of broken glass.'
GRADY HENDRIX, VARIETY

FESTIVALS Tokyo

LIKE THIS? TRY THESE...

The Host, Court of Lonely Royals, Big Bang Love, Juvenile A



EXILED
FONG JUK

Johnnie To_Hong Kong_2006_108min

M15+

9:15pm SATURDAY, 3 MARCH PALACE 3
6:15pm SUNDAY, 4 MARCH PALACE 1



The success of Johnnie To's films at the world's leading festivals shows that there is no contradiction between taut, entertaining genre films and artistic achievement. *Exiled* returns us to the milieu of To's 1999 classic *The Mission*. Two hitmen arrive at an apartment in Macao to kill Wo, who has been unwise enough to return after a failed hit on a local boss. Simultaneously, another couple arrive intent on protecting him. A stand-off of baroque proportions ensues before an explosion of gunfire, which then ends abruptly when the gunmen—all childhood friends—sit down together to dinner and try to find a solution. An immensely stylish re-working of the themes of loyalty, duty and the complications of doing the honourable thing

'In a mixed East Asian bag at Venice, it was by far the most popular pic...At least one sequence, a blackly humorous moment when both groups unknowingly converge in an operating room where a doctor's performing surgery, may become a classic.' VARIETY

FESTIVALS Toronto; Venice

LIKE THIS? TRY THESE...

Ghosts of Cité Soleil, The Host, Invisible Waves



AUSTRALIAN PREMIERE
FULL OR EMPTY
GOL YAPOUCH

Abolfazl Jalili_Iran_2005_98min

1:15pm WEDNESDAY, 28 FEBRUARY PALACE 3
6:45pm FRIDAY, 2 MARCH PALACE 3



A neo-realist comedy tonight! Abolfazl Jalili now stands out as one of the great hopes of Iranian cinema, having written, shot and edited this gem by himself, using a cast of non-professional actors. Like his previous *Delbaran* and *Abjad*, his story is based around a dogged protagonist who refuses to accept defeat when a smarter person would give up in despair. This straight-faced, low key comedy creeps up on you cumulatively. Navid, who is intent on getting a job teaching Persian literature and romancing the woman with whom he has fallen in love at first sight (well, as much as you can see under the veil), ends up getting busted for grazing cattle on cardboard boxes without a license, getting busted again for campaigning for women's rights, and getting busted again for being repeatedly beaten up by the brother of the woman he is wooing. From poolroom bouncer to seller of water by the river, Navid refuses to be daunted. Beware George Bush—these are a people whose powers of endurance you can only begin to imagine. They can probably also run you a close race in tolerance for the absurd.

'Has earned a cheer and a laugh from festival audiences wherever it plays.' VARIETY

AWARDS Best Film, Durban
FESTIVALS Fajr; Pusan; Rotterdam; Vienna, Durban

LIKE THIS? TRY THESE...

Playing the Victim, Half Moon, OSS117: Cairo, Nest of Spies, Special

THE HOST
GWOEMUL

Bong Joon-ho_South Korea_2006_119min

M15+

9:30pm SATURDAY, 24 FEBRUARY PALACE 1
4:30pm SUNDAY, 25 FEBRUARY PALACE 3



This is one of those moments where everything falls into place, where the biggest commercial blockbuster is also the most satisfying political commentary of the year. The Americans, in their infinite carelessness, flush a bunch of chemicals into Seoul's Han River. This has got to lead to something bad, in the person of one of the most athletic monsters to grace Asian cinema since Godzilla got out the wrong side of the bed. Caught in the middle is a family of genial Korean bozos galvanised into action when their daughter is abducted by the monster. If Bong's first two films *Barking Dogs Never Bite* and *Memories of Murder* marked him as a talent to watch, *The Host*, which has smashed every Korean box office record, establishes him as the foremost director in the world's most energetic national cinema. A triumphant reminder of the marvellous way that important things can somehow, sometimes find vital expression through pop culture.

'...mixes more than a few political barbs into its genre cocktail: a bit of SARS here, a bit of Iraq there. Yet it's with a black sense of playfulness and absurdity that these satirical quips are delivered to the audience, suggesting that the film's chief concerns lie elsewhere' DARCYPACQUET, KOREANFILMS

BONG JOON-HO IS A GUEST OF THE FESTIVAL

AWARDS Best Film, Korean Film Awards
FESTIVALS Cannes; Melbourne; Toronto

LIKE THIS? TRY THESE...

APT., Dog Bite Dog, Next Door

AUSTRALIAN PREMIERE

HOW IS YOUR FISHTODAY?
JIN TIANDE YU ZEN MEYANG *fIPRESCI*

Guo Xiaolu_China/UK_2006_83min

12:30pm SATURDAY, 24 FEBRUARY PALACE 1
5:30pm WEDNESDAY, 28 FEBRUARY PALACE 4



Pirandello comes to China with this story of an author and character in search of each other. Hui Rao (the film's writer who plays a fictionalised version of himself) is a post-Tiananmen intellectual whose life has stagnated. He writes film scripts that will never be produced and he substitutes his cinephilia for real achievement in his life. His goldfish is called Belle du Jour and his bamboo plant rejoices in the name Fellini. On the basis that writers invent characters to explore the activities they can only imagine, our author creates a story within the story in which his protagonist, Lin Hao is an outlaw on the run. Lin is constantly moving, forming a liaison with an enigmatic woman (played by the director Guo Xiaolu) as he traverses the whole of China from Guangdong to the village of Mohe, the northernmost place in China. There, he will see the Northern Lights, and fact and fiction will coalesce under their magical influence.

'A thought-provoking inquiry into the uses and possibilities of narrative, as well as a work of uncommon beauty and delicacy in its own right.' EDINBURGH INTERNATIONAL FILM FESTIVAL

SCREENS WITH On The Other Ocean (p.34)
FESTIVALS Britdoc; Edinburgh; Sundance

LIKE THIS? TRY THESE...
Infamous, What Remains, Death of a President, Forbidden Lies

I AM JESTEM

Dorota Kedzierzawska_Poland_2005_93min

10:00pm FRIDAY, 23 FEBRUARY PALACE 4
12:45pm TUESDAY, 27 FEBRUARY PALACE 1



A young boy, known only as Mongrel, escapes from the orphanage and sets out down river to find his mother. Things don't go well between them and the boy takes refuge in an abandoned barge while eking out a living by scrounging scrap metal. Slowly he learns to trust the little girl who lives nearby and has learned to hate herself. This drama of living on the streets takes its place beside Truffaut's *The 400 Blows* and Bresson's *Mouchette* as one of the most remarkable and clear-eyed confrontations with the harshness and dignity of childhood. Kedzierzawska employs a simple and unflinching style which concentrates on close-ups of the face of her protagonist. Piotr Jagielski gives one of those memorably strong performances of which young children seem so capable. The score by Michael Nyman (who contributed so much to the success of Peter Greenaway's films) is a highlight

'An outstandingly good drama... near-perfectly made.' VARIETY

AWARDS Best Cinematography, Polish Film Awards
FESTIVALS Berlin; New York; Toronto; Warsaw

LIKE THIS? TRY THESE...
Gbravica, The Italian, Family Law

AUSTRALIAN PREMIERE
INFAMOUS

Douglas McGrath_USA_2006_110min

3:00pm SATURDAY, 3 MARCH ACADEMY 2
6:00pm SUNDAY, 4 MARCH PALACE 3



Here's a chance to compare two very different takes on the same material. Last year's *Capote* brought home the Oscar for Philip Seymour Hoffman, but this portrayal by Toby Jones (better known as the voice of Dobby from the *Harry Potter* films) of the brilliant and egotistical author, manages to be more accurate and even more compelling. McGrath adapts his version of the writing of Capote's masterpiece, *In Cold Blood*, from the book by fellow New Journalist George Plimpton. *Infamous* shares its acting riches around, foregrounding a killer cast including Sandra Bullock as Harper Lee, Sigourney Weaver and Isabella Rossellini as Capote's society "swans", director Peter Bogdanovich as his agent, Gwyneth Paltrow in a tasty cameo as a nightclub chanteuse, and Daniel Craig (the new James Bond) in a superb casting coup as Perry Smith, the condemned man whose emerging relationship with the author crystallises the personal and ethical dilemmas that Capote would carry away from the Kansas prairies.

'Infamous goes to show that there is more than enough mileage in Truman Capote to make two very fine but very different films.' LONDON FILM FESTIVAL

SCREENS REGIONALLY, SEE PAGE 20

FESTIVALS London; Telluride

LIKE THIS? TRY THESE...
The Page Turner, Snow Cake, Forbidden Lies

INVISIBLE WAVES

M15+

Pen-ek Ratanaruang_Thailand/Netherlands//Korea_2006_115min

1:00pm SATURDAY, 24 FEBRUARY PALACE 4
3:00pm SATURDAY, 3 MARCH PALACE 4



This is the much-anticipated follow up collaboration between Thai director Pen-ek Ratanaruang, expatriate Australian cinematographer Christopher Doyle and Japanese star Asano Tadanobu, after 2004's *Last Life in the Universe*. Like that film, it mixes the unlikely elements of film noir and minimalist reticence—perhaps film gris would be a better term. Asano works as a chef in Macao who commits the ultimate act of bad faith—sleeping with his boss's wife and then murdering her. He makes his getaway to Thailand aboard the world's worst cruise ship, which you start to suspect might offer some sort of symbolic passage into Hell. The humour of his misadventures is wryly observed and the ambient music which underscores the whole film levels out any dramatic peaks. This de-dramatised thriller works to foreground the sustained yet subtle visual innovation that is at the heart of the collaboration between Pen-ek and Doyle. The innovations in framing, staging, camera placement and selective focus set up the space to convert melodrama into contemplation.

'If Jacques Tati, the French comic absurdist, had ever made a gangster thriller, it probably would have looked like Pen-ek Ratanaruang's *Invisible Waves*.' HOLLYWOOD REPORTER

FESTIVALS Bangkok; Hong Kong; Karlovy Vary; London; Melbourne; Moscow

LIKE THIS? TRY THESE...
Isabella, Woman on the Beach, Court of Lonely Royals

ISABELLA
YI SABI LAI

M15+

Pang Ho-cheung_Hong Kong_2006_91min

8:00pm MONDAY, 26 FEBRUARY PALACE 4
5:00pm FRIDAY, 2 MARCH PALACE 1



Since his debut in 2001 with *You Shoot, I Shoot* Pang has become one of Hong Kong's most acclaimed young directors. *Isabella*, which was chosen to open last year's Hong Kong International Film Festival, is set against the reversion of Macau to China in 1999. A young woman climbs out of the bed of a callous and corrupt cop and announces that she is his daughter. This startling premise is used to get at the feeling of a cultural moment in which a sense of belonging is suddenly thrown into a state of flux. Slowly the pair must fumble their way toward a relationship based on love, friendship and trust—feelings that have played little part in their lives thus far. Pang has always been interested in men who are cheats but who form deeper bonds despite themselves. In the relationship between Chapman To's Shing and Isabella Leong's Yan, he has found the materials for his richest and most mature work yet.

'The beauty of filmmaking is its ability to present subtle changes of the world, studying each incident from different angles and leading the way into a maze, a dead end or what is sometimes nothing but a game.' PANG HO-CHEUNG

AWARDS Best Music, Berlin
FESTIVALS Berlin; Hong Kong; Tokyo

LIKE THIS? TRY THESE...
Exiled, Family Law, Woman On The Beach

LUNACY

Jan Švankmajer_Czech Republic/Slovakia_2005_118min

7:15pm SUNDAY, 25 FEBRUARY PALACE 3
12:00pm FRIDAY, 2 MARCH PALACE 3



So, you want surrealism? Famed animator Švankmajer (*Alice, Faust, Little Otik*) has described this as a "philosophical horror film" which combines the inspirations of Edgar Allen Poe and the Marquis de Sade. In nineteenth century France (albeit one full of deliberate anachronisms), a young man is wracked by nightmare visions of the madhouse. While returning from his mother's funeral he meets a mysterious Marquis who introduces him to the world of blasphemous orgies, therapeutic funerals, and an asylum where the lunatics keep the staff under lock and key. This long-awaited project by the acknowledged master of Eastern European animation moves Švankmajer's strange and wonderful visions into predominantly live action, but his work is as anarchic and provocative as ever. *Lunacy* combines live action and stop motion, sex and violence, Grand Guignol terror and gallows humour. And a lot of animated meat.

'The subject of the film is basically an ideological debate about how to run a lunatic asylum. One method encourages absolute freedom. The other, the old fashioned well-tryed method of control and punishment. A third option combines the very worst aspects of the other two. And that is the madhouse we live in today.' JAN ŠVANKMAJER

FESTIVALS Melbourne; Rotterdam; Seattle

LIKE THIS? TRY THESE...
The Bothersome Man, Dr Plonk, Taxidermia

MODERN LOVE

Alex Frayne_Australia_2006_95min

6:45pm SUNDAY, 25 FEBRUARY PALACE 4
ONE SCREENING ONLY



John, Emily and their young son Edward leave the city for what they believe will be a brief foray into the countryside to claim the small shack John has inherited. The family finds itself in a rural setting where nothing is what it seems. John's behaviour becomes increasingly bizarre as he crosses paths with the area's unusual inhabitants, some of whom he knows from a distant past. As his connections to the area are gradually uncovered, we witness a man with a long lineage of disaster, mishap and rural weirdness. Is this a dream? A nightmare? A rural fantasy? Is this a journey into the gothic heartland of rural Australia? Or is it one man losing his mind? *Modern Love* won international headlines when it was selected in the Moscow Film Festival last year. It represents a timely contribution to the debate about the relation of Australians to the landscape and the culture of the outback.

'I wanted to create a vision of Australia that no-one really sees. The little ghosts towns I knew, where people are shy, secretive and seem a part of the old fixtures and machinery that lies about in these places. Rustic, rusted, an extension of a once flourishing place, now they are retarded, closed, and remote.'

ALEX FRAYNE

ALEX FRAYNE IS A GUEST OF THE FESTIVAL

FESTIVALS Locarno; Moscow; Sao Paulo; Split

LIKE THIS? TRY THESE...

West, Court of Lonely Royals, Next Door

AUSTRALIAN PREMIERE NEXT DOOR NABOER

Pål Sletaune_Norway_2005_76min

1:45pm SATURDAY, 24 FEBRUARY PALACE 2
9:45pm MONDAY, 26 FEBRUARY PALACE 4



John is left devastated and vulnerable after his girlfriend breaks up with him, but that's still no reason to be seduced by the teenage sado-masochist nymph next door. Especially when her 'sister', who invited John into her flat only yesterday, suddenly takes the mind games to a new level, accusing him of crimes of which he never thought he was capable. Or is he? John now doesn't know if he is being driven by blind desire, cleverly conned, or just plain losing his marbles, but audiences the world over haven't been able to tell either, right up until the very last shot. Writer/director Pål Sletaune's third feature lives up to its "psycho-sexual thriller" label in every sense and it's no surprise that it has been described as a homage to Roman Polanski with its claustrophobic setting. Brilliantly conceived, laconic, lean and seemingly edited with razor-wire, this hair-raising sprint through the subconscious is enough to make both David Lynch and the Marquis de Sade break out in a cold sweat.

'An expert thriller high on atmosphere and scares, Next Door leaves standard genre fare in its wake with a vivid psychological portrait of its protagonist and an impeccable direction of its actors.' NORWEGIAN FILM INSTITUTE

AWARD Best Actor, Norwegian Amanda Awards

FESTIVALS AFI Fest; Göteborg; Thessaloniki

LIKE THIS? TRY THESE...

The Lives of Others

AUSTRALIAN PREMIERE ONE FINE DAY DU JOUR AU LENDEMAIN

Philippe Le Guay_France_2006_93min

2:45pm SUNDAY, 25 FEBRUARY PALACE 2
9:00pm SATURDAY, 3 MARCH PALACE 1



While there are many films about the pursuit of happiness, little has been said about the consequences of happiness pursuing us. Nothing goes right for François Berthier. His espresso machine explodes, his boss yells at him, his wife is divorcing him, and he gets wiped off the tennis court in straight sets. Until one day (as they say in the movie trailers) things inexplicably take a turn for the better. His coffee is just so, he gets a promotion, cool women start to notice him, and his backhand even starts to work. François is off on the wildest and most terrifying ride of all—successful middle-class life. Benoît Poelvoorde gives a fine comic performance as a man who has spent a lifetime learning to be a failure, but who must now cope with the terrible weight of good fortune. How to explain the capricious benevolence of the fates? If it could start this suddenly, could it end with equal abruptness? Anyone who has had a bad day recently will be sure to relate to this sparkling French comedy about the unbearable responsibility of happiness

'Deliciously surreal (look out for the musical number!), and delightfully funny.' EDINBURGH INTERNATIONAL FILM FESTIVAL

FESTIVALS Edinburgh; Hamburg

LIKE THIS? TRY THESE...

Private Fears in Public Places, The Bothersome Man, Dr Plonk

AUSTRALIAN PREMIERE THE PAGE TURNER LA TOURNEUSE DE PAGES

Denis Dercourt_France_2006_85min

8:00pm FRIDAY, 23 FEBRUARY PALACE 4
1:00pm TUESDAY, 27 FEBRUARY PALACE 3



Young Mélanie is a mightily determined piano student whose scholarship audition is ruined when her concentration is broken by Ariane, a pianist on the judging panel. Fast-forward ten years. The obsessiveness which had driven Mélanie's music has become the force behind her thirst for retribution against the older woman. She works her way into Ariane's family, becoming indispensable as her page turner and emotional support. Mélanie believes that revenge is a dish best served cold, and here it served with the glacial perfection which the French have learned to savour only too well. The brilliantly clinical way in which psychological pathology becomes plausible as the stuff of suspense puts this film into the territory of Patricia Highsmith or Henri-Georges Clouzot. Director Denis Dercourt is a classically trained musician who plays viola and teaches at the Strasburg Conservatory as well as making films about musicians. Here he has made a beautifully controlled film in which the chill of deeply nourished hatred and the fragility of artistic inspiration are conveyed with an absolutely elegant economy of style.

'A classy chamber piece. It's quiet, refined and understated, but still as satisfying as it is unsettling.' CHANNEL 4 (UK)

SCREENS REGIONALLY, SEE PAGE 20

FESTIVALS Edinburgh; Pusan; Telluride; Cannes

LIKE THIS? TRY THESE...

APT, The Lives of Others, Next Door

AUSTRALIAN PREMIERE PARDONNEZ-MOI FORGIVE ME

Maiwenn Le Besco_France_2006_86min

1:00pm FRIDAY, 23 FEBRUARY PALACE 1
4:45pm THURSDAY, 1 MARCH PALACE 3



Pardonnez-moi establishes an original, energetic new voice in French cinema in the form of Maiwenn Le Besco, perhaps best known to Adelaide audiences as the female lead in Alexandre Aja's *High Tension* (AFF05). Like Maiwenn, her protagonist Violette is a former child actor. We now discover her doing a stage show to workshop her bitterness towards her parents. Finding that she is pregnant, she swaps her shrink for a videocamera, and decides to make a film about herself for the child she is bearing. This can only end in tears. Soon there is birthday cake and psycho-drama all over the walls. Armed with her camera and a life-sized Bratz doll packed with imitation bodily fluids, she sets off to have it out with her father. Get ready for a heady mix of improvisation, autobiography, and dirty family laundry.

'I wanted the image to be everything but prepared. As improvisation was the rule, I wanted everything to be in perpetual movement. That's why I gave little direction to my cinematographer. I wanted her to be often surprised, so much so that sometimes she would not know who to film. I wanted to create this kind of instability. Same for the crew, I had everything in my head but kept it, as much as possible, for myself.' MAIWENN LE BESCO

LIKE THIS? TRY THESE...

Isabella, Court of Lonely Royals, The Pervert's Guide to Cinema

AUSTRALIAN PREMIERE PRINCE OF THE HIMALAYAS

Sherwood Hu_China_2006_108min

5:00pm MONDAY, 26 FEBRUARY PALACE 3
ONE SCREENING ONLY



With an increasingly globalised world comes the possibility for new cross-cultural influences and exchanges. Take, for instance, this version of *Hamlet* transplanted to the ancient Tibetan kingdom of Jiabo. The film can be situated in a couple of traditions. It works the vein of visually ravishing historical epics such as *Crouching Tiger Hidden Dragon*, *Hero* and *House of Flying Daggers* with stunning scenery, richly saturated colour, and lush costuming. Second, the appropriation of Shakespeare to provide a new take on Asian concerns reflects an important debt to Kurosawa in films like *The Hidden Fortress* and *Ran*. Setting Shakespeare's tale of the Prince of Denmark in a completely new context certainly opens up intriguing new possibilities for political interpretation. In a Tibetan context or a post-Tiananmen Chinese context, *Hamlet* suddenly starts to take on fresh new subtexts about ways of reconciling the individual and the state.

'The Golden Globe Jury has reportedly given the film high praise, saying "there are few Tibetan movies to compete and it is really stunning.' XINHUA

LIKE THIS? TRY THESE...

Manufactured Landscapes, Playing the Victim, Opera Jawa

PRESENTED BY



AUSTRALIAN PREMIERE
PRIVATE FEARS IN PUBLIC PLACES

COEURS

Alain Resnais_France/Italy_2006_120min

2:30pm SATURDAY, 24 FEBRUARY PALACE 1
7:30pm TUESDAY, 27 FEBRUARY PALACE 4



In the half century since *Night and Fog* (AFF05), Alain Resnais has shown himself to be indisputably one of the masters of cinematic innovation. Age has not mellowed him, though his vision has become more closely tied to the subtle and inward components of the cinema, such as the fineness of performance, and the way that nuanced writing can give us insights into the melancholy of human character. This, his second adaptation of English playwright Alan Ayckbourn after 1993's *Smoking/No Smoking*, deals with a network of six related characters. From office to bar to apartment, they circle each other in the course of a snowy Parisian winter, reaching out for help or understanding or love, but inevitably failing to connect. Winner of the Silver Lion for Best Director and the Best Actress award for Laura Morante at last year's Venice Film Festival, this is a tour de force by a director who has left an indelible mark on modern European cinema.

'Ineffably graceful, Private Fears is a heartbreakingly delicate meditation on loss, uncertainty and love made with the kind of serene wisdom available only to true masters.'

NEW YORK FILM FESTIVAL

AWARDS Best Director, Venice
FESTIVALS New York; Thessaloniki; Venice

LIKE THIS? TRY THESE...
Infamous, Woman on the Beach, The Lives of Others

SNOW CAKE

Marc Evans_UK/Canada_2006_112min

3:15pm SATURDAY, 24 FEBRUARY PALACE 4
2:30pm THURSDAY, 1 MARCH PALACE 1



Tight-lipped Englishman Alex (Alan Rickman) arrives in Northern Ontario on his way to meet the woman with whom he's had a son. He's bullied by a young hitch-hiker into giving her a ride to her hometown of Wawa. Plot point 1: a sudden accident leaves Alex stranded in snowbound Wawa. Here he meets Linda Freeman (Sigourney Weaver in one of the most daring roles of her career) an adult autistic, albeit a high-functioning one. He becomes increasingly involved with Linda's life and with the community to which she feels complete indifference, in large part because of her condition. *Snow Cake*, chosen as the opening film at last year's Berlin Film Festival, is a film about friendship, trust, snow, acceptance, obsessive behaviour, a dog called Marilyn, and about the power of friendship, no matter how eccentric, to change our lives. In the spirit of films such as *Fargo*, it is also a film about the ways in which people are marked not only by biology, but also by a sense of place.

'A mesmerising bonfire of the vanities.' THE GUARDIAN

FESTIVALS Berlin; Shanghai; Tribeca

LIKE THIS? TRY THESE...
Infamous, Pardonnez-moi, Special

AUSTRALIAN PREMIERE
SPECIAL

fIPRESCI

Hal Haberman; Jeremy Passmore_USA_2006_85min

8:00pm THURSDAY, 1 MARCH PALACE 4
3:00pm FRIDAY, 2 MARCH PALACE 1



Here is the superhero movie that film festival patrons have been waiting for. Les, a dull parking inspector and comic book geek, leads a painfully unremarkable life until he volunteers for a study of a new anti-depressant drug called Special. An unexpected side effect of the drug is that Les is soon convinced that he is developing special powers such as the ability to walk through walls, read minds, and defy gravity. When he decides that he must answer his new calling in life as a superhero, complete with home-made costume, the scene is set for an uncanny mixture of humour and pathos. Beautifully played by Michael Rappaport, Les's view of his crime-fighting exploits alternates with a coldly dispassionate view of his delusions, producing a volatile mix of emotions out of the gap between the nourishing warmth of our fantasy lives and the cold harshness of reality. A very select group of people in life are truly gifted. *Special* is a movie about everyone else.

'An at times very funny exploration of the soul-crushing tragedy of being just another schmuck.' THE SCOTSMAN

FESTIVALS Rhode Island; Sundance

LIKE THIS? TRY THESE...
One Fine Day, Snow Cake

TAXIDERMIA

fIPRESCI

György Pálfi_Hungary/Austria/France_2006_91min

9:45pm WEDNESDAY, 28 FEBRUARY PALACE 3
4:30pm SATURDAY, 3 MARCH PALACE 1



Pálfi's *Huckle* was one of the successes of AFF03 and now his rousing Rabelaisian tale confronts you with everything about human bodily functions that your polite upbringing wants to deny. Pálfi converts three generations of Hungarian history into an exuberant story of bodies. Rural sex is celebrated as a messy exchange of barnyard fluids; Hungary's major spectator sport becomes speed-eating. One protagonist, Kálmán, even has a new technique of vomiting named after him. It seems that what goes down, eventually comes up. And what goes around, comes around. After a career of stuffing himself, Kálmán produces a son who stuffs animals. Thus does the new Europe acknowledge its relation with the Soviet era. Pálfi has found his excessively surrealist imagery in the stories of popular Hungarian author, Lajos Parti Nagy. A thoroughly enjoyable film guaranteed to have something to make everyone squirm

'A raucous comedy which manages to cram an unimaginable number and range of bodily functions into its trim running time. Revolting, provocative, funny and base, Taxidermia is certainly not for the fainthearted (or weak stomachs)' LONDON FILM FESTIVAL

AWARDS Best Director, Transylvania Film Festival; Best Film, Brussels European Film Festival; Sundance/NHK Filmmakers Script Award, 2004
FESTIVALS Karlovy Vary; London; Melbourne; Moscow

LIKE THIS? TRY THESE...
Lunacy, The Bothersome Man, Court of Lonely Royals, First on the Moon

AUSTRALIAN PREMIERE
WEST

Daniel Krige_Australia_2007_99min

9:45pm SATURDAY, 24 FEBRUARY PALACE 4
| ONE SCREENING ONLY |



The explosion in low-budget Australian filmmaking is going to be the big news this year, and *West*, the second feature funded by the Australian Film Commission's Indivision Lab, is your opportunity to get in on the ground floor. This hard-edged drama set in the suburban badlands west of Sydney takes an unflinching look at the lack of choices available to young people and the resulting aggression and frustration. Two inseparable cousins, Pete and Gerry, dream of something better, but their relationship is tested and their lives changed dramatically when they both fall in love with the same girl. *West* is the eagerly anticipated first feature for writer/director Daniel Krige, who has cut his teeth on television drama after having short films nominated for BAFTA and AFI Awards. Khan Chittenden (*Blue Water High*, *The Caterpillar Wish*) and Nathan Phillips (*Wolf Creek*, *Australian Rules*) head an ensemble cast which includes David Field (*The Oyster Farmer*, *Tom White*) and Anthony Hayes (AFI award nominee, Best Supporting Actor for *Look Both Ways*, *Suburban Mayhem*).

'Every filmmaker has their baby, the film they simply have to make. The film that is closest to their heart, the film they have lived. For me, that film is West.' DANIEL KRIGE

LIKE THIS? TRY THESE...
Boxing Day, Madeinusa, Special

AUSTRALIAN PREMIERE
**WOMAN ON THE BEACH
HAEBYONUI YOIN**

Hong Sang-soo_South Korea_2006_128min

2:15pm FRIDAY, 23 FEBRUARY PALACE 3
12:00pm SATURDAY, 3 MARCH PALACE 1



Hong Sang-soo is now Korea's best regarded director on the international festival circuit, where he has established a reputation as a kind of Eric Rohmer of Asian cinema. Like Rohmer, his films are variations on a theme, and his standard scene is built around conversation which conceals its ironic moral sting in its tail. Hong's major theme is the vanity of men in pursuit of women. His protagonists (who are usually filmmakers) generally succeed in their erotic conquests, though their sense of self-satisfaction typically lies in ruins by the end of the film. They attempt to seduce women only to discover that they don't really know what they are dealing with. In the depths of women, they discover only their own shallowness. In this film, director Jung-rae pursues two women, serially and then simultaneously, at a beachside resort. As the action progresses, the women turn out to be much more interesting characters so that the tables are well and truly turned as a story about a man and two women turns out to have been about a woman's choices between two men.

'It perfectly satisfies every cinematic desire, from stimulating, original storytelling and air-tight scripts to spontaneous style, engaging performances and all-around elegance.'

GIOVANNA FULVI, TORONTO INTERNATIONAL FILM FESTIVAL

FESTIVALS New York; Pusan; Toronto; Vancouver

LIKE THIS? TRY THESE...
Private Fears in Public Places, Isabella, Invisible Waves

Sometimes all you can do is laugh. Then again, maybe laughing at the bastards is the first step in keeping them honest. From the time of Aristophanes to Horace and Juvenal, to Swift, and right up to *The Simpsons* and *South Park*, or closer to home *The Chaser's War on Everything* and the inspired barbs of John Clarke, satirists have been taking the piss, knowing that humour is a form of power that operates effectively from the bottom up.

This strand demonstrates the variety of ways that taking a cheap laugh at the expense of the powerful has been both an important part of film history and, increasingly, of the way political processes operate. Classic works by Chaplin and Kubrick demonstrate the tough-mindedness needed to laugh at the madness of the twentieth century, while Michel Hazanavicius's award-winning secret agent satire suggests a strong continental European tradition of satire. Michael Moore has undoubtedly changed the landscape of popular political discourse in the U.S. and our documentary on Al Franken is an exploration of the role played by satire in contemporary American politics. See also Mike Reiss's forum on *The Simpsons' Family Values* (see page 33) for an insider's view on how animators take the mickey.

AUSTRALIAN PREMIERE

OSS 117: CAIRO, NEST OF SPIES OSS 117: LE CAIRE NID D'ESPIONS

Michel Hazanavicius_France_2006_99min

1:30pm FRIDAY, 23 FEBRUARY PALACE 4
5:30pm MONDAY, 26 FEBRUARY PALACE 1



It's men like Hubert Bonisseur de La Bath (alias OSS 117) who have made France the world power that it is today. Jean Bruce created this Gallic James Bond in 1949 in a pulp fiction series that finally ran to 265 novels and spawned seven film versions between 1956 and 1970. Now 117's back in a delicious parody, suavely outwitting Nazis before enjoying a bracing and manly game of beach tennis with his very good friend and fellow agent, Jack. Then on to the Middle East where, under the cover of running a poultry factory, he will be plunged into a dastardly intrigue involving the Russians, the Brits and assorted Islamic fundamentalists. He will need all of the cultural sensitivity and deference to other ways of life for which the French are famed if he is to unravel the caper and return the region to a place where Europeans can feel safe to wear a tuxedo and cut a nifty samba.

'On a superficial level these clichés are the clichés of fifties movies, and at a deeper level, they are the clichés of the controlling western philosophy.' MICHEL HAZANAVICIUS

AWARDS Best Feature, Seattle; Grand Prix, Tokyo
FESTIVALS Seattle; Tokyo

LIKE THIS? TRY THESE...

Dr Strangelove, or How I Learned to Stop Worrying and Love the Bomb, Lunacy, Forbidden Lies

DR STRANGELOVE or HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB THE GREAT DICTATOR

Stanley Kubrick_UK_1964_96min

2:30pm SUNDAY, 25 FEBRUARY PALACE 3
ONE SCREENING ONLY



The mother of all movie satires. If humour is an arabesque over the bysses of terror, the image of Slim Pickens straddling the atomic bomb all the way down to the apocalypse stands out as the sanest and most elegant response to the Mutually Assured Destruction (MAD) policies of the Cold War. Stanley Kubrick showed in *Paths of Glory* and again in *A Clockwork Orange* that he was a master of biting irony, and how could you find richer material for black comedy than the politics of a nuclear stand-off? Does the film still have a kick today? You bet your precious bodily fluids it does. Peter Sellers' President Merkin Muffley has something of the folksy, mealy-mouthed nature of Dubya, and if Donald Rumsfeld could head the Pentagon for so long, George C. Scott's General Buck Turgidson seems almost plausible. Don't let any preverts stand between you and a chance for a laugh-out-loud seat at the apocalypse.

'Beyond any question the most shattering sick joke I've ever come across.' THE NEW YORK TIMES

SCREENS REGIONALLY, SEE PAGE 20

LIKE THIS? TRY THESE...

Air Guitar Nation, The Lives of Others

AL FRANKENGOD SPOKE

Nick Doob; Chris Hegedus_USA_2006_90min

6:00pm THURSDAY, 1 MARCH PALACE 4
3:30pm SUNDAY, 4 MARCH PALACE 4



Al Franken first came to notice as a comedian on Saturday Night Live, though lately he has become a noted political satirist and best-selling author of books such as *Rush Limbaugh is a Big Fat Idiot* (you can't argue with that) and *Lies and the Lying Liars Who Tell Them*. The film follows Franken through the lead up to the 2004 elections as he crosses satirical swords with an array of right wing commentators including Michael Medved, who frequently denounces Hollywood as a bunch of anti-American liberals. Keen to disabuse Americans of the notion that the Almighty is the exclusive property of the Bushists, Franken sees it as his god-given mission to take on right-wing talk radio's "simplistic black-and-white babble about the way the world works." Cinema verité documentarists Hegedus (the wife and longtime collaborator of D.A. Pennebaker who executive produces) and Doob, who recently made the acclaimed concert-doc *Down From the Mountain*, catch every throbbing vein in every temple as they record the high stakes of satire.

'I take what they say and use it against them. What I do is jujitsu. They say something ridiculous and I subject them to scorn and ridicule. That's my job.' AL FRANKEN

FESTIVALS Tribeca, Edinburgh, Melbourne

LIKE THIS? TRY THESE...

The Diplomat: A Conversation with José Ramos Horta, The Monastery: Mr. Vig and the Nun, Death of a President

Chaplin_USA_1940_124min

12:15pm SATURDAY, 3 MARCH PALACE 3
ONE SCREENING ONLY



Given the silly little moustache, it was inevitable that Charlie Chaplin would give the world an early insight into Hitler's lunacy. As a European, Chaplin was immensely disturbed by the rise of fascism and decided that the most effective response was that "Hitler must be laughed at." In Hollywood at this time, it was still considered boldly leftist to speak out against Nazism and risk offending the German-American population as well as the isolationists who feared that America would be dragged into another European war. Chaplin's dual role as the little Jewish barber and the egomaniacal hatemonger, Adenoid Hynkel, dictator of Tomania, has been acclaimed as one of the most clear-sighted responses to the horror that was about to envelop the world. The Little Tramp speaks for the first, and last, time on screen to demonstrate the utopian resistance to authority, which had always been at the heart of his funniest work.

LIKE THIS? TRY THESE...

The Wizard of Oz with the ASO, The Mini Regent Cinema Experience, Dr Plonk, The Pervert's Guide to Cinema



MOZART'S VISIONARY CINEMA

Wiener Festwochen

WIENER MOZART 2006

New Crowned Hope

AFF owes a significant debt of gratitude to Peter Sellars. During his time as director of the 2002 Adelaide Festival of the Arts, Sellars and Bridget Ikin commissioned a series of films (including *The Tracker*, *Australian Rules* and *Walking on Water*). The success of this initiative laid the groundwork for the AFF Investment Fund.

Sellars was recently director of Vienna's New Crowned Hope Festival, commemorating the 250th anniversary of Mozart's birth. Keen to repeat the experience of bringing contemporary cinema closer to more traditional arts, Sellars collaborated with Simon Field (who made the Rotterdam International Film Festival one of the world's leading film events) and Keith Griffith of Illuminations Films to commission films which foreground the most intriguing filmmakers and emerging regions in world cinema. The only brief was that the films respond to the masterworks created during the last year of Mozart's life: *The Magic Flute*, *La clemenza di Tito* and *Requiem*. The resultant six features and one short have created enormous excitement at the world's leading festivals. The AFF is pleased to present their Australian premieres. Details of two other New Crowned Hope films, *Moon* and *Syndromes and a Century*, can be found on the Natuzzi Competition pages.

NEW CROWNED HOPE FESTIVAL ARTISTIC DIRECTOR: PETER SELLARS VIENNA NOVEMBER 14 - DECEMBER 13, 2006
A FESTIVAL WITHIN WIENER MOZARTJAHR 2006 EXECUTIVE PRODUCER: WIENER FESTWOCHEM WWW.NEWCROWNEDHOPE.ORG

AUSTRALIAN PREMIERE **DARATT** DRY SEASON



Mahamat-Saleh Haroun, France/Belgium/Chad/Austria_2006_95min

12:00pm SUNDAY, 25 FEBRUARY PALACE 4
2:45pm WEDNESDAY, 28 FEBRUARY PALACE 1



In war-ravaged Chad, Atim, an embittered young man, on hearing that the government has decided to grant amnesty to all war criminals, is bent on revenge. He tracks down his father's killer, only to find that instead of a bloodthirsty mercenary, the killer is an ordinary man, a baker. Taken in by the man and his pregnant young wife, Atim is taught to make bread. Slowly a strange bond develops between the two men. One day the older man suggests adoption and Atim is faced with a choice between honouring the traditions of the past or embracing the uncertainties of the future. Taking inspiration from Mozart's final opera *La clemenza di Tito* Haroun (whose *Abouna* screened at AFF03) emerges with this film as one of the most eloquent voices of African cinema, and delivers a vital meditation on the possibilities for breaking out of the cycle of war and hate that has consumed his continent and now threatens to engulf us all.

'Using a simple storytelling style that grows stronger with each passing scene, *Dry Season* draws the viewer into its small two-character drama set in post-war Chad, while it offers a deep reflection on injustice and frustrated revenge.' VARIETY

SCREENS WITH Meokgo and the Stick Fighter (p.18)
AWARDS Grand Special Jury Prize, Venice
FESTIVALS Pusan; Toronto; Venice

LIKE THIS? TRY THESE...
Boxing Day, Bamako, Lucky Miles

AUSTRALIAN PREMIERE **I DONT WANTTO SLEEP ALONE** HEI YANQUAN

Tsai Ming-liang, Taiwan/France/Austria_2006_118min

5:30pm FRIDAY, 23 FEBRUARY PALACE 4
12:30pm THURSDAY, 1 MARCH PALACE 4



With films such as *What Time Is It There?* Taiwan's Tsai Ming-liang has built a reputation as one of the most influential filmmakers in contemporary cinema for his use of eloquent silences and absorbing long takes which allow different parts of the frame to come into play at surprising moments. This is a story about care-giving and the ways that, improbably, tenderness manages to survive in a world of environmental and emotional dislocation. A mattress and a wounded man are brought home by a group of Bangladeshis who are squatting in a disused Kuala Lumpur construction site, and the mattress proves to be no less important to the story than the man. Tsai is a master of creating spaces that we are invited to enter imaginatively to supply motivations, to round out the off-screen spaces and to momentarily marvel at the new ways of looking at images, and perhaps at new ways of seeing the world.

'For years the foreigner in Taiwan, now he's filming foreigners in Malaysia, capturing their sense of being cut off from the society around them and making the intense sexual drive - never love, but a need for companionship - more meaningful.' VARIETY

AWARDS Cinema for Peace Award, Venice
FESTIVALS London; Pusan; Toronto; Venice

LIKE THIS? TRY THESE...
Colossal Youth, Still Life, Woman on the Beach

AUSTRALIAN PREMIERE **OPERA JAWA**

Garin Nugroho, Indonesia_2006_120min

7:00pm FRIDAY, 23 FEBRUARY PALACE 1
12:10pm MONDAY, 26 FEBRUARY PALACE 4



This is a lushly operatic marvel from Indonesia's leading director, Garin Nugroho, returning to the stylised theatricality of his earlier work. On a scene by scene basis, there is an immense amount in this film to dazzle as effects of mise en scène, dance, and music predominate, linked by striking design motifs of shape and colour. A young wife, Siti, who used to play the role of Sinta in the Ramayana dances, has married a poor artisan who makes earthenwarepots. When the son of a rich matriarch pursues her, class warfare breaks out and the story of Sinta is played out with a fresh twist. Mixing gamelan music, puppet theatre, traditional forms of dance and narrative but with a distinctively modern inflection, Nugroho asserts that cultural traditions should be constantly reinvented to restore the relevance to everyday life which has always been at their heart.

'Like nothing you've ever seen or heard.' TONY RAYNS
GARIN NUGROHO IS A GUEST OF THE FESTIVAL

FESTIVALS London; Pusan; Toronto; Venice

LIKE THIS? TRY THESE...
Passio, Bamako, Prince of the Himalayas

MOZART'S VISIONARY CINEMA



AUSTRALIAN PREMIERE

PARAGUAYAN HAMMOCK

HAMACA PARAGUAYA

Paz Encina_France/Argentina/Netherlands/Paraguay/Austria/Spain/Germany_2006_78min

5:00pm WEDNESDAY, 28 FEBRUARY PALACE 1
3:15pm SUNDAY, 4 MARCH PALACE 1



It is 1935 and in a remote part of Paraguay, an older couple sit together in a hammock, talking, drinking tea, and undertaking everyday tasks as they wait for their son to return from the Chaco war. He is an optimist and believes their son will return; she speaks of her son as if he is dead and dispassionately waits for the passing of time to end so she can stop waiting—waiting for the rain to come and waiting for the dog to stop barking. As with most of us, the couple's pain and their anxiety emerges in what they don't (and can't) say to each other. Visually poetic, the film's use of sound is equally hypnotic as human voices and the sound of the elements are brought to the fore. After several acclaimed shorts, Paz Encina's debut feature film is a mesmerising and absorbing experience of loss, hope and anguish

'A landmark in cinema.' TORONTO INTERNATIONAL FILM FESTIVAL

SCREENS WITH Signs (p.34)

AWARDS FIPRESCI Award, Cannes

FESTIVALS Cannes; Pusan; Toronto; Vienna

LIKE THIS? TRY THESE...

Colossal Youth, Voices of Bam, Into Great Silence

PRESENTED BY

COALAR

AUSTRALIAN PREMIERE

MEOKGO AND THE STICK FIGHTER

SEKALLI LE MEOKGO

Teboho Mahlatsi_South Africa/Austria_2006_16min

SHORT

12:00pm SUNDAY, 25 FEBRUARY PALACE 4
2:45pm WEDNESDAY, 28 FEBRUARY PALACE 1



Teboho Mahlatsi brings together the fabulist materials of the mythic pre-colonial past with the vibrant styles of contemporary Africa—as well as an admiration for Sergio Leone. Although his background is in pulsating Kwaito music, Mahlatsi has spoken of *The Magic Flute* as his inspiration, with a handsome prince setting out on a quest to rescue the daughter of the Queen of the Night. The prince here is Kgotso, a cursed young hero with a magical concertina who is enchanted by the sight of a beautiful woman who is then captured by Mokgodutswane, an evil horseman. A vision of Africa, infused by the mystical energy of magic.

'There is something deeply mystical and magical about these mountains and the people there. I started imagining lyrical battles with traditional fighting sticks on wintry landscapes covered with snow.' TEBOHO MAHLATSI

SCREENS WITH Darratt (p.17)

FESTIVALS Toronto; Venice; Vienna

BOOK NOW!

1300 727 432 or www.adelaidefilmfestival.org



AUSTRALIAN PREMIERE

BLOCKADE

BLOKADA

Sergei Loznitsa_Russia_2005_52min

12:45pm FRIDAY, 23 FEBRUARY PALACE 3
12:45pm SUNDAY, 25 FEBRUARY PALACE 3



The Siege of Leningrad is one of the emphatic turning points of the 20th century. The city withstood the German forces from September 1941 to January 1944, enduring unimaginable hardship and a ferocious loss of life. By the time the siege was lifted, the power of the Nazi military machine had effectively been broken. Loznitsa is not concerned with the military action, but rather the way ordinary people survived, and died, within the besieged city. He has compiled this documentary from newsreel footage but refrained from adding any voiceover commentary or music. Instead, there is only a sparse soundtrack of muted sounds. The silence allows the immediacy of the images to come to the fore and eloquently confronts us with the depths of human suffering and endurance. We can only stand mute before events of such magnitude, and contemplate the way that tragedy on this scale is both mundane and heartrending.

'By providing the originally silent images with a meticulously reconstructed and almost perfect soundtrack, the scenes from everyday life under siege seem to be set in the present. They do not evoke memories of the past, but become a breathtaking reanimation of reality.' ROTTERDAM INTERNATIONAL FILM FESTIVAL

SCREENS WITH The Present (p.34)

AWARDS Golden Dragon, Cracow; Grand Prix, Kiev

FESTIVALS IndieLisboa; Karlovy Vary; Rotterdam; Vienna

LIKE THIS? TRY THESE...

Ghosts of Cite Soleil, Zidane: A Twenty-First Century Portrait, Manufactured Landscapes, Into Great Silence, Voices of Bam

FIRST ON THE MOON

PERVYE NA LUNE

Alexei Fedorchenko_Russia_2005_75min

3:15pm | WEDNESDAY, 28 FEBRUARY PALACE 3
9:00PM THURSDAY, 1 MARCH PALACE B



Something more than just a mockumentary this film, which proposes that the Soviets landed on the moon in 1938, is a deeply-felt critique of Stalinism. Using footage as supposedly diverse as newsreel celebrations of Soviet economic miracles to instructional films on how to use mini surveillance cameras, it pieces together the story of a group of cosmonauts including a model worker, a female athlete and a circus dwarf who train for an audacious mission. As their craft hurtles toward the moon and falls back to earth only for the hero to be lost amid the obsessive secrecy, suspicion and bureaucratic small-mindedness which marked the Soviet era, we see how the race for the stars was fatally compromised by the deep-seated flaws that held the Soviet system leadenly to earth. This is a film that is richly inventive in its knowledge of Soviet filmmaking and often hilarious in spite of the darkness it contemplates.

'On the face of it, the movie is a merciless mockery of the former Soviet Union's obsession to be the first in everything even manipulating history. In essence, the film pays homage to Fake in the cinema, ridiculing the power of the film as a document of the times.' FIPRESCI

SCREENS WITH When Objects Dream (p.34)

AWARDS Horizons Documentary Award, Venice

FESTIVALS Buenos Aires; Hong Kong; IndieLisboa

LIKE THIS? TRY THESE...

Dr Strangelove, or How I Learned to Stop Worrying and Love the Bomb, Lunacy, Forbidden LieS, Taxidermia

The collapse of the Soviet Union meant the end of a view of history geared toward the perfect future of a communist paradise. It also meant the collapse of film production with the loss of state supports for the industry. We are now starting to see the emergence of a new economy, a new politics, and a new cinema in place of the old. Russia is once again becoming home to a prolific and diverse film industry. Filmmakers are looking back to re-evaluate the Soviet period; looking around with a blackly humorous sense of the absurd to see the type of society that is coming into being; and looking beyond to contemplate matters of the spirit.

AUSTRALIAN PREMIERE
THE ISLAND
OSTROV

Pavel Lungin_Russia_2006_112min

3:00pm FRIDAY, 23 FEBRUARY PALACE 1
4:30pm TUESDAY, 27 FEBRUARY PALACE 1



It is wartime and Anatoly, a sailor on a coal barge, is captured by the Nazis and forced into an act of cowardice for which there can be no forgiveness. Thirty years pass and word has spread about a mad holy man, Father Anatoly, who lives on an island and has the ability to perform miracles. Faced once with death, Anatoly clung feverishly to life at the cost of his soul, consumed by a terrible and enduring guilt. He now lives as a hermit, prankster, lunatic, and Christ-figure—a man who in his despair has learned of the need to believe in something bigger than himself. In Russian cinema this is the territory best associated with Tarkovsky, though Pavel Lungin has produced a transcendent study in which the colour has been leached from the world. The craggy faced protagonist is brought vividly alive by ex-rock star and now hermit, Petr Mamonov.

'As Father Anatoly, Mamonov cuts an imposing figure in almost every frame: pious to the end, he is also a pariah. Balding, bearded and bedraggled, with decaying teeth and eccentric macadilloes (most scandalously, he faces the wrong way in church), this living, breathing embodiment of guilt and grief will remain indelibly etched in the memory.'

DIMITRI EIPIDES, TORONTO INTERNATIONAL FILM FESTIVAL

FESTIVALS Moscow; Toronto; Venice; Sundance

LIKE THIS? TRY THESE...

The Monastery; Mr Vig and the Nun; The Page Turner; Half Moon

THE ITALIAN
ITALIANETZ

Andrei Kravchuk_Russia_2005_99min

4:45pm SATURDAY, 24 FEBRUARY PALACE 3
3:00pm WEDNESDAY, 28 FEBRUARY PALACE 4



The orphan has recently become a figure with a powerful resonance in post-Soviet filmmaking. This film is set in a privatised institution run by a profit-oriented proprietor and effectively administered by a gang of juvenile inmates. Things are looking up for six-year-old Vanya, though. He is about to be adopted (or purchased might be a better way of putting it) by a benevolent Italian couple. However, Vanya is a child as dogged and resourceful as he is inconvenient when his imagination is fired by the prospect of finding his mother. Andrei Kravchuk's film is a delight for the ears with its densely layered soundtrack conjuring up an off-centre world in which you can never feel truly at ease or at home

'Briskly helmed by feature debutant Andrei Kravchuk, pic depicts the hard-knock life in a remote Russian children's home with stark realism, evolving smoothly into a taut adventure tale as protag hits the road in search of his mum.' VARIETY

AWARDS Grand Prix; Kinderhilfwerk, Berlin
FESTIVALS Telluride, Berlin, Toronto

LIKE THIS? TRY THESE...
Grbavica, I Am, Family Law

AUSTRALIAN PREMIERE
PLAYING THE VICTIM
IZOBRAZHAYA ZHERTVU

fIPRESCI

Kirill Serebrennikov_Russia_2006_100min

2:45pm SATURDAY, 24 FEBRUARY PALACE 3
7:00pm TUESDAY, 27 FEBRUARY PALACE 3



Recently voted Best Film at the Rome Film Festival, this critical hit references *Hamlet* as a way of getting at the current cultural moment. The use of Shakespeare is not surprising given that Serebrennikov is one of Russia's leading theatre directors and this film adapts his stage production from the Chekhov Moscow Art Theater. The action, which is interspersed with animation, is set in a contemporary Russia where black humour is the best alternative to despair. Valya, an ironic slacker who lives with his mother and uncle, plays the victim in police video crime reconstructions. The hilariously inept attempts at CSI-type investigation build to a memorable outpouring of social bile in a Japanese sashimi restaurant. This is the first in a multi-film project entitled New People. The project's manifesto emphasises: "All the films are united by the presence of a main hero no older than 35 who passes through a cycle of collisions amid the realities of present-day life."

'It's about a loss of connection with the time he lives in—which brings on the Hamlet idea—and the question of what to do. It's not a path of clear action, but one of imitation, leading toward destruction. It becomes like the appearance of a black hole.' KIRILL SEREBRENNIKOV

AWARDS Best Film, Rome
FESTIVALS Moscow; Rome

LIKE THIS? TRY THESE...
The Bothersome Man, Prince of the Himalayas, How Is Your Fish Today?

THE SUN
SOLNTSE

Alexandr Sokurov_Russia_2005_110min

2:15pm THURSDAY, 1 MARCH PALACE 3
4:45pm SATURDAY, 3 MARCH PALACE 3



The Sun completes Sokurov's trilogy *Moloch* [1999] about Hitler, and *Taurus* [2001] dealing with Lenin's death) by focussing on Emperor Hirohito at the close of World War 2. At the heart of this film is an astonishing performance by Issei Ogata, hunkered down into a set of mouth gestures which indicate both the Emperor's hesitancy and his sympathy for marine creatures rather than people. Like Sokurov's *Russian Ark* (AFF03) this is a richly atmospheric film full of small marvels, from the bombers destroying Tokyo imagined as darting fish, to a wonderfully intricate scene in which the shy and polite emperor and an equally deferential scientist take a full minute of manoeuvring before they can get themselves seated, to the interactions with MacArthur as cautious conqueror who relishes holding the fate of a defeated god in his hands

'The Sun resembles a dream-like newsreel filmed by a secret camera deep in the emperor's bunker.' J.G. BALLARD

AWARDS Grand Prix, Yerevan
FESTIVALS Berlin; Hong Kong; Melbourne; New York

LIKE THIS? TRY THESE...
Syndromes and a Century, The Great Dictator, Zidane: A Twenty-First Century Portrait

GET OFF ON YOUR MOBILE PHONE

SMS the word **FILM** to **199PODMO** to access the entire AFF program and other premium content on your mobile phone. Visit one of the Bluetooth hotspots around the city to access for **FREE!** (Available after February 20)



THURSDAY 22 FEBRUARY

9:00am	BROADCAST SUMMIT ALL DAY MERCURY	32
5:00pm	PLANET GREENCODE 60min MERCURY	36
7:00pm	OPENING NIGHT LUCKY MILES 105min ACADEMY 1 & 2 GALA PARTY ADELAIDE TOWN HALL	6



REGIONAL PROGRAM

AFF spreads its wings with two weekends of regional program in Mt Barker and Whyalla. Featuring some of the highlights from the in-city program, each season will open with *Lucky Miles* (with producer Jo Dyer and director Michael James Rowland in attendance to introduce the film, and participate in a Q&A following the screening). From sports docs to thrillers, from classics to a brand new Australian feature film, this selection will tantalise and delight with literally something for everyone.

AFF IN MT BARKER

PROUDLY PRESENTED BY THE DISTRICT COUNCIL OF MT BARKER AND WALLIS CINEMAS

LUCKY MILES	7:00pm	FRIDAY 23 FEBRUARY
PAGE TURNER	2:00 pm	SATURDAY 24 FEBRUARY
INFAMOUS	7:00pm	SATURDAY 24 FEBRUARY
A SUNDAY IN HELZ	2:00 pm	SUNDAY 25 FEBRUARY
ZIDANE	7:00pm	SUNDAY 25 FEBRUARY

For information and bookings please call Wallis Cinemas on 08 8391 2777



AFF IN WHYALLA

PROUDLY PRESENTED BY COUNTRY ARTS SA

LUCKY MILES	7:00pm	FRIDAY 2 MARCH
DR STRANGELOVE	2:00 pm	SATURDAY 3 MARCH
THE PAGETURNER	7:00pm	SATURDAY 3 MARCH
A SUNDAY IN HELZ	2:00 pm	SUNDAY 4 MARCH
LOVING MARADONA	7:00pm	SUNDAY 4 MARCH

For information please call Country Arts SA on 08 8644 7300



KEY

FORUMS

SPECIAL EVENTS

MONDAY 26 FEBRUARY

9:00am	WRITING THE STORY OF THE FUTURE ALL DAY MERCURY	36
12:00pm	BAMAKO 118min PALACE 3	8
12:15pm	OPERA JAWA 120min Q&A PALACE 4	17
12:30pm	THE SOCIALIST, THE ARCHITECT & THE TWISTED TOWER 59min Q&A PALACE 1 Blessed Are The Dreams Of Men (6min) NYC Weights & Measures (7min)	25
2:15pm	COLOSSAL YOUTH 155min PALACE 1	8
2:30pm	LUCKY MILES 105min Q&A PALACE 3	6
3:00pm	FEET UNBOUND 90min Q&A PALACE 4	26
5:00pm	PRINCE OF THE HIMALAYAS 108min PALACE 3	14
5:15pm	PLEASE VOTE FOR ME 55min Q&A PALACE 4 The Isabel Fish (14min)	24
5:30pm	OSS 117: CAIRO NEST OF SPIES 99min PALACE 1	16
5:30pm	ROGER GRAEF IN CONVERSATION 80min MERCURY	35
7:00pm	MADE IN SA 120min ACADEMY 2	34
7:15pm	ZIDANE 90min PALACE 3	29
7:30pm	INTO GREAT SILENCE 164min Q&A PALACE 1	24
8:00pm	ISABELLA 91min PALACE 4	13
9:00pm	RED ROAD 113min PALACE 3	9
9:45pm	NEXT DOOR 76min PALACE 4	14

TUESDAY 27 FEBRUARY

9:00am	AIDC FRINGE ALL DAY MERCURY	36
12:00pm	INTO GREAT SILENCE 164min Q&A PALACE 4	24
12:45pm	AM 93min PALACE 1	13
1:00pm	THE PAGE TURNER 85min PALACE 3	14
2:45pm	GHOSTS OF THE CITÉ SOLEIL 86min PALACE 1	25
3:15pm	THE MONASTERY - MR VIG AND THE NUN 84min PALACE 3	26
3:30pm	STILL LIFE 108min PALACE 4	9
4:30pm	THE ISLAND 112min PALACE 1	19
5:00pm	THIN ICE 58min Q&A PALACE 3 Motordrome (9min)	29
5:45pm	MANUFACTURED LANDSCAPES 86min PALACE 4	27
6:30pm	MINI REGENT CINEMA EXPERIENCE (bus leaves from Rundle Street)	30
6:00pm	InSite SCREENPLAY READING 150min MERCURY	36
6:45pm	HALF MOON 114min PALACE 1	9
7:00pm	PLAYING THE VICTIM 100min PALACE 3	19
7:30pm	PRIVATE FEARS IN PUBLIC PLACES 120min PALACE 4	15
9:00pm	THE LIVES OF OTHERS 137min PALACE 1	9
9:00pm	KINO KABARET ELECTRIC LIGHT HOTEL	30
9:30pm	DOG BITE DOG 109min PALACE 3	12
9:45pm	AIR GUITAR NATION 78min PALACE 4	23

WEDNESDAY 28 FEBRUARY

11:00am	MACHINIMA ALL DAY MERCURY	32
11:30am	THIS SPLENDID HOBBY OF OURS 50min PALACE 1	35
12:45pm	9 STAR HOTEL 78min PALACE 1 3494 Houses + 1 Fence (6min)	26
1:00pm	PLEASE VOTE FOR ME 55min Q&A PALACE 4 The Isabel Fish (14min)	24
1:15pm	FULL OR EMPTY 98min PALACE 3	12
2:45pm	DARAT 95min PALACE 1 Meokgo And The Stickfighter (16min)	17
3:00pm	THE ITALIAN 99min PALACE 4	19
3:15pm	FIRST ON THE MOON 75min PALACE 3 When Objects Dream (14min)	18
5:00pm	PARAGUAYAN HAMMOCK 78min PALACE 1 Signs (39min)	18
5:15pm	MADEINUSA 100min PALACE 3	9
5:30pm	HOW IS YOUR FISH TODAY? 83min PALACE 4 On The Other Ocean (8min)	13
6:30pm	MINI REGENT CINEMA EXPERIENCE (bus leaves from Rundle Street)	30
7:30pm	CALL ME MUM 76min PALACE 1 Crocodile Dreaming Q&A (26min)	11
7:30pm	SA SHORT SCREEN AWARDS ACADEMY 2	34
7:45pm	BOTHERSOME MAN 95min PALACE 3	11
9:30pm	BIG BANG LOVE 85min PALACE 4	11
9:45pm	TAXIDERMIA 91min PALACE 3	15
10:00pm	LOVING MARADONA 75min PALACE 1	29

THURSDAY 1 MARCH

10:00am	IDEOLOGY OF THE IMAGINARY IN THE 21ST CENTURY ALL DAY MERCURY	31
12:00pm	FORBIDDEN LIES 106min Q&A PALACE 1	25
12:15pm	THE GIRL WHO LEAPT THROUGH TIME 98min PALACE 3	33
12:30pm	I DON'T WANT TO SLEEP ALONE 118min PALACE 4	17
2:15pm	THE SUN 110min PALACE 3	19
2:30pm	SNOW CAKE 112min PALACE 1	15
3:00pm	THE PERVERT'S GUIDE TO CINEMA 150min PALACE 4	24
4:45pm	PARDONNEZ-MOI 86min PALACE 3	14
5:00pm	SYNDROMES AND A CENTURY 105min PALACE 1	10
6:00pm	AL FRANKEN: GOD SPOKE 90min PALACE 4	16
6:30pm	AFTER THE WEDDING 120min PALACE 3	11
6:30pm	MINI REGENT CINEMA EXPERIENCE (bus leaves from Rundle Street)	30
7:15pm	KALAU PAPA - HEAVEN 90min Q&A PALACE 1	25
7:30pm	FAKE 2: THE SEQUEL ACADEMY 2	30
8:00pm	SPECIAL 85min PALACE 4	15
9:00pm	KINO KABARET ELECTRIC LIGHT HOTEL	30
9:00pm	FIRST ON THE MOON 75min PALACE 3 When Objects Dream (14min)	18
9:30pm	BOXING DAY 82min Q&A PALACE 1	8
9:45pm	APT. 90min PALACE 4 Happy Birthday 2 U (14min)	11

DAILY PLANNEE

FRIDAY 23 FEBRUARY

12:45pm	BLOCKADE 52min PALACE 3 The Present (8min)	18 34
1:00pm	PARDONNEZ-MOI 86min PALACE 1	14
1:30pm	OSS 117: CAIRO NEST OF SPIES 99min PALACE 4	16
2:15pm	WOMAN ON THE BEACH 128min PALACE 3	15
3:00pm	THE ISLAND 112min PALACE 1	19
3:30pm	THE CHANCES OF THE WORLD CHANGING 99min PALACE 4	27
4:45pm	THE LIVES OF OTHERS 137min PALACE 3	9
5:15pm	9 STAR HOTEL 78min PALACE 1 3494 Houses + 1 Fence (6min)	26 34
5:30pm	I DON'T WANT TO SLEEP ALONE 118min PALACE 4	17
7:00pm	OPERA JAWA 120min Q&A PALACE 1	17
7:15pm	DEATH OF A PRESIDENT 90min ACADEMY 2	12
7:45pm	THE MONASTERY – MR VIG AND THE NUN 84min PALACE 3	26
8:00pm	THE PAGE TURNER 85min PALACE 4	14
8:00pm	PASSIO 74min TOWN HALL	6
8:00pm	THE WIZARD OF OZ 101min FESTIVAL THEATRE	30
9:30pm	BOXING DAY 82min Q&A PALACE 3	8
9:45pm	FEET UNBOUND 90min Q&A PALACE 1	26
10:00pm	I AM 93min PALACE 4	13

SATURDAY 24 FEBRUARY

12:15pm	A SUNDAY IN HELL 112min PALACE 3	29
12:30pm	HOW IS YOUR FISH TODAY? 83min PALACE 1 On The Other Ocean (8min)	13 34
1:00pm	INVISIBLE WAVES 115min PALACE 4	13
1:45pm	NEXT DOOR 76min PALACE 2	14
2:00pm	THE WIZARD OF OZ 101min FESTIVAL THEATRE	30
2:30pm	PRIVATE FEARS IN PUBLIC PLACES 120min PALACE 1	15
2:45pm	PLAYING THE VICTIM 100min PALACE 3	19
3:00pm	ZIDANE 90min ACADEMY 2	29
3:15pm	SNOW CAKE 112min PALACE 4	15
4:45pm	THE ITALIAN 99min PALACE 3	19
5:00pm	MADEINUSA 100min PALACE 1	9
5:00pm	THE DIPLOMAT 82min Q&A ACADEMY 2	35
5:00pm	YOU MADE IT FOR HOW MUCH? DISTILL, UPSTAIRS	36
5:30pm	BLACK GOLD 78min PALACE 4	27
7:15pm	RED ROAD 113min PALACE 3	9
7:30pm	THE SOCIALIST, THE ARCHITECT & THE TWISTED TOWER 59min Q&A PALACE 1 Blessed Are The Dreams of Men, NYC Weights & Measures	25 34
7:30pm	INTOLERANCE 124min w/live music MERCURY	23
7:45pm	THE GIRL WHO LEAPT THROUGH TIME 98min PALACE 4	33
7:45pm	THE HOME SONG STORIES 105min Q&A ACADEMY 2	9
8:00pm	THE WIZARD OF OZ 101min FESTIVAL THEATRE	30
8:45pm	SWEET & SOUR 30min CHINATOWN	33
9:30pm	THE HOST 119min Q&A PALACE 1	12
9:45pm	WEST 99min Q&A PALACE 4	15
10:00pm	GHOSTS OF THE CITÉ SOLEIL 86min PALACE 3	25

SUNDAY 25 FEBRUARY

12:00pm	BOTHERSOME MAN 95min PALACE 1	11
12:00pm	DARATT 95min PALACE 4 Meokgo And The Stickfighter (16min)	17 18
12:45pm	BLOCKADE 52min PALACE 3 The Present (8min)	18 34
2:00pm	GRBAVICA 91min PALACE 1	8
2:15pm	THE SIMPSONS' FAMILY VALUES 60mins PALACE 4	33
2:30pm	DR. STRANGELOVE 96min PALACE 3	16
2:45pm	ONE FINE DAY 93min PALACE 2	14
3:45pm	TENTH DAY (Work In Progress Screening) 120min Q&A PALACE 4	24
4:00pm	FAMILY LAW 102min PALACE 1	8
4:30pm	THE HOST 119min Q&A PALACE 3	12
6:15pm	GHOSTS 97min PALACE 1	26
6:45pm	MODERN LOVE 95min Q&A PALACE 4	14
7:00pm	CLUBLAND 108min Q&A ACADEMY 2	11
7:15pm	LUNACY 118min PALACE 3	13
7:30pm	INTOLERANCE 124min w/live music MERCURY	23
8:15pm	SYNDROMES AND A CENTURY 105min PALACE 1	10
9:00pm	COURT OF LONELY ROYALS 93min Q&A PALACE 4	12
9:00pm	KINO KABARET ELECTRIC LIGHT HOTEL	30
9:30pm	FORBIDDEN LIES 106min Q&A PALACE 3	25
10:30pm	MIRRORBALL GLOBAL 70mins PALACE 1	23

FRIDAY 2 MARCH

10:00am	IDEOLOGY OF THE IMAGINARY IN THE 21ST CENTURY ALL DAY MERCURY	31
12:00pm	LUNACY 118min PALACE 3	13
12:15pm	THE CHANCES OF THE WORLD CHANGING 99min PALACE 4	27
12:30pm	SURPRISE SCREENING TBA ON 26 FEB	
2:15pm	MANUFACTURED LANDSCAPES 86min PALACE 4	27
2:30pm	HALF MOON 114min PALACE 3	9
3:00pm	SPECIAL 85min PALACE 1	15
4:00pm	CALL ME MUM 76min PALACE 4 Crocodile Dreaming Q&A (26min)	11 34
4:45pm	WHAT REMAINS 84min PALACE 3 Shift In Perception (16min)	25 34
5:00pm	ISABELLA 91min PALACE 1	13
6:30pm	SNAPSHOT 87min PALACE 4	35
6:45pm	FULL OR EMPTY 98min PALACE 3	12
7:00pm	GRBAVICA 91min PALACE 1	8
8:15pm	LOVING MARADONA 75min PALACE 4	29
8:45pm	STILL LIFE 108min PALACE 3	9
8:45pm	WORDS FROM THE CITY 85min Q&A ACADEMY 2 (Plus after party)	23
9:00pm	DRAWING RESTRAINT 9 145min PALACE 1	31
10:00pm	BIG BANG LOVE 85min PALACE 4	11
11:00pm	MIRRORBALL ANIMATION 70min PALACE 3	23

SATURDAY 3 MARCH

12:00pm	WOMAN ON THE BEACH 128min PALACE 1	15
12:15pm	THE GREAT DICTATOR 124min PALACE 3	16
12:30pm	GHOSTS 97min PALACE 4	26
2:00pm	COLOSSAL YOUTH 155min PALACE 2	8
2:30pm	BLUE BLOOD 93min PALACE 1	29
2:45pm	VOICES OF BAM 90min PALACE 3	25
3:00pm	INVISIBLE WAVES 115min PALACE 4	13
3:00pm	INFAMOUS 110min ACADEMY 2	13
4:30pm	TAXIDERMIA 91min PALACE 1	15
4:45pm	THE SUN 110min PALACE 3	19
5:30pm	DRAWN & QUARTERED 80min PALACE 4	33
6:30pm	BAMAKO 118min PALACE 1	8
7:00pm	FAMILY LAW 102min PALACE 3	8
7:00pm	CLUBLAND 108min ACADEMY 2	11
7:15pm	AIR GUITAR NATION 78min PALACE 4	23
9:00pm	ONE FINE DAY 93min PALACE 1	14
9:00pm	KINO KABARET ELECTRIC LIGHT HOTEL	30
9:15pm	EXILED 108min PALACE 3	12
9:30pm	LIFE IN LOOPS 79min PALACE 4 What The Future Sounded Like Q&A (26min)	23 23

SUNDAY 4 MARCH

12:30pm	THE PERVERT'S GUIDE TO CINEMA 150min PALACE 4	24
12:45pm	AFTER THE WEDDING 120min PALACE 1	11
1:30pm	THIN ICE 58min PALACE 3 Motordrome (9min)	29 29
3:15pm	PARAGUAYAN HAMMOCK 78min PALACE 1 Signs (39min)	18 34
3:30pm	AL FRANKEN: GOD SPOKE 90min PALACE 4	16
3:45pm	THE HOME SONG STORIES 105min PALACE 3	9
5:45pm	LIFE IN LOOPS 79min PALACE 4 What The Future Sounded Like Q&A (26min)	23 23
6:00pm	INFAMOUS 110min PALACE 3	13
6:15pm	EXILED 108min PALACE 1	12
7:00pm	CLOSING NIGHT DR. PLONK 83min (and award presentations) ACADEMY 1 AFTER PARTY GARDEN OF UNEARTHLY DELIGHTS	7



TICKETS

HOW TO BOOK

To avoid lengthy queues and potential disappointment, we recommend you buy your Adelaide Film Festival tickets in advance. If booking tickets on the day of the screening, please allow 20 minutes for ticket collection.

IN PERSON

Purchase from the AFF Box Offices located at Palace Cinema and Academy Cinema City,

PALACE EAST END CINEMA

274 Rundle Street, Adelaide

12pm - 6pm DAILY

8 FEBRUARY - 21 FEBRUARY

11am - 10pm DAILY

22 FEBRUARY - 4 MARCH

or last session.

ACADEMY CINEMA CITY

20 Hindmarsh Square, Adelaide

OPEN FOR TICKET SALES AND COLLECTION 1 HOUR PRIOR TO SCHEDULED SCREENINGS

ONLINE

Tickets and passes can be purchased online by credit card at

www.adelaidefilmfestival.org

PLEASE NOTE

Cinema screening admission is restricted to 18+ unless the rating is otherwise indicated.

TELEPHONE

Call 1300 727 432

9am - 5.30pm DAILY

Please have your credit card and session details ready.

TICKET COLLECTION

Tickets booked online or by phone can be collected from the AFF Box Office located at Palace East End Cinema, 274 Rundle Street, Adelaide.

Tickets for sessions at Academy Cinema City, can also be purchased and collected from the Academy Box Office from 1 hour prior to session commencement.

You MUST present photo identification at time of collection in order to receive your tickets.

Please allow 20 minutes for ticket collection.

DON'T BE LATE!

Patrons arriving after the advertised session commencement time may be refused entry and have their tickets forfeited.

TICKET OPTIONS INFORMATION

SINGLE SESSION

FULL PRICE \$15

INDUSTRY \$13

CONCESSION \$11

Single session tickets are available in person at the AFF Box Office, (Palace East End Cinema) or by Dial 'n' charge from anywhere in Australia on 1300 727 432 or online at www.adelaidefilmfestival.org.

GOLD PASS

FULL PRICE \$240

INDUSTRY \$230

CONCESSION \$220

Immerse yourself in the Adelaide Film Festival with the ultimate pass providing access to unlimited screenings (excludes special events). Choose from more than 166 sessions over 11 days.

* Pass holders are required to book for each session. Passes can not be used to attend special events.

FESTIVAL-10 PASS

FULL PRICE \$120

CONCESSION \$100

Make your own selection. Admission to ten (10) screenings of your choice, PLUS three (3) bonus daytime sessions Monday-Friday, before 4.00pm.

* Pass holders are required to book for each session. Passes can not be used to attend special events.

MINI-5 PASS

FULL PRICE \$60

CONCESSION \$52

Admission to five (5) screenings of your choice, PLUS one (1) bonus daytime session Monday-Friday, before 4.00pm.

* Pass holders are required to book for each session. Passes can not be used to attend special events.

INDUSTRY PRICE

Available on presentation of ID to members of ACS, AFI, ANAT, ASDA, AWG, MEAA, MRC and SPAA.

CONCESSION

Available on presentation of ID to students, pensioners, unemployed and seniors.

PLEASE NOTE

Gold Passes, Festival-10 Passes and Mini-5 Passes exclude access to special events and special screenings. Passes and tickets are non-refundable. Passes are registered in one person's name only and are non-transferable. Please choose tickets carefully as an exchange fee may apply.

All bookings incur a one-off \$2.50 (including GST) transaction booking fee. You MUST present photo identification at time of collection in order to receive your tickets.

SCREENING VENUES

PALACE EAST END CINEMA
274 Rundle Street, Adelaide

ACADEMY CINEMA CITY
20 Hindmarsh Square, Adelaide

MERCURY CINEMA
13 Morphett Street, Adelaide

ADELAIDE TOWN HALL
128 King William Street, Adelaide

CHINATOWN
Moonta Street, Adelaide

ELECTRIC LIGHT HOTEL
235 Grenfell Street, Adelaide

EXHIBITION VENUES

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide

ARTSPACE
Adelaide Festival Centre,
King William Road, Adelaide

CASCA
14 Porter Street, Parkside

EXPERIMENTAL ART FOUNDATION
Lion Arts Centre North Terrace at
Morphett Street, Adelaide

G COMPANY
39a Rundle Street, Kent Town

EVENTS AND FORUMS

DISTILL
286 Rundle Street, Adelaide

GARDEN OF UNEARTHLY DELIGHTS
Rundle Park, Adelaide

REGIONAL VENUES

WALLIS CINEMA, MT BARKER
17 Adelaide Rd, Mt Barker

WALLIS CINEMA, WHYALLA
Middleback Theatre,
141a Nicolson Ave, Whyalla

DISABLED ACCESS

If you require assistance with access, please notify the Box Office in advance of session attendance.

FOR MORE INFO

Visit www.adelaidefilmfestival.org for info and updates and screenings and events, special offers and to book passes and tickets.

VISITING ADELAIDE?

Contact the South Australian Travel Centre:
Phone 1300 366 770 or
visit www.southaustralia.com.au

NEWS AND UPDATES

Get online. Register for free at www.adelaidefilmfestival.org to keep up with the latest news and special offers, watch trailers and download premium content.

CONTACT (Admin only)

Adelaide Film Festival
Telephone + 61 8 8271 1488
Facsimile + 61 8 8271 9905
info@adelaidefilmfestival.org
www.adelaidefilmfestival.org

OFFICIAL FESTIVAL BAR

THERE'S ONLY ONE PLACE WHERE YOU AND YOUR FRIENDS SHOULD BE SEEN OUTSIDE OF THE CINEMA, AND THAT'S AT DISTILL - THE OFFICIAL ADELAIDE FILM FESTIVAL BAR.

RELAX ON THE GORGEOUS LOUNGES, ENJOY A DRINK AND A NIBBLE AND SCHMOOZE WITH FILM STARS AND FILM MAKERS UNTIL YOUR HEART'S CONTENT!

DISTILL IS THE WORLD'S FIRST HEALTH BAR, AND IS HOME TO MANY OF THE OFFICIAL WORLD PREMIERE AFTER PARTIES HAPPENING THROUGHOUT THE FESTIVAL.

286 RUNDLE STREET, ADELAIDE



PREMIUM CONTENT

The Adelaide Film Festival is Australia's first triple platform festival celebrating the screen in all its forms—cinema, internet and mobile phones.

To download premium AFF content from the internet log onto www.adelaidefilmfestival.org and become a premium member—it's FREE!

To get AFF movies, ringtones, screensavers and all of the latest program info on your mobile phone SMS the word **ILM** to **199PODMO** after Feb 20 or visit one of the PODMO bluetooth hotspots scattered across Adelaide to access it all for FREE!



FREE!

MUSIC ON FILM

AUSTRALIAN PREMIERE
AIR GUITAR NATION

Alexandra Lipsitz_USA_2006_78min

9:45pm TUESDAY, 27 FEBRUARY PALACE 4
7:15pm SATURDAY, 3 MARCH PALACE 4



AGN follows a group of young, born-to-mock motorheads, dudes and real life Waynes & Garths all the way from the first East Coast air guitar championships in New York City to Finland, where otherwise normal men and women transform into 11 year olds on their first tequila shot to compete for the WORLD air guitar championships. If you thought those spelling bee films were enthralling, then *Air Guitar Nation* will make you lose your mind. While gut-achingly hilarious from the word 'let's rock', this is no joke. To make a dent with the judges—a panel of none other than Brian May of Queen, Nina Gordon of Veruca Salt and Tom Morella of Audioslave (rock on!)—you gotta have method, technique, shtick and balls the size of Rundle Mall. But to win its gotta come from deep inside... but for everyone's sake, not too deep. The mullets, the heartache, the groupies and the sheer naughtiness of it makes for a rock journey not to be missed at any cost. As they say: To air is human, but to air guitar is divine. Now make a fist, raise your index and little fingers and bite your lower lip hard because AGN is coming to get you!

INTOLERANCE WITH LIVE SCORE FROM THE DEADBEATS

D.W. Griffith_USA_1916_124min

7:30pm SATURDAY, 24 FEBRUARY MERCURY
7:30pm SUNDAY, 25 FEBRUARY MERCURY



One of the quickest sessions to sell out at AFF05 was the re-score of *Metropolis* by The New Pollutants. This year we're back with a new musical accompaniment to D.W. Griffith's epic masterpiece *Intolerance* (1916) performed live by Adelaide band, The Deadbeats (ex-members of Bumblebee 81, a winner of JJJ's Uneathed competition). The work recently provoked an overwhelmingly enthusiastic response at the Media Resource Centre's Silent Remasters series. The intricately building rhythms improvised by the band provide a strong underpinning to the narrative experimentation of the film. *Intolerance* interweaves four stories: the fall of Babylon, the story of Christ, the St Bartholomew's Day Massacre, and a contemporary story, with Griffith's signature frantic last minute dash to the rescue providing superb material for musical bravura. The music accentuates the essentially abstract nature of Griffith's spectacular enterprise

ALL TICKETS \$25

FOR INFORMATION AND BOOKINGS PLEASE CALL MRC ON 8410 0979

AUSTRALIAN PREMIERE
LIFE IN LOOPS (A MEGACITIES RMX)

Timo Novotny_Austria_2006_79min

9:30pm SATURDAY, 3 MARCH PALACE 4
5:45pm SUNDAY, 4 MARCH PALACE 4



The remix has become a celebrated fixture in music but surprisingly it has been little explored in cinema. Austrian multimedia artist Timo Novotny (himself a musician/VJ with post-rockers The Sofa Surfers) takes Michael Glawogger's city film *Megacities* (1997) and, interweaving his own filmed footage and a music score, creates something entirely unique. Taking the raw footage from the original film, Novotny shot additional material in Tokyo with *Megacities* DOP Wolfgang Thaler. Where Glawogger's mesmerising essay film originally uncovered hidden aspects of some of the world's metropolises (the Bombay dye maker, the workers in a New York sweatshop, the seedy spectacle of a Mexico City sex show) this experimental music documentary, which carried off the Best Feature Documentary prize at Karlovy Vary last year, offers an enlivening new cinematic experience. It invites debate and discussion about the aesthetic possibilities of documentary as well as the dialectical interaction between image and music.

AWARDS Audience Award, SXSW
FESTIVALS SXSW; Tribeca; Edinburgh

LIKE THIS? TRY THESE...
Mirrorball | Global Selection, Loving Maradona, Al Franken: God Spoke

LIKE THIS? TRY THESE...
Dr Plonk, Passio



SCREENS WITH What the Future Sounded Like
AWARDS Best Feature Documentary, Karlovy Vary
FESTIVALS Graz; Karlovy Vary; Oslo; Warsaw

LIKE THIS? TRY THESE...
Zidane: A Twenty-First Century Portrait, Blockade, Mirrorball | Animation

MIRRORBALL ANIMATION

70min

11:00pm FRIDAY, 2 MARCH PALACE 3
ONE SCREENING ONLY



Mirrorball has always been a favourite with AFF audiences, bringing us all that's new in music video, straight from Edinburgh. This year animation has dominated the music promo scene. See inside the most creative, twisted industry minds with delightful fairytales and disturbing nightmares, including videos for The Knife, Smog, The Go! Team, The Presets and They Might Be Giants. Crank your speakers up to 11 and rock on!

MIRRORBALL GLOBAL SELECTION

70min

10:30pm SUNDAY, 25 FEBRUARY PALACE 1
ONE SCREENING ONLY

From Cat Power to Sigur Rós, Kanye West to The White Stripes, an international smorgasbord of the best promos from across the planet. Mirrorball | Global Selection offers up a feast of worldwide directorial talent. No matter where you're from, you'll find something to relate to in this Global Selection: the way that bad mornings always suck, the extraordinary effects of mixing dogs with trampolines and how to escape from the boot of a fast-moving car.

LIKE THIS? TRY THESE...
Drawn and Quartered,
The Girl Who Leapt Through Time



WORLD PREMIERE
WHAT THE FUTURE SOUNDED LIKE

Matthew Bate_Australia_2007_26min

9:30pm SATURDAY, 3 MARCH PALACE 4
5:45pm SUNDAY, 4 MARCH PALACE 4



SHORT

Post-war Britain was a period of intense scientific and industrial experimentation where art participated in, and reflected, wider social change. Out of this context came Electronic Music Studios (EMS), a radical group of avant-garde electronic musicians who composed a futuristic soundscape for the New Britain. Comprising of pioneering electronic musicians Tristram Cary (famed for his work *orDr Who*) and Peter Zinovieff, EMS was one of the world's most advanced computer-music facilities. Its great legacy is the VCS3, Britain's first synthesizer and rival of the American Moog. The VCS3 was a uniquely British invention, which changed the sounds of popular musicians including Brian Eno, Hawkwind and Pink Floyd. Almost thirty years on, the VCS3 is still used by electronic artists like Aphex Twin and Chicken Lips. Local filmmakers Matthew Bate and Claire Harris uncover a lost chapter in music history, emphasising a group of composers who used technology to re-think the boundaries of music and sound.

THE FILMMAKERS AND TRISTRAM CARY ARE GUESTS OF THE FESTIVAL

SCREENS WITH *Life in Loops*

LIKE THIS? TRY THESE...
Mirrorball Global, Al Franken: God Spoke

WORLD PREMIERE
WORDS FROM THE CITY

Natasha Gadd; Rhys Graham_Australia_2007_85min

8:45pm FRIDAY, 2 MARCH ACADEMY 2
ONE SCREENING ONLY



Get the word. Its about time someone made a film on the edgiest and most exciting movement to emerge on the local music scene. This feature-length documentary explores contemporary Australian hip hop through intimate and candid observations of some of the nation's most compelling and in-your-face artists. Focusing on a diverse range of bands such as TZU, MC Trey, Wire My Cuz, Koolism, Downsyde, and the Hilltop Hoods, *Words From the City* explores the social and cultural compulsion of young Australians to embrace the verbal battleground of hip hop in order to find their personal, political and creative voices. *Words from the City* explores the process of turning rebellion into a viable career as these bands attempt to cement their position at the vanguard of Australian hip hop, a movement that has only recently exploded onto the musical landscape as one of Australia's most urgent, powerful and energetic creative forms.

To celebrate this world premiere, join us at SOCO in The Garden of Uneathly Delights for the official after party.

THE FILMMAKERS AND MANY OF THE FEATURED ARTISTS ARE GUESTS OF THE FESTIVAL

TICKETS FILM ONLY: \$15
FILM AND PARTY: \$25 (includes drink on arrival)

LIKE THIS? TRY THESE...
Ghosts of Cité Soleil, Zidane: A Twenty-First Century Portrait

Since beginning transmission in 1992, the Franco-German television network, Arte, has been one of Europe's top public service broadcasters. It is unique in the world as an international joint venture, which broadcasts across two countries – bilingual, yet vastly diverse in its content.

In an era of shrinking arts budgets, in which investment in creative risktaking is often the first casualty, ARTE TV stands tall within a tiny group of prestige broadcasters around the globe. As films struggle to find financial support from broadcasters, ARTE (along with a select few including BBC's Storyville, the Sundance Channel and HBO) commissions films that simply could not be made without its support

Specialising in long form, pure documentaries along with narrative projects, ARTE films are not just 'made for television' but are ambitious and sometimes groundbreaking films that offer a genuinely cinematic experience.

Curated by ARTE France commissioning editor Christoph Jörg, with support from his German counterpart Hans Robert Eisenhower, and presented with the support of Programmes Culturels Français, Hemands dans les Pays Tiers, through the Alliance Française and the Goethe Institute and in association with the Australian International Documentary Conference, these films illustrate the importance of ARTE's role in fostering and supporting the film industry.

INTO GREAT SILENCE DIE GROSSE STILLE

Philip Gröning, France/Switzerland/Germany, 2006, 164min

7:30pm MONDAY, 26 FEBRUARY PALACE 1
12:00pm TUESDAY, 27 FEBRUARY PALACE 4



The Grand Chartreuse monastery in the French Alps is home to the Carthusians, an order of monks who have taken strict vows of contemplation and silence. Director Philip Gröning waited 13 years for permission, and then made a simple and memorable film in the six months he spent living among the monks, filming their daily routines, and watching the turn of the seasons with them. The film enters completely into the mindset of those within the walls, as it announces all voiceover narration, dialogue, music and other forms of visual distraction. The result is meditation on stillness and silence that helps explain why the film has had an extraordinary impact on audiences wherever it has been shown. The viewing experience becomes one of watching and listening intently. You will see no other film this year in which sound becomes a such a palpable force.

'The simplicity and repetition, the routine and functionality of the monks' existence, serves not to draw them away from the world but to affirm their place within it; to be aware of themselves, explains Gröning, and knowing that "by being aware of themselves, they are in the face of God." CINEMA-SCOPE

AWARDS Best Documentary, Bavarian Film Awards; Best Documentary, European Film Awards; Special Jury Prize, Sundance
FESTIVALS Hong Kong; Melbourne; Venice

LIKE THIS? TRY THESE...
Syndromes and a Century, The Island, The Monastery: Mr Vig and the Nun, Zidane: A Twenty-First Century Portrait

AUSTRALIAN PREMIERE PLEASE VOTE FOR ME

Chen Weijun, China, 2006, 55min

5:15pm MONDAY, 26 FEBRUARY PALACE 4
1:00pm WEDNESDAY, 28 FEBRUARY PALACE 4



Is democracy a universal value? Do politicians all over the world behave in the same way—even when they are children in Communist China? In Wuhan, central China, a class of grade three students have their first encounter with democratic structures via a class experiment. Three eight-year old children stand for election to be Class Monitor. Influenced by dotting parents for whom, as enforced by state policy, they are their only child, they take up the challenge in different ways through their campaign strategies, their canvassing and election promises. Less self-conscious than their parents, they reflect existing social values bluntly and honestly—and provide an insight into how, if democracy came to China, it might be received. One of ten films commissioned around the world by Steps International exploring emerging and diverging notions of democracies, this is a charming, insightful and intimate portrait of a society through a school, its children and its families. It challenges those committed to China's democratisation to consider the feasibility of, and the processes involved in, its implementation.

CHEN WEIJUN IS A GUEST OF THE FESTIVAL

SCREENS WITH The Isabel Fish (p.34)

LIKE THIS? TRY THESE...
Black Gold, Bamako, How Is Your Fish Today?, Al Franken: God Spoke

WORK IN PROGRESS THE TENTH DAY (WORKING TITLE)

Gonzalo Arijon, France/Spain, 2007, 120min

3:45pm SUNDAY, 25 FEBRUARY PALACE 4
| ONE SCREENING ONLY |



The most extraordinary survival story ever...

In October 1972 an amateur rugby team from Montevideo boarded a plane to Chile. After bad weather, the control tower lost contact with the plane. Sixteen survived the crash—and the 72 days it took to be rescued—living in almost complete darkness at an altitude of over 4000 metres in the Andes. Thirty-three years after the event, director Gonzalo Arijon, a friend from childhood of many of the young men on plane, has unparalleled access to the survivors in this fascinating film. Many of the survivors are speaking on camera about their extraordinary ordeal for the first time. Don't miss this unique opportunity to see this work in progress screening.

'The tenth day arrived, the day when we hear on the radio, that the search has been called off, the day when we had no more food at all... Then, we said to ourselves: if Christ could offer His flesh and His blood to his Apostles during the Last Supper, then surely He had shown us the way and we must do the same: take His blood and His flesh as incarnated in our friends who had died in the crash... So that this became an intimate Communion for all of us... and this is what helped us to survive...' ALFREDO DELGADO

GONZALO ARIJON IS A GUEST OF THE FESTIVAL

LIKE THIS? TRY THESE...
Ghosts, The Island, Kalaupapa – Heaven

As the role of the media morphs and blurs, and simplistic, sensationalist journalism dominates newspapers and broadcasters, the role of documentary in our society becomes more and more important. From the cinematographic and poetic to verité and reportage, documentary in the 21st century is a vital part of our culture, challenging, insightful, inspiring, comic or painfully sad.

In 2007 as we run again alongside the Australian International Documentary Conference, our program reflects this diversity with an astonishing lineup of films, including our celebrations of French German broadcaster ARTE and the International Documentary Festival of Amsterdam alongside our music, sports and Ecoscreen programs. Documentary is not just alive and well—it is leading the way and demanding our attention in our festivals, our cinemas and our loungerooms.

THE PERVERT'S GUIDE TO CINEMA

Sophie Fiennes, Austria, Netherlands, 2006, 150min

3:00pm THURSDAY, 1 MARCH PALACE 4
12:30pm SUNDAY, 4 MARCH PALACE 4



What do you say about a man who thinks that Groucho, Chico and Harpo represent the super-ego, ego and id? (Perhaps: where does that leave Zeppo?) Well, you'll be able to say a lot more after you've seen Sophie Fiennes' Hoover Street Revival (AFF03) three part introduction to the work of Freudian psychoanalyst, philosopher and film theorist Slavoj Žižek, author of Enjoy Your Symptom and Everything You Always Wanted to Know About Lacan (But Were Afraid to Ask Hitchcock). The compulsively talkative Žižek asserts that films embody the elements of psychical fantasy which underpin and sustain our sense of reality. He cites copious scenes from famous films by Hitchcock, Chaplin, Coppola, George Lucas, even inserting himself into the sets of some classics. He returns constantly to David Lynch's work with strikingly insightful readings. Žižek answers all the questions about movies that you never thought to ask: why are movie screens like toilet bowls, and why are flowers so disgusting?

'Like a ghost, Žižek haunts the famous locations and mock-up sets of classic movies in order to harangue us, like some intellectual Ancient Mariner. He fires off fluent reveries in his mangled, dentally challenged English like a virtuoso. Tremendously exhilarating stuff.' THE GUARDIAN

FESTIVALS Hong Kong; Karlovy Vary; Melbourne; Sydney; Toronto

LIKE THIS? TRY THESE...
Dr Strangelove, or How I Learned to Stop Worrying and Love the Bomb, The Great Dictator, Taxidermia

DOCUMENTARIES

WORLD PREMIERE

FORBIDDEN LIES

AFFI

Anna Broinowski_Australia_2007_106min

9:30pm SUNDAY, 25 FEBRUARY PALACE 3
12:00pm THURSDAY, 1 MARCH PALACE 1



In July 2004, Norma Khouri, the best-selling author of *Forbidden Love*, was exposed as a major literary fake. Her book, which had sold 250,000 copies worldwide, purported to tell of her experiences in Jordan where a friend, Dalia, had been stabbed to death by her father after she had fallen in love with a Christian man. Khouri claimed to have fled Jordan to Australia after being targeted with a fatwah over her campaign against honour killings. In reality she seems to have left Chicago in 1999 one step ahead of the FBI who wanted her for questioning over property transactions and other assorted frauds. Director Anna Broinowski, who made the 2004 success *Helen's War* about Helen Caldicott, has been able to get remarkable access to Khouri (or rather Norma Bagain) who emerges as a charismatic and manipulative figure, as well as to her victims and the law enforcement agencies she has left in her wake. A real-life literary thriller.

'I am excited by the magnificent scope of geography, culture, people and politics opened up by Norma's story. I am also interested in the delightful symbiosis that exists between the con-artist and the filmmaker. Both use a million imperceptible deceptions to manipulate the way people think. Both are in the business of making illusions real.' ANNA BROINOWSKI
ANNA BROINOWSKI & SALLY REGAN ARE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

What Remains, OSS117: Cairo, Nest of Spies, The Pervert's Guide to Cinema

AUSTRALIAN PREMIERE

GHOSTS OF CITÉ SOLEIL

Asger Leth; Milos Loncarevic_Denmark/USA_2006_86min

10:00pm SATURDAY, 24 FEBRUARY PALACE 3
2:45pm TUESDAY, 27 FEBRUARY PALACE 1



Jean-Bertrand Aristide rose to power in Haiti as the champion of the poor, but in order to maintain that power he employed the Chimères (ghosts), armed gangs from the Cité Soleil slums. This documentary shows the fall of Aristide in 2004 and its aftermath from inside the Chimères, focussing on two brothers, Haitian 2pac and Bily, who style themselves as gangsta rap heroes. Rapper Wyclef Jean produced the film and appears in it as a kind of aspirational model for the Haitian underclass. This is an enthralling portrait of the ways politics plays out on the streets of impoverished countries, dominated by young men with illusions of power, who are also conscious that they won't be living long lives. There is an unmistakable sense of how captivating violence and the prospect of death can be, seen from those under its thrall (and here you would have to include the filmmakers.) Director Asger Leth, the son of Jørgen Leth of *The Five Obstructions* (AFFO5) fame, has made a film sure to spark vigorous debates about the ethics of engagement with documentary subjects under extreme conditions. A documentary you will not forget quickly

'An amazing film' HARMONY KORINE

FESTIVALS Göteborg; IDFA; Telluride; Toronto

LIKE THIS? TRY THESE...

Boxing Day, What the Future Sounded Like, Big Bang Love, Juvenile A, Life In Loops

WORLD PREMIERE

KALAUPAPA – HEAVEN

AFFI

Paul Cox_Australia_2007_90min

7:15pm THURSDAY, 1 MARCH PALACE 1
ONE SCREENING ONLY



Kalaupapa, 20 minutes by plane from Honolulu, is a peninsula on the island of Molokai. It is a tropical paradise with beautiful beaches and swaying palms—and for the past 140 years it has been one of the world's most famous leprosy colonies. In 1998 prolific Australian director, Paul Cox, was permitted by the former patients who still live there, to make *Molokai*, a biopic of Father Damien, in which David Wenham played the famed missionary who treated the inmates from his arrival in 1873 until his own death from leprosy (now known as Hansen's Disease, which has long been treatable and non-contagious) in 1889. Documentary has long been a strong part of Cox's output, and he has returned to make a record of the lives of those at Kalaupapa today. This is a moving and intimate portrait of people who, despite having so much suffering in their lives, remain a strong, compassionate and generous community.

'A place of stunning beauty, it's been blessed by nature's grandeur, and cursed by humanity's ignorance and fear.'
VISITMOLOKAI.COM

PAUL COX & MARK PATTERSON ARE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

Still Life, What Remains, Voices of Bam

AUSTRALIAN PREMIERE

THE SOCIALIST, THE ARCHITECT AND THE TWISTED TOWER

Fredrik Gertten_Sweden_2006_59min

7:30pm SATURDAY, 24 FEBRUARY PALACE 1
12:30pm MONDAY, 26 FEBRUARY PALACE 1



The socialist is Johnny Örbäck, a former social democrat politician who is now the CEO of a co-operative housing company. The architect is Santiago Calatrava, one of the world's leading architects with commissions ranging from the Museum of Modern Art, to the Athens Olympic Sports Complex to bridges and opera houses around the globe. And the twisted tower is the Turning Torso building in Malmö, Sweden, a daringly experimental apartment tower with the potential to win awards or wreck careers. Calatrava's innovative design, based on the human body in motion, ignites the imagination of Örbäck, one of the legion of European social democrats who must balance his social beliefs and his desire to make the world a better place with the pragmatics of delivering results to an increasingly sceptical public. Come on an engrossing voyage of discovery to find out how an artistic vision is given concrete form in an environment that demands collaboration and in which problems can suddenly blow out to deficits of millions of dollars—a bit like filmmaking.

FREDRIK GERTTEN IS A GUEST OF THE FESTIVAL

SCREENS WITH Blessed Are The Dreams Of Men & NYC Weights

And Measures (p.34)

AWARDS Best Documentary (Architecture) DocFest Venice

FESTIVALS Calgary

LIKE THIS? TRY THESE...

What Chances of the World Changing, What Remains, Manufactured Landscapes



AUSTRALIAN PREMIERE

VOICES OF BAM

Maasja Ooms; Aliona van der Horst_The Netherlands/Iran_2006_90min

2:45pm SATURDAY, 3 MARCH PALACE 3
ONE SCREENING ONLY



In Bam they know a lot about death and loss. In December 2003, an earthquake destroyed this southern Iranian city killing 30% of the population. This extraordinary documentary quietly and poignantly captures the way people are trying to rebuild both their interior and exterior worlds. It grew out of a project to reunite families with still photographs found in the rubble. These photos of inconsequential family moments are the most tangible objects people have on which to build memories, small fixed moments in a time which has been thrown radically out of joint. Images of rebuilding and of life in the rubble are accompanied by the voices of survivors as they quietly try to decipher God's hand in this calamity. One sequence interweaves these voices with random movement on the streets, suggesting that everyday life is now full of conversations with the dead.

'When I was in Bam I met a man who had lost his wife and two daughters and he had only their picture. He was talking to them everyday. I asked him if he would do it loud in front of me. He accepted because he loved to talk to his dead. I think Iranians have a very strong and incredible imagination.'
ALIONA VAN DER HORST

AWARDS Special Jury Prize, Tribeca

FESTIVALS Edinburgh; Rotterdam; Tribeca

LIKE THIS? TRY THESE...

Paraguayen Hammock, Manufactured Landscapes, Kalaupapa—Heaven

WHAT REMAINS

Steve Cantor_USA_2005_84min

4:45pm FRIDAY, 2 MARCH PALACE 3
ONE SCREENING ONLY



Sally Mann is one of America's most lauded, articulate and controversial art photographers. Her earlier exhibition of photographs of her family, denounced by the Christian right as pornographic, was the subject of Steve [oud]QUIETloud: A Film About The Pixie's Cantor's 1993 film *Blood Ties*. In response to her husband's diagnosis with an incurable degenerative disease, Mann has now turned her attentions to the mortality of the flesh. Cantor visits the artist and her family at their Virginia farmhouse over a period of ten years, providing a painstaking background to the evolution of her work. From the remains of one of the family's pet dogs to decaying corpses kept for forensic experimentation, Mann tries to understand the link between our sense of what it is to be human and the perishable stuff of which we are made. From Mann's continuing commitment to wet-plate chemical photography to her problems finding a gallery in which to exhibit, this is one of the best records of what it is to be a working artist today.

'I dig deeply for the spiritual utilities that restore me, my love for the place, for the one man left, for my children and friends and the great green pulse of spring.' SALLY MANN

SCREENS WITH A Shift In Perception (p.34)

AWARDS Best Documentary, Jacksonville; Jury Prize, Atlanta

FESTIVALS Atlanta; Oslo; Sundance

LIKE THIS? TRY THESE...

Blue Blood, The Socialist, The Architect and the Twisted Tower, Forbidden LieS, Al Franken: God Spoke

BEST OF IDFA

Join us in celebrating the 20th anniversary of the International Documentary Filmfestival Amsterdam (or IDFA), which has established a position as the world's largest and most important documentary festival. Each year IDFA showcases approximately 300 documentaries from all around the world. The festival program focuses on creative and author-driven documentaries and urgent stories. IDFA hosts 6 competition program strands and all films in competition have to be international premieres. The AFF and the Australian International Documentary Conference, which is also celebrating its twentieth anniversary this year are pleased to present a series of the best documentaries from IDFA 2006. This selection, which was curated by IDFA's Director Ally Derks, includes **The Monastery- Mr Vig and the Nun**, which was the winner of the Joris Ivens Award for Best Documentary at this year's IDFA. **Thin Ice** screening in the Sports programme (page 29) is also part of the IDFA selection.

- AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE

international documentary film festival amsterdam



idfa

AUSTRALIAN PREMIERE 9 STAR HOTEL MALON 9 KOCHAVIM

Ido Haar_Israel_2006_78min

6:15pm FRIDAY, 23 FEBRUARY PALACE 1
12:45pm WEDNESDAY, 28 FEBRUARY PALACE 1



In Israel's occupied territories, thousands of Palestinians work illegally as construction labourers. They undertake arduous and dangerous journeys in search of employment. At night they sleep in improvised huts and coffin-like cubicles, a stark contrast to the luxury apartment complexes they build by day. But they have made homes for themselves, complete with cosy pillows and even power, generated by batteries they have scraped together. In *9 Star Hotel*, the filmmakers follow Ahmed and Muhammad. Together, they share food, belongings and stories, and live under the constant threat of arrest, as police, soldiers and the secret service are all tirelessly on the alert for illegal workers. With raw, handheld images, this disconcerting yet touching film documents friendship, nostalgia and the uncompromising urge to survive

'I made the film to give the Israelis a wake up call, to make them aware of what is happening, so that they don't allow themselves any longer to indulge the illusion that the separation wall makes any real difference to the situation or that our lives have suddenly become more peaceful.' IDO HAAR

SCREENS WITH 3494 Houses + 1 Fence (p.34)
AWARDS Best Documentary, Jerusalem
FESTIVALS IDFA

LIKE THIS? TRY THESE...
Ghosts, Please Vote For Me, Still Life

AUSTRALIAN PREMIERE GHOSTS

Nick Broomfield_UK_2006_97min

6:15pm SUNDAY, 25 FEBRUARY PALACE 1
12:30pm SATURDAY, 3 MARCH PALACE 4



To ensure her son's future, Ai Qin leaves the Chinese provinces to seek work in Britain. In England, she ends up with Mr Lin, who houses illegal immigrants in overcrowded rooms for extortionate prices and tries to tempt her into prostitution. Hovering between homesickness and despair, she works long hours in the food industry. After a hard day's work in an onion field, Ai Qin goes to a store and realises that she cannot even afford the spring onions she dug herself. Finally, Mr Lin's house is raided, and the group travels north, hoping to make better money collecting cockles. When the locals chase them away, it is the overture to the disaster that took place on 5 February 2004 in the British town of Morecambe Bay. Director Nick Broomfield *Kurt & Courtney*, *Biggie* and *Tupac* explores the grey area between fact and fiction with this dramatised reconstruction in which former illegal immigrants play all the roles

'Shot so sparsely, and with agonisingly aesthetic dexterity. I am awed by the accomplishment.' THE INDEPENDENT

AWARDS Solidarity Prize, San Sebastián
FESTIVALS London; San Sebastián; Sundance

LIKE THIS? TRY THESE...
Still Life, Lucky Miles, Feet Unbound

AUSTRALIAN PREMIERE FEET UNBOUND

Khee-jin Ng_Australia_2006_90min

9:45pm FRIDAY, 23 FEBRUARY PALACE 1
3:00pm MONDAY, 26 FEBRUARY PALACE 4



The Long March, beginning in 1934, during which the Chinese Red Army withdrew from the Nationalists, was one of the largest troop movements in history. The losses during this 10,000-kilometre journey were tremendous. This is the story of the few thousand women, many of them teenagers, who took part in this odyssey. Khee-Jin Ng, a Singaporean who re-located to Australia in 2004, adopts a double perspective. Six women who undertook the Long March tell of the hunger and continuous enemy attacks, but also of the way that women who had been captured (and often seriously maltreated) were later rejected by the Party. We also meet a young Beijing journalist who, tired of her job, retraces the route of the march, though with more comfortable means of transport. Offering a bowl of rice to the souls of the dead, she poses the question of the relevance of the event for contemporary Chinese

'The March, which was a reprieve that led to the eventual victory of the Communists over the Nationalists, is a watershed in modern Chinese history. It has become the stuff of legend, engraved in the national consciousness.' KHEE-JIN NG
KHEE-JIN NG IS A GUEST OF THE FESTIVAL

FESTIVALS IDFA

LIKE THIS? TRY THESE...
Ghosts of Cité Soleil, Still Life, Lucky Miles, Kalaupapa - Heaven

AUSTRALIAN PREMIERE THE MONASTERY MR VIG AND THE NUN

Pernille Rose Grønkrjær_Denmark_2006_84min

7:45pm FRIDAY, 23 FEBRUARY PALACE 3
3:15pm TUESDAY, 27 FEBRUARY PALACE 3



The eccentric looking Mr Vig walks through rooms and ponders what nuns need. Ashtrays? No, nuns don't smoke. Are the blankets thick enough? They're used to roughing it, right? The rooms belong to a Danish castle, which Mr Vig bought with the idea of establishing a monastery. Since 1950 he's been dreaming of this, and his dream appears to be nearing realisation now that an orthodox community in Russia has agreed to send nuns and priests to help with its development. The delegation is led by Sister Amvrosija, who has her own ideas about how a Russian monastery should be run. The scene is set for a test of wills between the stubborn nun and the equally obstinate Mr Vig. Filmmaker Pernille Rose Grønkrjær follows Mr Vig throughout the monastery's first year. During the shoot, he often asks her for advice and even physical help, as she interviews him about his childhood, his views on love, religion, and Sister Amvrosija.

'Nature and culture, the prayer hours and the seasons, winter scenery and the iconostasis, the nun's kitchen and Vig's library. The secular and the sacred. Grønkrjær's film details two different kinds of beauty. Like Vig, it cannot choose one over the other, depicting them side by side, closely cut together.'

DANISH FILM INSTITUTE

FESTIVALS IDFA; Sundance

LIKE THIS? TRY THESE...
The Island, The Socialist, The Architect and the Twisted Tower, Special

The success of Al Gore's recent **An Inconvenient Truth** demonstrates both the urgency of the environmental issues facing us today, as well as the potential power of film in addressing them. Filmmakers around the world are finding that they can make a difference in political debates by combining observational techniques with activist agendas and using new forms of distribution to bring the work to a wider audience. Not only are these intelligent and vitally important films, their accompanying web presences also make them entryways for a larger process of discovery and action. Complementing these screenings is the ongoing and hugely successful EcoTV initiative with its winning entries screening throughout our program.

And as the first CO2 free film festival in Australia, thanks to Carbon Planet, we are also keen to explore ways that filmmakers and media content creators can practice what they preach and lower their CO2 footprint – don't miss the Planet Greencode forum [p.36]

BLACK GOLD

Marc Francis; Nick Francis_UK/USA_2006_78min

5:30pm SATURDAY, 24 FEBRUARY PALACE 4
ONE SCREENING ONLY



Have you ever thought that the latté you're going to drink after the movie has consequences for a family in Ethiopia? The global coffee trade is now worth \$US80 billion, making coffee the most valuable trading commodity in the world after oil. However, prices paid to coffee farmers have been forced so low that many have abandoned their fields. Nowhere is this paradox more evident than Ethiopia, the birthplace of coffee. Tadesse Meskela is on a mission to save his 74,000 growers from bankruptcy. Structured as a dialogue between the west and Africa, the film alternates between the increasingly desperate situation of Tadesse's local growers' cooperative and the corporate culture which has grown up around our favourite cup. This is a cogent analysis of the Starbucks of the world and the failure of the World Trade Organisation to address the crucial issue of agricultural subsidies. Time for us all to wake and smell the coffee. Want more information about Fair Trade coffee? www.blackgoldmovie.com/action.php

'You will need to watch Marc and Nick Francis's remarkable Black Gold, one of the strongest documentaries I've seen.'
STUART KLAWANS, THE NATION

FESTIVALS London; Melbourne; Rio de Janeiro; Sundance

LIKE THIS? TRY THESE...
The Diplomat: A Conversation with José Ramos Horta, Bamako

AUSTRALIAN PREMIERE
MANUFACTURED LANDSCAPES

Jennifer Baichwal_Canada_2006_86min

5:45pm TUESDAY, 27 FEBRUARY PALACE 4
2:15pm FRIDAY, 2 MARCH PALACE 4



Most of the things in the world are now made in China for consumption in the west. This documentary gives us a close look at what this involves. The opening shot tracks endlessly across an eerily silent factory floor. Appliances are assembled and components recycled on a scale which is quite hypnotic. This film successfully turns its critique back on itself by suggesting that art is not above this process. We follow internationally renowned photographer Ed Burtynsky through the manufacturing badlands as he converts environmental degradation into graphic compositions for the appreciation of western audiences such as ourselves. Jennifer Baichwal's images perform a similar function as the staggering scale of China's industrialisation is set at an aesthetic remove by a now-familiar ambient music wash. For all its contemplative style, you will find this a quietly confronting experience, leaving no safe moral high ground from which to judge our implicit participation in the global system.

AWARDS Best Documentary & Best Canadian Film, Toronto Critics Association
FESTIVALS Atlanta; Calgary; Toronto; Vancouver

LIKE THIS? TRY THESE...
Still Life, What Remains, Voices of Bam

AUSTRALIAN PREMIERE
THE CHANCES OF THE WORLD CHANGING

Nell Carden Grey; Eric Daniel Metzgar_USA_2005_99min

3:30pm FRIDAY, 23 FEBRUARY PALACE 4
12:15pm FRIDAY, 2 MARCH PALACE 4



New Yorker Richard Ogust has somehow found himself as a champion for an environmental cause which threatens to consume him. After rescuing a terrapin from a Chinese restaurant, one thing has led to another and he has turned his loft into a sanctuary for rare, endangered turtles. 1200 of these marvellous creatures soon find their way to him. With his apartment and his relationship with the authorities at breaking point, he sets out to find a solution in the form of a research institution in New Jersey. Ogust is a reasonable, resourceful and thoughtful man who finds himself in a completely irrational situation. His dilemma is that faced by many environmentalists—the need to do something is obvious and immediate but the personal cost can be enormous. Ogust emerges as one of the most articulate and reflective victims of the ecology wars. As he says, "In your grave, process doesn't matter. It's getting it done that matters."

'A triumphant film... [The Chances] stands as an object lesson in the kind of inspired things that are possible within slender means.'
CINEMASCOPE

FESTIVALS Toronto, Hot Docs

LIKE THIS? TRY THESE...
Please Vote For Me, What Remains, Thin Ice

COMPETITION
ECOtvc



ECOtvc is a competition to create a 30-second commercial to raise awareness about sustainability—and inspire young people to make changes that will help create a better future for our planet.



Zero Waste was the theme for 2006. As research suggests, young people attach less importance to this issue than older members of the community. This campaign aims to inspire and motivate our youth.

Over 60 storyboard concepts were submitted, with at least half from students under 18 years. Seven finalists produced their concept, and through a unique style of audience judging a winner was selected. The awards will be announced and all seven ads premiered during the Adelaide Film Festival. The winner is then shown on television. Judges included high profile people from the media and the environmental movement, including international film director Mario Andreacchio, and Zero Waste's Vaughan Levitzke.

THE WINNER OF THE ECOTVC COMPETITION WILL BE ANNOUNCED AT MADE IN SA (P.34)

THE COMPETITION IS AN ANNUAL EVENT.

TO FIND OUT MORE, CALL DEB LAVIS 04 804 228



BEST AIRLINE TO ASIA

Travel Weekly Globe Awards 2006
by Travel Weekly.



Best Economy Class 2006

And five other good reasons to fly Economy with us.

Reason 1: Our renowned Malaysian hospitality. We take care of everything, making your journey hassle-free.



Because every class is important to us.
Every passenger on every flight.

Reason 2: Our new *Select* Inflight Entertainment System (over 300 hours of On-Demand movies, music and games).



Reasons enough for the World Airline Awards — after conducting 13,611,244 satisfaction interviews between September 2005 and May 2006 to award us Best Economy Class in 2006.

Reason 3: A delicious new and improved cuisine selection.



The reasons we're telling you?

Reason 4: More leg room with a spacious 34 inch seat pitch.

Reason 5: A cabin crew that is amongst the best in the world.



Well, firstly, we're very happy we won this.

The reason we did all this?

And finally, we owe it largely to every one of you.

*Features available on B747 & B777 flights.



For more information call 132 627 or visit www.malaysiaairlines.com.au

THESE FILMS WILL SELL OUT!

The drama of winning and losing, of pushing yourself to your limits and beyond; this is what makes sport such rich material for film. The beauty, the emotion, the enormous difference that something as apparently meaningless as kicking a ball or peddling a bicycle can make in people's lives makes this collection absorbing viewing.

BLUE BLOOD
 Stevan Riley_UK_2006_93min
 2:30pm SATURDAY, 3 MARCH PALACE 1
 ONE SCREENING ONLY



Oxford is not generally associated with boxing, but every year its team goes head to head with the hated Cambridge. Those selected for Oxford are awarded Blues, a prestigious mark of personal achievement. This engrossing study follows five prospective blues, all new to boxing, as they go on a journey of self-discovery. Kavanagh is a scrawny philosophy student who couldn't be more different from Justin, an American with boundless reserves of can-do attitude. Fred wants to get in touch with his edgy side, while Boiler seeks his father's respect. The enigmatic, opera-singing Charlie, with his wry crooked grin, simply wants to see something through. Working class builder Des has precious few weeks to mould this unlikely combination into fighters. Even those with no interest in boxing will find themselves caught up with strong narrative and characters on an arc of development in this film, all of which provides a beautifully classical model of documentary construction.

'A film that puts athletics back in perspective, and on a human scale.' VARIETY

FESTIVALS Tribeca; Woodstock; Zurich

LIKE THIS? TRY THESE...
 Family Law, The Socialist, The Architect and the Twisted Tower, Al Franken: God Spoke

AUSTRALIAN PREMIERE
LOVING MARADONA
 AMANDO A MARADONA
 Javier Martín Vázquez_Argentina_2005_75min

10:00pm WEDNESDAY, 28 FEBRUARY PALACE 1
 8:15pm FRIDAY, 2 MARCH PALACE 4



You think that football (please don't upset me by calling it soccer) is just a game? Here is a film to show you just how wrong you are. Diego Maradona exploded on to the football scene from the slums of Villa Fiorito and the world has never been the same. This effervescent Argentinian exploration of The Great One's life tells you everything you want to know about Diego as footballer, as extramegasuperstar (excuse me, but it is necessary to make up new words when contemplating Maradona's stature), as social conscience of Latin America, as rocker, as victim of the establishment who came to earth to suffer for our sins, and even as GOD—there I've said it. From Maradona himself, to his family, his friends, his tattooist, this film will bring you to the inescapable conclusion that there is no alternative other than loving Maradona. There is only one word for this film: Gooooooooooooooooooooooooooooooooooooo!

SCREENS REGIONALLY, SEE PAGE 20

FESTIVALS Buenos Aires; Göteborg; Helsinki

LIKE THIS? TRY THESE...
 Air Guitar Nation, The Host, OSS117: Cairo, Nest of Spies
 PRESENTED BY COALĂR

AUSTRALIAN PREMIERE
MOTORDROME MOTO DROM
 Jörg Wagner_Germany_2006_9min
 5:00pm TUESDAY, 27 FEBRUARY PALACE 3
 1:30pm SUNDAY, 4 MARCH PALACE 3



A short love poem for those to whom vroom is the most beautiful word in the English language. The Moto-drom, the wall of death, sends men, cars and motorbikes spinning in a gasoline ballet. Finally, we have a film that makes going round and round in small circles make sense.

SCREENS WITH Thin Ice
 FESTIVALS IndieLisboa; Sheffield DocFest

A SUNDAY IN HELL
 EN FORÅRS DAG I HELVEDE

Jørgen Leth_Denmark_1976_112min
 12:15pm SATURDAY, 24 FEBRUARY PALACE 3
 ONE SCREENING ONLY



Just as every sport has its classic events, it has its classic films. In 1976, Jørgen Leth (of *Five Obstructions* fame AFF05) documented the famed Paris-Roubaix bike race. This is an event whose reputation is that it pushes its champions to the limits of their skills and endurance. A 270 kilometer race with significant stretches over the cobblestoned cow-paths of *l'enfer du nord* the infamous hell of the north, this is an intense test of tactics and of muscle. Before lycra, before carbon fibre racing frames, before funny chemicals, there were the Belgians—the famed Eddie Merckx and his arch-rival Roger De Vlaeminck who squared off against each other in this decisive duel. Leth captures every crucial moment of the race: the hopeful fools in the breakaway, the grinding mass of the peloton, the choking dust of the pavée, the fallen and bleeding by the roadside, and the final, desperate, sinew-wrenching sprint *forla gloire*.

'You can see every bead of sweat on the cyclists and every smashed-up ankle. It really makes you never want to get on a bike again. But it is an amazing film.'

NICK FRASER, BBC COMMISSIONING EDITOR
 SCREENS REGIONALLY, SEE PAGE 20

FESTIVALS Centre Pompidou; ICA London; Sheffield

LIKE THIS? TRY THESE...
 Family Law, OSS117: Cairo, Nest of Spies, Loving Maradona

AUSTRALIAN PREMIERE
THIN ICE

Håken Berthas_Sweden_2006_58min
 5:00pm TUESDAY, 27 FEBRUARY PALACE 3
 1:30pm SUNDAY, 4 MARCH PALACE 3



Ever since ice hockey was introduced into the northern Indian province of Ladakh, it has been a male preserve. Until Dolkar, a young Buddhist woman, decided to put together a woman's team to participate in the national championships. Here is the stuff of unlikely underdog stories so beloved by Hollywood—except this is for real. Before she can put a stick on the ice, Dolkar must face the formidable challenges of getting through Himalayan passes to recruit players from the predominantly Muslim town of Kargil in the shadow of the Line of Control. The mullahs have no problem with the idea that Buddhists and Muslims are brothers, but need some convincing on women's sporting attire. Because sport is so essentially trivial, it might just have the greatest potential to bring people together. Having reconciled differences of gender and religion, Dolkar and her teammates prepare to put the puck in the back of the net

'As a former ice hockey player I immediately fell in love with Dolkar and her friends. The landscape in Ladakh is fantastic. But the thing which struck me even more was the people living there. Everyone was singing while working and complaints did not exist...' HÅKEN BERTHAS

PRODUCER FREDRIK GERTTEN IS A GUEST OF THE FESTIVAL

SCREENS WITH Motordrome
 FESTIVALS IDFA

LIKE THIS? TRY THESE...
 Prince of the Himalayas, Feet Unbound



ZIDANE, A Ø PORTRAIT
 ZIDANE, UNPORTRAIT DU 21E SIÈCLE

Douglas Gordon; Philippe Parreno_France_2006_90min
 3:00pm SATURDAY, 24 FEBRUARY ACADEMY 2
 7:15pm MONDAY, 26 FEBRUARY PALACE 3



From the kickoff to the final whistle—a stretch of time which normally defines a game, but here is something more personal. On April 23, 2005 Zinedine Zidane, arguably the greatest football player in the world, took the field for Real Madrid, but this time he had 17 cameras (supervised by *Seven* cinematographer Darius Khondji) trained on him for the length of the game. This ingenious film turns the sport inside out, concentrating on the individual rather than the contest. The sporting spectacle is stripped of the tactical and emotional overlays normally provided by commentary. Instead we concentrate selectively on the sound of boot on ball and mesmerising music of Glaswegian band, Mogwai. Here is a portrait of existential man, profoundly alone in the middle of a crowd. Zidane emerges as a remarkably focussed artist, whose bursts of dazzling skills, like his flashes of temper, seem to arise suddenly from nowhere. As Zidane himself puts it in an intertitle: "Magic is sometimes very close to nothing at all."

'This is, in the end, less a film about a sportsman than about the isolated energies of a man in his workplace. The intensity of concentration required, the physical grace, strength and skill. EDINBURGH INTERNATIONAL FILM FESTIVAL
 SCREENS REGIONALLY, SEE PAGE 20

FESTIVALS Cannes; Edinburgh; Toronto

LIKE THIS? TRY THESE...
 Drawing Restraint 9, Manufactured Landscapes, Blockade

SPECIAL EVENTS

FAKE 2: THE SEQUEL



Returning to the AFF after 2005's night of GlamourFAKE taps into the modern filmmaker's repertoire by asking aspiring and established directors, editors, animators and digital media practitioners to put together films in three categories.

FAKE FEATURES: The grandest epics and the most woeful concepts will be squeezed into a maximum of three minutes—trailer style.

FAKE ADS: All new and improved fake products designed to make life a little easier.

FAKE DOCOS: Insight into the harsh realities of life as a fictitious person. Go behind the scenes where there are no scenes. ButFAKE will not stop there. Rather than simply screen each film one after the other,FAKE will present an extravaganza designed to return the glamour back to the local film community. The films will face off in a glorious tribute to rock stardom, as they are voted for by the participating directors in a Eurovisionesque voting structure, which will uncover the BIG F, the Lord/Lordette of all Fakes. Hail the masters of celluloid (or digital video-oid).

FAKE is proudly brought to you by the Glamour Collective in conjunction with the Adelaide Film Festival with support from the Media Resource Centre & The Kojo Group.

7:30pm THURSDAY, 1 MARCH ACADEMY 2
ALL TICKETS \$15

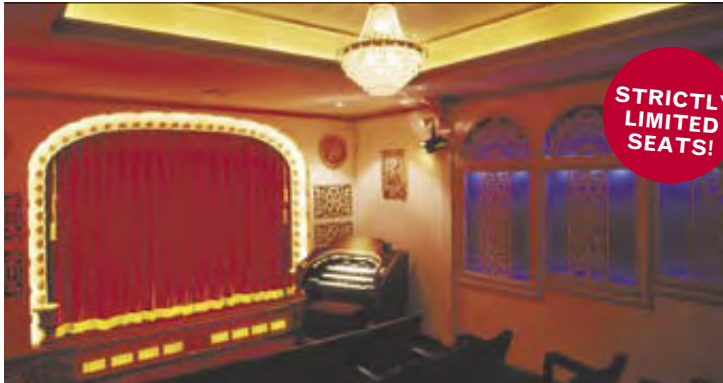
KINO KABARET



"Do well with nothing, do better with less, do it now!" The Kino microcinema movement was born in Montreal in 1998, and has since spread across the globe with over 40 Kino cells currently in existence. Adelaide's very own Kino cell formed during the highly successful Kabaret held at the 2005 Adelaide Film Festival, and KinoAdelaide is back with a Kabaret in 2007! Intrepid local Kinoites and their international guests will write, shoot, edit and screen short films every 48 hours. This is raw short filmmaking for filmmakers whose energy and creativity knows no bounds. Come to the Electric Light Hotel at 25 Grenfell Street in the city to see the fruits of this process

9:00pm SUNDAY, 25 FEBRUARY	ELECTRIC LIGHT HOTEL
9:00pm TUESDAY, 27 FEBRUARY	ELECTRIC LIGHT HOTEL
9:00pm THURSDAY, 1 MARCH	ELECTRIC LIGHT HOTEL
9:00pm SATURDAY, 3 MARCH	ELECTRIC LIGHT HOTEL
FREE ADMISSION	

MINI REGENT CINEMA EXPERIENCE PG



STRICTLY LIMITED SEATS!

For three nights a lucky few will experience The Mini Regent Cinema. You'll catch a bus from outside Palace Cinemas on Rundle St and meet your hosts from Coco Loco. After sipping champagne and eating tempting lollies on your ride, like Alice in Wonderland you'll arrive and enter a tiny cinema, lovingly created from the golden days, swathed in red velvet and luxurious fittings. This exquisite jewellery box is a 24-seat cinema (housed in a suburban corrugated iron shed) recreating in miniature the Regent Cinemas from the golden age of movie palaces in the 1920s. You'll enjoy a classic feature, Howard Hawks' 1940 masterpiece *His Girl Friday* complete with newsreels and cartoons. Jaffas may even roll down the aisles.

6:30pm TUESDAY 27 FEBRUARY, WEDNESDAY 28 FEBRUARY, THURSDAY 1 MARCH
BUS LEAVES FROM THE PALACE CINEMA
TICKETS: \$25

THE WIZARD OF OZ WITH THE ASO G



IN ASSOCIATION WITH THE ADELAIDE FESTIVAL THEATRE
CONDUCTOR BRETT KELLY
SUPPORTED BY THORNTON GROUP

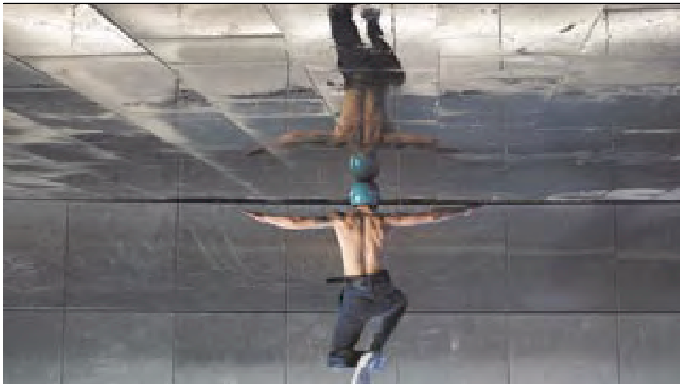
Experience *The Wizard of Oz* as never before in a vivid restoration with live orchestral accompaniment at the Festival Theatre. TheASO performs the lush score of the beloved movie classic including the timeless 'Somewhere Over the Rainbow'. Judy Garland's career-defining role as Dorothy has enchanted generations of movie-goers. Join the Cowardly Lion, Scarecrow, Tin Man, Dorothy and, of course, Toto as they follow the Yellow Brick Road to see the Wizard in an unforgettable cinematic and musical event for the young and young at heart.

8:00pm FRIDAY, 23 FEBRUARY	FESTIVAL THEATRE
2:00pm SATURDAY 24 FEBRUARY	FESTIVAL THEATRE
8:00pm SATURDAY 24 FEBRUARY	FESTIVAL THEATRE
TICKETS: FROM \$28 BOOK AT BASS ON 13 12 46	

adelaide symphony orchestra

ART & THE MOVING IMAGE

EXPERIMENTA VANISHING POINT



SHAUN GLADWELL, *PARAPHYSICAL MAN* (2005), COURTESY THE ARTIST AND SHERMAN GALLERIES, SYDNEY

The Experimenta Vanishing Point exhibition presents media art and videos inspired by the twisted realities of *Alice in Wonderland* and *Being John Malkovich*. Showcasing the works of Australian and international digital media artists, filmmakers, scientists, video artists, animator and sound artists working at the forefront of new media art, the exhibition features miniature worlds and photographs that come to life. This is an exhibition of artworks you can touch and play with: art like you've never experienced

MEDIA ARTISTS FEATURED Narinda Reeders, David MacLeod (Australia), June Bum Park (Korea), Shaun Gladwell (Australia), Daniel Crooks (Australia), Minim++ (Japan)

FRIDAY 16 FEBRUARY – SATURDAY 10 MARCH ART GALLERY OF SOUTH AUSTRALIA

CURATORIAL FLOORTALK Caroline Farmer, Executive Director of Experimenta

12:45pm–1:45pm TUESDAY 20 FEBRUARY no bookings required

FREE ADMISSION



IDEOLOGY OF THE IMAGINARY IN THE 21ST CENTURY



LEV MANOVICH, *SOFT CINEMA*

A project presented by the Experimental Art Foundation, in collaboration with AFF, exploring the interconnected issues of art, culture and new media through symposium and exhibition

The Symposium is aimed at defining concepts and processes characteristic of the early 21st century. Some of the themes the speakers are urged to visit: What are the decisive theoretic and practical developments of this decade? How has the ideological framework of image shifted? How can we measure the real power of these images? Are some aesthetic categories or concepts of the late 20th century already obsolete? Are new categories appearing on the horizon? Bio-technology and wireless technologies are offering themselves to us quite open but perhaps more important are hidden, underlying processes, which we constantly seem to neglect. Invited Speakers: Anna Munster, Mark Dery, Tania Fraga, Lev Manovich, Andreas Strol McKenzie Wark, Friedrich Kirschner and Melentje Pandilovski (EAF Director)

At the Experimental Art Foundation, Lev Manovich's installation *Soft Cinema* mines the creative possibilities at the intersection of software culture, cinema, and architecture. Its manifestations include films, dynamic visualisations, computer-driven installations, architectural designs, print catalogues, and DVDs. For more information www.softcinema.net

SYMPOSIUM: 10:00am–4:00pm THURSDAY, 1 MARCH; FRIDAY, 2 MARCH MERCURY

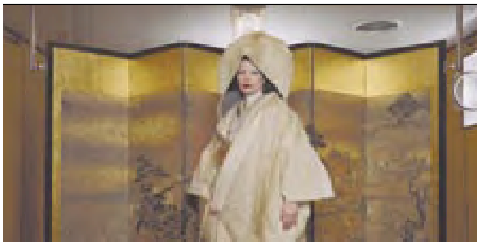
EXHIBITION: 10:00am–4:00pm FRIDAY, 2 MARCH – SATURDAY, 7 APRIL EAF

FREE ADMISSION

DRAWING RESTRAINT

Matthew Barney_USA/Japan_2005_145min

9:00pm FRIDAY, 2 MARCH PALACE 1 |



Matthew Barney's *Cremaster* cycle of films (AFF05) bridged the gap between theatrical cinema and art gallery filmmaking, opening the way for this lush collaboration between the artist and his partner Björk, who co-wrote and appears in the film, as well as providing its soundtrack. The plot (but if you saw *Cremaster*, you know not to set too much store by story) involves Barney and Björk boarding a Japanese whaling vessel and preparing for a stylised Shinto wedding ceremony. Meanwhile, the ship's crew moulds a huge sculptural out of vaseline. As the sticky liquid melts and floods the cabins the wedding participants begin to hack at each other with knives in a tender, gruesome and transformative ritual. There has been intense debate over the meaning and value of the film, with Barney describing it as dealing with "the relationship between self-imposed resistance and creativity." Prepare for a flood of gorgeous imagery, mythic artistic canvas, and an interpretive puzzle that will confound and mesmerise in equal measure

'The final phase may be the only half-hour of filmmaking which will appeal equally to subscribers to Artforum and Fangoria'
THE ONION

FESTIVALS Venice, Edinburgh, IndieLisboa

LIKE THIS? TRY THESE...
Big Bang Love, Juvenile A; Taxidermia; Passio; Zidane; Lunacy

SCARY MOVIE



MARK WALLINGER, *SLEEPER* (2004), TATE COLLECTION, LONDON. COURTESY OF THE ARTIST. COURTESY ANTHONY REYNOLDS GALLERY, LONDON

Scary Movie is an exhibition of four recent video works by artist based in the UK and Sweden. Each work makes reference to different ways that film or video technology are used in the world around us and to the languages and forms that have grown from these—for surveillance and scientific documentation, to the 'home-video', 'the documentary' and finally 'the drama'. In addition the works allude to ideas of the 'fantastic' and the 'uncanny' and explore the media of film and video as repositories and carriers of these in contemporary culture.

CURATOR: Richard Grayson (UK)

ARTISTS AND WORKS: Mark Wallinger (UK) *Sleeper*, Anna Barribal (UK) *Draw*, Mark Boulos (UK) *The Gates of Damascus*, Erik Bunker (Sweden) *Gospels*

FRIDAY, 23 FEBRUARY TO SUNDAY, 4 MARCH

11:00am–5:00pm MONDAY TO FRIDAY
1:00pm–5:00pm SATURDAY AND SUNDAY

CONTEMPORARY ARTS CENTRE OF SOUTH AUSTRALIA

FREE ADMISSION

G COMPANY PRESENT



EMMA NORTHEY, *ELECTRONIC DEVILS (BEST BELIEVE)* (2006)

Contemporary café and video art lounge g company is an adjunct to Greenaway Art Gallery. g company presents new video works by South-based artists James Geurtz and Emma Northey

James Geurtz' *Always Forever* is a conversation between recording and projection, celluloid and digital processes. Using the site of former Drive-in Theatre *Salinize* explores the relationship between internal space and the vast salty interior of Australia, an *Inhale* pulses x-ray glimpses of a breathing organism

Emma Northey's *Electronic Devils (Best Believe)* uses themes of spirituality, sex and death in a distorted simulation of an early morning television viewing session and was inspired by the way that these programs use repetition of key phrases and images delivered with a sense of urgency, preying on the anxieties of the viewer, in a manner that can be likened to hypnosis

11:00am–6:00pm TUESDAY TO SUNDAY

GREENAWAY ART GALLERY

FREE ADMISSION

THE BROADCAST SUMMIT

The Broadcast Summit will explore the interface between television and digital delivery that will constitute the screen environment for broadcasters and consumers over the next decade. It is an exciting time, with digital delivery increasingly offering consumers a relationship to audio visual materials that previously has been limited to music: the chance to interact flexibly and creatively with the moving image; to file share, to mix, collage, edit; to control their consumption rather than be controlled by it.

Following on from Crossover Australia, this one-day symposium will showcase some of the best models from around the globe that are repositioning analogue broadcasters as ground-breaking digital providers who are simultaneously bringing their audiences with them.

National and international speakers include Frank Boyd (Unexpected Media, UK), Marc Goodchild (Cross Platform Development Executive, BBC, UK), Kim Dalton (Director of Television, ABC), Daryl Karp (Chief Executive Officer, Film Australia), Mark Strong (Head of Content & Programming, Digital Media, Network Ten), Simon Hackett (Managing Director, Internode), Justin Milne (BigPond Group Managing Director, Telstra), Paula Le Dieu (Managing Director, Magic Lantern, UK), Heather Croall (Director, Sheffield Doc/Fest, UK), Jennifer Wilson (Managing Director, HWW Pty Ltd), Paul Vincent (Manager SBS Online, SBS), Paul Gerhardt (Project Director, Creative Archive, BBC, UK), Paul Melville (Development Executive and Executive Producer, Southern Star), Katie Cordes (Manager, Product and Content Development, ABC Enterprises), Hal Josephson (President, MediaSense, US), Matt Adams (Blast Theory, UK), Priscilla Davies (New Media Producer, Triple J and JTV, ABC), Carla Drago (New Media Producer, Massive) as well as many more.

The Broadcast Summit will explore the creative opportunities and challenges that this new and active relationship with the audience provides. Find out about the future of content delivery, meet the new content commissioners, discover how to breathe new life into archives and think through the prospects for quality TV in Australia.



9:00am - 9:30am

WELCOME AND OPENING REMARKS

9:30am - 11:00am

RICH MEDIA, POOR MEDIA

What is the future of content delivery? How do you produce innovative, immersive, compelling projects for multiple platform delivery? Hear some of the world leaders in the field talk about work that embraces new technology and new delivery media. Discover how opportunities for cross platform production are expanding. This session delivers insights into how to design projects that work—come see what the future may hold!

11:15am - 12:30pm

CONTENT COMMISSIONING 2.0

Who are the new kids on the block and what are their content strategies? What do IP and mobile TV promise for content producers? How can content producers respond to the challenges of making programs for these new platforms? With the emerging importance of cross platform distribution, what does the future hold for independent content producers?

1:30pm - 2:30pm

ALL MIXED UP

Hear first-hand what the experience has been for the Creative Archive Licence Group in the UK. Discover the opportunities that exist for breathing new life into content archives. Can content have a second life that is completely independent of its original intention?

2:45pm - 4:30pm

IS THIS GOODBYE FOR TV?

Will the new gatekeepers take control of media consumption—or will the audience themselves exercise choice, seek out quality, and create their own media experiences? How will broadcasters react? How should producers adapt? Which new players might emerge? What are the prospects for quality TV in Australia?



9:00am - 4:30pm THURSDAY, 22 FEBRUARY

REGISTRATION FEE: \$30

MERCURY CINEMA

MACHINIMA



Art, Science and Attitude

At the heart of this fast emerging artform, Machinima (machines meet cinema), is the idea that any bedroom-bound auteur-geek can create these animated webfilms. Using the existing virtual worlds created for popular computer games, you can shoot your own film using the video game characters as the actors for your own scripts. This is DIY filmmaking at its best! As Machinima moves more and more into the mainstream, it is attracting serious attention, with Graham Leggat, former Director of Communications for the Film Society of Lincoln Center, likening episodes of Rooster Teeth's online hit *Red vs Blue: The Blood Gulch Chronicle* to Samuel Beckett in terms of sophistication. The instant and ongoing appeal of Machinima is its irreverent humour, sharp and provocative writing, political advocacy and satire and the bending of gaming aesthetics to Machinima's own ends. This day-long forum will explore the promise of Machinima with leading international practitioners: Paul Marino (USA), Eddo Stern (USA), Jessica Hutchins (USA), Friedrich Kirschner (Austria), Gustavo Sorola and Jason Saldana (USA).

11:00am - 6:30pm WEDNESDAY, 28 FEBRUARY

ADMISSION FREE

MERCURY CINEMA

11:00am-11:45am

MACHINIMA 101 WITH PAUL MARINO

An entertaining guided tour through the history, highlights and science of Machinima, giving those new to Machinima a proper introduction and providing Machinima fans with a walk down a virtual memory lane. Paul Marino is an Emmy award-winning animator, who now runs the Academy of Machinima Arts and Sciences. He is the author of *3D Game-Based Filmmaking*.

12:00pm-1:00pm

EDDO STERN/JESSICA HUTCHINS

Eddo Stern is a writer, theorist, new media artist and founder of C-level [AFF guests in 2003], an artist-run new media lab in L.A. Eddo and his collaborator, writer Jessica Hutchins, will present examples of their work including *Waco Resurrection*, *Tekken Torture Tournamen* and new Machinima *Landlord Vigilante*.

2:00pm-2:45pm

FRIEDRICH KIRSCHNER

Friedrich Kirschner is a filmmaker and visual artist who re-purposes computer games to create animated narratives and interactive performances.

Friedrich will illustrate how to use computer games, household input devices and other rarely seen interfaces for content creation.

3:00pm-4:00pm

Selected highlights from the Machinima Academy of Arts and Science 2006 Mackie Awards. Commentary by founder Paul Marino followed by Q&A.

4:15pm-5:15pm

BEST OF ROOSTER TEETH PRODUCTIONS

Cult Machinima giants Rooster Teeth have sent out two members, Gustavo Sorola and Jason Saldana, to screen episodes of their *Red vs Blue* series 4, *The Strangerhood*, their sci-fi reality TV sitcom, and *P.A.N.I.C.*

5:30pm-6:30pm

PANEL DISCUSSION

Paul Marino, Eddo Stern, Jessica Hutchins, Gustavo Sorola, Jason Saldana and Friedrich Kirschner in discussion about the broader commercial possibilities, and the emerging cultural and aesthetic directions of Machinima.

BOOK NOW!
1300 727 432 or www.adelaidefilmfestival.org

ANIMATION

AUSTRALIAN PREMIERE
SWEET & SOUF

Eddie White_Australia/China_2007_15min

8.45pm SATURDAY, 24 FEBRUARY CHINATOWN
SPECIAL EVENT



Adelaide's People's Republic of Animation [PRA] is fast emerging as one of Australia's most interesting animation studios. Their latest project breaks new ground by forming a creative collaboration with the powerful Shanghai Animation and Film Studio [SAFS] which celebrates its 60th anniversary this year. In *Sweet & Sour Errol*, a stray dog living on the city streets, stumbles into Chinatown while foraging for food. Intoxicated by its alluring smells, tastes and exotic culture, Errol believes that he has discovered paradise—but everything changes dramatically when he starts to think that he may be soon on the menu.

Screening with two multi-award winning short films from each of the collaborators: PRA's *Carnivore Reflux* [Eddie White & James Calvert/7 mins/2006] and SAFS' *Monkey's Fish for the Moon* [Zhou Kequin/10 mins/1981]. This free outdoor screening is an official part of the Chinese New Year celebrations, so come and celebrate the Year of the Pig! Also screens in Made in SA (p.34).

FREE ADMISSION

WORLD PREMIERE
ANIFEX



Anifex, one of Australia's leading animation companies, invites you to come behind the scenes to experience the world and techniques of animation in an exhibition of works, models and sets from their animated TV commercials and short films.

Meet Louie the Fly and his cockroach buddies, Rusty and Sandy from Home Hardware and characters from award-winning Anifex short films.

ANIMATION—LIFE AT 25 FRAMES PER SECOND is a fascinating exhibition showcasing the art of animation.

ANIMATION—LIFE AT 25 FRAMES PER SECOND

ADELAIDE FESTIVAL CENTRE, ARTSPACE

10 FEBRUARY – 4 MARCH 2007

FREE ADMISSION

THE SIMPSONS' FAMILY VALUES

2:15pm | SUNDAY, 25 FEBRUARY PALACE 4



Emmy-winner Mike Reiss presents his reflections on nearly two decades writing and producing *The Simpsons*. It's a unique glimpse inside the cutting edge of entertainment, including rare video clips from *The Simpsons* and *The Critic*. He takes audiences inside the lives of Springfield's first family, revealing secret trivia of the show, insane dealings with network censors and lots of juicy gossip about celebrity guest stars (and the guest stars who got away, including Bill Clinton and the Archbishop of Canterbury!) He also describes how the show is perceived in other countries, particularly the controversial Australia episode. Reiss also discusses his broad range of other work, from best-selling children's books to *Queer Duck* (an animated feature about a gay duck). Any and all questions about *The Simpsons* will be answered in this lively presentation.

FREE FORUM

DRAWN & QUARTERED

With the phenomenal success of *Happy Feet*, it's been another huge year for animation—but some of the most interesting and diverse work has been made in the short form. From a mystical tiger rendered in fluid colour animation and puppetry to a gentle hand-drawn tale of a young girl with a big heart, we present **Drawn & Quartered 07** – back again at **ARTSPACE**

5:30pm SATURDAY, 3 MARCH PALACE 4
ONE SCREENING ONLY

DREAMS AND DESIRES – FAMILY TIES

Joanna Quinn_UK_2006_10min

With her new camera, Beryl becomes obsessed with the filmmaking process, using it to articulate her dreams and desires in a video diary, after agreeing to video her friend Mandy's wedding.



GARGOYLE

Michael Cusack_Australia_2006_10min

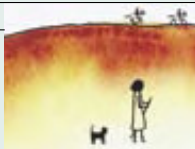
In this visual poem, a grieving woman moves through a churchyard at night and attracts the attention of one of the stone guardians of the church.



MATILDA

Mariëka Walsh_Australia_2006_5min

The poignant story of a young girl's quest for a horse is beautifully told through exquisitely animated, childlike drawings.



MILCH

Igor Kovalyov_USA/Russia_2005_15min

An intriguing story about a family's secret and a young boy's desire. An eight year-old boy discovers love and suffering as he faces his family's mortality.



OVER TIME

Oury Atlan; Thibault Berland; Damien Ferrie_France_2006_5min

A tender homage to the late Jim Henson that imagines Kermit and his muppet friends vainly endeavouring to bring their maker back to life.



THE LUMINARY

Nicholas Kallincos_Australia_2005_10min

In his search for understanding and love, a grieving insect collector is pitted against the cyclical nature of things both inside and outside of his reclusive world.



TRAGIC STORY WITH HAPPY ENDING

Regina Pessoa_Portugal_2005_8min

Some people are different, against their will. All that they wish is to be equal to the others, mixing among the crowd. Here is one such story, featuring the voice of Elina Löwensohn.



TYGER

Guilherme Marcondes_Brazil_2006_5min

In this film, inspired by William Blake's poem of same name, a giant tiger mysteriously appears in a big city, revealing the hidden reality in an otherwise ordinary night.



AUSTRALIAN PREMIERE
THE GIRL WHO LEAPT THROUGH TIME
TOKI O KAKERU SHÔJO

Hosoda Mamoru_Japan_2006_98min

7:45pm SATURDAY, 24 FEBRUARY PALACE 4
12:15pm THURSDAY, 1 MARCH PALACE 3



You simply can't hold a film festival without anime. The Japanese continue to achieve nothing less than to reinvent the scope for which animation can be used. Using the hyper-realist depiction of nature we've also seen in Miyazaki (and director Hosoda was originally slated to direct *Howl's Moving Castle*), this time travel story about a strong-willed, tomboyish schoolgirl is one of the most engaging anime of recent years, which helps to explain its huge success in Japan. At first Makoto, our heroine, uses her newfound ability to leap backwards in time to fix small, everyday problems and to extend her after-school karaoke sessions till her voice gives out. Before long, however, she is creating all kinds of problems for herself and her schoolmates by retracing her steps in time so that she won't have to grow up and face the moment when boys are something more than just schoolmates. It's a film for your eye (with character design by the team from *Neon Genesis Evangelion*) and yes, for your heart as well.

'Blending belly-laugh humour, adventure and wistful memories of the twilight of childhood, this feature is, quite simply, one of the best films I've seen in recent years.'

FRAMES PER SECOND MAGAZINE

AWARDS Grand Prize, Japan Media Arts Festival
FESTIVALS Pusan; Sitges

LIKE THIS? TRY THESE...

The Wizard of Oz with the ASO, Dr Plonk, Mirrorball Animation

SHORTS WITH FEATURES

3494 HOUSES + 1 FENCE

Fabian Astore; Mireille Astore_Australia_2006_6min

5:15pm FRIDAY, 23 FEBRUARY PALACE 1
12:45pm WEDNESDAY, 28 FEBRUARY PALACE 1

Brief glimpses of thousands of typical Australian houses set to the sounds of falling bombs evoke the devastation of a far-off war.

SCREENS WITH 9 Star Hotel (p.26)

A SHIFT IN PERCEPTION

Dan Monceaux_Australia_2006_16min

4:45pm FRIDAY, 2 MARCH PALACE 3

Inventive imagery including whimsical animation is used to illustrate the soundtrack of Leanda, Edna and Rhonda candidly reflecting on the frustrations and joys of their sightless lives.

SCREENS WITH What Remains (p.25)

BLESSED ARE THE DREAMS OF MEN

Jem Cohen_USA_2005_6min

7:30pm SATURDAY, 24 FEBRUARY PALACE 1
12:30pm MONDAY, 26 FEBRUARY PALACE 1

In honour of astronaut John Glenn, paper debris fills the sky over Manhattan streets as subway trains rattle by.

SCREENS WITH The Socialist, The Architect And The Twisted Tower(p.25)

HAPPY BIRTHDAY 2 U

David Alcalde_Spain_2006_14min

9:45pm THURSDAY, 1 MARCH PALACE 4

A social worker discovers a dark secret on her way to help a child supposedly suffering from child abuse. In this disturbing tale, nobody is who they seem to be, not even her.

SCREENS WITH APT. (p.11)

THE ISABEL FISH

Lara Zizic_USA/France_2005_14min

5:15pm MONDAY, 26 FEBRUARY PALACE 4
1:00pm WEDNESDAY, 28 FEBRUARY PALACE 4

Thirteen year-old Maddy loves her fish, the water and her brother Sage's girlfriend, Isabel. After an accident both Sage and Maddy are implicated and Maddy must learn to face the future in a new way.

SCREENS WITH Please Vote For Me (p.24)

NYC WEIGHTS AND MEASURES

Jem Cohen_USA/France/Austria_2006_7min

7:30pm SATURDAY, 24 FEBRUARY PALACE 1
12:30pm MONDAY, 26 FEBRUARY PALACE 1

Fragments of motorway scenery are glimpsed through foggy windows as the camera meditates on passengers asleep on a coach.

SCREENS WITH The Socialist, The Architect And The Twisted Tower(p.25)

ON THE OTHER OCEAN

Amiel Courtin-Wilson_Australia_2006_8min

12:30pm SATURDAY, 24 FEBRUARY PALACE 1
5:30pm WEDNESDAY, 28 FEBRUARY PALACE 4

A tangle of bleached, beach memories and images of a family outing in the car surround this gruesome tragedy.

SCREENS WITH How Is Your Fish Today? (p.13)

THE PRESENT

Julietta Boscolo_Australia_2006_8min

12:45pm FRIDAY, 23 FEBRUARY PALACE 3
12:45pm SUNDAY, 25 FEBRUARY PALACE 3

Living in Sydney, Miyoko's seemingly simple existence is complicated by the weakness of her body and the strength of her memories.

SCREENS WITH Blockade (p.18)

WHEN OBJECTS DREAM

Pia Borg_Australia_2006_14min

3:15pm WEDNESDAY, 28 FEBRUARY PALACE 3
9:00pm THURSDAY, 1 MARCH PALACE 3

Arcane contraptions, a junkyard and homing pigeons are imaginatively edited and animated in this collage of new and old footage.

SCREENS WITH First On The Moon (p.18)

WORLD PREMIERE

CROCODILE DREAMING

AFFIF

Darlene Johnson_Australia_2007_26min

7:30pm WEDNESDAY, 28 FEBRUARY PALACE 1
4:00pm FRIDAY, 2 MARCH PALACE 4



Crocodile Dreaming is a project developed by Darlene Johnson and the legendary Australian actor (and winner of AFF's inaugural Don Dunstan Award) David Gulpilil. It tells the story of two estranged half-brothers, Burrimmilla and Charlie, who must struggle against their own jealousy and distrust for each other. A violent death upsets the spiritual world, and Burrimmilla is called upon to fulfill an ancient tribal obligation. He must find the sacred stone which holds the power of his mother's dreaming and return it to its secret belonging place. When the brothers finally come together, they are confronted by the spirit of their mother, who leads them to the special creation place, and opens up the possibility of restoring harmony in the natural world. The film not only stars Gulpilil but also Tom E. Lewis, the star of *The Chant of Jimmy Blacksmith* and, more recently, the subject of Ivan Sen's *Yellow Fella*. *Crocodile Dreaming* represents a bold step forward in the telling of distinctively Australian stories.

'Crocodile Dreaming is important to me because of the journey it has allowed me to make, a journey that is not yet over, nor probably ever will be—a spiritual journey to connect with the origins of what I am, and why I am.' DARLENE JOHNSON

DAVID GULPILIL, TOM E. LEWIS, DARLENE JOHNSON AND SUE MILLIKEN ARE GUESTS OF THE FESTIVAL

SCREENS WITH Call Me Mum (p.11)

LIKE THIS? TRY THESE...

Moekgo And The Stickfighter, Lucky Miles, Daratt

SIGNS

Eugène Green_France_2006_39min

5:00pm WEDNESDAY, 28 FEBRUARY PALACE 1
3:15pm SUNDAY, 4 MARCH PALACE 1



The basis of this story might be from a D.W. Griffith film: a woman waits endlessly for her fisherman husband to return from the sea. One of her sons insists on searching for his father, while the other encounters the world as a series of puzzles to be deciphered. The search for narrative answers is thus converted into a search for signs which resonate in the world. Green is the director of prize-winning features *Tous les nuits* (2001) and *Le Monde vivant* (2003), and this film was regarded by many critics as one of the highlights of Cannes in 2006. Green has written that, "all of my films and my writing express the idea that the world has a meaning but that its mystery remains always impenetrable. Hence the importance of art as a system of signs which point toward larger mysteries." The cryptic dialogue and geometrically precise decoupage provide no answers but rather, immerse us in this great abstraction we call the real world.

'Sweetly enigmatic, exquisitely poised and with a fascinating ability to fabricate rhymes and metaphors that are at once verbal and visual. Les Signes is as precisely hewn and as resonantly strange as a Mallarmé sonnet. A true aesthete as well as a subtle farceur, Green continues to be French cinema's great undiscovered treasure.' JONATHAN ROMNEY, SIGHT AND SOUND

SCREENS WITH Paraguayan Hammock
FESTIVALS Cannes; Vienna

LIKE THIS? TRY THESE...

Pardonnez-moi, The Lives Of Others, Colossal Youth, Intolerance

MADE IN SA

7:30pm MONDAY, 26 FEBRUARY PALACE 1
ETSA Utilities

WORLD PREMIERE SPIKE UP

AFFIF

Anthony Maras_Australia_2007_30min



Steve is a well-meaning but volatile suburban cop struggling to find any connection with his young family. Over the course of an agonising night with the broken down Tolly, his old buddy from the force, Steve undergoes a crisis of conscience as his previously straight-edged moral code is warped completely out of shape. Starring Roy Billing, Marcus Graham and Lisa Flanagan.

WORLD PREMIERE MY LAST 18 HOURS WITH YOU

Sophie Hyde_Australia_2006_15min



Two men together until the sun rises. At 6am Jeremy is leaving. Mark is staying. Over one hot night they wait it out... making love, drinking and fighting their way around each other.

FILMMAKERS AND STARS FROM EACH OF THESE FILMS ARE GUESTS OF THE FESTIVAL. PLEASE NOTE: THE WINNER OF ECOTVC (P.27) WILL ALSO BE ANNOUNCED.

WORLD PREMIERE SWING

AFFIF

Christopher Houghton_Australia_2007_25min



Sarah is 17, Australian-Vietnamese, and hates the rotten hand that life seems to have dealt her. After the death of her father she rebels against her family and takes a job cleaning for a blind Vietnam vet. Her friendship with the old man forces her to face her own torment and realise that her life is something truly beautiful. Starring Chris Haywood and Vi Nguyen.

WORLD PREMIERE SWEET & SOUR THE 9.13

AFFIF

E White_Aust/China_2007_15min

Matthew Phipps_Aust_2005_16min



In the PRA's latest animation, Errol, a stray dog living on the city streets, stumbles into Chinatown while foraging for food. Errol believes that he has discovered paradise.. (also p.33)

Two men, Thunder and Joe, meet and board a suburban train. One is gregarious and threatening, one is quiet. A harrowing journey ensues, but who is insane and who is dangerous?

6: 30m FRIDAY, MARCH
PALACE 4

SNAPSHOT

A STRANGE HYSTERIA

Sally Golding_Australia_2006_6min

Light and shadow conjure images of flight and madness. A flickering and scratched dreamlike spectacle echoing cinema's early days.



FESTIVAL Brisbane

BREATHE

Juliet Porter_Australia_2005_15min

Sleep-deprivation and worries about the health of their new baby bring the emotions of a couple to the brink.



AWARDS Audience Choice, IF Awards; Best Student Live Action Film, Palm Springs
FESTIVAL Interfilm Berlin; Montreat World; St Kilda

BROTHER

Galvin Scott Davis_Australia_2005_12min

Blood proves to be thicker than water when brotherly love is put to a brutal and shocking test.



AWARDS Best Short Film, Beverly Hills; Best Short Film (Foreign), Silver Lake
FESTIVAL Cinema Tout Ecran; Seattle; Sydney

LOOK SHARP

Amy Gebhardt_Australia_2006_9min

A woman confronts relationship dynamics with her camera after making a dangerous deal to get the shot she wants.



FESTIVAL Melbourne; Palm Springs; Revelation

NATURE'S WAY

Jane Shearer_New Zealand_2006_11min

When a crazed man stalks and attacks a young girl in the forest, revenge is only natural.



AWARDS Audience Choice, IF Awards; Best Student Live Action Film, Palm Springs
FESTIVAL Interfilm Berlin; Montreal World; Naoussa; St Kilda

SMALL BOXES

Rene Hernandez_Australia_2006_15min

A young Hispanic-Australian works the night shift unloading boxes at a produce market. On an outing he discovers an unexpected opportunity, and a buried hope is awakened.



AWARDS Best Australian Short Film, Melb.
FESTIVAL Aspen; Brisbane; Melbourne; Revelation

WORLD PREMIERE THIS KING OF THING

Luhsun Tan_Australia_2007_7min

Humans are dwarfed and alienated by a futuristic urban environment in this experimental animation about time and a strange blue force.



HALF WINDSOR

Sophie Miller_Australia_2006_12min

A homeless man camped on the footpath outside a house for sale is too much for a Sydney real estate agent.



ARCHIVAL

WORLD PREMIERE

THIS SPLENDID HOBBY OF OURS

Carly Turner_Australia_2007_50min

11:30am WEDNESDAY, 28 FEBRUARY PALACE 1



We're told that with the availability of digital technology anyone can make a movie these days, but there are many South Australians to whom this is old news. There have long been groups who believed that film should belong to ordinary people. Since the 1930s, these spirited amateurs have produced a body of work that is both inventive and intensely local. Join us for an overview of the South Australian Amateur Cine Society and the Adelaide Filmo Club, two groups who made films against the odds, simply for the love of working with the medium. Thrill to the adventures of aviator Jimmy Melrose in *The Lone Girl Flyer*, marvel at the DIY surgery of *The Operation*, and catch up with our own Mr Photography, John Mack. Produced by Flinders University Screen Studies and the State Library of South Australia and narrated by Lionel Williams, longtime Adelaide TV personality and star of *The Felt Hat*.

FREE ADMISSION: NO BOOKING REQUIRED

SA SHORT SCREEN AWARDS

PROUDLY DRIVEN BY TOYOTA



THE MEDIA RESOURCE CENTRE AND THE ADELAIDE FILM FESTIVAL PRESENT THE 8TH SA SHORT SCREEN AWARDS.

Four screenings of the best short films made in SA in the past year and an awards night and party with the who's who of South Australian filmmaking out in force, the 8th SA Short Screen Awards will be one of the highlights of the Film Festival.

See South Australia's most creative new talent in drama, animation, documentary and comedy as well as the best craft achievements in editing, cinematography, design and composition. Major awards include Best Film, Best Director, and Innovation in Digital Media.

Previous winners have gone on to recognition at the AFI and IF Awards, so this is a chance to see films and filmmakers before they hit national and international screens.

BEST OF THE AWARDS PUBLIC SCREENINGS

7:30pm FRIDAY, 16 FEBRUARY

MERCURY

7:30pm SATURDAY, 17 FEBRUARY

MERCURY

7:30pm FRIDAY, 2 MARCH

MERCURY

MADE IN SA (p.34)

7:00pm MONDAY, 26 FEBRUARY

ACADEMY 2

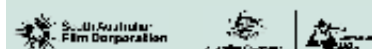
AWARDS GALA

7:30pm WEDNESDAY, 28 FEBRUARY ACADEMY 2

TICKETS: CEREMONY ONLY: \$15
CEREMONY AND PARTY: \$25



PROUDLY DRIVEN BY TOYOTA



IN CONVERSATION

THE DIPLOMAT A CONVERSATION WITH JOSÉ RAMOS HORTA



During the Indonesian occupation of East Timor, José Ramos Horta played a vital role as the international face of the independence movement. He spent a quarter of a century criss-crossing the globe and using the international media to keep alive the case for a Timorese state. Following a screening of Tom Zubrycki's landmark documentary, *The Diplomat* (2000), which follows Ramos Horta in the lead up to the pivotal independence referendum, we will be having a very special forum which will bring together: José Ramos Horta, Nobel Peace Prize Laureate and Prime Minister of East Timor; Tom Zubrycki, one of Australia's leading documentary filmmakers; and the Hon. Mike Rann, Premier of South Australia. The conversation will range broadly across both politics and film, and is not to be missed.

5:00pm SATURDAY, 24 FEBRUARY ACAD

EMY 2

110min (WITH DISCUSSION)

FREE ADMISSION

IN CONVERSATION WITH ROGER GRAEF



Roger Graef, criminologist and documentary filmmaker, is one of the pioneers of the cinema vérité movement. He is best known for his work exposing closed institutions from ministries to courts and prisons, although he also made the classic documentary *The Secret Policeman's Ball* about a series of Amnesty benefit concerts by a cast of brilliant British comedians and performers, including Monty Python. His groundbreaking films include *The Thames Valley Police* which helped change the way the police deal with rape victims and *In Search of Law and Order* an exploration of radical new forms of juvenile rehabilitation. More recently he has executive produced many award-winning documentaries. Roger is a Grierson Trustee and in 2004 he was awarded the BAFTA Fellowship for outstanding achievement.

5:30pm MONDAY, 26 FEBRUARY 80min

MERCURY

FREE ADMISSION

INSITE: SCREENPLAY READING



Insite has unveiled two wonderful screenplays so far. In 2003 we read *Cut Snake* by Blake Aysford, and in 2005 we read *Moving South* by Cath Moore. Both are now in development and we'll see them on the screen in the next couple of years. The Australian Writers Guild and AFF sent out a call for un-produced screenplays by Guild members in August 2006. Over 100 scripts were submitted in response. This year director Kriv Stenders (*Boxing Day*) will be working with the writer and a cast of professional actors over two days, culminating in a public reading. The winning writer [announced early February 2007] will receive valuable feedback, and audiences will have the chance to gain fascinating insights into the script development process.

PRESENTED IN ASSOCIATION WITH
THE AUSTRALIAN WRITERS' GUILD.



6:00 – 8:30pm TUESDAY, 27 FEBRUARY

MERCURY CINEMA

FREE ADMISSION: NO BOOKING REQUIRED

YOU MADE IT FOR HOW MUCH WRITING THE STORY INDIE FILMMAKING IN AUSTRALIA



In a country with no dominant commercial, studio-based film industry (à la Hollywood), what constitutes indie filmmaking? Is the classification simply a budgetary one, an indicator of aesthetic strategies, or something else entirely? Three young Australian filmmakers—Kriv Stenders, Rowan Michael Hoole and Alex Frayne—who have films at AFF07, will discuss their experiences of low budget filmmaking around Australia, as well as discussing the ways these films can fit into emerging structures of distribution and exhibition.

5:00pm – 6:00pm SATURDAY, 24 FEBRUARY DISTILL

FREE ADMISSION: NO BOOKING REQUIRED

The Australia Council for the Arts invites you to a one-day seminar exploring a universe in which the book is a game without buttons.

Join US games creators Eddo Stern and Jessica Z. Hutchins; award-winning scriptwriter Simon Hopkins; writer, producer and AFTRS lecturer Jackie Turnure and new media educator Christy Dena in an exciting discussion of the ways that digital media are transforming our storytelling.

A F T R S



9.00am – 4.30pm, MONDAY 26 FEBRUARY

MERCURY CINEMA

FREE ADMISSION: NO BOOKING REQUIRED

PLANET GREENCODE MAKE MEDIA THAT HAS NO IMPACT

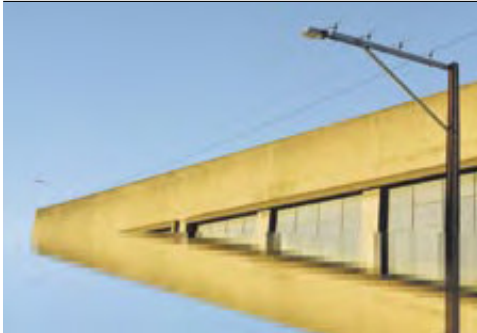
Hey filmmakers—worried about the state of the planet? YOU can make a difference. Following on from discussions at IDFA, this brainstorm will generate ideas about how we can come together to establish a voluntary, international GreenCode for the Screen Industries. We'll explore what simple behavioural changes we all can make in our offices, our production processes and how you can offset carbon emissions in your filmmaking. Facilitated by Peter Wintonick, and featuring Dave Sag (CEO CarbonPlanet) and presented in association with the Australian International Documentary Conference.

5:00pm THURSDAY, 22 FEBRUARY

MERCURY

FREE ADMISSION: NO BOOKING REQUIRED

CROSSOVER AUSTRALIA



PRESENTED BY THE SOUTH AUSTRALIAN FILM CORPORATION
AND THE ADELAIDE FILM FESTIVAL

Crossover Australia is a residential laboratory that brings together national and international practitioners from the film and new media sectors to think through the possibilities for innovation in interactive digital media. Forget being a couch potato. In the future, TV will come to you from many sources—and you will be able to interact with it, change it, inform it—even make it! Five international mentors will lead a course for twenty of Australia's most promising screenmakers. They will immerse themselves in a think tank for five days where the primary goal is to generate ideas for groundbreaking interactive projects.

Crossover Australia acknowledges the financial assistance of the Australian Film Commission and the South Australian Film Corporation, and support from the Australian International Documentary Conference.



AIDC



Documentary makers from around Australia and the world will join together in Adelaide to explore ideas, share experiences, showcase work, make deals and get inspired.

The AIDC is a must-attend four-day event for the factual film and broadcasting industry, attracting around 600 national and international delegates. The conference focuses on debate, discussion and deal-making opportunities. In addition, masterclasses and forums raise and explore current challenges and showcase work.

February 2007 celebrates 20 years of the documentary community coming together at the AIDC, a key event on the international documentary festival and market circuit. The 2007 program aims to explore what inspires us, to discuss current models in factual filmmaking, and to stimulate marketplace opportunities.

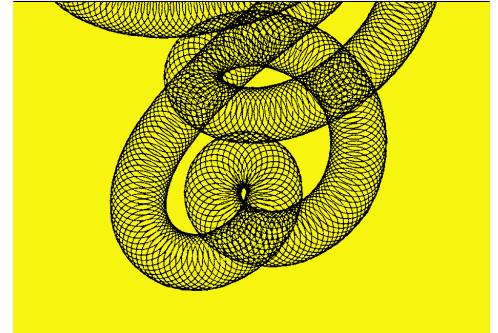
Key events are: the Australian DOCUart, a pitching/co-financing session; the MeetMarket for one on one meetings; and the Pitch & Punt Competitions with prize purses to develop your project.

See more at www.aidc.com.au

FRIDAY, 23 – MONDAY, 26 FEBRUARY

HILTON HOTEL ADELAIDE

AIDC FRINGE



The Media Resource Centre (MRC) and Australian International Documentary Conference 2007 (AIDC) have partnered to create the AIDC Fringe, a day of seminars, workshops and master classes at the Mercury Cinema. The AIDC Fringe will take advantage of the nationally and internationally renowned documentary makers in town for the main AIDC event to present an inspiring program for our next generation of documentary talent.

It will be an intensive day of practical and inspirational information on the creative aspects of documentary, aimed at emerging documentary practitioner as well as anyone who has ever wanted to know what it takes to create documentary.

For more information call the MRC on 8410 0979 or see www.mrc.org.au

AIDC FRINGE PASS: \$70/\$60

FOR MEDIA RESOURCE CENTRE & SCREEN DEVELOPMENT AUSTRALIA MEMBERS.

SINGLE SESSION PASSES: \$30/\$25

AIDC FRINGE GOLD PASS: \$120/\$100

INCLUDES ENTRY TO THE AIDC ENDNOTE SPEECH AND AIDC CLOSING PARTY/ AIDC FRINGE OPENING PARTY.

9:00am – 5:00pm TUESDAY, 27 FEBRUARY MERCURY

ACKNOWLEDGEMENTS

ADELAIDE FILM FESTIVAL TEAM

BOARD OF DIRECTORS:

Chairman
Cheryl Bart

Board Members

Andrew Bovell
Bob Ellis
Mojgan Khadem
Wayne Lewis
Sue Maslin
Vivienne Skinner
Ex Officio
Gail Kovatseff
Alex Reid

STAFF:

Festival Director
Katrina Sedgwick

Associate Director/Program Manager
Adele Hann

Executive Producer
Ian Scobie

Administrator
Di Farrell

Marketing Manager
Nick Zuppar

Media Manager
Nicola Prime

Programmer/Program Coordinator
Michelle Carey

Print Coordinator/Program Assistant
Hussain Currimbhoy

Catalogue Editor and Writer
Mike Walsh

Marketing Coordinator
Erica Di Bacco

Events Coordinator
Beck Pearce

Campaign Injector
Andrew Brackman

Sponsorship Consultant
Denise Rowe

Operations and Production Manager
Paul Cowley

Production Coordinator
Lucie Balsamo

Venues and Contracts
Paul Champion

Volunteer Coordinator
Shalom Almond

Travel Coordinator
Jeremy Ryder

Crossover & Broadcast Summit Coordinator
Chris Joyner

Volunteers
Vanessa Carr

Emma Hewitt-Smiles
Patrick Lang

Becci Love
Nicola Moore

Rose Tucker
National Publicist

Miranda Brown Publicity

Local Publicist
Amanda Werner

Graphic Design
Amy Milhinch

Website Design and Management
Katalyst Web Design

Event Consultant
Donna Tripodi

Event Designer
Wendy Todd

Poster Photographer
Richard Lyons

Ticketing Agent
The Event Shop

Travel Agent
Kristine Placanica - Ontourage

Guest Synopsis Writers
Andrew Bunney

Michelle Carey
Hussain Currimbhoy

Program Consultants
Mike Walsh

Joost den Hartog [Sport,
Documentary]

Heather Croall [Documentary,
Crossover, Broadcast Summit]

Dr Birgit Beumers [Russian strand]

Preview Panel
Andrew Bunney

Helen Carter
Greg Hoffeld

Julianne Pearce
Nick Prescott

Suzi Ramone
Daniel Sedgwick

AFF TELEVISION COMMERCIAL:

CAST

Irene Carrig
Justin Carrig
Michael Ferguson
Luke Florence
Cara Hume
Mergie McDonald
Nathan O'Keefe
Stephanie Pinnock
Brendan Rock
Mark Trenwith
Roman Vaculik
Bridget Walters
Jill Warner
Nick Zuppar

CREW

Director
Greg Hoffeld

Producer (Clemenger BBDO)
Judi Oehme

Producer (AFF)
Andrew Brackman

Creative Input
Greg Knagge and Geoff Robertson

Director of Photography
Tony Clark

Camera Operator
Russell Marrett

Production Assistant
James Maiden

OH&S Officer
Cara Hume

Edited by
Richard Coburn and Greg Hoffeld

Thankyou to Clemenger BBDO and Palace Nova Cinemas for their kind support and generosity. Also a special thanks to Kojo Productions for the use of their production equipment.

THANK YOU

AFF 07 WISHES TO THANK THE FOLLOWING

Adelaide Town Hall; Joseph Alessi; Heidi Angove; Christie Anthony; Australian Centre for the Moving Image - Helen Stuckey, Kristi Matheson; Australian International Documentary Conference - Joosten Hartog, Sara Henschke, Kate Jefferis, Andrada Tudor; Gabrielle Kelly; Australian Writers Guild - Gabrielle Aujard; Chris Barker; Pete Best - Best FX; Juicy Betty; Jamie Bialkower; Elena Bondarenko; Tait Brady; Sandy Cameron; Michael Campi; Capri Cinema; Carclew Youth Arts; Paolo Cherchi Usai; Carlos Chiappe; Selina Chong; Tony Clarke; Richard Coburn; Country Arts SA - Brian Cooper; Heather Croall; Maurice Crotti; Glen Currow - Explosive Promotions; Paul Daly; John Davies; Greg Denning; Distill Health Bar; Chris Doak; Renee Dong; David Drummond; Amanda Duthie; Klaus Eder; Russell Edwards; Greg Egan; Karin Ehnboom-Palmquist; Electric Light Hotel; Emma 'slavedriver' Haslam; Josie Emery; Experimenta - Liz Hughes & Caroline Farmer; First Bar; Eleanor Flowers; Paul Finlay [AFTS]; Paul Greenaway; Goethe Institute - Renate Elsaesser; Simon Hackett; Rolf de Heer; James Hewison; Emma Hilditch; Kano Hollamby; Bridget Ikin; Defrim Isai; Jam Factory; Chris Joyner; Linda Kearns; Simon Killen; Leah Klimionok; Greg Knagge; Jim Knox; Jim Koehne; Valeria Korotina; Gail Kovatseff; Shelly Kraicer; Peter Krausz; Laavish Flower Studio;

Dave Ladd; Fai Lam; Deb Lavis; Emma Lawson; Helen Leake; Low Rider; Troy Lum; Greg Mackie; Fulvia Mantelli; Theo Maras; John Maynard; Adrienne McKibbins; Sam McMahon; Jane Messenger; Che Metcalfe; MIFF - Richard Moore, Nick Fiek & Juliana Chin; Jain Moralee; Lisa Mortimore; Geranaz Moussavi; National Film and Sound Archive; New Crowned Hope - Simon Field, Keith Griffiths, Peter Sellars, Anna O'Connor; Melentiev Pandilovski; George Papadopoulos; Bob Parr; Karel Pazourek; Piccadilly Cinema; Andrew Pike; Mark Pogorelec; Judy Potter; Saige Prime; Melinda Rackham; Sumen Rai; The Hon Mike Rann, Premier of South Australia; Alex Reid; Bérénice Reynaud; Molly Reynolds; Kate Richter/HLA; Maureen Ritchie; Geoff Robertson; Kym Rogers; SBS; Imogen Selley; Beni Samuel; Alan Smith; Mark Spratt; Strut-n-fret; Dylan Taylor; John Thiele; Grant Thonemann; Paul Tonta; Quentin Turnour; Sandy Verschoor; Kate Wadey; Michael Weaver/COALAR; Eddie White; Craig Williams; Sabina Wynn; Ken Xu; Netta Yashchin; Lolita Yu; Antonio Zeccola; Tony Zrna.

Three leaders.

Jacob's Creek Chardonnay Pinot. 750ml **\$8.99 ea.**

Jacob's Creek Core. 750ml **\$6.99 ea.**

Jacob's Creek Reserve. 750ml **\$11.99 ea.**

SA GREAT

Sip'n Save

For your nearest Sip'n Save call **1300 364 441** or text the name of your suburb to 199 44 SNS. Call costs 55 cents inclusive of GST.

www.sipnsave.com.au

Specials apply 07/02/07 to 20/02/07 & or while stocks last. Price may vary in country areas due to freight. Price includes GST. Sip'n Save supports the responsible service of alcohol.

As part of Adelaide Fringe 07, Arts Access SA presents

High Beam Global

Adelaide • March 23-31, 2007

Australia's international celebration of arts and disability

Theatre • Visual arts • Dance party and music
Film and moving images • Employment forum
Web and radio • Community activities

Full details in *The Advertiser* on Saturday, 3 March or www.artsaccess-sa.org.au

Phone (08) 8224 0799 during business hours.

For cutting edge film and moving images, don't miss

HIGH BEAM IN YOUR EYES

Friday 23 - Sunday 25 March
Greater Union, Hindley Street

INDEX

#	E	K	P	V
3494 Houses & 1 Fence 34	ECOTvc 27	Kalaupapa – Heaven 25	Page Turner, The 14	Voices of Bam 25
9 Star Hotel 26	Exiled 12	Kino Kabaret 30	Paraguayan Hammock 18	
9.13, The 34	Experimenta Vanishing Point 31		Pardonnez-moi 14	W
A	F	L	Passio 6	West 15
After the Wedding 11	Fake 2: The Sequel 30	Life in Loops 23	Pervert's Guide to Cinema, The 24	What Remains 25
AIDC 36	Family Law 8	Lives of Others, The 9	Planet Greencode: Make Media that has no Impact 36	What the Future Sounded Like 23
AIDC Fringe 36	Feet Unbound 26	Look Sharp 35	Playing the Victim 19	When Objects Dream 34
Air Guitar Nation 23	Fipresci Award and Jurors 10	Loving Maradona 29	Please Vote for Me 24	Wizard Of Oz with the ASO, The 30
Al Franken: God Spoke 16	First on the Moon 18	Lucky Miles 6	Present, The 34	Woman on the Beach 15
Anifex Exhibition 33	Forbidden LieS 25	Luminary, The 33	Prince of the Himalayas 14	Words From The City 23
APT. 11	Full or Empty 12	Lunacy 13	Private Fears in Public Places 15	Writing the Story of the Future 36
B	G	M	R	Y
Bamako 8	G Company Presents 31	Machinima 32	Red Road 9	You Made It For How Much? 36
Big Bang Love, Juvenile A 11	Gargoyles 33	Made in SA 34	Regional Program 20	
Black Gold 27	Ghosts 26	Madeinusa 9		Z
Blessed are the Dreams of Men 34	Ghosts of Cité Soleil 25	Manufactured Landscapes 27	S	Zidane, A 21C Portrait 29
Blockade 18	Girl Who Leapt Through Time, The 33	Matilda 33	SA Short Screen Awards 35	
Blue Blood 29	Grbavica 8	Meokgo and the Stickfighter 18	Scary Movie 31	
Bothersome Man, The 11	Great Dictator, The 16	Milch 33	Shift in Perception, A 34	
Boxing Day 8		Mini Regent Cinema Experience 30	Signs 34	
Breathe 35	H	Mirrorball Animation 23	Simpsons' Family Values, The 33	
Broadcast Summit, The 32	Half Moon 9	Mirrorball Global Selection 23	Small Boxes 35	
Brother 35	Half Windsor 35	Modern Love 14	Snapshot 35	
C	Happy Birthday 2 U 34	Monastery – Mr Vig and the Nun, The 26	Snow Cake 15	
Call Me Mum 11	Home Song Stories, The 9	Motordrome 29	Socialist, the Architect, and the Twisted Tower, The 25	
Chances of the World Changing, The 27	Host, The 12	My Last 10 Hours with You 34	Special 15	
Closing Night 7	How is Your Fish Today? 13	N	Spike Up 34	
Clubland 11		Nature's Way 35	Still Life 9	
Colossal Youth 8	I	Natuzzi Competition Jurors 10	Strange Hysteria, A 35	
Court of Lonely Royals 12	I Am 13	Next Door 14	Sun, The 19	
Crocodile Dreaming 34	I Don't Want to Sleep Alone 17	NYC Weights and Measure 34	Sunday in Hell, A 29	
Crossover Australia 36	Ideology of the Imaginary in the 21st Century 31	O	Sweet & Sour 34	
D	In Conversation with Roger Graeff 35	On The Other Ocean 34	Sweet & Sour [Chinatown Special Screening] 33	
Daily Planner 20	Infamous 13	One Fine Day 14	Swing 34	
Daratt 17	InSite: Screenplay Reading 36	Opening Night 6	Syndromes and a Century 10	
Death of a President 12	Into Great Silence 24	Opera Jawa 17		T
Diplomat: A Conversation with José Ramos Horta, The 35	Intolerance 23	OSS 117: Cairo, Nest of Spies 16	Taxidermia 15	
Dog Bite Dog 12	Invisible Waves 13	Over Time 33	Tenth Day, The 24	
Don Dunstan Award 7	Isabel Fish, The 34		Thin Ice 29	
Dr Plonk 7	Isabella 13		This King of Thing 35	
Dr Strangelove or How I Learned to Stop Worrying and Love the Bomb 16	Island, The 19		This Splendid Hobby of Ours 35	
Drawing Restraint 9 31	Italian, The 19		Ticketing Information 22	
Drawn and Quartered 33			Tragic Story with Happy Ending 33	
Dreams and Desires – Family Ties 33			Tyger 33	

Want that glamorous red carpet look? WE KNOW THEIR SECRET!

Liposculpture meets Laser Age

Smart Lipo **SMARTLIPO**

Is an advanced, laser-assisted liposculpture technique used in the removal of excess fatty tissue in those areas that are resistant to diet and physical exercise. The Smart Lipo Laser facilitates the breaking up of the membranes of the fat cells, transforming them into an oily substance that is absorbed and eliminated in a natural manner.

The results give rise to a harmonious body shape without the secondary effects of more aggressive procedures.

The laser is emitted through a micro-cannula (only 1mm diameter) allowing a minimally invasive liposculpture treatment.

Smart Lipo offers undeniable advantages such as:

- No general anaesthetic.
- Reduced recovery time.
- Reduced invasiveness.
- Virtually no blood loss.
- Fat and cellulite can be removed mechanically, naturally or assisted with the aid of Diamond Contours treatments.
- Several areas can be treated at the same time with virtually invisible entry points.
- Truly a "walk in and walk out" procedure for most areas treated.



Tired, puffy eyes?

Surgical removal of 'hooded' eyelids and bags underneath your eyes gives your face a fresh, rested appearance.

Excess hair?

Laser hair removal provides fast, effective long-term hair removal for women and men.

Hair loss?

Dr. George Kerry is one of Australia's leading hair transplant surgeons and uses single hair micrografting to give you a head of your own natural hair.

\$\$ Bring in voucher and SAVE \$\$

Buy 1 body area and get one FREE FOR CELLULITE ONLY

*Conditions apply • Offer valid to 28.02.07



Kerry Day Surgery Australia
Accredited by the Australian
Council on Healthcare Standards
until 04/10



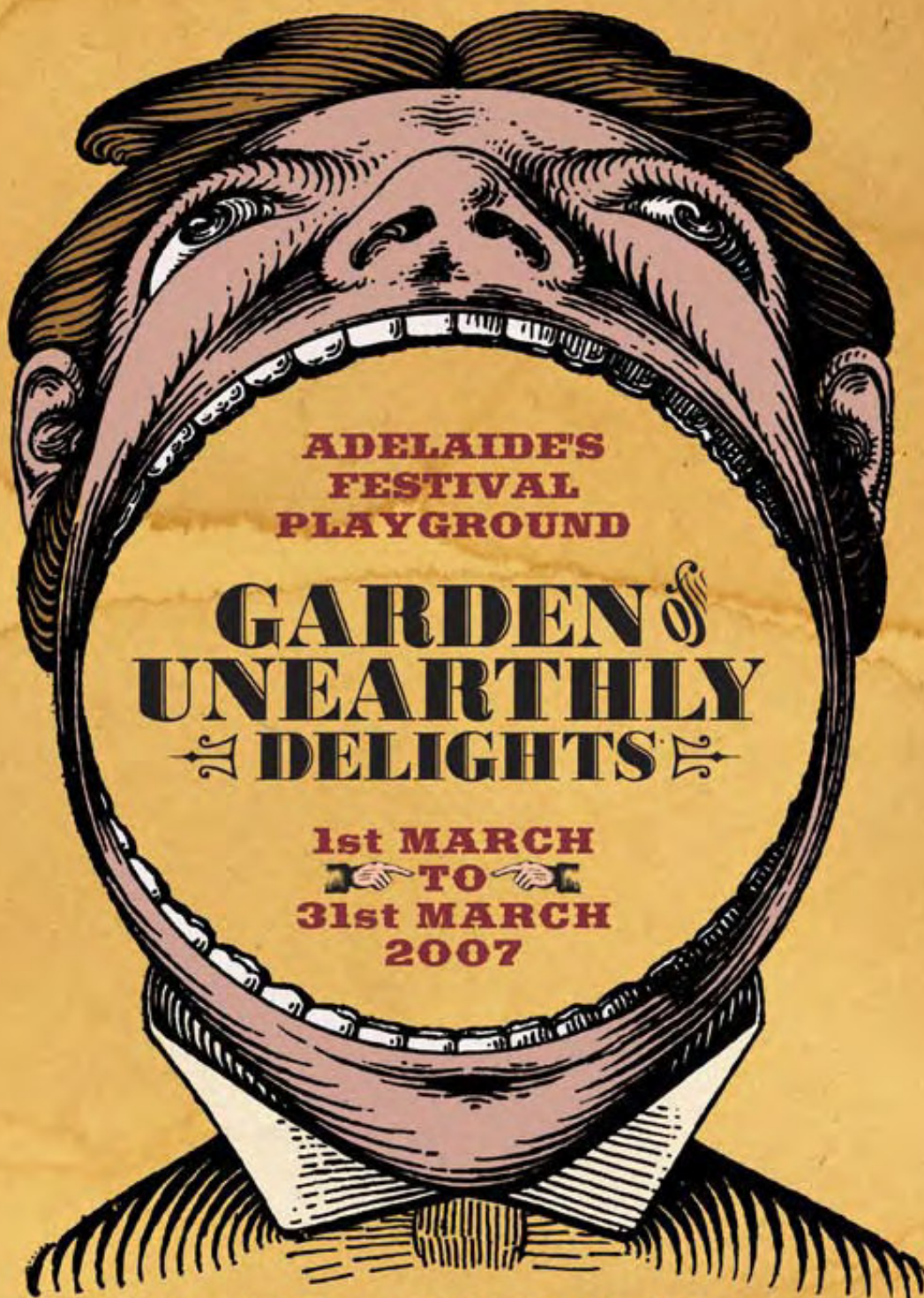
Australian College
of Cosmetic
Surgery

Medical Cosmetic Centre 206 Melbourne Street, North Adelaide
Adelaide's leading skin and body rejuvenation clinic

8367 0111



THE LEGEND CONTINUES...



**ADELAIDE'S
FESTIVAL
PLAYGROUND**

**GARDEN *of*
UNEARTHLY
DELIGHTS**

**1st MARCH
TO
31st MARCH
2007**

**THE GREATEST SHOWS ON EARTH.
COMPULSORY FUN WHERE CHEEK AND FREAK MEET CHIC.**

RUNDLE PARK • EAST TERRACE • ADELAIDE

Tickets on sale from 3 Feb through FringeTix 8418 8666 or adelaidefringe.com.au

www.gardenofuneearthlydelights.com.au