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2009

OFFICIAL PROGRAM

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ADELAIDE FILM FESTIVAL

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19 FEBRUARY ★★★★★★ I MARCH



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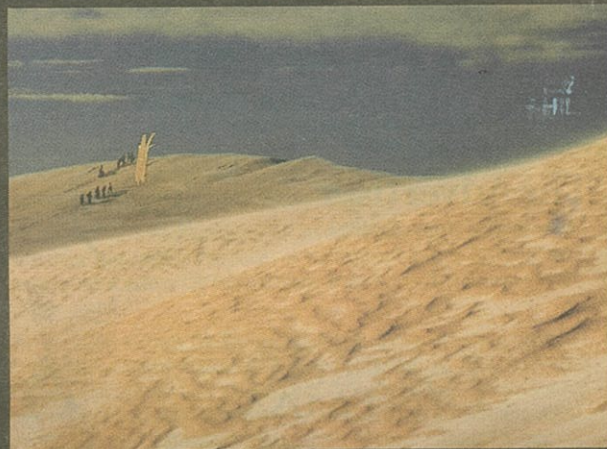
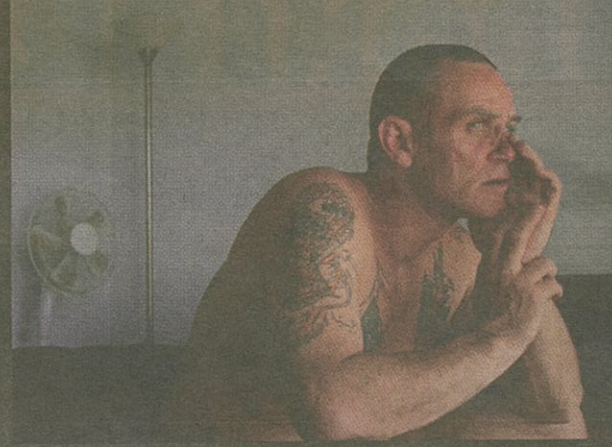
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Adelaide Film Festival Investment Fund



Since its inception in 2003, the AFF Investment Fund has helped to redefine the role of film festivals in Australia. As the first fund of its type in this country, it has rapidly come to be recognised as a major force encouraging and showcasing new work in the Australian film industry. The AFFIF has now invested almost \$2.75 million in 32 projects and we acknowledge the creative teams and our co-investors across this amazing array of films.

AFFIF-supported films have gone on to garner national and international acclaim, screening at major festivals around the world, and winning prestigious awards including the AFI Awards for Best Feature (twice!), Best Documentary, and Best Short Film.

The 2009 BigPond Adelaide Film Festival will unveil a slate of twelve projects from established and emerging Australian filmmakers including five features, one feature documentary, five short films, and for the first time, a moving image art installation.

As you read through the program, look out for the AFFIF logo **AFFIF** on important new features by noted directors Sarah Watt, Kriv Stenders, Warwick Thornton and Glendyn Ivin and the feature debut of local filmmaker Granaz Moussavi. Documentary is well represented with the work of Safina Uberoi, and photography documentary, *Salt*. A slate of short films presents the work of rising directors, and this year we've also reached out into a new area of production with Lynette Wallworth's marvellous new installation, *Duality of Light*.

From May 2009, the AFFIF will be seeking projects to support which will premiere at our 2011 edition. See our website for details www.adelaidefilmfestival.org

AFFIF

Feature Films

- 2005 Look Both Ways
- 2006 Ten Canoes
- 2007 Lucky Miles
- 2007 The Home Song Stories
- 2007 Boxing Day
- 2007 Dr Plonk
- 2009 My Year Without Sex
- 2009 Last Ride
- 2009 Samson & Delilah
- 2009 Lucky Country
- 2009 My Tehran For Sale

Feature Length Documentary

- 2005 Spike Milligan: I told you I was ill...
- 2007 Kalaupapa - Heaven
- 2007 Words From the City
- 2007 Forbidden Lie\$
- 2009 A Good Man

Short Film

- 2005 Azadi
- 2005 Nascent
- 2005 Fritz Gets Rich
- 2007 Crocodile Dreaming
- 2007 Sweet & Sour
- 2007 Swing
- 2007 Spike up
- 2007 What the Future Sounded Like
- 2009 Necessary Games
- 2009 The Bully
- 2009 Schadenfreude
- 2009 Salt
- 2009 The Cat Piano

Cross Platform

- 2005 UsMob.com.au
- 2009 Duality of Light

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NATUZZI



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CINEMAS

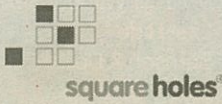


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WELCOME

PREMIER OF SOUTH AUSTRALIA THE HON MIKE RANN MP



Since it premiered in 2003, the Festival has won acclaim and awards for its innovative programming, established itself as a landmark event and, importantly, helped re-establish South Australia as a leader in the nation's film industry.

Mirroring its significance and status has been the growth of the Adelaide Film Festival Investment Fund, which, by the close of this year's event, will have provided assistance to bring 31 Australian works to the screen. In 2009, we are also pleased to once again welcome to Adelaide the Australian International Documentary Conference, and, for the first time play host to the National Screenwriters Conference. These important industry events enhance the Film Festival, and provide an additional focus that is both factual and fictional.

The 2009 BigPond Adelaide Film Festival program features more than 150 films from 49 countries. These are stories that provide us with intellectual and aesthetic pleasure; they explore life's trials and melancholy, as well as its wit and beauty. And, from the comfort of a cinema seat, they transport us to the far corners of the world. I look forward to seeing you there.

CHAIR, 2009 BIGPOND® ADELAIDE FILM FESTIVAL CHERYL BART



At last we can unveil the 2009 BigPond Adelaide Film Festival program. Over 11 days filled with screenings and events, we will present some of the most interesting new cinema from around the globe including an astonishing 22 world premieres. Our festival continues to cause a major stir for its innovative programs and partnerships.

We are thrilled to welcome BigPond® as our naming rights partner. This important sponsorship builds on our festival's goal to celebrate the moving image across the many screens in our lives—from cinema to the mobile phone.

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. 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 every minute of it!

DIRECTOR, 2009 BIGPOND® ADELAIDE FILM FESTIVAL KATRINA SEDGWICK



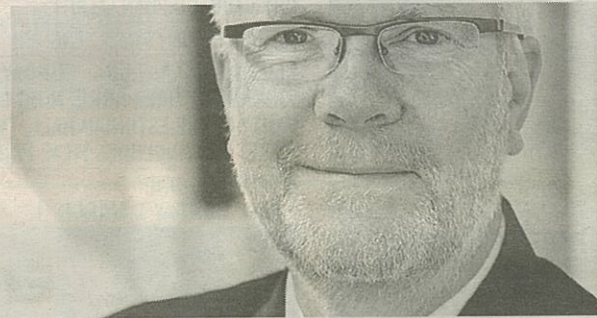
The 2009 BigPond Adelaide Film Festival celebrates the moving image—the ideas and artists that animate the multiple screens in our lives. Over the next 11 days you can immerse yourself in 150 feature films, documentaries, shorts, animations, new media works—in cinemas, galleries, on the city streets—even on your bike!

This most portable of art forms offers you the chance to see the world—to engage with people and ideas, artists and issues in widely diverse regions. The importance of family, the responsibility of individuals to their community—intimate stories play out against a backdrop of globalism and the loss of control that it can bring. And now, as a sense of hope emerges with governments and ideologies moving closer to the centre, a rising energy and playfulness appear.

This year's program has something for everyone. Take a risk—get out of your comfort zone.

A huge thank you to Cheryl Bart and our wonderful Board, to the festival team and most of all to Associate Director Adele Hann—you rock!

GROUP MANAGING DIRECTOR, TELSTRA MEDIA JUSTIN MILNE



Telstra BigPond® is proud to be the naming rights sponsor of the 2009 BigPond Adelaide Film Festival. Since it began, this biennial festival has encouraged innovation among filmmakers, by making use of new media technologies such as broadband and mobile phones.

The digital world has not only changed the way we view entertainment, but through super-fast broadband it has transformed the way it is delivered. BigPond® is more than just broadband, we also provide our customers with a vast array of entertainment such as music, movies, sport, games and news, all available online and on Telstra Next G™ mobiles.

With broadband you can rent and download a movie without leaving your house or you can sit on a bus or train and watch a short film on your mobile phone.

Telstra has long been a supporter of the arts in South Australia, including our support of the Adelaide Festival of Arts. We are proud to continue this support with the 2009 BigPond® Adelaide Film Festival. I sincerely hope you enjoy the creativity and talent on show.

IF AWARDS Vaustralia insidefilm@awards

THE 2009 BIGPOND® ADELAIDE FILM FESTIVAL IS ACCREDITED WITH THE *INSIDE FILM AWARDS*. IN 2007 WE WERE DELIGHTED TO WIN *IF'S* AWARD FOR FESTIVAL OF THE YEAR, AND WE'RE LOOKING TO DAZZLE AUDIENCES AGAIN THIS YEAR. ALL CURRENT AUSTRALIAN CONTENT SCREENING IN THE BIGPOND® ADELAIDE FILM FESTIVAL IS ELIGIBLE FOR THE 2009 *INSIDE FILM AWARDS*. YOU CAN REGISTER YOUR JUDGEMENTS BY FILLING IN THE SCORE SHEETS (WHICH ARE AVAILABLE AT THE SCREENINGS) OR BY LOGGING ON TO WWW.IFAWARDS.COM

BIGPOND®

AUDIENCE AWARD

TO GO INTO A DRAW FOR DAILY PRIZES, DON'T FORGET TO NOMINATE YOUR FAVOURITE FILMS FOR THE BIGPOND® AUDIENCE AWARD.

PICK UP YOUR VOTING SLIPS FROM FESTIVAL VENUES OR FROM THE BIGPOND® STREET TEAM AND PLACE THEM IN THE MARKED BOXES.

FOR MORE INFORMATION, VISIT WWW.ADELAIDEFILMFESTIVAL.ORG OR SPEAK TO OUR FRIENDLY STAFF.

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PERONI
ITALY

GALA OPENING NIGHT

★★★★ SCREENING & PARTY ★★★★★

Kick off the festival in high style at the Opening Night Gala. This year we celebrate not only a new festival, but a new acronym as AFF becomes BAFF, welcoming our new naming rights sponsor BigPond. To celebrate, we will screen the winning animated short film from the BigPond/Screen Australia initiative Great Moments in History. Then on to the world premiere screening of Sarah Watt's fabulous new film, *My Year Without Sex*, followed by a night without restraint as BAFF rolls out a party that will give you all the strength and the inspiration necessary to carry you through the following ten days. Be there, as our red letter day becomes a red carpet evening to remember.

WORLD PREMIERE

MY YEAR WITHOUT SEX

DIRECTOR: SARAH WATT

7:00 PM THURSDAY 19 FEBRUARY AT HER MAJESTY'S THEATRE

AUSTRALIA : 2009 : 96MIN

AFFIX



SCRIPT: Sarah Watt PRODUCER: Bridget Ikin

CAST: Sacha Horler, Matt Day, Portia Bradley, Jonathan Segat

In the follow-up to her debut feature *Look Book Ways*, writer/director Sarah Watt again teams with producer Bridget Ikin to explore the surprises of daily life. *My Year Without Sex* extends Watt's concerns with the capricious ways that the gods can reach out into suburbia and strike you down. Natalie and her family are the stuff of everyday life: mortgage, messy house, job worries, trying to figure out how fast to let the kids grow up. When Natalie almost dies from a brain aneurysm, a year of slow rehabilitation begins. In the process she has to address the big questions: is there a God, and if so, why does the dryer keep on breaking down? If life is governed by dumb luck, should I play the pokies? Sacha Horler gives one of the best performances you'll see this year at the centre of a family prone to all the terrors and comedies of ordinary life in this strange, exotic and quietly remarkable place called Australia.

Sarah Watt, Bridget Ikin, Matt Day, Portia Bradley, Jonathan Segat will be guests of the festival

FILM SCREENING: 7:00 PM, THURSDAY 19 FEBRUARY, HER MAJESTY'S THEATRE

GALA PARTY: QUEENS THEATRE

DRESS: FROCK UP

BOOKINGS AND INFO: BASS 131246 OR WWW.BASS.NET.AU

TICKETS: \$65/ \$55 (INCLUDES FILM, PARTY ENTRY, DRINKS & NIBBLES)

(NOTE: See Page 8 for further screenings of this film during the Festival)



CLOSING NIGHT

See the festival off in a blaze of glory with our Closing Gala. Those who still have the energy will be celebrating the festival (and trying to come to grips with everyday life once more) with one last blast at the Estonian Hall in North Adelaide. Be prepared to compare notes on your best films of the fest.

AUSTRALIAN PREMIERE

EASY VIRTUE

DIRECTOR: STEPHAN ELLIOTT

UK/USA : 2008 : 93MIN : ENGLISH

CLOSING GALA: 7:00PM SUNDAY 1 MARCH,
PICCADILLY GALA SCREENING FOLLOWED BY
PARTY AT THE ESTONIAN HALL, TYNTE STREET
TICKET \$30 (INCLUDES FILM, PARTY ENTRY)

SCREENING ONLY

7:00PM SUNDAY 1 MARCH | PALACE 1



SCRIPT: Stephan Elliott, Sheridan Jobbins

PRODUCERS: Joe Abrams, James D. Stern, Barnaby Thompson

CAST: Jessica Biel, Colin Firth, Kristin Scott Thomas

Almost a decade ago Stephan (*Priscilla, Queen of the Desert*) Elliott vowed to give up filmmaking. He retired to the French Alps and promptly skied off a cliff, breaking his back, pelvis and legs. Perhaps it is this kind of brush with mortality that awakens you to the supreme importance of Noel Coward. Whatever the reason, Elliott is a director who appreciates the theatrical possibilities of cultural clashes and he's at his sparkling best in this delicious confection. The 1920s are still roaring and John, the son of a snooty (though not well cashed up) English family, has fallen for and married Larita (Jessica Biel), an American of all things, and a racing car driver to boot! Naturally his family is mortified, especially his mother, who is played to perfection by Kristin Scott Thomas. A battle of wits ensues between these two formidable women. If you've seen *Priscilla*, you know that Elliott is right at home with shockingly disreputable cultural mixtures, so you'll be happy to hear that period music rubs shoulders with jazzed up versions of *Queen and Prince*.

STEPHAN ELLIOTT WILL BE A GUEST OF THE FESTIVAL



DON DUNSTAN AWARD

The Board of the 2009 BigPond Adelaide Film Festival is proud to announce that the recipient of the 2009 Don Dunstan Award is one of Australia's most respected and admired producers, Jan Chapman.

Jan has produced some of Australia's most critically successful and popular films and supported and nurtured the careers of some of its most talented filmmakers. She studied at Sydney University before becoming involved in the Sydney Filmmakers Co-Op. This led to her becoming a producer at the ABC, most famously on the series *Sweet and Sour* (1984) and on Jane Campion's first television feature *Two Friends* (1986). Since founding her own production company, her credits include: *The Last Days of Chez Nous* (1992), *The Piano* (1993), *Love Serenade* (1996), *Naked* (1996), *Holy Smoke* (1999), *Lantana* (2001) and Jane Campion's new film *Bright Star*, due for release in 2009. She has also executive produced *Somersault* (2004) and *Suburban Mayhem* (2006).

She is the recipient of the AFI's Raymond Longford Award, Brisbane's Chauvel Award, and in 2004, the Order of Australia. She won the AFI Best Film Award for *Lantana* and an Academy Award nomination for *The Piano*.

Passionate, supportive and intelligent producers are a major resource in a film industry such as Australia's whose financial basis is constantly in question. Jan Chapman's energy and vision are legend in the Australian film industry as is her generosity and support of younger film makers.

The Don Dunstan Award is presented by the BAFF Board in recognition of outstanding contribution to the Australian film industry. Jan joins previous winners: David Gulpiil (2003), Dennis O'Rourke (2005) and Rolf de Heer (2007).

DON'T MISS

JAN CHAPMAN AND WRITER ANDREW BOVELL IN CONVERSATION FOLLOWING A FREE SCREENING OF *LANTANA* AT 11AM, SATURDAY 21 FEBRUARY AT THE MERCURY CINEMA AS PART OF OUR FORUMS PROGRAM – SEE P. 36 FOR DETAILS.

NATUZZI COMPETITION

The Natuzzi International Award for Best Feature Film was the first juried award for best feature film offered by any Australian film festival. In 2007, Jia Zhang-ke's *Still Life* carried off the inaugural \$25,000 main prize, alerting local audiences to a strikingly distinctive vision in world cinema.

This year our nominated films span the globe, from Mongolia to Chile, from Bulgaria to Ethiopia, to Australia. They also cover a wide range of aesthetic ground, signalling new directions in international filmmaking.

The jury is instructed to look for bold storytelling, a distinctive voice, and creative risk-taking—in short, films that genuinely engage and transport the viewer. The jury will announce its decision on the closing night of the festival.

The competition award has been made possible through the generous sponsorship of Natuzzi.

AUSTRALIAN PREMIERE
**ALL AROUND US
GURURI NO KOTO**

DIRECTOR: Hashiguchi Ryosuke



12:00 PM 6:15 PM	SATURDAY 21 FEBRUARY WEDNESDAY 25 FEBRUARY	PALACE 1 PALACE 6
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JAPAN : 2008 : 140MIN : JAPANESE (WITH SUBTITLES)



SCRIPT: Hashiguchi Ryosuke

PRODUCER: Yamagami Tetsujiro

CAST: Lily Franky, Kimura Tae, Terajima Susumu, Baisho Mitsuko

The very Japanese genre of the home drama centres on small-scale domestic subjects. This allows for a fineness of emotional response and a subtlety of technique which is one of the crowning achievements of Japanese cinema. *All Around Us* charts the marriage of two fairly average people. He is an easy-going guy who gets a job as a courtroom sketch artist, which requires him to watch as the monstrousness of human behaviour passes before him. She is the driving force in the relationship, until the loss of their baby shakes her to the core. The film explores how we can eke out our small share of happiness in a world where horrifying things happen on a daily basis. The wonder of everyday life is that most of us somehow seem to manage to endure with humour and grace. It is a film full of remarkable scenes where you are suspended between laughing and crying, as Hashiguchi ponders the dense business of having your life closely interconnected with another person.

FESTIVALS London; Toronto; Vancouver

LIKE THIS? TRY THESE...

Dummy, My Year Without Sex, Wild Field

**A CHRISTMAS TALE
UN CONTE DE NOËL**

DIRECTOR: Arnaud Desplechins



12:45 PM 9:00 PM	SUNDAY 22 FEBRUARY FRIDAY 27 FEBRUARY	PALACE 1 PALACE 1
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FRANCE : 2008 : 150MIN : FRENCH (WITH SUBTITLES)



SCRIPT: Emmanuel Bourdieu; Arnaud Desplechins

PRODUCER: Pascal Caucheteux

CAST: Catherine Deneuve, Jean-Paul Rossillon, Ann Consigny, Mathieu Amalric

Welcome to the Christmas celebrations of the Vuillards. Matriarch Junon (Catherine Deneuve) has degenerative cancer and needs a bone marrow transplant from someone in the family. The problem is that eldest daughter Elizabeth has banished ne'er do well sibling Henri (Mathieu Amalric who has, inevitably just played the Eurovillain in the latest Bond movie). Meanwhile cousin Simon is still carrying a torch for Sylvia, the wife of youngest son Ivan. Sound dense and complicated? But aren't all families dense and complicated in their own wonderful and terrible ways. Leading French director Arnaud Desplechins (*Kings and Queen*) might have made his masterpiece with this funny, painful and engrossing portrait of family life. The Vuillards are terrorists whose weapon of choice is the truth. They regard each other with a biting sense of irony, which is their only defence against the love they have for each other, and against which they are finally powerless.

FESTIVALS Cannes; New York; Toronto

LIKE THIS? TRY THESE...

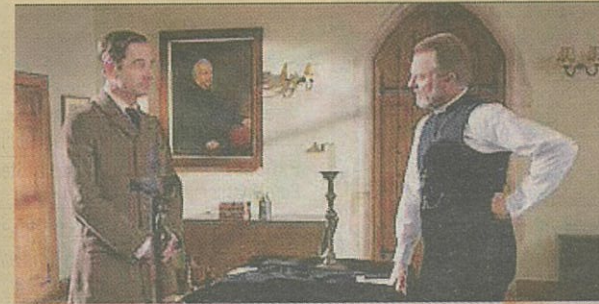
Shall We Kiss?, Tears for Sale, The Apartment

AUSTRALIAN PREMIERE
DEAN SPANLEY

DIRECTOR: Toa Fraser

7:00 PM 5:15 PM 2:30 PM	SUNDAY 22 FEBRUARY TUESDAY 24 FEBRUARY FRIDAY 27 FEBRUARY	GALA PICCADILLY PALACE 1 PALACE 1
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UNITED KINGDOM/NEW ZEALAND : 2008 : 100MIN : RATED G



SCRIPT: Alan Sharp

PRODUCERS: Alan Harris; Mathew Metcalfe

CAST: Sam Neill, Jeremy Northam, Bryan Brown, Peter O'Toole

England 1904. Widower Fisk Sr (Peter O'Toole) is reluctantly visited each week by Henslowe, his only surviving son. Henslowe, in an attempt to entertain the old man, takes him to a lecture by a visiting Indian swami on the transmigration of souls. There he becomes fascinated by an eccentric clergyman, the honourable Dean Spanley (Sam Neill). Henslowe lures the Dean to a series of dinners with the promise of his favourite Imperial Tokay, procured by his resourceful friend Wrather (Bryan Brown). The Dean is a restrained and discreet man until he savours this sweet Hungarian wine. As the wine takes effect, he begins to describe memories of his past life—as a dog. This stellar cast, directed by with an impeccably straight face by the very talented Toa Fraser, brings this Edwardian fantasy to life with both pathos and humour. Cat or dog? If your answer is obviously the latter, this is a film that should delight you.

FESTIVALS London; Toronto

LIKE THIS? TRY THESE...

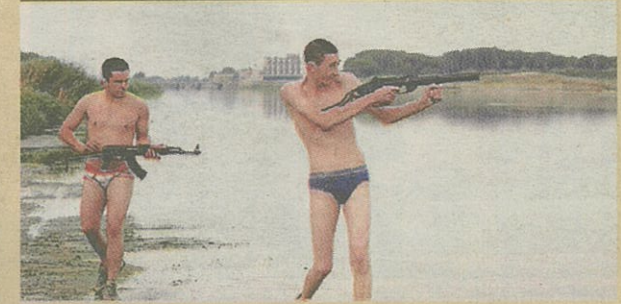
A Christmas Tale, Easy Virtue, Elegy

**GOMORRAH
GOMORRA**

DIRECTOR: Matteo Garrone

7:30 PM 7:00 PM 4:00 PM	TUESDAY 24 FEBRUARY SATURDAY 28 FEBRUARY SUNDAY 1 MARCH	PICCADILLY MT BARKER PALACE 6
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ITALY : 2008 : 135MIN : RATING : ITALIAN (WITH SUBTITLES)



SCRIPT: Maurizio Braucci; Ugo Chiti; Gianni De Gregorio; Matteo Garrone; Massimo Gaudioso; Roberto Saviano

PRODUCER: Domenico Procacci

CAST: Toni Servillo, Gianfelice Imparato, Maria Nazionale, Salvatore Cantalupo

Roberto Saviano's best-selling exposé of the Neopolitan mafia, the Camorra, has galvanised Italian public opinion, sent politicians running for cover, and forced its author into hiding. Now its film adaptation has almost single-handedly launched talk of a renaissance in Italian cinema. Garrone has taken on the huge task of adapting Saviano's book by focussing on five stories found within its pages: a compromised middle man has nowhere to hide when gang war breaks out on his block, a young boy finds that betrayal is the price of winning a place in the gang, a tailor learns the cost of switching sides to work for the Chinese, a toxic waste company shows how it deals with inconvenient truths, and two young punks get lucky... but not for long. What emerges is a detailed deglamourisation of the mafia genre, a sense of how the gangs finally pull down everything on which they lay their hands.

AWARDS Cannes: Grand Prix. European Film Awards: Best Film, Best Director, Best Screenplay, Best Actor (Toni Servillo). Chicago: Silver Hugo

FESTIVALS Cannes; Karlovy Vary; New York; Tokyo; Toronto

LIKE THIS? TRY THESE...

Lucky Country, Tony Manero, Mad Detective

AUSTRALIAN PREMIERE

JALAINUR ZHA LAI NUO ER

DIRECTOR: Zhao Ye



7:00 PM | SUNDAY 22 FEBRUARY | PALACE 6
4:30 PM | TUESDAY 24 FEBRUARY | PALACE 6

CHINA : 2008 : 92MIN : MANDARIN (WITH SUBTITLES)



SCRIPT: Zhao Ye

PRODUCER: Helen Cui

CAST: Liu Yuansheng, Li Zhizhong, Lu Dayan, Jiang Cheng

The Jalainur open-cut coal mine in Inner Mongolia is a place legendary to trainspotters as the last site in which to see a large number of steam engines still working. Modern China is a place where obsolescence hangs heavy in the air. Like the state owned enterprise of the mine and the train that he drives, Old Zhu is also something of a throwback. As he approaches retirement, he contemplates returning to live with his children. The main drama of the film, however, revolves around his young apprentice who is unable to accept that the central relationship of his working life is about to end. From the opening images that obscure the action with the locomotive's smoke and steam, director Zhao Ye has created a film of immense visual daring and sustained inventiveness. Each shot is an adventure in image creation, from the camera mounted low on a travelling rail car, to wide angle vistas of the empty plains.

ZHAO YE WILL BE A GUEST OF THE FESTIVAL

SCREENS WITH CRY ME A RIVER (P.35)

AWARDS Pusan: FIPRESCI Prize.

FESTIVALS Rotterdam; Vancouver

LIKE THIS? TRY THESE...

All Around Us, Country Wedding, The Sky, The Earth and the Rain

AUSTRALIAN PREMIERE

KISSES

DIRECTOR: Lance Daly

8:15 PM | SATURDAY 21 FEBRUARY | PALACE 6
8:00 PM | MONDAY 23 FEBRUARY | PALACE 1

IRELAND/SWEDEN : 2008 : 72MIN



SCRIPT: Lance Daly

PRODUCER: Macdara Kelleher

CAST: Kelly O'Neill, Shane Curry, Stephen Rea, Neill Conroy, Paul Roe

Kylie and Dylan are two kids who live next door to each other in a bleak public housing estate on the outskirts of Dublin. One thing they have in common is that they both live in dysfunctional families. Dylan's abusive alcoholic father and helpless mother grieve for the elder brother who ran away two years before; Kylie is ignored by her overworked single mother as she tries to support her five kids. After his dad becomes violent over Christmas, Dylan decides to run away and Kylie goes with him. They jump on a passing barge and head into town to find Dylan's brother. This beautiful and striking film, shot in colour and black and white by director/writer/cinematographer Lance Daly, features outstanding performances by the two child leads. As they travel through the city discovering its wonder and magic, its darkness and terror, they discover their love for each other—and the legend that is Bob Dylan.

AWARDS Galway Film Fleadh: Best Film.

FESTIVALS Locarno; London; Telluride; Toronto

LIKE THIS? TRY THESE...

Hold Me Tight Let Me Go, Last Ride, Stella

WORLD PREMIERE

MY TEHRAN FOR SALE

DIRECTOR: Granaz Moussavi

AFFIF

6:00 PM | SATURDAY 28 FEBRUARY | GALA PICCADILLY
12:00 PM | SUNDAY 1 MARCH | PALACE 6

AUSTRALIA : 2009 : 96MIN : ENGLISH & FARSI (WITH SUBTITLES)



SCRIPT: Granaz Moussavi

PRODUCERS: Kate Croser, Granaz Moussavi, Julie Ryan

CAST: Marzieh Vafamehr, Amir Chegeni, Asha Mehrabi, Sandy Cameron

My Tehran for Sale is a groundbreaking film, revealing fresh truths behind the façade of contemporary Iran. Marzieh is an actress living in Tehran where, like most young people, she is forced to lead a secret life to express her art. At an underground rave party she meets Saman, now an Australian citizen, who offers her a way out—until things go terribly wrong. Is Australia a place of hope, or simply another regime whose aim is to freeze the soul? Shot entirely on location in Tehran, with the assistance of Bahman Ghobadi (*Turtles Can Fly*) and post-produced in Adelaide, this is a uniquely daring project. It explores a woman's struggle for independence and for the courage necessary to break from everything in your life. Adelaide-based filmmaker Granaz Moussavi is one of the most prominent poets of her generation in Iran. She has based this uncompromising debut feature on friends and acquaintances in Tehran's underground arts community.

GRANAZ MOUSSAVI, KATE CROSER, JULIE RYAN, MARZIEH VAFAMEHR, AMIR CHEGENI WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

And The Spring Comes, Kabuli Kid, Dernier Maquis

WORLD PREMIERE

MY YEAR WITHOUT SEX

DIRECTOR: Sarah Watt

AFFIF

7:00 PM | THURSDAY 26 FEBRUARY | PICCADILLY

AUSTRALIA : 2009 : 96MIN



SCRIPT: Sarah Watt

PRODUCER: Bridget Ikin

CAST: Sacha Horler, Matt Day, Portia Bradley, Jonathan Segat

In the follow-up to her debut feature *Look Book Ways*, writer/director Sarah Watt again teams with producer Bridget Ikin to explore the surprises of daily life. *My Year Without Sex* extends Watt's concerns with the capricious ways that the gods can reach out into suburbia and strike you down. Natalie and her family are the stuff of everyday life: mortgage, messy house, job worries, trying to figure out how fast to let the kids grow up. When Natalie almost dies from a brain aneurysm, a year of slow rehabilitation begins. In the process she has to address the big questions: is there a God, and if so, why does the dryer keep on breaking down? If life is governed by dumb luck, should I play the pokies? Sacha Horler gives one of the best performances you'll see this year at the centre of a family prone to all the terrors and comedies of ordinary life in this strange, exotic and quietly remarkable place called Australia. See also P.6.

SARAH WATT, BRIDGET IKIN, MATT DAY, PORTIA BRADLEY, JONATHON SEGAT WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

A Christmas Tale, Country Wedding, Empty Nest

AUSTRALIAN PREMIERE

STELLA

DIRECTOR: Sylvie Verheyde

Alliance Française



12:40 PM | TUESDAY 24 FEBRUARY | PALACE 1
6:30 PM | FRIDAY 27 FEBRUARY | PALACE 1
8:00 PM | SATURDAY 28 FEBRUARY | PALACE 6

FRANCE : 2008 : 103MIN : FRENCH (WITH SUBTITLES)



SCRIPT: Sylvie Verheyde

PRODUCER: Bruno Berthemy

CAST: Léora Barbara, Mélissa Rodríguez, Karole Rocher, Guillaume Depardieu

Stella is a working class kid who has just started at an up-market high school in Paris in 1977. She's 11 but you grow up fast when your parents run a bar and flophouse for losers. School washes over her and she's the worst kid in the class, but she knows all about the important stuff: cocktails, pinball, soccer, playing cards. Slowly, however, she gets the picture and realises the limitations of ignorance and apathy. Sylvie Verheyde's gentle yet remarkable feature invites comparison with Truffaut's *400 Blows* as a vivid study of a child pushed quickly towards the adult world. It takes seriously the business of being a girl with all of its vulnerability, its insecurities, its pressures to be cool, but also its resilience and defiance. Verheyde never patronises or sentimentalises her protagonist and draws great performances out of her young actors. And French pop music has never sounded so good.

SYLVIE VERHEYDE, WILLIAM WAYHOLLE WILL BE GUESTS OF THE FESTIVAL

AWARDS Flanders: Best Screenplay.

FESTIVALS Ghent; Thessaloniki; Venice

LIKE THIS? TRY THESE...

Kisses, The Love Market, Unmistaken Child

THE SKY, THE EARTH AND THE RAIN EL CIELO, LA TIERRA Y LA LLUVIA

DIRECTOR: José Luis Torres Leiva

2:30 PM | FRIDAY 20 FEBRUARY | PALACE 1
7:00 PM | THURSDAY 26 FEBRUARY | PALACE 6

CHILE/FRANCE/GERMANY : 2008 : 111MIN : SPANISH (WITH SUBTITLES)



SCRIPT: José Luis Torres Leiva

PRODUCERS: Bruno Bettati, Elise Jalladeau

CAST: Julieta Figueroa, Angélica Riquelme, Mariana Muñoz, Pablo Krögh, Norma Norma Ortiz

Ana lives on a cold, rainswept area of the southern Chilean coast. All we know about her is that she is a caregiver and that she is capable of kindness, though perhaps not capable of accepting it from others. The narrative is largely left as a space to be completed by our imaginations. Those who saw Paz Encina's *Paraguayan Hammock* at AFF07 will have a sense of the rise of a de-dramatised Latin American cinema of lived experience. From the extraordinary opening image you know you are in for film that demands a new way of seeing the world. The camera cranes slowly up the trunk of a tree in close up as though seeing, really seeing, for the first time. "The overwhelming impression of the film is one in which human character and human agency are not as important as the landscape: lush and sensual and fiercely, vividly present...An intriguing, and beautifully made film." THE GUARDIAN

AWARDS Mexico: Best Film. Rotterdam: FIPRESCI Prize. Jeonju: Special Jury Prize. FESTIVALS Berlin; Buenos Aires; Gijon; Locarno; London; Rotterdam; Vladivostok

LIKE THIS? TRY THESE...

Acné, All Around Us, In the City of Silvia

NATUZZI COMPETITION

AUSTRALIAN PREMIERE

TEZA

DIRECTOR: Haile Gerima

9:10 PM | FRIDAY 20 FEBRUARY | PALACE 1
11:45 AM | MONDAY 23 FEBRUARY | PALACE 6

ETHIOPIA/GERMANY/France : 2008 : 140MIN

AMHARIC, ENGLISH & GERMAN (WITH SUBTITLES)



SCRIPT: Haile Gerima

PRODUCERS: Haile Gerima, Karl Baumgartner, Marie-Michèle Cattelain, Philippe Avril

CAST: Aron Arefe, Abiye Tedla, Takelech Beyene

After the fall of Haile Selassie in the 1970s, Anberber, a leftist intellectual who has been studying in Germany, returns to Ethiopia as the hope of his village. However, political life in Africa is rarely simple, and Anberber quickly finds that the new Marxist regime brings with it a fresh set of dangers. The government and rebels both hunt down young boys and feed them into the jaws of an unending war. The solace that the memories of his youth provide is quickly replaced by the immediacy of new problems all too common to the region. Veteran expatriate Haile Gerima's film brims with the imaginative forms and the rich colours of Africa, chronicling a history lived at a high pitch of urgency. Its epic scope stretches from the easy dogmatic certainties of expatriate life to the slightly hallucinatory and dreamlike portrayal of a rediscovered village life. Anberber seems to have lost a leg, but he can't recall how, and in this recognition of displacement and powerlessness we can grasp the vivid historical imagination played out in this film.

AWARDS Venice: Best Screenplay, Special Jury Prize. Thessaloniki: Human Values Award.
FESTIVALS Toronto, London

LIKE THIS? TRY THESE...

Kanchivaram, Dernier Maquis, Yes Madam Sir

AUSTRALIAN PREMIERE

TREELESS MOUNTAIN

DIRECTOR: So-yong Kim

12:30 PM | FRIDAY 27 FEBRUARY | PALACE 1
2:15 PM | SUNDAY 1 MARCH | PALACE 6

USA / SOUTH KOREA : 2008 : 89MIN : KOREAN (WITH SUBTITLES)



SCRIPT: So-yong Kim

PRODUCERS: Bradley Rust Gray, Ben Howe, So-yong Kim, Lars Knudsen, Jay Van Hoy

CAST: Kim Hee-yeon, Kim Song-hee, Lee Soo-ah, Kim Mi-hyang

Jin is a six year old who lives with her mother and little sister, Bin, in a cramped apartment in Seoul. When their mother realises she can no longer support them, the two girls are taken to live with their Big Auntie, a grumpy woman more at ease with alcohol than kids. This disarmingly simple film is composed almost entirely of tight close ups on the faces of its two young stars. There is no music to tug at your heartstrings and no melodrama to manipulate your emotions. The beauty and the emotion of the film stem directly from the joy of watching the faces of these wonderful little girls as they go about their daily business, playing, eating, sulking and somehow learning to deal with whatever the world throws at them. Korean-American director So-yong Kim, whose first film *In Between Days* signalled her as a filmmaker of enormous potential, has delivered a memorable work afire with the glow of gentle intensity.

AWARDS Dubai: Best Film. Pusan: Netpac Prize.

FESTIVALS Berlin; Pusan; Tokyo Filmex; Toronto

LIKE THIS? TRY THESE...

Hold Me Tight, Let Me Go, Laila's Birthday, Samson and Delilah

AUSTRALIAN PREMIERE

ZIFT

DIRECTOR: Javor Gardev

7:30 PM | SATURDAY 21 FEBRUARY | PALACE 7
7:50 PM | FRIDAY 27 FEBRUARY | PALACE 6

BULGARIA : 2008 : 92MIN : BULGARIAN (WITH SUBTITLES)



SCRIPT: Vladislav Todorov

PRODUCERS: Georgi Dimitrov; Ilian Djevelevkov; Matey Konstantinov

CAST: Zachary Baharov, Tanya Ilieva, Vladimir Penev, Mihail Mutafov

Good old fashioned Slavic absurdism meets good old-fashioned film noir... and produces something completely new and unexpected. The first Bulgarian film to make an international impact in some years reinterprets the Soviet period as a hardboiled nightmare, complete with black and white cinematography so sharp you could cut yourself on it. Moth is about as hard-bitten as they come. He's doing serious time in the Sofia slammer for a crime he didn't commit. His release sets in motion a chain of events that Orson Welles might have imagined if he stayed up all night drinking with Kafka. A petty grifter who comes back in uniform, a one-eyed boxer, a masseur with that Snow White babe and that bunch of little henchmen tattooed on his back, and yeah, you guessed it—a dame. But what a dame! She'll pull the hidden trigger inside you, and you'll be the moth to her... but you get the picture. The Bulgarians spent a few decades getting the picture during their years as a Soviet satellite.

Also screens as part of our Off The Bloc strand (see P.17)

SCREENS WITH WASTING AWAY (P.35)

FESTIVALS Moscow, Toronto, Mar Del Plata, Thessaloniki

LIKE THIS? TRY THESE...

The Investigator, Three Monkeys, Tony Manero

NATUZZI JURY BIOGRAPHIES

JURY PRESIDENT: LAURENCE KARDISH

Laurence Kardish is the Senior Film Curator at MoMA where he has organised hundreds of exhibitions, coordinated annual presentations of new cinema from Germany and Canada, and since its inception in 1972, served on the Selection Committee of the New Directors / New Films Festival co-sponsored with the Film Society of Lincoln Center. He has published many texts on film and wrote, directed and produced the independent feature narrative *Slow Run* (1968), whose original negative is held at the National Film and Television Archive in London.

JURY MEMBERS:

JM COETZEE

JM Coetzee, born in South Africa and now a resident of Australia, is the author of twelve novels for which he has won numerous international awards, including the Booker Prize for both *Life & Times of Michael K* (1983) and *Disgrace* (1999). In 2003 he received the Nobel Prize for Literature. Coetzee has also written a number of non-fiction works and has been a translator of Dutch and Afrikaans literature. Several of Coetzee's novels and stories have been made into films. *Disgrace* has been adapted by the Australian filmmakers Annamaria Monticelli and Steve Jacobs and is due for release in 2009.

JO DYER

Jo Dyer works as a producer in both the Australian film and performing arts industries. She is currently Executive Producer of Sydney Theatre Company. Dyer began collaborating with writer/director Michael James Rowland in 1999 through the development of her first feature film *Lucky Miles*. It premiered at the Adelaide Film Festival in 2007 and continued to garner critical acclaim at festivals worldwide, including winning the Special Jury Prize at the Karlovy Vary Film Festival. Through her company Soft Tread Enterprises, Dyer is also developing a range of theatre and TV projects including the upcoming *Lying Cheating Bastard*.

BILL GOSDEN

Formerly a critic, Bill Gosden has been the director of the New Zealand International Film Festivals since orchestrating the amalgamation of the Auckland International and Wellington Film Festivals in 1984. During that time the festivals have grown to incorporate screenings in a total of sixteen towns and cities. He worked previously in independent distribution, then later as the Program Director of the New Zealand Federation of Film Societies and Administrator of the Wellington Film Festival.

NAOMI KAWASE

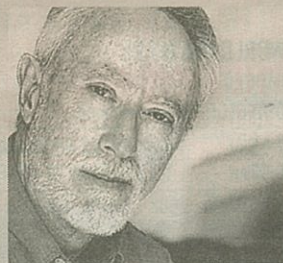
Critically acclaimed Japanese film director Naomi Kawase caught the world's attention as the youngest filmmaker ever to win the Camera d'Or at the Cannes Film Festival in 1997 for her debut feature *Suzaku* (*Moe no suzaku*). Her first films were short documentaries with an autobiographical focus and she has continued to work across both documentary and fiction forms exploring themes that have deep personal resonance. Kawase's reputation as a leading contemporary Japanese director was further reinforced in 2007 winning the Special Prize of the Yamagata International Documentary Film Festival for her documentary *Tarachime Birth/Mother* (2006) and the Grand Jury Prize at Cannes for her feature film *The Mourning Forest* (*Mogari no mori*) (2007).

HANNAH MCGILL

Hannah McGill became Artistic Director of the Edinburgh International Film Festival in September 2006 at age 30 and has since served on juries for the Copenhagen DOX documentary festival and the Morelia International Film Festival. In 2008 she was named in *Variety's* Women's Impact Report as one of 50 female 'movers and shakers' at all levels of entertainment. McGill studied English Literature and Film and Television Studies at the University of Glasgow. She quickly became a renowned critic and columnist contributing to numerous publications including *The Guardian* and *Sight and Sound*. She is also a published writer of short fiction and drama, and both her plays and short stories have been broadcast by BBC Radio 4.

DAVID STRATTON

David Stratton is a former Director of the Sydney Film Festival and former film critic for the international film industry magazine *Variety*. A recipient of the Australian Film Institute's Raymond Longford Award in 2001, Stratton has also served as President of the International Critics Jury for the Cannes and Venice Film Festivals, authored several books and was co-presenter of SBS TV's longest running program, *The Movie Show*. In 2007 he received a 60th Anniversary Medal by the Cannes Film Festival for his contribution to Film Criticism and in 2008 released his autobiography *I Peed on Fellini*, documenting his remarkable lifelong relationship with film. He is currently co-presenter of *At the Movies* for ABC TV, film critic for *The Australian* and lecturer in Film History for the University of Sydney.



From left to right, top to bottom:
Laurence Kardish, JM Coetzee,
Jo Dyer, Bill Gosden, Naomi Kawase,
Hannah McGill, David Stratton.

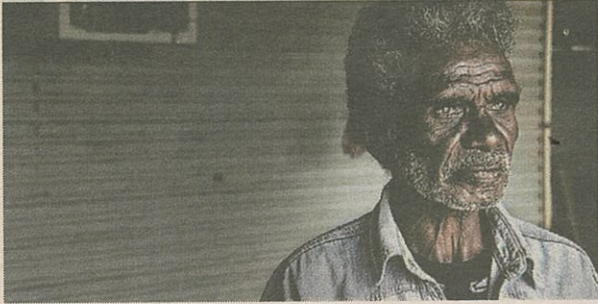
AUSTRALIAN CINEMA

12 CANOES

DIRECTORS: Molly Reynolds, Rolf de Heer

4:15 PM | SATURDAY 21 FEBRUARY | PALACE 6
6:00 PM | THURSDAY 26 FEBRUARY | PALACE 3

AUSTRALIA : 2008 : 66MIN : RATED PG



PRODUCERS: Marshall Heald, Rolf de Heer, Molly Reynolds

Ten Canoes (2006) is one of the great achievements of recent Australian cinema. It was the outcome of a collaborative contract between Rolf de Heer's team and the people of Ramingining, who wanted to see their stories told. This collaboration has been on-going with de Heer and Molly Reynolds working with the community to produce a range of works that explore the culture, history and belief systems of the Yolgnu people of the Arafura Swamp area in Arnhem Land. *12 Canoes* is a re-working of the website developed by a Ramingining consultative committee consisting of Peter Minyngululu, Richard Birrinbirrin, Philip Gudthaykudthay, Peter Djigirr and Bobby Bunungurr. It is structured in 12 parts which deal with dreamtime stories, contact history with Macassans and Europeans, the flora and fauna of the country as well as kinship systems, ceremonies and languages. This is a superb vehicle for learning about indigenous culture, but it might also be the most uniquely beautiful cinema experience of the year.

MOLLY REYNOLDS AND ROLF DE HEER WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...
Empty Nest, In the City of Silvia, Salt

WORLD PREMIERE A GOOD MAN

DIRECTOR: Safina Uberoi

6:00 PM | SATURDAY 21 FEBRUARY | PALACE 6
8:00 PM | WEDNESDAY 25 FEBRUARY | PALACE 3

AUSTRALIA : 2009 : 80MIN



PRODUCERS: Himman Dhamija, Safina Uberoi

Chris Rohrlach, the good man of the title, looks like an ordinary bloke. A grazier from the northern NSW town of Inverell, we discover him mustering sheep. But Chris's is an extraordinary story. 14 years ago, his pregnant girlfriend Rachel suffered a massive stroke which left her a quadriplegic with significant neurological impairment. Not only did she and Chris marry and have their child, but now there is another baby. Chris and Rachel become the centre of an extended family, demonstrating the stoicism and self-deprecatory tenacity of the bush. However, life on the land is increasingly tough these days, so Chris and the family decide to diversify into small business—by opening Inverell's first legal brothel. This is an extraordinary story of love, commitment, the uniquely Australian culture of country people, and a resilience that seems to know no bounds.

SAFINA UBEROI, CHRIS AND RACHEL ROHRLACH WILL BE GUESTS OF THE FESTIVAL

SCREENS WITH FOKKER'S MOUNTAIN PATH (P.35)

LIKE THIS? TRY THESE...
My Year Without Sex, René, Yes Madam Sir

WORLD PREMIERE BEAUTIFUL

DIRECTOR: Dean O'Flaherty

9:00 PM | SATURDAY 21 FEBRUARY | GALA PICCADILLY
2:00 PM | MONDAY 23 FEBRUARY | PALACE 7
7:00 PM | FRIDAY 27 FEBRUARY | MT BARKER

AUSTRALIA : 2008 : 101MIN



SCRIPT: Dean O'Flaherty

PRODUCER: Kent Smith

CAST: Deborra Lee-Furness, Sebastian Gregory, Tahyna Tozzi, Erik Thomson

From Adelaide-based Kojo Pictures, comes a drama about Australian suburbia as you have never seen it—as a territory which is sexual, funny, sensuous, strange and terrifying, a place which might have been imagined by David Lynch or Pedro Almodovar. Daniel is an introverted 14 year old whose two main obsessions are photography and Suzy, a sixteen year old femme fatale in training, a dangerous combination of youth and sexuality. Their suburb of Sunshine Hills is haunted by the urban myths of missing teenage girls. Using his crush to her advantage, Suzy demands of Daniel that, in exchange for her friendship, he has to get secrets and photographs of the neighbours and houses that surround them. Thus begins a journey into the underbelly of suburbia, taking them on the trail of a killer. It is a journey into forbidden knowledge that can only end in murder.

DEAN O'FLAHERTY, SEBASTIAN GREGORY, PAUL MAC, TAHYNA TOZZI WILL BE GUESTS OF THE FESTIVAL

SCREENS WITH SCHADENFREUDE (P.35)

PETER O'BRIEN, MIRANDA OTTO, BARRY OTTO WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...
JCVD, Landscape No. 2, Parking

WORLD PREMIERE CLOSED FOR WINTER

DIRECTOR: James Bogle

6:30 PM | FRIDAY 27 FEBRUARY | GALA PICCADILLY
5:15 PM | SUNDAY 1 MARCH | PALACE 7

AUSTRALIA : 2008 : 86MIN



SCRIPT: James Bogle

PRODUCERS: Ben Grant, Kent Smith

CAST: Natalie Imbruglia, Tony Martin, Deborah Kennedy, Daniel Frederiksen

Based on Georgia Blain's critically acclaimed novel, this locally produced film showcases an impressive performance by international star Natalie Imbruglia in her first leading role. The beach and the missing child are both motifs which have a powerful place in Australian culture as well as having a particularly local resonance. When her sister disappears off a suburban beach, a young girl is left to piece together her life. Twenty years on and she is continually drawn back into the past. "I'm not there with him. I'm here with her." She and her mother must face dark family secrets that have remained unspoken for too long. This is a story of how to make sense of the cruelly inexplicable; a story about discovering ways of picking up the pieces of your life and going forward. Finally, it is the story of a power that we all have: the power to heal ourselves.

JAMES BOGLE, NATALIE IMBRUGLIA WILL BE GUESTS OF THE FESTIVAL

AWARDS NSW Gold ACS Award

LIKE THIS? TRY THESE...
Elegy, Empty Nest, Laila's Birthday

WORLD PREMIERE LAST RIDE

DIRECTOR: Glendyn Ivin

9:00 PM | FRIDAY 27 FEBRUARY | GALA PICCADILLY
7:00 PM | SATURDAY 28 FEBRUARY | PT. AUGUSTA
2:20 PM | SUNDAY 1 MARCH | PALACE 1

AUSTRALIA : 2009 : 100MIN



SCRIPT: Mac Gudgeon

PRODUCERS: Antonia Barnard, Nichola Cole

CAST: Hugo Weaving, Tom Russell, Anita Hegh, John Brumpton

Hugo Weaving has the role of his career as an ex-con in whom quick violence and gruff charm reside side by side. He's a brutal man but in some curious way, a loving father. When he takes his ten year old son, Chook, on the run after committing a violent crime, the scene is set for a memorable road movie. As the pair take off into the desert, both father and son must grope their way towards a sense of what is best for the other. Chook eventually takes control and the choice he is forced to make has a devastating effect on both their lives. Poetically spare and emotionally tense, *Last Ride* is as touching as it is uncompromising. Glendyn Ivin won the Palme D'Or at Cannes with his short film, *Cracker Bag*, but now his debut feature reveals him as one of the foremost young directors in Australian cinema. *Last Ride* is a visually assured and dramatically taut film that never puts a foot wrong.

GLENDYN IVIN, ANTONIA BARNARD, NICHOLAS COLE, MAC GUDGEON, HUGO WEAVING, TOM RUSSELL WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...
Kisses, Laila's Birthday, Treeless Mountain

WORLD PREMIERE THE LOVE MARKET

DIRECTOR: Shalom Almond

7:15 PM | SUNDAY 22 FEBRUARY | PALACE 3
5:00 PM | WEDNESDAY 25 FEBRUARY | PALACE 3

AUSTRALIA : 2008 : 52MIN : ENGLISH & HMONG (WITH SUBTITLES)



SCRIPT: Shalom Almond

PRODUCERS: Shalom Almond, Judi Oehme

Like many young Australians, Shalom Almond has visited Vietnam and fallen in love with its landscapes and its people. In the northern highlands lies the remote town of Sapa which has been transformed by tourism in the last generation. Young girls from the Hmong minority have flocked into the city to sell embroideries and work as tour guides. Shalom befriends four girls aged 9 to 16, returning over the next three years to follow their stories. The girls are savvy and streetwise but painfully aware of their vulnerability and of the heavily restricted choices facing them. The filmmaker also emerges as a character who is aware of her position as a privileged outsider. The result is not so much a document as a dialogue between friends. Almond seeks to bridge the distances between young women, at the same time as she is painfully aware of the gulfs between tourist and local, west and east, observer and observed.

SHALOM ALMOND AND JUDI OEHME WILL BE GUESTS OF THE FESTIVAL

SCREENS WITH FAIRYTALE OF KATHMANDU (P.24)

LIKE THIS? TRY THESE...
Daughter of Chorolque, Kabuli Kid, Unmistaken Child

WORLD PREMIERE
LUCKY COUNTRY

DIRECTOR: Kriv Stenders

AFFIF

8:30 PM | SATURDAY 28 FEBRUARY | GALA PICCADILLY
4:45 PM | SUNDAY 1 MARCH | PALACE 1

AUSTRALIA : 2009 : 95MIN



SCRIPT: Andy Cox

PRODUCER: Kristian Moliere

CAST: Aden Young, Pip Miller, Hannah Mangan Lawrence, Neil Pigot

Aden Young stars as Nat, a small landholder barely hanging on to his patch of the bush in this gripping period film. His daughter Sarah is just old enough to see herself as a woman, his son Tom just old enough to judge his father as a man. When three ex-soldiers arrive amidst rumours of gold, the group begins to turn on each other, and the cabin becomes a psychological battleground in which Tom's loyalty to his father is put to the ultimate test. Kriv Stenders (*Boxing Day*, AFF07) turns away from the rough contemporary look of his recent films to channel the visual traditions of the Heidelberg School. He mixes in a claustrophobic tension, producing a work with richly mythic resonance. *Lucky Country* places the fear of the bush, of being overmatched by something larger than yourself, back at the centre of Australian culture, suggesting the tenuous way that Australians might ever claim to be at home in this landscape. One day, your luck runs out...

KRIV STENDERS, KRISTIAN MOLIERE, ADEN YOUNG WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

Last Ride, Three Monkeys, Van Diemen's Land

WORLD PREMIERE
THE MISCREANTS

DIRECTOR: George Gittoes

4:45 PM | SUNDAY 22 FEBRUARY | PALACE 6
12:30 PM | TUESDAY 24 FEBRUARY | PALACE 7

AUSTRALIA : 2008 : 90MIN : ENGLISH & PASHTUN (WITH SUBTITLES)



SCRIPT: George Gittoes

PRODUCER: Gabrielle Dalton

From Australian artist and documentarist George Gittoes comes an impassioned and truly urgent film about the struggle against the Taliban. Gittoes becomes fascinated with the cheap, melodramatic films churned out in the frontier areas of Pakistan. These films are full of snarling villains, comic midgets, and dancing heroines. Their absurd violence seems to hold a crazy mirror up to what is happening all around, but they are ruthlessly opposed by the truly violent religious hardliners who see them as an affront to Islam. For Gittoes, the makers of these films are the true heroes of art, risking everything for the right to exercise their creative imaginations. He plunges into their world by financing, and even starring in, "Taliwood" films shot under the most dangerous of conditions. It is a journey which mixes the merely bizarre with the truly horrific. You will come away with fresh insights into this most crucial conflict of our moment, but also into the complex relation between the imagined world and reality.

GEORGE GITTOES, GABRIELLE DALTON WILL BE GUESTS OF THE FESTIVAL

FESTIVALS Sydney Underground

LIKE THIS? TRY THESE...

Dernier Maquis, Diary of a Times Square Thief, Solo

WORLD PREMIERE

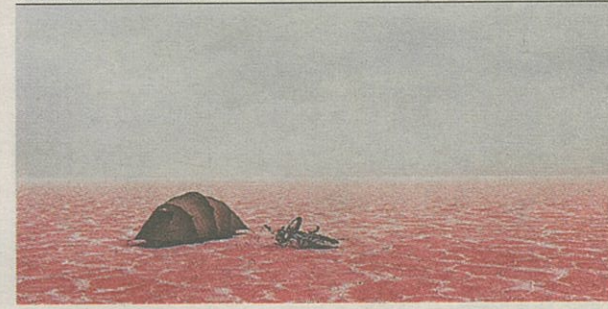
SALT

DIRECTORS: Michael Angus, Murray Fredericks

AFFIF

6:00 PM | FRIDAY 20 FEBRUARY | PALACE 6
2:30 PM | MONDAY 23 FEBRUARY | PALACE 6

AUSTRALIA : 2009 : 28MIN



SCRIPT: Michael Angus

PRODUCER: Michael Angus

For six years photographer-artist Murray Fredericks has cycled out onto Lake Eyre in the northern extremes of South Australia. On the vast emptiness of the salt lake, he has created an amazing body of time-lapse photography. With a 360 degree horizon line as his only orientation, he has found a profusion; small things transformed by the clarity and intensity of light and colour. And like all wanderers in the desert, he has also had to confront himself. Fredericks' video diaries chronicle his artistry but also his loneliness, and the resourcefulness necessary to survive. Michael Angus has augmented Fredericks' footage with striking aerial photography, time-lapse video and the haunting sounds of Aajinta's Harmonic Spheres to produce a memorable experience of what it means to look at landscape with fresh eyes.

MICHAEL ANGUS, MURRAY FREDERICKS WILL BE GUESTS OF THE FESTIVAL

SCREENS WITH SOLO (P.29)

EXHIBITION - SALT :
PHOTOGRAPHS OF LAKE EYRE BY MURRAY FREDERICKS
11 FEBRUARY - 22 MARCH

2009 FESTIVAL THEATRE FOYER

PRESENTED BY THE ADELAIDE FESTIVAL CENTRE



LIKE THIS? TRY THESE...

Treeless Mountain, Vacation, Wild Field

WORLD PREMIERE
SAMSON AND DELILAH

DIRECTOR: Warwick Thornton

AFFIF

7:00 PM | FRIDAY 20 FEBRUARY | GALA PICCADILLY
5:30 PM | MONDAY 23 FEBRUARY | PALACE 1

AUSTRALIA : 2009 : 101MIN : ENGLISH & WARLPIRI (WITH SUBTITLES)



SCRIPT: Warwick Thornton

PRODUCER: Kath Shelper

CAST: Rowan McNamara, Marissa Gibson

You will see few films with the simplicity and sheer emotional power of *Samson and Delilah*. Director/cinematographer Warwick Thornton tells the story of two Aboriginal teenagers in a remote community. They live in a sparse environment but one that absorbs all manner of cultural influences, where dot painting and country music exist side by side. Samson gets through his days by sniffing, while Delilah is the caregiver for her Nana before taking a moment for herself to listen to Latino music. Their journey ranges across many of the most urgent issues concerning indigenous people in Australia—homelessness, poverty, domestic violence and substance abuse—but it does so with tenderness, dignity, and even humour. Thornton has the strength to speak an unadorned truth, the courage to confront pain without moralising or melodrama, and the talent to touch an audience deeply through understatement. His characters rarely speak, using a look and a gesture to convey an idea or an emotion in a deeply affecting way.

WARWICK THORNTON, KATH SHELPER, ROWAN McNAMARA, MARISSA GIBSON, MITJILI GIBSON WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

Treeless Mountain, Vacation, Wild Field

WORLD PREMIERE
VAN DIEMEN'S LAND

DIRECTOR: Jonathan auf der Heide

9:15 PM | THURSDAY 26 FEBRUARY | PALACE 6
9:50 PM | FRIDAY 27 FEBRUARY | PALACE 6

AUSTRALIA : 2009 : 100MIN : ENGLISH & GAELIC (WITH SUBTITLES)



SCRIPT: Oscar Redding, Jonathan auf der Heide

PRODUCERS: Maggie Miles, Jonathan auf der Heide

CAST: Oscar Redding, Mark Winter, Arthur Angel, Paul Ashcroft

1822. Van Diemen's Land was a dreaded penal settlement, a point of no return at the end of the earth. Its entrance was Macquarie Harbour, also known as "Hell's Gates." A work party of eight convicts escape into the beautiful and brutal wilderness. This band of Irish, English and Scottish thieves are intent on freedom but totally unprepared for the hardships awaiting them in this dark and primeval place. Their flight thrusts them into a battle with harshest enemies known to man: the lush yet unforgiving land, and the darkness within their own hearts. As their food runs out and tensions escalate, they find themselves contemplating the unthinkable. God wields an axe and there can be only one survivor. This visually stunning debut by Jonathan auf der Heide is based on the true story of Alexander Pearce, Australia's most notorious convict, whose story continues to haunt the conscience of Australian history.

JONATHAN AUF DER HEIDE, MAGGIE MILES, OSCAR REDDING, MARK WINTER, TORQUIL NEILSON, OTHER CAST MEMBERS WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

Che (parts 1 & 2), Home, Let the Right One In

AUSTRALIAN PREMIERE
YES MADAM, SIR

DIRECTOR: Megan Doneman



7:00 PM | MONDAY 23 FEBRUARY | PALACE 6
3:15 PM | FRIDAY 27 FEBRUARY | PALACE 6

AUSTRALIA : 2008 : 95MIN : ENGLISH, PUNJABI & HINDI (WITH SUBTITLES)



SCRIPT: Megan Doneman

PRODUCERS: Laraine Doneman, Megan Doneman

Kiran Bedi is one of the most remarkable and controversial women in India. After winning the Asian tennis championships in 1972, she became the first woman to join the elite Indian Police Service. During separatist riots in 1978 she faced down a mob armed with swords. She was armed only with her determination, a quality that she possesses in some abundance. She gained national prominence after having Indira Gandhi's illegally parked car towed. Her attempts to reorganise Delhi's notorious Tihar Jail, using methods including meditation, won her the Asian equivalent of a Nobel Prize, but her clashes with the bureaucracies of government and the police force have always made her a difficult woman for those whose main aim is not to rock the boat. Australian documentarist Megan Doneman has followed Bedi for a number of years to produce this detailed portrait of a mightily tenacious woman bent on making a difference. Narrated by Helen Mirren.

MEGAN DONEMAN, KIRAN BEDI WILL BE GUESTS OF THE FESTIVAL AND WILL SPEAK AT THE CHANGING THE WORLD THROUGH FILM FORUM (SEE P.36).

FESTIVALS Toronto, Dubai

LIKE THIS? TRY THESE...

Citizen Havel, The Miscreants, Youssou Ndour: I Bring What I Love

AUSTRALIAN PREMIERE
A FILM WITH ME IN IT

DIRECTOR: Ian Fitzgibbon

9:15 PM	SATURDAY 21 FEBRUARY	PALACE 1
9:15 PM	THURSDAY 26 FEBRUARY	PICCADILLY
9:40 PM	FRIDAY 27 FEBRUARY	PALACE 7

IRELAND : 2008 : 88MIN



SCRIPT: Mark Doherty

PRODUCER: Alan Moloney

CAST: Dylan Moran, Mark Doherty, Keith Allen, Amy Huberman

Pierce (Dylan Moran of *Black Books* fame) is an aspiring screenwriter who spends most of his time at the pub with his pal, unemployed actor Mark (Mark Doherty, who also wrote the script). Their incessant conversations about the film they will make, starring Mark, are played out against a backdrop of failing relationships, financial chaos and crumbling dwellings. Their inept bumbblings take them on a rollercoaster ride from small aggravations into a tsunami of accidental homicides veering between slapstick and black humour. "At the outset, *A Film with Me in It* appears to be an enjoyable, low-key comedy. However, just as we are lured into a comfortable sense of security by its initial tone, the film changes gear and moves into darker, fresher territory. . . Doherty and Moran shine as the two helpless victims of fate, their central relationship employing the same kind of cynical, ironic humour brandished by Richard E. Grant and Paul McGann in the iconic *Withnail and I*." EDINBURGH FILM FESTIVAL 2008

SCREENS WITH E FINITA LA COMMEDIA (P.35)

FESTIVALS Edinburgh; Toronto

LIKE THIS? TRY THESE...

JCVD, Parking, Solo

AUSTRALIAN PREMIERE

ACNE

DIRECTOR: Federico Vieroj

7:30 PM	THURSDAY 19 FEBRUARY	PALACE 1
4:30 PM	FRIDAY 27 FEBRUARY	PALACE 1

URUGUAY/ARGENTINA/SPAIN/MEXICO : 2008 : 87MIN : SPANISH (WITH SUBTITLES)



SCRIPT: Federico Vieroj

PRODUCER: Fernando Epstein

CAST: Yoel Bercovici, Ana Julia Catana, Alejandro Tocar, Néstor Guzzini

Of the many coming of age films that have been made, some stand out for the way that they capture the vulnerabilities, obsessions and trials of adolescence. *Acné* does this in spades. This debut feature set in the Jewish community in Montevideo brings 13 year old Rafael's daily existence vividly and painfully to life: his divorcing parents, his frequent trips to the dermatologist to treat his acne, and his obsession with his beautiful blonde classmate Nicole. "This tender, original film transmits the director's feelings of nostalgia for a long-gone age with honesty and sincerity. Tocar's believable, deadpan performance rivals Heather Matarazzo's turn in *Welcome to the Dollhouse*. Unlike most protagonists in teen comedies Rafael has no trouble finding sex; in fact, he and his young friends already frequent the local brothel. But what Rafael desires most in the world money cannot buy—he wants romance and, finally to kiss a girl." TORONTO INTERNATIONAL FILM FESTIVAL 2008

AWARDS American Film Institute Festival: Best International Feature.

FESTIVALS San Sebastián; Toronto

LIKE THIS? TRY THESE...

Kabuli Kid, Stella, We Are Wizards

AUSTRALIAN PREMIERE
AND THE SPRING COMES LI CHUN

DIRECTOR: Gu Changwei

7:00 PM	SATURDAY 21 FEBRUARY	PALACE 1
3:00 PM	TUESDAY 24 FEBRUARY	PALACE 1

CHINA : 2007 : 105MIN : MANDARIN & BAOTOU (WITH SUBTITLES)



SCRIPT: Li Qiang

PRODUCER: Dong Ping

CAST: Jiang Wenli, Li Guangjie, Wu Guohua, Jiao Gang

Wang Ming-liang is a difficult woman, an aspiring opera singer stuck in a small town, whose only talent is her voice. Like others in the rag-tag band who are drawn to her, her grand ambition is to relocate to Beijing so that she can pursue her musical career. She tries to carve out a place for her life and her art in a world resolutely indifferent to both. Wang is one of the great heroic figures in recent cinema, a woman who is compelled to persevere in being herself no matter how much pain she inflicts on herself in the process. She is a lost cause but one whose light burns with a fierce fire. The final validation of her futile ambition manages to be both abstract and deeply moving. Director Gu Changwei established himself a top cinematographer with films for the likes of Zhang Yimou. He has now shown that he is the most intelligent and compassionate director working in China today. "A revelation" DAVID BORDWELL

FESTIVALS Hong Kong; Rome

LIKE THIS? TRY THESE...

Across the Plateau, All Around Us, Empty Nest

AUSTRALIAN PREMIERE
CHE (PARTS 1 & 2)

DIRECTOR: Steven Soderbergh

12:00 PM	THURSDAY 26 FEBRUARY	PALACE 6
5:45 PM	SATURDAY 28 FEBRUARY	PALACE 1

USA/SPAIN/France : 2008 : 262MIN (+ 20MIN INTERVAL)

SPANISH & ENGLISH (WITH SUBTITLES)



SCRIPT: Peter Buchman, Benjamin A. van der Veen

PRODUCERS: Laura Bickford, Steven Soderbergh

CAST: Benicio Del Toro, Catalina Sandrino Moreno, Julia Ormond, Franka Potente

You might have thought that no more could be added to the Che industry: hailed as a revolutionary, a hero, a villain, or now simply a global brand as recognisable as Nike. However director Steven Soderbergh, along with screenwriter Peter Buchmann and Benicio del Toro (in a powerhouse performance in the title role) have grounded the myth with an intimate portrait that evokes the grinding slog of guerilla campaigns.

PART ONE. On November 26, 1956, Fidel Castro sails to Cuba with eighty rebels. One of those rebels is Ernesto "Che" Guevara, an Argentine doctor who shares a common goal with Fidel Castro, to overthrow the corrupt dictatorship of Fulgencio Batista. **PART TWO.** We pick up the story after the Cuban Revolution and Che's experiences in Africa (which are to be the subject of a third part envisioned by Soderbergh). Che re-emerges incognito in Bolivia where he starts organising another Latin American revolution. This second installment concentrates on this Bolivian campaign, which was to cost Che his life.

AWARDS Cannes: Best Actor (Benicio Del Toro).

FESTIVALS Cannes; Toronto

LIKE THIS? TRY THESE...

Gomorra, JCVD, Tony Manero

AUSTRALIAN PREMIERE
CHOCOLATE CHOKGOHLAET

DIRECTOR: Prachya Pinkaew

9:30 PM	SATURDAY 21 FEBRUARY	PALACE 7
10:00 PM	SUNDAY 22 FEBRUARY	PALACE 3

THAILAND : 2008 : 92MIN : THAI (WITH SUBTITLES)



SCRIPT: Chukiat Sakveerakul, Nepali Sakveerakul

PRODUCERS: Prachya Pinkaew, Panna Rittikrai, Sukanya Vongsthapat

CAST: JeeJa Yanin (Yanin Mitnanda), Hiroshi Abe, Ammara Siripong, Taphon Phopwandee

In 2003, *Ong-bak* restored serious athletic exuberance to the action genre, and now the director of that film is back with a follow up that is even more jaw-dropping. Try this story on for size: an autistic teenage girl goes on a rampage to destroy the vicious, albeit glamorous, gang of lady-boys who are persecuting her cancer-stricken yakusa mother. JeeJa Yanin, in her debut, is a revelation with her high-kicks and vaulting, somersaulting fighting style. Prachya Pinkaew and his team of hopefully well-insured stuntmen ramp up the action to fever pitch as fists, feet, guns, knives, swords and glass coffee tables become props in this non-stop orgy of escalating energy. Watch out for the duel with a character described in the credits as *The Epileptic Boxer*, and wince as stuntmen launch themselves to the ground from three storeys up in the climactic struggle. The speed limit for the martial arts film just went up again. Grll-fu rules!

FESTIVALS Fantastic Fest Austin; Helsinki; Toronto

LIKE THIS? TRY THESE...

Anvil! The Story of Anvil, Mad Detective, Van Diemen's Land

AUSTRALIAN PREMIERE
CORRECTION DIORTHOSI

DIRECTOR: Thanos Anastopoulos

1:20 PM	FRIDAY 27 FEBRUARY	PALACE 6
6:40 PM	SUNDAY 1 MARCH	PALACE 6

GREECE : 2008 : 83MIN : GREEK & ALBANIAN (WITH SUBTITLES)



SCRIPT: Thanos Anastopoulos, Vasilis Raisis

PRODUCER: Thanos Anastopoulos

CAST: Yorgos Simeonidis, Ornela Kapetani, Savina Alimani, Bujar Alimani

A man is released from prison. Like a modern Ulysses he will undertake a journey of return into Greece, where he finds a contemporary Athens peopled by migrants, the homeless and other marginalized groups, as well as nationalist gangs. On his way he will meet a woman and a little girl. Are the three of them members of a disrupted family or just persecutors and victims of a violent and conflict-driven society that prevents them from living together? Thanos Anastopoulos' quietly powerful drama about xenophobia and its costs was Greece's official entry in the Academy Awards last year. It concentrates on the textures of life on the streets, so that you can feel the tensions that give rise to violence; in its silences, it demands that you imagine what the characters ought to say to each other.

SCREENS WITH HEAR NO EVIL (P.35)

AWARDS Geneva: Titra Film Award, Best Actor (Giorgos Symeonidis).

Thessaloniki: Best Screenplay.

FESTIVALS Berlin; Karlovy Vary; Montreal; Thessaloniki; Vancouver

LIKE THIS? TRY THESE...

Gomorra, Jalainur, The Sky The Earth and the Rain

AUSTRALIAN PREMIERE
COUNTRY WEDDING
SVEITABRÚDKAUP

DIRECTOR: Valdis Óskardóttir

5:30 PM	SUNDAY 22 FEBRUARY	PALACE 7
7:30 PM	WEDNESDAY 25 FEBRUARY	PALACE 7
1:15 PM	SUNDAY 1 MARCH	PALACE 7

ICELAND : 2008 : 99MIN : ICELANDIC (WITH SUBTITLES)



SCRIPT: Valdis Óskardóttir

PRODUCERS: Davíð Óskar Ólafsson, Hreinn Beck, Árni Filipsson, Guðrún Edda Thórhannesdóttir

CAST: Ágústa Eva Erlendsdóttir, Árni Pétur Guðjónsson, Björn Hlynur Haraldsson, Erlendur Eiríksson

Weddings are a celebration of love and romance. Or not. Two bus loads of guests head out to rural Iceland, one holding the control freak bride and her family, and the other violently jolting the deeply hungover groom and his party. Only the groom has the address of the tiny church chosen for the nuptials. The directions he has are hopeless, and the priest they call for help is too busy watching football and getting drunk to offer any assistance. Add to this fiasco a group of guests trapped together on a bus, with the undercurrent of unresolved tensions that inevitably bubble to the surface at big get togethers. Featuring great performances from a cast who largely improvised the script, this debut feature from acclaimed editor Valdis Óskarsdóttir (who won a BAFTA her work on Michael Gondry's *Eternal Sunshine of a Spotless Mind*) is both funny and familiar.

FESTIVALS Toronto

LIKE THIS? TRY THESE...

Home, The Investigator, The King of Ping Pong

DERNIER MAQUIS
ADHEN

DIRECTOR: Rabah Ameur-Zaimeche

5:00 PM	MONDAY 23 FEBRUARY	PALACE 7
1:15 PM	SATURDAY 28 FEBRUARY	PALACE 1

FRANCE/ALGERIA : 2008 : 93MIN : FRENCH & ARABIC (WITH SUBTITLES)



SCRIPT: Rabah Ameur-Zaimeche, Louise Thermes

PRODUCER: Rabah Ameur-Zaimeche

CAST: Abel Jafri, Rabah Ameur-Zaimeche, Christian Milia-Darmezine, Mamadou Kebe

Some would claim that Islam has replaced Marxism as the main focus of dissent in many societies, but things are not that simple. Mao (played by director Ameur-Zaimeche) the boss of a pallet repair factory on the outskirts of Paris, decides to be a good Muslim boss and set up a mosque for his workers. In the process he opens a can of worms by installing his own candidate as imam. The grievances of the shop floor increase as his mechanics charge that he is using religion as a new form of opium for the minimum waged. The industrial conflict which ensues shows that religion is anything but a simple unifying force. Amongst the dense forest of red pallets that form the backdrop of this drama, the layered telephoto images and the intricate sound design contribute to an insightful and even amusing exploration of social divisions which persistently refuse to go away.

AWARDS Dubai: Special Jury Prize, Best Composer, Best Editor.

FESTIVALS Cannes; Toronto; Vancouver

LIKE THIS? TRY THESE...

Kanchivaram, The Desert Within, Youssou Ndour: I Bring What I Love

THE DESERT WITHIN
DESIERTO ADENTRO

DIRECTOR: Rodrigo Plá

4:45 PM	SATURDAY 21 FEBRUARY	PALACE 1
3:30 PM	SATURDAY 28 FEBRUARY	PALACE 1

MEXICO : 2008 : 110MIN : SPANISH (WITH SUBTITLES)



SCRIPT: Rodrigo Plá, Laura Santullo

PRODUCERS: Germán Méndez, Rodrigo Plá

CAST: Maria Zaragoza, Diego Catáño, Memo Dorantes, Eileen Yáñez

Elias sins grievously against God during the Mexican Revolution and immediately fears retribution. When God appears to him in a terrible vision, he devotes himself to building a church that will be decorated by his youngest son Aureliano, who must be kept separate from the world of the flesh in order to preserve his purity. Elias walks the fine line between religious fervour and madness, between mystical, ecstatic religion and delusion. Are sin, guilt and atonement necessarily followed by redemption, or do they lead instead to totalitarianism and the madness of wild excess? These are questions which have produced some of the most intense works of Latin American cinema, including this film which swept all the major awards at the Guadalajara Film Festival and closed International Critics Week at Cannes last year. This has been a particularly rich period for recent Mexican cinema, though the closest comparisons here are inevitably to Bunuel.

AWARDS Amiens: Special Jury Prize, Guadalajara: Best Film, Best Screenplay, Best Cinematography, Best Actor, Best Actress, Audience Award.

FESTIVALS Cannes; Karlovy Vary; Melbourne; Sundance; Vancouver

LIKE THIS? TRY THESE...

Fear Me Not, Gomorrah, Three Monkeys

AUSTRALIAN PREMIERE
DUMMY

DIRECTOR: Matthew Thompson

5:45 PM	SUNDAY 22 FEBRUARY	PALACE 1
3:15 PM	WEDNESDAY 25 FEBRUARY	PALACE 1

UK : 2008 : 88MIN



SCRIPT: Paula Barnes, Matthew Thompson

PRODUCER: Miranda Robinson, Matthew Thompson

CAST: Aaron Johnson, Thomas Grant, Emma Catherwood, Jack Pierce

This low-budget British feature delivers a moody, emotionally complex portrayal of the way two brothers deal with the death of their mother. Older brother Danny, played by rising star Aaron Johnson, was already immersing himself in a separate life of sex, drugs and DJ-ing before his mother's (possibly deliberate) overdose from prescribed morphine. With the wary approval of the social services people, the barely adult 18 year old takes over parenting his gawky, bird-watching young brother Jack. Jack is a pretty strange kid who has started having a relationship with a dummy he dresses up and which clearly functions as a surrogate for his mother. "With astute visual ideas as well as sensitive performances, and lush, velvety cinematography by David Langan, this quirky mood piece is in a British Gothic tradition that draws on the sensually-textured domestic nightmares of Nicholas Roeg's work as well as Hitchcock's psychosexual investigations." EDINBURGH INTERNATIONAL FILM FESTIVAL 2008

FESTIVALS Edinburgh; Raindance

LIKE THIS? TRY THESE...

Acné, Kabuli Kid, The King of Ping Pong

AUSTRALIAN PREMIERE
ELEGY

DIRECTOR: Isabel Coixet

6:30 PM	SATURDAY 21 FEBRUARY	PICCADILLY
9:00 PM	SUNDAY 1 MARCH	PALACE 1

USA : 2008 : 113MIN



SCRIPT: Nicholas Meyer

PRODUCER: Andre Lamal, Gary Lucchesi, Eric Read, Tom Rosenberg

CAST: Ben Kingsley, Penélope Cruz, Dennis Hopper, Debbie Harry

Based on Philip Roth's novel, *The Dying Animal*, this is the story of a charismatic professor (Ben Kingsley) who glories in the pursuit of his female students but never lets any woman get too close. However when Consuela (Penélope Cruz) enters his classroom, his protective veneer dissolves. Her beauty both captivates and unsettles him. Consuela refuses to be seen as just an object of desire. She has a strong sense of herself and an emotional intensity that challenges the older man's preconceptions. The scene is set for a drama of jealousy, frustration and obsession. As their intimate connection transforms the pair—more than either could imagine—a charged sexual contest evolves into an unlikely love story. Spanish director Isabel Coixet (*My Life Without Me*) directs a great cast with humanistic warmth, wry wit and erotic intensity. *Elegy* explores the power of beauty to blind, to reveal and to transform.

FESTIVALS Berlin; Tokyo; Tribeca

LIKE THIS? TRY THESE...

Empty Nest, Tears for Sale, The Apartment

AUSTRALIAN PREMIERE
EMPTY NEST
EL NIDO VACÍO

DIRECTOR: Daniel Burman

5:30 PM	THURSDAY 19 FEBRUARY	PALACE 1
3:45 PM	SUNDAY 22 FEBRUARY	PALACE 1

ARGENTINA/SPAIN/ITALY/France : 2008 : 92MIN

SPANISH & HEBREW (WITH SUBTITLES)



SCRIPT: Daniel Burman

PRODUCERS: Daniel Burman, Diego Dubcovsky

CAST: Oscar Martínez, Cecilia Roth, Arturo Goetz, Inés Efron

Daniel Burman should be familiar to Adelaide audiences from AFF07's *Family Law*. Like that film, *Empty Nest* is full of small grace notes of human frailty as it develops a wryly humorous view of the way family roles define our lives. Leonardo is a leading playwright seeking some peace from the world to collect his thoughts as he approaches late middle age. His wife Martha is going in the opposite direction, and when the kids leave home, she wants to grasp the opportunities she put on hold to have a family. An encounter with a neurologist encourages Leonardo to consider the idea that as men get older, their fantasies become more significant to them than reality. And so begins a beautifully crafted but gently humorous account of Leonardo's acceptance of his declining artistic powers, and of his attempts to distinguish the increasingly fine line between fantasies that we act out and fantasies that we just fantasize.

FESTIVALS San Sebastián; Toronto

LIKE THIS? TRY THESE...

All Around Us, And the Spring Comes, Vacation

AUSTRALIAN PREMIERE
FEAR ME NOT
DEN DU FRYGTER

DIRECTOR: Kristian Levring

9:45 PM | SUNDAY 22 FEBRUARY | PALACE 6
9:15 PM | WEDNESDAY 25 FEBRUARY | PALACE 1

DENMARK : 2008 : 95MIN : DANISH (WITH SUBTITLES)



SCRIPT: Anders Thomas Jensen, Kristian Levring

PRODUCER: Sisse Graham Jørgensen

CAST: Ulrich Thomsen, Bjarne Henriksen, Emma Sehested Høeg, Paprika Steen

Michael is a workaholic who is trying to learn how to relax. When he hears about a clinical trial for a new anti-depressant, he signs up, looking for a pill that will solve his problems. Unfortunately, the drug turns out to have serious side effects and the trial is abandoned. Michael refuses to give up his new-found sense of calm and self control the pills have provided, and he decides to continue the experiment on his own. Intoxicated by his immediate success, he feels an urge to take control of other people's lives as well. Slowly, his psychological games grow more drastic, until he makes a discovery which forces him to view his actions in a terrifying new light. "A powerful and profoundly chilling rumination on middle class disenfranchisement set against a background of conspicuous consumption, complacent careerism and pharmaceutically aided self-help." TORONTO INTERNATIONAL FILM FESTIVAL

AWARDS Mar Del Plata: Best Actor, Best Screenplay.
FESTIVALS Ghent; Mar Del Plata; Toronto

LIKE THIS? TRY THESE...

Beautiful, The Investigator, The Desert Within

AUSTRALIAN PREMIERE
GOODBYE SOLO

DIRECTOR: Ramin Bahrani

7:30 PM | SUNDAY 22 FEBRUARY | PALACE 7
3:15 PM | SUNDAY 1 MARCH | PALACE 7

USA : 2008 : 91MIN



SCRIPT: Bahareh Azimi, Ramin Bahrani

PRODUCERS: Ramin Bahrani, Jason Orans

CAST: Souleymane Sy Savané, Red West, Diana Franco Galinda, Carmen Leyva

Solo, a Senegalese who now drives a cab in North Carolina, picks up William, a gruff old loner who has a proposition for him. He asks that, two weeks hence, Solo drive him to a nearby cliff top so that he can throw himself over. So begins a grudging relationship that blossoms into a complex and intense friendship between two men. Solo involves William in his life, even introducing him to Alex, Solo's smart and independent young step-daughter with whom the old man immediately forms a bond. William is fiercely reticent to discuss his chilling decision, and so on the appointed day, Solo must discover the true measure of friendship. Iranian-American Ramin Bahrani's narrative spins off from Kiarostami's masterpiece *The Taste of Cherry*, but takes its theme into fresh and engrossing territory, measuring friendship in the balance between stepping up to care for other people yet having the courage to stand back and respect their decisions.

AWARDS Venice: FIPRESCI Prize.
FESTIVALS London; Toronto; Venice

LIKE THIS? TRY THESE...

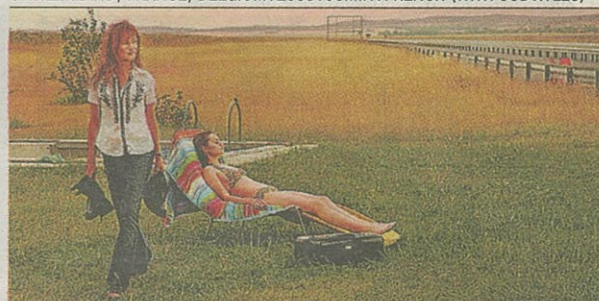
Vacation, A Good Man, Time to Die

AUSTRALIAN PREMIERE
HOME

DIRECTOR: Ursula Meier

4:45 PM | FRIDAY 20 FEBRUARY | PALACE 7
3:15 PM | MONDAY 23 FEBRUARY | PALACE 1
7:45 PM | SATURDAY 28 FEBRUARY | PALACE 7

SWITZERLAND/FRANCE/BELGIUM : 2008 : 98MIN : FRENCH (WITH SUBTITLES)



SCRIPT: Antoine Jaccoud, Olivier Lorelle, Ursula Meier, Gilles Taurand, Raphaëlle Valbrun

PRODUCERS: Denis Delcampe, Denis Freyd, Thierry Spicher, Elena Tatti

CAST: Isabelle Huppert, Olivier Gourmet, Adélaïde Leroux, Madeleine Budd

A family of happy slobbs live a more or less idyllic life on the edge of a disused highway. They sunbathe, they use the roadway for hockey matches, they generally hang out. Until one day the trucks and bitumen arrive and the road is reborn as Route E57. All hell breaks loose as they fall prey to the neurosis that is modern life. Movement is channelled and restricted, noise and air become things to be feared, human interaction becomes an impersonal and hostile affair. Director Meier has called her debut feature a road movie in reverse. It offers Adelaide (where every year cinemas close down and parking garages open up) the severest form of provocation in suggesting that traffic is driving us mad. Isabelle Huppert is in fine form as the increasingly unhinged matriarch of this family who discover just how hard it is to be at home in the world these days.

AWARDS Mar del Plata: Best Actress (Isabelle Huppert), Best Cinematographer. Tübingen: Grand Prize, Critics Prize, French German Youth Prize.
FESTIVALS Cannes; London; Stockholm

LIKE THIS? TRY THESE...

Country Wedding, Tears for Sale, The King of Ping Pong

IN THE CITY OF SILVIA
EN LA CIUDAD DE SILVIA

DIRECTOR: José Luis Guerin

2:30 PM | TUESDAY 24 FEBRUARY | PALACE 6
3:45 PM | SATURDAY 28 FEBRUARY | PALACE 6

SPAIN : 2007 : 84MIN : FRENCH: (WITH SUBTITLES)



SCRIPT: José Luis Guerin

PRODUCERS: Gaëlle Jones, Luis Miñarro

CAST: Xavier Lafite, Pilar López de Ayala, Laurence Cordier, Tanja Czichy

A young man returns to Strasbourg in search of a woman he met some years earlier. After sitting in a café for a time, he sees a woman he thinks is Silvia and begins to follow her through the labyrinthine alleyways of the city. There is not a lot more story than this. Narrative has been pared down so that the construction and manipulation of space comes to the fore. Jonathan Rosenbaum sums up the attitude of the many enthusiasts for this film when he called it "mysterious, beautiful and primal." *Variety* called it "an airy, ultra-Gallic delight whose apparent weightlessness is anchored by real substance." *Screen International* went so far as to say that "it might just be the future of cinema." Guerin has made a celebration of looking, really looking, as a vital part of our relation to the world and to the cinema. Only when we watch and listen, do we discover the true beauty of the world.

FESTIVALS Venice; Toronto; New York; Hong Kong; Tokyo

LIKE THIS? TRY THESE...

Jalainur, The Sky The Earth and the Rain, Wild Field

AUSTRALIAN PREMIERE
JCVD

DIRECTOR: Mabrouk El Mechri

9:30 PM | FRIDAY 20 FEBRUARY | PICCADILLY
7:15 PM | MONDAY 23 FEBRUARY | PALACE 7
7:40 PM | FRIDAY 27 FEBRUARY | PALACE 7

FRANCE/LUXEMBOURG/BELGIUM : 2008 : 96MIN : RATED M

ENGLISH & FRENCH (WITH SUBTITLES)



SCRIPT: Frédéric Bénudis, Mabrouk El Mechri, Christophe Turpin

PRODUCER: Sidonie Dumas

CAST: Jean-Claude Van Damme, François Damiens, Zinedine Soualem, Karim Belkhadra

In the most remarkable career resurrection since John Travolta meditated on the cheeseburger or Arnold Schwarzenegger ran for public office, Jean-Claude van Damme re-invents himself here as... Jean-Claude van Damme! And let me tell you, it's not easy being Jean-Claude Van Damme. Steven Seagal is undercutting you, your agent is selling you short to independent producers, your ex-wife is suing for custody of the kid, and to top it all off, you get caught up in a post office robbery gone wrong. *JCVD* created a small sensation at Cannes with its wildly innovative combination of humour, pathos, remarkable cinematography (and a little action thrown in) to create a portrait of the action star as aging prisoner of his own legend and his all-too-human frailties. Who would have thought the Muscles From Brussels was capable of such a reflection on the vicissitudes of celebrity—and dare you miss it?

FESTIVALS Cannes; Toronto; Vancouver

LIKE THIS? TRY THESE...

A Film With Me In It, Acné, Goodbye Solo

AUSTRALIAN PREMIERE
KABULI KID

DIRECTOR: Barmak Akram

5:15 PM | WEDNESDAY 25 FEBRUARY | PALACE 1
5:50 PM | FRIDAY 27 FEBRUARY | PALACE 7

AFGHANISTAN/FRANCE : 2008 : 94MIN : FARSI (WITH SUBTITLES)



SCRIPT: Barmak Akram

PRODUCERS: Olivier Delbosc, Marc Missonnier

CAST: Hadji Gul, Mohammad Chali Sahel, Helena Alam, Valéry Shatz

Khaled is the kind of mouthy cab driver you might meet anywhere. He bitches about the traffic, the state of the roads, the Taliban. One day he picks up a young burka-clad woman who abandons her baby in the back seat of the cab. Thus begins a journey that will take us from one side of town to the other, past checkpoints (the code word is Kabul and the response is Kalashnikov), into orphanages and police stations, and through the bazaars. Barmak Akram's film is alive with the earthy chaos of Kabul's streets. It celebrates a people who will somehow survive the Russians, the Taliban and the Americans; who are busy and inventive in carrying on the messy business of everyday life. Helicopters still swoop overhead and orphans pick their way through the disused shell casings, but with this triumphant debut, Akram asserts the value of a dark humour, an undiminished sense of irony, and an enduring humanism at the core of Afghan society.

FESTIVALS Ghent; Toronto; Venice

LIKE THIS? TRY THESE...

Blind Loves, Snow, Vacation

AUSTRALIAN PREMIERE
KANCHIVARAM

DIRECTOR: Priyadarshan

4:40 PM FRIDAY 20 FEBRUARY PALACE 1
8:45 PM THURSDAY 26 FEBRUARY PALACE 1

INDIA : 2008 : 117MIN : TAMIL (WITH SUBTITLES)



SCRIPT: Priyadarshan

PRODUCERS: Bhushan Kumar, Shailendra Singh

CAST: Prakash Raj, Shreya Reddy, Shammu, Jayakumar

The film takes its title from the town in Tamil Nadu famed as a centre for silk weaving. In the 1940s a world war and the mounting struggle for independence make only the slightest impression on a traditional society wracked by poverty and injustice. The weavers produce work of an exquisite quality, all too aware of the bitter irony that they are too poor to look upon, let alone wear, the garments they make. Vengadam, the best of the weavers becomes a leader of the labour movement. He dares to dream above his station, vowing that his daughter will wear a silk sari at her wedding. It is a promise with consequences that will prove devastating. Director Priyadarshan, best known for his commercial films, returns to his roots in the south and changes gears with an obviously personal work combining political outrage with a profound and moving naturalism.

FESTIVALS Bursa Silk Road; Dubai; Pusan; Toronto

LIKE THIS? TRY THESE...

Daughter of Chorolque, Dernier Maquis, Yes Madam Sir

THE KING OF PING PONG
PING-PONGKINGEN

DIRECTOR: Jens Jonsson



7:00 PM FRIDAY 20 FEBRUARY PALACE 1
1:00 PM MONDAY 23 FEBRUARY PALACE 1
12:30 PM THURSDAY 26 FEBRUARY PALACE 1
7:00 PM SUNDAY 1 MARCH MT BARKER

SWEDEN : 2008 : 108MIN : SWEDISH (WITH SUBTITLES)



SCRIPT: Hans Gunnarsson; Jens Jonsson

PRODUCER: Jan Blomgren

CAST: Jerry Johansson, Hampus Johansson, Ann-Sofie Nurmi, Frederik Nilsson

It is cold in every sense of the word in the white on white landscape of northern Sweden, where Rickard is having a pretty hard time of adolescence. His mother is an overweight beautician who can deal neither with plumbing nor life very well, his father is a largely absent alcoholic, and the house is full of cats. His only skill is his ability at ping pong and his sole friend is his smart-mouth younger brother, Erik. The fact that he and Erik are opposites in every way might lead you to speculate on the strange ways of family life—but disaster looms in that direction. Jens Jonsson concentrates on showing us what life looks like from the viewpoint of the fat unpopular kid, sparing us none of the pain and rivalry of brotherhood, but holding out the blessed hope of forgiveness. Grand Jury Prize for World Cinema, Sundance Film Festival.

AWARDS Sundance: Grand Jury Prize World Cinema, Cinematography Award World Cinema, Brisbane: Cine Sparks Jury Award. Athens: Golden Athena. Lübeck: Interfilm Church Prize. Chicago: Silver Hugo.

FESTIVALS Edinburgh; Helsinki; Rotterdam; Sundance; Warsaw

LIKE THIS? TRY THESE...

Acné, Dummy, Wild Field

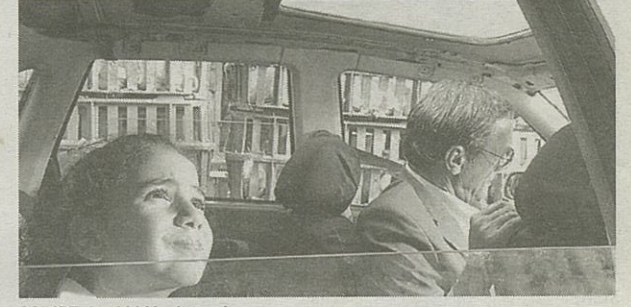
AUSTRALIAN PREMIERE
LAILA'S BIRTHDAY
EID MILAD LAILA

DIRECTOR: Rashid Masharawi



8:00 PM THURSDAY 19 FEBRUARY PALACE 6
12:15 PM WEDNESDAY 25 FEBRUARY PALACE 6

PALESTINE : 2008 : 71MIN : ARABIC (WITH SUBTITLES)



SCRIPT: Rashid Masharawi

PRODUCERS: Mohamed Habib Attia, Rashid Masharawi, Peter van Vogelpoel

CAST: Mohammed Bakri, Areen Omari, Nour Zoubi

If you want to know something about a society you ask a cabdriver, right? Your cabbie for a day on the West Bank will be Abu Laila. Abu Laila—or to give him his proper name, Judge Jalal Yakoub—is no ordinary driver. He is a man of the law, forced to drive his brother-in-law's cab, while he waits for the endless process of having the Palestinian Authority review his appointment. (The good news however, is that if you're selling curtains, the Authority is much quicker at upgrading its own furnishings). Abu Laila is a man of quiet dignity, a man whose folly is that he takes the law seriously in a place where it is crazy to uphold the law. Finally, on one day—his seven year old daughter's birthday—it all gets too much for Abu Laila. Rashid Masharawi has made a film which asserts the enduring importance of quiet decency and simple humanity in the most controversial and contested area on earth.

FESTIVALS San Sebastián; Tokyo; Toronto

LIKE THIS? TRY THESE...

Dummy, My Tehran For Sale, Treeless Mountain

LET THE RIGHT ONE IN
LÅT DEN RÄTTE KOMMA IN

DIRECTOR: Tomas Alfredsson



9:15 PM FRIDAY 20 FEBRUARY PALACE 7
9:45 PM SATURDAY 28 FEBRUARY PALACE 7

SWEDEN : 2007 : 114MIN : SWEDISH (WITH SUBTITLES)



SCRIPT: John Ajvide Lindqvist

PRODUCERS: Carl Molinder, John Nordling

CAST: Kåre Hedebrant, Lina Leandersson, Per Ragnar, Henrik-Dahl

Swedish child vampires! What else do you need to know? That this film has been one of the most critically acclaimed horror movies of recent memory? That it's a thoughtful and surprisingly tender portrait of the vulnerability of adolescence? That it will stay in your memory for the way it elicits sympathy for the devil? All of that is true and more. Oskar is a sensitive and lonely young boy who is bullied at school. He is befriended by Eli, the waifish girl next door who bonds with him as another social outcast. These kids need a lot: friendship, reassurance, human blood. The beauty of the film is the way it takes us inside the monstrous but makes it completely understandable and sympathetic.

"A remarkably moving and frightening evocation of childhood terrors, fantasies and frailties, and it immediately takes its place among the classics of the vampire genre." FANGORIA

AWARDS Edinburgh: Critics Prize. Sitges: Best Film. Tribeca: Best Narrative Feature.

FESTIVALS Karlovy Vary; Rotterdam; Transylvania (!); Tribeca

LIKE THIS? TRY THESE...

Beautiful, Chocolate, The Desert Within

MAD DETECTIVE
SAN TAAM

DIRECTORS: Johnnie To Kei-fung, Wai Ka-fai



9:30 PM TUESDAY 24 FEBRUARY PALACE 7
9:00 PM SATURDAY 28 FEBRUARY PALACE 3

HONG KONG : 2007 : 91MIN : RATED MA15+ : CANTONESE (WITH SUBTITLES)



SCRIPT: Au Kin-ye, Wai Ka-fai

PRODUCERS: Johnnie To Kei-fung, Wai Ka-fai

CAST: Lau Ching-wan, Andy On, Kelly Lin, Lam Suet

This break-out hit from Hong Kong's leading director Johnnie To marks a reunion with his most visionary collaborator, Wai Ka-fai, and charismatic leading man Lau Ching-wan. Lau plays an ex-cop who has lost a sense of the self as a unified thing. His brilliance and his curse is his ability to see people who aren't there, to see the multiple personalities within all of us, and to identify himself totally with others. His unorthodox methods of detection include being zipped inside a carry bag and thrown downstairs, only to emerge with a revelation of the murderer's identity. The pleasure here is in solving puzzles, though the puzzles are about how we understand what is going on in a story which constantly challenges us. There are few occasions when such an experimental vision is met with critical recognition and commercial success. Here's a chance to reward yourself with a film which pushes creative boundaries while still delivering all the flourish and enjoyment we have come to associate with the Hong Kong cinema.

AWARDS Asian Film Awards: Best Screenplay. Hong Kong Film Awards: Best Screenplay.

FESTIVALS Hong Kong; Toronto; Venice

LIKE THIS? TRY THESE...

JCVD, Sparrow, The Investigator

AUSTRALIAN PREMIERE
PARKING
TING CHE

DIRECTOR: Chung Mong-hong



9:30 PM MONDAY 23 FEBRUARY PALACE 6
6:30 PM THURSDAY 26 FEBRUARY PALACE 1

TAIWAN : 2008 : 106MIN : MANDARIN, HOKKIEN & CANTONESE (WITH SUBTITLES)



SCRIPT: Chung Mong-hong

PRODUCERS: Jane H. Hsiao, Tseng Shao-chien

CAST: Chang Chen, Jack Kao, Chapman To, Kwai Lun-mei

Chang Chen (who shot to international fame in *Crouching Tiger, Hidden Dragon*) stars in this intriguingly dissonant story of the things that can go wrong in the course of one bizarre night in Taipei. In a device reminiscent of Scorsese's *After Hours*, a man who is trying to buy a cake gets blocked by a car double parked beside him. As he attempts to get himself unblocked every interaction becomes a potential tangent, drawing him further into a nether world of strange characters: a one-armed barber, a set of pimps, a debt-ridden tailor, a blind mother longing for a son who is never coming back. The sum of these narrative tangents turns out to be a remarkably straight line as words, gestures, themes slip from one sub-plot to the next. Director Chung Mong-hong effectively underlines the uncanny nature of the events with off-kilter compositions and unnerving camera movement. Watch out who you meet in the night—you might just find yourself.

FESTIVALS Cannes; Thessaloniki; Vancouver

LIKE THIS? TRY THESE...

Mad Detective, Three Monkeys, Ziff

SPARROW MAN JEUK

DIRECTOR: Johnnie To Kei-fung



8:15 PM | FRIDAY 20 FEBRUARY | PALACE 6
11:15 AM | SATURDAY 28 FEBRUARY | PALACE 1

HONG KONG : 2008 : 87MIN : RATED PG : CANTONESE (WITH SUBTITLES)



SCRIPT: Chan Kin-chung, Fung Chi-keung
PRODUCER: Johnnie To Kei-fung
CAST: Simon Yam, Kelly Lin, Lam Suet, Lam Ka-tung

It is hard to avoid words like delightful and magical when describing Johnnie To's new film. Shot over a period of three years in rare moments of spare time between his numerous other projects, *Sparrow* is a love song to an older Hong Kong which is in danger of disappearing. Simon Yam stars as Kei, leader of a group of small-time pickpockets who are recruited by a mysterious temptress to win her freedom from a sinister sugar daddy. The film floats along with a minimum of dialogue but an emphasis on spatial play and the sheer joy of filmmaking. The jazzy French-influenced score underlines a story which bubbles along from set piece to set piece combining the pleasures of genre with the inventiveness of abstraction. The climactic encounter featuring black clad figures armed with umbrellas pirouetting through the driving rain is among the most deliciously choreographed sequences in contemporary cinema.

FESTIVALS Berlin (in Competition); Pusan; Udine; Vancouver

LIKE THIS? TRY THESE...

Mad Detective, Manhattan @ The Drive-In, Parking

THREE MONKEYS UÇ MAYMUN

DIRECTOR: Nuri Bilge Ceylan

9:30 PM | SUNDAY 22 FEBRUARY | PALACE 1
12:45 PM | WEDNESDAY 25 FEBRUARY | PALACE 7

TURKEY : 2008 : 109MIN : TURKISH (WITH SUBTITLES)



SCRIPT: Ebru Ceylan, Nuri Bilge Ceylan, Ercan Kesal
PRODUCER: Zeynep Özbatur
CAST: Yavuz Bingöl, Hatice Aslan, Ahmet Rifal Sungar, Ercan Kesal

Ceylan carried off the Best Director Award at Cannes for this boldly restrained film noir, which synthesises genre filmmaking with narrative experimentation. The story might have been written by James M. Cain and relocated to contemporary Turkey as Eyüp takes the fall when his politico boss is involved in a car accident. While he is in the slammer, his wife is left to hold the family together and she and her son quickly get caught up in a sinister web of passion and betrayal. The task Ceylan sets himself is to situate most of the key action off-screen so he can concentrate on the crucial space of reaction and tension between violent events. This is a strategy that produces sustained psychological tension and a violence that is always implicit yet never unleashed. "Every shot seems lifted right off the wall of an art gallery and just as powerfully, if quietly, satisfying." HOLLYWOOD REPORTER

AWARDS Cannes: Best Director. Asia Pacific Screen Awards: Best Director.

Osian's Cinefan Festival: Best Director.

FESTIVALS Cannes; Helsinki; Karlovy Vary; São Paulo; Toronto

LIKE THIS? TRY THESE...

Gomorrah, Mad Detective, Zift

AUSTRALIAN PREMIERE TONY MANERO

DIRECTOR: Pablo Larraín

9:45 PM | TUESDAY 24 FEBRUARY | PALACE 6
1:30 PM | SATURDAY 28 FEBRUARY | PALACE 6

CHILE/BRAZIL : 2008 : 98MIN : SPANISH (WITH SUBTITLES)



SCRIPT: Alfredo Castro, Mateo Iribarren, Pablo Larraín
PRODUCER: Juan de Dios Larraín
CAST: Alfredo Castro, Amparo Noguera, Héctor Morales, Paola Lattus

Sometimes a movie is more than just a movie. In the midst of Pinochet's dictatorship in Chile, Raúl, a man in his fifties, is obsessed with the idea of impersonating Tony Manero, John Travolta's character in *Saturday Night Fever*. So young, so stylish, so yankee. Raúl re-watches the film obsessively, learning the dialogue by heart even if he doesn't understand English. He leads a ragtag group of dancers perfecting their disco routine at a seedy bar. Every Saturday evening, Raúl unleashes his passion to be someone else by imitating his idol. His dream of being recognised as a star might become a reality when the national television announces a Tony Manero impersonation contest. His urge to reproduce his idol's likeness drives him to commit a series of crimes. In the meantime, his dancing partners, who are involved in underground activities against the regime, are persecuted by the government's secret police. *Tony Manero* is a story about a movie star, a white suit, and a Hollywood film in South America; that is to say, it is about the loss of identity in the recent Chilean history.

SCREENS WITH THE TOUCH OF A KISS (P.35)

FESTIVALS Cannes; New York; Thessaloniki; Toronto; Turin

LIKE THIS? TRY THESE...

Gomorrah, Last Ride, The Desert Within

TRIVIAL MATTERS POR SEE YEE

DIRECTOR: Pang Ho-cheung



1:15 PM | WEDNESDAY 25 FEBRUARY | PALACE 1
4:40 PM | THURSDAY 26 FEBRUARY | PALACE 1

HONG KONG : 2007 : 90MIN : CANTONESE (WITH SUBTITLES)



SCRIPT: Pang Ho-cheung
PRODUCER: Pang Ho-cheung, Chapman To
CAST: Eason Chan, Chapman To, Stephy Tang, Feng Xiaogang

Since making *Isabella* (AFF07) Pang Ho-cheung has extended his reputation as Hong Kong's most promising young director. *Trivial Matters* consists of seven vignettes that extend his characteristic theme of the chasms separating men and women. The episodes range from the raunchy to the melancholy, but all capture something of the texture of modern life in a city where rapid change is the only constant. Pang's is a generation that has shaken free from the past only to find that the dividing lines of gender are as strong as ever. A couple give separate takes on their dysfunctional lovemaking, sexual frustration takes a ghastly and ghostly turn, and the transcendent power of silly pop songs provide the measure of a young woman's emptiness. Pang shows that life moves in mysterious ways and that if we learn anything from it, it's how to be hurt. With a cast including many of HK's brightest young stars, this collection looks at the comedy and tragedy of the trivial business of life, love and passion.

FESTIVALS Pusan; Tokyo; Sydney; Udine

LIKE THIS? TRY THESE...

Let the Right One In, Parking

AUSTRALIAN PREMIERE VACATION KYŪKA

DIRECTOR: Kadoi Hajime



5:45 PM | THURSDAY 19 FEBRUARY | PALACE 6
3:00 PM | WEDNESDAY 25 FEBRUARY | PALACE 7

JAPAN : 2008 : 115MIN : JAPANESE (WITH SUBTITLES)



SCRIPT: Sakō Dai
PRODUCER: Koike Kazuhiro
CAST: Kobayashi Kaoru, Nishijima Hidetoshi, Kashiwabara Shuji, Otsuka Nene, Osugi Ren

Two men: a guard and his prisoner. Both face big days: one is getting married and the other will be hanged. Hirai is a quiet, decent man who is marrying a divorced mother with a young son. His only means of getting time off for a honeymoon is to act as a "supporter" at Kaneda's execution. A break-out success in Japan last year, Kadoi Hajime's study of the impact of capital punishment on those who administer the system is remarkable in its restrained yet powerfully unyielding tone. It offers an insight into Japanese culture and drama by demonstrating that impassivity is not the lack of emotion, but on the contrary, the establishment of a space in which your own emotion has the space to flourish. The build up to the execution and Hirai's simple human need for forgiveness and redemption is devastating in its understated, but irresistible, power.

AWARDS Dubai: Special Jury Prize.

FESTIVALS Buenos Aires; Toronto

LIKE THIS? TRY THESE...

All Around Us, At the Death House Door, Jalainur

AUSTRALIAN PREMIERE WILD FIELD DIKOYE POLYE

DIRECTOR: Mikhail Kalatozishvili

2:15 PM | FRIDAY 20 FEBRUARY | PALACE 7
9:20 PM | TUESDAY 24 FEBRUARY | PALACE 1

RUSSIA : 2008 : 108MIN : RUSSIAN (WITH SUBTITLES)



SCRIPT: Piotr Lutsik, Alexei Samoriadov
PRODUCERS: Andrei Bondarenko, Mikhail Kalatozishvili, Sergei Snezhkin
CAST: Oleg Dolin, Roman Madianov, Alexander Ilyin, Irina Butanaeva

Somewhere in the world, immense change is occurring and the Soviet Union is tearing apart, but not where Dmitri lives. He is stuck on the steppes, doctoring to a ragtag population of labourers, or cows who have swallowed tablecloths. When isolated, Russians have a great talent for depression and visionary experience, and both are at the heart of this slightly marvellous film. There is a strange sense of wonder to Dmitri's experiences in this wasteland. Somehow despite himself and his situation, he is witness to episodes of death, survival and resurrection. His recurring companion is a mysterious figure, which he labels his angel—although angels may be harbingers of death as well as salvation. Kalatozishvili (grandson of Mikhail Kalatozov, director of the great Soviet classic *The Cranes Are Flying*) gives us a film alive with vivid and even elemental imagery and hinting at the social moment for Russia where life falls apart but starts to be rebuilt.

AWARDS Venice: Art Cinema Award. Estoril: Best Film. Kinotavr: Best Script, Critics Award, Best Music.

FESTIVALS Bratislava; Taipei; Thessaloniki; Vladivostok

LIKE THIS? TRY THESE...

Last Ride, Samson and Delilah, Snow

OFF THE BLEND

BLIND LOVES SLEPÉ LÁSKY

DIRECTOR: Juraj Lehotský

3:00 PM SUNDAY 22 FEBRUARY
3:30 PM FRIDAY 27 FEBRUARY

PALACE 7
PALACE 7

SLOVAKIA : 2008 : 77MIN : SLOVAK (WITH SUBTITLES)



SCRIPT: Marek Leščák, Juraj Lehotský

PRODUCERS: Marko Škop, Juraj Chipik, František Kráhenbiel, Juraj Lehotský, Ján Meliš

This beautifully observed documentary about love among four sets of blind people was one of the highlights of the Directors' Fortnight at Cannes. Lehotský harks back to Jean Rouch's ideas of cinema verité with his refusal to dominate his subjects by voice over narration. Instead the film manages to be both calmly observational yet stunningly imaginative in the way it has people dramatise and act out their own stories. Peter is a pianist who understands spaces in terms of music rather than images; Miro is a gypsy who woos his girlfriend Monika despite parental disapproval; Elena faces the prospect of motherhood; while Zuzanna wonders how to spring the news of her blindness on her internet date. Along the way everyday tasks like making coffee, knitting, setting up the Christmas tree, or wrestling a giant octopus take on a whole new significance. We all know that love is blind, but now we have a jubilant celebration of the way the blind love.

AWARDS Zurich: Best Documentary, Motovin; FIPRESCI Prize.

FESTIVALS Cannes; Karlovy Vary; Melbourne; Toronto

SCREENS WITH WORLD PREMIERE OF NECESSARY GAMES (P.35)

SOPHIE HYDE, BRYAN MASON, TUULA ROPPOLA, KAT WORTH, PAUL ZIVKOVICH, OTHER CAST MEMBERS WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

Laila's Birthday, Time to Die, Zift

AUSTRALIAN PREMIERE CITIZEN HAVEL OBČAN HAVEL

DIRECTORS: Miroslav Janek, Pavel Koutecký

EU2009.CZ

12 NOON SUNDAY 22 FEBRUARY
5:30 PM SATURDAY 28 FEBRUARY

PALACE 6
PALACE 6

CZECH REPUBLIC/USA : 2008 : 120MIN : CZECH (WITH SUBTITLES)



SCRIPT: Pavel Koutecký

PRODUCER: Jarmila Polakova

After the break-up of Czechoslovakia in 1992, former political dissident, leader of the Velvet Revolution, playwright and essayist Václav Havel became the first president of the new Czech Republic. Determined that his presidency would be open and transparent, he gave unprecedented access to his friend, filmmaker Pavel Koutecký. This result is this feature documentary, which provides an intimate look at a man thrust into the spotlight of international politics and celebrity, trying to maintain a balance between public and personal life while bringing his nation out of its communist past and into a democratic future. Havel's repeated theme is that the politics of love and truth must conquer the politics of hate and lies. This extraordinary observational documentary tracks that quest through election negotiations, international summits and close encounters with death, documenting Havel's presidency from 1993 until he left office a decade later.

FESTIVALS Berlin; HotDocs; Karlovy Vary

LIKE THIS? TRY THESE...

Che (parts 1 & 2), Gonzo: The Life and Work of Dr. Hunter S. Thompson, Pené

These have been some interesting years for Eastern European and Balkan film industries. The unravelling of the Soviet empire produced a new sense of freedom and possibility as well as the problems that go with that. State-supported industries in these chips off the old bloc were quickly exposed to the tough love of free market economics. Regional conflicts and ethnic unrest have played a part in undermining the stability of lives and film industries. As we take stock at the end of the first decade of the 21st century, something noteworthy is starting to emerge in these areas. There is perhaps enough distance from the pain of the recent past for the Balkan states to assess the madness they have endured. (*Snow and Landscape No. 2* are significant works here). There is also space for the Eastern Europeans to look back to the Soviet period and transform it imaginatively (see *Zift* in competition for the Natuzzi Prize) while looking around in Europe to see the possibilities for forging new connections and new senses of identity.

EAST CENTRAL CINEMA

AUSTRALIAN PREMIERE
LANDSCAPE No. 2
POKRAJINA ŠT. 2

DIRECTOR: Vinko Möderndorfer

9:30 PM | THURSDAY 19 FEBRUARY | PALACE 6
 7:30 PM | TUESDAY 24 FEBRUARY | PALACE 1

SLOVENIA : 2008 : 90MIN : SLOVENIAN (WITH SUBTITLES)



SCRIPT: Vinko Möderndorfer

PRODUCER: Eva Rohrman

CAST: Marko Mandić, Slobodan Ćustić, Barbara Cerar, Maja Martina Merljak

The repercussions of Slovenia's bloody history are played out in this cracking new thriller. It's an old plot premise: two petty crooks stage a robbery but get way more than they bargained for. They steal a landscape painting, but behind the landscape in this part of the world there is always a history of pain and hatred. A document that could shed light on post-war massacres of Nazi collaborators threatens to set off a major political catastrophe. A coldly efficient killer who is as unstoppable as the force of history itself, will stop at nothing to retrieve the papers. Once again, the dead of the region's past don't rest easily and their legacy comes back to haunt the apathetic Euro-youth of the present day. "The untold and unreflected past and the sins of our forefathers haunt us, especially now that the various histories of different nations are being brought together in a common European history." VINKO MÖDERNDORFER

AWARDS Slovenia: Best Film, Best Director, Best Cinematography, Best Production Design, Best Music.

FESTIVALS Slovenia; Venice; Warsaw

LIKE THIS? TRY THESE...

Three Monkeys, Trivial Matters, Zift

AUSTRALIAN PREMIERE
RENÉ

DIRECTOR: Helena Třeštková

EU2009.CZ

11:45 AM | FRIDAY 20 FEBRUARY | PALACE 6
 5:00 PM | THURSDAY 26 FEBRUARY | PALACE 6

CZECH REPUBLIC : 2008 : 83MIN : CZECH (WITH SUBTITLES)



SCRIPT: Helena Třeštková

PRODUCERS: Pavel Strnad, Kateřina Černá

René Plasil seems like the definitive loser. He has spent most of his life in and out of prison, and there is even a mis-spelling in his obscene tattoo. Documentarist (and for a time Czech cabinet minister) Třeštková specialises in films that follow people over a long period. She finds René in the 1980s and over three decades charts his assorted efforts at reformation, including a prominent career as an author. He seems oblivious to the momentous changes around him such as the fall of communism and the breakup of Czechoslovakia. Or perhaps he symbolises these societies in their ability to fundamentally change? A key theme in contemporary documentary is the relationship between filmmaker and subject and Třeštková is conscious of the way she and René have become inextricably linked. At one point he develops a crush on her (which doesn't stop him from burgling her apartment) and finally confronts her with the question: whose life/film is this?

AWARDS European Film Academy: Prix Arte for Best Documentary, DOK Leipzig: Best International Documentary.

FESTIVALS Karlovy Vary

LIKE THIS? TRY THESE...

Citizen Havel, Correction, Fear Me Not

AUSTRALIAN PREMIERE
SNOW
SNIJEG

DIRECTOR: Aida Begić

7:30 PM | THURSDAY 26 FEBRUARY | PALACE 7
 5:40 PM | SATURDAY 28 FEBRUARY | PALACE 7

BOSNIA & HERZEGOVINA/GERMANY/France/IRAN : 2008 : 100MIN



SCRIPT: Aida Begić, Elma Tataragić

PRODUCERS: François D'Artemare, Benny Drechsel, Karsten Stoeter, Elma Tataragić

CAST: Zana Marjanović, Jasna Ornela Bery, Sadžida Šetić, Vesna Mašić

There is a Bosnian proverb that snow does not fall to cover the hill, but for every beast to leave its trail. By 1997 the war has ended but the men are gone. All that remains of them are blunt razors, old shirts, faded photographs. They will return only in the dreams of their women and children. Aida Begić's debut feature was an award-winner at Cannes for its powerful and moving study of the costs of war on those who survive—primarily the women who are left to grieve, to remember, and to carry on with the business of life. The female community of this Bosnian village go about their lives in the only way they know. They tend the children, make chutney, weave, but they must also face decisions about whether to reinvent their lives elsewhere or cling to their roots in the soil of their village. "This is a story about people who decided to dream their own dreams, knowing their dreams were about to turn into a nightmare." AIDA BEGIĆ

SCREENS WITH PICTURE OF A GOOD WOMAN (P.35)

AWARDS Cannes: Critics Week Grand Prize.

FESTIVALS Cannes; Ghent; Sarajevo; Toronto; Warsaw

LIKE THIS? TRY THESE...

Closed for Winter, Landscape No. 2, Tears for Sale

AUSTRALIAN PREMIERE
TEARS FOR SALE
ČARLSTON ZA OGNJENKU

DIRECTOR: Uroš Stojanović

7:45 PM | SUNDAY 22 FEBRUARY | PALACE 1

SERBIA : 2008 : 86MIN : SERBIAN (WITH SUBTITLES)



SCRIPT: Aleksandar Protić, Uroš Stojanović

PRODUCER: Batrić Nenezic

CAST: Katarina Radivojević, Sonja Kolačarić, Stefan Kapičić, Nenad Jezdić

The Balkan nightmare, which meant that the country lost two thirds of its male population, is wrapped in this lusty, sumptuous and magical folk tale. In a village of widows and virgins, two beautiful sisters Ognjenka and Little Boginja are accused of killing the village's last man in a bout of sexual curiosity and desperation. They have just three days to find a replacement or be cursed forever. Once out in the world on their quest, they encounter the Charleston King, a sleazy crooner, and the Man of Steel, a circus performer. Fearing their granny's curse they bring the two men back to the waiting women. This over the top, fantasy/fable, the most lavish and expensive Serbian film ever made, is replete with a score composed by long-time Wong Kar-wai collaborator Shigeru Umebayashi. Of its considerable pleasures, ultimately it's the wild vitality and undiminished exuberance of the women that make the insanities of the past tolerable.

FESTIVALS Stockholm; Toronto; Warsaw

LIKE THIS? TRY THESE...

Country Wedding, Home, Snow, Trivial Matters

AUSTRALIAN PREMIERE
THE INVESTIGATOR
A NYOMOZÓ

DIRECTOR: Attila Gigor

6:45 PM | FRIDAY 20 FEBRUARY | PALACE 7
 2:15 PM | SUNDAY 22 FEBRUARY | PALACE 6
 9:30 PM | WEDNESDAY 25 FEBRUARY | PALACE 7

HUNGARY, SWEDEN, IRELAND : 2008 : 107MIN : HUNGARIAN (WITH SUBTITLES)



SCRIPT: Attila Gigor

PRODUCER: Ferenc Pusztai

CAST: Zsolt Anger, Judit Rezes, Sándor Terhes, Ildikó Tó

Tibor is a man bereft of humour, passion, or love for humanity. These are qualities which serve him well in his job as a forensic pathologist, a constant witness to the absurdities of death. When a mysterious one-eyed man appears with an irresistible proposition, these traits might also become the basis for murder. The popularity of crime writers such as Henning Mankell indicates that Europe has recently become a centre of psychologically satisfying genre fiction, and Attila Gigor's award-winning debut is solid in that tradition. This is a whodunit where the twist is that we already know whodunit. Gigor cites Lawrence Block and Martin Scorsese—though he might have added Patricia Highsmith—as inspirations for this story about a man full of contradictions, whose deepest relationships are with the dead, but who must learn how to take his place among the living.

ATTILA GIGOR WILL BE A GUEST OF THE FESTIVAL

AWARDS Hungarian Film Week: Best Screenplay, Best Editing, Best Actor (Zsolt Anger). Warsaw: FIPRESCI Prize.

FESTIVALS Karlovy Vary; Warsaw

LIKE THIS? TRY THESE...

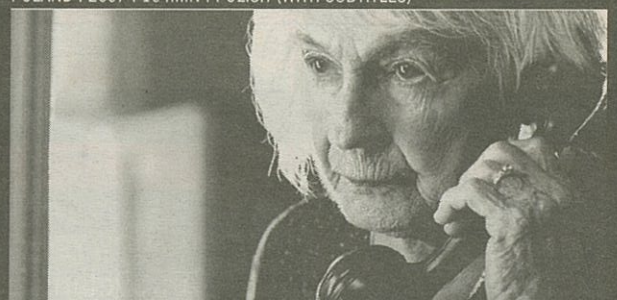
Mad Detective, Tony Manero, Zift

TIME TO DIE
PORA UMIERAC

DIRECTOR: Dorota Kedzierzawska

12:15 PM | FRIDAY 20 FEBRUARY | PALACE 1
 2:40 PM | SATURDAY 21 FEBRUARY | PALACE 1

POLAND : 2007 : 104MIN : POLISH (WITH SUBTITLES)



SCRIPT: Dorota Kedzierzawska

PRODUCERS: Woyciech Maryanski, Piotr Miklazewski, Arthur Reinhart

CAST: Danuta Szafarska, Krzysztof Globisz, Patrycja Szewczyk

Cinema, like youth, is often wasted on the young. Kedzierzawska, whose previous film *Jestem* was one of the most deeply felt triumphs of AFF07, sets out to right that situation with this warm yet clear-sighted view of old age. Aniela, played by famed Polish actress Danuta Szafarska who was 91 at the time the film was shot, lives alone in a sprawling house with her border collie (who is undoubtedly the most expressive canine actor you will see this year.) Her son is scheming to sell the house and her chubby granddaughter is a bit of a disappointment. Aniela represents the rich contradictions of old age: she is defiantly alone in pleasing herself while keen for company, intensely aware of the passing of time in the present, while wrapped in her memories. Shot in luminous black and white, this is a glowing celebration of the value of being slightly old-fashioned.

AWARDS San Francisco: Audience Award. Trieste: Audience Award.

FESTIVALS Edinburgh; Karlovy Vary; Melbourne; Pusan; Seattle; Toronto

LIKE THIS? TRY THESE...

Dean Spanley, Snow, The Apartment

Not Just for the Ladies!

It's the simplest, most elegant and most successful genre formula of all: boy meets girl and complications ensue. However, we should be careful not to confuse this simplicity with a lack of complexity.

Part of Hollywood's enduring success has been its ability to combine different elements within a single film to appeal to different audiences and the Rom Com is a prime example.

Of course there's nothing more serious than comedy, but combine a good laugh with the savage wit of a Billy Wilder or the sumptuous eye for design of Mitchell Leisen, and you can produce gems that sparkle and live on in the imagination. Look for reverberations of the romantic comedy in a range of contemporary films including the stylish French farce *Shall We Kiss?* and the sophisticated comedy *Easy Virtue*. The close combination of pain with humour in Sarah Watt's *My Year Without Sex*, also echoes *The Philadelphia Story* as a comedy of manners in which the couple struggles to re-establish itself.

MIDNIGHT

DIRECTOR: Mitchell Leisen

6:30 PM TUESDAY 24, WEDNESDAY 25 & THURSDAY 26 FEBRUARY
(BUS LEAVES) BUS LEAVES FROM 274 RUNDLE STREET \$36

USA : 1939 : 94MIN



SCRIPT: Charles Brackett, Edwin Justus Mayer, Franz Schulz, Billy Wilder

PRODUCERS: Arthur Hornblow Jr

CAST: Claudette Colbert, Don Ameche, John Barrymore, Mary Astor

Claudette Colbert arrives in Paris, fabulously gowned but penniless. We can only be watching a Paramount comedy from the 1930s. This was the greatest moment of wit and sophistication in the American cinema, inaugurated by Ernst Lubitsch at the start of the decade and incorporating talents such as Billy Wilder and Preston Sturges. The Cinderella story gets a modern, screwball twist with Colbert as Eve Peabody, one of the legion of working class American girls adrift on the continent in search of fortune, but finally settling for love. Don Ameche as the cab driver who picks her up (or maybe she picks him up), John Barrymore as her fairy godfather, and Mary Astor as her jaded society rival, round out the top line cast. Director Mitchell Leisen began his film career as a designer and, as Europe was about to plunge into the abyss, *Midnight* shimmers with one last burst of light and elegance.

Note that *Midnight* is our special Mini-Regent attraction. See P.30 for more information on pricing and transport.

LIKE THIS? TRY THESE...

Across the Plateau, And the Spring Comes, Citizen Havel

THE APARTMENT

DIRECTOR: Billy Wilder

11:30 AM MONDAY 23 FEBRUARY PALACE 7
2:00 PM SUNDAY 1 MARCH MT BARKER

USA : 1960 : 125MIN : RATED PG



SCRIPT: I.A.L. Diamond, Billy Wilder

PRODUCERS: I.A.L. Diamond, Doane Harrison, Billy Wilder

CAST: Jack Lemmon, Shirley MacLaine, Fred McMurray, Ray Walston

Adultery, suicide, lives lived in anonymous desperation—all the stuff of the blackest of romantic comedies in the hands of Billy Wilder. America's leading critic, Andrew Sarris has pointed out that German émigré Wilder's career as a comic director takes on a whole new force when you consider that his family was wiped out in the Holocaust. *The Apartment* is a film as hard and as bright as contemporary life itself. It swept the Academy Awards in 1960 and showed that romantic comedy could have a serious and dark edge to it. Jack Lemmon is the ambitious office worker determined to rise through the ranks by letting his superiors use his apartment for their illicit liaisons. Shirley MacLaine is the boss's mistress, a woman with a talent for falling in love with the wrong men. Together they will realise that in the modern city, loneliness and vulnerability can be the best basis for romantic attraction.

AWARDS Academy Awards: Best Picture, Best Director, Best Original Screenplay, Best Editing.

LIKE THIS? TRY THESE...

A Christmas Tale, Man of Cinema: Pierre Rissient, My Year Without Sex



THE PHILADELPHIA STORY

DIRECTOR: George Cukor

11:45 AM SATURDAY 21 FEBRUARY PALACE 6

USA : 1940 : 108MIN : RATED PG



SCRIPT: Philip Barry, Donald Ogden Stewart

PRODUCER: Joseph L. Mankiewicz

CAST: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey

Society couple C.K. Dexter Haven and Tracy Lord have divorced and she is now due to marry George Kittredge, dull moralist and man of the people. But how can anyone divorce Cary Grant for some third tier MGM bit player with a moustache? The marriage is doomed before it starts. Or at least let's hope so. Enter Macaulay Connor (Jimmie Stewart), scandal sheet hack and working class poet with a chip on his shoulder. Now stand back and watch the repartee fly. This definitive comedy of re-marriage, is also the perfect marriage of stage and screen. Wisely choosing not to "open up" Philip Barry's play, the film version instead allows us to appreciate its deeply theatrical virtues of sophisticated dialogue and scintillating performance. Katharine Hepburn demonstrates in this film as in no other why she is the actor's actor. As *Variety* observed: "she doesn't play in *The Philadelphia Story*. She is *The Philadelphia Story*."

AWARDS Academy Awards: Best Actor (James Stewart), Best Actress (Katharine Hepburn), Best Screenplay. New York Film Critics Circle Awards: Best Screenplay.

LIKE THIS? TRY THESE...

A Christmas Tale, Elegy, Empty Nest

MANHATTAN @ THE DRIVE IN

DIRECTOR: Woody Allen

8:45 PM TUESDAY 24 FEBRUARY
WALLIS MAINLINE DRIVE IN, GEPPS CROSS \$20 PER CAR

USA : 1979 : 96MIN : RATED M15+



SCRIPT: Woody Allen, Marshall Brickman

PRODUCER: Charles H Joffe

CAST: Woody Allen, Diane Keaton, Mariel Hemingway, Meryl Streep

You, the one you love, and your car—the perfect Adelaide romance. How many of us have memories of cinematic passions that are intimately connected to, well, earthier forms of passion? For one night, under the stars at the Gepps Cross drive-in, we celebrate a disappearing form of film-going with one of the great, ironic, romantic comedies of our time. *Manhattan* stands as the pinnacle of Woody Allen's career, the moment when he grasped the perfect balance between humour and seriousness. Allen stars as a middle-aged comedy writer caught up in a relationship that he knows is doomed, with a 17 year-old schoolgirl. Diane Keaton is a woman with whom he disagrees about everything, but whose neuroticism makes her attractive, and Meryl Streep is the ex from hell. Gordon Willis' cinematography will glow even through the most steamed up windows and George Gershwin provides a resplendent soundtrack which will move you, deep down in your bucket seats.

AWARDS Los Angeles Film Critics Association Awards: Best Film. BAFTA: Best Film. National Board of Review: Best Film. National Society of Film Critics: Best Film. New Yorks Film Critics Society: Best Film.

LIKE THIS? TRY THESE...

My Year Without Sex, Shall We Kiss?, Sparrow

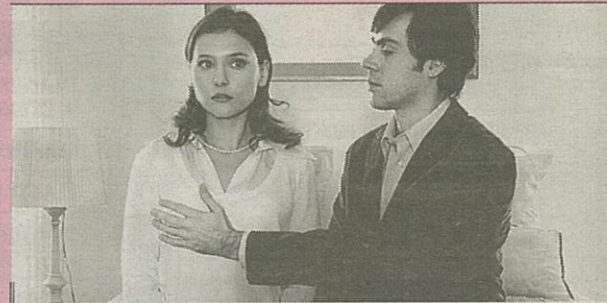
SHALL WE KISS?

UN BAISER, S'IL VOUS PLAÎT

DIRECTOR: Emmanuel Mouret

9:20 PM THURSDAY 19 FEBRUARY PALACE 1
4:00 PM SUNDAY 1 MARCH PICCADILLY

FRENCH : 2007 : 108MIN : FRENCH (WITH SUBTITLES)



SCRIPT: Emmanuel Mouret

PRODUCER: Frédéric Niedemayer

CAST: Virginie Ledoyen, Emmanuel Mouret, Julie Gayet, Michaël Cohen

Gabriel and Emilie meet on the streets of Nantes and share a pleasant dinner. They are obviously attracted to each other but when it is time for a good night kiss Emilie demurs. Instead she offers Gabriel a cautionary tale about why a kiss always has consequences. This establishes the framework for Emanuel Mouret's much-admired comedy of romantic manners which has evoked comparisons with Eric Rohmer. Instead of the kiss, Emilie narrates the story of Judith and Nicolas (played by writer-director Mouret) and the hilarious story of their amour fou. Along the way, other stories will be interjected, pointing both to the erotic potential of storytelling and to the way that everyone has their story to tell about desire, love and remorse.

FESTIVALS Hong Kong; Karlovy Vary; Rotterdam; Venice

LIKE THIS? TRY THESE...

All Around Us, Midnight, My Year Without Sex

FRIDAY 20 FEBRUARY	
11:45 AM RENÉ 83MIN PALACE 6	18
12:00 PM SA FILM SAMPLER 60MIN + FORUM PALACE 7	26
12:15 PM TIME TO DIE 104MIN PALACE 1	18
1:45 PM EXAMINED LIFE 90MIN + THE FUNK 7MIN PALACE 6	24 35
2:15 PM WILD FIELD 108MIN PALACE 7	16
2:30 PM THE SKY, THE EARTH, THE RAIN 111MIN PALACE 1	8
3:45 PM AT THE DEATH HOUSE DOOR 96MIN Q&A PALACE 6	24
4:40 PM KANCHIVARAM 117MIN PALACE 1	15
4:45 PM HOME 98MIN PALACE 7	14
5:30 PM TEAK LEAVES AT THE TEMPLES 71MIN + OPTICAL IDENTITY 15MIN PALACE 3	27 35
6:00 PM SALT 28MIN + SOLO 58MIN Q&A PALACE 6	11 29
6:45 PM THE INVESTIGATOR 107MIN Q&A PALACE 7	18
7:00 PM SAMSON AND DELILAH 101MIN GALA PICCADILLY	11
7:00 PM THE KING OF PING PONG 108MIN PALACE 1	15
8:15 PM SPARROW 87MIN PALACE 6	16
9:10 PM TEZA 140MIN PALACE 1	9
9:15 PM LET THE RIGHT ONE IN 114MIN PALACE 7	15
9:30 PM JCVD 96MIN PICCADILLY	14
10:30 PM ANVIL! THE STORY OF ANVIL 85MIN PALACE 6	27

RIDER SPOKE (BIKE SA)
FIRST GAME AT 7:00PM TODAY
SEE P.30 FOR COMPLETE PLAYGROUND SCHEDULE

SATURDAY 21 FEBRUARY	
11:00 AM LANTANA: JAN CHAPMAN & ANDREW BOVELL 121MIN + FORUM MERCURY	36
11:45 AM THE PHILADELPHIA STORY 108MIN PALACE 6	19
12:00 PM ALL AROUND US 140MIN PALACE 1	7
1:15 PM MAZIAR BAHARI PRESENTS 78MIN Q&A PALACE 3	25
1:45 PM ACROSS THE PLATEAU 95MIN PALACE 7	29
2:00 PM THEATRE/FILM & WRITING MERCURY	36
2:00 PM THE RECKONING 95MIN Q&A PALACE 6	25
2:40 PM TIME TO DIE 104MIN PALACE 1	18
3:15 PM DAUGHTER OF CHOROLQUE 84MIN Q&A PALACE 3	24
3:45 PM ANIMATION PASSPORT 77MIN PALACE 7	34
4:15 PM 12 CANOES 66MIN Q&A PALACE 6	10
4:45 PM THE DESERT WITHIN 110MIN PALACE 1	13
5:40 PM ROAD TO ROUBAIX 75MIN PALACE 7	29
6:00 PM A GOOD MAN 80MIN + FOKKER'S MOUNTAIN PATH 11MIN Q&A PALACE 6	10 35
6:30 PM ELEGY 113MIN PICCADILLY	13
7:00 PM AND THE SPRING COMES 105MIN PALACE 1	12
7:30 PM ZIFT 92MIN + WASTING AWAY 6MIN PALACE 7	9 35
8:00 PM LATERAL MOVEMENT 1 MERCURY	32
8:15 PM KISSES 72MIN PALACE 6	8
9:00 PM BEAUTIFUL 101MIN + SCHADENFREUDE 8MIN GALA PICCADILLY	10 35
9:15 PM A FILM WITH ME IN IT 88MIN + E FINITA LA COMMEDIA 13MIN PALACE 1	12 35
9:30 PM CHOCOLATE 92MIN PALACE 7	12
9:50 PM RIP: A REMIX MANIFESTO 80MIN PALACE 6	27

SUNDAY 22 FEBRUARY	
12:00 PM CITIZEN HAVEL 120MIN PALACE 6	17
12:30 PM MAN OF CINEMA: PIERRE RISSIENT 110MIN + INTRO PALACE 7	25
12:45 PM A CHRISTMAS TALE 150MIN PALACE 1	7
2:15 PM THE INVESTIGATOR 107MIN Q&A PALACE 6	18
3:00 PM BLIND LOVES 77MIN + NECESSARY GAMES 18MIN + INTRO PALACE 7	17 35
3:45 PM EMPTY NEST 92MIN PALACE 1	13
3:30 PM TROPFEST RYMILL PARK	33
4:45 PM THE MISCREANTS 90MIN Q&A PALACE 6	11
5:30 PM COUNTRY WEDDING 99MIN PALACE 7	13
5:45 PM DUMMY 88MIN PALACE 1	13
7:00 PM JALAINUR 92MIN + CRY ME A RIVER 19MIN Q&A PALACE 6	8 35
7:00 PM DEAN SPANLEY 100MIN GALA PICCADILLY	7
7:15 PM THE LOVE MARKET 52MIN + FAIRYTALE OF KATHMANDU 60MIN Q&A PALACE 3	10 24
7:30 PM GOODBYE SOLO 91MIN PALACE 7	14
7:45 PM TEARS FOR SALE 86MIN PALACE 1	18
9:30 PM THREE MONKEYS 109MIN PALACE 1	16
9:30 PM GONZO 119MIN PALACE 7	24
9:45 PM FEAR ME NOT 95MIN PALACE 6	14
10:00 PM CHOCOLATE 92MIN PALACE 3	12

FRIDAY 27 FEBRUARY	
11:30 AM SEA POINT DAYS 94MIN PALACE 6	25
12:30 PM TREELESS MOUNTAIN 89MIN PALACE 1	9
12:45 PM GONZO 119MIN PALACE 7	24
1:20 PM CORRECTION 83MIN + HEAR NO EVIL 11MIN PALACE 6	12 35
2:30 PM DEAN SPANLEY 100MIN PALACE 1	7
3:15 PM YES MADAM, SIR 95MIN Q&A PALACE 6	11
3:30 PM BLIND LOVES 77MIN + NECESSARY GAMES 18MIN + INTRO PALACE 7	17 35
4:30 PM ACNÉ 87MIN PALACE 1	12
5:40 PM LOS HEREDEROS 90MIN + AHMAD'S GARDEN 15MIN PALACE 6	25 35
5:50 PM KABULI KID 94MIN PALACE 7	14
6:00 PM DOUBLE HELIX BRADLEY FORUM	32
6:00 PM MAN OF CINEMA: PIERRE RISSIENT 110MIN PALACE 3	25
6:30 PM CLOSED FOR WINTER 86MIN GALA PICCADILLY	10
6:30 PM STELLA 103MIN Q&A PALACE 1	8
7:40 PM JCVD 96MIN PALACE 7	14
7:50 PM ZIFT 92MIN + WASTING AWAY 6MIN PALACE 6	9 35
8:30 PM IT'S RAINING PLEASURE 125MIN PALACE 3	27
9:00 PM A CHRISTMAS TALE 150MIN PALACE 1	7
9:00 PM LAST RIDE 100MIN GALA PICCADILLY	10
9:40 PM A FILM WITH ME IN IT 88MIN + E FINITA LA COMMEDIA 13MIN PALACE 7	12 35
9:50 PM VAN DIEMEN'S LAND 100MIN Q&A PALACE 6	11

SATURDAY 28 FEBRUARY	
10:45 AM BLACK ROBE: BRUCE BERESFORD & ADEN YOUNG 101MIN + FORUM PALACE 6	36
11:00 AM DOUBLE HELIX BRADLEY FORUM	32
11:15 AM SPARROW 87MIN PALACE 1	16
11:30 AM ROAD TO ROUBAIX 75MIN PALACE 7	29
12:00 PM COMPETITIVE PICNICKING RYMILL PARK	30
1:00 PM YOUSOUR N'DOUR: I BRING WHAT I LOVE 102MIN PALACE 7	27
1:15 PM DERNIER MAQUIS 93MIN PALACE 1	13
1:30 PM TONY MANERO 98MIN + THE TOUCH OF A KISS 5MIN PALACE 6	16 35
2:30 PM CHALLENGE OF DISTRIBUTION MERCURY	36
3:00 PM WE ARE WIZARDS 80MIN + RAMONES ARE NOT DEAD 27MIN + INTRO PALACE 7	26 35
3:30 PM THE DESERT WITHIN 110MIN PALACE 1	13
3:45 PM IN THE CITY OF SILVIA 84MIN PALACE 6	14
5:30 PM CITIZEN HAVEL 120MIN PALACE 6	17
5:40 PM SNOW 100MIN + PICTURE OF A GOOD WOMAN 5MIN PALACE 7	18 35
5:45 PM CHE [PART 1 & 2] 262MIN + INTERVAL PALACE 1	12
6:00 PM MY TEHRAN FOR SALE 96MIN GALA PICCADILLY	8
7:00 PM EXAMINED LIFE 90MIN + THE FUNK 7MIN PALACE 3	24 35
7:45 PM HOME 98MIN PALACE 7	14
8:00 PM KINOADELAIDE SCREENING URTEXT	31
8:00 PM STELLA 103MIN Q&A PALACE 6	8
8:30 PM LUCKY COUNTRY 95MIN GALA PICCADILLY	11
9:00 PM MAD DETECTIVE 91MIN PALACE 3	15
9:45 PM LET THE RIGHT ONE IN 114MIN PALACE 7	15
10:15 PM RIP: A REMIX MANIFESTO 80MIN PALACE 6	27

SUNDAY 1 MARCH	
11:00 AM DOUBLE HELIX BRADLEY FORUM	32
11:15 AM ACROSS THE PLATEAU 95MIN PALACE 7	29
12:00 PM MY TEHRAN FOR SALE 96MIN Q&A PALACE 6	8
12:15 PM UNMISTAKEN CHILD 102MIN PALACE 1	26
1:00 PM COMPETITIVE PICNICKING VICTOR HARBOR	30
1:15 PM COUNTRY WEDDING 99MIN PALACE 7	13
2:15 PM TREELESS MOUNTAIN 89MIN PALACE 6	9
2:20 PM LAST RIDE 100MIN Q&A PALACE 1	10
2:30 PM RHYTHMUS 09 ART GALLERY OF SA	32
3:15 PM GOODBYE SOLO 91MIN PALACE 7	14
4:00 PM GOMORRAH 135MIN PALACE 6	7
4:00 PM SHALL WE KISS? 108MIN PICCADILLY	19
4:45 PM LUCKY COUNTRY 95MIN Q&A PALACE 1	11
5:15 PM CLOSED FOR WINTER 86MIN Q&A PALACE 7	10
5:45 PM BREAKING AWAY 100MIN PALACE 3	29
6:40 PM CORRECTION 83MIN + HEAR NO EVIL 11MIN PALACE 6	12 35
7:00 PM EASY VIRTUE 93MIN PALACE 1	6
7:00 PM CLOSING NIGHT GALA EASY VIRTUE 93MIN PICCADILLY	6
7:20 PM SOUL POWER 93MIN PALACE 7	27
8:40 PM ANIMATION PASSPORT 77MIN + INTRO PALACE 6	34
9:00 PM ELEGY 113MIN PALACE 1	13
9:15 PM ANVIL! THE STORY OF ANVIL 85MIN PALACE 7	27
10:30 PM SNAPSHOT 78MIN PALACE 6	34



REGIONAL & OUTDOOR SCREENINGS

2009 BAFF ON THE COAST

BAFF goes coastal for the first time in 2009 with two special FREE Saturday night screenings of documentary **SOUL POWER** (P.27 - RATED PG). Grab a deckchair and head to Henley or Aldinga Beach—arrive early to enjoy live bands—then at 8.30pm enjoy the power of soul!



HENLEY SQUARE

SEAVIEW ROAD, HENLEY BEACH

8:30PM SATURDAY 21 FEBRUARY

If weather forces a cancellation, check BAFF website for update about re-screening.

ALDINGA BEACH WOODS ECO TOURIST PARK



TUIT ROAD ALDINGA BEACH
T: (08) 8886 6113

8:30PM SATURDAY 28 FEBRUARY

Head for Maslins Beach, turn off along Old Coach Road and then into Tuit Road.

2009 BAFF IN MOUNT BARKER

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

MT BARKER WALLIS CINEMA
17 ADELAIDE ROAD, MT BARKER

BAFF heads for the hills with a selection of festival films, screening at the Wallis Cinemas in the beautiful grounds of Auchendarroch.

BEAUTIFUL (P.10)

7:00PM FRIDAY 27 FEBRUARY

With filmmaker intro & Q&A (P.10)

GONZO: THE LIFE AND WORK OF DR HUNTER S. THOMPSON (P.24)

2:00PM SATURDAY 28 FEBRUARY

GOMORRAH (P.7)

7:00PM SATURDAY 28 FEBRUARY

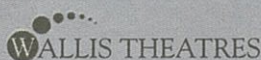
THE APARTMENT (P.19)

2:00PM SUNDAY 1 MARCH

THE KING OF PING PONG (P.15)

7:00PM SUNDAY 1 MARCH

FOR INFORMATION & BOOKINGS
CALL WALLIS CINEMAS ON (08) 8391 2777
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Bookings essential [08] 8648 8999

LAST RIDE (P.10)

7:00PM SATURDAY 28 FEBRUARY FREE

The makers of *Last Ride*—director Glendyn Ivin, producers Antonia Barnard and Nicholas Cole and cast members Hugo Weaving and Tom Russell—will return to the mid North, where this magnificent film was shot, to present this special screening.



THURSDAY 19 FEBRUARY

5:00 PM	BIG STORIES, SMALL TOWN	MERCURY	29
5:15 PM	AT THE EDGE OF THE WORLD	97MIN PALACE 7	24
5:30 PM	EMPTY NEST	92MIN PALACE 1	13
5:45 PM	VACATION	115MIN PALACE 6	16
7:00 PM	OPENING NIGHT GALA MY YEAR WITHOUT SEX 95 MIN HER MAJESTY'S THEATRE		6
7:15 PM	HOLD ME TIGHT, LET ME GO	109MIN PALACE 7	25
7:30 PM	ACNÉ	87MIN PALACE 1	12
8:00 PM	LAILA'S BIRTHDAY	71MIN PALACE 6	15
9:20 PM	SHALL WE KISS?	108MIN PALACE 1	19
9:30 PM	LANDSCAPE NO. 2	90MIN PALACE 6	18
9:45 PM	SOUL POWER	93MIN PALACE 7	27

GUIDE

GALA SCREENINGS SEPARATE TICKETS. NOT ON PASSES.

SPECIAL EVENTS SEPARATE TICKETS. NOT ON PASSES.

FORUMS FREE ADMISSION.

FREE EVENTS

MONDAY 23 FEBRUARY

11:30 AM	THE APARTMENT	125MINS PALACE 7	19
11:45 AM	TEZA	140MINS PALACE 6	9
1:00 PM	THE KING OF PING PONG	108MIN PALACE 1	15
2:00 PM	BEAUTIFUL	101MIN	10
	+ SCHADENFREUDE	7MIN Q&A PALACE 7	35
2:30 PM	SALT	28MIN	11
	+ SOLO	58MIN Q&A PALACE 6	29
3:15 PM	HOME	98MIN PALACE 1	14
4:45 PM	YOUSSOUR N'DOUR: I BRING WHAT I LOVE	102MIN PALACE 6	27
5:00 PM	DERNIER MAQUIS	93MIN PALACE 7	13
5:30 PM	SAMSON AND DELILAH	101MIN Q&A PALACE 1	11
7:00 PM	YES MADAM SIR	95MIN Q&A PALACE 6	11
7:00 PM	MADE IN SA	93MIN Q&A PICCADILLY	34
7:15 PM	JCVD	96MIN PALACE 7	14
8:00 PM	LATERAL MOVEMENT 2	MERCURY	32
8:00 PM	KISSES	72MIN PALACE 1	8
9:15 PM	THRILLER IN MANILA	90MIN PALACE 7	29
9:30 PM	PARKING	106MIN + INTRO PALACE 6	15
9:50 PM	ANVIL! THE STORY OF ANVIL	85MIN PALACE 1	27

TUESDAY 24 FEBRUARY

12:15 PM	LOS HEREDEROS	90MIN	25
	+ AHMAD'S GARDEN	15MIN PALACE 6	35
12:30 PM	THE MISCREANTS	90MIN Q&A PALACE 7	11
12:40 PM	STELLA	103MIN Q&A PALACE 1	8
2:30 PM	IN THE CITY OF SILVIA	84MIN PALACE 6	14
2:45 PM	HOLD ME TIGHT, LET ME GO	109MIN PALACE 7	25
3:00 PM	AND THE SPRING COMES	105MIN PALACE 1	12
3:30 PM	INSITE SCRIPT READING	MERCURY	23
4:30 PM	JALAINUR	92MIN	8
	+ CRY ME A RIVER	19MIN Q&A PALACE 6	35
5:00 PM	SNAPSHOT	78MIN PALACE 7	34
5:15 PM	DEAN SPANLEY	100MIN PALACE 1	7
6:00 PM	CHANGING THE WORLD THROUGH FILM	BRADLEY FORUM, HAWKE BUILDING	36
6:30 PM	MINI REGENT CINEMA	BUS DEPARTURE	30
7:00 PM	WE ARE WIZARDS	80MIN	26
	+ RAMONES ARE NOT DEAD	27MIN	35
	+ INTRO	PALACE 7	
7:15 PM	AT THE DEATH HOUSE DOOR	96MIN Q&A PALACE 6	24
7:30 PM	LANDSCAPE NO.2	90MIN PALACE 1	18
7:30 PM	GOMORRAH	135MIN PICCADILLY	7
8:00 PM	KINOADELAIDE SCREENING	URTEXT	31
8:45 PM	MANHATTAN	96MIN GEPPS CROSS DRIVE IN	19
9:20 PM	WILD FIELD	108MIN PALACE 1	16
9:30 PM	MAD DETECTIVE	91MIN PALACE 7	15
9:45 PM	TONY MANERO	98MIN	16
	+ THE TOUCH OF A KISS	5MIN PALACE 6	35
10:00 PM	ITALIAN SPIDERMAN	45MIN Q&A PALACE 3	36

WEDNESDAY 25 FEBRUARY

12:15 PM	LAILA'S BIRTHDAY	71MIN PALACE 6	15
12:45 PM	THREE MONKEYS	109MIN PALACE 7	16
1:15 PM	TRIVIAL MATTERS	90MIN PALACE 1	16
1:45 PM	THE RECKONING	95MIN Q&A PALACE 6	25
3:00 PM	VACATION	115MIN PALACE 7	16
3:15 PM	DUMMY	88MIN PALACE 1	13
4:00 PM	SEA POINT DAYS	94MIN PALACE 6	25
5:00 PM	THE LOVE MARKET	52MIN	10
	+ FAIRYTALE OF KATHMANDU	60MIN Q&A PALACE 3	24
5:15 PM	KABULI KID	94MIN PALACE 1	14
5:30 PM	ROAD TO ROUBAIX	75MIN PALACE 7	29
6:15 PM	ALL AROUND US	140MIN PALACE 6	7
6:30 PM	MINI REGENT CINEMA	BUS DEPARTURE	30
7:00 PM	FAKE	120MIN PICCADILLY	31
7:15 PM	UNMISTAKEN CHILD	102MIN PALACE 1	26
7:30 PM	COUNTRY WEDDING	99MIN PALACE 7	13
8:00 PM	A GOOD MAN	80MIN	10
	+ FOKKER'S MOUNTAIN PASS	11MIN Q&A PALACE 3	35
9:15 PM	FEAR ME NOT	95MIN PALACE 1	14
9:00 PM	IT'S RAINING PLEASURE	125MIN Q&A PALACE 6	27
9:30 PM	THE INVESTIGATOR	107MIN Q&A PALACE 7	18

BEST OF DOMEFEST (MAWSON LAKES PLANETARIUM)
SCREENS FOR THE FIRST TIME TODAY.
SEE P.33 FOR COMPLETE DOME PROJECT SCHEDULE

THURSDAY 26 FEBRUARY

12:00 PM	CHE [PART 1 & 2]	262MIN PLUS INTERVAL PALACE 6	12
12:30 PM	THE KING OF PING PONG	108MIN PALACE 1	15
1:00 PM	MADE IN SA	93MIN PALACE 7	34
2:45 PM	SOUL POWER	93MIN PALACE 1	27
3:00 PM	AT THE EDGE OF THE WORLD	97MIN PALACE 7	24
4:00 PM	TEAK LEAVES AT THE TEMPLES	71MIN	27
	+ OPTICAL IDENTITY	15MIN PALACE 3	35
4:40 PM	TRIVIAL MATTERS	90MIN PALACE 1	16
5:00 PM	RENÉ	83MIN PALACE 6	18
5:15 PM	HOLD ME TIGHT, LET ME GO	109MIN PALACE 7	25
6:00 PM	12 CANOES	66MIN Q&A PALACE 3	10
6:30 PM	MINI REGENT CINEMA	BUS DEPARTURE	30
6:30 PM	PARKING	106MIN PALACE 1	15
7:00 PM	MY YEAR WITHOUT SEX	96MIN PICCADILLY	8
7:00 PM	SA SCREEN AWARDS	MERCURY	36
7:00 PM	THE SKY, THE EARTH, THE RAIN	111MIN PALACE 6	8
7:30 PM	SNOW	100MIN	18
	+ PICTURE OF A GOOD WOMAN	5MIN PALACE 7	35
8:00 PM	KINOADELAIDE SCREENING	URTEXT	31
8:45 PM	KANCHIVARAM	117MIN PALACE 1	15
9:15 PM	A FILM WITH ME IN IT	88MIN	12
	+ E FINITA LA COMMEDIA	13MIN PICCADILLY	35
9:15 PM	VAN DIEMEN'S LAND	100MIN Q&A PALACE 6	11
9:30 PM	THRILLER IN MANILA	90MIN PALACE 7	29



INFO



TICKET PRICES



* EXCEPT GALA SCREENINGS: FULL PRICE \$20; INDUSTRY \$17; CONCESSION \$15
 * AND SPECIAL EVENTS: EG. OPENING & CLOSING NIGHT (SEE INDIVIDUAL LISTING)

FESTIVAL PASSES



GOLD PASS	
FULL PRICE	\$250
INDUSTRY	\$240
CONCESSION	\$230

Immerse yourself in the 2009 BigPond Adelaide Film Festival with the ultimate pass providing access to unlimited screenings. Choose from more than 180 sessions over 11 days.

FESTIVAL 10 PASS	
FULL PRICE	\$120
CONCESSION	\$100

Admission to ten (10) screenings of your choice PLUS three (3) bonus daytime sessions Monday – Friday commencing before 4:00pm.

MINI-5 PASS	
FULL PRICE	\$70
CONCESSION	\$60

Admission to five (5) screenings of your choice PLUS one (1) bonus daytime session Monday – Friday commencing before 4:00pm.

PLEASE NOTE: ALL PASSES EXCLUDE ACCESS TO SPECIAL EVENTS AND GALA SCREENINGS. PASS HOLDERS ARE STILL REQUIRED TO BOOK SESSIONS (ONLINE, OVER THE PHONE OR IN PERSON AT THE BOX OFFICE). PASSES AND SINGLE TICKETS ARE NON-REFUNDABLE, NON-EXCHANGEABLE AND NON-TRANSFERABLE.

INDUSTRY PRICE: AVAILABLE ON PRESENTATION OF ID TO MEMBERS OF ACS, AFI, ANAT, ASDA, AWG, MEAA, MRC AND SPAA.

CONCESSION PRICE: AVAILABLE ON PRESENTATION OF ID TO STUDENTS, PENSIONERS AND UNEMPLOYED.

FREE SESSIONS: BOOKING IS NOT REQUIRED FOR FREE SESSIONS BUT ADMISSION IS SUBJECT TO THE CAPACITY OF THE CINEMA.

ADELAIDE CITY BIKES

AVAILABLE SEVEN DAYS A WEEK AND FREE!

SINCE 2005, THE ADELAIDE CITY COUNCIL HAS SPONSORED THE ADELAIDE CITY BIKES FREE DAILY BIKE HIRE PROGRAM.

TOURISTS, VISITORS, CITY WORKERS, STUDENTS AND RESIDENTS SEE ADELAIDE CITY BIKES AS A CONVENIENT WAY TO GET AROUND THE CBD, WHETHER FOR A BUSINESS MEETING OR JUST CATCHING UP WITH FRIENDS.

ADELAIDE CITY BIKES ARE FREE TO HIRE (SUBJECT TO AVAILABILITY) FROM BICYCLE SA AND OTHER OUTLETS. HIRE INCLUDES THE USE OF A HELMET AND IF REQUIRED BICYCLE LOCK. PHOTOGRAPHIC ID MUST BE PRODUCED AT TIME OF HIRE. IF YOU WISH TO HIRE THE BICYCLES OVERNIGHT PLEASE CONTACT BICYCLE SA ON 08 8168 9999 TO ARRANGE A QUOTE.

BICYCLE SA
 111 FRANKLIN STREET, ADELAIDE
 T: 8168 9999

OPEN : 7 DAYS; **SUMMER 8AM – 6PM**
WINTER 9AM – 5PM

FOR INFORMATION ON OTHER HIRE LOCATIONS
 IN ADELAIDE VISIT WWW.BIKESA.ASN.AU



BE SURE TO VISIT THE FESTIVAL BAR AT THE PALACE CINEMA, THE PERFECT LOCATION FOR A DRINK AND SNACK BEFORE OR AFTER YOUR MOVIE! THE 2009 BIGPOND ADELAIDE FILM FESTIVAL IS ALSO PLEASED TO WELCOME A NUMBER OF HOSPITALITY PARTNERS THAT WILL HELP HOST OUR OUT-OF-TOWN GUESTS AND ARE THE IDEAL LOCATIONS FOR A DRINK OR BITE TO EAT BEFORE OR AFTER THE CINEMA:

BELGIAN BEER CAFÉ OOSTENDE
 27-29 Ebenezer Pl, Adelaide
 T: (08) 8359 3400
www.oostende.com.au

BOTANIC CAFÉ
 4 East Terrace, Adelaide
 T: (08) 8232 0626

EROS OUZERI
 277 Rundle Street, Adelaide
 T: (08) 8223 4022
www.erosouzeri.com.au

UNIVERSAL WINE BAR
 285 Rundle Street, Adelaide
 T: (08) 8232 5000
www.universalwinebar.com.au

JAH'Z LOUNGE
 10 Vaughan Place, Adelaide
 T: (08) 8232 9944

AMARIN THAI RESTAURANT 2
 269 Rundle Street, Adelaide
 T: (08) 8215 0047

BUY YOUR 2009 BIGPOND ADELAIDE FILM FESTIVAL TICKETS IN ADVANCE TO AVOID LENGTHY QUEUES AND POTENTIAL DISAPPOINTMENT.

HOW TO BOOK



ONLINE



www.adelaidefilmfestival.org

You can now PRINT YOUR TICKETS AT HOME to avoid queues at the cinema. If you choose this option, your PDF tickets will be emailed to you upon completion of your online transaction. Then print ticket(s) on your home printer and present them as you enter the cinema for your selected session.

OR PHONE 1300 727 432

MONDAY – FRIDAY 9:00AM – 5:30PM

OR IN PERSON



FROM THE BAFF BOX OFFICE FROM MONDAY 16 FEBRUARY

Located adjacent the Palace Cinema at 6 Cinema Place (enter via Vaughan Place off Rundle Street).

OPEN HOURS

12:00 PM – 6:00 PM 16 – 18 FEBRUARY

11:00 AM – 10:00 PM OR LAST SESSION, 19 FEBRUARY – 1 MARCH

Tickets can also be purchased and collected from the Piccadilly Cinema up to 1 hour prior to each scheduled session.

TICKET COLLECTION

Tickets booked online can now be printed at home (see above). Alternatively, tickets booked online or over the phone can be collected from the BAFF box office. Please arrive 30 minutes prior to the scheduled commencement of your session to collect your tickets. You must present your photo ID in order to collect your tickets. If you have purchased a concession or industry price ticket or pass, you must present your qualifying ID at the time of collection AND carry this ID with you when attending screenings.

DON'T BE LATE!

Patrons who arrive after the advertised screening time may be refused entry and have their ticket forfeited.

STANDBY QUEUE

Is the film you want to see sold out? Maybe not! If you are unable to buy a ticket to a film, you can join the STANDBY QUEUE at the BAFF box office. If seats become available, last minute tickets will be sold commencing at the screening time. Cash sales only (ie. no passes).

HANDY INFO

DISABLED ACCESS



If you require assistance with access, please advise the BAFF box office in advance of your attendance (1300 727 432). Please Note there is no wheelchair access at the Piccadilly Cinema.

FROM OUT OF TOWN?

Contact the South Australian Travel Centre on 1300 764 227 or visit www.southaustralia.com

YOU SHOULD ALSO KNOW STRICTLY 18+

All films are restricted to 18+ unless otherwise indicated.

STAY INFORMED

Visit www.adelaidefilmfestival.org for comprehensive information about all elements of the 2009 BigPond Adelaide Film Festival. While you're there, sign up to our e-news for special offers and festival insights.

CONTACT (ADMINISTRATION ONLY)

2009 BIGPOND ADELAIDE FILM FESTIVAL

12 King William Rd, Unley SA 5061

T +61 (8) 8271 1029 F +61 (8) 8271 9905

E info@adelaidefilmfestival.org www.adelaidefilmfestival.org

INSITE SCREENPLAY READING

3:30PM | TUESDAY 24 FEBRUARY
VENUE: MERCURY CINEMA



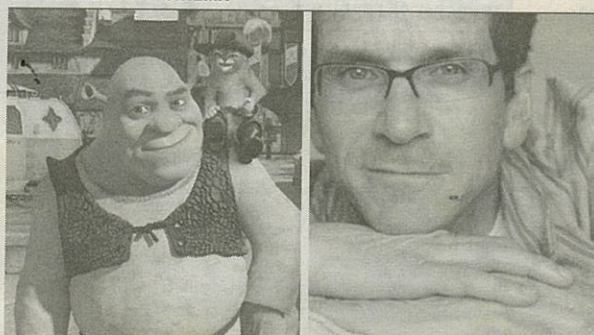
FREE EVENT



InSite offers a talented screenwriter an invaluable experience by nurturing the development of a new Australian script. Following a national call out to members of the Australian Writers Guild for unproduced screenplays, one script is selected. The winning writer comes to Adelaide to work with a cast of professional actors and a fabulous director—in 2009 Samantha Lang—over 2 insightful days. The process culminates in a public reading providing the opportunity for the writer to witness words coming to life off the page—and for vital feedback from the audience. To date, InSite has unveiled 3 wonderful screenplays: *Cut Snake* by Blake Ayshford in 2003, Cath Moore's *Moving South* in 2005, and in 2007 *SALT* by Heather Phillips and Priscilla Cameron. This year's winning script and writer, selected from nearly 300 entries, will be announced in early February '09. For further information call AWG SA Branch on (08) 8232 6852.

AWG SCREENWRITERS FRINGE 09

TUESDAY 24 – WEDNESDAY 25 FEBRUARY
VENUE: MERCURY CINEMA

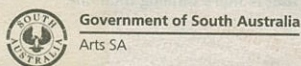


Presented by the Australian Writers' Guild in partnership with the Media Resource Centre, the inaugural 2009 AWG Screenwriters Fringe conference is packed with screenings, presentations and analysis of the craft and art of writing for film, television, animation and short film for the next generation of Australian writers.

Keynote speaker is David N. Weiss, writer of *Shrek 2* and *Rugrats in Paris: The Movie*.

The AWG Screenwriters Fringe will be informative, provocative, challenging and inspirational. Included in the program will be the INSITE Unproduced Screenplay Competition rehearsed reading of the winning screenplay.

For full program details and bookings www.mrc.org.au



NATIONAL SCREENWRITERS CONFERENCE

WEDNESDAY 25 FEBRUARY – FRIDAY 27 FEBRUARY
VENUE: BAROSSA VALLEY



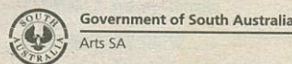
The 2009 National Screenwriters Conference (NSC) *Picture This: From Idea to Audience* is presented by the Australian Writers' Guild with the generous support of Arts SA.

Keynote speaker is Darren Starr, creator and writer of *Beverly Hills 90210* and *Sex and the City*.

Timed to coincide with the BAFF and the Australian International Documentary Conference, the NSC brings together local and international screenwriters and industry professionals.

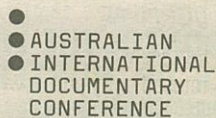
Over three days, the NSC will bring writers and key industry professionals together to explore their craft and design their future. It is an opportunity to meet new people, make new deals and catch up with old friends. Conference sessions will deal with craft, local and global production environments, and case studies of work across film, television and new media.

For full program details and bookings www.awg.com.au



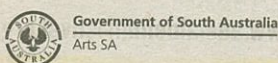
AIDC 2009 WHO'S WATCHING?

WEDNESDAY 18 – FRIDAY 20 FEBRUARY
VENUE: HILTON HOTEL, ADELAIDE



For three days, upwards of 600 delegates will converge on Adelaide for the Australian International Documentary Conference. They will explore ideas, share experiences, showcase work, make deals and be inspired. The conference offers the full range of participants in the factual film and broadcasting industry the opportunity to meet, network and be exposed to the most absorbing work done in Australia and overseas. The 2009 theme, *Who's Watching?*, will swing the spotlight on to the role of the audience, with various sessions, masterclasses and discussion panels investigating the questions of who, how, when and where factual media content is consumed.

Learn more and register at www.aidc.com.au



AIDC FRINGE IS PRESENTED BY THE AIDC AND THE MEDIA RESOURCE CENTRE

AIDC FRINGE

6:30PM – 10:00PM | WEDNESDAY 18 – FRIDAY 20 FEBRUARY
VENUE: MERCURY CINEMA



The AIDC Fringe invites anyone with an interest in documentary to an inspiring series of forums, workshops and screenings by nationally and internationally renowned filmmakers, who are in town for the AIDC main event and the BigPond Adelaide Film Festival. This rare opportunity to have access to world class documentary makers and practitioners in the surroundings of the Mercury Cinema should not be missed.

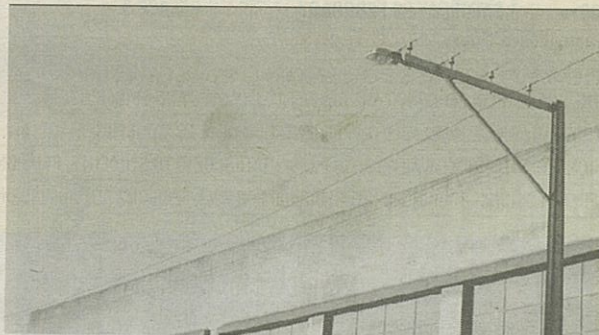
For more information please visit www.mrc.org.au
Email: info@mrc.org.au,
Telephone: 08 8410 0979



PRESENTED BY THE SOUTH AUSTRALIAN FILM CORPORATION AND THE 2009 BIGPOND ADELAIDE FILM FESTIVAL IN ASSOCIATION WITH THE AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE

CROSSOVER PARTICIPATION BY PRIOR APPLICATION. REGISTRATION ONLY.

SUNDAY 15 FEBRUARY – THURSDAY 19 FEBRUARY
VENUE: McLAREN ON THE LAKE



Digital technology isn't just about watching—it's about engaging, playing, performing, interacting—with screens, with people, with ideas. Crossover Australia is a residential laboratory that brings together practitioners from a variety of disciplines to think through the creative possibilities for new media.

Crossover is led by Frank Boyd [Unexpected Media UK], with four mentors: Blast Theory's Matt Adams [UK], Sheffield Doc/Fest director Heather Croall [Australia/UK], documentary filmmaker Sandi Dubowski [US], and game development consultant Margaret Robertson [UK]. This lab will challenge its participants to expand their minds—the goal is to develop conceptual prototypes for ground breaking interactive projects.

For more information see www.crossover.org.au



DOCUMENTARIES

AUSTRALIAN PREMIERE

AT THE DEATH HOUSE DOOR

DIRECTORS: Peter Gilbert, Steve James

AUSTRALIAN
INTERNATIONAL
DOCUMENTARY
CONFERENCE

3:45 PM | FRIDAY 20 FEBRUARY | PALACE 6
7:15 PM | TUESDAY 24 FEBRUARY | PALACE 6

USA : 2008 : 96MIN



PRODUCERS: Peter Gilbert, Steve James

At the Death House Door is a personal and intimate look at the death penalty in the state of Texas through the eyes of Pastor Carroll Pickett, who served 15 years as the death house chaplain to the infamous "Walls" prison unit in Huntsville. During Pickett's remarkable career journey, he presided over 95 executions, including the world's first lethal injection. After each execution, Pickett recorded an audiotape account of his trip to the death chamber.

The film also focuses on the story of Carlos De Luna, a convict Pickett counseled and whose execution troubled Pickett more than any other. He firmly believed De Luna was innocent, and the film tracks the investigative efforts of a team of *Chicago Tribune* reporters who have turned up evidence that strongly suggests he was. From award-winning directors Steve James (*Hoop Dreams*) and Peter Gilbert (*Vietnam: Long Time Coming*). IFC.COM

PETER GILBERT WILL BE A GUEST OF THE FESTIVAL

AWARDS Atlanta: Grand Jury Award.

FESTIVALS Atlanta; IDFA

LIKE THIS? TRY THESE...

The Miscreants, The Reckoning, Yes Madam Sir

AUSTRALIAN PREMIERE

AT THE EDGE OF THE WORLD

DIRECTORS: Patrick Gambuti Jr., Dan Stone

5:15 PM | THURSDAY 19 FEBRUARY | PALACE 7
3:00 PM | THURSDAY 26 FEBRUARY | PALACE 7

USA : 2008 : 97MIN



PRODUCERS: Craig Stone, Dan Stone

Here is a documentary whose urgency comes straight out of today's headlines. Each whale season in the Southern Ocean sees an increasing level of confrontation between environmental activists and Japanese whalers who claim to be doing research on the animals they slaughter. In the 1970s Canadian activist Paul Watson founded the Sea Shepherd Conservation Society with a view to taking whatever physical action was necessary to protect endangered species. This documentary tracks the expedition of two Sea Shepherd vessels, the Robert Hunter and the Farley Mowat. The ships are unflagged and hence literally pirates, a reputation their young crews cheerfully embrace. They hope to engage the Japanese, armed only with propeller-fouling ropes, stink bombs to spoil the decks of the processing ships, and a relish for the task ahead. As the sun rises on the 38th day of their expedition, the Robert Hunter finds and engages the Japanese flagship. They hoist their skull and crossbones and throw themselves into a cat-and-mouse game that is more thrilling than any mere Hollywood fiction.

AWARDS Woodstock Film Festival: Haskell Wexler Cinematography Award.

FESTIVALS Sheffield Doc/Fest; Toronto

LIKE THIS? TRY THESE...

Examined Life, Sea Point Days, The Reckoning

AUSTRALIAN PREMIERE

DAUGHTER OF CHOROLQUE

DIRECTOR: Park Mi-sun

AUSTRALIAN
INTERNATIONAL
DOCUMENTARY
CONFERENCE

3:15 PM | SATURDAY 21 FEBRUARY | PALACE 3

SOUTH KOREA/BOLIVIA : 2007 : 84MIN : SPANISH (WITH SUBTITLES)



SCRIPT: Park Mi-sun

PRODUCER: Park Mi-sun

Chorolque is the site of a tin mine in the Bolivian Andes 5600 meters above sea level. What makes it notable is that a significant number of the miners are women—enough for them to even form their own football team. It's heavy, dirty and dangerous work done for the local Cooperativa under antiquated conditions. Life expectancy is in the mid-forties and men tend not to hang around, either succumbing to occupational diseases or alcoholism. Korean documentarist Park Mi-sun focuses on five women who work in the mines. In this hellishly beautiful place, these women have forged a practical feminism, which isn't based on theory or political programs, but rather on the necessities of everyday life. Faced with the harsh reality of eking out a living, they have discovered the power to endure and to stand up for themselves. Part of this power comes from the strength of the relationship between mothers and daughters.

PARK MI-SUN WILL BE A GUEST OF THE FESTIVAL

AWARDS Bolivia Human Rights Festival: Prize Red Eye.

FESTIVALS Dokfest, Munich; One World, Czech Republic

LIKE THIS? TRY THESE...

Kanchivaram, Sea Point Days, Yes Madam Sir

AUSTRALIAN PREMIERE

EXAMINED LIFE

DIRECTOR: Astra Taylor

1:45 PM | FRIDAY 20 FEBRUARY | PALACE 6
7:00 PM | SATURDAY 28 FEBRUARY | PALACE 3

CANADA : 2008 : 90MIN



SCRIPT: Astra Taylor

PRODUCERS: Bill Imperial, Lea Marin

CAST: Cornel West, Avital Ronell, Peter Singer, Kwame Anthony Appiah, Martha Nussbaum, Michael Hardt, Slavoj Zizek, Judith Butler, Sunaura Taylor

Astra Taylor tracks down eight leading philosophers and puts the big questions to them including the basis of social justice, the chances for revolutionary action and, yes, even the meaning of life. She takes Australian ethicist Peter Singer on a walk down 5th Avenue, gives the hyper-erudite and wildly entertaining Cornel West a lift across town, and listens to Slavoj Zizek talk garbage (no really, she takes him to a garbage dump where he unloads on environmentalists). Kwame Anthony Appiah heads to the airport to ponder cosmopolitanism, while Judith Butler and Sunaura Taylor go shopping and in the process, consider the implications for the queer and the disabled. This is a film full of cogently argued ideas, an assertion of the relevance of philosophical thinking to everyday life, and an attempt to find out whether there are visual ways to augment the discussion of the major issues of our time.

SCREENS WITH THE FUNK (P.35)

FESTIVALS Leeds; Sheffield Doc/Fest; Toronto

LIKE THIS? TRY THESE...

Salt, Soul Power, Unmistaken Child

AUSTRALIAN PREMIERE

FAIRYTALE OF KATHMANDU

DIRECTOR: Neasa Ní Chianáin

AUSTRALIAN
INTERNATIONAL
DOCUMENTARY
CONFERENCE

7:15 PM | SUNDAY 22 FEBRUARY | PALACE 3
5:00 PM | WEDNESDAY 25 FEBRUARY | PALACE 3

UK/IRELAND : 2007 : 60MIN : ENGLISH, NEPALESE & GAELIC (WITH SUBTITLES)



PRODUCER: David Rane

Director Neasa Ní Chianáin was a long-time admirer and neighbour of Gaelic poet Cathal O Searcaigh, who is known as Donegal's "guru of the hills." She jumped at the chance to accompany him and make a film in Nepal, which he visits each year and has adopted as his spiritual home. O Searcaigh, an openly gay man, speaks of the way that Nepal healed him after a break up with his lover. In return he has sponsored many young Nepalese boys and assisted with their educations. Slowly the filmmaker comes to sense a problem with this fairytale narrative. All is not what it seems and when evidence begins to mount about possible exploitation, Ní Chianáin feels that she must confront the poet in order to find the truth. This is a film that takes a strong and unflinching look at the morality of unequal relationships of age and wealth, and the ethical responsibilities of documentarists towards their subjects.

NEASA NÍ CHIANÁIN, DAVID RANE WILL BE GUESTS OF THE FESTIVAL

SCREENS WITH THE LOVE MARKET (P.10)

FESTIVALS Edinburgh; IDFA; San Francisco; Seattle; Thessaloniki

LIKE THIS? TRY THESE...

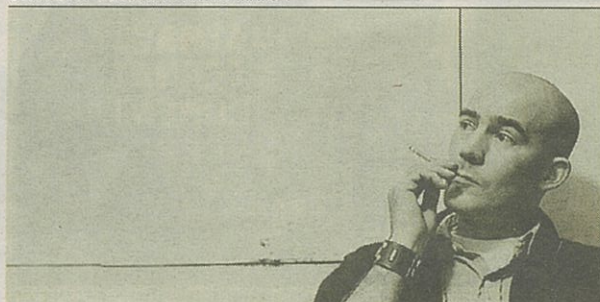
A Good Man, Closed for Winter, Hold Me Tight Let Me Go

GONZO: THE LIFE AND WORK OF DR. HUNTER S. THOMPSON

DIRECTOR: Alex Gibney

9:30 PM | SUNDAY 22 FEBRUARY | PALACE 7
12:45 PM | FRIDAY 27 FEBRUARY | PALACE 7
2:00 PM | SATURDAY 28 FEBRUARY | MT BARKER

USA : 2007 : 119MIN : RATED MA15+



SCRIPT: Alex Gibney

PRODUCERS: Graydon Carter, Allison Ellwood, Alex Gibney, Jason Kliot, Eva Orner, Joana Vicente

If you need to be told who Hunter S. Thompson was, you should probably go and see a Will Ferrell movie instead. It is sufficient to list some of the credits of this film: Johnny Depp (who paid to have Thompson's ashes fired out of a cannon) narrates this documentary about the good doctor who irrevocably changed the face of political reportage. Those interviewed for the film include: Jimmy Carter, George McGovern, Jann Wenner, Ralph Steadman, Jimmy Buffett, Pat Buchanan and Tom Wolfe. "He was a phenomenal writer who was funny as hell and who had a unique ability to embrace the central contradictions of the American character: an unquenchable idealism mixed with a vicious instinct for fear and loathing." (Alex Gibney). The final word should go to the doctor himself: "I hate to advocate drugs, alcohol, violence or insanity to anyone, but they've always worked for me." HUNTER S. THOMPSON

FESTIVALS London; Munich; Sundance; Warsaw

LIKE THIS? TRY THESE...

Soul Power, Thriller In Manila, Country Wedding

AUSTRALIAN PREMIERE LOS HEREDEROS

DIRECTOR: Eugenio Polgovsky

12:15 PM | TUESDAY 24 FEBRUARY | PALACE 6
5:40 PM | FRIDAY 27 FEBRUARY | PALACE 6

MEXICO : 2008 : 90MIN : SPANISH (WITH SUBTITLES)



PRODUCER: Eugenio Polgovsky

The Mexican cinema has shot to prominence recently through works rich in symbolist imagery, but its virtues also include a strong body of socially engaged realist works. Childhood is a luxury that many Mexicans cannot afford. This is an eloquent portrait of the lives and daily struggle for survival of children working in rural industries in that country. *Los Herederos* is the result of ten years of observation and preparation by Eugenio Polgovsky, following children as they work in the fields, as shepherds, making bricks, weaving cloth, looking after younger siblings, collecting water, harvesting tomatoes, chilis, maize and labouring in a myriad of other activities. They have inherited tools and techniques from their ancestors, but they have also inherited their day to day hardship. Generations pass and child workers remain captive in a cycle of inherited poverty. "Rage and awe fuel my desire to pay homage to their abilities and their courage." EUGENIO POLGOVSKY

SCREENS WITH AHMAD'S GARDEN (P.35)

FESTIVALS Venice; Berlin; Rotterdam

LIKE THIS? TRY THESE...

Daughter of Chorolque, The Reckoning, The Sky The Earth The Rain

HOLD ME TIGHT, LET ME GO

DIRECTOR: Kim Longinotto

7:15 PM | THURSDAY 19 FEBRUARY | PALACE 7
2:45 PM | TUESDAY 24 FEBRUARY | PALACE 7
5:15 PM | THURSDAY 26 FEBRUARY | PALACE 7

UK : 2007 : 109MIN



PRODUCER: Kim Longinotto

For the forty children who call it home, Mulberry Bush is their last chance. Excluded from school for extreme behaviour, and often having suffered severe emotional trauma, they are given three years at the Oxford boarding school to try to turn their lives around. This latest work from Kim Longinotto, one of Britain's leading observational documentarists, is reminiscent of Frederick Wiseman's direct cinema analyses of social institutions. There is no voice over and no interviews to give you a superior position of knowledge. The fragile young boys at the heart of her film lash out in shockingly extreme ways—hitting, swearing and spitting their way through the misery of their blighted childhoods. Determined staff members verbally reason with the boys, whilst often having to restrain them physically. *Hold Me Tight, Let Me Go* is ultimately a heartbreaking, engrossing study of dysfunction and of what happens when families break down. It also pays witness to the tremendous influence that adults hold—for bad and for good—upon growing children.

FESTIVALS Britdoc; Buenos Aires; Thessaloniki

LIKE THIS? TRY THESE...

A Good Man, Stella, Treeless Mountain

MAN OF CINEMA: PIERRE RISSIENT

DIRECTOR: Todd McCarthy

12:30 PM | SUNDAY 22 FEBRUARY | PALACE 7
6:00 PM | FRIDAY 27 FEBRUARY | PALACE 3

USA : 2007 : 110MIN : ENGLISH, FRENCH & MANDARIN (WITH SUBTITLES)



PRODUCER: Todd McCarthy

What do Jane Campion and Quentin Tarantino have in common? Well, they both owe their breakthrough in world cinema to Pierre Rissient, one of the most important figures in contemporary film culture. Who took Fritz Lang to see *Deep Throat*, and who tried to keep John Ford sober in Paris? Rissient again. Coming out of the postwar explosion of cinephilia in Paris, Rissient has functioned as programmer, publicist, distributor, filmmaker, and most famously as point man for the Cannes film festival where he was responsible for the international attention given to Campion as well as Rolf de Heer. Rissient's praises are sung by a who's who of the international film world—David Stratton (who'll introduce the film at its first BAFF screening), Werner Herzog, Clint Eastwood, Claude Chabrol, Abbas Kiarostami, Sydney Pollack, Oliver Stone, and numerous others—in this lively doco made by Todd McCarthy, the chief film critic for industry bible *Variety*. A must for people who regard themselves as cinephiles!

FESTIVALS Sydney; Toronto

LIKE THIS? TRY THESE...

A Christmas Tale, In the City of Silvia, The Philadelphia Story

AUSTRALIAN PREMIERE MAZIAR BAHARI PRESENTS

DIRECTORS: Ala Mohseni, Khaterreh Hanachi

• AUSTRALIAN
• INTERNATIONAL
DOCUMENTARY
CONFERENCE

1:15 PM | SATURDAY 21 FEBRUARY | PALACE 3

IRAN/UK : 2008 : 78MIN : FARSI (WITH SUBTITLES)



EXECUTIVE PRODUCER: Maziar Bahari

Maziar Bahari is an internationally renowned documentary filmmaker and journalist from Tehran. He will be a guest of the Australian International Documentary Conference and will introduce these films which he co-produced.

MY CITY, PIZZA (dir: Ala Mohseni) is a witty analysis of pizza in Iran where it functions as a symbol of modernity and westernisation. You either love pizza (and the general feeling seems to be that it's a good way to attract the ladies) or you're deeply suspicious of it as an affront to the old ways.

COUNTDOWN (dir: Khaterreh Hanachi) follows Parisa, a young girl living the hell of preparing for university entrance exams. Anyone who's ever sat for an exam will recognise what she's going through, but are the pressures faced by her and her family the same ones that girls might face anywhere, or is there something different about what is happening in Iran? That's the big question that looms behind both of these films.

MAZIAR BAHARI WILL BE A GUEST OF THE FESTIVAL

LIKE THIS? TRY THESE...

12 Canoes, My Tehran For Sale, The Miscreants

AUSTRALIAN PREMIERE THE RECKONING

DIRECTOR: Pamela Yates



• AUSTRALIAN
• INTERNATIONAL
DOCUMENTARY
CONFERENCE

2:00 PM | SATURDAY 21 FEBRUARY | PALACE 6
1:45 PM | WEDNESDAY 25 FEBRUARY | PALACE 6

USA : 2009 : 95MIN : ENGLISH, FRENCH & SPANISH (WITH SUBTITLES)



PRODUCER: Paco de Onis

This is a detailed and engrossing account of a monumental struggle where the stakes are unimaginably high. Launched in 2002, the International Criminal Court is the first tribunal of its kind, a permanent criminal court set up to prosecute individuals for crimes against humanity, war crimes, and genocide. Despite active opposition from the Bush administration and the indifference of some other major nations, Prosecutor Luis Moreno Ocampo and his team have issued arrest warrants for those force children into militias in Uganda; he has put Congolese warlords on trial in The Hague, charged the President of Sudan with genocide in Darfur, and challenged the Colombian justice system. Ocampo has a global mandate to prosecute perpetrators for the worst possible crimes, whether they are warlords, generals or heads of state. But he has no police force, so he needs to shame and pressure the international community to muster the political will to act.

PAMELA YATES WILL BE A GUEST OF THE FESTIVAL AND WILL SPEAK AT THE CHANGING THE WORLD THROUGH FILM FORUM (SEE P.36).

FESTIVALS Sundance

LIKE THIS? TRY THESE...

Dernier Maquis, RIP: A Remix Manifesto, Sea Point Days

AUSTRALIAN PREMIERE SEA POINT DAYS

DIRECTOR: François Verster

4:00 PM | WEDNESDAY 25 FEBRUARY | PALACE 6
11:30 PM | FRIDAY 27 FEBRUARY | PALACE 6

SOUTH AFRICA : 2008 : 94MIN : ENGLISH, XHOSA (WITH SUBTITLES)



PRODUCER: Neil Brandt, Lucinda Englehart, François Verster

The Sea Point Promenade on the Cape Town waterfront was one of the earliest desegregated areas in post-apartheid South Africa and becomes the focus for this quietly astounding documentary. François Verster's film is a celebration of the life of the street in all its beautiful ugliness with all its contradictions and complexity. People of all races, ages and religions come together in this neighbourhood and somehow, spontaneously engage in working out the culture of the new South Africa—black street kids, old Afrikaaner ladies, Muslim prayer groups, homeless alcoholics, even a Jewish Elvis. Contemporary South Africa is generally constructed as a set of social problems, but few films have had the courage to allow an audience to grasp for itself the possibility as well as the pain of this unique yet somehow familiar place. This will be a film that will stay with you and broaden your sense of the power of documentary to show us the world and to touch us.

FESTIVALS IDFA; Toronto

LIKE THIS? TRY THESE...

At the Edge of the World, Correction, Unmistaken Child

DOCUMENTARIES

AUSTRALIAN PREMIERE
UNMISTAKEN CHILD
HA-GILGUL

DIRECTOR: Nati Baratz

7:15 PM | WEDNESDAY 25 FEBRUARY | PALACE 1
12:15 PM | SUNDAY 1 MARCH | PALACE 1

ISRAEL : 2008 : 102MIN : ENGLISH, TIBETAN, NEPALI & HINDI (WITH SUBTITLES)



SCRIPT: Ilil Alexander, Nati Baratz, Ron Goldman

PRODUCERS: Ilil Alexander, Nati Baratz, Arik Berstein

Tibetan Buddhists believe that enlightened masters can control their own rebirth and that they return as Rinpoches, reincarnated guides to their people. When the revered master Geshe Lama Konchog died in 1981 aged 84, monks immediately consulted the heavens and his funeral pyre for signs, beginning the search for the child through whom he would be reborn. Upon an ordinary man falls an extraordinary task. Tenzin Zopa, the young monk who had been the old master's disciple and attendant since his own childhood, is charged with finding the unmistakable child. And so begins a remarkable detective story that will lead the young monk from the stunningly beautiful valleys on the border of Nepal and Tibet all the way to the Dalai Lama. The end of his quest marks the beginning (or the continuation) of a wonderful relationship, and forms the basis for a moving study of how we become what we are born to become.

AWARDS Haifa: Best Documentary.

FESTIVALS Berlin; Toronto

LIKE THIS? TRY THESE...

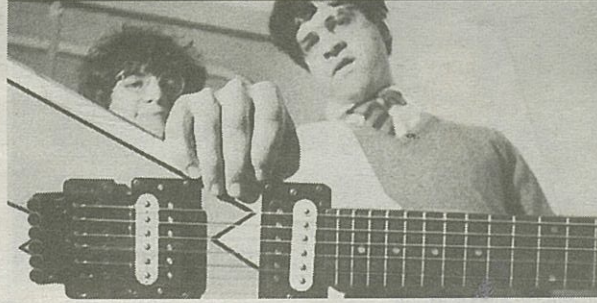
At the Death House Door, Los Herederos, Kabuli Kid

AUSTRALIAN PREMIERE
WE ARE WIZARDS

DIRECTOR: Josh Koury

7:00 PM | TUESDAY 24 FEBRUARY | PALACE 7
3:00 PM | SATURDAY 28 FEBRUARY | PALACE 7

USA : 2007 : 80MIN



SCRIPT: Gaia Cornwall, Myles Kane, Josh Koury, Gerald Lewis

PRODUCER: Gerald Lewis

It has been foretold that a young wizard will come and, verily, geeks will walk the earth openly proclaiming themselves. Some people believe that Harry Potter mania will unleash the hordes of darkness on the earth. While the hordes of darkness haven't seemed to need much help recently, the whole Harry Potter phenomenon has undoubtedly unleashed hordes of fans who have seized Harry and used him for their own purposes. And so is born Wizard Rock. Hear! Harry and the Potters, Draco and the Malfoys, The Whomping Willows, and The Leaky Cauldron. Laugh! As alternative soundtrackers make Harry Pottymouth tapes. Cringe! As a Christian anti-Rowlings denounces Harry's satanic little game. Cheer! As plucky young girls defend their websites against the fiendishly evil and horribly misshapen creatures known as lawyers.

FESTIVALS Chicago; New York Underground; Sheffield; South by Southwest

SCREENS WITH RAMONES ARE NOT DEAD (P.35)

ANDREW BUNNEY, SUZY RAMONE WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

A Film With Me In It, RIP: A Remix Manifesto, It's Raining Pleasure

WORLD PREMIERE
SA FILM SAMPLER

COMPILATION: David Rafferty

12 NOON | FRIDAY 20 FEBRUARY | PALACE 7 FREE

AUSTRALIA : 2009 : 60MIN (+ 45MIN FORUM)



PRODUCER: Mike Walsh

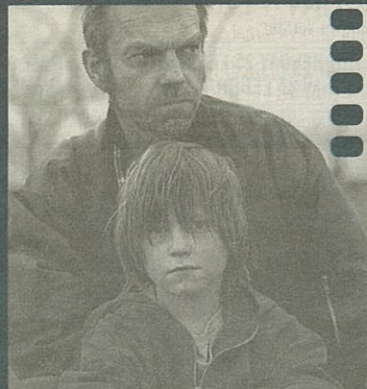
In the past year a collection of over 400 16mm documentary films about SA has passed from the Public Libraries system into the keeping of the State Library of South Australia. The SLSA, in conjunction with the Screen and Media Department at Flinders University, have compiled this sampler of excerpts to give an indication of the gems in this collection. We begin in 1954 as the young Queen visits the new town named after her. Ozzy Osborne visits too, to play at Myponga 71. Jack Thompson shears a few sheep, Adriana shows you the town, while Don Dunstan drops by to open the West Lakes mall and great plans are hatched for Monarto. Art and footy, roadbuilding and filmmaking—these are all facets of the ways in which our State struggled to remake and modernise itself, both physically and culturally, in the years documented here. Following the FREE screening of the compilation, stay around for a discussion of the films, the history they narrate, and the Library's holdings of related materials.



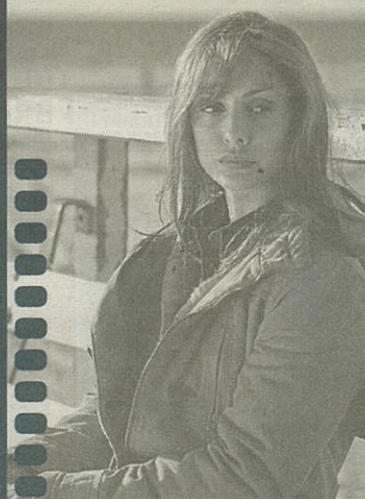
LIKE THIS? TRY THESE...

12 Canoes, A Good Man, Man of Cinema: Pierre Rissient

FEATURES



LAST RIDE



CLOSED FOR WINTER

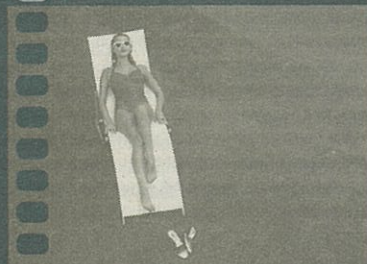


MY TEHRAN FOR SALE

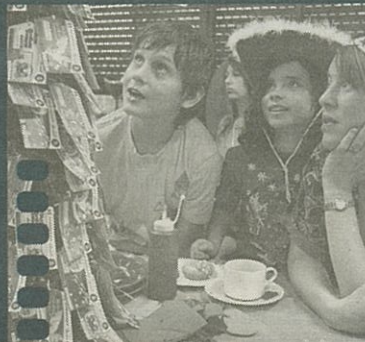
THE SAFC CONGRATULATES

ALL THE FILMS WE HAVE SUPPORTED. SCREENING AT THE 2009 BIGPOND ADELAIDE FILM FESTIVAL

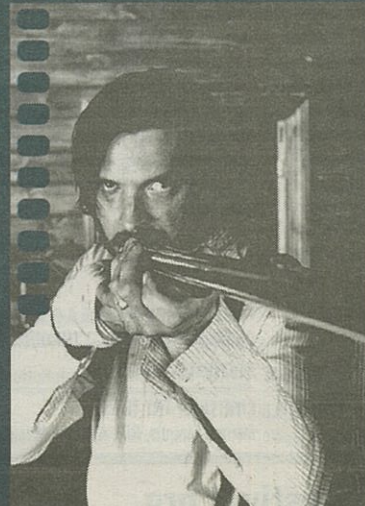
BEAUTIFUL



MY YEAR WITHOUT SEX



LUCKY COUNTRY



SHORTS

ITALIAN SPIDERMAN
KIND OF MAN
NECESSARY GAMES
PAST MIDNIGHT
THE BULLY
THE CAT PIANO

DOCUMENTARIES

THE LOVE MARKET
12 CANOES



South Australian Film Corporation
www.safilm.com.au

ANVIL! THE STORY OF ANVIL

DIRECTOR: Sacha Gervasi

10:30 PM	FRIDAY 20 FEBRUARY	PALACE 6
9:50 PM	MONDAY 23 FEBRUARY	PALACE 1
9:15 PM	SUNDAY 1 MARCH	PALACE 7

USA : 2008 : 85MIN



PRODUCER: Rebecca Yeldham

"At 14, Toronto school friends Steve "Lips" Kudlow and Robb Reiner made a pact to rock together forever. Their band, Anvil, went on to become the "demigods of Canadian metal," releasing one of the heaviest albums in metal history, 1982's *Metal on Metal*. The album influenced a musical generation, including Metallica, Slayer, and Anthrax, that went on to sell millions of records. But Anvil's career took a different path—straight to obscurity. Director Sacha Gervasi has concocted a wonderful and often hilarious account of Anvil's last-ditch quest for elusive fame and fortune. His ingenious filmmaking may first lead you to think this a mockumentary, but it isn't. . . At its core, *Anvil! The True Story of Anvil* is a timeless tale of survival and the unadulterated passion it takes to follow your dream, year after year. Anvil rocks—it has no other choice." JOHN COOPER, DIRECTOR OF PROGRAMMING, SUNDANCE FILM FESTIVAL

FESTIVALS Sao Paolo; Sundance; London

LIKE THIS? TRY THESE...

A Film With Me In It, Chocolate, Breaking Away

AUSTRALIAN PREMIERE

SOUL POWER

DIRECTOR: Jeffrey Levy-Hinte

9:45 PM	THURSDAY 19 FEBRUARY	PALACE 7
8:30 PM	SATURDAY 21 FEBRUARY	HENLEY SQUARE
2:45 PM	THURSDAY 26 FEBRUARY	PALACE 1
8:30 PM	SATURDAY 28 FEBRUARY	ALDINGA
7:20 PM	SUNDAY 1 MARCH	PALACE 7

USA : 2008 : 93MIN : RATED PG



PRODUCERS: Leon Gast, Jeffrey Levy-Hinte, David Sonenberg

While we all know about Muhammad Ali's Rumble in the Jungle with George Foreman in Kinshasa in 1974, there was also a music festival associated with the fight. The aim was to showcase the best of African-American music alongside the emerging African music scene to celebrate black pride. The footage was then tied up in litigation for thirty years, but in the wake of *When We Were Kings* (which director Levy-Hinte edited) it has now resurfaced sounding fresher than ever. Here's your front row ticket to some of the best soul, roots, and rhythm & blues you're ever likely to hear: B.B. King, Hugh Masekela, Bill Withers, The Spinners, Miriam Makeba, and to top it all off, the Sex Machine himself, The Godfather of Soul, the man to set your liver a-quivver—Mr James Brown. James Brown has the final word to all of us: "Damn right, I'm somebody" and if James Brown says it, you better believe it!

FESTIVALS Toronto

LIKE THIS? TRY THESE...

Che (parts 1 & 2), Gonzo: The Life and Work of Dr. Hunter S. Thompson

WORLD PREMIERE

IT'S RAINING PLEASURE

DIRECTOR: Steven Levett

9:00 PM	WEDNESDAY 25 FEBRUARY	PALACE 6
8:30 PM	FRIDAY 27 FEBRUARY	PALACE 3

AUSTRALIA : 2008 : 125MIN



PRODUCER: Steven Levett

So here we are, and can it already be two decades later? In 1985 English music magazine *NME* declared it to be the year of The Triffids. This Perth-based band was built around superb and versatile musicianship, but also around great songs. Now, performing in Australia for the first time in almost 19 years, the five remaining members of The Triffids and a select group of their friends (including Mick Harvey from the Bad Seeds, and The Church's Steve Kilby) celebrate the music and the memory of founding Triffid and chief songwriter, David McComb, who died at age 37 in 1999. This rockumentary covers the reunion-tribute concerts staged as a highlight of the 2008 Sydney Festival. The film includes the best of the performances along with interviews with members of The Triffids and their guest performers. It showcases McComb's songwriting genius, from early gems such as 'Thanks For Everything', recognised classics 'Wide Open Road', 'Trick Of The Light' and 'Bury Me Deep In Love,' through to exclusive renditions of unreleased works from McComb's later years. It truly is raining pleasure, so come on out—you won't need an umbrella.

GRAHAM LEE, MARK MATHOT WILL BE GUESTS OF THE FESTIVAL

LIKE THIS? TRY THESE...

Soul Power, Teak Leaves at the Temples, The Sky The Earth and The Rain

TEAK LEAVES AT THE TEMPLES BABI BUTA YANG INGIN TERBANG

DIRECTOR: Garin Nugroho

5:30 PM	FRIDAY 20 FEBRUARY	PALACE 3
4:00 PM	THURSDAY 26 FEBRUARY	PALACE 3

INDONESIA/NEW ZEALAND/SWITZERLAND : 2007 : 71MIN

ENGLISH, BAHASA INDONESIA (WITH SUBTITLES)



PRODUCERS: Toni Hausworth, Winston Marsh

Anyone who saw Garin Nugroho's *Opera Jawa* at AFF07 can be in no doubt that he is a major creative presence in the cinema of our region. Like that film, *Teak Leaves* insists that cultures are not fixed bodies of tradition, but that they show their health through the ability to absorb new influences and build bridges to other forms. In 2006, a European jazz combo consisting of Guerino Mozzola (Swiss, piano), Heinz Geisser (Swiss, percussion), and Sirona (Norris Jones, American, bass) set up an ambitious program of collaborations with Indonesian fusion group the Sono Seni Ensemble and a host of other artists, musicians and dancers. The resultant improvisations mix contemporary free jazz with the traditions of Javanese music and dance. Their performances are staged for the camera at the famed 8th century Buddhist temple Borobudur and the nearby Hindu temple Prambanan. A local sculptor—who takes on the role of Superman in the film—underlines the point that cultural traditions are as modern as today.

SCREENS WITH OPTICAL IDENTITY (P.35)

FESTIVALS Hong Kong, Jakarta; Rotterdam; Vancouver; Viennale

LIKE THIS? TRY THESE...

Dernier Maquis, Unmistaken Child, Youssou Ndour: I Bring What I Love

AUSTRALIAN PREMIERE

RIP: A REMIX MANIFESTO

DIRECTOR: Brett Gaylor

9:50 PM	SATURDAY 21 FEBRUARY	PALACE 6
10:15 PM	SATURDAY 28 FEBRUARY	PALACE 6

CANADA : 2008 : 80MIN



SCRIPT: Brett Gaylor

PRODUCERS: Mila Aung-Thwin, Kat Baulu, Germaine Wong

Not only a guide through the musical phenomenon of the remixed mash-up, this provocative Canadian doco takes on media corporations and their attempts to turn ideas into intellectual property which they can control through copyright. Brett Gaylor puts forward this manifesto on behalf of the copyleft, asserting that all new culture stems from the culture of the past, and that to broaden the private ownership of cultural goods is to stop the future from evolving freely. The spread of digital technologies, whose very nature is to make it easier to copy, re-combine and re-distribute, ups the ante. Dance sampler Girl Talk, Negativland, the Mouse Liberation Front and sundry other mixers, mashers, culture jammers and copyright thieves (a term which probably includes most of the people reading this) turn up to demonstrate their aim to "put Elton John in a headlock, put a beat behind him and pour a beer on his head."

AWARDS IDFA: Audience Award. Nouveau Cinema Montréal: Special Jury Prize. FESTIVALS IDFA

LIKE THIS? TRY THESE...

Anvil! The Story of Anvil, JCVD, We Are Wizards

AUSTRALIAN PREMIERE

YOUSOU NDOUR: I BRING WHAT I LOVE

DIRECTOR: Elizabeth Chai Vasarhelyi

4:45 PM	MONDAY 23 FEBRUARY	PALACE 6
1:00 PM	SATURDAY 28 FEBRUARY	PALACE 7

USA : 2008 : 102MIN : ENGLISH, FRENCH, WOLOF & ARABIC (WITH SUBTITLES)



SCRIPT: Elizabeth Chai Vasarhelyi


PRODUCER: Elizabeth Chai Vasarhelyi

And Youssou Ndour has a lot to bring. The Senegalese superstar has always been diminished by the term "world music". His music is deeply rooted in the West African tradition of the griot, translating ideas about family, politics and religion into more immediate and popular musical forms. Ndour wants to use music to make people strong, calling all Africans to unite around a vision of self-reliance. This film centres on the release of Ndour's 2004 *Egypt* album in which he turns to his religion, Sufism, the ecstatic form of Islam which is prevalent in Senegal. The album is an attempt to form a synthesis between North African and West African religious and musical traditions, although it sparks a firestorm of controversy in his homeland where Ndour is denounced by conservatives. This is an inspiring assertion of the way that music can change the world, can move religion in new directions and ally it with a new politics.

FESTIVALS IDFA; Sao Paulo; Toronto

LIKE THIS? TRY THESE...

Dernier Maquis, Maziar Bahari Presents, Teak Leaves at the Temples



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At Cellarbrations, we think every day should be something to celebrate. Every dinner can be a feast, every gathering can make memories, and coming home is always special. That's why we try and make drink shopping easy and fun. Each Cellarbrations outlet provides great prices, quality products, and the right advice, no matter what the occasion. Our stores are independently owned and operated and we still believe that it is important to get to know our customers and what they really want. So next time you choose to celebrate, think of Cellarbrations.

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FULLARTON	376 Fullarton Rd.....	8379 5151	WALLAROO	50 Hughes St.....	8821 5030

AUSTRALIAN PREMIERE
ROAD TO ROUBAIX

DIRECTOR: Dave Cooper; David Deal

5:40 PM	SATURDAY 21 FEBRUARY	PALACE 7
5:30 PM	WEDNESDAY 25 FEBRUARY	PALACE 7
11:30 AM	SATURDAY 28 FEBRUARY	PALACE 7

USA : 2008 : 75MIN : ENGLISH, FRENCH & ITALIAN (WITH SUBTITLES)



PRODUCER: Masterlink Films

If you know bikes, you need no explanation of Paris-Roubaix, the greatest and the toughest one-day classic in world cycling. The famed 260 kilometer race over a brutally difficult cobblestone surface was the subject of AFFO7's *Sunday in Hell*. It is a race known as the Hell of the North which requires, as one competitor puts it, "an immense appetite for the physical toll the race can take." Stars of the past and present give their insights into the gruelling ordeal—Lance Armstrong, Sean Kelly, George Hincapie, Tom Boonen, and Adelaide star Stuart O'Grady who threw everything at this 2007 Roubaix. You need the legs for the Roubaix, but more than that, you also need the heart. Here's your testosterone hit for the festival: the poor hopeful fools in the breakaway, the implacable peloton, the dreams and bikes broken on the cobblestones, the vanquished riders coated in blood, dust and sweat.

LIKE THIS? TRY THESE...

At the Edge of the World, Breaking Away, JCVD

BREAKING AWAY

DIRECTOR: Peter Yates

5:45 PM	SUNDAY 1 MARCH	PALACE 3
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USA : 1979 : 100MIN : RATED PG



SCRIPT: Steve Tesich

PRODUCER: Peter Yates

CAST: Dennis Christopher, Dennis Quaid, Daniel Stern, Barbara Barrie

A demand screening for those who haven't been able to get the Tour Down Under out of their systems yet, or for whom a lot of cycling is never enough. Every sport has one classic film in which Hollywood was able to glimpse its glories and nail them. For cycling, this is that film. Dave Stoller is a townie in Bloomington Indiana, a place dominated by rich college kids. Dave's way out of a dead end life is to ride his bike and wrap himself in the fantasy that he's really an Italian in training for the Giro. Inevitably it all ends up on the track, where the bike is the great leveller. Wherever men and women shave their legs and gather together wearing lycra, sooner or later the conversation turns to this film. Here's your chance to get together with a group of like-minded (and strong-legged) people in an evening of celebratory nostalgia. What are you waiting for, get on your bike.

AWARDS Academy Awards: Best Screenplay, Golden Globe: Best Comedy, National Society of Film Critics: Best Film

LIKE THIS? TRY THESE...

Gonzo: The Life and Work of Dr. Hunter S. Thompson, JCVD, Road to Roubaix

AUSTRALIAN PREMIERE
ACROSS THE PLATEAU
CHUAN YUE GAO YUAN

DIRECTORS: Zhang Zeming, Paul Liu

1:45 PM	SATURDAY 21 FEBRUARY	PALACE 7
11:15 AM	SUNDAY 1 MARCH	PALACE 7

CHINA/AUSTRALIA : 2007 : 95MIN : MANDARIN (WITH SUBTITLES)



PRODUCERS: Andrew Pike, Harriet Pike

Seven retired Chinese people from different backgrounds and life experiences come together to realise their long-cherished dream of crossing the roof of the world on bicycles. They take a memorable journey from the industrial city of Lanzhou in north-west China, across the Tanggula Mountain and Tibetan plateau to Lhasa, and finally on to the Everest Base Camp. The whole journey is 3,100 kilometres and takes the cyclists across five mountains with altitudes of over 5,200 metres. The oldest cyclist is 66 and recovering from a stroke. Another was left paralysed for a year after being poisoned in an industrial accident. The seven cyclists (five men and two women) all survived traumatic experiences during the Cultural Revolution and their life experiences contribute to their determination and stamina in tackling this extraordinary adventure. Through their story, we glimpse China's past and present, and the challenges the people face with the pace and scale of their changing culture.

FESTIVALS Rhode Island; Sao Paolo

LIKE THIS? TRY THESE...

The Miscrants, Time to Die, Yes Madam Sir

AUSTRALIAN PREMIERE
SOLO

DIRECTORS: David Michôd, Jennifer Peedom

6:00 PM	FRIDAY 20 FEBRUARY	PALACE 6
2:30 PM	MONDAY 23 FEBRUARY	PALACE 6

AUSTRALIA : 2008 : 58MIN



SCRIPT: David Michôd; Christopher Thorburn

PRODUCER: Jennifer Peedom

In December 2006 Andrew McAuley set out to become the first person to kayak solo across one of the world's fiercest bodies of water, the Tasman Sea. It was a quest which was to cost him everything. Jennifer Peedom (who initially hails from Adelaide) and David Michôd have gained unique access to McAuley's family, support team, and his own video footage to assemble this unique and highly affecting record of his journey and of the beliefs that motivated it. McAuley emerges as a complex hero, an extreme sports enthusiast but also a family man all too aware of his vulnerability. He believes that life is best understood when you go out on to the edge and challenge its limits, when you stare into the face of death and despair. He must balance this against his love of his wife and young son.

JENNIFER PEEDOM, VICKI MCAULEY WILL BE GUESTS OF THE FESTIVAL

SCREENS WITH SALT (P.11)

FESTIVALS Sheffield Doc/Fest

LIKE THIS? TRY THESE...

At the Edge of the World, Che, René

AUSTRALIAN PREMIERE
THRILLER IN MANILA

DIRECTOR: John Dower

9:15 PM	MONDAY 23 FEBRUARY	PALACE 7
9:30 PM	THURSDAY 26 FEBRUARY	PALACE 7

UK : 2007 : 90MIN



SCRIPT: John Dower

PRODUCER: John Dower

In 1975 Muhammad Ali and Joe Frazier met for the third and final time. What unfolded in the searing heat of Manila is now considered one of the great boxing matches. Where *Once Were Kings* cloaked boxing in the mantle of zeitgeisty commentary by famous writers, this documentary tells its story through the battered eyes of Joe Frazier, one of the combatants. It is the story of a bitter rivalry stoked by the racial politics of 1970s America. Frazier's relentlessness made him the perfect foil for his nemesis Ali given their contrasting styles and the vitriol they hurled at each other for so long. Finally, on one brutal morning in Manila, all of the social contexts fall away and it is simply two men facing off in some sort of elemental contest, with each prepared to die before stepping back. This is a fascinating portrait of a life lived and the blows taken, and that's something with a relevance reaching well beyond the ring.

FESTIVALS Britdoc; Sheffield Doc/Fest; Sundance

LIKE THIS? TRY THESE...

Chocolate, Solo, Soul Power



AUSTRALIAN PREMIERE
BIG STORIES, SMALL TOWN

FILMMAKERS: Jeni Lee, Sieh Mchawala

FREE

5:00 PM	THURSDAY 19 FEBRUARY	MERCURY CINEMA
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Redefining documentary practice through its emphasis on participation over observation, *Big Stories, Small Town* tells the story of a small Australian country town through the eyes of its long-term residents. Inspired by the National Film Board of Canada's Filmmaker in Residence model, this documentary project, designed to be delivered entirely online, saw two professional filmmakers, Jeni Lee and Sieh Mchawala live in Port Augusta for three months during the final period of the town's year as the Regional Centre of Culture in 2008. One of the surprising outcomes of *Big Stories, Small Town* is the way the stories reveal what the community knows as its hidden truths. Instead of sensationalised tales of rural decline and dysfunction, people tell their own stories of a community supporting people through life's stages, binding them together across age, race and economic fortune. A true Australian first! Bookings 8410 0979.

A PROJECT OF THE MEDIA RESOURCE CENTRE IN PARTNERSHIP WITH SCREEN AUSTRALIA AND THE SOUTH AUSTRALIAN FILM CORPORATION.



SPECIAL EVENTS



PRESENTED BY 2009 BIGPOND ADELAIDE FILM FESTIVAL & ADELAIDE FRINGE

THE PLAYGROUND



FEBRUARY 21 – MARCH 15

Come and play in your city with your fellow citizens! From Competitive Picnicking in the park to playing hide and seek on your bikes, *The Playground* invites people from the very young to the very old to rediscover their city by playing large scale multiplayer games—or street gaming. The program is presented over four weekends and is based on Amsterdam and New York City's Come Out & Play Festivals. www.comeoutandplay.org *The Playground* takes game playing off the desk top and into the real world.

PRESENTED BY 2009 BIGPOND ADELAIDE FILM FESTIVAL, ADELAIDE CITY COUNCIL AND BIKE SA

RIDER SPOKE

BY BLAST THEORY

TICKETS \$15/\$10

7.00PM – 11.00PM 20, 21, 22, FEBRUARY
BIKE SA, 111 FRANKLIN STREET ADELAIDE
BIKES PROVIDED OR BRING YOUR OWN
PLAYERS BEGIN THE GAME AT 15 MIN INTERVALS
7 PEOPLE PER SESSION : 1 HOUR DURATION



Combining theatre with game play and state of the art technology, *Rider Spoke* invites the audience to cycle through the streets of their city, equipped with a handheld computer attached to their bike's handle bars. Using a GPS system, handheld technology and a live interactive soundtrack, *Rider Spoke* is a grand game of hide and seek across your city.



PRESENTED BY THE ADELAIDE FRINGE IN PARTNERSHIP WITH AIDC AND THE WAAG SOCIETY

THE MYSTERY OF THE COLONEL'S GHOST

3 SESSIONS OF 90 MINUTES EACH
11.00AM, 1:30PM, 4.00PM SUNDAY 1 MARCH

FREE

Adelaide streets are transformed into a treasure hunt playground as the mystery unfolds! Use a GPS-equipped mobile phone to play a game in which you interact with other players and features in the urban environment, following clues to reach certain GPS-programmed locations and created around Colonel Light's original plan of Adelaide. Limited places! Register by calling 08 8100 2003 or emailing melanie@adelaidefringe.com.au

PRESENTED BY 2009 BIGPOND ADELAIDE FILM FESTIVAL AND THE ADELAIDE FRINGE

COMPETITIVE PICNICKING

BY SOCIALBOMB (USA)

FREE

12 NOON SATURDAY FEBRUARY 28, RYMILL PARK, ADELAIDE
1:00PM SUNDAY MARCH 1, WARLAND RESERVE, VICTOR HARBOR
KID FRIENDLY GAME : 1 HOUR OF GAME PLAY
1-3 HOURS AFTERWARDS FOR UNSTRUCTURED PICNICKING

Throw down your blanket! Will you end the day surrounded by friends and eating a delicious meal, or will you be invaded by ants and left stranded and hungry on the edge of the party? Competitive picnicking is a large multiplayer game of trading items and claiming territories, set on a big lawn on a sunny summer day and using food as game pieces. Players come to the picnic with the basic ingredients for lunch and play a culinary variant of Go Fish to assemble the highest-scoring snacks and sandwiches. To register for play go to www.adelaidefilmfestival.org

FLASHMOB

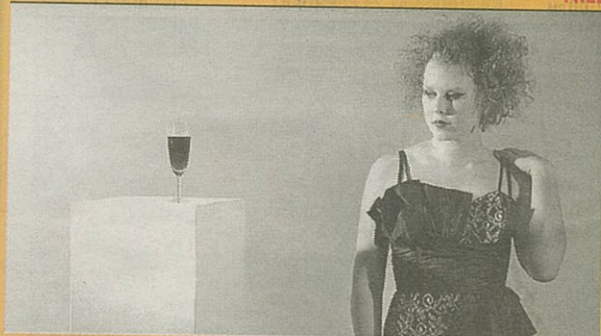
PSST... WANNA TAKE PART IN A SECRET MISSION?

Be part of Flashmob with Charlie Todd (USA), famous for his 'freeze' in New York's Grand Central Station (check out YouTube's FREZE). Email flashmob@adelaidefringe.com.au to register for rendezvous details.

TROPFEST

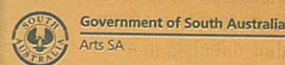
3:30 PM – 10:30 PM | SUNDAY 22 FEBRUARY
GARDEN OF UNEARTHLY DELIGHTS, RUNDLE PARK

FREE



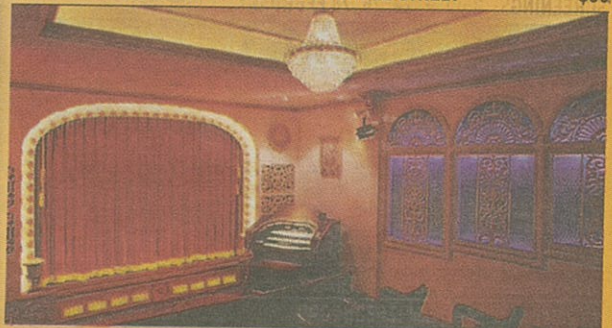
Following on last year's great success, the Media Resource Centre in partnership with the Garden of Unearthly Delights again presents Australia's most iconic short film festival, *Movie Extra Tropfest* in The Garden at Rundle Park.

Live from Sydney on the big, big screen. Join us for the glamour of the red carpet arrivals, the screenings of the 16 finalists and the excitement of the awards. Local films by SA's next generation of filmmakers will also be screened. Bring a picnic, watch the sunset and enjoy the party, but please note that this is not a BYO event.



MINI-REGENT CINEMA

6:30 PM TUESDAY 24, WEDNESDAY 25 & THURSDAY 26 FEBRUARY
(BUS LEAVES) BUS LEAVES FROM 274 RUNDLE STREET \$36



There was a time when you went to the picture theatre rather than just to a movie. Chandeliers, velvet drapery, rococo mouldings were all part of a memorable experience that transported you to another place, where you would be pampered and where your imagination would be set free to soar. One of the popular hits of AFF07 was the Mini-Regent Cinema, a 24-seat replica of an old-style movie palace from the 1920s, located in a suburban corrugated iron shed. So naturally it's back in conjunction with our RomCom strand. You'll catch a bus from outside the Palace Cinema, enjoy champagne and treats with your hosts Coco Loco, and then enjoy a unique movie-going experience. Our film is *Midnight* (P.19), a classic romantic comedy from the golden era of Paramount, starring Claudette Colbert and Don Ameche and set in a Paris of grace and style, a place which existed only in the imagination. Indulge yourself.

BOOKINGS & INFORMATION: FringeTIX 1300 374 643 OR ADELAIDEFILMFESTIVAL.ORG

FAKE

120MIN

7:00 PM | WEDNESDAY 25 FEBRUARY | PICCADILLY



Unreality is here, brought to you by the Glamour Collective. Returning for the third time, *Fake* 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 three minutes—trailer style.

FAKE Ads

New and improved fake products designed to make our fake lives 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.

But it doesn't stop there. *Fake* presents an extravaganza designed to return the glamour 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.

All designed to uncover the BIG F, the Lord/Lordette of all Fakes. All Hail the Masters of Celluloid (or Digital Video-oid).

For further information www.fakefilmfest.com.au

KINOADELAIDE AND KINO PORTABLE KABARET IS PRESENTED BY URTEXT AND BAFF IN PARTNERSHIP WITH AUSTRALIAN NETWORK FOR ART & TECHNOLOGY

KINO

FREE

FILMMAKING: 23-28 FEBRUARY | URTEXT
SCREENINGS: 8:00 PM 24, 26, 28 FEBRUARY | URTEXT



South Australia does Kino with Vino! Join us for a double-whammy Kino Kabernet. kinoadelaide and Kino Portable join forces to present a week of filmmaking production. Make a film in two days then screen it! Sign up for kinoadelaide's 48 hour filmmaking using high-end cameras and edit facilities. Don't want to make films? Then just sample some of SA's best wines as you watch the three screenings. Join the infectious film making on-the-run experiment with Kino Portable... or do both!

Sign up to Kabernet: kino@kinoadelaide.com or go to www.kinoadelaide.com

More on Kino Portable: kino@anat.org.au or go to www.kinoportable.com. Or look for both on Facebook.

GENEROUSLY SUPPORTED BY AV CENTRAL, 2MORO MOBILE, MEGA



ART AND THE MOVING IMAGE



[RISING SUN PICTURES]

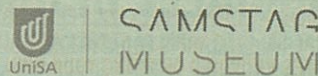
From its very beginnings, film has held a fascination for the art world. As a potentially radical new technology, it held out the possibility of providing new ways of seeing in a brave new modern world. Dada, surrealism, impressionism and expressionism, cubism—each came to the cinema to find new materials for play and experimentation. With the constant reinvention and refreshment of film through video and now digital technologies of production and distribution, the moment seems right to consider the ways in which the moving image can continue to provide artists with a means to see the world afresh.

This year the 2009 BigPond Adelaide Film Festival has expanded its visual arts offerings to include the array of installations, symposia, exhibitions, retrospectives and art happenings that you'll read about over the next three pages. These events have been curated in conjunction with an array of partner organisations, all of whom have something to contribute something to our sense of how dynamic the intersection between the visual arts and cinema is right now.

PRESENTED BY THE SAMSTAG MUSEUM OF ART IN ASSOCIATION WITH THE 2009 BIGPOND ADELAIDE FILM FESTIVAL

AFFIF

LYNETTE WALLWORTH: DUALITY OF LIGHT



SAMSTAG MUSEUM OF ART
UNIVERSITY OF SOUTH AUSTRALIA: HAWKE BUILDING, 55 NORTH TERRACE

WWW.UNISA.EDU.AU/SAMSTAGMUSEUM

19 FEBRUARY - 24 APRIL
OPEN: 11-5 TUESDAY - FRIDAY AND 2-5 SATURDAY - SUNDAY



PHOTO: ANGUS KEMP

Lynette Wallworth is an internationally renowned Australian artist, whose reputation has developed from an ambitious practice of the most contemporary kind, spanning video installation, photography and short film.

Wallworth specialises in the creation of 'immersive' installation environments that offer a tactile gateway to the viewing experience.

Her works have been exhibited at Vienna's New Crowned Hope Festival, the Auckland Triennial, the British Film Institute Gallery at London's Southbank, and the Australian Centre for the Moving Image in Melbourne. She has had residencies in Iran, Italy and the United States. In 2008 Lynette presented solo shows in Aix en Provence and the Lincoln Center in New York. In January her work was part of the Sundance Film Festival.

The 2009 BigPond Adelaide Film Festival has commissioned Lynette Wallworth to develop a new work, *Duality of Light*, which will premiere at the Samstag Museum of Art during the Festival.

The exhibition comprises five major works never previously exhibited together—*Hold I&2*, *Invisible By Night*, *Damavand Mountain*, *Beautiful Sunset* and *Duality of Light*—and some of which have not been seen before in this country.

Duality of Light completes a trilogy begun by Wallworth in 2004, and continues her exploration of new ways of experiencing the moving image.



COMMISSIONED BY 2009 BIGPOND ADELAIDE FILM FESTIVAL AND PRODUCED BY FORMA UK. THIS PROJECT HAS BEEN ASSISTED BY THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL FOR THE ARTS, ITS ARTS FUNDING AND ADVISORY BODY.

BOOK ONLINE: www.adelaidefilmfestival.org

BIGPOND 31

ART & THE MOVING IMAGE



[RISING SUN PICTURES]

THIS PROJECT HAS BEEN ASSISTED BY THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL FOR THE ARTS, ITS ARTS FUNDING AND ADVISORY BODY

DOUBLE HELIX: ART AND THE MOVING IMAGE SYMPOSIUM

FREE

BRADLEY FORUM UNI SA (ADJACENT TO SAMSTAG MUSEUM)

6:00PM – 8:30PM FRIDAY 27 FEBRUARY; 11:00AM – 5:00PM SATURDAY 28 FEBRUARY; 11:00AM – 12:30PM SUNDAY 1 MARCH

Visual artists and filmmakers are realising that they have more and more to say to each other. This symposium program, curated by Julianne Pierce, represents an effort to bring together the art world and the film world for a productive conversation. Artists, curators and critics from throughout Australia and around the world will discuss the fast-evolving ways that the art world and the moving image are coalescing, connecting and colliding. The sessions will frame a series of debates around issues such as the ways that work being done in a gallery context might be of interest to more main stream audio-visual media, and the ways that moving image practices, technologies and distribution structures might affect the way visual artists develop their work.

FRIDAY 27 FEBRUARY

6:00PM – 7:00PM
RAFAEL LOZANO-HEMMER: KEYNOTE

Rafael Lozano-Hemmer is one of the world's leading artists creating large-scale interactive environments and installations. He will discuss his use of the moving image and influence of cinema on his work.

Q & A Julianne Pierce

7:00PM – 8:30PM
SCREEN PLAY: LAUNCH

Join guest editor Scott Hessels for drinks to celebrate the launch of *Screen Play*, a special edition of *Filter* magazine exploring the rapid expansion of exhibition and distribution opportunities for moving image media.

THIS SPECIAL 2009 BAFF EDITION OF *FILTER* IS SUPPORTED BY SCREEN AUSTRALIA

SATURDAY 28 FEBRUARY

11:00AM – 12:15PM
LAURENCE KARDISH: KEYNOTE

Laurence Kardish is Senior Curator, Dept of Film and Media at the Museum of Modern Art, New York. Laurence will discuss cinema in the context of contemporary art and his experience of developing a film collection at MoMA.

12:15PM – 1:45PM
EXPERIMENTAL EDGE: FILM MEETS ART

Where is the experimental edge in contemporary cinema? Is experimentation possible in independent and arthouse cinema or within a visual arts context? How does moving image experimentation influence and feedback into the mainstream? Or does it work the other way?

MODERATOR Conrad Bodman
SPEAKERS John Conomos, Ross Gibson and Cordelia Beresford

LUNCH 13:45PM – 14:45PM

14:45PM – 15:30PM
LYNETTE WALLWORTH IN DISCUSSION WITH ROSS GIBSON

15:30PM – 17:00PM
WHITE CUBE BLACK ROOM – MOVING IMAGE IN THE GALLERY

Moving image and time-based works are everywhere – how have they come to be such a dominant medium and what are the issues facing both curators and artists?

MODERATOR: Alexie Glass
SPEAKERS: Kathryn Weir, Michael Connor and Joyce Hinterding

SUNDAY 1 MARCH

11:00AM – 12:30PM
THE DOME PROJECT

ANAT presents a panel of distinguished guests to discuss the opportunities made possible by the rapid uptake of full-dome production and exhibition.

MODERATOR Jennie Zeiher

SPEAKERS David Beining, Monica Zetlin, Scott Hessels, Warik Lawrence, Dermot Egan, Peter Morse, Chris Fluke and Amanda Phillips

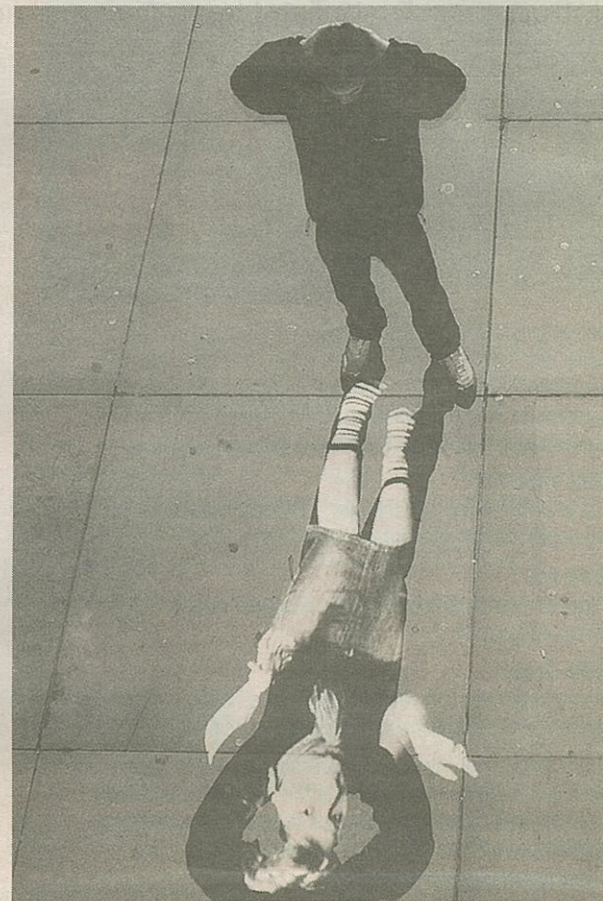


IMAGE CREDIT: "UNDERSCAN TRAFALGAR SQUARE" (RAFAEL LOZANO-HEMMER)



PRESENTED BY THE EXPERIMENTAL ART FOUNDATION IN ASSOCIATION WITH THE 2009 BIGPOND ADELAIDE FILM FESTIVAL SOCIALY DISORGANISED

EXPERIMENTAL ARTS FOUNDATION
LION ARTS CENTRE, NORTH TERRACE ADELAIDE

OPENING 6:00PM WEDNESDAY 18 FEBRUARY
RUNS 19 FEBRUARY – 21 MARCH 2009



CURATOR: Vasif Kortun

ARTISTS: Hailil Altindere, Ahmet Ogiüt, Yu Cheng-ta, Kuang-Yu Tsui, Fikret Atay and others

Often funny and frequently situationist in character, *Socially Disorganised* presents video art that activates the city in absurd and novel ways. "Social disorganisation" means a particular set of conditions that make it easier for crime to take hold in urban contexts. The works in this exhibition 'act out' a kind of delinquency", writes Kortun. The artists use a range of strategies including public performance, tactical collaborations, filmed acts of simple and surreal futility, and the simultaneous use of diverse media.

Kortun will also lead a workshop entitled **TOTAL CURATING**, 16–20 February, providing a broad framework for academic, creative and technical expertise to converge.

Learn more at: www.eaf.asn.au/2009/sociallydis.html

Vasif Kortun is the founding director of Platform Garanti CAC, Istanbul and was the first director of the Museum of the Center for Curatorial Studies at Bard College. He has curated many Biennales, most recently Taipei (2008).



PRESENTED BY RECITALS AUSTRALIA IN ASSOCIATION WITH THE 2009 BIGPOND ADELAIDE FILM FESTIVAL RHYTHMUS 09

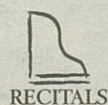
RON RADFORD AUDITORIUM
ART GALLERY OF SOUTH AUSTRALIA

2:30PM SUNDAY 1 MARCH
TICKETS \$30/\$18/\$10. BOOKINGS: FringeTIX 1300 374 643



Expect the unexpected when some of the early 20th Century's leading avant-garde artists get involved with filmmaking. Curated by the festival's Associate Director Adele Hann, this program combines silent avant-garde films by artists with live accompaniment performed on grand piano by pianist-composer Stephen Whittington.

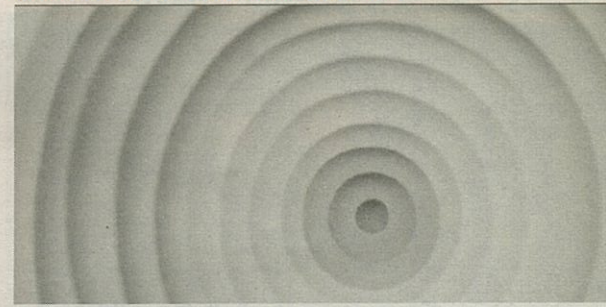
Experience Dadaist and Surrealist cinematic excursions involving Marcel Duchamp, Salvador Dalí, Fernand Leger and Man Ray. Included are Erik Satie's original score for René Clair's *Entr'acte*; George Antheil's outrageous music for Leger's *Ballet Mécanique*, a score that includes parts for aircraft engines; John Cage's *Music for Marcel Duchamp*, in which nuts and bolts are inserted into the piano to radically alter its sound, accompanying Duchamp's *Anémic Cinéma*; and music by Bauhaus composers Erwin Schulhoff and Stefan Wolpe for the 'pure cinema' experiments of Hans Richter and Viking Eggeling. Whittington will also perform his own music for the notorious Luis Buñuel-Salvador Dalí collaboration, *Un Chien Andalou*, and Man Ray's haunting and mysterious *Emak Bakia*, with both scores using material from the record collections of the artists.



PRESENTED BY MRC AND 2009 BIGPOND ADELAIDE FILM FESTIVAL LATERAL MOVEMENT: ART AND THE MOVING IMAGE

MERCURY CINEMA
LION ARTS CENTRE, 13 MORPHETT STREET

8:00PM SATURDAY 21 FEBRUARY (1) & MONDAY 23 FEBRUARY (2)
TICKETS \$12/\$10. BOOKINGS: MERCURY CINEMA



Lateral Movement is two programs of experimental work. Screenings take place in the Mercury Cinema while looped installations of contemporary video work play simultaneously in the foyer. For a full program listing visit www.mercurycinema.org.au closer to the screening date.

1. POST WAR EXPERIMENTAL FILM (18+)

Avant Garde treasures are recontextualised in an overview of 1940s–1970s experimental film curated by the MRC's Toby Bramwell. Cinematic conventions are cast aside as visionaries of this fruitful era reveal an ever-growing palette of visual possibilities on the screen. Expect to find a selection of works from film art giants Maya Deren, Len Lye and Kenneth Anger.

2. NEW EXPERIMENTAL FILM (18+)

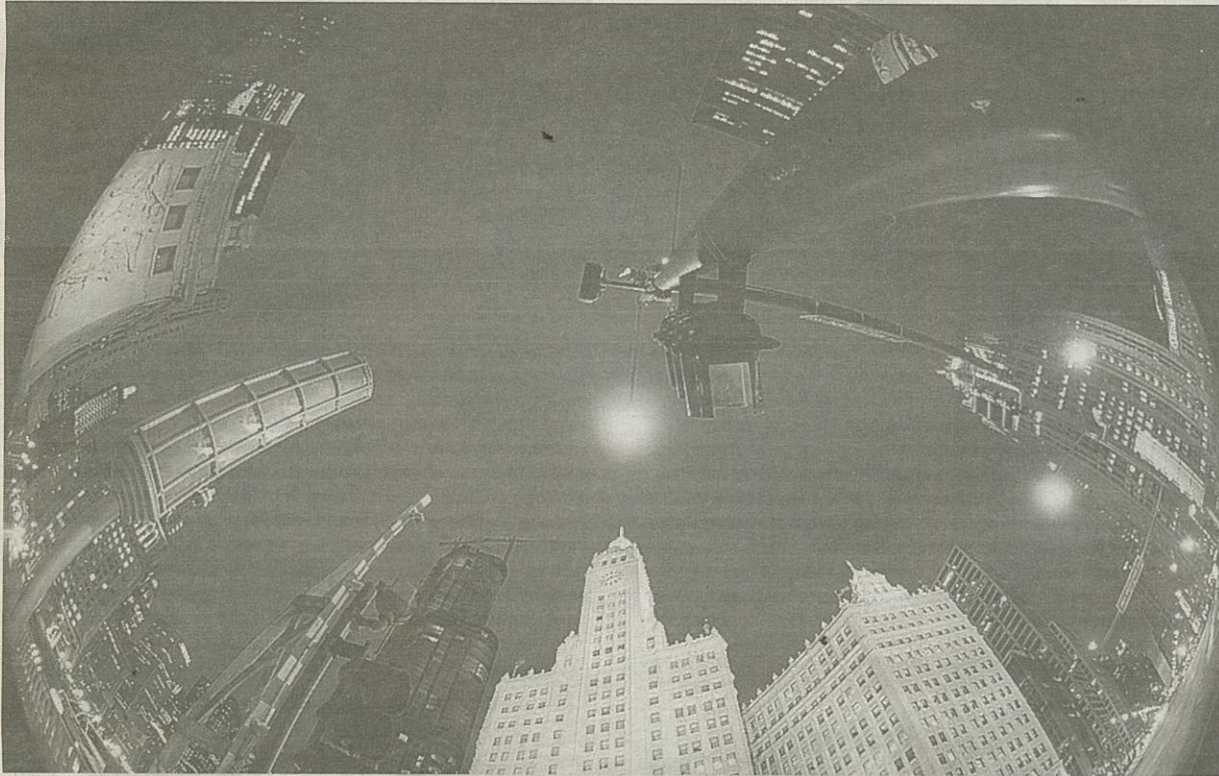
While mass media broadcasts remain conservative, radical independent film and video artists are mobilising, conceiving, creating, collaborating and colliding in a growing international scene. Curated by Dan Monceaux and Emma Sterling, this showcase celebrates visual music, abstraction, animation, surreal music videos and more.



PRESENTED BY THE AUSTRALIAN NETWORK FOR ART & TECHNOLOGY AND THE 2009 BIGPOND ADELAIDE FILM FESTIVAL

THE DOME PROJECT

Introducing Australian filmmakers and audiences to exciting immersive full-dome screening experiences.



The Dome Project gratefully acknowledges the contribution of the Uni SA School of Natural and Built Environments, Swinburne University's Centre for Astrophysics & Supercomputing, DomeFest, The Melbourne Planetarium, Sky-skan, Mirage3D, The Golden Grove Art Centre, Felicity Arts, Storpac and Jumbo Vision International.

THE BEST OF DOMEFEST

MAWSON LAKES PLANETARIUM
BUS LEAVES FROM OUTSIDE THE SA MUSEUM FOR
MAWSON LAKES PLANETARIUM

BUSES DEPART 6:00PM & 7:30PM
25, 26, 28 FEBRUARY AND SUNDAY 1 MARCH
TICKETS \$20/\$15 (INCLUDES TRANSPORT)

Each year, in Albuquerque New Mexico, DomeFest showcases the best international films being created for the full-dome environment. Curated and introduced by DomeFest founder David Beining, don't miss this unique opportunity to get on the bus and literally be transported to see some of this extraordinary work at the Mawson Lake Planetarium.



PORTABLE DOME

SA MUSEUM FORECOURT

DAILY BETWEEN 4:00PM AND 8:00PM
SATURDAY 21 FEBRUARY – TUESDAY 24 FEBRUARY

Emerging from the cool grass in the late afternoon, the portable dome will screen a FREE program featuring *Celestial Mechanics* (Scott Hessels), *Poème électronique* (Le Corbusier & Edgard Varèse), and excerpts from *Future Memory* (Amanda Phillips & Alexander Waite Mitchell).

WORLD PREMIERE FUTURE MEMORY

GOLDEN GROVE ARTS CENTRE

7:00PM & 8:30PM; WED 25 – SAT 28 FEBRUARY
TICKETS \$20/\$15

AMANDA PHILLIPS & ALEXANDER WAITE MITCHELL : AUSTRALIA : 2008
A full-dome dance film investigating cycles of existence, creation, consciousness and the time-space shift between audience and performer.

For bookings: (08) 8397 7429

DENNIS OPPENHEIM: PERFORMANCE FILMS 1970–1974

GALLERY 8
ART GALLERY OF SOUTH AUSTRALIA

OPEN: 10:00AM – 5:00PM
SUNDAY 7 FEBRUARY – SUNDAY 8 MARCH

FREE



Dennis Oppenheim (born in 1938) came to prominence in the late 1960s as a pioneer and major exponent of Earth Art and Body Art. In the early 1970s he used the media of film and video to record performances. Oppenheim's deceptively simple films depict his own body, and that of his children, in a series of scenarios that test the relationship between object, artist and viewer. The actions range from covering the hand with glass, or leaves, to drawing on his son's back, to talking under water.

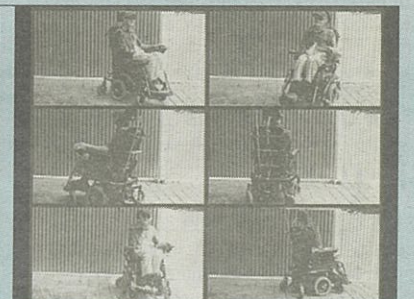
The Art Gallery of South Australia presents six programs comprising thirty-seven of Oppenheim's landmark films including the *Aspen Projects*, *Gingerbread Man*, *Mittens*, *2 Stage Transfer Drawing (Advancing to a Future State)*, *Fusion: Tooth and Nail*, *Rocked Stomach*, *Identity Transfer*.

VIDEO EXHIBITIONS AT CACSA

CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA
14 PORTER STREET, PARKSIDE

OPEN: 11:00AM – 5:00PM TUESDAY TO FRIDAY AND 1:00PM – 5:00PM SATURDAY & SUNDAY
13 FEBRUARY – 22 MARCH

CACSA



FAIRYTALE

ARTIST: Ai Wei Wei

Fairytale by internationally recognised Chinese artist Ai Wei Wei, details his ambitious contribution to Documenta 12, for which he temporarily relocated 1001 Chinese citizens to Kassel, Germany at a cost of over \$4 million. *Fairytale* captures in video the essence of this colossal cultural experiment, and provides profound insight into the hopes, aspirations and beliefs of contemporary China.

SCRATCH AN AUSSIE

ARTIST: Richard Bell

Scratch An Aussie, by provocative Brisbane artist Richard Bell, humorously confronts the present day relationship between Aboriginal and non-Aboriginal Australians. Through the creation of a black Sigmund Freud interlocutor, Bell cleverly intervenes in the consciousness of the white Australian, and examines the presence and transmission of racist attitudes through generations.

ROAD MOVIES

ARTISTS: South Australian collaboration

Road Movies brings together South Australia's most appreciated artists to individually respond to this classic movie genre. Working with low-tech equipment, zero budget and limited timelines, participating artists were pushed to improvise and innovate on the run.

SPECIAL SCREENING tank.tv hosted by CACSA

RON RADFORD AUDITORIUM
ART GALLERY OF SOUTH AUSTRALIA ONE SESSION ONLY

3:00 – 4:00PM SUNDAY 22 FEBRUARY

She doesn't think so but she's dressed for the h-bomb, curated by Negar Azimi, presents a broad selection of recent video work by international artists Ziad Antar, Yael Bartana, Haris Epaminonda, Iman Issa, Hassan Khan, Rosalind Nashashibi, Shahryar Nashat, Ahmet Ögüt, and The Atlas Group engaged with evaluating the weight of diverse personal histories through the framework of national myth, ritual, architecture, or pop culture.



MADE IN SA

7:00PM MONDAY 23 FEBRUARY PICCADILLY
1:00PM THURSDAY 26 FEBRUARY PALACE 7
DURATION: 93MIN

WORLD PREMIERE KIND OF MAN

KELLY SCHILLING : AUSTRALIA : 2008 : 23MIN

A chance encounter between Dalu, a Nigerian 'illegal' and Chloe, a young Australian woman living in town shakes up their preconceptions.



WORLD PREMIERE PAST MIDNIGHT

VICKI SUGARS : AUSTRALIA : 2009 : 25MIN

A woman fleeing a flawed relationship shelters in a quiet fishing village. She finds solace there and learns that as night follows day, Mother Nature has a reason for everything.



WORLD PREMIERE THE CAT PIANO

AFFIF

EDDIE WHITE, ARI GIBSON : AUSTRALIA : 2009 : 7MIN

In a city of singing cats, a lonely beat poet falls for a beautiful siren. When a mysterious figure kidnaps the town's singers, the poet must save his muse and put an end to a nefarious symphony. Produced by the People's Republic of Animation. Narrated by Nick Cave.



WORLD PREMIERE THE BULLY

AFFIF

SHANE McNEIL : AUSTRALIA : 2009 : 20MIN

Jonathon is overweight, has no friends and is the victim of a bully. His father's advice makes matters worse, much, much worse.



WORLD PREMIERE NECESSARY GAMES

AFFIF

SOPHIE HYDE, TUULA ROPPOLA, PAUL ZIVKOVICH, KAT WORTH : AUSTRALIA : 2009 : 18MIN

A dance film triptych created in collaboration with Adelaide's acclaimed Restless Dance Theatre. See also shorts with features (P. 35).



SNAPSHOT

5:20PM TUESDAY 24 FEBRUARY
10:30PM SUNDAY 1 MARCH
DURATION: 78MIN

PALACE 7
PALACE 6

CHICKEN OF GOD

FRANK WOODLEY : AUSTRALIA : 2008 : 9MIN

When the face of Jesus appears in a chicken's comb, Yirri and Teresa's vineyard becomes the location for an adventure of biblical proportions.

WINNER BEST FILM SHORTSFEST



ALI AND THE BALL

ALEX HOLMES : AUSTRALIA : 2008 : 15MIN

8 year old Ali lives in a refugee detention centre with his mother and little sister Fatima. When his mother's precious knitting needles are confiscated, Ali is forced to take action.

WINNER DENDY AWARD FOR BEST SHORT FICTION



JERRYCAN

JULIUS AVERY : AUSTRALIA : 2008 : 14MIN

Five bored kids decide to blow something up. Paper, scissors, rocks seals the fate of Nathan, who risks everything after he is bullied into making a life and death decision.

WINNER JURY PRIZE CANNES



ONE SHOE SHORT

JACKIE VAN BEEK : AUSTRALIA : 2007 : 8MIN

In a town camp in Alice Springs a boy searches for a pair of shoes so he can go to school. His friend tries to help him out.



FOUR

ERIN WHITE : AUSTRALIA : 2008 : 18MIN

Free love, friendship, family and fondue. Two couples with troubled marriages embark on a plan for enlivening their relationships.

NOMINATED BEST SHORT FICTION AFI AWARDS



CROSSBOW

DAVID MICHÔD : AUSTRALIA : 2007 : 14MIN

A kid. His mum and dad. The sex and drugs. And the boy next door who watched the whole thing unravel.

WINNER: BEST SHORT SCREENPLAY AFI AWARDS



ANIMATION PASSPORT

3:45PM SATURDAY 21 FEBRUARY PALACE 7
8:40PM SUNDAY 1 MARCH PALACE 6
DURATION: 77MIN CURATED BY: EDDIE WHITE, PEOPLE'S REPUBLIC OF ANIMATION

SKHIZEIN

JEREMY CLAPIN : FRANCE : 2008 : 13MIN40SEC

After a meteorite crashes near Henry's apartment, he finds himself exactly 91centimetres next to himself and life suddenly becomes a little awkward.

KJFG NO.5

ALEXEI ALEXEEV : HUNGARY/RUSSIA : 2008 : 2MIN

If animals make music in a forest, does anyone hear it?

A COFFEE VENDING MACHINE & HIS SWORD

CHANG HYUNG-YUN : KOREA : 2007 : 29MIN

A slain Korean swordsman asks to be reborn made of steel—and is reincarnated as a coffee vending machine in modern day Seoul.

I MET THE WALRUS

JOSH RASKIN : CANADA : 2007 : 5MIN10SEC

A Canadian student's interview with John Lennon in the early 70s is brought to life with striking and poetic imagery that breathes new life into a precious old voice recording.

LUCILLE

TALI GAL-ON : AUSTRALIA : 2007 : 5MIN25SEC

A girl enters a guitar shop in the quest to make her own music, only to encounter a hurdle in the form of a washed up, chauvinistic rocker.

MADAME TUTLI-PUTLI

CHRIS LAVIS, MACIEK SZCZERBOWSKI : CANADA : 2007 : 17MIN21SEC

A beautifully haunting stop-motion film about a woman who boards a night train bound for a mysterious journey.

OKTOPODI

JULIEN BOCABELLE, FRANCOIS-XAVIER CHANIOUX, OLIVIER DELABARRE, THIERRY MARCHAND, QUENTIN MRMIER, EMUD MOKHBERI : FRANCE : 2007 : 2MIN21SEC

From the prodigious Gobelins animation school in France, *Oktopodi* is a tour de force of fugitive molluscs with a mission; not to end up marinated and skewered on a plate.

WESTERN SPAGHETTI

PES : USA : 2007 : 1MIN 44SEC

The latest flick from New York's wunderkind PES will show you how to make a creative spag bog if your pantry is empty.

TICKET TO ANOTHER WORLD...



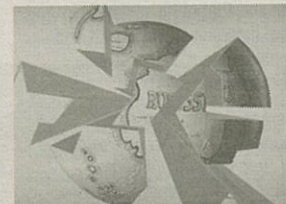
A Coffee Vending Machine & His Sword



Madame Tutli-Putli



Skhizein



I Met The Walrus



Oktopodi



KJFG No.5



Lucille



Western Spaghetti

SHORTS WITH FEATURES

AHMAD'S GARDEN

AARON WILSON : AUSTRALIA : 2008 : 15MIN

Ahmad is an Afghan refugee who attempts to create a home within a detention centre.

SCREENS WITH LOS HEREDEROS (P.25)

AUSTRALIAN PREMIERE CRY ME A RIVER HESHANG DE AIQING

JIA ZHANG-KE : CHINA : 2008 : 19MIN

A vignette from Jia Zhang-ke (whose *Still Life* won the inaugural Natuzzi prize at AFF07.) A class reunion leads to a re-evaluation of youthful ideals.

SCREENS WITH JALAINUR (P. 8)

E FINITA LA COMMEDIA

JEAN-JULIEN COLLETE : BELGIUM : 2007 : 13MIN

Inside a parked car a father and son are having an intense conversation about life, love, sex, death and family. Time goes by, questions keep coming yet remain unanswered. What are they waiting for?

SCREENS WITH A FILM WITH ME IN IT (P.12)

THE FUNK

CRIS JONES : AUSTRALIA : 2008 : 7MIN

Jack woke up in a Funk one day. No one really knows how it started.

SCREENS WITH EXAMINED LIFE (P. 24)

WORLD PREMIERE FOKKER'S MOUNTAIN PATH

LUHSUN TAN : AUSTRALIA : 2008 : 11MIN

Based on the secret diaries of Herman Fokker written during his imprisonment in Sumatra in WWII.

SCREENS WITH A GOOD MAN (P. 10)

HEAR NO EVIL

PETER O'DONOGHUE : NEW ZEALAND : 2008 : 11MIN

A recently widowed old man tries out a new hearing aid and finds out that the family next door are anything but a model of domestic bliss...

SCREENS WITH CORRECTION (P.12)

WORLD PREMIERE NECESSARY GAMES **AFFIF**

SOPHIE HYDE : AUSTRALIA : 2009 : 18MIN

A dance film triptych about our human need to connect and the urgent games we play. Created in collaboration with Adelaide's Restless Dance Theatre, which works with young dancers with and without a disability.

MOths

Co-directed and choreographed by Paul Zivkovich

Two men collide in a dank night world, drenched with loss and heavy with hope. Who do you see in your dreams?

SIXTEEN

Co-directed and choreographed by Kat Worth

A coming of age game about the joy, nervousness, desire and intimacy of the different kinds of connections a young woman will, did or might have in her life.

NECESSITY

Co-directed and choreographed by Tuula Roppola

A game between two girls eternally bound together as they trace their lives onto the walls of their room and try to get below the surface.

SCREENS WITH BLIND LOVES (P. 17) AND AS PART OF MADE IN SA (P. 34)

OPTICAL IDENTITY

CATHIE BOYD : SINGAPORE : 2007 : 15MIN

This film explores desire and reveals what drives a musician when he plays. With music performed by the T'ang Quartet.

SCREENS WITH TEAK LEAVES AT THE TEMPLES (P.27)

WORLD PREMIERE PICTURE OF A GOOD WOMAN

GORAN STOLEVSKI : AUSTRALIA : 2007 : 5MIN

An awkward wedding ceremony takes place between a pair of mismatched migrants.

SCREENS WITH SNOW (P.18)

WORLD PREMIERE RAMONES ARE NOT DEAD

ANDREW BUNNEY, SUZY RAMONE : AUSTRALIA 2009 : 27MIN

Local band Ramonettes set out on a campaign of world domination, seeking to unite all the Ramones fans in the world. Then there will be a golden age of peace and hard rocking.

SCREENS WITH WE ARE WIZARDS (P. 26)

WORLD PREMIERE SCHADENFREUDE **AFFIF**

PETER O'BRIEN : AUSTRALIA : 2009 : 8MIN

An existential fable about a man who wakes to find himself broke, homeless, and missing one shoe – featuring Barry and Miranda Otto.

SCREENS WITH BEAUTIFUL (P.10)

THE TOUCH OF A KISS EL TOQUE DE UN BESO

ROGER SPOTTISWOODE : AUSTRALIA : 2008 : 5MIN

A flamenco dance of extraordinary power and grace.

SCREENS WITH TONY MANERO (P.16)

WASTING AWAY

TIM DEAN : AUSTRALIA : 2007 : 6MIN

The more disposable we make society, the more disposable we become.

SCREENS WITH ZIFT (P. 9)



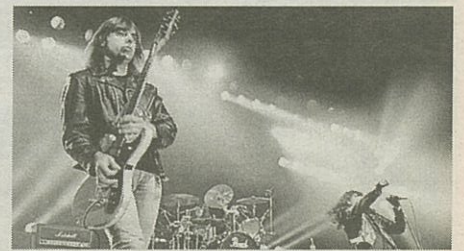
Cry Me a River



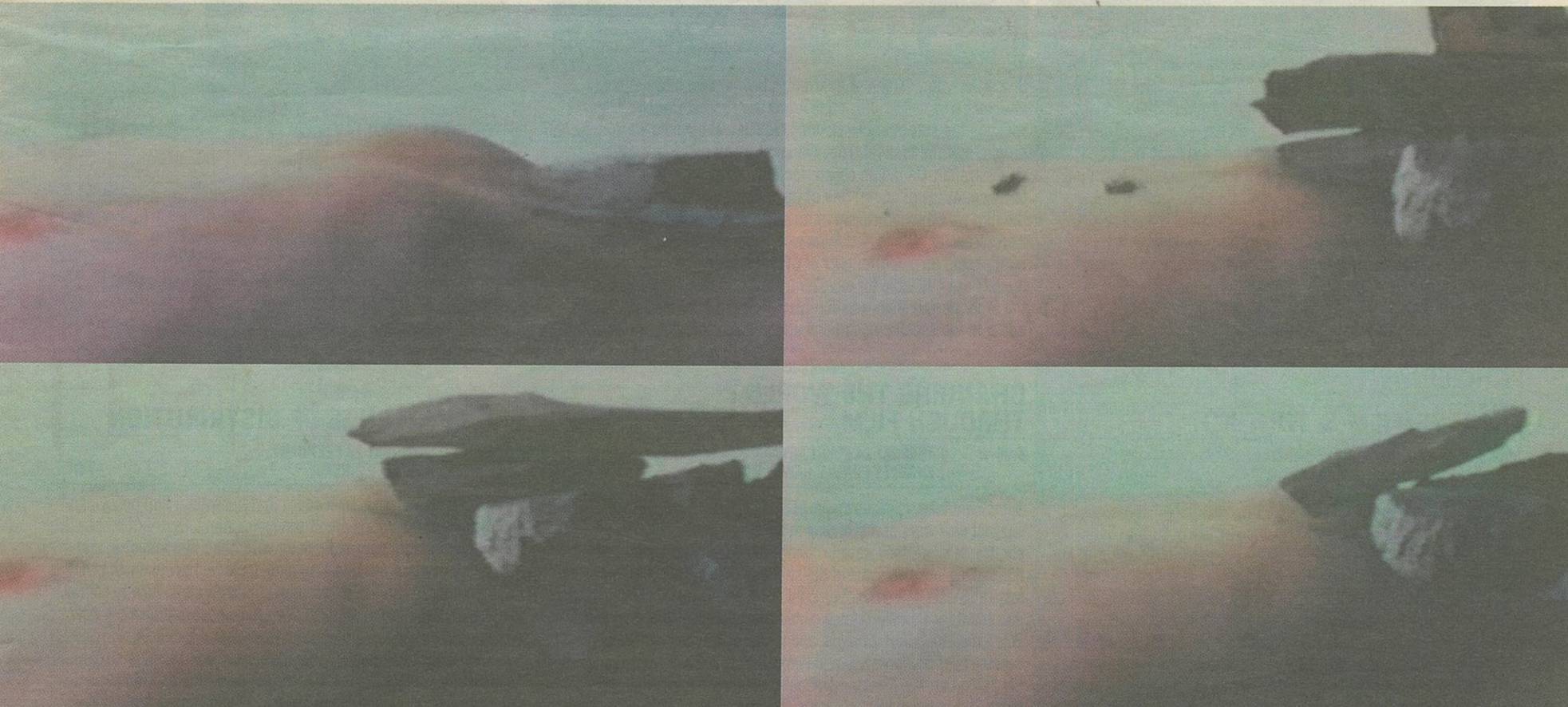
Hear No Evil



Schadenfreude



Ramones Are Not Dead



Dennis Oppenheim:
Performance Films 1970–1974

7 FEBRUARY – 8 MARCH

Art Gallery of South Australia, North Terrace, Adelaide
www.artgallery.sa.gov.au



Dennis Oppenheim, United States, born 1938, *Rocked Stomach* 1970, video stills from DVD, 2:48 min, colour, silent, Gift of the artist 1996, Art Gallery of South Australia, Adelaide.

SonoAdv - MISC0001

BOOK ONLINE: www.adelaidefilmfestival.org

BIGPOND 35

GALA AWARDS NIGHT \$25

7:00PM THURSDAY 26 FEBRUARY
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The Media Resource Centre is proud to run its annual awards in conjunction with BAFF. The year's best South Australian-made short and feature films are put on show, culminating in an awards night and party with the who's who of the local filmmaking community.

The South Australian Screen Awards celebrate the depth of talent working in this state and recognises high achievement in production, direction, editing, cinematography and composition.

There's a different program each night, for a full listing visit www.mercurycinema.org.au closer to the screening date.

BEST OF SASA SHORTS

MERCURY CINEMA. TICKETS: \$12 FULL, \$10 CONCESSION

6:30PM SATURDAY 14 FEBRUARY
 6:30PM SUNDAY 15 FEBRUARY
 6:30PM MONDAY 16 FEBRUARY

BEST OF SASA FEATURES

MERCURY CINEMA. TICKETS: \$12 FULL, \$10 CONCESSION

FAMILY DEMONS

SUE BROWN : 2009 : 80MIN

10:00PM FRIDAY 20 FEBRUARY

A psychological horror film about an abused teenage girl who murders her alcoholic mother.

TWIN RIVER

MATTHEW HOLMES : 2009 : 106MIN

5:00PM MONDAY 23 FEBRUARY

The loyalty between two brothers is challenged as they journey on foot across NSW.

OFFSIDE

GIAN CARLO : 2009 : 101MIN

7:00PM WEDNESDAY 25 FEBRUARY

Football is life... especially if you don't have one...

THE MARRIAGE OF FIGARO

CHRIS MOON : 2009 : 96MIN

9:00PM WEDNESDAY 25 FEBRUARY

A biker finally proposes—then struggles to prevent the wedding from wrecking a perfectly good relationship.

FORUMS

JAN CHAPMAN & ANDREW BOVELL IN CONVERSATION

LANTANA

DIRECTOR: Ray Lawrence

FREE

11:00AM | SATURDAY 21 FEBRUARY | MERCURY CINEMA

AUSTRALIA : 2001 : 121MIN, FOLLOWED BY FORUM : RATED M



Jan Chapman is one of Australia's leading producers and recipient of this year's Don Dunstan Award. Andrew Bovell is an internationally acclaimed playwright and screenwriter. Their collaboration on *Lantana* scooped the AFI Awards and quickly became a model for complex, multi-character drama in Australian cinema. Following a screening of the film, Jan and Andrew will lead the audience through a detailed discussion of the creative process involved in nurturing the project from its initial stage incarnation (Bovell's play *Speaking in Tongues*) to its successful screen version.

BRUCE BERESFORD & ADEN YOUNG IN CONVERSATION

BLACK ROBE

DIRECTOR: Bruce Beresford

10:45AM | SATURDAY 28 FEBRUARY | PALACE 6 FREE

CANADA/AUSTRALIA : 1991 : 101MIN, FOLLOWED BY FORUM : RATED M



Bruce Beresford is one of Australia's best known international directors who is currently completing *Mao's Last Dancer*. Aden Young is the star of *Lucky Country*, which will have its world premiere at the festival. They worked together on *Black Robe*, an Australian-Canadian co-production, which won awards in both of its countries of origin. One of the most remarkable aspects of the film was the naturalism of its performances. Following this free screening, Bruce and Aden will discuss the actor/director relationship as a central part of the filmmaking process. What models are available for developing performance in relation to the other design elements in a film? How did actor and director adapt to the specific conditions under which this film was made?



THEATRE/FILM & WRITING

2:00PM | SATURDAY 21 FEBRUARY | MERCURY CINEMA FREE

Compared to other national cinemas, the links between Australian cinema and theatre have always been particularly strong. Some of our most successful screenwriters have come from the theatre, and our leading actors and directors commonly move back and forth between stage and screen projects. Development processes derived from the theatre might ensure more dramatically accomplished films. These processes include directors, writers, actors and designers working in creative teams, rather than the writer being in isolation through a series of drafts. In this most collaborative of forms, are there lessons to learn from theatre, as well as opportunities to find wonderful stories from this rich resource? This forum will focus on the process of development, the different dramatic requirements of each medium, and ways of accentuating the positive areas of intersection between theatre and screen.

SPEAKERS: CHAIR James Hewison (distributor)
 Andrew Bovell (playwright and screenwriter)
 Ana Kokkinos (director)
 Chris Drummond (theatre director)
 Katrina Sedgwick (festival director)

CHANGING THE WORLD THROUGH FILM

6:00PM | TUESDAY 24 FEBRUARY | BRADLEY FORUM, HAWKE BUILDING FREE

Some filmmakers pick up cameras in an effort to end injustice or suggest new ways of responding to the social and political issues of our day. In short, they want to change the world. This social activist filmmaking includes some of the strongest films in our program. Three festival guests share their personal experiences of socially committed documentary. Pamela Yates directed the Sundance Award-winning *When the Mountains Tremble*, and Emmy and Academy Award winning *Loss of Innocence* and *Witness to War*. She is presenting her latest film *The Reckoning* about the International Criminal Court. Kiran Bedi is the subject of Megan Doneman's *Yes Madam, Sir*. Bedi is India's first woman to become a senior police officer. She brought in radical reforms against all odds, and is now one of India's most remarkable, beloved and controversial women. For Megan Doneman, telling Bedi's story has become a long term project.

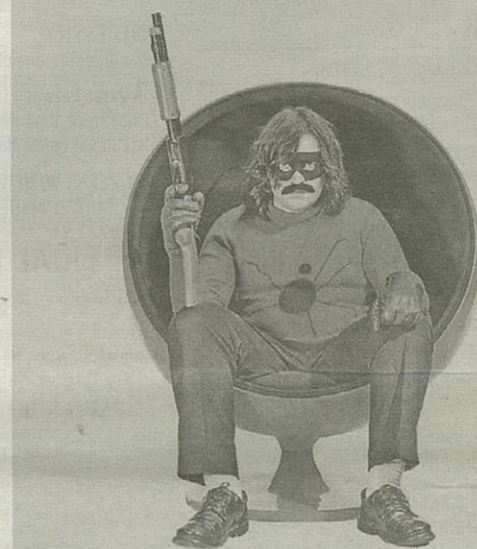
SPEAKERS: CHAIR Peter Wintonick (filmmaker)
 Pamela Yates (director, *The Reckoning*)
 Megan Doneman (director, *Yes Madam, Sir*)
 Kiran Bedi (*Yes Madam, Sir*)

THE CHALLENGE OF DISTRIBUTION

2:30PM | SATURDAY 28 FEBRUARY | MERCURY CINEMA FREE

It is becoming increasingly evident that Australian film policy can't simply stop at questions about producing films. Distribution has long been the most powerful sector within the film industry, and the issues that are now looming large include: how to ensure that Australian films can actually make it on to screens, how to connect to international market opportunities, how best to utilise the new distribution possibilities that stem from digital technologies, and how filmmakers can connect most effectively to revenue streams. These issues, and a host of others, will be on the agenda of our speakers, each of whom is an expert in the business and policy aspects of the Australian film industry.

SPEAKERS: CHAIR Richard Harris (CEO, SAFC)
 Sue Maslin (producer), John Maynard (distributor, Footprint Films)
 Natalie Miller (distributor & exhibitor, Sharmill Films)
 Nick Batzias (distributor, Madman)
 Tait Brady (Screen Australia)



ITALIAN SPIDERMAN

\$10

DARIO RUSSO : AUSTRALIA : 2007 : 45MIN

10:00PM : TUESDAY 24 FEBRUARY | PALACE 3

Come witness the frenzied adventures of a timeless hero, 'the people's fist', 'the holy moustache', 'the righteous wind', 'the ace of bass'... *Italian Spiderman*. Fast developing an enormous cult following online—don't miss your chance to see Spidey on the big screen...

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Mike Lim
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David Burrow: programming
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Maria Gerace: marketing
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David Haidon: production

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Greg Knagge
Geoff Robertson

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Neil Ramsay & Bianca Kelly,
Greg Virgo & Ben at Adelaide Airport,
and Steph Moutzouris
for costumes.

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