Welcome to the 2013 Canberra International Film Festival.

The festival has been a highlight of the Canberra calendar for the last 17 years and I have enjoyed watching the high quality work of talented film makers from Australia and around the world develop and emerge during this time.

In this centenary year for Canberra, over 12 days attendees will be able to see almost 100 screenings of more than 60 titles from across the globe. But what’s really exciting about the festival is that as well as viewing some amazing films, people will also have the opportunity to take part in debates, forums, Q&A sessions, panel discussions and chats in the Festival Lounge.

The ACT is lucky to be the home of a thriving and diverse arts scene which plays an important role in the rich make-up of Canberra’s cultural identity.

The Canberra International Film Festival is always well attended throughout the 12 day duration and I would encourage everyone from across the city to get to a screening and take part in the unique experiences the festival has to offer.
Welcome to the 17th Canberra International Film Festival – where the world comes to us – on screen – for 12 intoxicating days of film.

CIFF celebrates ideas and creates conversations through the power of cinema – cinema that has been created by passionate and talented filmmakers from around the globe.

Our energetic new Artistic Director Lex Lindsay has scoured the world to hand-pick the very best films to share with us. Lex’s exciting program of film screenings and discussions will entertain and grip – provoke and inspire.

I gratefully acknowledge the hard-working CIFF team: the CIFF board, staff and volunteers – whose contributions combine to deliver this fantastic festival each year. I’d like to thank all our partner organisations for their wholehearted support – without them we wouldn’t be here! We are particularly grateful to the ACT Government for their continuing commitment through ArtsACT, the ACT Event Fund and Centenary 100. And special thanks to our founding partner the University of Canberra for championing the festival.

Please enjoy the 17th Canberra International Film Festival — a unique window to the world.

‘Tis a season of change across our country and capital and you might notice some changes to your favourite film festival too. This year’s program is curated under a collection of talking points, designed to inspire your imagination long before your ticket is torn and popcorn purchased.

We begin with the unholy trinity of things you should never discuss in polite company – Sex, Politics and Religion. Let’s do away with those demure courtesies. This is the capital we are duty bound to speak of such things. Yes?

We follow this with a focus on the unique relationships and responsibilities that we have to ourselves and to each other in Individual, Family and Planet. Please note, there are a number of films in this section that you can share with the teens in your tribe too.

And finally, we celebrate those central human experiences that cinema has such a powerful way of enlightening for us all – Life, Love and Liberty.

For each theme we have six films and at least one conversation, each offering their own take on the topic through a variety of styles and genres. You might choose to delve right in and explore one or two themes in their entirety, or handpick your festival across the range. Either way, I hope our talking points entertain and illuminate in equal measure, and help facilitate those broader discussions our festival aims to inspire.

We’re also here for the thrills, so make sure you check out Freaky Fridays at the NFSA. Get in early for a ticket to our spectacular opener All Is Lost and sharpen your fangs for our special centerpiece presentation, Only Lovers Left Alive.

In welcoming you to the festival, I must also say thank you. Thank you for the very warm welcome I have received. From the CIFF team, board, staff and volunteers, to the partner organisations who help make the event happen, to the members and punters I’m loving getting to know. It has been wonderful to feel so immediately embraced and both a privilege and pleasure to present this program to you.

Welcome to the 17th Canberra International Film Festival.
Another breakthrough year in film

Enjoy some of the most innovative and imaginative film from the best film makers in the world. University of Canberra are proud to have been the founding partner of this outstanding festival.

BREAK THROUGH

CANBERRA.EDU.AU
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### RATINGS

The office of Film and Literature Classification ratings are included where films have been classified at the time of printing. All other films are unclassified.

### DISCLAIMER

All information contained in this program was correct at time of printing.
**Hotel Hotel**  
*Opening soon*  
hotel-hotel.com.au

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### Ticket Prices

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**Member Prices**

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*Only CIFF 2013 Members are eligible to buy Six Pack and Ten Packs. These packages can only be purchased at the Dendy Box Office.*

**Opening and Closing Nights, including VIP Party**

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**Member Prices**

- **Student** $20
- **Single** $35
- **Double** $60

**Member Prices**

- **Six and Ten Pack tickets can be used at screenings at Dendy or Arc, except for Opening and Closing Nights (limited seats available).**
- **Member single ticket prices ($13) apply to Dendy and Arc Cinemas except for Opening and Closing Nights.**

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For reservation or conferencing enquiries, please call 02 6287 6287 or email – hello@hotel-hotel.com.au

All information contained in this program was correct at time of printing.
2013 FESTIVAL MEMBERSHIP

Become a 2013 CIFF Member for $20 Student, $35 Single or $60 Double and reward yourself with huge discounts to films and a special Members’ Screening before the festival and after the festival is over. You’ll also receive invitations to 6 special screenings over the next 12 months.

BENEFITS

![Image of benefits]

1. Viewed with CIFF Artistic Director Lex Lindsay.
2. Announcement of 2013 CIFF Audience Award.

TERMS AND CONDITIONS

• Members must provide a valid membership card to receive full program benefits. If a membership card is not presented membership program benefits may be denied.
• Membership cards are non-transferable and valid identification will be requested when making ticket purchases or pick-ups.
• Student rate only applicable upon the presentation of a valid Student/University ID card.
• Double Membership is specified as two patrons who reside at the same address.
• A member can purchase a maximum of one Six Pack or Ten Tix per year and no more than one single ticket per session at the discounted member rate.
• Passes and tickets purchased at member prices are strictly non-transferable.
• Access to special screenings are restricted to members only and venue capacity.
• Lost membership cards will incur a replacement cost of $5.00 (postage & handling) and must be reported to the CIFF office together with a signed statutory declaration.
• Canberra International Film Festival reserves the right to make changes to the membership program without notice, as deemed necessary.

MEMBERSHIP FORM

$20

☐ STUDENT

Student rate only applicable upon presentation of a valid Student/University ID card.

$35

☐ SINGLE

A double membership is specified as two patrons who reside at the same address.

$60

☐ DOUBLE

MEMBERS ARE ENTITLED TO THE FOLLOWING

• More than 40% discount on CIFF tickets
• Access to Opening Night & VIP Party
• Free screening Wednesday 23 October of THE BUTLER
• Free Screening Wednesday 13 November of ON MY WAY, as well an announcement of the 2013 CIFF audience awards
• 6 Free Screenings throughout the year

Submit this membership form and payment at Dendy box office or Arc box office at the National Film and Sound Archive. For further information call 02 6195 0831 or visit www.ciff.com.au.

Privacy Act * Full details are required for membership / personal information will not be passed on to third parties / CIFF ensures membership details are securely maintained.
On My Way

Catherine Deneuve stars as Bettie, an ex beauty queen, recently turned 60, whose relationship and business are both on the rocks. In the heat of the moment, a mind-clearing drive around the block turns into a cross-country road trip, as Bettie impulsively abandons it all and hits the highway for new adventures. And adventures indeed ensue including rollicking nights in roadside bars, an ex-Miss France gala reunion, renewed ties with her estranged daughter and grandson and, at the end of the road, maybe even love.

An uplifting and often very funny story of how new horizons are always around the corner, no matter what our age. CIFF members see it exclusively, courtesy of Umbrella Entertainment, as our thank you for a fantastic festival.

The Butler

For three decades, Cecil Gaines (Academy Award Winner Forest Whitaker) served as the chief butler for eight consecutive US presidents, including Dwight D. Eisenhower, John F. Kennedy, Richard Nixon and Ronald Reagan. Working intimately with these world leaders at the White House, from his unique vantage point, Gaines witnessed radical transformations in American history through the civil rights movement to Vietnam and the Cold War - and how those changes affected his life and family. Based on a true story, Lee Daniels (Precious) directs a stellar ensemble cast including Oprah Winfrey, Jane Fonda, John Cusack, Robin Williams, Alan Rickman and Liev Schreiber.

A perfect companion to our Politics program, this highly anticipated drama opens theatrically during the festival, but, thanks to Hopscotch eOne, CIFF members get to see it first and for free as a reward for supporting our festival.
I don’t want any action in this entire movie to feel superhuman in any way. It’s the film as a whole that feels superhuman’ – J.C. Chandor

The festival opens with a genuine masterpiece that will keep critics, audiences and industry talking well up to Oscars season and beyond.

Tour de Force doesn’t even come close to describing Robert Redford’s performance as the only character in J.C. Chandor’s remarkable survival film. In arguably his most demanding role to date, Redford plays an unnamed, ageing, solo yachtsman who collides with a wayward shipping container part way through an Indian Ocean crossing. With fascinating detail we observe as the sailor surveys and repairs the damage – he’s taking on water, electrics are cut, the radio is out – and then, helplessly, he drifts into the path of a ferocious storm.

Shot mostly on the open sea, ALL IS LOST is breathtaking to behold and builds with a steady intensity that matches its character’s endurance and resourcefulness. Almost dialogue free, and without relying on guns, monsters or a spine-tingling score, Chandor has created an unforgettable, suspenseful thriller of a film. ALL IS LOST is absolute testament to the power of cinematography, script and performance to enrapture an audience and tell a moving, mesmerising tale.

“Less is indisputably more – All Is Lost is engrossing from the first second to the last. It’s a gripping, suspenseful and moving work about a man bent on survival…” – The Age

ALL IS LOST

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USA

English | 2013 | Drama | 106 min

Classified: M

Director & Writer: J.C. Chandor

Producers: Neal Dodson, Anna Gerb

Distributor: Universal Pictures

Cast: Robert Redford

WED 30 OCT

6:30PM / DENDY
Panorama Magazine, every Saturday | The Canberra Times
ONLY LOVERS LEFT ALIVE

A dysfunctional family reunion of the vampire kind sets the scene for an old-school cinema legend’s take on a contemporary fascination.

Adam (Tom Hiddleston) and Eve (Tilda Swinton) have been in love forever. Really. Quite literally. They’re possibly the world’s oldest vampires, they’ve seen it all come and go, and now Adam, has bunkered down in the detritus of Detroit and has slipped in to an engulfing ennui in despair of humanity’s direction. Eve, who has opted to escape it all and enjoys only the finest blood from picturesque Tangier, returns to his side to rekindle his inspiration and passion. This lovers’ reunion is interrupted, however, by the arrival of her brattish little sister, Ava (Canberra’s own, Mia Wasikowska) who brings a dangerous edge of unrest to the scene.

Vampire stories have dominated popular culture in recent years, but never before have we seen such a cerebral, chic and contemplative take on enduring the disappointments of immortality.

THUR 7 NOV
6:15PM / DENDY

UK, USA
English | 2013 | Comedy, Drama, Fantasy | 123 min
Unclassified: 18+ only
Director & Writer: Jim Jarmusch
Producers: Reinhard Brundig
Distributor: Madman Entertainment
Cast: Tilda Swinton, Tom Hiddleston, Mia Wasikowska

AROUND THE BLOCK

The festival closes with a fresh new Australian film attracting international acclaim.

Dino Chalmers (Christina Ricci), an American living with her Australian fiancé, is a first-time teacher eager to bring her love of Shakespeare to the diverse student population of a rough ‘n tumble school in Sydney’s notorious Block. Her attention soon turns to Liam (Hunter Page-Lochard, Bran Nue Dae), an Aboriginal student eager to stay on course despite his family’s criminal ties through Redfern. Both isolated in their own ways, a bond forms between Dino and Liam who are both struggling with issues of identity, race, sexuality, and societal pressures.

Having already won an Australian Director’s Guild award for the script, Sarah Spillane’s debut feature comes to us direct from its Toronto world premiere.

Sarah Spillane, Hunter Page-Lochard and Jack Thompson are guests of the festival. The screening will be followed by a Q&A.
FOUR BEAUTIFUL SEASONS, TWELVE FANTASTIC MONTHS

ONE VERY BIG YEAR

PROGRAM VOL 1 Available to view online.
PROGRAM VOL 2 Available to view online or pick up a copy from the CANBERRA AND REGION VISITORS CENTRE, CANBERRA CONNECT SHOPFRONTS and ACT LIBRARIES.

WWW.CANBERRA100.COM.AU
It’s sex, drugs and police patrol in the latest adaptation of an Irvine Welsh (Trainspotting) novel.

James McAvoy takes the lead as Bruce Robertson, a piggish cop juggling sex and drug addictions, rapidly declining mental stability and an overleaping ambition to destroy his colleagues and take out a promotion. Enlisted to solve a brutal murder, this Scottish cop-shop deteriorates to a farm yard as the rat in their ranks does everything he can to expose their weaknesses, discredit their names and steal their wives, caring less for the carriage of justice and more for the hierarchy of the pack.

McAvoy is charismatic and exquisitely hateable as our wayward anti-hero, while Baird delivers a fast-paced, iron-stomached, pitch-black comedy as befits an adaptation of the popular novel. With all the foul-mouthed wit, political-incorrectness and drug-addled delirium lovers of Irvine Welsh’s work would require, FILTH lives up to its name and notoriety.
STRANGER BY THE LAKE (L’INCONNU DU LAC)

In a world of clandestine trysts, hot-blooded passion turns to cold-blooded fear in the year’s most unexpected, masterfully composed thrill-ride.

At a picturesque lakeside beach, men meet for nude sunbathing and anonymous hook-ups in the undergrowth, in a cruising tradition steeped in coded communications, unspoken camaraderie and palpable, risky desire. Here naïve and romantic Franck Strikes a friendship with the ill-fitting loner Henri and a lustful, obsessive flirtation with the mysterious and handsome Michel. When, from the secrecy of the bushes, Franck witnesses a murder, will the fog of his desire clear so he might see the danger he is in? And will he break the laws of the lakeside to help catch a killer?

Alain Guiraudie delivers a spell-binding mix of comic character study, raunchy romance and engrossing noir thriller in one of the most universally acclaimed highlights of Cannes’ Un Certain Regard competition, where he deservedly took out the prize for Directing.

Contains frequent nudity and explicit sex scenes.

SUN 3 NOV
8.30 PM / DENDY

THUR 7 NOV
8.45 PM / DENDY

FRANCE
French, English subtitles | 2013 | Erotic Thriller | 97 min
Classified: R18+
Director & Writer: Alain Guiraudie
Producer: Sylvie Pialat
Distributor: Madman Entertainment
Cast: Pierre Deladonchamps, Christophe Pauo

INTIMATE PARTS

In a time in which Winter Olympics boycotts are being discussed over Russia’s mistreatment of sexual minorities, we take a quirky and candid look at sexual repression in modern Moscow.

Welcome to the bedrooms of nine present day Moscovites: a successful renegade photographer who only takes shots of people’s genitals, his two female lovers with whom he lives, his friend, a married man, who wants to have an affair, his son, who wants to lose his virginity, a married couple who both fantasise about the same male circus performer; their prostitute-stalking shrink; and a sexually frustrated, middle-aged woman from the moral police. Through a freak accident, their lives will collide.

This first feature very boldly tears into the mess we make of our lives when we switch off our sexuality. The film weaves through its parallel narratives with a very satisfying selection of intriguing interludes, escalating towards a most unexpected end. A playful, surprising mix of pathos, kook and observational wit, INTIMATE PARTS seems a timely export from a country whose standards on sex are increasingly questionable.

SAT 9 NOV
8.00 PM / ARC

RUSSIA
Russian, with English subtitles | 2013 | Comedy-Drama | 80 min
Unclassified: 18+ only
Director: Natasha Merkulova
Writers: Natasha Merkulova, Alexey Chupov
Distributor: Antipode Sales
Cast: Yury Kolokolnikov, Julia Aug, Olesya Sudzilovskaya, Nikita Tarasov, Kseniya Katalymova, Alexey Chupov
This surprising film is at once an erotic drama, a modern ghost-story and a searing portrait of China's newly affluent class.

Fang Lei, a Beijing housewife, leads a peaceful and affluent life. Her marriage is somewhat sexless but stable, her daughter adorable and happy, her social life light and fun. But one night a man appears in her dreams. A kind of ghost lover, he unearths a passion in Fang Lei that she didn’t know existed. As she becomes increasingly addicted to her nightly trysts with her spectral suitor, she becomes unsettled and fearful for her mental and spiritual health, turning to a monk for a virtual exorcism of sorts. But does she really long to be parted from her supernatural sex life?

For a film set in China (albeit produced from Hong Kong), LONGING FOR THE RAIN is unusually frank about sexuality from a woman’s perspective, and daringly combines drama with documentary, and both personal and political themes with great effect, heralding the arrival of a maverick new feminine voice in HK cinema.

A tropical getaway turns an unexpected twist in this compelling and confronting take on sex tourism.

In the first installment of Seidl’s PARADISE triptych, each following a different woman in one family, we accompany Teresa, a lonely, middle-aged mum, on her relaxing vacation to the crystal coast of Kenya. On arrival she is quickly introduced to “Sugar Mumma” culture, in which young African men will do just about anything for the attention and money of European women. Initially embarrassed by the very thought, Teresa is eventually coerced by her traveling companions to give it a try. As she passes from young man to young man, her attempts to connect with these boys on the beach grow from shy and awkward to increasingly confident, to a boldness that even shocks herself.

Seidl’s PARADISE films are captured with an exquisite visual language that evokes a still life picture awakening. They are uncomfortably funny, and are largely concerned with women in conflict with their own desires and wanting. LOVE sets this tone perfectly. Steeped in ironic observations of colonialism, moral murkiness and people using each other for their own ends, there is little love in this allegory. Well, at least not without a price.

Contains some sexually explicit scenes.
Gender politics take centre court in the tennis match that changed the world.

In 1973, with the women’s movement in full swing, pay differences between male and female tennis champions became a feminist flashpoint. Self-styled chauvinist and self-crowned king of tennis, Bobby Riggs, lead the charge in defending the divide. And so it came that the reigning women’s champion, Billie Jean King, took on the ageing player in a game changing tennis match that would become known as the ultimate battle of the sexes.

Blending enlightening archival footage with a contemporary critique of the era and events, BATTLE OF THE SEXES rises to something more than just a history lesson. This tennis match somehow became the initiation through which the feminist movement would have to prove it’s worth and provides a stirring reflection upon ongoing injustices today.

In a year in which our first female Prime Minister spoke out about sexism and paid parental leave became an election platform, we discuss THE BATTLE OF THE SEXES and how the film might inform conversations around gender parity today. Joining us and the audience for the discussion in the festival lounge are Virginia Haussegger and Rich Pascal.

An acclaimed journalist, author and social commentator, Virginia Haussegger has first hand experience of continuing women’s rights debates after her publication of the book Wonder Woman: The myth of having it all. Originally from New York, Rich Pascal has taught literature courses in the Faculty of Arts at the ANU, is currently a Visiting Fellow in the School of Cultural Inquiry and a keen bad tennis player who does not believe he could beat Serena Williams but would happily allow her to humiliate him before tens of thousands of people if he were offered the compensation equivalent to what Bobby Riggs received.

In the Dendy festival lounge, Monday Nov 4, following BATTLE OF THE SEXES

Proudly sponsored by the University of Canberra.
An unsuspecting family’s brush with a monster of world history sets the scene for a quietly creepy, compelling drama.

Patagonia, 1960. A German physician meets an Argentinean family and follows them on the long desert road to Bariloche where Eva, Enzo and their three children are going to open a lodging house by the stunning Nahuel Huapi lake. At first intimidated by this enigmatic stranger, the family are gradually won over by his charismatic charm, his elegant manners, his scientific knowledge and, of course, his money, and soon agree to take him in as their first lodger. It’s not long before the family are taking on board the business and medical advice of their guest, unaware they are now living with one of the biggest war criminals of all time.

Lucía Puenzo (XXY, The Fish Child) is a singular young force in Argentine cinema. Here she is at her best, crafting a sophisticated, fascinating film. The story, which is a rather alarming and ripping yarn, is metered out in a series of finely crafted reveals, never over-indulging in their potential dramatics – this is, after all, one family’s story of a very strange episode in their lives.
Ken Loach delivers a celebration and meditation upon the post-war politics of late 1940s UK and a call to action for a new generation.

Chronicling the pivotal political era in British history that immediately followed World War II, Ken Loach’s latest documentary is a characteristic polemic steeped in the left, Labour-leaning spirit that endured until the rise of Margaret Thatcher.

Exploring and honouring some key social reforms such as the formation of the NHS, nationalisation of transport, energy, and housing, and utilising both archival footage and impassioned present-day interviews, luminary Loach (The Angel’s Share, The Wind that Shakes the Barley, Kes) is clearly pinning his heart and personal politics to his sleeve here. The result is a decidedly motivational reflection on what we have previously been able to muster out of dark times, and a pointed postulation on how today’s policymakers might revisit a socialism of yesteryear.

AUSTRALIAN PREMIERE

Raimund Gregorius (Jeremy Irons) is a Swiss Languages Professor who leads a buttoned-down routine more devoted to literature than love or living. After a chance encounter with a Portuguese woman he finds himself with a fascinating, inscribed copy of a book by an author who fought against dictator Antonio de Oliveira Salazar. Along with the book is a train ticket to Lisbon. In a split second decision he is boarding the train and on his way through a journey that will connect him, the story of the author and the author’s wartime friends in a moving revelation of human interconnectedness.

This philosophical film that poses questions about destiny, self determination and memory is adapted from the popular eponymous novel by Pascal Mercier. Jeremy Irons leads an all star cast of interconnected characters in a plot that unfolds across the world, linking a series of stories, to unravel the mystery of one man.
In a time of political change and social revolution a lifelong friendship confronts its evolution.

They were born in the same London hospital on the day the Atom Bomb hit Hiroshima, and ever since, Ginger and Rosa have been inseparable. From playing truant and sneaking cigarettes to discussing poetry, fashion and boys, the pair shared a bond they believed unbreakable. But as their teenage lives meet with the revolutionary 1960s, their friendship is tested by Ginger’s growing activism, their ideological oppositions and a shattering betrayal.

With GINGER AND ROSA, the ever avant garde Sally Potter (Orlando, The Tango Lesson, The Man Who Cried) is at her most accessible, with outstanding results. Relying upon superb performances and gripping surface tensions to propel her narrative forward, Potter paints an intimate portrait of the pull of progress on our fragile friendships and the sacrifices we make to survive and thrive as the person we need to become.

**OUR NIXON**

Political history unfolds as it happened in this powerful montage of primary source archival documentation of one of the White House’s most infamous and derided moments in time.

Stumbling, by happenstance, upon a trove of Super-8 video and secret audio recordings from the White House vaults, Penny Lane has pieced together a portrait of the Nixon administration like you’ve never seen before. The footage is shot by Nixon’s closest colleagues, his Chief of Staff – H.R. Haldeman, his Advisor – John Ehrlichman and his Assistant – Dwight Chapin. These snippets of White House life are underscored by audio taken directly from Nixon’s private bugs wired throughout his offices, in a profoundly personal tapestry of the moments that lead up to Watergate.

Far from excusing the actions of the Administration, OUR NIXON offers an unbiased snapshot of history, direct, if you will, from the horse’s mouth. In sharing these archives, Lane allows us to piece together our own interpretation of these events and witness the very words that made history.

Presented by the US Embassy in Australia, who will introduce and discuss the film at the Nov 2 screening.
DIRTY WARS

Be taken to the frontline in this piercing exposé on the ongoing War on Terror.

Jeremy Scahill is the national security correspondent for The Nation, a best-selling author (Blackwater) and a razor-sharp investigative journalist. In his latest investigation he turns his focus to the machinations of the War on Terror and uncovers an officially sanctioned, black-ops, assassination squad.

The Joint Special Operations Command is one of the most shadowy elite forces on the planet. As the team responsible for killing Osama Bin Laden, they’ve already achieved notoriety but Scahill opens up the full scale of their covert operations. He reveals that they report only to the White House, which empowers them to “find, fix and finish” their targets (often without due process), and that their kill list includes US citizens. Persuasively researched and engagingly presented, Dirty Wars is an explosive film as arresting as any Hollywood feature.

SUN 3 NOV
4.00 PM / ARC

USA
English, Arabic, Dari, Somali, English subtitles | Documentary | 2013 | 87 min
Unclassified: 18+ only
Director: Rick Rowley
Writers: Jeremy Scahill, David Riker
Producers: Anthony Arnow, Brenda Coughlin, Jeremy Scahill
Distributor: Madman Entertainment

POLITICS IN CONVERSATION

This year we’ve seen explosive accusations about government surveillance of seemingly innocent citizens of the allied forces’ countries. DIRTY WARS makes astonishing claims about the lengths to which the free world will go to monitor and stamp out such, and other, renegade risks. Steve Lewis speaks with Dr Michael McKinley about the myths and potential realities of wide scale, first-world, secret political operations.

Dr Michael McKinley is a Senior Lecturer in Global Politics at the Department of Political Science and International Relations at the ANU. Steve Lewis is the National Political Correspondent for News Limited in the Federal Parliamentary Press Gallery.

In Arc Cinema, Sunday Nov 3, following DIRTY WARS.

CIF CONVERSATIONS

Proudly sponsored by the University of Canberra.
A condom-piercing Catholic priest takes God's will into his own hands in this contraception comedy from Croatia.

Fabian, an ambitious young Catholic priest, is sent to take over from a popular predecessor in a small Dalmatian island village. On arrival he is shocked to discover; while death rates here are high, birth rates are surprisingly low. And the cause? A rampant culture of contraception amongst the congregation. Soliciting the support of some key local vendors, Fabian takes to puncturing prophylactics and switching contraception pills, to secretly put a stop to all this sinful wasting of seed. An hilarious, madcap consequences comedy ensues as the tiny island experiences a pregnancy boom.

Set to become Croatia’s highest grossing film ever, THE PRIEST’S CHILDREN is directed by the undisputed darling of new Croatian cinema, Vinko Brešan, in an adaptation of a controversial play. While the film revels in its own sardonic absurdity and delightfully executed screwball and slapstick, it is not without its more cutting critiques. In particular, the church’s opposition to sex education in Croatian schools. In a year in which we have seen some very serious cinema around religious themes, this is a witty, welcomed dose of blithe satire amidst the conversation.

CROATIA
Croatian with English subtitles | 2012 | Comedy | 96 min
Unclassified: 18+ only
Director: Vinko Brešan
Writer: Mate Matišić
Producer: Ivan Maloča
Distributor: Wide Management
Cast: Krešimir Mikić, Nikša Butijer, Marija Škarić

THE PRIEST’S CHILDREN (SVEćENIKOVA DJECA)

AUSTRALIAN PREMIERE

SAT 2 NOV
4:30 PM / DENDY

FRI 8 NOV
2:15 PM / DENDY
Be careful who you pray for.

Tore is an awkward young man with a profound faith. Disillusioned with the church, he jumps the more liberal, worship-focused punk movement, The Jesus Freaks. After “faith-healing” their broken down car, Tore is drawn to Benno, his girlfriend and her two children. At first he enjoys Benno’s brash rebuttals of Christian scripture and a playful questioning of his beliefs. But when Tore is taken in as the family’s lodger, Benno’s challenges to Tore’s faith become increasingly savage and sadistic. By the time the true darkness of Benno’s character is revealed to him, Tore has become convinced he is on a mission from Christ to enlighten Benno and to save the family’s younger members.

NOTHING BAD CAN HAPPEN was Germany’s only film in Official Selection at Cannes this year and by far the most polarising. This must, however, stand as testament to what a remarkable feature debut this is. Katrin Gebbe has crafted a slick and uncompromising exploration of just how evil humanity can get. Those with a more sensitive disposition should consider themselves duly warned – Gebbe takes us all the way to the shocking conclusion of the true life story this narrative is based upon, proving the film’s English title is far from instructive. Rather, it is an ironic, pointed quoting of one of Tore’s prayers.

Faith and self-deception, piety and cruelty collide in a morally complex dissection of desire and devotion.

This is arguably the darkest and most subversive of Seidl’s PARADISE films. In his second installment he introduces us to Anna Maria (tremendously played by Maria Hofstätter), the sister of LOVE’s Teresa. Anna Maria is part of a small religious group determined to bring Catholicism back to Austria and she spends all her spare time knocking on the doors of recently settled immigrants to introduce The Virgin Mary to their lives.

Anna Maria’s obsessive – at times disturbing – devotion to Christ is cast in a rather ambiguous glow when her estranged, crippled, Muslim husband, Nabil, unexpectedly returns to their home. What ensues is no less than all out domestic war as a frustrated and confounded Nabil fights for his wife’s affections, which seem now to be only ever offered up to Jesus.
A spiritual virus is creeping across Uganda with an ambition to devour it whole. As a country with 50% of the population under the age of 15, Uganda represents fertile ground for American evangelical missionaries. For decades they have been quietly building schools and hospitals to support Ugandan communities, but behind these acts, a chilling religious bigotry is being spread. Academy Award winning documentarian, Roger Ross Williams, introduces us to the wide-eyed, optimistic, moralistic Christian missionaries and their vision for a new Uganda, a country built in their own twisted image of God’s teachings. Williams interweaves these interviews with footage revealing how the evangelical’s practices are tearing the country apart, dismantling vital AIDS policy, fostering fear and violence towards homosexuality and demonising safer sex practices.

A rather chilling account of a remarkably under-discussed social intervention taking place right under our noses. This highly acclaimed documentary has claimed the lion’s share of awards on the international documentary circuit this year.
Described by his own Foundation as “part Billy Connolly, part angry Old Testament prophet and part compassionate Mother Theresa”, see the real Father Bob in his last stand as Australia’s much loved larrikin preacher.

Having faithfully served his South Melbourne parish for nearly four decades, the cantankerous, foulmouthed, controversial Catholic provocateur, Father Bob Maguire, is now as well know for his incorrigible media savvy and battles with church hierarchy as for his staunch advocacy on behalf of the disadvantaged and disenfranchised. In this very funny and very moving new documentary, we follow Bob during the most turbulent time is his career: his forced retirement and eviction from the church he called home for 38 years.

Lynne-Maree Milburn spent three years on Bob’s trail and pieces together an intimate and insightful account of his work, his connection with his community and his life-changing impact on his most fragile constituents. Bob’s impossible – sometimes brattish – battle with the archdiocese is inspiring, infuriating and often hilarious as all heck, while his passionate and compassionate followers offer great faith in genuine, modern, Christian values.

Father Bob Maguire is the most surprisingly outspoken preacher Australia has ever seen, a pop culture icon and passionate Catholic who every agnostic, progressive Christian and spiritual humanitarian loves to love. He speaks with Paul Collins and Pat Power about his eviction by the Archdiocese, as documented in IN BOB WE TRUST and, we’ve no doubt, countless other controversial views.

Paul Collins is an historian, broadcaster and writer. A Catholic priest for 33 years, he resigned from active priestly ministry in 2001 due to a dispute with the Vatican over his book Papal Power. Pat Power is the former auxiliary Bishop of Canberra who is interested in ways the Church can open and grow with a down-to-earth touch. We trust, in Bob, they will find a kindred spirit.

In the Dendy cinema, Saturday November 2, following IN BOB WE TRUST.
telling stories

October 2013

thu 3 the healers old school rhythm ‘n’ blues
thu 10 fiona boyes & watermelon slim (USA) international blues legends
thu 17 soul strangers funky soul groove blues & rock
thu 24 acca daiquiris (NSW) rock classics with a unique jazz groove
thu 31 finn (NSW) iconic blues rock classics

November 2013

thu 7 second movement 50s to 70s rock classics & quirky pop
thu 14 mike beale & andrew baxter (QLD) guitar rockin’ blues groove
thu 21 matt dwyer band (VIC) retro rock ‘n’ roll blues
thu 28 johnny reynolds blues band electric blues classics
evoryyday from 5.30pm sunset jazz sets instrumental jazz from Canberra’s elite

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**VENUE**
- ARC / National Film and Sound Archive
- Dendy

**PROGRAM STRAND**
- SEX POLITICS RELIGION
- INDIVIDUAL FAMILY PLANET
- LIFE LOVE LIBERTY
- FREAKY FRIDAYS

Denotes a session that includes a conversation or Q&A following the screening, either in the cinema or Dendy festival lounge.
See the best of Australian and world film come alive in Arc Cinema.

Experience cinema as it should be – everything from movie classics in their original 35mm format to state-of-the-art digital cinema.

The **Arc Max Pass** gets you 12 sessions for only $90 – plus one free Premium Screening per month and 10% off in the NFSA gift shop.

McCoy Circuit, Acton ACT 2601. Ph 02 6248 2000

MICHAEL KOHLHAAS

AUSTRALIAN PREMIERE

Mads Mikkelsen leads a battle for the rights of the individual, in this epic historical drama.

In the sixteenth century, somewhere in the Cevennes, Michael Kohlhaas is a prosperous horse merchant, leading a comfortable and happy family life. However, his life and land is being encroached upon by a local lord who has begun imposing haphazard sanctions and self-determined taxes on the people who pass through his realm. Those who argue against the lord’s whim meet with a grizzly fate. After taking his plight to the court and the ear of the princess, Kohlhaas falls victim to a horrifying reproach. Fuelled by righteousness and also revenge, Kohlhaas raises an army to battle for justice.

With landscapes that luxuriously unfold before the lens under a natural light bringing a sepia saturation, the scene for this sweeping rural epic is stunning. Replete with horse stunts, sword-fights and a Robin Hood feel, fans of a medieval saga will not be disappointed. Mikkelsen (last year’s CIFF poster boy for The Hunt) makes for a wonderfully stony-faced, stoic hero who leads his downtrodden army with justified conviction in this Cannes competition alumnus.

SUN 3 NOV
6.15 PM / DENDY

THUR 7 NOV
6.30PM / DENDY

FRANCE, GERMANY
French, German, with English subtitles | 2013 | Drama | 120 min
Unclassified: 18+ only
Director: Arnaud des Pallières
Writer: Christelle Berthevas, Arnaud des Pallières
Producer: Serge Lalou
Distributor: Rialto
Cast: Mads Mikkelsen, Melusine Mayance, Delphine Chuillot
**ALL IS LOST**

Tour de Force doesn’t even come close to describing Robert Redford’s performance as the only character in J.C. Chandor’s remarkable survival film. In arguably his most demanding role to date, Redford plays an unnamed, ageing, solo yachtsman who collides with a wayward shipping container part way through an Indian Ocean crossing. With fascinating detail we observe as the sailor surveys and repairs the damage – he’s taking on water, electrics are cut, the radio is out – and then, helplessly he drifts into the path of a ferocious storm.

Shot mostly on the open sea, ALL IS LOST is breathtaking to behold and builds with a steady intensity that matches its character’s endurance and resourcefulness. Almost dialogue free, and without relying on guns, monsters or a spine-tingling score, Chandor has created an unforgettable, suspenseful thriller of a film.

**OH BOY**

An ode to both the consummate outsider and the city of Berlin which risks losing its unique chic to advancing hipster cool.

Self-satisfied slacker, Niko (Tom Schilling), dropped out of university a couple of years ago and since then has “been thinking”. Discovering this, his father cuts him off financially and then, to add insult to injury, his girlfriend dumps him. He wanders the streets of Berlin in search of real coffee and something to do. Then a girl from his past steps into his life and forces him to confront the choices he’s made.

Although posed with a contemplative, witty whimsy, there is a serious edge to Gerster’s film. As we watch Niko reflect on his own chequered past and need for maturity, we are reminded of Berlin’s history, its recent bohemian renaissance and the now mounting pressure to morph into a leading, gentrified, modern European city. OH BOY has been an absolute hit in its homeland, taking out a slew of major prizes at the German Film Awards, including Best Film and Best Director.

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**FRIDAY 1 NOV 6.15 PM / DENDY**

**USA**

ENGLISH | 2013 | DRAMA | 108 MIN

**Classified:** M

**Director & Writer:** J.C. Chandor

**Producers:** Neal Dodson, Anna Gerb

**Distributor:** NBC Universal

**Cast:** Robert Redford

**THURS 31 OCT 8.45 PM / DENDY**

**GERMANY**

ENGLISH, GERMAN, WITH ENGLISH SUBTITLES | 2012 | COMEDY | 88 MIN

**Unclassified:** 16+ only

**Director & Writer:** Jan Ole Gerster

**Producers:** Marcos Kantse, Alexander Wadouh

**Distributor:** Madman Entertainment

**Cast:** Tom Schilling, Friederike Kempter, Marc Hosemann
GRIGRIS

A one-of-a-kind man with a one-of-a-kind gift descends to desperate measures.

Despite a paralysed leg which would dash most men’s dreams, Grigris is a spectacular dancer who regularly wows the crowds at the local nightspots with his hypnotic and superhuman moves. But, by day, Grigris lives a much more humble existence trying to provide for his poor family and critically ill stepfather. Desperate for money, he agrees to join a ring of petrol traffickers and spirals into a dangerous criminal world.

The latest film by Mahamat-Saleh Haroun (A Screaming Man, Dry Season) firmly asserts his place as a new master of African cinema. In Souleymane Démé whose dancing is truly incredible he has found an inspiring individual around whom he creates this commanding story. It makes for unique and thought-provoking cinema.

THUR 31 OCT
6.30 PM / DENDY
THURS 7 NOV
6.00PM / ARC

CHAD, FRANCE

French, with English subtitles
2013 | Drama | 101 min
Unclassified: 18+ only
Director and Writer: Mahamat-Saleh Haroun
Producer: Florence Stern
Distributor: Les Films du Losange
Cast: Souleymane Démé, Anaïs Monory, Cyril Guei

A powerhouse performance in an award winning film about one woman’s extreme lengths to service her self interests.

60-year-old Cornelia lives a privileged life of social power and material wealth in contemporary Bucharest. Life is not perfect, however. Her 34-year-old son Barbu does not reciprocate her unreserved affections. In fact, he barely speaks to her, which domineering Cornelia puts down to his live-in girlfriend. Cornelia is thrust back in to his life when Barbu is involved in a car accident that claims the life of a child. Cornelia puts all her connections, money and influence into action in a frighteningly well-orchestrated campaign to save her son from prison.

Winning the top gong at this year’s Berlinale, CHILD’S POSE became a national talking point upon release in Romania and the country has call for confidence in this, their 2014 Academy Award submission. Propelled by Gheorghiu’s extraordinary performance and a razor-sharp examination of class and privilege, Netzer’s film is both disquieting and compassionate in its study on selfishness, guilt, responsibility and loss.

CHILD’S POSE (POZITIA COPILULUI)

SAT 9 NOV
6.15 PM / DENDY
SUN 10 NOV
2.15PM / DENDY

ROMANIA

Romanian, with English subtitles | Drama | 112 min
Unclassified: 18+ only
Director: Călin Peter Netzer
Writers: Razvan Radulescu, Călin Peter Netzer
Producers: Ada Solomon, Călin Peter Netzer
Distributor: Palace Films
Cast: Luminita Gheorghiu, Bogdan Dumitrescu, NataDe Raab
It takes one man to change a village, but can this one village change the world?

After reading a book in the sand covered local library, young Malawian William Kamkwamba, teaches himself to build a power-generating windmill from junk parts, successfully rescuing his family from poverty and famine. Through this extraordinary initiative he becomes an energy icon for the developing world and meets American entrepreneur and mentor Tom Rielly, who helps him imagine a new future. Fame, opportunity, stress, and isolation follow his invention, and his life is transformed from local village handyman to guinea pig leader for a new African generation.

As William struggles with the potential of his promising future, he privately yearns to distance himself from the windmill that made him famous. And while we see every heartfelt effort his American mentor makes to provide William with otherwise untouchable opportunity, we must ask, who is this opportunity for? A complex and thought-provoking study on a young man straddling two cultures, carrying the burdens of his past achievements while boldly pursuing a bright future.

THUR 7 NOV
8.00 PM / ARC

SUN 10 NOV
2.00 PM / ARC

USA
English, Chichewa, with English subtitles | 2013 | Documentary | 92 min
Unclassified: 15+ admitted.
Director: Ben Nabors
Producer: (group theory)

INDIVIDUAL IN CONVERSATION

How much can one person contribute to a community? And how do we invest in that community's brightest spark without tearing them away from their community? WILLIAM AND THE WINDMILL raises complex questions about individual agency and corporate monopolisation of social causes and genuine, progressive, community intervention. Trent Smyth and Nathan Steggle lead an audience discussion around the themes of the film.

Trent Smyth is the Honorary Consul and Head of Mission appointed by the Republic of Malawi. He is the senior representative of the Government and people of the Republic of Malawi in Australia. Nathan Steggle is the General Manager, Operations, and Founder of Windlab. He manages Windlab’s technical services and project development groups in North America, South Africa and Australia.

PRESENTED BY 666 ABC CANBERRA’S ROSS SOLLY
In Arc Cinema, Thursday November 7, following WILLIAM AND THE WINDMILL.

CIFF CONVERSATIONS
Proudly sponsored by the University of Canberra.
Notions of family and parenthood are put to the test following a shocking discovery.

Ryota is a successful architect who has worked hard to provide his wife, Midori, and young son, Keita, with a lifestyle he is very proud of. One day a blood test reveals that Keita is in fact not their son. The hospital gave them the wrong baby six years ago. They are thrust into the lives of a very different couple, a rougher, more ragtag pair, who have been raising their biological son. Ryota is forced to make an impossible decision, between nature and nurture, blood and bond and, ultimately must confront the true meaning of what it is to be a father.

LIKE FATHER, LIKE SON won the Grand Jury Prize in the Cannes competition this year. It is a tender, beautifully captured moral dilemma that gently holds onto the heart-strings while playfully navigating very emotive terrain. Kore-Eda (I Wish, Nobody Knows) continues his sensitive, inquisitive directorial style, drawing out surprising and very moving performances from his cast.
**ILO ILO**

During testing times, the introduction of an outsider unsettles a family unit.

It’s 1997 and the Asian Financial Crisis is inching its way into Singapore, where Teresa has arrived from the Philippines in hope of a better life. She finds work as a maid for a couple who are struggling with their badly behaved son, Jiale. Her presence in the home, however, changes family dynamics and as her bond grows with Jiale, the already strained relationship between husband and wife, mother and father, stretches to snapping point.

Issues of class dynamics, immigration, family pride and competition very delicately bubble up through this finely observed family drama. Although somewhat of an autobiographic reflection by director Anthony Chen, the film offers a timely insight into the personal, emotional toll of economic crisis. ILO ILO won the Caméra d’Or in Cannes earlier this year.

Presented in collaboration with Regional Intersections at the NFSA.

**SAT 2 NOV**

4.00 PM / ARC

**SINGAPORE**

Mandarin, Hokkien, English, Tagalog, with English subtitles | 2013 | Drama | 99 min

Unclassified: 18+ only

**Director & Writer:**

Anthony Chen

**Producers:**

Ang Hwee Sim, Anthony Chen, Wahyuni A Hadi

**Distributor:**

Madman Entertainment

**Cast:**

Koh Jia Ler, Angeli Bayani, Tian Wen Chen, Yann Yann Yeo

**THE PAST (LE PASSÉ)**

Iranian director Asghar Farhadi follows his Oscar winning A Separation with a tense tale of family secrets and their consequences.

After four years apart, Ahmad returns to Paris from Tehran, at his French wife Marie’s request, in order to finalise their divorce. Marie wishes to marry her new partner, Samir, who barely tolerates the presence of Marie’s ex. During his brief stay, Ahmad discovers that there is a great conflict raging between Marie and her daughter Lucie. Ahmad’s efforts to improve this relationship unveil a secret that has tremendous repercussions for the future of the family.

Farhadi utilises his signature style of emotional suspense and absorbing dialogue to craft an intricate, thought-provoking drama that has had rocketing box office results and critical reception across France. For her performance as Marie, Bérénice Bejo won the Best Actress prize at Cannes with more awards expected to follow. Rising star Tahar Rahim is in fine form as Samir.

**FRI 8 NOV**

6.00 PM / ARC

**FRANCE**

French, with English subtitles | 2013 | Drama | 130 min

Unclassified: 18+ only

**Director & Writer:**

Asghar Farhadi

**Producer:**

Alexandre Mallet-Guy

**Distributor:**

Madman Entertainment

**Cast:**

Bérénice Bejo, Tahar Rahim, Ali Mosaffa
ONCE MY MOTHER

A troubled mother and daughter relationship played out over a lifetime reveals an epic journey from the Ukraine, through a Siberian gulag, to safety in Australia.

Award-winning filmmaker, Sophia Turkiewicz, is traveling around the world and through boxes of memories to try to understand the person, who “was once my mother”. Her mother, Helen, is now advanced in age and finds it difficult to recall the many challenging moments that made up her extraordinary life. Helen was orphaned as a child, grew up on the streets in Poland before, like so many in her generation, being shipped through wartime gulags to refugee camps, and finally to a new country where she could settle.

Throughout this process Turkiewicz chronicles her own childhood and youth in an effort to sympathise and make peace with the choices her mother made.

This moving documentary bravely lays bare the complexity of generational displacement, not uncommon in an Australia built upon migration and resettled refugees, while celebrating the enduring bond of family love and its endless power for forgiveness.

Director, Sophia Turkiewicz, will be in attendance for a Q&A following the film.

SHORT TERM 12

A foster care facility for misfits, outcasts and disempowered teens forges new families in this funny and moving indie winner.

Grace (Brie Larson, best recognised from United States of Tara) is a head supervisor at the half-way house for at risk teens known as Short Term 12. Working alongside her long term boyfriend and a tribe of mixed up youngsters, she’s cool and confident, a formidable and formative influence in their lives. The arrival of a new resident, a young woman with a dark past, stirs a connection with Grace forcing her to confront some of her own history.

While the subject matter is sensitive and at times sombre, this charming film delivers humour, heart and inspiration in spades. True to its low budget, indie trope, the script is solid, the vision is unique and the performances are pitch perfect, winning SHORT TERM 12 critical praise at SXSW and three awards at the recent Locarno Film Festival.

FRI 1 NOV
6.30 PM / DENDY

AUSTRALIA
English, Polish, Ukrainian, with English subtitles | 2013 | Documentary | 90 min
Unclassified: 18+ only
Director: Sophia Turkiewicz
Producer: Rod Freedman
Distributor: Change Focus Media

TUE 5 NOV
8.45 PM / DENDY

USA
English | 2013 | Drama, Comedy | 96 min
Unclassified: 18+ only
Director & Writer: Destin Cretton
Producers: Joshua Astrachan, Asher Goldstein, Ron Najor, Maren Olson
Distributor: Madman Entertainment
Cast: Brie Larson, John Gallagher Jr.
AUSTRALIAN PREMIERE

Rudy and Paul are a West Hollywood gay couple in the 1970s who unexpectedly find themselves housing Marco, their neighbour’s disabled teenage son. Initially they are happy to take care of the boy while his mother sorts herself out but, over time, a deep bond forms between all three and they find themselves with the family none of them ever thought they would have. Upon discovering Marco's new living arrangement, the authorities step in and remove him from the home and Rudy and Paul must face a biased legal system and engrained cultural prejudice to win back custody of Marco.

Although the 1970s setting certainly raises the stakes, ANY DAY NOW tackles a pressing social issue still alive and kicking today. And while, yes, the politics at play are very much in focus here, at its heart this is a beautiful story of finding and fighting for family. As the central couple, Alan Cumming and Garret Dillahunt are pedigree performers who deliver all the strength and nuance required and Isaac Leyva, in his screen debut, taps into his own Downs Syndrome to find the curiosity, sweetness, fragility and helplessness of his character. A courageous and deeply affecting film that continues to take home festival Audience Awards, including Tribecca, where it premiered.

FAMILY IN CONVERSATION

Gay Marriage has become a heated topic of political debate, but where does it leave the families of same sex parents? And how do existing families—and the need for adoption and foster carers in Australia—count in the argument for same sex parental rights? ANY DAY NOW takes us back to the 1970s, to a time arguably more antagonistic to such concepts as now. But what can the film teach us about modern day families?

Joining CIFF Artistic Director, Lex Lindsay, a national commentator on homophobic violence and, in 2011, named one of the 25 most influential gay and lesbian Australians, are: Sally Richards, a woman who has raised four sons, including one who is gay and hopes to one day have children, and one with a profound intellectual disability; and Sally Harris who along with her partner Joanne, has two young children, facilitated through her gay brother Michael—their biological father—who shares parenting with the couple.

In the Dendy festival lounge, Wednesday November 6, following ANY DAY NOW.

CIFF CONVERSATIONS

Proudly sponsored by the University of Canberra.
How do we measure our unsellable wealth? And how do we put a true price on our gains?

Economics and environmentalism – two studies often thought to be intrinsically at odds. But are they really so disconnected? An environmental documentary with a difference, PLANET RE:THINK presents a compelling, inherent link between environmental destruction and the global financial crisis, illustrated in the fundamental fallacy of the GDP model in which we measure national wealth. A documentary conversation very much of our times, PLANET RE:THINK asserts that the only way out of economic crisis and into ongoing stability, is actually through the practices of environmental sustainability.

Leading world experts discuss the facts and theories interposed with stunning visuals captured around the globe. The documentary successfully takes us to small, local, personalised examples of man’s labours and their environmental effects, zooming out to illustrate a planetary impact, thus reminding us of the role we each play in a healthy happy world.
Indigenous Australians harness traditional methods to combat a national crisis.

In 2010 Australia was facing the worst drought in recorded history. At the end of the river in the Coorong, Ngarrindjeri Elder Uncle Moogy grew tired of watching his ancestral home die, and so united a group of different Aboriginal River Nations in a 2300-kilometre pilgrimage to dance the spirit back into the river and into themselves.

An incredible true story that offers an alternate take on how we made it out of the drought. By the time they had finished their river dances, the drought had broken and what followed was the wettest season in living memory with floods throughout the basin.

Following the screening will we discuss this extraordinary undertaking with director Ben Pederick.
BEKAS

Two brothers with a donkey and a map will traverse the globe to find Superman.

In 1990, during the destructive reign of Sadaam Hussein, two young orphaned brothers catch a glimpse of a Superman film screening in a makeshift cinema. Genius strikes! This is who they need! Together they will travel to America and ask Superman to come and ask Superman to come and solve their country's problems. They get themselves a donkey and set off, but their journey leads them through increasingly dangerous adventures during which, the hope of a hero, seems more and more slim.

Based on the director’s own experience of fleeing Iraq with his brother as a boy, Bekas is youthfully delightful and heart-wrenchingly beautiful. While filled with a humour and exuberance that befits the boys’ ambitious quest, the perils of their homeland and the dire situation they have found themselves in is never far from view and the sad weight of their world resonates deeply. A wonderful conversation starter on children’s rights and refugee issues, with the added bonus of a thoroughly entertaining ride.

LEVIATHAN

A sensory experience unlike any documentary you have seen before.

The Leviathan is a commercial fishing vessel working in the waters surrounding New England. Using multiple cameras and techniques, anthropologists Castaing-Taylor and Paravel takes us on board the ship, into the arduous lives of the rugged crew, through the stunning oceans she ploughs and up close with the various wildlife they negotiate. It’s an awe-inspiring, immersive experience, best described with references to a cinematic song cycle. LEVIATHAN does more than observe its subjects and does away with conventional documentary narratives, instead weaving images, sounds, concepts and moods into a film that must be felt by the viewer.

Winner of the FIPRESCI Prize at Locarno, the CPH:DOX New Vision Award and the Viennale’s Prix du public, this unique cinema achievement will stand the test of time as a visionary contribution to documentary filmmaking.

Presented in association with the Australian Anthropological Society. Co-director Lucien Castaings-Taylor will be in conversation with documentary filmmaker David McDougall via Skype after the screening.

SAT 2 NOV
2.30 PM / DENDY

FINLAND, SWEDEN, IRAQ

Kunsh, with English subtitles | 2012 | Family | 92 min
Unclassified: ages 13+ may be admitted
Director & Writer:
Karzan Kader
Producers:
Sandra Harms
Distributor:
Rialto
Cast:
Zamand Taha, Sarwar Fazil

WED 6 NOV
7.00 PM / ARC

FRANCE, UK, USA

2012 | Documentary | 87 min
Unclassified: 18+ only
Directors & Producers:
Lucien Castaing-Taylor, Véréna Paravel

Two brothers with a donkey and a map will traverse the globe to find Superman.

In 1990, during the destructive reign of Sadaam Hussein, two young orphaned brothers catch a glimpse of a Superman film screening in a makeshift cinema. Genius strikes! This is who they need! Together they will travel to America and ask Superman to come and solve their country’s problems. They get themselves a donkey and set off, but their journey leads them through increasingly dangerous adventures during which, the hope of a hero, seems more and more slim.

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THE HUMAN SCALE

Take a journey around the world and watch our coldest cities transform into inviting, life-filled environments.

Danish architect Jan Gehl has become a legendary figure in the transformation of public space. Doing away with the car-friendly conventions which have dictated so much of our urban planning to focus upon foot traffic, open walkways, communal environments and urban playgrounds. His efforts inspired a regeneration of Copenhagen, New York’s Time Square facelift, the laneways of Melbourne and now the city centre of Sydney. His team travel to an increasingly urbanized China and a decimated Christchurch to consult with community and begin to remodel these cities on a human scale.

Shot with astounding cityscapes and flyovers to rival Koyaanisqatsi, Dalsgaard brings the epic impact of this work right out of the cinema screen. Alongside Gehl’s team, we meet mayors and locals who reflect upon the changes to their city. With 50% of the world’s population now residing in urban areas, predicted to increase to 80% by 2050, this is an entirely thought-provoking discussion about how we live now, and how we can live better in the future.

Presented in collaboration with the NFSA’s Utopian Cinema series.

MON 4 NOV
7.00 PM / ARC

DENMARK
English | 2012 | Documentary | 83 min
Unclassified: 15+ may be admitted
Director: Andreas Dalsgaard
Producer: Signe Byrge Sørensen
Distributor: Madman Entertainment

PLANET IN CONVERSATION

Canberra: a city known – and oft derided – for its unique and polarising urban planning. Through THE HUMAN SCALE we are introduced to examples of redevelopment to redress the absence of human considerations in the modern, motorcar-oriented city. What can such conversations say to us about Canberra?

Inviting our audience into this discussion are Professor Barbara Norman, the Foundation Chair of Urban and Regional Planning at the University of Canberra, a Life Fellow and past national president of the Planning Institute of Australia and honorary member of the Royal Town Planning Institute in the UK.

PRESENTED BY 666 ABC CANBERRA’S ALEX SLOAN
In Arc Cinema, Monday November 4, following THE HUMAN SCALE.

CIFF CONVERSATIONS

Proudly sponsored by the University of Canberra.
Precious life is taken, by both man and then animal, in this tragic account of the consequences of captivity.

We know them by the fearful name, Killer Whales, but Orcas keep some of the most lovingly bonded and sociologically complex family units on the planet. BLACKFISH reflects upon the fragile emotional and social experiences of captive, trained Orcas to help understand a number of tragic and fatal attacks upon trainers in marine theme parks.

At the centre of the story is Tilikum, a male Orca who has performed well in both live shows and breeding programs across a number of North American sea parks. Tilikum made worldwide headlines when, after several years working together, he turned upon and killed his trainer Dawn Brancheau during a routine performance. A fascinating, and indeed heartbreaking documentary that will forever change the way you think about so called Killer Whales.
A HIJACKING

Life is used as a bartering tool in this suspenseful hostage negotiation drama.

The Danish cargo ship MV Rozen is heading for harbour when it is hijacked by Somali pirates in the Indian Ocean. Among the men on board are the ship’s cook Mikkel and the engineer Jan who, along with the rest of the seamen, are taken hostage in a cynical game of life and death. With the demand for a ransom of millions of dollars, a psychological drama unfolds between the CEO of the shipping company and the hijackers.

The new film from Tobias Lindholm, co-writer of last year’s festival favourite, The Hunt, is a gripping thriller, winning nine international film awards including Best Film at the Danish Academy Awards.

SAT 9 NOV
4.00 PM / ARC

IRELAND
English | 2012 | Drama | 87 min
Unclassified: 15+ may be admitted
Director: Lenny Abrahamson
Writer: Malcolm Campbell
Producer: Ed Guiney
Distributor: Madman Entertainment
Cast: Jack Reynor, Róisín Murphy, Sam Keeley

WHAT RICHARD DID

Life changing consequences ripple through a community following an alcohol and anger fuelled mistake.

Richard Karlsen is the top dog in a group of graduating, South Dublin teens. He’s a promising athlete, charming mate, and his university career looks to be solidified by a sporting scholarship. A new relationship with Lara brings an even deeper satisfaction to his life but her friendship with her somewhat troubled ex causes him concern. One night, after a party, a drunken altercation turns into a brawl and Richard throws a lethal punch that will alter their lives forever.

Lenny Abrahamson (Garage) has assembled an outstanding cast of young actors to deliver this quietly devastating exploration of the consequences of heated actions. Without moralising or posing any particular position, WHAT RICHARD DID allows us insight into the tremendously complex accountabilities for violent behaviour, presenting us with the personal, human face of the dilemma.

Following the screening we are joined by Jacob Wray, Project Officer for Youth Coalition of the ACT and Sergeant Harry Hains, Officer In Charge of ACT Policing, Crime Prevention, for a special discussion regarding the themes of the film. Teenagers welcome!

WED 6 NOV
6.30 PM / DENDY

DENMARK
English, Danish, Somali, with English subtitles | 2012 | Drama | 103 min
Unclassified: M
Director & Writer: Tobias Lindholm
Writer: Rasmus Heisterberg
Producers: Rene Ezra, Thomas Radoor
Distributor: Madman Entertainment
Cast: Pilou Asbæk, Roland Møller, Søren Malling, Dar Salim
BROKEN CIRCLE BREAKDOWN

The life of one relationship flashes by as the life of their child hangs in the balance.

Elise, a tattoo artist, and Didier, a banjo-strumming cowboy, are an unconventional couple but have been deeply in love for seven years. When their daughter, Maybelle, is diagnosed with a terminal illness, their relationship — its highest and lowest points — return in memories that create a patchwork portrait of life, love and loss.

This remarkable film pieces together a non-linear collection of narrative moments in a way that elicits mood and emotion, at times great sorrow and euphoria, in order to tell its tale... and, amazingly, all linked with an incredible soundtrack of American bluegrass. Yes, it’s a total tearjerker, but the film enraptured audiences in an exhilarating way, proven by its cinema success across Europe and Audience Award win in Berlin. Felix van Groeningen’s masterful story-telling and tricky techniques, along with astonishing performances from the film’s leads, weave you into this work that somehow seems to capture all and every human emotion.

THUR 31 OCT
8.30 PM / DENDY

SAT 9 NOV
4.15PM / DENDY

BELGIUM

English, Flemish, with English subtitles | 2012 | Drama | 111 min
Unclassified: 18+ only
Director: Felix van Groeningen
Writers: Carl Joor and Felix van Groeningen
Producer: Dirk Impens
Distributor: Hopscotch Films
Cast: Veerle Baetens, Johan Heldenbergh, Nell Cattrysse

THE WEIGHT OF ELEPHANTS

The moment childhood gives way to the trials of adolescent life is poetically captured in this celebrated debut.

Eleven year old Adrian is sent to live with his tough-love Gran and down-hearted Uncle in a poorer part of an unnamed New Zealand city. Bullied at his new school and feeling isolated, he escapes into a fantasy world for comfort. When a new family move in next door, he becomes fixated with their children, suspecting they may be the three missing local children people have been talking about.

A starkly honest film captured with a beautiful visual and narrative poetry, Kiwi newcomer, Daniel Joseph Borgman has made an impressive entrance, nominated for several awards. Demos Murphy is a great discovery who delivers a powerful, raw and fragile performance as the sensitive young Adrian, reminding us of those difficult moments when the world of adults becomes a reality in the mind of a child.

SUN 3 NOV
2.30 PM / DENDY

NEW ZEALAND, DENMARK

English | 2013 | Drama | 83 min
Unclassified: 15+ may be admitted
Director & Writer: Daniel Joseph Borgman
Producer: Katja Adomeit, Leanne Saunders
Distributor: Transmission Films
Cast: Angelina Cottrell, Anna Hewlett, Demos Murphy

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Producer: Katja Adomeit, Leanne Saunders
Distributor: Transmission Films
Cast: Angelina Cottrell, Anna Hewlett, Demos Murphy
Life begins at 60 in this heart-warming story of one woman's renewal.

Gloria is 58 years old but still feels young. Although her life is a lonely one, she remains ever hopeful in her search for love and spends her time at singles parties in ballrooms, trying her luck. Luck comes in the form of Rodolfo, a charming older man with whom she begins a relationship with refreshed vigour. But Rodolfo still has deep ties to his adult children and an ex-wife causing comical and candid obstacles in their path.

Paulina Garcia is an absolute delight in this role for which she won best actress at the Berlinale. The entire film is told from her perspective and she greets each new indignity and challenge with both courage and humour. Refreshingly frank in its depictions of middle-aged body image, sexuality and fears of ageing alone, GLORIA is endearing, inspiring, uplifting cinema that will restore your hope, however young you are.

**SUN 3 NOV**
6.30 PM / DENDY

**TUES 5 NOV**
6.15PM / DENDY

**CHILE, SPAIN**

Spanish, with English subtitles | 2012 | Comedy | 110 min

**Unclassified:** 18+ only

**Director:** Sebastián Lelio

**Writers:** Sebastián Lelio and Gonzalo Maza

**Producers:** Luis Collar, Juan de Dios Larrain, Pablo Larrain

**Distributor:** Rialto

**Cast:** Paulina García, Sergio Hernández, Diego Fontecilla

With increasing options available for older people to find love and life in the twilight years, we delve deeper into the ideas of independence and opportunity GLORIA speaks to.

Sharing their own experiences with the audience are: Prue Power, who has dedicated her career to supporting and promoting the public healthcare sector and the critical role of nurses. She has a Master of Population Health, is a qualified Arbitrator and Mediator and has a Corporate Directors’ Diploma. Prue was nudging 60, full of life, yet single. She took the leap with Australia’s largest online dating service, RSVP, and has been in a happy relationship for the past seven years. 60 is the new 40!

Prue is joined by self-described “professional masturbator“, Deborah Avery, sex toy vendor as the owner of The Pleasure Box, counsellor and a recent Senate Candidate for the Sex Party.

**PRESENTED BY 666 ABC CANBERRA’S LOUISE MAHER**

In the Dendy festival lounge, Tuesday November 5, following GLORIA.
OMAR

A veritable Romeo & Juliet tale, told across the feuding houses of Israel and Palestine.

Forced to scale a wall and dodge bullets just to see his girlfriend Nadia, Omar lives a life dictated by the perpetual violence in the West Bank. When his friends plan an act of retaliation against the Israeli army, the situation escalates and Omar is arrested. Pressed to inform on his friends, he feels the frustration of loyalty in the face of oppression and violence, and the bitterness of love that is thwarted by politics.

Hany Abu-Assad won the Golden Globe for his previous film PARADISE NOW and took out the Special Jury Prize for Un Certain Regard in Cannes with OMAR. His humanistic approach to the ongoing violence in the occupied territories, delicately portrayed through friends, family and lovers, is certainly confronting but courageously leaves any conclusions up to the viewer.

Hany Abu-Assad

Director & Writer:
Hany Abu-Assad

Producer:
Hany Abu-Assad, Waleed F Zuaiter, David Gerson

Distributor:
Madman Entertainment

Cast:
Adam Bakri, Leem Lubani, Eyad Hourani
A long divorced couple put their differences aside and reunite to help their imperiled son.

Separated for 15 years, Frans and Lisa immediately drop everything when they hear their son Jack as been injured in a skiing accident on vacation with his girlfriend. Needing to collect both Jack and his car, they set off together on the day long drive from Brussels to the French Alps. Although any animosity takes back seat to a mutual need to take care of Jack, old irritations and habits soon surface, bringing to question – what do these divorcees feel for each other now? Is it indifference, jealousy, friendship, or perhaps even love?

True to its title, TENDERNESS, is a gentle, sincere and warm-hearted film filled with small moments that conjure much grander themes. Beautifully shot landscapes of open motorways and snowy mountains set a sparseness upon which underlying tensions and emotions can linger; while distinctly natural performances evoke all those quirks, familiarities and foibles of family interactions. Marion Hansel has successfully delivered a very personal story that feels perfectly profound.

Teen angst meets with turbulent temptation in a boot camp for young societal outcasts.

The PARADISE triptych completes and this time it’s Melanie’s turn – the overweight daughter of Teresa who we met briefly in LOVE. Here, her aunt Anna Maria unceremoniously dumps her in fat camp for the summer, with the view to shedding some pounds and making new friends. Delightful scenes of teen bonding, exercise regimes and dietary planning pave the way for inevitable rebellion, fuelled by Melanie’s burning crush on the camp’s resident doctor. And, of course, as this is a PARADISE film, that crush escalates to obsession and leads to questionable and confounding choices.

While a story of first love – self-love – is at the heart of HOPE. But this collection of films could not conclude without even more moral minefields around what is and is not appropriate desire. Again Seidl’s visual poetics are at the fore, as he paints the alpine fat camp as some kind of morbid mash-up of The Sound Of Music with Prisoner. And whilst the themes remain typically heavy, of the three works, HOPE is delivered with the lightest touch, a winning wit and some very memorable awkward teenage moments.
A Bonnie and Clyde tale that goes straight to the heart of the Jailbird–Lovebirds’ devotion.

Kicking off where you might expect a story like this to end, crim-couple Bob and Ruth turn themselves in after wounding a policeman in a shoot-out. After an impressive and extended crime spree, the couple are cuffed and dragged apart. Four years later we find Bob escaping jail to reunite with Ruth and the daughter he has not yet met, but his past will soon catch up with him and the family must fight to stay together.

Set in Texas in the 70s, David Lowery’s poetic visuals and melancholic moods evoke the many outlaw films of that time, yet Lowery consistently manages to avoid the clichés of the trope. Powerful performances help to draw a more subtle study on one couple’s deep devotion amid increasingly desperate circumstances.

A Rom-Com that’s light on the froth.

Luke and Kate are co-workers at a Chicago micro-brewery who’ve bonded over a mutual love of lager. Their friendship is steeped deep in simpatico and flirting, and it is clear to many they’d be perfect for each other. But if there’s one thing that helps blur the line between “friends” and “more than friends”, it’s beer…

This is actor/director Joe Swanberg’s fourteenth feature and he’s produced his best script and performances yet in this refreshingly anti-saccharine, down to earth, romantic comedy. Olivia Wilde and Jake Johnson are a treat as our would-be lovers, whose infectious infatuation is a joy to watch, while their intentional dismissal of the schmaltz and sweetness the genre is known for is as laudable as it is enjoyable.
A touching ode to enduring love, artistic souls and sparring partners.

Noriko Shinohara is clearly a very patient woman. For forty years she has been married to eccentric Ushio, an artist who came to early fame in Japan for his ultra-modern, psychedelic creations and performance painting in which he literally punches paint onto a canvas in boxing gloves. She has stood by and supported his artistic career, odd temperament and alcoholism, often to the detriment of her own work as a sensitive, talented painter and illustrator. Now, in New York, approaching their 80s, they are about to present their first tandem show.

There is something indescribably wonderful about watching these two characters interact. Their lifelong love is palpable, yet pitted with experiences and memories, both good and bad, etched into their every exchange. Heinzerling won best director for a documentary at Sundance with this tenderly drawn observational piece, stunningly woven together with Noriko’s own cartoons and illustrations in which we see her alter-ego “Cutie” play out her past with “Bullie” the Boxer. A must see for any romantic and artist at heart.

**SUN 10 NOV**  
**4.00 PM / ARC**

**USA**

English and Japanese, with English subtitles | 2013 | Documentary | 83 min  
**Unclassified:** 18+ only

**Director:** Zachary Heinzerling  
**Producer:** Lydia Dean Pilcher; Patrick Burns; Sierra Pettengill; Zachary Heinzerling  
**Distributor:** Madman Entertainment

**PRESENTED BY 666 ABC CANBERRA’S MELANIE TAIT**

In the Dendy festival lounge, Thursday November 7, following ONLY LOVERS LEFT ALIVE.

**CIFF CONVERSATIONS**

Proudly sponsored by the University of Canberra.

What is it about Vampires that we just can’t get enough of? What do Vampire narratives tell us about the human experience? Is immortality really that desirable? Is being pretty, pale and hungry for blood something we’re deep down aspiring to?

Jim Jarmusch has offered a new, sophisticate’s take on the beautiful undead in ONLY LOVERS LEFT ALIVE, Melanie Tait leads us through a conversation about the Vampire trope, past, present and maybe even (interminable) future.
An unflinching alternate take on the world’s new economic super-power.

A miner is confronted with corruption, a receptionist is walked over by her clients, a young factory worker compromises himself for a better deal, and a migrant worker finds his only last hope in a gun. While China may be celebrating boom times, the lives of these everyday characters from four different provinces are stretched to their limits, each with a drastic end result.

Loosely inspired by King Hu’s A TOUCH OF ZEN, Jia Zhang-ke has elaborated upon four true stories ripped directly from the headlines, illustrating how the increasing pressure and commodification of life in a wealthy modern China can erupt with violent repercussions. Zhang-ke has been widely heralded as one of the most important Chinese filmmakers of our time, whose ordinarily quite gentle social critique is here transformed into an angry and alarming cry for justice. A powerful, explosive work, A TOUCH OF SIN won the prize for Best Screenplay in Cannes this year.
IN BLOOM

An old country and young lives are changing, in a powerful story of two young women navigating the oppressive societal expectations of post-Soviet Georgia.

Set in Tbilisi, in 1992, when the newly independent state must fend for itself, even as civil war still rages in the provinces. For 14-year-old best friends Eka and Natia, their childhood in the run-down but beautiful city has come to an abrupt halt, as insecurity and fear of what the future might bring hold sway. Eka lives in a book-filled apartment with her sister and mother while precocious Natia lives in the chaotic atmosphere of a cramped apartment with her extended working-class family. But Eka and Natia are far more concerned with life outside – classroom gossip, music, and exercising their budding sexual power over the local boys. Indeed, as the class beauty, Natia has already attracted not only the attention of handsome Lado but also local thug Kote, who is not going to tolerate rivals without a fight. So it is the gift by Lado to Natia of a pistol, something to ‘protect herself with’, that fractures the lives of the two teenagers and tests their friendship.

Based on writer and co-director, Niana Ekvtimishvili’s childhood memories, IN BLOOM has the rich texture of authentic lived experience, anchored by stunning performances and beautiful imagery of the embattled city.

THE GILDED CAGE (LA CAGE DORÉE)

Money changes everything.

Maria and José emigrated to France from Portugal 30 years ago, and since then, have made themselves perfectly indispensable. They live in the modest ground floor lodgings of a chic apartment building in Paris, where Maria works as the building’s ever-ready concierge. José is a site foreman for a multimillion dollar construction company whose superior work ethic and craftsmanship keeps winning the company additional contracts. They’ve raised two children, supported their in-laws, spent a lot of time making other people happy, and making them money, and after it all, they have little themselves. When José inherits the family winery, their fortunes change. Literally, they’re rich, and their dream of returning to Portugal and freedom is finally in reach. That is, if everybody else will let them go…

Alves’ warm-hearted, cross-cultural comedy features a terrific ensemble cast, spot-on comic timing and a thoroughly appealing central couple, whose dilemmas are portrayed with great tenderness and affection. A genuine feel great comedy, THE GILDED CAGE is the little film that did big things, defying its indie origins to thoroughly blitz the French box office this spring.
KILL YOUR DARLINGS

They wanted to liberate language, their senses, society and their lives. Instead they found themselves trapped in a dangerous game.

It's 1944 and young Allen Ginsberg (Daniel Radcliffe) is off to Columbia University. Although his studious ways and high grades see him in good stead with the school, there are early signs of creative rebellion, fuelled by meeting the charismatic Lucian Carr: Carr introduces Ginsberg to the real New York: jazz, drugs and parlour poetry where they stumble upon William Burroughs (Ben Foster) and David Kammerer (Michael C. Hall) with whom Carr seems entangled in a mutually beneficial arrangement. Ginsberg is instantly smitten with Carr, but Carr only has eyes for a rugged baseballer named Jack Kerouac. Together the band of young poets dream a juvenile plan for a libertine literary movement – one they call The New Vision – but what binds them instead is a shocking murder which implicates them all.

A smash at Sundance, KILL YOUR DARLINGS boasts a star-studded cast (Elizabeth Olsen, Kyra Sedgwick and Jennifer Jason Leigh also feature prominently) and a crafty script that does justice to its wordsmith subjects. If not yet proven, Radcliffe dissolves all doubt – he is not young Harry Potter anymore and is clearly willing and able to take on much more gritty, daring and adult roles.

FRI 1 NOV
8.30 PM / DENDY

USA
English | 2013 | Drama | 104 min
Classified: MA 15+
Director: John Krokidas
Writer: Austin Bunn, John Krokidas
Distributor: Sony Pictures
Cast: Daniel Radcliffe, Dane DeHaan, Michael C. Hall, Jack Huston, Ben Foster

A modern day Western in a place where the Wild West still really exists.

Baran was a hero before the Kurdish army fell apart, along with Sadaam Hussein’s reign. Becoming police chief in a remote border town, he is determined to bring order to the place and stand up to outlaw leader Aziz’s self-imposed ‘justice’. But when he meets defiantly independent schoolteacher Govend his credibility and authority is challenged, as he grapples with this new infatuation.

Part moody, stylised drama, part comic spoof of the Western genre, MY SWEET PEPPER LAND is the latest work by Kurdish cinema’s great Hiner Saleem. Performing well in Official Selection at Cannes, the film successfully mixes a playful approach to provocative issues and breathes new, contemporary, resonant life into a classic cinematic trope.

THUR 31 OCT
4.00 PM / ARC

MON 4 NOV
8.45PM / DENDY

IRAQI KURDISTAN
Kurdish, with English subtitles | 2013 | Western | 95 min
Classified: M
Director & Writer: Hiner Saleem
Producers: Marc Bordure, Robert Guédiguian
Distributor: Sharmill Films
Cast: Korkmaz Arslan, Golshifteh Farahani, Suat Usta
A WORLD NOT OURS

Less than a square mile, the Ain-el-Helweh refugee camp in Lebanon is home to over 70,000 people who can neither work there nor leave its confines. As a child, Palestinian born Mahdi Fleifel thought it was a mystifying wonderland, filled with strange characters, intense and bizarre experiences. It was also home to his family.

Unlike many in his family, Fleifel is free to come and go, and has returned to the camp throughout his lifetime, capturing on camera the lives of his loved ones, friends, and their fellow residents. We meet his cranky grandfather, his eccentric uncle and his best friend Abu Iyad who, more than anything else, just wants to get out. While the situation he observes is grim, the personalities of his subjects remain vibrant, hopeful, at times naive, and decidedly quirky, making for a rather wry but very beautiful examination of how to endure an impossible life.

LIBERTY IN CONVERSATION

In A WORLD NOT OURS we see people living in an impossible situation for the foreseeable future, raising families and conducting their lives in an enclosed refugee camp. How does this experience compare to the experiences of refugees living in Australian detention centres? What hope do these people have of finding a life outside of the gates?

Dr Helen Watchirs, OAM, was appointed as the ACT Human Rights and Discrimination Commissioner in 2004. With over 30 years experience as a human rights lawyer, her works have focused on discrimination, vilification and sexual harassment complaints and Human Rights Audits of ACT detention facilities. She joins Tim Vines, Vice-President of Civil Liberties Australia, and our audience to discuss the complex and polarising realities of Australia’s refugee program.

PRESENTED BY 666 ABC CANBERRA’S GENEVIEVE JACOBS
In Arc Cinema, Saturday November 2, following A WORLD NOT OURS.

CIFF CONVERSATIONS

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See a great Australian film at Canberra International Film Festival
**MAGIC MAGIC**

**AUSTRALIAN PREMIERE**

People are strange, when you’re a stranger...

Alicia (Juno Temple) arrives in South America to travel with her cousin, Sarah. When Sarah is suddenly called away, Alicia is stuck on a remote island with three of Sarah’s friends, including Brink (Michael Cera), an American exchange student with a sadistic streak. As Alicia’s anxiety over the situation she’s found herself in grows, insomnia, cabin fever and paranoia set in, fueled by her companions’ careless hypnosis games.

Golden Globe winner Sebastián Silva (Old Cats, The Maid) turns his hand to the horror genre and ends up offering a surprisingly sophisticated and thought-provoking film. Yes, MAGIC MAGIC is as creepy as can be, but by making his monsters the characters’ own inner-demons, Silva has conjured a far more terrifying version of reality. One of Sundance’s most talked about genre pics.

**FRI | NOV 8.00 PM / ARC**

**USA, CHILE**

English, Spanish with English subtitles | 2013 | Horror | 97 min

**Classified:** awaiting decision

**Director & Writer:** Sebastián Silva

**Producers:** Christine Vachon, David Bernad, Frida Torresblanco, Mike White

**Distributor:** Studio Canal

**Cast:**

Juno Temple, Michael Cera, Emily Browning

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**PATRICK**

A 70s classic gets a mod make-over from an Ozploitation expert.

After an incident in which he killed his mother and lover, Patrick has been in a coma for many years, unable to communicate. When a beautiful new nurse rouses his attention, Patrick’s latent psychic and telekinetic powers begin to re-emerge, and soon threaten the lives of everyone in the hospital.

Having chronicled the film in his celebrated Ozploitation documentary Not Quite Hollywood, Mark Hartley gives the original 1978 Aussie cult hit a reboot, replete with the mod cons of 21st Century filmmaking. Hartley successfully elevates the original to new bloody heights in a frightening fashion that will both shock newcomers and delight devotees to the classic.

**FRI | NOV 10.00 PM / ARC**

**AUSTRALIA**

English | 2013 | Supernatural Thriller | 96 min

**Classified:** MA 15+

**Director:** Mark Hartley

**Writer:** Justin King

**Producer:** Antony I Ginnane

**Distributor:** Umbrella Entertainment

**Cast:**

Jackson Gallagher, Peta Sergeant, Rachel Griffiths, Simone Buchanan, Charles Dance
BLUE RUIN

A revenge fest with unexpected twists and an everyman protagonist.

Dwight was a middle aged, middle class, average Joe when an horrific crime devastated his life and family. Since then he’s been living as a vagrant in his broken down car. When he gets the call that the man responsible for ruining him is being released from prison, he immediately springs to action on a path of bloody revenge. He will soon discover, however, that retribution is never as easy as it seems. A FIPRESCI Prize winner at Cannes this year, this very clever indie is more than your average slasher flick.

FRI 8 NOV
8.00 PM / ARC

USA
English | 2013 | Thriller | 90 min
Unclassified: 18+ only
Director & Writer: Jeremy Saulnier
Producers: Richard Peete, Vincent Savino, Anish Savjani
Distributor: Madman Entertainment
Cast: Macon Blair, Amy Hargreaves, Devin Ratray

JOHN DIES AT THE END

Think you’ve seen it all in the sci fi, fantasy, supernatural, thriller, horror, teen comedy worlds…? Try seeing it all in one film.

Dave is telling his impossible story to a journalist in a tacky restaurant. It’s a story that begins with a new street drug that transports its users across time, space and parallel dimensions. They call it Soy Sauce and the stuff is addictive. Side effects include telekinesis, telepathy, shape shifting and run-ins with demons and alien insects. It turns out the world is under invasion and it is going to take a couple of college drop-outs who can’t find jobs, namely Dave and his mate John, to save it. The only problem is, they can’t.

Don Coscarelli has taken on the challenge of reworking Jason Pargin’s mind-bending novel into a film that has been described as an instant genre classic, but, umm, just which genre are we talking about?

FRI 8 NOV
10:00 PM / ARC

USA
English | 2012 | Sci Fi | 99 min
Classified: 18+ only
Director & Writer: Don Coscarelli
Producer: Brad Baruh, Don Coscarelli, Andy Meyers, Roman Perez
Distributor: Madman Entertainment
Cast: Chase Williamson, Rob Mayse, Paul Giamatti, Clancy Brown
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