

THE JEWISH FILM FOUNDATION OF AUSTRALIA INC.

PROUDLY PRESENTS

THE
2007
FESTIVAL OF
JEWISH CINEMA



IT HAD TO BE YOU

MELBOURNE 7-25 NOVEMBER

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Acknowledgements

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Special Live Opening Night Presentation

GARY LUCAS & THE GOLEM

The 2007 Festival of Jewish Cinema is delighted to present the internationally acclaimed New York guitar virtuoso, Gary Lucas, performing his original musical score for a rare Australian screening of the classic silent film, *The Golem*.

Described as “a legend” by *Rolling Stone* magazine and as “one of rock’s most original guitarists” by *The New York Times*, Gary Lucas has been a regular fixture on the New York music scene for more than two decades, both as a solo performer and in league with such luminaries as Captain Beefheart, Jeff Buckley, Joan Osborne, Allen Ginsberg and Lou Reed. Lucas has performed his score for *The Golem* in over 15 countries – from New York and London to Moscow, St Petersburg and Prague itself, the home of the Golem – and in contexts as varied as the Biennale in Venice to London’s Meltdown Festival. Lucas reinterprets Jewish melodies both ancient and modern with an array of musical strategies, fusing traditional folk tunes with famous melodies into a spectacular fantasia of otherworldly sounds that ricochet around the auditorium.

THE GOLEM

Germany 1920 Paul Wegener, Carl Boese Silent; English inter-titles.
Classification: G (General - Suitable for all ages) Archive print courtesy of the Friedrich-Wilhelm-Murnau-Stiftung

Monstrous as it may seem, the literary creation of Frankenstein is a mere baby compared with the ancient Jewish legend of the Golem, a shambling, soulless creature mystically created by Rabbi Loew of Prague from clay, to save the beleaguered Jews of the city from expulsion. This famous mediæval tale has been filmed several times, but this 1920 silent version is the finest treatment of the original story and is indeed one of the most outstanding of all silent films. Extraordinary lighting and enormous sets inspired by the mediæval architecture of Prague add to the innovative Expressionist nature of the production. When the film was re-released in Germany with recorded music in the 1930s, Adolf Hitler is said to have ordered all copies of it to be burnt, so that Jews would not feel empowered by this reminder of an ancient story.



Australian Première

AND ALONG COME TOURISTS

Germany 2007 Robert Thalheim 85 min In Polish, German & English;
English subtitles

A triumph at this year’s Cannes Film Festival, *And Along Come Tourists* marks an important milestone. As with *Just An Ordinary Jew* (which the Festival is screening again due to popular demand; see next page), it too is a contemporary and part autobiographical story, but set in Poland, in the infamous township of Oswiecim. Now overrun with visitors to the nearby former Nazi death camp of Auschwitz, it is hardly the place that Sven, a young pacifistic German, expects to be sent to do his compulsory civil service. Stranded and alone, one of his main tasks is to look after an elderly camp survivor, the cantankerous Stanislaw Krzeminski, who treats the young German with disdain. Luckily, a budding relationship with an attractive Polish interpreter, Ania, makes Sven’s everyday life more bearable. But, as the weeks go by, his growing affection for Ania, and his developing compassion for the much put-upon Krzeminski, lead to some troubling realizations for which there are few resolutions. This is one of the most subtle, insightful and unexpected films to come out of Germany in recent years.



Australian Première

DANS LA VIE

France 2007 Philippe Faucon 73 min In French & Arabic; English subtitles

Philippe Faucon’s new film is a wonderfully written and performed contemporary drama set in present-day France. It relates not one but two stories of converging lives. Esther, a cantankerous elderly Jewish woman, appears destined to see out her years in a nursing home despite the efforts of her busy doctor son and an enviable home in the South of France. But when Sélîma, a young French-raised Arab woman, comes on board as her nurse-at-home, all appears saved, as the two form an unlikely friendship despite their considerable differences in age and background. Life, however, doesn’t go smoothly for Sélîma. Mistreated while doing her other nursing rounds, and hounded at home by her family and her stricter hijab-wearing Muslim relatives, Sélîma is eventually forced to enlist the help of her own mother, Halima, to help care for Esther, despite her mother’s initial protestations. First presented at the Toronto Film Festival only last month, this is a beautiful tale of inter-generation and religious differences, full of warmth of character and situation, that consistently confounds our expectations. Each of the three central women is a completely rounded character, full of inherited history, yet finally open to others despite the most profound differences.



Special Presentation

THE BUBBLE

Israel 2006 Eytan Fox 118 min In Hebrew & Arabic; English subtitles

Israeli director Eytan Fox's follow-up to his acclaimed international hit, *Walk on Water*, is arguably his strongest film to date. Working with frequent collaborator Gal Uchovsky, this vibrant new film defines the contradictions of daily life in modern Israel for a generation. It follows a trio of attractive Israeli twentysomethings who share a flat in Tel Aviv's hippest neighbourhood district, and who live and work in the proverbial "bubble" – the chic cafés, shops and night-clubs of Tel Aviv – while ignoring the outside conflicts of the Middle East. But when one of them, Noam, a sweet-natured music-store clerk and reserve soldier, meets a handsome Palestinian named Ashraf, their escalating affair forces everyone to face reality in the most confronting ways. Vacillating provocatively between romantic comedy and political tragedy, *The Bubble* avoids the usual clichés, political speech-making and partisanship, and unfolds with bright visual style, unerringly suited to its timely subject. As always, Eytan Fox directs with compassion, but also with impatience for his characters' self-centredness. This remarkably assured feature was a multiple prize-winner at this year's Berlin Film Festival.



Special Encore Presentation

JUST AN ORDINARY JEW

Germany 2005 Oliver Hirschbiegel 89 min In German; English subtitles

A tour-de-force from Oliver Hirschbiegel, director of the Berlin Bunker box-office smash, *Downfall*. Based on a book by Swiss author Charles Lewinsky, this mesmerising screen drama addresses the thorny issue of what it means to be Jewish in contemporary Germany.

Emanuel Goldfarb, a German-Jewish journalist, receives a terribly polite letter asking him to speak at a school about his daily life as a "Jewish fellow citizen" to a group of German schoolchildren. Perishing the thought, Goldfarb writes to the teacher, refusing the invitation. But, to his own surprise, his letter, and with it the film, develops into a monumental settling of accounts in which he starkly confronts Germany's dark past and his German-Jewish identity in no uncertain terms. It is not possible to do justice in a few sentences to what transpires. Suffice to say, in a dreamlike postscript ending, we see Goldfarb sitting in a classroom before a sea of innocent young German faces, eager to hear the truth of what it's like to be the progeny of a "race" their own grandparents strove so hard to exterminate. Back by popular demand, this absolutely brilliant film is not to be missed.



Australian Premiere

IT HAD TO BE YOU

France 2007 Marc Gibaja 100 min In French; English subtitles

A hilarious romantic comedy set in present-day Paris, *It Had To Be You* is a wonderful take on, and affectionate tribute to, this uniquely American film genre. Sprinkled with suggestive Jewish details and background as if to understate

its theme, the film tells the story of two incurable romantics and childhood sweethearts, Florence and Thomas. Now approaching middle-age, they secretly dream that their lives will play out like the happy endings of their favourite movies. If only. When they meet-up by chance, the pair is determined to do anything but fall in love. Thomas is still smarting from a disastrous relationship and, at 35, has moved back home to live with his parents. Meanwhile, Florence is settled in marriage and has enough on her plate with her children, including a wayward teenage daughter. When Florence's marriage falls apart, Thomas assumes they will rekindle their childhood romance, but, as he soon discovers, life is not a romantic comedy. First screened at Cannes in May, this is a playful and accomplished comedy where nothing plays out as first expected.



Special Presentation

JELLYFISH

Israel-France 2007 Etgar Keret, Shira Geffen 78 min In Hebrew, English & German; English subtitles

There may be no more beguilingly beautiful or original film this year than this marvellously realised début from the gifted team of Etgar Keret and Shira Geffen. Winner of the Camera d'Or for Best First Feature at this year's Cannes Film Festival, the film begins as an ensemble piece about four characters whose tangential lives intersect in present-day Tel Aviv. First, there is Batya, who works for a wedding caterer but has little to her name other than a leaky apartment – that is, until she takes in a young child apparently abandoned at a local beach. Then, there are newlyweds Keren and Michael, whose plans for an idyllic Caribbean honeymoon are scuttled when the beautiful bride breaks her ankle in an accident. Finally, there is Joy, a non-Hebrew-speaking Filipino domestic carer who cannot escape the irony that she is not back home looking after her own young son, but helping one of her elderly clients reconcile with an estranged daughter. But just when one has become comfortable with these intersecting storylines and overlapping encounters, the film magically transforms into an unlikely mosaic of modern Israel life. The quartet wend their way through Israel's most cosmopolitan city and their lives take on a magical aura. Truly wonderful.



Australian Premiere

THE LAST FIGHTERS

Israel 2006 Ronen Zaretsky, Yael Kipper Zaretsky 76 min In Hebrew, English, Polish & Yiddish; English subtitles

History comes alive in this moving documentary in which six of the remaining survivors of the 1943 Warsaw Ghetto Uprising step in front of the camera to recall those momentous events. Now in their eighties, most live in Israel (anonymously, as it happens, among neighbours who know nothing of their heroic past), where they continue to meet every 18th of April, as they have for the past 60 years. They include Kazik Rotem, Masha Gleitman, Pnina Greenspan and Aharon Carmi; Brunk Spigel from Canada; and the celebrated Marek Edelman, who chose to remain in Poland. Then youngsters belonging to various Zionist and anti-Zionist groups, including the Bund, their searing memories of the historic events – in which hundreds of ill-equipped Jewish fighters were able to hold off the Nazi war machine for a month – are far richer and more complex than the version that has come down in history and official commemorations. The whole dramatic event, rich in detail, is brought to life through the lucid voices of these resilient survivors.

Followed by: **The True Story of Marianne Golz**

Italy 2007 Monica Repetto 52 min In Italian, English & German; English subtitles. A touching documentary about Marianne Golz-Goldlust, a little-known Viennese operetta singer who was executed by the Nazis in 1943 for helping Jews and others escape from Prague.



Australian Premiere

O JERUSALEM

France 2006 Elie Chouraqui 102 min In English

An emotionally stirring work in the tradition of *Exodus* and *To Cast a Giant Shadow*, Elie Chouraqui's passionate retelling of the spellbinding events of the birth of Israel has been a major talking point since it was released in cinemas across France. Based on the international best-seller by Larry Collins and Dominique Lapiere, this epic film is framed as the story of two friends, both New Yorkers – Bobby Goldman, a Jew, and his Palestinian friend, Saïd Chahin – who are reluctantly pulled into the far-off conflict. Flashing back and forth between scenes of Bobby and Saïd's friendship in post-war Manhattan, and the hustle and chaos of British Mandate Palestine, the film meticulously reconstructs the events just before the UN vote for Partition and the ensuing War of Independence, culminating in the historic battle for Jerusalem. Director Elie Chouraqui's episodic narrative offers more than one dramatic climax, and delves with even-handed interest and compassion into the destiny of both sides, never flinching when depicting the internecine warring Jewish factions. With Ian Holm as David Ben Gurion and Tovah Feldshuh as Golda Meir.



Australian Premiere

MY MEXICAN SHIVAH

Mexico 2006 Alejandro Springall 102 min In Spanish, Hebrew & Yiddish; English subtitles

According to Jewish folklore, a Jew is accompanied from birth by the angels of light and darkness. When beloved patriarch Moishe Tartakovsky dies unexpectedly, these divine accountants must calculate his soul's direction into the afterlife by eavesdropping on the mourners gathered in a Mexico City apartment for his *shivah* (the prescribed seven-day mourning period). However, Moishe's eternal rest might be in jeopardy. Those sitting *shivah* include his vain daughter, bankrupt son, newly-Orthodox and wayward grandson, Catholic ex-lover and, perhaps best of all, two mysterious elderly Yiddish-speaking bystanders – Aleph and Bet – who diligently argue the merits and demerits of Moishe's life, which they record in a celestial ledger! Based on a story by Mexican-Jewish writer Ilan Stavans, and set entirely in Mexico City's small but vibrant Jewish Community (in a city of 18 million, there are fewer than 20,000 Jews), this black comedy was produced by John Sayles (*Matewan*, *Sunshine State*) and features a wonderful original score by The Klezmatics. It turns *My Mexican Shivah* into an affectionate, tearful party that's hard to leave. Opening Night film at the New York Jewish Film Festival.



Australian Premiere

THE LAST TRAIN

Germany-Czech Republic 2006 Joseph Vilsmaier, Dana Vávrová 122 min In Polish & German; English subtitles

A major departure for director Joseph Vilsmaier (*The Comedian Harmonists*, *Stalingrad*), who teamed with wife Dana Vávrová and the legendary Berlin producer Artur Brauner (*Europa, Europa*) to bring this uncompromising story to the screen. It is 1943 and the war is near its height. In Berlin, almost 70,000 of the city's Jews have been deported and the last transports are set to embark in April. For 688 of Berlin's remaining Jews, this chilling reality haunts their daily lives. Summoned by the Gestapo to Platform 17 of the infamous Grönewald Station, they are crammed into crowded wagons and sent on a harrowing journey. Some will try to escape and save themselves, others not. Concurrently, another set of stories about the families' previous lives is told in flashback, standing in stark counterpoint to the encroaching catastrophe. First shown at this year's Berlin, Cannes and Jerusalem film festivals, *The Last Train* is a powerful story of people trying to outrun the maelstrom of history.



Australian Première

LA QUESTION HUMAINE

France 2007 Nicolas Klotz 140 min In French; English subtitles

A masterful contemporary thriller from France, Nicolas Klotz's astonishing new film will reverberate with audiences. First screened at this year's Cannes Film Festival in the Directors Fortnight – and at a swag of international film festivals since – it has stirred fervent debate about how the past intrudes on the present. Simon, a human-resources manager of a German-owned petrochemical corporation in France, is assigned the task of secretly investigating the company's director, Mathias Jüst, by the company's liberal deputy director, Karl Rose. Weighing up a possible power struggle between the two men, Simon decides to use Jüst's passion for classical music to get closer to him, but his own perception becomes clouded when his investigation uncovers a culture of denouncement and surveillance that leads back to the Nazi era. In a dazzling performance, Mathieu Amalric plays Simon as a well-dressed "corporate terminator", a consummate professional out of his depth in a labyrinthine past and with the machinations of the present, oblivious to the damage caused to his own soul. As Mathias Jüst, Michael Lonsdale gives one of his greatest performances, a captain of industry trapped by the juggernaut of history. An astonishing film, a genuine *tour-de-force* and a brilliant meditation on the corrosive effects of history.



Australian Première

SAVED BY DEPORTATION

USA 2007 Slawomir Grunberg, Robert Podgursky 80 min In English, Russian, Polish, Hebrew, Uzbek & Tajik; English subtitles

A new feature documentary from Slawomir Grunberg, whose *The Legacy of Jedwabne* was screened last year. In 1940, a year before the Nazis started deporting Jews to death camps, Joseph Stalin ordered the deportation of approximately 200,000 Polish Jews from Russian-occupied Eastern Poland to forced labour settlements in the Soviet interior. As cruel as Stalin's deportations were, ultimately they largely saved Jewish lives, for the surviving deportees constituted the overwhelming majority of the Polish Jews who escaped the Nazi Holocaust. *Saved by Deportation* not only tells this story, it follows Asher and Shyfra Scharf, now elderly Chasidic Jews and former deportees, as they travel through Poland, Russia and Central Asia, revisiting their places of exile travelled more than 60 years ago. It is in some of these places that the film demonstrates a remarkable spirit as the Scharfs are welcomed by locals who recall fondly the sojourn of Polish refugees in their midst. This little-known story of survival is both a harrowing adventure and an affirmation of human goodness during times of great darkness. It is also a reminder of the path trodden by so many survivors who came to Australia after the war.



Australian Première

SWEET MUD

Israel 2006 Dror Shaul 97 min In Hebrew, French & English; English subtitles

In what has been an exceptionally good time for Israeli cinema, *Sweet Mud* has been hailed as the most accomplished Israeli feature of the year. It won the Grand Jury

Prize at the Sundance Film Festival, the Crystal Bear at the Berlin International Film Festival and six Israeli Academy Awards, including Best Picture. It tells the story of a son's relationship with his emotionally fragile mother, Miri (the exquisite Ronit Yudkevitch), set against the backdrop of a 1970s kibbutz. So many subtle threads are woven into its fabric that it becomes a richly complex and rewarding picture of Israeli life, one that peels back the romantic mythology surrounding communal life on a kibbutz. For his bar mitzvah, 12-year-old Dvir must pass a battery of tests of his manhood and worthiness as a future kibbutz leader. But this is nothing compared to the challenge presented by his single mother, who since the death of her husband has been teetering on the edge. When her much-rumoured boyfriend appears from Switzerland, things look up, but a chain of small but powerful events sends this nascent family reeling. This deeply felt drama deserves all the acclaim accorded it in Israel and abroad. Opening Night film at the San Francisco Jewish Film Festival.



Australian Première

TEHILIM

Israel-France 2007 Raphael Nadjari 96 min In Hebrew; English subtitles

This moving drama from French-born Israeli director Raphael Nadjari (whose *Avanim* was screened in 2004) achieved the rare and much-sorted-after feat of being presented in the prestigious Official Competition at this year's Cannes Film Festival. Set in Jerusalem's Orthodox community, the film tells of a family's coming to terms with the sudden and unexplained disappearance of the father, following a car accident. Haunted by loss but unable to properly mourn it, his surviving two sons and their mother are left to process and come to terms with the situation in their own different ways. In a society often geared for wartime tragedy, support from friends and family seems more rote than sincere, even when the sons try to find a way to get their missing father back. From this fraught situation, Nadjari has created an unforgettable portrait of a family whose members are pulled apart, but also brought closer together. Nadjari's direction is so smoothly accurate in every detail, and moves with such assured unhurried pace, that viewers will soon forget they are watching a film. A compelling and intimate portrait of loss and connection.



Australian Premiere

THE JOURNEY

Germany 2003 Pierre Koralnick 90 min In German & Polish; English subtitles

A gripping drama of war-time survival, *The Journey* tells the story of two teenage sisters, Katarzyna and Elzbieta, who, at the behest of their father, flee Nazi-occupied Poland by volunteering for work in Germany - hoping that they will go unnoticed in the mass of non-Jewish Polish girls travelling there as forced labour. Armed with false Aryan birth certificates and new identity cards, the pair sets out on a treacherous journey that will take them across Germany to the Ruhr region and the Rhine River near Switzerland, and to war's end. To survive, the sisters are forced to conceal every detail of their family background to the point of hiding their education and speaking German without Yiddish inflection. Yet, even this is not enough to prevent them being preyed upon and betrayed. Based on Ida Fink's celebrated novel, *The Journey* (aka *The Last Hide-Out*) is a superbly directed and marvellously acted screen drama that succeeds in conveying the precariousness of the sisters' attempt to survive the war.



Australian Premiere

THE YEAR MY PARENTS WENT ON VACATION

Brazil 2006 Cao Hamburger 104 min In Portuguese, Yiddish & Hebrew; English subtitles

A heart-warming story that blends drama and comedy into something deeply moving and utterly unique. In 1970 Brazil, a military régime has ruled the country since 1964, but 12-year-old Mario's biggest concern is whether Brazil wins the World Cup. It is also the year that his parents are forced to flee in the middle of the night, leaving him at his grandfather's house in São Paulo, unaware that the elderly man has just died hours before. Whisked to the funeral by Yiddish-speaking strangers, Mauro is reluctantly taken under the wing of his late grandfather's solitary and observant Jewish neighbour, Shlomo, who works at the nearby synagogue. Though nonplussed to find Mauro isn't circumcised on account of his Catholic mother, eventually the congregation and local neighbourhood amiably adopts the boy, while Shlomo courageously tries to find where the parents have vanished to. First screened in the Official Competition at this year's Berlin Film Festival, this partly autobiographical film - both of director Cao Hamburger's parents were arrested for their political activities - is as graceful, lucid and moving a film as is likely to be seen this year.

Yiddish Film Classics - New Restorations

What is it about Jewish culture that it stubbornly persists, even flourishes, in the face of what seem to be insurmountable odds? Even on film, it simply refuses to fade away. Here is a remarkable selection of newly restored archive prints, once thought lost to cinema audiences. Miraculously preserved by The National Center for Jewish Film at Brandeis University, USA, these little-known Yiddish classics represent a hitherto forgotten chapter in world cinema. Thanks to some considerable restorative magic, this marvellous heritage is now back on the screen, miraculously resurrected in all its glory.



THE CANTOR'S SON

USA 1937 Ilya Motyleff, Sidney M Goldin 90 min In Yiddish; English subtitles

Described as a sort of anti-*The Jazz Singer*, *The Cantor's Son* marks the screen début of the celebrated cantor and matinee idol Moïshe Oysher, whose splendid voice is heard throughout. This free-spirited musical tells the story of a wayward youth who makes his way from his Polish *shtetl* to New York's Lower East Side, where he eventually achieves success and happiness by keeping one foot in the New World and another in the Old. Featuring rare glimpses of the Lower East Side and of 2nd Avenue Yiddish theatre marquees of the period, the film loosely parallels Oysher's struggle to reconcile his cantorial calling (he was the son and grandson of cantors) with a career in show business. During the film's production, director Sidney M. Goldin (*Uncle Moses, East and West*) suffered a fatal heart attack and was succeeded by Stanislavsky protégé Ilya Motlyeff. The film's score was composed by Alexander Olshanetsky, a concert violinist and veteran of the Yiddish theatre, and includes his now famous hymn, "Mayn Shtetle Belz".

straying from Jewish tradition. Sentimental, farcical and tragic by turns, *Mothers of Today* is remarkable for its low-budget artistry and vitality. Featuring an exuberant musical score that erupts at almost every opportunity with lively production numbers, this is a film for dyed-in-the-wool Yiddish fans. It is bound to have you singing along and marvelling that everyone in New York, even its police, speaks Yiddish.



THE VOW

Poland 1937 Henryk Szabo 82 min In Yiddish; English subtitles

One of a handful of memorable Yiddish films made in rapid succession in Poland on the eve of the Holocaust, *The Vow* is a window into a vanished world already wedged between tradition and modernity. Loosely based on the same folkloric story that underpins S. Ansky's classic play, *The Dybbuk*, the film tells of two friends who, on completing their Yeshiva studies, make a celebratory vow pledging their unborn children, Rachel and Mendel, in marriage. Many years later, Rachel's father dies and the pledge is forgotten. As events unfold, the two children accidentally meet and fall in love, but their short-lived romance is thwarted by circumstance. Directed by Henryk Szabo (who, like so many of his Jewish colleagues, was already an established figure in mainstream Polish cinema before turning to Yiddish filmmaking; he is thought to have perished in the Warsaw Ghetto in 1942), the film is notable for its many authentic scenes of *shtetl* life and the musical score, which is a mixture of Yiddish songs and popular tunes. The cast is headed by Dina Halpern, who would later become the *grande dame* of the Yiddish theatre.



MOTHERS OF TODAY

USA 1939 Henry Lynn 85 minutes In Yiddish; English subtitles

A classic tale of parental sacrifice and filial ingratitude, *Mothers of Today* exemplifies the Yiddish film genre of *shund*, a brand of popular entertainment that appealed to Jewish-immigrant audiences with broadly drawn stories reflecting their daily life and anxieties. Featuring the only motion-picture performance of radio star Esther Field, who was well-known on US radio airwaves in the 1930s as the "Yidishe Mama", it is about a mother coping with her children's troubles resulting from their

TICKETING INFORMATION

Gary Lucas & The Golem \$37.00 (incl. GST) – no concessions.

Single sessions \$16.00 (incl. GST) – all tickets excluding Gary Lucas & The Golem – no concessions.

Gold Pass \$87.50 (incl. GST) - valid for any seven different films excluding Gary Lucas & The Golem.

Gold Pass patrons are required to select and acquire all of their session tickets at the time they purchase their Gold Pass.

Seating for all Festival sessions is fully reserved.

It is strongly advised that, where possible, patrons should book their Festival tickets well in advance to avoid possible disappointment. If past Festivals are a guide, many sessions will be sold out prior to the screenings.

All Festival films are restricted to persons 18 years and over with the exception of Gary Lucas & The Golem which is Classified G General: Suitable for all ages.

HOW TO BOOK

The Festival will be held at ACMI Cinemas, at the Australian Centre for the Moving Image, Federation Square, Flinders Street, Melbourne.

The ACMI Cinemas are located on Level 2. The ACMI Festival Box-Office is located on Level 1.

Festival tickets may be purchased by phone or in person at the ACMI Cinemas. Please note: Visa, Mastercard, and American Express credit cards will be accepted for all Melbourne Festival ticket purchases.

By Phone: Please call the ACMI Cinemas' Festival Telephone Bookings Line on (03) 8663 2222.

Credit-card telephone bookings for all Festival sessions will commence at 10.00 am on Wednesday 24 October, and will continue between 10.00 am and 6.00 pm on each weekday (Monday to Friday) thereafter (excluding Melbourne Cup Day, Tuesday 6 November).

(On weekends and Melbourne Cup Day, Festival tickets may be purchased in person at the ACMI Box Office, only. See below.)

All telephone credit-card ticket bookings will be forwarded to Festival-goers by post. If time does not permit postage, arrangements will be made for patrons to collect their tickets at the ACMI Cinemas Box-Office located on Level 1.

A booking fee of \$1.30 (incl. GST) per ticket, plus a handling and postage charge of \$3.50 (incl. GST), or an express-post charge of \$6.00 (incl. GST), per transaction will apply.

If patrons have any queries about their credit-card bookings, or have not received their tickets in good time before their first selected session, please contact the ACMI Cinemas' Festival Bookings Line on (03) 8663 2222.

At ACMI Cinemas:

**Australian Centre for the Moving Image
Federation Square, Flinders Street, Melbourne
(03) 8663 2222.**

Advance ticket sales for all Festival sessions will be available from the ACMI Cinemas Box-office located on Level 1, from 10.00 am Wednesday 24 October, and will continue on each day thereafter during Festival ticket-office hours from 10.00 am until 15 minutes after the start of the last Festival screening, and from 10.00 am to 6.00 pm on all other days when there are no Festival screenings.

Car Parking:

 Secure Parking and Kings Parking at Flinders Gate, 172-192 Flinders Street (opposite Federation Square). Tel (03) 9650 2105. A special discounted evening (from 4.00 pm weekdays) and an all weekend car parking rate of \$6.50 (incl. GST) is available subject to the presentation of your Festival and car-park tickets.

Please Note:

All Festival films are restricted to persons 18 years and over with the exception of Gary Lucas & The Golem which is Classified G General: Suitable for all ages.

Festival-goers are advised to arrive in good time for Festival screenings if they wish to purchase or collect their Festival tickets on the day.

All Festival tickets, once purchased, are not refundable and cannot be exchanged.

Please do not bring large bags, briefcases, laptops, backpacks, shopping bags, etc., with you as these cannot be stored at the cinemas.

Patrons who wish to purchase their Festival tickets at the cinemas are encouraged to complete a Festival Booking Form for multiple ticket purchases, including Gold Passes.

Dates, times and programmes are correct at the time of publication, but they may need to be altered because of circumstances beyond our control. We therefore reluctantly reserve the right to withdraw, change and replace programmes without prior notice.

SCREENING SCHEDULE

**ACMI CINEMAS (03) 8663 2222
Levels 1 & 2, Australian Centre for the
Moving Image, Federation Square, Melbourne**

OFFICIAL OPENING

WED 7th NOVEMBER

7.30 pm Gary Lucas & The Golem

THUR 8th

7.30 pm Gary Lucas & The Golem

SAT 10th

4.30 pm The Last Fighters
followed by
Marianne Golz

7.00 pm O Jerusalem
9.00 pm My Mexican Shivah

SUN 11th

3.00 pm The Cantor's Son
5.00 pm The Journey
7.00 pm Tehilim

MON 12th

7.30 pm O Jerusalem

TUE 13th

7.30 pm And Along Come Tourists

WED 14th

7.30 pm Tehilim

THUR 15th

7.30 pm Sweet Mud

SAT 17th

4.30 pm My Mexican Shivah
6.45 pm La Question Humaine
9.30 pm It Had to Be You

SUN 18th NOVEMBER

3.00 pm The Vow
4.45 pm Saved by Deportation
6.30 pm Sweet Mud

MON 19th

7.30 pm The Bubble

TUE 20th

7.30 pm La Question Humaine

WED 21st

7.30 pm The Last Train

THUR 22nd

7.30 pm Dans La Vie

SAT 24th

5.00 pm Just an Ordinary Jew
7.00 pm The Year My Parents Went on Vacation
9.15 pm It Had to Be You

SUN 25th

3.00 pm Mothers of Today
5.00 pm The Year My Parents Went on Vacation
7.00 pm Jellyfish



And Along Come Tourists



Jellyfish



The True Story of Marianne Goltz



Sweet Mud



The Year My Parents Went on Vacation