





## Loft Film Fest 2012

[loftfilmfest.com](http://loftfilmfest.com)

Inspired by film's unique ability to entertain, engage, challenge and illuminate, The Loft Cinema will present its third annual international film festival from **November 8th – 15th, 2012.**

Honoring Tucson's richly diverse cultural community, The Loft Film Fest will present foreign films, documentaries and U.S. indies in a cinematic celebration of storytelling from around the world.

The Loft Film Fest is an eight-day showcase of exclusive, one-time-only screenings and will feature:

- Festival favorites from Cannes, Sundance, Telluride, and more!
- Lively Q&A's with talented filmmakers and actors
- Exciting retrospective screenings
- New international cinema
- Edgy Late Night movies
- Stimulating shorts from the filmmakers of tomorrow

At the Loft Film Fest, audiences experience world-class film festival programming infused with the unique flavor The Loft Cinema brings to Tucson movie-lovers year round.

## Tickets and Passes

The Loft Film Fest will present feature films, documentaries and a collection of short films from all across the globe. This year we're offering 44 total programs making this our biggest festival to date!

As a passholder you will be invited to attend our two parties as our guest and have access to priority seating 20 minutes prior to every screening.

*Please note that we'll only be selling a limited number of passes.*

## Loft Film Fest Passes

**loft members: \$100**

**general public: \$125**

## Individual Tickets

**loft members: \$8**

**general public: \$10**

## Venue Information

All screenings will take place at The Loft Cinema  
3233 E. Speedway Blvd. | [www.loftcinema.com](http://www.loftcinema.com)

Screenings will be held in our main theatre (capacity 500), our new theatre (capacity 98) and in our patio tent.

A (1) next to the scheduled time indicates screenings in our main theatre.

A (3) next to the scheduled time indicates screenings in our new theatre.

A (P) next to the scheduled time indicates screenings in patio tent.

*All patio tent screenings will be free to the public.*

## Festival Parties

### Join us as we cut the ribbon on our brand-new third screen!

Ribbon cutting Friday November 9 at 5:00pm

Open House 5:00 - 6:30pm

Join the Loft staff, Board of Directors and local officials as we unveil our new third screen (or what we affectionately call Screen 3)! You'll be the first to step inside this new space for a behind-the-scenes tour! Join us for a champagne toast as we celebrate a job well done by an incredible team of dedicated people!

We will recognize the donors who made this phase of the project possible and we will especially honor those who have given their name to key parts of the project, including Bob Oldfather and Bookmans for the 3-D technology in Screen 3!

### You're invited to The Loft Cinema's 40th birthday party!

Friday November 15 from 5:30 - 7:30pm

Yes, we know we don't look 40, but The Loft is celebrating four decades of great film in Tucson!

Join us as we honor the last 40 years and toast the next 40!

**Where:** The Lodge on the Desert  
306 North Alvernon Way

**When:** 5:30 - 7:30pm, Thursday, November 15 (the actual 10th anniversary of our purchase of The Loft as a nonprofit in 2002!)

**Who:** Everyone! Loft Film Fest passholders get in free. Everyone else pays \$10.

**What:** Heavy hors d'oeuvres and your first drink on us!

**Why:** To say Happy Birthday to The Loft!

**And then:** Wrap up the festival with the closing night film *Barbara* at The Loft at 8:00pm. *Separate admission required.*

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## SPECIAL TRIBUTE SCREENINGS



Friday, November 9 at 6:00pm (P)

### THE ROGER CORMAN MOVIE TRAILER EXTRAVAGANZA!

Thrill to a wild collection of movie trailers from the Corman vaults – a cinematic sensory overload so unbridled, so untamed and so unbelievable, you just might never recover! Feel the heat with Pam Grier in *Women in Cages!* Get groovy and blow your mind with Peter Fonda in *The Trip!* Rock out with The Ramones in *Rock and Roll High School!* You won't believe your eyes as you witness the epically entertaining trailers for some of Roger Corman's most beloved B-movies, presented in The Loft's party tent – for FREE! It'll be just like hanging out at the drive-in, only without your car. Warning: if exposure to gratuitous sex, violence and crab monster activity offends you, this program is a MUST SEE!



Saturday, November 10 at 7:00pm (1)

### CORMAN'S WORLD: EXPLOITS OF A HOLLYWOOD REBEL

Roger Corman in person!

"*Corman's World* is a lively, engrossing and enlightening documentary... Roger Corman has been called a 'schlockmeister' and the 'King of the B's,' but from here he looks like the last sane man in Hollywood." – Ann Hornaday, *Washington Post*

Mention the name Roger Corman and you conjure up a whole world of fast, cheap and seemingly out of control moviemaking: screaming young women in tight sweaters, lumbering monsters creeping out of the shadows, the end of the world rendered on a penny-pinching budget. Yet beyond that somewhat romanticized image of the "King of the B's" was a talented, passionate and savvy producer/director who prospered at a time when much of Hollywood was collapsing, all the while nurturing future filmmaking talent ranging from Martin Scorsese, Peter Bogdanovich, Ron Howard and Jonathan Demme to actors such as Jack Nicholson, Pam Grier and Robert De Niro; eventually, even Ingmar Bergman and Akira Kurosawa would be touched by the Corman magic, when their films were distributed here in the US via Corman's New World Pictures. No matter the genre or budget, or whether he was selling unruly bikers or giant crab monsters, Corman's output marked a previously unattained level of rebellion and independence in cinema, all while addressing hot-button issues like race, class and feminism (with generous helpings of violence and nudity to sweeten the dish, of course). Alex Stapleton's engaging, fun and well-informed study offers a rich context for assessing Corman's importance for cinema, with insightful and often hilarious testimony from friends and disciples. (Directed by Alex Stapleton, 2011, USA, 89 min., Rated R) 35mm



Saturday, November 10 at 10:00pm (1)

### DEATH RACE 2000

Roger Corman in person!

Produced by Roger Corman, and directed by Paul Bartel (*Eating Raoul*), *Death Race 2000* is a bona-fide cult classic and one of the greatest B-movies ever made – an outrageous, low-budget satire in which America's passion for cars, violence, and sporting events are finally brought together in one convenient, and highly entertaining, package. Liberally infused with director Bartel's macabre sense of humor (making the film more hilarious than horrific), Corman's mandatory formula for success (R-rated violence and nudity, served up at least once every 15 minutes) is comically applied to a not-so-distant future scenario in which a totalitarian regime appeases its oppressed citizens with "Death Race 2000," a televised road rally in which five costumed racers drive bizarrely tricked-out race cars cross-country from New York to "New Los Angeles," scoring points along the way for pedestrian hit-and-runs.

Starring David Carradine, at the height of his *Kung Fu* TV fame and future Oscar-winner Sylvester Stallone, a year before he made *Rocky*, *Death Race 2000* is a souped-up crown jewel in the Corman canon. (Directed by Paul Bartel, 1975, USA, 80 min., Rated R) HD Digital



Sunday, November 11 at 11:00am (1)

### THE MASQUE OF THE RED DEATH

Roger Corman in person!

Starting with *The House of Usher* in 1960, Roger Corman began directing a wildly popular series of horror films based on the works of writer Edgar Allan Poe, featuring the iconic Vincent Price at his camp/sinister best. Blending Corman's typical low-budget scream-fest aesthetic with darker themes, rich gothic ambiance and imaginative set design, *The Masque of the Red Death* proved a hit not only with adult audiences, but eventually proved to be the critics', as well as Corman's own, choice as the very best of the Poe cycle. Set during the 12th century when a deadly plague known as "The Red Death" was spreading across Europe, the story follows the sadistic, Satan-worshipping Prince Prospero (Price), who has cloistered himself with a select group of aristocrats in his castle fortress where, to pass the time, they play decadent parlor games which usually involve the victimization and torture of some unfortunate peasants. Meanwhile, a mysterious cloaked figure journeys toward Prospero's castle for a fateful meeting during a lavish masquerade ball. Offering plenty of creepy atmosphere and satanic shock effects, *Masque* also dabbles in heady metaphysical ponderings (with this film, Corman was operating as much under the influence of Ingmar Bergman as of Edgar Allan Poe), and future director Nicolas Roeg's (*The Man Who Fell to Earth*) stunning, highly-stylized color cinematography adds just the right touch of surreal, druggy malevolence to make this a memorably unique shocker. (Directed by Paul Bartel, 1975, USA, 80 min., Rated R) HD Digital Presentation

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**“This is a jobs bill.”**  
COUNCILMAN STEVE KOZACHIK

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**A TRIBUTE TO ROGER CORMAN**

**Recipient of the 2012 Lofty Achievement Award**



One of the most successful and influential independent producer/directors of all-time, Roger Corman has, over the course of his astonishing film career (which encompasses over 50 films as a director and close to 400 films as a producer), done it all: he unleashed Teenage Cavemen, Night Call Nurses and Giant Crab Monsters on appreciative teenage moviegoers; he founded his own independent production/distribution company New World Pictures, and later formed Concorde Pictures and New Horizons; he brought Edgar Allan Poe to the drive-in with his wildly successful and critically-acclaimed cycle of Poe adaptations starring Vincent Price; he introduced important works by such renowned directors as Fellini, Bergman and Kurosawa to American audiences; he nurtured hungry young actors, writers and directors such as Coppola, Scorsese, Bogdanovich, De Niro and Nicholson by giving them their first big breaks (career training which his famous graduates fondly refer to as “The University of Corman”); he received an honorary Academy Award for Lifetime Achievement in 2010; and perhaps most impressively, he revealed “How I Made a Hundred Movies in Hollywood and Never Lost a Dime” (the title of his 1990 autobiography).

Now, almost 60 years after his first foray into filmmaking, Roger Corman shows no signs of stopping, continuing to produce films infused with the unique blend of humor, showmanship and high-spirits that have become a Corman trademark, films whose very titles – such as 2010’s Sharktopus! – can elicit an involuntary smile and serve as a reminder that this is indeed ... Corman’s World. The Loft Cinema is proud to present legendary producer/director Roger Corman with its second annual Lofty Achievement Award in honor of his truly groundbreaking contributions to cinema. *35mm*

**A TRIBUTE TO CARLOS REYGADAS**

**Recipient of the inaugural Lee Marvin Maverick Award**



Is Carlos Reygadas “a modern day Bunuel”? He has been called *el maestro*, Mexico cinema’s “leading enfant terrible” and “one of cinema’s most innovative visual masters”.

Reygadas is a Cannes Film Festival favorite, a designation that few other filmmakers can claim. All four of his films have been prominently featured at Cannes. His first, *Japon* (2002) received Special Mention for the Camera d’Or, *Battle in Heaven* (2005) was nominated for the Palm d’Or, and *Silent Light* (2007) won the Jury Award.

This year, Reygadas was named Best Director for *Post Tenebras Lux*. It is fitting that the Museum of Modern Art in New York selected Reygadas to be the center of their inaugural exhibition in their *Filmmaker in Focus Series* in 2008, calling him “an auteur whose small body of stylistically diverse and accomplished works that explore complex emotional issues has already made a strong impact on contemporary international cinema.”

We selected Carlos to receive the Lee Marvin Maverick Award because, in keeping with the legacy of the great actor Lee Marvin, he brings a maverick spirit of independence, strength and originality to his work, breaking new ground and encouraging a deeper appreciation of cinema that strays from the beaten path.

THURSDAY, NOVEMBER 8 - FRIDAY, NOVEMBER 9



**OPENING NIGHT!**

Thursday, November 8 at 7:30pm (1)

### **A ROYAL AFFAIR**

**“Sumptuous and enthralling with riveting performances. A gripping chapter of history recounted with elegance and intelligence.”**

– David Rooney, *Hollywood Reporter*

A lavishly grand period drama with a lusty heart, *A Royal Affair* tells a notorious true story, set in eighteenth Denmark, of illicit love and political intrigue - a story of an ordinary man who wins a queen’s heart and starts a revolution. Centering on the intriguing love triangle between the ever more insane Danish King Christian VII, the royal physician (and man of enlightenment and idealism) Struensee (Mads Mikkelsen, *Casino Royale*) and the young but strong Queen Caroline Mathilda, *A Royal Affair* elegantly and expertly spins a tale of brave idealists who risk everything in their pursuit of freedom for their people. But above all it is the story of a passionate and forbidden romance, one that forever changed an entire nation. (Directed by Nikolaj Arcel, Denmark, 2012, 137 mins, Rated R) 35mm



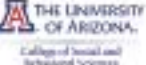
Friday, November 9 at 5:00pm (1)

### **THE TWO HORSES OF GENGHIS KHAN**

**“While some directors find their niches, others create or recreate their own genres. This is definitively the case with Byambasuren Davaa.”**

– Karsten Kastelan, *Hollywood Reporter*

A promise, an old, destroyed horse head violin and a song believed lost lead the singer Urna back to Outer Mongolia. Her grandmother was forced to destroy her once loved violin in the tumult of the Chinese Cultural Revolution. The ancient song of the Mongols, “The Two Horses of Genghis Khan”, was engraved on the violin’s neck. Only the violin’s neck and head survived the cultural storm. Now it is time to fulfill the promise that Urna made to her grandmother. Arrived in Ulan Bator, Urna brings the still intact parts of the violin - head and neck - to Hicheengui, a renowned maker of horse head violins, who will build a new body for the old instrument in the coming weeks. Urna leaves for the interior to look there for the song’s missing verses, but she will be disappointed. Noone appears to still know the old melody of the Mongols. Byambasuren Davaa (*The Story of the Weeping Camel, The Cave of the Yellow Dog*) directs this documentary. (Directed by Byambasuren Davaa, Germany / Mongolia, 2009, 90 mins, Not Rated) 35mm

Sponsored by  THE UNIVERSITY OF ARIZONA  
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### **Check out the Charity Register Fashion Spread**

Photographed at the Loft Cinema in the November 2012 issue of *Tucson Lifestyle*

[www.tucsonlifestyle.com](http://www.tucsonlifestyle.com)

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Tucson Lifestyle Magazine

Congratulations to the Loft for keeping us on the edge of our seats for 40 years.

What happens next?

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FRIDAY, NOVEMBER 9



Lee Marvin Maverick Award Ceremony!  
Friday, November 9 at 7:00pm (1)

### POST TENEBRAS LUX Carlos Reygadas in person!

**“Post Tenebras Lux unfolds in a fragile twilight where the intensity of texture and sound is bracing, even intoxicating. It’s a film that ought to be projected, large and loud, in a richly dark room – and if that’s not handy, then skip it, don’t bother. This is work that does not translate to the small screen.”** - Livia Bloom, *Film-maker Magazine*

Juan and his urban family live in the Mexican countryside, where they enjoy and suffer a world apart. And nobody knows if these two worlds are complementary or if they strive to eliminate one another. (Directed by Carlos Reygadas, Mexico, 2012, 120 mins, NR) HD Digital Presentation

Sponsored by Peggy Johnson & Joe Tarver



Friday, November 9 at 9:30pm (3)

### KID-THING

**“There’s a real poetry to *Kid-Thing*, and a deeper truth in its depiction of what *The Simpsons* once dubbed “horrible, horrible freedom.””** – Noel Murray, *AV Club*

On the outskirts of Austin, 10-year-old Annie tears around on her BMX bike, hurls dough at cars, and smashes things up with her baseball bat. Her father, a goat farmer-cum-demolition derby driver, does little parenting. Annie has no friends her age, so her daily routine is filled with solitary mischief. Playing in the woods one day, she hears a woman’s plaintive call for help from an abandoned well. Though Annie feels driven to visit the well daily, she is unsure about how to deal with the woman’s plight. (Directed by David Zellner, USA, 2012, 83 mins, NR) HD Digital Presentation



Friday, November 9 at 7:30pm (3)


### A LIAR’S AUTOBIOGRAPHY in 3-D

3-D sponsored by Bookmans Entertainment Exchange

**“An anarchic, often very funny series of sketches executed in 17 different animation styles, the film is likely to tickle longtime aficionados of the iconic British comedy collective.”**

– David Rooney, *Hollywood Reporter*

Graham Chapman, probably best remembered as ‘the dead one from Monty Python’, writes and stars in the animated movie of his own life story, *A Liar’s Autobiography*. He was born, he went to Cambridge and met John Cleese, he smoked a pipe, he became a doctor, he became a Python, he decided he was gay (well, 70/30, according to a survey he did on himself), he got drunk a lot, he stopped being drunk, he made some films, he had some sex (actually, a lot), and moved to Los Angeles. Finally, he was whisked up into space by aliens (although that might have been in a film). Although Chapman selfishly dropped dead in 1989, he had taken the trouble to record himself reading his book, *A Liar’s Autobiography*, and those recordings have now ingeniously been used to provide Chapman’s voice for the 3-D animated feature of the same name. Fellow Pythons John Cleese, Terry Jones, Michael Palin and Terry Gilliam also turn up, playing themselves and other characters, along with a few surprise guests. Not a documentary, not a Monty Python film, *A Liar’s Autobiography* is Chapman’s own take on his bizarre life and his search for self-knowledge. Incredible, yes. Surreal, certainly. True, who knows? At his memorial service, John Cleese called Chapman ‘a freeloading bastard’. Now, as the film re-unites Chapman with Cleese, Jones, Palin and Gilliam for the first time in 23 years, he is set to earn a new title the most prolific corpse since Elvis. (Directed by Bill Jones, Jeff Simpson and Ben Timlett, UK, 2012, 85 mins, NR) HD Digital Presentation

Sponsored by  Speedway Veterinary Hospital



Friday, November 9 at 8:00pm (P)

### ORBIT (FILM)

A unique omnibus of short films about our solar system. Mike Plante (Cinemad) and Mark Elijah Rosenberg (Rooftop Films) commissioned acclaimed filmmakers to each make a film about a planet, dealing with the science of outer space through creative and emotional storytelling and visual poetry. Some or all of the original source material comes from NASA footage, reinterpreted by each filmmaker to make a portrait of the respective planet, so that the avant garde of art may inspire the avant garde of science. (Directed by Various, USA, 2011, 80 mins, NR) HD Digital Presentation



Friday, November 9 at 10:00pm (1)

### EDDIE: THE SLEEPWALKING CANNIBAL

“A well-paced and calibrated blend of juicy gore and low-key comedy.” – Liam Lacey, *The Globe and Mail*

Onetime art star Lars Olafssen is all washed up. Too uninspired to paint, he accepts a teaching stint at a small-time art school in podunk Koda Lake, Canada, where he does double duty as caretaker for the offbeat town’s neighborhood weirdo, Eddie. Eddie doesn’t speak, doesn’t have any friends, and is generally regarded by the townsfolk as a harmless loon, but to Lars he quickly becomes a trusted companion. As their unlikely friendship evolves, a dark and violent secret about Eddie’s nocturnal impulses begins to surface. A secret that stirs long-dormant artistic urges in the creatively stunted Lars. A secret that he feels compelled to nurture....

A unique and satirical dark comedy, *Eddie: The Sleepwalking Cannibal* masterfully balances its quirky humor and its cartoonish eruptions of grotesque violence as Lars finds himself torn between his duty to his friend and his duty to his work. (Directed by Boris Rodriguez, Canada, 2012, 90 mins, NR) HD Digital Presentation



Saturday, November 10 at 11:00am (1)

### ZARAFa

“A smart and successful freshman animation effort from writer-director Remi Bezancon, here teaming up with *The Triplets of Belleville* supervising animator Jean-Christophe Lie ... a broadly appealing and action-packed tale.” - *Hollywood Reporter*

Inspired by the true story of the first giraffe to arrive on French shores, *Zarafa* is a beautifully-animated, hand-drawn tale of friendship and high adventure.

Under a baobab tree, an old man tells a story to the children around him: The story of the everlasting friendship between a young Sudanese boy named Maki, and Zarafa, an orphaned giraffe, a gift from the Pasha of Egypt to the King of France, Charles X. As the tale begins, young Maki is kidnapped by an evil slave trader but quickly escapes to find himself on an epic journey. Maki is determined to rescue his new friend, the orphaned giraffe Zarafa, from the Bedouin prince who is taking her to France. Stowing away on the journey, he looks for opportunities to escape with her, thus beginning a thrilling adventure that takes them to Alexandria, Marseille and Paris. But the slave trader is on the same route and he is still angry about losing Maki and wants him back! (Directed by Rémi Bezançon & Jean-Christophe Lie, France / Belgium, 2012, 78 mins, NR) HD Digital Presentation

Sponsored by Caid Industries and



Saturday, November 10 at 10:00am (3)

### WRINKLES

“The subject of old age gets the kind of attention it deserves but is too rarely afforded in the affecting *Wrinkles*.”

– Jonathan Holland, *Variety*

Based on Paco Roca’s comic of the same title (2008 Spanish National Comic Prize), *Wrinkles* is a 2D animated feature-length film for an adult audience. *Wrinkles* portrays the friendship between Emilio and Miguel, two aged gentlemen shut away in a care home. Recent arrival Emilio, in the early stages of Alzheimers, is helped by Miguel and colleagues to avoid ending up on the feared top floor of the care home, also known as the lost causes or “assisted” floor. Their wild plan infuses their otherwise tedious day-to-day with humor and tenderness, because although for some their lives are coming to an end, for them it is just a new beginning. (Directed by Boris Rodriguez, Canada, 2012, 90 mins, NR) HD Digital Presentation

Sponsored by Leigh H. Bernstein, PLC and



Saturday, November 10 at Noon (3)

### THE SHEIKH AND I

Followed by a live a skype conversation with director Caveh Zahedi

“Zahedi has ... made an alarming testament to the challenges of sincere expression in societies opposed to its function. It’s a daring work made with reckless abandon.” – Eric Kohn, *indieWire*

Sharjah, a United Arab Emirate, is home to one of the most popular art exhibitions in the Middle East, the Sharjah Biennial. When its curators approach Caveh Zahedi to produce a film, they give him three rules: no frontal nudity; no demeaning the prophet Mohammad; and no disparaging Sharjah’s absolute ruler, Sheikh Sultan bin Muhammad al-Qasimi. Zahedi can’t stop thinking about the last rule. He wonders who this sheikh is and what cinematic treatment might constitute an insult. His film becomes an investigation to find out, in a thoughtful and uncomfortable ride along the boundary between political power and decorum. But even when the biennial’s administration demands the destruction of the film, threatening a lawsuit if it is shown, he persists. And it’s from this dedication that the profound, some might say spiritual, beauty of Zahedi’s work emerges. (Sean Uyehara, programmer, San Francisco Film Society) (Directed by Caveh Zahedi, USA/United Arab Emirates, Not Rated, 106 min.) HD Digital Presentation

Sponsored by



SATURDAY, NOVEMBER 10



Saturday, November 10 at 1:00pm (1)

## ALL TOGETHER

“A wry, understated French comedy. Jane Fonda’s performance is brisely revealing – it’s her best role in decades.”

- Craig Mathieson, *Sydney Morning Herald*

Annie, Jean, Claude, Albert and Jeanne have been friends for over forty years. But they are growing old and old age tends to be synonymous with reduced autonomy, loss of memory, illness, the possibility of retirement homes and, worst of all, separation. One day, one of the five friends suggests to say no to isolation and loneliness: what if they lived together? (Directed by Stéphane Robelin, France, 2011, 96 mins, NR) HD Digital Presentation

Sponsored by Leigh H. Bernstein, PLC and



Saturday, November 10 at 2:30pm (3)

## PARADISE: LOVE

“Funny, sad, absorbing, and even touching in an odd way, *Paradise: Love* illuminates complex emotional truths about sadness, cruelty and the search for happiness.” - Brian Clark, *Twitch Film*

In *Paradise: Love* (the first film in a forthcoming trilogy), cinematic provocateur Ulrich Seidl (*Dog Days* and *Import/Export*) explores the complex, politically charged issue of sex tourism in the sun-kissed “paradise” of Kenya. Heavy-set, middle-aged Austrian caregiver Teresa takes a break from her daily drudgery and heads to East Africa, but not for a safari adventure. She is one among many Austrian women “of a certain age” who flock to the impoverished country in order to voraciously sample the wares of the local meat market and its Kenyan “beach boys,” known for their superlative skills in sexually servicing wealthy tourists. Moving from one awkward encounter to another, Teresa embarks on a journey of self-discovery, all while secretly searching for true love — the one commodity that’s not for sale in this neo-colonial bazaar. By turns comic, disquieting and deeply unnerving, *Paradise: Love* is a truly unforgettable film. (Directed by Ulrich Seidl, Austria, 2012, 120 mins, NR) HD Digital Presentation



Saturday, November 10 at 4:00pm (1)

## SISTER

“A cool yet compassionate look at two people bound by love and shared struggles in a world of haves and have-nots ... director Ursula Meier quietly goes for the emotional jugular in *Sister*. It’s an often touching, sometimes funny story about a pair of castaways and the moral awakening that brings them together.” - Manohla Dargis, *The New York Times*

Precocious 12-year-old Simon lives with his wild and irresponsible older sister in a small apartment below a luxurious ski resort nestled in the Swiss Alps. Each day, Simon ascends the lofty mountain above, pilfering ski equipment from the rich and selling it to get by. Left unsupervised, his newfound criminal enterprise and growing attachment to the seasonal workers and guests sends his precarious relationship with his sister spiraling out of control.

A stunning meditation on secrets, lies and moral obligation, *Sister* is a compassionate character study of a boy forced to grow up too fast. Co-starring Gillian Anderson (*The X-Files*). (Directed by Ursula Meier, Switzerland, 97 min., in French with English subtitles, Not Rated) 35mm Presentation



Saturday, November 10 at 5:00pm (3)

## JOBRIATH A.D.

“An exceptional documentary about a pop phenomenon that never happened... This plaintive portrait of an entertainer who more than once changed his appearance and his name reveals a lost soul with prodigious talent as a pianist and composer who just missed grabbing the golden ring.” - Stephen Holden, *The New York Times*

“The American Bowie,” “The True Fairy of Rock & Roll,” “Hype of the Year.” Known as the first openly gay rock star, Jobriath’s reign was brief, lasting less than two years and two albums. Done in by an over-hyped publicity machine, shunned by the gay community, and dismissed by most critics as all flash, no substance, Jobriath was excommunicated from the music business and retreated to the Chelsea Hotel, where he died forgotten in 1983 at the age of 37, one of the earliest casualties of AIDS. However, in the years since his death, new generations of fans have discovered his music through acts as diverse as The Pet Shop Boys, Gary Numan, Joe Elliott of Def Leppard, and Morrissey, all of whom have cited Jobriath as an influence. Through interviews, archival material and animation, experience the heartbreaking, unbelievable story of the one, the only, Jobriath. (Directed by Kieran Turner, USA, 2011, 102 mins, NR) HD Digital Presentation



SATURDAY, NOVEMBER 10 - SUNDAY, NOVEMBER 11



Saturday, November 10 at 7:30pm (3)

## IN ANOTHER COUNTRY

“Hong’s film rejoices in the capricious nature of romance and the samsaric ebb and flow of life, and it makes confusion woosily pleasurable.” – Robbie Collin, *Daily Telegraph*

A young film student and her mother run away seaside town of Mohang to escape their mounting debt. The young woman begins writing a script for a short film in order to calm her nerves: Three women named Anne appear (each one played by Isabelle Huppert), and each woman consecutively visits the seaside town of Mohang. The first Anne is a successful film director. The second Anne is a married woman secretly in an affair with a Korean man. The third Anne is a divorcée whose husband left her for a Korean woman. A young woman tends to the small hotel by the Mohang foreshore owned by her parents. A certain lifeguard can always be seen wandering up and down the beach that lies nearby. Each Anne stays at this small hotel, receives some assistance from the owner’s daughter, and ventures onto the beach where they meet the lifeguard. (*Directed by Hong Sang-Soo, South Korea, 2012, 89 mins, NR*) HD Digital Presentation



Saturday, November 10 at 8:00pm (P)

## OFF THE GRID SHORTS

Enjoy a refreshing offering of offbeat shorts in the cool night air, presented in The Loft’s party tent! These aren’t your Grandma’s shorts!

**Bobby Yeah** (*Robert Morgan, UK, 2011, 23 min., NR*)

When Bobby Yeah steals the favorite pet of some very dangerous individuals, he finds himself in deep trouble.

**Family Nightmare** (*Dustin Guy Defa, USA, 2011, 10 min., NR*)

A dizzying trip through the mid-1990s with a dysfunctional American family.

**Belly** (*Julia Pott, UK, 2011, 7 min., NR*)

Oscar is coming of age, against his better judgment.

**Dr. Breakfast** (*Stephen P. Neary, USA, 2011, 7 min., NR*)

One day at breakfast, a man’s soul bursts out of his eyeball.

**Sex, Drugs and Jumpstyle** (*Ari Grabb, 2011, 7 min., NR*)

One man fights for his right to express himself through the misunderstood art of Jumpstyle dancing. *Filmmaker In Attendance*

**Tarantula** (*Carson Mell, 2012, 28 mins, NR*)

All of the characters in Carson Mell’s work seem to have something desperate about them, and it’s that desperation that makes the cartoons so tangible. We’ll be screening his new 8 part webseries, *Tarantula*, in which narrator Echo Johnson takes us on a journey through his misadventures. *Filmmaker In Attendance*



Saturday, November 10 at 9:30pm (3)

## WRONG

“(Dupieux is) bats\*\*t crazy and takes us on wild and hilarious ride of absurdity. Bringing the fun into arthouse cinema, *Wrong* will leave you strangely addicted to Dupieux’s world.”

– Chase Whale, *Twitch Film*

Dolph Springer wakes up one morning to realize he has lost the love of his life, his dog, Paul. During his strange quest to get Paul back, Dolph radically changes the lives of those he comes into contact with: a pizza-delivering nymphomaniac, a jogging-addict neighbor in search of completeness, an opportunistic French Mexican gardener, and an off-kilter pet detective. But in his journey to find Paul, Dolph may lose something even more vital - his mind.

Director Quentin Dupieux follows up his cult hit *Rubber* with this quirky, surrealistic comedy/mystery that is equally strange, yet completely entrancing. Filled with bizarre characters (played by offbeat comedians/actors like Jack Plotnick, Steve Little, Arden Myrin and William Fichtner) and off-kilter action that combines elements of David Lynch and the Coen brothers, *Wrong* overturns cinematic conventions and creates a cracked, self-contained world in which the most curious things can, and do, happen at any moment. (*Directed by Quentin Dupieux, USA, 2012, 94 mins, NR*) HD Digital Presentation



Sunday, November 11 at 10:00am (3)

## TOYS IN THE ATTIC

“Czech animator Jiri Barta provides a wonderfully demented stop-motion answer to *Toy Story* ... filled with imagery reminiscent of Tim Burton in his prime.” – Alison Willmore, *Onion AV Club*

Legendary Czech stop-motion animator Jiri Barta’s award-winning feature is a diabolically inventive tale in which a group of abandoned toys stage an ambitious rescue of their kidnapped friend. Set behind the doors of a dusty attic, an adorable doll named Buttercup lives in a steamer trunk and plays mom to a motley group of friends: the station master Teddy Bear, lumpy clay ball Schubert, and the Quixotic marionette knight Sir Handsome, who attacks his enemies valiantly with a sharpened pencil. But in this enchanted world where every day is a birthday, evil is lurking. One day a black cat appears, kidnaps the beloved Buttercup and takes her to the Land of Evil ruled by the villainous Head, a maniacal Cold War military bust who commands an army of mechanical, mustachioed cockroaches and an all-seeing spying eye. How can her friends possibly save her? Both a spooky/thrilling children’s fairy tale and Soviet-era allegory, *Toys in the Attic* is a stunning feature from Barta, who along with Jan Svankmajer and the Brothers Quay, made stop-motion animation an art form. This English-dubbed version features the vocal talents of Joan Cusack, Cary Ewles and Forest Whitaker. (*Directed by Jiri Barta, Czech Republic, 2012, 80 mins, PG*) HD Digital Presentation

SUNDAY, NOVEMBER 11



Sunday, November 11 at 12:00pm (3)

## WUTHERING HEIGHTS

**“The film gave me something I never expect to get from any classic literary adaptation: the shock of the new.” – *The Guardian***

Andrea Arnold’s (*Fish Tank*) *Wuthering Heights* is an excitingly fresh and distinct take on the classic novel by Emily Brontë, told in a bracingly modern way by one of contemporary cinema’s most gifted and unique filmmakers.

An epic love story that spans childhood well into the young adult years, the film follows Heathcliff, a boy taken in by a benevolent Yorkshire farmer, Earnshaw. Living in Earnshaw’s home, Heathcliff develops a passionate relationship with the farmer’s teenage daughter, Cathy, inspiring the envy and mistrust of his son, Hindley. When Earnshaw passes away, the now-grown characters must finally confront the intense feelings and rivalries that have built up throughout their years together. (*Directed by Andrea Arnold, UK, 2011, 129 mins, NR*) HD Digital Presentation



Sunday, November 11 at 1:15pm (1)

## THE GIRLS IN THE BAND

Director Judy Chaiken in person!

**“A fascinating, moving and wonderfully tuneful documentary ... a powerful examination of the struggles by talented female musicians to break into the resolutely male world of jazz.”**

– Mark Adams, *Screen Daily International*

*The Girls In The Band* is a delightful and eye-opening jitterbug through the history of women’s jazz music, starting with the big bands of the 1930s. Long marginalized as singers or piano players in the male-dominated world of jazz musicians, and typically not allowed to play with the boys, women trumpeters, sax players and trombonists struggled for recognition and eventually formed their own bands and took their acts out on the road. The International Sweethearts of Rhythm was a mixed-race group that played the black theater circuit. Roz Cron, one of its only white members, tells about the prejudice they faced performing together in the South. Musicians discuss their resentment at being treated as novelties, their horror at being made to wear pink ruffles, and their amusement at being told to smile like starlets while playing their horns. Featured artists also include “trumpetiste” Clora Bryant and Ina Ray Hutton, “that pretty little spitfire of syncopation,” with her Melodears. Contemporary artists such as Terry Lyne Carrington and Maria Schneider are thankful to the women who paved their way toward musical equality. “You want to be good anyway,” one old-timer says; “but if you’re the girl in the band, you have to be.” (*Directed by Judy Chaiken, USA, 2011, 81 mins, NR*) HD Digital Presentation

In Honor of Margaret Burlingham Scheuren



Sunday, November 11 at 2:45pm (3)

## FAME HIGH

Director Scott Hamilton Kennedy in person!

**“Will please viewers who can’t help but want the doc’s sympathetic teens to escape the heartbreak most would-be artists face.”**  
– John DeFore, *Hollywood Reporter*

Scott Hamilton Kennedy’s charming follow-up to his Oscar-nominated documentary *The Garden* captures all the drama, competition, heartbreak, and triumph among a group of freshman and senior students at the Los Angeles County High School for the Arts. From the nail-biting freshman auditions to the spectacular graduation performance, this crowd-pleasing coming-of-age documentary is a tribute to discovering your passion, embracing your talent, and taking it to the next level.

Kennedy’s teens are charismatic and endearing characters, whose at-home and in-school dramas prove to be as absorbing and inspiring as any that you’d find on-stage or behind-the-scenes. The kids of Fame High teach us the value of finding your voice, not only in art, but in life. (*Directed by Scott Hamilton Kennedy, USA, 2012, 97 mins, NR*) HD Digital Presentation

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Sunday, November 11 at 4:00pm (1)

## HOLY MOTORS

**“Pure pleasure! A gorgeous furry teacup of a film, preposterous and filled with secrets ... a bizarre surrealist odyssey whose magic ingredient is comedy. *Holy Motors* makes most other films look very buttoned-up.”** – Peter Bradshaw, *The Guardian*

From acclaimed filmmaker Leos Carax (*Pola X*), comes this utterly unique, utterly uncategorizable slice of cinematic madness. From dawn to dusk, we follow a few hours in the life of Monsieur Oscar (played by the incredible Dennis Lavant, *Beau Travail*), a shadowy character who journeys from one life to the next. He is, in turn, captain of industry, assassin, beggar, monster, family man ... He seems to be playing roles, plunging headlong into each part – but where are the cameras? Monsieur Oscar is alone, accompanied only by Céline, the slender blonde woman behind the wheel of the vast engine that transports him through and around Paris. He’s like a conscientious assassin moving from hit to hit, in pursuit of the beautiful gesture, the mysterious driving force, the women and the ghosts of past lives. But where is his true home, his family, his rest? Featuring an eclectic cast including Eva Mendes, French film legend Michel Piccoli and pop diva Kylie Minogue (performing a musical number, naturally!), *Holy Motors* must truly be seen to be believed. (*Directed by Leos Carax, France, 2012, 115 mins, NR*) HD Digital Presentation

SUNDAY, NOVEMBER 11 - MONDAY, NOVEMBER 12



Sunday, November 11 at 5:00pm (3)

### INTERNATIONAL SHORT FILM SHOWCASE

Feast on a tasty sampling of innovative, acclaimed and award-winning shorts from around the world!

**Dylan's Room** (*Layke Anderson, UK, 2012, 20 min., NR*) A mother finds her way back to her lost son.

**The Father** (*David Easteal, Australia, 2011, 16 min., NR*) Haunted by his past, a man searches for forgiveness. Getting it, however, may come at a cost.

**The Turn** (*Christian Krohn, UK, 2011, 0 min., NR*) An aging stand-up comedian finds a new opportunity for fame and fortune when he meets a younger comedian on the verge of major success.

**Field Notes from Dimension X** (*Carson Mell, 2009, USA, 5 min., NR*)

This is the story of Captain Fred T. Rogard and a life challenged by space travel and one short haired woman. **Filmmaker In Attendance**

**'92 Skybox Alonzo Mourning Rookie Card** (*Todd Sklar, USA, 2011, 12 min., NR*) Estranged brothers Jim and Dave sort out their differences in a hilariously extreme fashion when their father dies.

**Bear** (*Nash Edgerton, Australia, 2011, 11 min., NR*) Jack means well, but sometimes good intentions have horrible consequences.

**Once it Started It Could Not End Otherwise** (*Kelly Sears, USA, 2011, 8 min., NR*) A mysterious force invades a 1970s high school.

**A Year Long Morning** (*Cody Stokes, USA, 2012, 9 min., NR*) A car is taken and the woman who used to call it home is left with a black eye, a knife, and the need to get it back. **Filmmaker In Attendance**



Sunday, November 11 at 7:45pm (3)

### GREGORY CREWDSON: BRIEF ENCOUNTERS

**"A refreshingly frank look at the artistic process, as comprehensive and lovingly realized as the work it pays tribute to."**

- *Filmmaker Magazine*

An acclaimed photographer with the eye of a filmmaker, Gregory Crewdson has created some of the most gorgeously haunting pictures in the history of the medium. His meticulously composed, large-scale images are haunting, surreal and stunning narratives of small-town American life - moviescapes crystallized into a single frame. While the photographs are staged with crews that rival many feature film productions, Crewdson takes inspiration as much from his own dreams and fantasies as the worlds of Alfred Hitchcock, David Lynch, Edward Hopper and Diane Arbus. Crewdson's imagery has also infiltrated the pop culture landscape - including his inimitable *Six Feet Under* ads and Yo La Tengo album art. Shot over a decade with unprecedented access, *Gregory Crewdson: Brief Encounters* beautifully bares the artist's process - and it's as mesmerizing and riveting as the images themselves. (*Directed by Ben Shapiro, USA, 2012, 78 mins, NR*) HD Digital Presentation

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Sunday, November 11 at 7:00pm (1)

### JOHN DIES AT THE END

Director Don Coscarelli in person!

**"Immensely entertaining! A thoroughly unpredictable horror-comedy and gonzo gorefest."** – Rob Nelson, *Variety*

*John Dies at the End* is the latest twisted cinematic treat from Don Coscarelli, director of the cult classics *Phantasm* and *Bubba Ho-Tep*. In this wildly inventive horror/sci-fi/comedy trip, it's all about the Soy Sauce, a new street drug that promises a psychotropic out-of-body experience with each hit. On the upside, Sauce users can drift across time, space and even other dimensions. On the downside, some who come back are no longer human. Suddenly, an other-worldly invasion by deadly inter-dimensional freaks is underway, and mankind needs a hero. What it gets instead is John (Rob Mayes) and David (Chase Williamson), a pair of college dropouts who can barely hold down jobs. Can these two stop the oncoming horror in time to save humanity? No. No, they can't. Adapted by Coscarelli from David Wong's audacious trans-genre horror novel, *John Dies at the End* is a crazed concoction of surreal twists and creepy surprises, featuring Paul Giamatti (*Sideways*), Clancy Brown (*Shawshank Redemption*) and the sardonic Angus Scrimm (*Phantasm's* "Tall Man"). (*Directed by Don Coscarelli, USA, 2012, 99 mins, NR*) HD Digital Presentation



Monday, November 12 at 12:00pm (3)

### HERE AND THERE (AQUI Y ALLÁ)

**"Peaceful, almost biblical and completely absorbing, this film is a masterpiece."** - *IndieWire*

**HERE:** Pedro returns home to a small mountain village in Guerrero, Mexico after years of working in the US. He finds his daughters older, and more distant than he imagined. His wife still has the same smile. Having saved some earnings from two trips to the US, he hopes to now finally make a better life with his family, and even to pursue his dreams on the side by starting a band: Copa Kings. He cherishes the everyday moments with his family.

**THERE:** The villagers think this year's crop will be bountiful. There is also good work in a growing city an hour away. But the locals are wise to a life of insecurity, and their thoughts are often of family members or opportunities far away, north of the border. While working in the fields, Pedro meets and begins to mentor a teenager who dreams of the US. That place somehow always feels very present, practically knocking at the door.

*Here and There* is a story about hope, and the memories and loss of what we leave behind. (*Directed by Antonio Méndez Esparza, Mexico, 2012, 110 mins, Rated R*) HD Digital Presentation

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MONDAY, NOVEMBER 12



Monday, November 12 at 12:30pm (1)

### 17 GIRLS

**“Blessed with a debate-ready topic and model-pretty cast ... teens could give this cult status.” – Boyd Van Hoeij, *Variety***

Inspired by a true story that took place in Massachusetts, Delphine and Muriel Coulin’s provocative debut feature focuses on a group of bored teenage girls who all make an irrevocable pact. When Camille (Louise Grinberg, *The Class*) accidentally becomes pregnant, she encourages her friends and fellow high school classmates to follow suit. Thanks to an inexplicable mixture of peer pressure and wish fulfillment, it’s only a matter of time before 17 girls in the local high school are pregnant and the town is thrown into a world of chaos. Set in the writer/directors’ small, seaside hometown of Lorient in Brittany, *17 Girls* is a lyrical and unsettling reflection on adolescence, body image, friendship and the perplexing realities of growing up. (Directed by Delphine and Muriel Coulin, France, 2011, 86 mins, NR) HD Digital Presentation

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Monday, November 12 at 2:15pm (3)

### BE LIKE AN ANT

**Director Mike Plante in person!**

Paul has been building a house in upstate New York for over 20 years. With no mortgage or blueprints, and relying only on his training as an engineer, he began the project as an extension to his mobile home, and it gradually grew into an elaborate 4-story structure that stands like a dark fortress tucked deep inside his wooded property. This unconventional documentary portrait presents a guided tour of the house in its perpetually unfinished state, and a fascinating glimpse inside the mind of a self-made man living off his instincts and rejecting the rules of larger society. Paul won a Purple Heart for bravery in Vietnam, and his harrowing survival story provides a profound potential origin for his unorthodox working methods. (Directed by Mike Plante, USA, 2012, 57 mins, NR) HD Digital Presentation



Monday, November 12 at 2:45pm (1)

### FRANCINE

**“Raw, intimate and observed with penetrating acuity ... *Francine* is a legitimate discovery.” – David Rooney, *Hollywood Reporter***

Academy Award winner Melissa Leo (*Frozen River*, *The Fighter*) delivers a devastating, unforgettable performance in the title role of this starkly powerful debut fiction feature by documentary filmmakers Brian M. Cassidy and Melanie Shatzky (*The Patron Saints*). Newly released from prison, Francine (Leo) tries to start a new life for herself in a small rural town where she takes on a series of jobs - at a pet store, a farm, and a vet’s office - that bring her into close contact with animals. Francine finds herself able to relate to these small creatures with an intimacy lacking in her everyday interactions with her fellow humans, and she gradually comes to share her small home with a sizable menagerie of furry creatures, all the while seemingly slipping away from the world around her. Employing a terse, stripped-down narrative style that recalls the films of the Dardenne brothers (*The Kid with a Bike*) and Kelly Reichardt (*Wendy and Lucy*), *Francine* brings us intensely close to the emotional truth of this fragile, nearly-silent woman while leaving the specific details of her past intentionally mysterious. On screen in nearly every frame, Melissa Leo proves more than up to the challenge, recalling the great stars of the silent era in her fiercely expressive, largely wordless performance. (Directed by Brian M. Cassidy and Melanie Shatzky, USA, 74 min., Not Rated) HD Digital Presentation



Monday, November 12 at 4:30pm (3)

### PHOTOGRAPHIC MEMORY

**“Ross McElwee continues his Socratic mandate of living a fully examined life with the assured and insightful *Photographic Memory*, in which the inevitable sojourn into his past once again helps him understand the present and brace for the future. The pic’s pleasures are subtle yet resonant.” – Eddie Cockrell, *Variety***

In his poignant new film, acclaimed documentary filmmaker Ross McElwee (*Sherman’s March*, *Time Indefinite*) examines his sometimes contentious relationship with his smart and restless son Adrian, a twenty-something who seems addicted to and distracted by the virtual worlds of the internet. In an effort to better understand his fractured love for his son, McElwee travels back (for the first time in decades) to the small town in France where he spent a season working as a photographer’s assistant when he was roughly the same age as Adrian, hoping to retrace his own journey into adulthood. Subtly moving and thought-provoking, *Photographic Memory* is a meditation on the passing of time, the praxis of photography and film, and the digital versus analog divide. (Directed by Ross McElwee, USA, 2011, 87 mins, NR) HD Digital Presentation

MONDAY, NOVEMBER 12 - TUESDAY, NOVEMBER 13



Monday, November 12 at 5:00pm (1)

## THE BIG PICTURE

**“A terrific French thriller ... Romain Duris’s electrifying performance... has the springy agility of the young Mick Jagger.”**  
– Stephen Holden, *The New York Times*

Paul Exben (Romain Duris, *The Beat That My Heart Skipped*) is a handsome and successful thirty-something Parisian corporate lawyer with a beautiful wife, two children, and a bright future as a partner in the firm he co-owns with his mentor, Anne (French superstar Catherine Deneuve). But behind this deceptively perfect façade lies a secret desire for creative fulfillment – Paul is really a restless spirit who despises his conformist life and envies the freedom of his neighbor Greg, an uncompromising photojournalist. When Greg accidentally winds up dead, Paul’s life is thrown into chaos, and he makes a startling, desperate decision that pushes him into unknown territory. Embarking on a cross-continent odyssey of self-discovery and reinvention, Paul experiences what many have wondered at some point in life: is it actually possible to become someone else?

Filled with Hitchcockian suspense, dark philosophy and echoes of Patricia Highsmith’s Tom Ripley character, *The Big Picture* (based on Douglas Kennedy’s best-selling American novel of the same name) explores themes of identity and creativity as it tracks this unique fugitive on a gripping journey from Paris and Brittany to Montenegro and points beyond, eliciting major thrills from one man’s fear of getting caught after he engineers the ultimate fresh start. (Directed by Eric Lartigau, France, 2010, 114 mins, NR) HD Digital Presentation



Monday, November 12 at 7:00pm (3)

## OMA & BELLA

**“For everyone who had a Jewish grandmother, or wanted one, there’s *Oma & Bella* to help them remember.”** – *Variety*

*Oma & Bella* is an intimate glimpse into the world of Regina Karolinski (Oma), from Poland, and Bella Katz, from Lithuania - two stately octogenarian friends who now live together in Berlin. Having survived the Holocaust, the women remained in Germany after the war, and it’s through the delicious food they cook together that they remember their childhoods, maintain a bond to each other and answer questions of heritage, memory and identity. “When you are cooking,” Bella says with teary eyes, “you remember home.” As the film follows them through their daily lives, a moving portrait emerges of two women with a light sense of humor (leading to much good-natured bantering), vivid stories, and a deep fondness for good food, which they prepare using traditional ingredients and techniques – and it’s all seasoned with plenty of kitchen philosophy and an irrepressible joie de vivre. Created by Oma’s granddaughter Alexa, the film captures the women’s ongoing struggle to retain a part of their past while remaining very much engaged in the present. (Directed by Alexa Karolinski, Germany, 76 min., Not Rated) HD Digital Presentation




Monday, November 12 at 7:30pm (1)

## IT’S A DISASTER

**“One of the funniest films of recent vintage ... writer-director Todd Berger brings a fresh stamp to *Armageddon* with his sharply scripted comedy. A doomsday delight.”** – Sheri Linden, *Hollywood Reporter*

Todd Berger’s hilarious and insightful “apocalyptic comedy” follows the misadventures of four hip Los Angeles couples who have come together for their regular Sunday brunch. What’s not so regular is that on this particular day, the group of friends, involved in their messy relationship issues, betrayals and personality meltdowns, hardly even notice that the apocalypse is knocking on the front door. By the time the self-absorbed friends realize that their relaxing weekend brunch has quite possibly turned deadly, and that the world may indeed be coming to an end, it’s anyone’s guess who will survive, or more importantly, who will end up with whom. Invoking Woody Allen’s cerebral comedies while presenting a freshly satirical perspective on the disaster film, *It’s A Disaster* showcases its expert comic ensemble — featuring David Cross, Julia Stiles and America Ferrera — who are clearly enjoying themselves sending up self-absorbed characters who are more bothered by their non-functioning cell phones than by the dead bodies accumulating on the front steps. (Directed by Todd Berger, USA, 2012, 88 mins, NR) HD Digital Presentation

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Tuesday, November 13 at 7:00pm (1)

## THE DOORS LIVE AT THE BOWL '68

**“The Doors’ live performances were a shamanistic journey into dark rock and roll psychedelic theater.”** – Jeff Jampol, *Doors manager and producer of *Live at the Bowl '68**

*The Doors Live At The Bowl '68* is widely held as the band’s best performance ever captured on film. Now for the first time fans can watch the complete version in digitally re-mastered glory as the entire concert has been carefully restored from the original camera negatives to include the lost performances of *Hello I Love You*, *Texas Radio and the Big Beat* and *Spanish Caravan*. The film opens with a special feature of interviews with the band talking about what it meant to perform at the Hollywood Bowl and the enduring significance of this concert. More than 40 years after their debut album, The Doors’ music and legacy are more influential than ever before. Though they’ve had scores of imitators, there’s never been another band quite like them and this film will appeal to their many fans – both their original followers and a younger generation discovering The Doors now. (Directed by Ray Manzarek, USA, 2012, 91 mins, NR) HD Digital Presentation

TUESDAY, NOVEMBER 13 - WEDNESDAY, NOVEMBER 14



Tuesday, November 13 at 7:30pm (3)

## FAT KID RULES THE WORLD

**“A powerful filmmaking debut for Matthew Lillard ... There’s passion here, there’s craft and it all comes to together. This is a quality film by a strong independent filmmaking voice.” – Mark Bell, *FilmThreat***

In this darkly comic character study, seventeen-year-old Troy Billings (Jacob Wysocki, *Terri*) is having an epically bad day. Overweight, lonely and suicidal, with an overprotective father (Billy Campbell, *The Rocketeer*) who just seems to make everything worse, he’s just about to jump in front of a bus when he’s saved by Marcus (Matt O’Leary, *Brick*), a charming high-school dropout with a notorious punk rock past in the Seattle music scene. The two begin an uneasy friendship when Marcus enlists Troy to be the drummer in his new band — ignoring the fact that Troy doesn’t actually play the drums. As Troy’s anxiety conflicts with Marcus’ enthusiasm, the true sources of their emotions reveal themselves, testing the limits of their friendship. Based on KL Going’s best-selling young adult novel, which used Kurt Cobain as inspiration, *Fat Kid Rules the World* marks the directorial debut of actor Matthew Lillard (*Scream, The Descendants*), once himself a frequent star of high school comedies. Blending comedy with moments of heartbreaking authenticity, Lillard’s film, fuelled by a punk rock sensibility and a never-say-die attitude, eschews conventional “teen movie” dilemmas in favor of far thornier life lessons. (Directed by Matthew Lillard, USA, 2012, 94 mins, R) HD Digital Presentation



Wednesday, November 14 at 7:30pm (3)

## TEDDY BEAR

**“Danish bodybuilder Kim Kold gives the performance of the year as a gentle giant looking for love in Thailand. Forget the muscles; he brings the heart and soul.” – David Fear, *Time Out New York***

Buff bodybuilder Dennis would like nothing more than to find true love. However, his impressive physique hides a socially awkward introvert who finds it difficult even to make small talk. At age 38, he has never had a girlfriend and still lives with his emotionally manipulative (borderline psychotic) mother in a suburb of Copenhagen. But when his uncle marries a Thai girl, Dennis begins to wonder if love might be easier to find in Thailand than at home. As someone who has never traveled outside his native Denmark, Dennis is overwhelmed by the Thai city of Pattaya, with its colossal hotels, sex tourists, and bawdy women. His naïve quest for true love seems thwarted—that is, until he meets Toi, the girl of his dreams. Now, all that’s left to do is introduce her to his mother; what could possibly go wrong? Drawing upon a cast of nonprofessional actors, first-time feature director Mads Matthiesen (who based the film on his own short film *Dennis*) crafts a quietly touching, character-driven comedy in which the conflict between loneliness and love fuels one man’s inner strength to forge a better, more fulfilling life. (Directed by Mads Matthiesen, Denmark, 92 min., Not Rated) HD Digital Presentation

Wednesday, November 14 at 7:00pm (1)

## PLAY IT AGAIN 2012: GREAT HITS BY UNIVERSITY OF ARIZONA FILMMAKERS

Free to UA students with valid ID

The second annual *Play it Again* program is a collection of short films from the UA School of Theatre, Film & Television. Selected from works completed in the past several years, the program samples student shorts ranging from sci-fi, fantasy, comedy and music video to documentary, dramatic narrative and musical satire. A tantalizing smorgasboard of fresh visions by emerging filmmakers.

The program includes sci-fi satire *Animal Automaton* (2003), a 21st century take on the Frankenstein story, co-directed by alums Tyler Gillett and Derekh Froude. Gillett’s critically acclaimed horror film *V/H/S*, produced collaboratively by the group Radio Silence, which includes fellow UA alum Justin Martinez, premiered at the 2012 Sundance Film Festival, and screened at the Loft Cinema in October.

*Play it Again 2012* was juried by Victoria Lucas, independent producer and former studio executive, and Vicky Westover, director of the UA Hanson Film Institute and film programmer.

**The Test** (*Ethan Moore & Abe Zverow, 2012, 6:00*) A hands-on approach to finding true love...or not.

**Ship of Fools** (*Rory O’Rear, 2012, 11:00*) An absurdist tragedy about a man’s crushing fear of death, and its effect on his wife and son.

**Fly Away** (*Brian Borowiec, Dara Heward & James Jeffries, 2011, 3:00*) A boy and his grandpa find treasure.

**Greetings** (*Abe Zverow & Jackie Hutchinson, 2011, 5:00*) Welcome! Would you like a basket – or maybe a hug?

**Asylum** (*Sean Reiter, 2012, 1:10*) A man is subjected to the confines of his home and the deterioration of his mind.

**Medical Mary** (*Sarah Haber & Katie Gault, 2010, 7:00*) After taking time off from the job that she loves, Mary finds a new way to feel useful by following her doctor’s orders.

**Emerson** (*Jackie Hutchinson & Julia Van Valkenburg, 2012, 4:00*) “Beauty without expression is boring.” – Ralph Waldo Emerson

**Kings in the Back Row** (*Ari Grabb, 2012, 7:00*) When Brendan can’t find the courage to tell Alice how he really feels, things go from bad to worse.

**El Vagabundo** (*John Mandish, 2012, 5:00*) This music video for Tucson artist Brian Lopez features the story of a ghostly vagabond searching for his beloved.

**Animal Automaton** (*Tyler Gillett & Derekh Froude, 2003, 7:15*) Dr. M and Dr. A collaborate to construct the perfect creature in this 21st century take on the Frankenstein story.

**Checking Out** (*Damon Mosier and Darius Brittt, 2011, 5:30*) Two hired thugs find themselves in over their heads when a job goes horribly wrong.

**Seafood Tester** (*Darius Brittt, 2012, 9:00*) To salvage their torn relationship, a son confronts his troubled mother with the truth.

**Sui-Sci-Fi-Musical** (*Scott Silver, 2009, 11:00*) Just when he thinks all is lost, a familiar old face comes to save Billy from the worst decision of his life, in this genre-bending musical satire.



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THURSDAY, NOVEMBER 15



Thursday, November 15 at 7:00pm (3)

## ALPS

**“A truly original work and a masterpiece of contemporary existentialism, confirming Yorgos Lanthimos as Europe’s most pertinent hope in arthouse cinema.” – Christopher Huber, *Cinema Scope***

*Alps* is another exploration of strange and unnatural occurrences from the Oscar-nominated director of *Dogtooth*. The film’s title is the name of a secret society consisting of four members: a hospital night nurse (Aggeliki Papoulia, the older sister in *Dogtooth*), a gym coach, a gymnast, and the group’s leader, a paramedic. The Alps offer a unique service: the recently bereaved can hire them for a few hours a week to act as surrogates for deceased loved ones—by wearing their clothes, adopting their mannerisms and way of speaking, etc.—in order to help them adjust to their loss. In short, in the director’s own words, the Alps “pretend to be other people in order to escape their own lives.” (The fact that the group’s members bear no physical resemblance to the people they’re standing in for doesn’t appear to matter.) Well placed to spot potential clients, the nurse develops an imaginary friendship with a teenage tennis player hospitalized and close to death after an accident: when the girl dies, the nurse tells the other Alps that she has instead made a miraculous recovery, and then goes to work on the dead girl’s parents. With its disjointed and fragmentary narrative, *Alps* creates a mysterious atmosphere that, like the director’s previous film *Dogtooth*, is also warped and absurdly funny. (Directed by Yorgos Lanthimos, Greece, 2011, 93 mins, NR) HD Digital Presentation



Thursday, November 15 at 8:00pm (1)

## BARBARA

**“Compelling ... wrenching. Set in East Germany in 1980, *Barbara* apprehends the East/West postwar schism with equal measures of grace and chest-tightening claustrophobia.”– John Semley, *Slant Magazine***

Germany’s official submission for this year’s Best Foreign Language Film Oscar, *Barbara* is the latest film from Christian Petzold (Jerichow), a simmering, impeccably crafted Cold War thriller starring the gifted Nina Hoss - in her fifth lead role for the director - as a Berlin doctor banished to a rural East German hospital as punishment for applying for an exit visa. As her lover from the West carefully plots her escape, Barbara waits patiently and avoids friendships with her colleagues—except for Andre (Ronald Zehrfeld) the hospital’s head physician, who is warmly attentive to her. But even as she finds herself falling for him, Barbara still cannot be sure that Andre is not a spy. As her defensive wall slowly starts to crumble, she is eventually forced to make a profound decision about her future. A film of glancing moments and dangerous secrets, *Barbara* paints a haunting picture of a woman being slowly crushed between the irreconcilable needs of desire and survival. (Directed by Christian Petzold, Germany, 2012, 105 mins, NR) HD Digital Presentation

## SHORT FILMS FEATURED AT THE FEST

Here is a list of short films that will be playing before features during the fest.

**Global Tides** (playing before *The Two Horses of Genghis Khan*) *Global Tides* is an international, interdisciplinary collaboration that incorporates film, music and dance. This short 7 minute film depicts two opposing life settings and forces: On the one hand a fast-paced metropolis where an incessant flood of irritations lead to alienation from oneself and to a loss of creative inspiration, and on the other hand a beach by the ocean, where self-awareness, creativity and a sense of well-being thrive within the quiet peace of nature’s rhythms. (Directed by Linda Brieda, USA, 2012, 7 mins, NR)

**Head Over Heels** (playing before *Wrinkles*)

After many years of marriage, Walter and Madge have grown apart: he lives on the floor and she lives on the ceiling. When Walter tries to reignite their old romance, their equilibrium comes crashing down, and the couple that can’t agree which way is up must find a way put their marriage back together. (Directed by Timothy Reckart, UK / USA, 2012, 11 mins, NR)

**The Meaning Of Robots** (playing before *Wrong*)

The benevolent Mike Sullivan, age 65, has been shooting a stop-motion robot sex film in his apartment for the last 10 years. Obsessed with constructing the miniature robot porn stars, his apartment now overflows with thousands of them, physically squeezing him out of the very space he needs to shoot his epic. (Directed by Matt Lenski, USA, 2012, 4 mins, NR)

**Cantata In C Minor** (playing before *Holy Motors*)

Six-hundred-five film clips are assembled and used to create a piece of electronic music. As the visual component appears in the center of the screen, the original analog audio is sent to the left channel while it is simultaneously converted into digital music data and sent to the right channel. The digital data is also transposed into traditional musical notation and displayed on the screen as it is converted. The film includes an animated ‘chalkboard’ introduction that explains the entire process. (Directed by Ronnie Cramer, USA, 2008, 8mins, NR)

**The Fears Of Young Caroline** (playing before *17 Girls*)

Caroline, a young schoolgirl, feels abandoned by her mother at the entrance to a dentist’s surgery. She has been left to face her fear alone. ‘The Fears of Young Caroline’ is a bizarre look at the way one child confronts her childhood fear. Dentists are not scary for everyone... (Directed by Talisha Elger, Australia, 2012, 11 mins, NR)

**Eileen Pratt** (playing before *Francine*)

**Director Michael Kratochvil in person!** A socially awkward bus driver embarks on an unusual downward spiral after being terminated from her job. (Directed by Michael Kratochvil, Australia, 2011, 15 mins, NR)

**Great Western** (playing before *Teddy Bear*)

Yousef, a resolutely benevolent Iraqi cardiologist, escapes his horrifying past by driving a Sydney taxi, making a living and uplifting lives. As he pilots the taxi, Yousef cajoles his despondent fare, office-drone Grogan, hoping to break him from his malaise. What happens next, neither man can predict. (Directed by Tanya Goldberg, Australia, 2012, NR)

**Arbeiter Verlassen Die Fabrik** (playing before *Barbara*)

In remembrance of the Lumiere Brothers: Karin works in a metal factory where she spends day after day, performing the same monotonous tasks. When a new worker begins his job in the factory, it seems to be the end of this drab life. (Directed by Anna Linke, Germany, 2010, 10 mins, NR)