

**MEDIA RELEASE**

**FOR IMMEDIATE RELEASE TUESDAY 13 JUNE 2017**

**SYDNEY FILM FESTIVAL BONUS SCREENINGS AT DENDY CINEMAS**

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Sydney Film Festival announces popular festival films will be screened at Dendy Cinemas in Newtown and Opera Quays, for an additional three evenings from Monday 19 to Wednesday 21 June.

“The Festival may finish this Sunday, however Sydney Film Festival’s By Popular Demand screenings give audiences another chance to see twelve films that have proved extremely popular at the Festival,” said **Festival Director Nashen Moodley**.

“If you missed them at the Festival, these screenings are a wonderful way to see some of the most talked-about films of the year, such as Sofia Coppola’s *The Beguiled*, Michael Haneke’s *Happy End*, Cannes hit *Good Time* starring Robert Pattinson, 2017 Palme d’Or winner *The Square*, the joyously blasphemous *The Ornithologist*, documentary *The Go-Betweens: Right Here*, and many more,” he said.

**SFF 2017 By Popular Demand film screenings include:**

- ***The Ornithologist***  
Monday 19 June, 6pm, Dendy Opera Quays.
- ***Citizen Jane: Battle For The City***  
Monday 19 June, 6.15pm, Dendy Newtown.
- ***God’s Own Country***  
Monday 19 June, 8pm, Dendy Newtown.
- ***The Teacher***  
Monday 19 June, 8.10pm, Dendy Opera Quays.
- ***I Am Not Your Negro***  
Tuesday 20 June, 6.15pm, Dendy Opera Quays.
- ***The Last Goldfish***  
Tuesday 20 June, 6.15pm, Dendy Newtown.
- ***Ran***  
Tuesday 20 June, 8pm, Dendy Newtown.
- ***The Beguiled***  
Tuesday 20 June, 8.05pm, Dendy Opera Quays.
- ***Happy Time***  
Wednesday 21 June, 6pm, Dendy Opera Quays.
- ***The Go Betweens: Right Here***  
Wednesday 21 June, 6.15pm, Dendy Newtown.
- ***Good Time***  
Wednesday 21 June, 8pm, Dendy Newtown.
- ***The Square***  
Wednesday 21 June, 8.05pm, Dendy Opera Quays.

Tickets are on sale now. Please call 1300 733 733 or visit [sff.org.au](http://sff.org.au) for more information\*not redeemable with a Flexipass.

**MEDIA ENQUIRIES**

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**\*\*\*Sydney Film Festival Press Pack and Images Available [HERE](#)**

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## ABOUT SYDNEY FILM FESTIVAL

From **Wednesday 7 June to Sunday 18 June 2017**, the 64<sup>th</sup> Sydney Film Festival offers Sydneysiders another exciting season of cinema amidst a whirlwind of premieres, red-carpet openings, in-depth discussions, international guests and more.

Sydney Film Festival also presents an Official Competition of 12 films that vie for the Sydney Film Prize, a highly respected honour that awards a \$60,000 cash prize based on the decision of a jury of international and Australian filmmakers and industry professionals. Previous Sydney Film Prize winners: *Aquarius* (2016); *Arabian Nights* (2015); *Two Days, One Night* (2014); *Only God Forgives* (2013); *Alps* (2012); *A Separation* (2011); *Heartbeats* (2010); *Bronson* (2009); and *Hunger* (2008).

The Festival takes place across Greater Sydney: at the State Theatre, Event Cinemas George Street, Dendy Opera Quays, Dendy Newtown, Skyline Drive-In Blacktown, Art Gallery of NSW, Hayden Orpheum Picture Palace Cremorne, Randwick Ritz, Casula Powerhouse, the Festival Hub at Sydney Town Hall and SFF Outdoor Screen in Pitt Street Mall.

The Festival is a major event on the New South Wales cultural calendar and is one of the world's longest-running film festivals. For more information visit: [www.sff.org.au](http://www.sff.org.au).

The 64<sup>th</sup> Sydney Film Festival is supported by the NSW Government through Screen NSW and Destination NSW, the Federal Government through Screen Australia and the City of Sydney. The Festival's Strategic Partner is the NSW Government through Destination NSW.

## DOCUMENTARIES

### ***CITIZEN JANE: BATTLE FOR THE CITY***

The Jane in question is author and activist Jane Jacobs and her fight was to preserve New York's historic neighbourhoods in the 1960s – a battle no less pertinent today. New York powerbroker and developer Robert Moses intended to gut New York City and construct superhighways and high-rise housing. Jane Jacobs led a grass-roots campaign to thwart his plans to demolish historic buildings and plough an expressway right through Lower Manhattan. It was an all-out fight for the future of her city. Jacobs, author of 'The Death and Life of Great American Cities', had a vision of urban life that involved people, neighbourhoods and heritage. Moses, on the other hand, dreamt of concrete and skyscrapers. Director Matt Tyrnauer (*Valentino: The Last Emperor*, SFF 2009) has fashioned a captivating documentary of this David-and-Goliath encounter - one with significant Sydney relevance.

### ***I AM NOT YOUR NEGRO***

Narrated by Samuel L Jackson, this mesmerising Oscar-nominated film channels the impassioned words of writer James Baldwin, one of the most incisive commentators on race in America. People's Choice Documentary Award-winner at Toronto, Oscar-nominated and a box office success in the US, *I Am Not Your Negro* takes as its starting point notes for a book Baldwin intended to write about the lives and assassinations of his friends Malcolm X, Martin Luther King Jr., and Medgar Evers. That unwritten book finds life in this remarkable film which melds Baldwin's unpublished writing (powerfully narrated by Jackson), archival footage of his eloquent analysis of the times, and contemporary Black Lives Matter protests. Haitian Peck (*Lumumba; Moloch Tropical*, SFF 2010) is a stridently political filmmaker and here his profound and poetic cine-essay is, as *The New York Times* describes it, "life-altering".

### ***THE GO BETWEENS: RIGHT HERE***

The intensely passionate, creative and fraught set of relationships that formed one of the most loved bands in Australian rock history is explored in this classy documentary. Director Kriv Stenders (*Red Dog, Australia Day*, also screening at this year's festival) uncovers the people who made The Go-Betweens. Conceived in Brisbane in the late 1970s, and fronted by singer-songwriters and guitarists



Robert Forster and Grant McLennan, the band recorded such resonant Australian classics as 'Streets of Your Town' and 'Cattle and Cane'. They were later joined by Lindy Morrison on drums, and Amanda Brown on violin and oboe, among others, before disbanding in 1989 and reforming in 2000. With extraordinary access, music clips, and a distinctively Queensland style, *Stenders* follows the band's three decades, through countless successes, failures, romances, break-ups, betrayals, triumphs and tragedies.

### **THE LAST GOLDFISH**

A daughter's search for her lost family stretches from Australia to Trinidad and WWII Germany. Rich with archival images, *Su Goldfish's* autobiographical documentary echoes through all those touched by forced migration. Manfred Goldfish tried to suppress the trauma that made him a refugee in 1939. When his filmmaker daughter unearths her father's extraordinary story, she also discovers where she belongs. *Su Goldfish* was raised in Trinidad, but moved to Australia when she was thirteen, following an attempted military coup. As a child, *Su* didn't realise she was white. As an adult, she finds a new family in Sydney's queer community, learns she is Jewish and that she has half-siblings on the other side of the world. Told through a personal archive stretching across a century, this search for one lost family echoes through all those touched by forced migration.

## **FEATURES**

### **THE BEGUILED**

Fresh from its Cannes Competition berth, Sofia Coppola's new film is a seductive thriller set in the Civil War era starring Colin Farrell, Nicole Kidman, Kirsten Dunst and Elle Fanning. Employing her distinctive aesthetic and sensual style, with *The Beguiled* Sofia Coppola adapts Thomas Cullinan's Civil War-set novel into a tale of desire, jealousy and revenge. The film is set in 1864, three years into the Civil War, at a Southern girls' boarding school. In these perilous times, the girls left at the school are those with nowhere else to go, and they are under the care of Martha Farnsworth (Kidman). When one of the younger girls discovers an injured enemy soldier, it is decided that the 'Christian thing to do' would be to take him in until he is sufficiently recovered. As the soldier, John McBurney (Farrell), recovers he becomes the subject of fascination for the girls and women of the house. The prim and proper environment is taken over with sexual tension and rivalries. In this society of virtually no men, the 'real Southern hospitality' meted out to McBurney is of a quite unusual kind. Coppola and the excellent cast deal with this material with relish, creating a film filled with eerie tension and flashes of mischievous humour.

### **GOD'S OWN COUNTRY**

A sexually explicit romance about two sheep farmers in remote England that's earned favourable comparisons to *Brokeback Mountain*. Winner of the Directing Award at Sundance. Johnny works long hours on his family's remote hill farm. Isolated and frustrated, he numbs the daily frustration of his lonely existence with nightly binge-drinking at the local pub and casual sex. When Gheorghe, a handsome Romanian, arrives to take up temporary work on the family property, Johnny suddenly finds himself having to deal with emotions he has never felt before. An intense relationship forms between the two, which could change Johnny's life forever. Francis Lee's striking debut film employs near documentary elements, frank nudity, explicit sex scenes, and moving performances by its two lead actors to tell an ultimately optimistic and powerful story.

### **GOOD TIME**

Robert Pattinson gives a career-best performance in this atmospheric crime thriller about a heist gone wrong and a man's increasingly desperate attempts to free his jailed brother. Straight from Competition in Cannes and set over one adrenaline-filled day and night in New York, *Good Time* is a gritty, action-packed film that has been compared to seminal American films of the 70s like *Dog Day Afternoon* and *Taxi Driver*. Pattinson plays Constantine Nikas, who attempts a bank robbery with his intellectually disabled brother Nick (Benny Safdie). Not the most competent criminals, the brothers make some fateful mistakes and in the ensuing mayhem, Nick is arrested. Increasingly desperate, Constantine dives into the city's underworld on a dangerous mission to free his vulnerable brother.



With a great score by Oneohtrix Point Never, a relentless pace and Pattinson's incredible performance, *Good Time* is an exhilarating genre film with great emotional impact.

### **HAPPY END**

Master Austrian director Michael Haneke has won the Cannes Palme d'Or with his last two films, *The White Ribbon* (2009) and *Amour* (SFF 2012). His latest, *Happy End*, also in competition at Cannes, focuses on the wealthy Laurent family living in Calais. With a top cast, including Isabelle Huppert, Jean-Louis Trintignant and Mathieu Kassovitz, Haneke looks at three generations of this clan, and explores the generational difference in attitudes towards life and the world. The family seems to be living a comfortable existence, largely unaffected by the crises that surround them – they are, after all, not far from the Calais Jungle migrant camp. The genteel veneer however hides deep problems related to business dealings, illicit sexual desires, online bullying and suicidal tendencies. Each member of this family is, in some way, troubled. Haneke lays out the pieces of the puzzle before us, and the picture they form as they gradually come together is one of malaise. In *Happy End*, Haneke revisits some of the themes of his most memorable films, and once again gives us his incisive view of a disturbed world. The master is in very fine form.

### **RAN**

Kurosawa's last great epic is a re-working of 'King Lear' with sons replacing the original's daughters. The battle scenes are magnificently staged with impressive use of colour. Like *Kagemusha*, *Ran* was only able to be financed with help from abroad, in this case France. Kurosawa's last great epic film, this, like so many of his other films, is set in the 16th Century – but this time the director has drawn, once again, on Shakespeare for his inspiration, and the story is a re-working of 'King Lear', with the three daughters of the original replaced by three sons. Keeping the bare bones of the original, Kurosawa once again revels both in the pageantry and colour of his battle scenes and in the personal tragedies of the characters involved in what is obviously a pointless conflict. The word 'ran' means 'war' or sometimes 'conflict', but Kurosawa said at the time he was reaching back to the word's older meaning – 'chaos'.

### **THE ORNITHOLOGIST**

This cheerfully blasphemous and homoerotic modern take on the life of Saint Anthony won Portuguese visionary João Pedro Rodrigues (*To Die Like a Man*, SFF 2010) Best Director at Locarno. Quick history lesson: Lisbon-born Saint Anthony was canonised in 1232. He is the patron saint of many things including lost items and travel hostesses. Here, he's Fernando (Paul Hamy), an ornithologist studying storks in the wilderness. The first of many strange characters to cross Fernando's path are two devout Chinese female pilgrims who've strayed off the Camino de Santiago trail and stay long enough to tie him up in bondage ropes. The agony and the ecstasy, indeed. What follows is a queer and surreal, visually stupendous and frequently hilarious journey in which Fernando's story gradually transforms into that of Saint Anthony. Rodrigues puts on a dazzling display of no-holds-barred arthouse cinema.

### **THE SQUARE**

Fresh from winning the Cannes Palme d'Or the new film by Ruben Östlund (*Play; Force Majeure*) is a hilarious, outrageous satire of the art world. Christian (Claes Bang) is the urbane curator of a contemporary art museum, a sophisticated and eloquent defender of artistic expression. As he prepares for his next show "The Square" – an installation promoting altruism – his mobile phone and wallet are stolen in an elaborate pickpocketing scheme. Christian decides on a course of revenge, leading him into a downward spiral of personal and professional mayhem. Östlund is a genius at magnifying the little cracks in social interactions, brilliantly showing how these awkward moments signify larger chasms in society. *The Square*, also starring Elisabeth Moss (*Mad Men*, *Top of the Lake*) and Dominic West (*The Wire*, *The Affair*), is intelligent and biting funny and a most deserving winner of the biggest prize in world cinema.



## **THE TEACHER**

Zuzana Maurery gives an award-winning performance as an unscrupulous school teacher in this crowd-pleasing dark comedy set in Communist era Czechoslovakia. Politically connected Maria Drazdechova's (Maurery) arrival at a school quickly leads to competitive sucking up. By carefully noting the professions of her students' parents, the unscrupulous teacher has a directory of services available to her: household repairs, free haircuts, grocery shopping and even the international smuggling of baked goods are all services required by Maria in exchange for favouritism. But some parents are unable, or unwilling, to give, setting the scene for a conflict between those who have acquiesced and those who resist. Hřebejk (*Cosy Dens*, SFF 2000; *Divided We Fall*, SFF 2001) is in top satirical form and uses this microcosm to make cutting points about society at large.