

FROM CANNES TO THE MELBOURNE INTERNATIONAL FILM FESTIVAL

From the star-studded parties on the French Riviera to the trendy laneways of Melbourne, 25 films from the Cannes Film Festival will make their way to the Melbourne International Film Festival, many of which won't have screened anywhere else.

From the Festival's Competition, MIFF will screen Lars von Trier's **Melancholia** (Best Actress for Kirsten Dunst), a mesmerizing family drama in the face of the apocalypse; Nicolas Winding Refn's **Drive**, starring Ryan Gosling, Carey Mulligan, Oscar Isaac and Albert Brooks, about a Hollywood stunt driver by day, a loner by nature who moonlights as a top-notch getaway driver-for-hire in the criminal underworld; Maiwenn le Besco's **Polisse** (Jury Prize), a dynamic and involved portrait of officers working in a Parisian Child Protection Unit; Markus Schleizer's **Michael**, the controversial Austrian drama focusing on five months in the life of a seemingly normal man who keeps a 10 year-old boy locked in his basement; Aki Kaurismäki's **Le Havre** (FIPRESCI prize), a pitch-perfect return to form from the Finnish director, that tells the story of a shoeshiner who tries to save an immigrant child in the French port city Le Havre; Japanese director Naomi Kawase's **Hanezu**, an evocative romantic drama based on the novel by Masako Bando; and Joseph Cedar's **Footnote** (Best Screenplay), which depicts the intense, eccentric rivalry of father and son professors, divided by accolades, and the misplaced recognition of a life's work.

Sharing the Grand Prix and also screening at MIFF are: the latest (and some say most-accessible) film from Jean-Pierre and Luc Dardenne, **The Kid With the Bike**, about a young boy who refuses to accept abandonment by his father and a woman's subsequent struggle to save him from his own dangerously stubborn disbelief; and Nuri Bilge Ceylan's **Once Upon a Time in Anatolia**, a lyrical epic police procedural from Turkey about a doctor and an attorney in a small town in Anatolia.

From Un Certain Regard, MIFF will screen Andrei Zvyagintsev's highly-anticipated **Elena**, a subtly searing look at contemporary Russia through the lives of an elderly couple; Bruno Dumont's **Outside Satan**, a cinematic and mysterious observation of good and evil in a rural French setting; Sean Durkin's **Martha Marcy May Marlene**, a striking, fragmented portrait of a damaged young woman losing the distinction between reality, memory and paranoid fantasy as she struggles to re-assimilate with her family after fleeing a cult; Oliver Hermanus' **Beauty**, winner of the Queer Palm and the first Afrikaans-language film ever to be screened at the festival, which takes in the downward descent of a middle aged, married man, wholly unprepared when a chance encounter unravels his clean and ordered existence; Eric Koo's **Tatsumi**, at once an enthralling biography of legendary 'gekiga' (dark or adult pitched manga) originator Yoshihiro Tatsumi and an animated adaptation of his five short works.

Also from this section Hong Sang-soo's **The Day He Arrives**, where a lapsed filmmaker re-engages with an assortment of characters from his life that he hasn't experienced for some time; Iranian director Mohammad Rasoulof, recently sentenced to jail alongside Jafar Panahi, is present with **Goodbye** (Best Director Award), a precise and telling film about a young female lawyer's preparations to flee the country illegally; **The Yellow Sea**, Na Hong-Jin's epic, brutalising crime saga that follows a would-be assassin's quest to clear a debt and escape with his life; and **Toomelah**, filmmaker Ivan Sen's second inclusion in this section which depicts the corrupting influence of a drug dealer on a ten year old boy in a remote Aboriginal community.

From Director's Fortnight, Belgian actor/director Bouli Lannier's much-awarded **The Giants**, exploring the exhilarating freedoms and jarring dangers of adolescent experience; Natalia Almada's **El Velador**, itself watches over the nightwatchman of an enormous Mexican cemetery, filled with the monument Mausoleums of the highest calibre casualties of its drug cartels; Philippe Ramos' highly original take on Joan of Arc, **The Silence of Joan**, starring young French actress Clemence Poesy; the striking **Play** from multi-awarded Swedish filmmaker Ruben Ostlund; and Sion Sono's **Guilty of Romance**, a kinetic, twisted downfall into sex and violence encircling the crimes of a sadistic killer and a woman's corruption into a seedy underworld of dark desires.

Jeff Nichols' **Take Shelter** (Critics' Week Prize) is a paranoid psychological thriller about a young father (Michael Shannon) who begins to unravel, haunted by visions of an impending, apocalyptic storm. And Michael Radford's **Michael Petrucciani**, a startling documentary account of one of the greatest jazz pianists of recent times who battled Brittle Bone Disease (which left him at an adult height of just three feet) to leave a remarkable legacy of music and international acclaim.

The full program will be announced on Tuesday 5 July. Tickets go on sale Friday 8 July.

The 2011 Festival will run from 21 July – 7 August. For further information visit www.miff.com.au

For all media enquiries and interview opportunities contact Limelight PR

Louise Heseltine | 03 8660 4816 | 0402 054 143 | louise@limelightpr.com.au

Asha Holmes | 03 8660 4815 | 0403 274 299 | asha@limelightpr.com.au

LIMELIGHT PR | PO Box 21199 Little Lonsdale Street, Melbourne, Australia 8011

Limelight^{PR}