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and get the

handy butcher knife, the never-ending stream of eccentric lottery winners and Ryan's pot-growing parent.

While the storyline is a bit thin and predictable at times, there's a certain charm and intelligence that pulls the film through. And if the images don't strike your fancy, the soundtrack should; it includes a delightful group of Canadian artists like Caribou, Final Fantasy and Jason Collett.

—Ryan Kenny

Unnatural and Accidental

If you're looking for a film that'll exercise your mind, then *Unnatural And Accidental* is definitely a movie you need to check out. Producer Carl Bessai takes a deep, dark angle in this film while examining several stereotypes that are placed on Aboriginals in today's society.

The first major plot line in the movie follows a young Aboriginal woman named Rebecca (Carmen Moore) as she wanders through the slums of a Canadian city in search of her mother. The second major component tells the story of a demented white male (Callum Keith Rennie) who gets a thrill out of killing Aboriginal women involved in the sex trade. The two storylines intersect when the man finds out about Rebecca's search, and befriends her with the end goal of luring her into his death trap.

Although the plot is fairly simple, the film switches from scene to scene in such a way that makes it difficult to follow at times. Still, the movie is very explicit in its portrayal of the problems faced by portions of the Aboriginal community. Alcoholism is in the forefront throughout the entirety of the film, as is prostitution. Along with very intriguing content, the director employs some very clever cinematography to catch the viewers' attention.

—Joel Tiedemann

Sidekick

At least once during our youth we dream of being a superhero—but of course we all grow up, get jobs and lose the heroic ambitions. This might

be for the best, though, as *Sidekick*, a Canadian-made film running at the festival, shows us that some people were never supposed to be heroes.

Beta-male Norman Neale (Mucci) is a comic-book obsessed computer technician who discovers that the office's popular rising star Victor (Ingram) has very slight telepathic powers. While his abilities—like catching falling coffee cups and being very good at baseball—are unimpressive, Norman is convinced that Victor could be developed into a powerful superhero, with Norman setting his sights on the role of loyal sidekick. But, as Victor's powers grow stronger under Norman's training, it becomes evident that he's more interested in money and fame than actually helping people. And, eventually, Victor begins to make the predictable shift from slight asshole to full-fledged villain.

Unlike the superhero schlock that Hollywood has been producing lately, *Sidekick* trades glitzy special effects for honest attempts at examining what real people would do in a world of comic book fantasy. Solid, but not amazing, the acting and adequate writing pretty much make up for the uneven, groan-inducing ending of the film, which most viewers will deduce halfway through. At the very least, it's a film that those with little interest in comic books can enjoy, but are unlikely to rave about. *Sidekick*, ironically, lives up to its name: it's solid, overlooked and entirely unremarkable. It's no hero of a movie, but it's not a loser, either.

—Scott Lilwall

Half Nelson

Half Nelson features Ryan Gosling as John Dunn, a drug-addicted teacher struggling to find purpose and meaning in his life. While Gosling's performance is honest, moving and very well portrayed, even the sight of his sexy body isn't enough to compensate for the dry plot that leaves you craving a hit of something interesting by the end.

The film aims to show the meaning-

lessness of a life on drugs and instead ends up tying itself into a confusing knot of vaguely connected plot points and undeveloped conflicts. If you're looking for a Ryan Gosling fix here, it might just be better to skip *Half Nelson* and rent *The Notebook*. At least that one's a cute story.

—Lacina Desjarlais

Brocket 99: Rockin' the Country

"Brocket 99," as anyone from Southern Alberta over the age of 20 can tell you, is an anonymously made tape from 1986 spoofing a would-be Native radio production that was furiously debated—and furiously copied—throughout the '90s, and, to a lesser extent, is still passed around today. The tape's creators haul out just about every native stereotype known to white man, whether offensive, funny, or as is most often the case, a little bit of both.

Enter *Brocket 99*, the movie. Director Nilesh C Patel and co toured around the province from Pincher Creek to Peace River and everywhere in between, gauging public opinion of the tape and its social significance in the film's trademark man-on-the-street interview style. They also intertwine segments of the tape throughout the movie, giving the uninitiated a first-hand listen to the controversial material. Not surprisingly, though, awareness of and reactions to the tape are stronger the closer you get to the real Brocket, a small town on a native reserve near Lethbridge. But 20 years after the tape's underground creation, this film raises some much-needed awareness for a younger generation of (film-fest-attending) Albertans.

As relevant and fascinating as public opinion on this matter may be, however, the film would be better off with less of the redundant, evasive and unsophisticated opinions garnered from the dozens upon dozens of average, middle-class white people that they encounter, and more from the academics, native leaders and Brocket denizens that are clearly more qualified to opine on the matter.

—Adam Gaumont

showtimes

Andrew Jenks, Room 335 Tuesday, 3 October at 7pm in Empire City Centre 9 and Thursday, 5 October at 9:15pm at the Princess II
The Ants Saturday, 7 October at 2pm at the Garneau
Brothers of the Head Tuesday, 3 October at 9:15pm in ECC 9
La Coupure Wednesday, 4 October at 9:15pm in ECC 9
Dark Arc Saturday, 7 October at 2pm at the Princess
Everything's Gone Green Wednesday, 4 October at 7pm at the Garneau
Favela Rising Friday, 6 October at 9:15pm at the Princess II
Half Nelson Friday, 6 October at 7m in ECC 9
In the Land of Milk and Money Friday, 6 October at 11pm-6am at the Garneau
Interkosmos Friday, 6 October at 11pm-6am at the Garneau
Invisible Waves Friday, 6 October at 7pm at the Garneau
Last Stop for Paul Friday, 6 October at 9:15pm in ECC 9
Love is Work Thursday, 5 October at 7pm in ECC 9
Mad Cowgirl Friday, 6 October at 11pm-6am at the Garneau
Man Push Cart Friday, 6 October at 9:15pm at the Garneau
On The Bowery Wednesday, 4 October at 9:15pm at the Garneau
Riding Alone for Thousands of Miles Thursday, 5 October at 7pm at the Garneau
Rock The Bells Friday, 6 October at 11pm-6am at the Garneau
Sidekick Wednesday, 4 October at 9:15pm at the Princess II
Sunrise Tuesday, 3 October at 7pm at the Garneau
Ten Canoes Tuesday, 3 October at 9:15pm at the Garneau
Tzametzi Tuesday, 3 October at 9:15pm at the Princess II
Wrestling Grounds Thursday, 5 October at 9:15pm at the Garneau
Wristcutters: A Love Story Saturday, 7 October at 7pm in ECC 9

Empire City Centre 10200 - 102 Avenue NW

Garneau Theatre 8712 - 109 Street NW

Princess Theatres I and II 10337 - 82 Avenue NW

