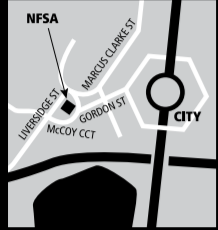


# Arc

CINEMA CALENDAR

**Arc at the NFSA**



**National Film and Sound Archive,  
McCoy Circuit, Acton,  
Canberra**  
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Enjoy cinema's greatest experiences at Arc, the state-of-the-art venue at the National Film and Sound Archive.

**TICKETS:** (except where special prices noted)  
\$11 / \$9 concession  
Max pass – 10 tickets for just \$80.  
Thursday Matinees – all tickets \$5  
Outdoor screenings \$15 / \$12.50 concession  
Special ticket prices may apply to individual sessions, events and seasons

Doors open for 30 mins before screening.  
Outdoor screenings open at 7pm for a Sunset start.  
Admission to venue capacity only.  
No admission after the session has been running for 20 mins.  
Disabled access via Liversidge Street.



## JANUARY

**WED 4 JAN 2PM**  
**BLINK AND YOU'LL MISS THEM**  
**BEING ELMO: A PUPPETEER'S JOURNEY**  
Dir: Constance Marks / Philip Shane, USA, 2011, 80 mins, digital, (G)

If Kevin Clash walked past you in the street – or, more to the point, your kids – you would be totally unaware that he is (literally) behind one of the greatest successes of modern children's entertainment. From an early fixation on puppets and "playing with dolls", Clash's adoration of Jim Henson led to his career on *Sesame Street*, and to becoming the co-creator of one of the most popular (and marketable) characters on the show. Winner of the Special Jury Prize at the 2011 Sundance Film Festival, this is "... a rare documentary that will connect across generations and cultures..." (Justin Lowe, *Hollywood Reporter*).

**THU 5 JAN 2PM**  
**WE HAVE A POPE**  
(*Haemus Papat*) Dir: Nanni Moretti, Italy/France, 2011, 101 mins, digital, (M).  
Canberra Premiere.

**THU 5 JAN 5PM**  
**THE FUTURE**  
Dir: Miranda July, USA/Germany, 2011, 91 mins, digital, (M)

Sophie is a dance teacher. Jason does IT tech support from home. They are comfortably in love and decide it's time to start a family – and so go to the lost pet's shelter to select a cat. But Paw-Paw the Cat's just had surgery and needs a few weeks to recuperate before he can go home. The weeks in between (narrated by the Paw-Paw – played by the film's star and director; dressed in banded cat paws and speaking in feline stream of consciousness) reveal the real reason Sophie and Jason want a pet... to avoid their inner sense of professional failure, of premature mid-life crisis, of the future that's in store even for Gen Xs like them. Writer, Performance artist and American indie auteur Miranda July's new feature is a light – almost daffy – piece of Los Angeles magic realism. Yet it's still pregnant with meaning, purring with mystery and wistful regret, and wonderfully "cat-esian" in its visual non sequitur and counter-intuition.

**THU 5 JAN 7PM**  
**WE HAVE A POPE**  
(*Haemus Papat*) Dir: Nanni Moretti, Italy/France, 2011, 101 mins, digital, (M)

**FRI 6 JAN 5.30PM**  
**BLINK AND YOU'LL MISS THEM**  
**BEING ELMO: A PUPPETEER'S JOURNEY**  
Dir: Constance Marks / Philip Shane, USA, 2011, 80 mins, (G)

**SAT 7 JAN 2PM**  
**TWO BY PAUL COX**  
**MAN OF FLOWERS**  
Dir: Paul Cox, Aust., 1983, 91 mins, 35mm, (M)

New print from the NFSA's Deluxe/Kodak Cinema Collection.

**SAT 7 JAN 4.30PM**  
**HENRI-GEORGES CLOUZOT**  
**LES DIABOLIQUES**  
Dir: Henri-Georges Clouzot, France, 1955, 116 mins, 35mm, (PG)

A mean-spirited provincial private school headmaster flings his affairs in the face of his frail young wife. Oddly, his wife and his mistress find common cause against his piggish behaviour and they hatch a plan to get revenge. Working from a novel by Pierre Boileau & Thomas Narcejac (the same writers behind Hitchcock's *Vertigo*), Clouzot briefly dethroned Hollywood's Master of Suspense and self-publicity, a challenge that clearly provoked Hitchcock into a late career reset (even down to borrowing Clouzot's cheeky use of an "anti-spoiler" trailer for *Psycho*). With Simone Signoret, Paul Meurisse & Clouzot's first wife, Vera (in one of her only three film roles). **Courtesy of l'Institut Français and with the support of the Embassy of France.**

**SAT 7 JAN SUNSET**  
**OUTDOORS – WIZARD MOVIES**  
**THE THIEF OF BAGHDAD**  
Dir: Ludwig Berger / Michael Powell / Tim Whelan, UK, 1940, 106 mins, 16mm, (G)

**SUN 8 JAN 2PM**  
**BLINK AND YOU'LL MISS THEM**  
**LIFE DURING WARTIME**  
Dir: Todd Solondz, USA, 2009, 98 mins, 35mm, (MA15+)

Released after a decade in jail for sex offences, Bill Mapplethorpe tries to reconnect with his family and take a cold, hard look at himself. But ex-wife Trish has pushed him out of her life, moving to Miami and surrounding her family with a protective wall of paranoid fantasy. Meanwhile Trish's sister Joy is also fleeing ghosts of her own relationships past. The new feature from Todd Solondz explores the home front of the culture and psyche wars US society has been fighting (with itself) since at least 9/11. The enemy is a vague axis of stranger-dangers: terrorists; paedophiles... intimacy, trust. The lives are Shirley Henderson, Alison Janney, Emma Hinze, Paul Ruben and Cianán Hinds; taking over Solondz's recurrent roles of the Mapplethorpe sisters and spouses – dead, jailed or failed – last seen in 1998's *Happiness*.

**SUN 8 JAN 4.30PM**  
**WE HAVE A POPE**  
(*Haemus Papat*) Dir: Nanni Moretti, Italy/France, 2011, 101 mins, digital, (M)

**WED 11 JAN 2PM**  
**WIZARD MOVIES**  
**KES**  
Dir: Ken Loach, UK, 1969, 110 mins, 35mm, (PG)

15-year-old Billy is an alienated Yorkshire kid living between a tough school, an even less forgiving family life and the wilderness of the nearby moors. His only connections are with a Kestrel falcon he's raised from a chick and – warily, at first – a school teacher who can see through the rough to the gentle natured and scarred little boy. This was Ken Loach's and producer/writer Tony Garnett's breakthrough theatrical feature (after their string of ground-breaking BBC TV plays), adapting Barry Hine's sweet, naturalistic children's novel into a film that endures by always treating its subjects as grown-up. **All tickets \$5.**

**THU 12 JAN 2PM**  
**WE HAVE A POPE**  
(*Haemus Papat*) Dir: Nanni Moretti, Italy/France, 2011, 101 mins, digital, (M)

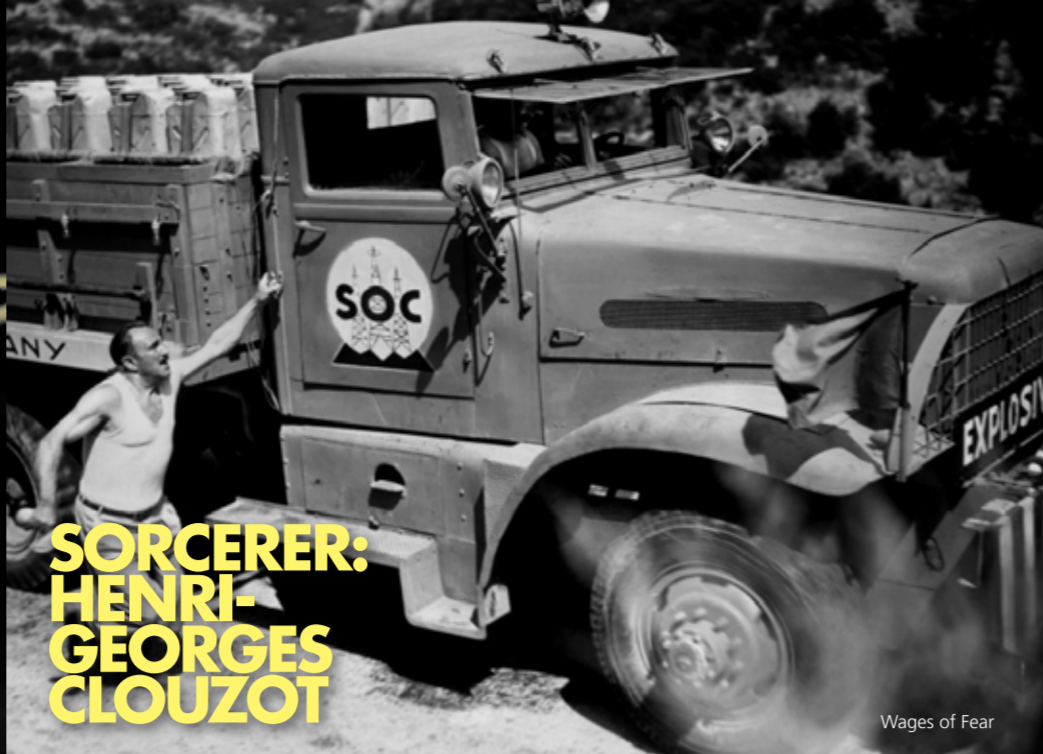
**THU 12 JAN 5PM**  
**WE HAVE A POPE**  
(*Haemus Papat*) Dir: Nanni Moretti, Italy/France, 2011, 101 mins, digital, (M)

**THU 12 JAN 7PM**  
**BLINK AND YOU'LL MISS THEM**  
**HOWL**  
Dir: Rob Epstein / Jeffrey Friedman, USA/Germany, 2010, 84 mins, 35mm, (MA15+)

Doco veterans Epstein and Friedman are best known for *The Life and Times of Harvey Milk*, *The Celluloid Closet* and other groundbreaking studies of post-war US Gay subculture punching out from the closet. Their first dramatic feature is entirely consistent with their previous interests: the rise of poet Allen Ginsberg, from subterranean guru to national scandal and celebrity, via his obscenity trial for the poem *Howl*. Cameos by the legendary names of the Beat generation come and go. But the film is held together almost solo and in a largely faux talking heads style, by James Franco as Ginsberg, constructing his counterfactual gaffly/superstar persona before the camera and occasional inside his head (via animation sequences designed by illustrator Eric Drooker).

**FRI 13 JAN 5.30PM**  
**TWO BY PAUL COX**  
**MY FIRST WIFE**  
Dir: Paul Cox, Aust., 1984, 96 mins, 35mm, (M)

New print from the NFSA's Deluxe Collection.



## SORCERER: HENRI-GEORGES CLOUZOT

Wages of Fear

### SIX EXERCISES IN OBSESSIVE CINEMA FROM THE FRENCH HITCHCOCK

#### TO 11 FEB

"... (he was) forever at odds with himself and the world around him" (Brigitte Bardot)

"... he has a consistent vision that is more jaundiced than any other in French cinema... Clouzot's world disintegrates through mistrust, alienation and a willful selfishness that is like an illness" (David Thomson)

The films and the life of Henri-Georges Clouzot (1907-1977) both share a history of critical controversy and polarisation. Clouzot's early career was linked to the Vichy regime of wartime France; something that nearly him brought a prison term and kept him banned from filmmaking in the first postwar years. His final filmmaking years in the 1960s were enveloped by illness, scattered with un-realised projects and haunted by the force of his abandoned film, *L'enfer*. In between, a string of films through the 1950s brought commercial success and international acclaim. But by the late 1950s this success had antagonised a new generation of critic/filmmakers into a caustic critical counter-attack that would eat into Clouzot's French repute and his personal confidence.

For his young French *Cahier du cinema* / Nouvelle vague detractors, Clouzot's main fault often seemed to be the arrogance of presuming to rival Alfred Hitchcock (one of their favourite Hollywood directors), as much as any charge of collaborating with fascism. But Hitchcock himself saw he had a European rival for mastery of the thriller genre. The two even fought for the rights over the same source novels, and Hitchcock's *Vertigo* was to some degree a response to Clouzot's success with *Les Diaboliques*.



Eyealbur

## ABSOLUTELY WIZARD MOVIES

### HARRY POTTER'S FOREBEARS AND TEACHERS

#### JAN – FEB

The Harry Potter franchise came to an end in 2011 – despite its branding as a children's film series, with all the epic scale and romantic grandeur of an old Arthurian medieval tale. This mixture of light and dark, of children's adventure and troubled adolescences, of child's play in opposition to malevolent forces, of course characterised each of J.K. Rowling's novels as they were published and also flowed into the films as they evolved over their life cycle.

But in travelling this arc, the films did their own cinematic thing by referencing at least a 100 years of British cinema influences and even earlier pre-cinema pop culture. From the outset, the Potter films celebrated the best of traditional, stolid, class-conscious Britishness, borrowing from some of its culture's most familiar markers. There are bits of



We Have A Pope

## WE HAVE A POPE

### THE NEW FILM FROM NANNI MORETTI

#### 5 – 15 JAN

When they meet to elect a new pope, the French Cardinal Melville is the surprise choice of the Vatican's college of cardinals. No one is more surprised or unprepared than Melville; he has a panic attack and flees just before he is to step onto the balcony to take the proclamation of his election. Claiming that Melville is preparing himself in seclusion and prayer, the Cardinals call in a consulting psychoanalyst, Dr. Brezza to get to the bottom of the Melville's anxieties, biding their time (and unable to leave their enclave until a new Pope is formally proclaimed) with gossip, cards and even volleyball. When the first sessions prove inconclusive, Brezza and the Cardinal journey out of the Vatican in secret and in search of a second opinion. However the evasive Cardinal Melville seems only interested in finding a decent cup of coffee. After a recent preference for more sentimental and tragic films, director Nanni Moretti returns to the style of *Caro Diario* and the light-hearted comedy of gentle absurdities that made his name. As always, Moretti's garrulous on-screen personality as Brezza is the vehicle for many of the sight gags; but it's legendary French acting veteran Michel Piccoli, as a man driven mad just by the thought of power, who steals every scene he is in.

(*Haemus papam*) Dir: Nanni Moretti, Italy/France, 2011, 102 mins, digital, (M).  
A Transmission Films release.

LIMITED EXCLUSIVE SEASON

THU 5 JAN 2PM & 7PM, SUN 8 JAN 4.30PM,  
THU 12 JAN 2PM & 5PM, SUN 15 JAN 4.30PM

**SAT 14 JAN 2PM**  
**TWO BY PAUL COX**  
**MY FIRST WIFE**  
Dir: Paul Cox, Aust., 1984, 96 mins, 35mm,  
New print from the NFSA's Deluxe Collection.

**SAT 14 JAN 4.30PM**  
**HENRI-GEORGES CLOUZOT**  
**LE CORBEAU**  
Dir: Henri-Georges Clouzot, France, 1943, 92 mins, 35mm, (PG)

In a small town in provincial, wartime, Vichy France, the bourgeois and petit bourgeois begin to receive poison pen letters from someone who signs themselves as "...Le corbeau" (The Raven). The letters' brutal truth begins to tear apart the town's communal bonds. Soon a story that starts off as small-town melodrama shifts into a murderous thriller. Clouzot's second feature diagnosed the cancer at the heart of informer-riddled Vichy France, but its truth was so unnerving Clouzot was to suffer four following years of blacklisting from film production: first by the Vichy for exposing their moral bankruptcy, then by the post-War Gaullists for working for the Vichy film industry. **Courtesy of l'Institut Français and presented with the support of the Embassy of France.**

**SAT 14 JAN SUNSET**  
**OUTDOORS – WIZARD MOVIES**  
**AN AMERICAN WEREWOLF IN LONDON**  
Dir: John Landis, USA, 1981, 97 mins, 35mm, (M)

Two American collage students (David Naughton and Griffin Dunne), backpacking in Yorkshire moors, are attacked by what everyone thinks is a big bad wolf, or an escaped lunatic – or something rational. One is killed, the other survives his wounds; but as he recovers in his London hospital, the ghost of his dead friend keeps returning in dreams, warning him that it was no mere wolf; that he better kill himself now – or come next full moon, he will be transformed... John Landis's smart mix of tongue-in-cheek and deadly earnest horror – and the idea of Britain as a place not safe for Americans abroad – continues to reverberate in Hollywood fantasy and horror cinema until this day. **Special ticket prices apply. Courtesy of the UNC School of the Arts Film Archive.**

**SUN 15 JAN 2PM**  
**BLINK AND YOU'LL MISS THEM**  
**DELHI BELLY**  
Dir: Abhinay Deo, India, 2011, 103 mins, 35mm, (M)

An illegal diamond shipment from Russia, meant for a local gangster, accidentally falls into the hands of Delhi slackers Tashi, Nitin Ben and Arup. They try to get rid of it, but Nitin has 'Delhi belly' and the stool samples he was taking for pathology tests get mixed up with the diamonds. From there-on, some seriously s#%t starts to hit the fan... A Bollywood comic thriller that burns bright with extended fart jokes. *Delhi Belly* is the latest hit from path finding Bollywood actor/producer Akmir Khan (*Lagaan, Peepi Live*), a belly-laughing, tummy-rumbling reminder of how the Hindi pop cinema is staying hip with its modern Indian and international audiences. **Canberra premiere.**

**SUN 15 JAN 4.30PM**  
**WE HAVE A POPE**  
(*Haemus Papat*) Dir: Nanni Moretti, Italy/France, 2011, 101 mins, digital, (M)

**WED 18 JAN 2PM**  
**WIZARD MOVIES**  
**TUCK EVERLASTING**  
Dir: Jay Russell, USA, 2002, 118 mins, 35mm, (PG)

The Tucks are literally a special and close-knit family; they can live forever, but the spell is broken if one of them marries outside of the clan for love – the price paid for anyone marrying into the family and sharing their gift. From SFX fantasy specialist Jay Russell, this faithful and charming Disney adaptation of Natalie Habbit's novel features Sissy Spacek, William Hurt and Ben Kingsley, and manages to explore the adult philosophical concepts of death and eternity, while still maintaining accessibility for younger audiences. "A meticulously crafted film" (Richard Kuipers, *Urban Cinefile*). **All tickets \$5.**

**THU 19 JAN 2PM**  
**WIZARD MOVIES**  
**THE SORCERER'S APPRENTICE**  
Dir: Jon Turteltaub, USA, 2010, 35mm, (PG)

Locked into never-ending magic war with his nemesis, a New Wave wizard from back in the day (of Merlin) recruits a nerdy science wiz-kid from lower Manhattan. The talent's there, but teaching the boy how to safely aim his magic wand isn't going to be so easy. Jerry Bruckheimer, Nicholas Cage and director Jon Turteltaub diverted the momentum of their hit *National Treasure* franchise towards the box office treasure of the Potter movies. But this fantasy/action vehicle's less sword and sorcery than *Karate Kid* + Disney in-jokes (and/or homage) = Bruckheimer-brand energetic live-action cartoonish-ness. **All tickets \$5.**

**THU 19 JAN 7PM**  
**BLINK AND YOU'LL MISS THEM – YOU DON'T DARE BLINK HORROR**  
**TUCKER AND DALE VERSUS EVIL**  
Dir: Eli Craig, USA, 2010, 89 mins, 35mm, (MA15+)

Good ol' boys from West Virginia are enjoying a weekend away, minding their business and enjoying their six-packs. Then they're suddenly set-upon by a bunch of year-like-whatever-college kids, spurred into a kill-or-be-killed frenzy – because, naturally, the hillbillies must be in-bred, chainsaw-wielding, homicidal crazies. It took four years for first-time director Eli Stone to get his horror parody up on the screen. But everyone quickly got to enjoy its knowing, *Shaun of the Dead* meets *Deliverance* joke, and now its already rocketing to cult status. "Genuinely funny. A life lesson in never judging a man just because he's skinning a squirrel". (Adam Smith, *Empire*). **Canberra premiere.**

**FRI 20 JAN 7PM**  
**WIZARD MOVIES**  
**THE VILLAGE OF THE DAMNED**  
Dir: Wolf Rilla, UK/USA, 1960, 77 mins, 35mm, (PG)

One day everyone in the small village of Midwich falls asleep. The incident is hushed up by the government. But two months later, every fertile woman in the village is pregnant; three years later, the children of Midwich have grown into blond, preternatural boys and girls, with the maturity and the nasty self-confidence of young teenagers. And with something more; they can read minds, and sometimes control them. Working from Stirling Silliphant's adaptation of John Wyndham's *Midwich Cuckoos*, Wolf Rilla's film was a surprisingly controversial, pre-1960s, read on the less-than innocence of childhood – one that proved highly influential on subsequent decades of horror cinema. **Courtesy of the BFI.**

**SAT 21 JAN 2PM**  
**TWO BY PAUL COX**  
**MAN OF FLOWERS**  
Dir: Paul Cox, Aust., 1983, 91 mins, 35mm, (M)

New print from the NFSA's Deluxe/Kodak Cinema Collection.



## SUMMER OUTDOOR CINEMA

### JAN – FEB

Summer screenings return to the stunning 1930s art deco gardens and deckchairs of NFSA's courtyard from 7 Jan. Many of the films outdoors will celebrate our summer search for the origins of the Harry Potter movies; but we'll also bring you iconic movies from directors Elia Kazan and Henri-Georges Clouzot and a few of your 1980s favourites.

Don't forget: all films screen on real 35mm film. As they should be seen. **Doors open at 7pm for Sunset start (check local weather reports).** **Special ticket prices apply to all outdoor sessions.**

In 2012, our outdoor program will continue into March.

7 JAN	<b>THE THIEF OF BAGDAD</b> 1940, 106 mins, (G)
14 JAN	<b>AN AMERICAN WEREWOLF IN LONDON</b> 1981, 97 mins, (M)
21 JAN	<b>THE BELLES OF ST. TRINIANS</b> 1954, 91 mins, (G)
28 JAN	<b>MONTY PYTHON AND THE HOLY GRAIL</b> 1974, 91 mins, (PG)
4 FEB	<b>THE WAGES OF FEAR</b> 1953, 141 mins, (PG)
11 FEB	<b>A STREETCAR NAMED DESIRE</b> 1951, 122 mins, 35mm, (M)
18 FEB	<b>THIS IS SPINAL TAP...</b> 1984, 82 mins, (M)
25 FEB	<b>TAXI DRIVER</b> 1976, 113 mins, (R), NEW PRINT!

**SAT 21 JAN 4.30PM**  
**HENRI-GEORGES CLOUZOT**  
**THE MYSTERY OF PICASSO**  
(*Le mystère Picasso*) Dir: Henri-Georges Clouzot, France, 1956, 78 mins, (PG)

Allowed into the studio of the World's Greatest Artist, Clouzot was given still comparatively rare access to the processes of a painter at work, on the proviso of three intriguing cinema and extra-cinematic conceits. Picasso would paint directly on the film image – or at least on a glass 'canvas' laid over the camera; he would have to work within the limitations of the final film's running time; and he would then subsequently destroy all the works created so it would only exist as the "memory" of cinema. Appropriately enough, Claude Renoir provided the cinematography. **Courtesy of l'Institut Français and presented with the support of the Embassy of France.**

**SAT 21 JAN SUNSET**  
**OUTDOORS – WIZARD MOVIES**  
**THE BELLES OF ST. TRINIANS**  
Dir: Frank Launder, UK, 1954, 91 mins, 35mm, (G)

The antics of the students at St Trinian's school for girls aren't what you would expect of young ladies. The Sixers are more interested in horse-racing than even boys; the Fourth girls are falling in all their classes except bomb-throwing. Miss Millicent Fritton, the headmistress, and her brother, Clarence (both played by Alistair Sim) aren't exactly a good example – after all, the school's debts have to be paid somehow. The first of Frank Launder and Sidney Gilliat's adaptations of Ronald Searle's cartoons, the *St. Trinians* series joined the Goons radio shows in a new Elizabethan Age of non-PC British screen comedy, and a rollicking good stomping of muddy school-boots all over the old, threadbare carpet of English society and manners. **Courtesy of the BFI. Special ticket prices apply.**

**SUN 22 JAN 2PM**  
**WIZARD MOVIES**  
**THE RAILWAY CHILDREN**  
Dir: Lionel Jeffries, UK, 1970, 110 mins, 35mm, (G)

When their Edwardian civil servant father is arrested on a charge of treason, three children are spirited away from London, to gentle poverty and "...playing at being poor for a while" in a Yorkshire country cottage. Their new lives there are governed by the passing of the local train down the bottom of the garden, and its entrée into a different community, values and hopes. The most celebrated work from perennial British character actor Lionel Jeffries' parallel – if astonishingly unlikely – career as a subtle and sweet children's film director, *The Railway Children* remains richly treasured as an evocative keepsake of Edwardian nostalgia and E B Nesbitt's original novel. **Courtesy of the BFI.**

**SUN 22 JAN 4.30PM**  
**BLINK AND YOU'LL MISS THEM**  
**SORELLE MAI**  
Dir: Marco Bellocchio, Italy, 2010, 105 mins, digital, (unclassified 18+)

The new film from Italian maestro Marco Bellocchio (*Fist in the Pocket; Good Morning, Night*) is somewhere between diary film and the *7-Up* series, but very different from both. Over 10 years, and between his own frequent absences, Bellocchio filmed daughter Elena, son Pier Giorgio and other family members, giving them space to recreate (and sometimes fictionalise) the growing-up and family events he wasn't always present for. Returning to early themes of family trauma and psychoanalysis (and to the same village and family house where *Fist in the Pocket* was made), *Sorelle mai* is a candid admission of the emotional scars and small hurts left on its filmmaker's own loved ones, by his commitments to his art over his family. **Canberra premiere.**

**WED 25 JAN 2PM**  
**WIZARD MOVIES**  
**OLIVER TWIST**  
Dir: David Lean, UK, 1946, 116 mins, 16mm, (PG)

The second of David Lean's mastery, late 1940s adaptations of Dickens's novels of Victorian rite of passage, *Oliver Twist* continued his joint experiment (with Art Director John Bryan and DoP Guy Green) in a language of Hogarthian décor and tenebrous atmosphere. Often borrowed from the Potter films, their visual style is still the received "look" of cinematic Dickensianism; a big-screen analogue to the writer's words, most richly evoked during the film's storm-ravaged, dialogue-less opening 10 minutes that recount Twist's tragic workhouse birth. *Oliver Twist* starred child-star and later TV comedy director (of *Monty Python, Fawlty Towers* and *Mr. Bean*, amongst many others) John Howard Davies. But the scenes are regularly stolen by big, cartoonish performances from Robert Newton, Alec Guinness as Fagan and Anthony Newley as the Dodger. **All tickets \$5.**

THU 26 JAN 1PM  
**FREE AUSTRALIA DAY SCREENING  
SHAGGY DOG TALES FROM  
THE NFSA COLLECTION**

Total Running time 45 mins approx., (unclassified 15+)

In honour of Australia Day and the success of **Red Dog**, we explore the NFSA's archive of a 100-plus years of dog-eared and dog-gone films from the collection, including classic and not quite classic newsreels, documentary, short fiction and animation. **Free screening. For program details see [www.nfsa.gov.au/arc](http://www.nfsa.gov.au/arc)**

THU 26 JAN 2PM  
**FREE AUSTRALIA DAY SCREENING  
RED DOG**

Dir: Kriv Stenders, Aust., 2011, 92 mins (total running time 115 min), 35mm, (PG)

Arc cinema goes to the dogs for Australia Day, with a free screening of Kriv Stenders sleeper box office hit movie, starring Josh Lucas and a ensemble of dusty Australian character acting talent including Luke Ford, Noah Taylor, Leone Carmen and Bill Hunter (in his last role). Preceded by more selected Shaggy Dog movies from the NFSA collection. **Free screening. For full program details see [www.nfsa.gov.au/arc](http://www.nfsa.gov.au/arc)**

THU 26 JAN 5PM  
**FREE AUSTRALIA DAY SCREENING  
GONE TO THE DOGS**

Dir: Ken G. Hall, Aust., 1939, 65 mins, 35mm, (G)

We continue to honour **Red Dog** with the last Australian dog comedy movie to have such a Bull Terrier of a run at the local box office. Director Ken G. Hall's vehicle for 1930's comedy legend George Wallace was one of the last great hits for pre-war Australian cinema and the soon-to-be classed Cinesound studios (and beyond): it was being successfully revived into the early 1950s. George plays a zoo keeper who discovers a dog food additive that can accelerate motion. He plans to win a famous greyhound race, but a gang of crooks have other ideas. It's classic, doped-up, crazy Wallace farce, nipping at the heels of the Aussie surreal – especially in the film's "Ballet du le kenne!l". **From the NFSA collection. Free screening.**

THU 26 JAN 7PM  
**TWO BY PAUL COX  
MAN OF FLOWERS**

Dir: Paul Cox, Aust., 1983, 91 mins, 35mm, (M)

From the NFSA's Deluxe/Kodak Collection.

FRI 27 JAN 7PM  
**NEW AUSTRALIANS  
X**

Dir: Jon Hewitt, Aust., 2010, 90 mins, 35mm, (R).

Escort girl Holly Rowe is trying to get out of the business. Broke and alone, teen runaway Shay Ryan is just getting sucked into it. Fate throws them together and on the run through Sydney's criminal underworld. The new film from outlaw no-flow-budget Australian director Jon Hewitt chains together elements of the King's Cross/*Underbelly* local crime sub-genre and "On-the-run from the mob" noir, drenches them in the neo-gothic and heavy metal visuals and guides its story arc with a nihilism familiar from edgy European directors and films such as Gaspar Noe's *Enter the Void*. The script is from regular collaborator, writer/actress Belinda McClory (*The Matrix*); the leads are promising up-and-comer Hanna Mangang Lawrence and *Spartacus: Blood and Sand*'s wonderfully vivacious Viva Bianca. **Canberra premiere.**

SAT 28 JAN 2PM  
**NEW AUSTRALIANS  
X**

Dir: Jon Hewitt, Aust., 2010, 90 mins, 35mm, (R).

SAT 28 JAN 4.30PM  
**HENRI-GEORGES CLOUZOT'S  
INFERNO**

Dir: Serge Bromberg / Ruxandra Medrea, France, 2009, 100 mins, 35mm, (unclassified 18+)

Clouzot's notorious study of neurotic jealousy – abandoned after the walkout of star Serge Reggiani and probable nervous-breakdown of its director – has until recently been accessible only via a 1996 're-make' by Claude Chabrol. Then in the mid-2000s, film archivist Serge Bromberg convinced Clouzot's family to give him access to the rushes. Too crazy, obsessive, compulsive to be restored as a narrative, Bromberg's reconstruction shouldn't be misunderstood as any sort of 'Director's Cut'. Instead he uses the surviving footage to tell the story of one of cinema's classic tales of directorial ambition gone insane on location (think *Greed*, *Heaven's Gate* or *Apocalypse Now*), to illustrate the aesthetic genius that was, and to hint at the masterpiece that could have been. **Courtesy of l'Institut Français and presented with the support of the Embassy of France.**

SAT 28 JAN SUNSET  
**OUTDOORS - WIZARD MOVIES  
MONTY PYTHON AND  
THE HOLY GRAIL**

Dir: Terry Gilliam / Terry Jones, UK, 1974, 91 mins, 35mm, (PG)

The Python team's first step beyond sketch comedy and satirical long-form narrative is unexpectedly cinematic, with eccentric, visionary atmospherics that mark it out as the first feature by Terry Gilliam (working with Terry Jones, who apparently looked after the actors better and so went on to solo direct later Python features). Whilst the meaning of Gilliam's many twisted art cinema cinematic homages are long lost to the mist of time, the more tele-visual set pieces are still quotable and smart to this day: the Knights who said "NI", the decapitated, but still game Black Knight, the Killer Rabbit – and Graham Chapman's genuinely chabrous portrayal of King Arthur. **From the collection of the NFSA. Special ticket prices apply.**

SUN 29 JAN 2PM  
**HENRI-GEORGES CLOUZOT  
QUAI DES ORFÈVRES**

Dir: Henri-Georges Clouzot, France, 1947, 97 mins, 35mm, (MA15+)

Ambitious vaudeville singer Jenny Lamour takes an interest in lecherous old businessman Brignon. When Brignon turns up dead in his flat, initial suspicions fall on her jealous and downtrodden accompanist and husband, Maurice. But the curious mind of investigating inspector Antoine begins to realise there is a whole gallery of suspects with their reason to kill. Clouzot's post-war return to cinema adapted the work of popular Belgium crime novelist Stanislas-Andre Steedman; with an instinct for the grunge, sleaze, cynicism and cheap thrills of French popular culture that's as much at the core of the film's plot as the psychological interplay of its characters. **Courtesy of l'Institut Français.**

SUN 29 JAN 4.30PM  
**BLINK AND YOU'LL MISS THEM  
ANOTHER EARTH**

Dir: Mike Cahill, USA, 2011, 92 mins, 35mm, (M)

On the very night that astronomers discover that Earth has an identical planetary twin, ambitious high school student Rhonda is involved in a drunken car accident, destroying a young family and her promise of an MIT scholarship. Years later, as Earth's wandering twin draws closer, Rhonda tries to make amends with John – the family's father, but now deeply damaged only survivor. The truth and the pain are hard to overcome; but the other Earth seems to offer a way to atonement. Mike Cahill's Sundance Festival hit shares the inspiration of the films of Kubrick, Boorman, Tarkovsky and Chris Marker with **Womb** (another 'Blink 2011 title) and other new films in a recent cycle of poetic, Sci-fi art cinema.

# FEBRUARY

THU 2 FEB 2PM  
**BLINK AND YOU'LL MISS THEM  
LIFE DURING WARTIME**

Dir: Todd Solondz, USA, 2009, 98 mins, 35mm, (MA15+)

All tickets \$5

THU 2 FEB 7PM  
**TOOMELAH**

Dir: Ivan Sen, Aust., 2011, 106 mins, digital, (MA15+)

FRI 3 FEB 7PM  
**NEW AUSTRALIANS –  
SOUNDS ON SIGHT SPECIAL  
AUTOLUMINESCENT:  
ROLAND S HOWARD**

Dir: Richard Lowenstein / Lynn-Maree Milburn, Aust. 110 mins, digital, (M)

Roland S. Howard was a pivotal personality in the 'post-Punk' Australian music scene; founding The Boys Next Door/The Birthday Party with Nick Cave; writing some of the band's greatest anthems (such as *Shiver*); then playing over the next three decades in influential acts like Crime and the City Solution. This new documentary by music video and Dogs in Space director Richard Lowenstein was made during Howard's battle with liver cancer. Appropriately dark materials for a musician whose lyrics were often fatalistic; but this is not a morose look at the loss of a seminal figure in Australian music – rather, it's "... a celebration of a life lived to the fullest" (Cara Nash, *Film Ink*).

SAT 4 FEB 2PM  
**TOOMELAH**

Dir: Ivan Sen, Aust., 2011, 106 mins, digital, (M)

SAT 4 FEB 4.30PM  
**WIZARD MOVIES  
THE DEVIL RIDES OUT**

Dir: Terence Fisher, UK, 1968, 96 mins, 16mm, (unclassified 18+)

By the mid-1960s, Hammer and other Brit-horror producers were evolving beyond the mere Grand-Guignol, into edgier explorations of the occult and the demonic that took up the challenge offered by the more sensual, rawer and erotic horror/chillers from Italian and Spanish pop cinema. Adapting Dennis Wheatley's early 1930s novel, the work of screenwriter Richard Matheson, Hammer's emeritus director Terence Fisher and star Christopher Lee – who spoke of the film as a personal favourite – marked this out as one of the most genuinely frightening films in its evolution. The visions of terror and mind-control offered by *The Devil Rides Out* opened cultural and cinematic doors to the moment when *The Wicker Man* and *The Exorcist* would be possible. **From the collection of the NFSA.**

SAT 4 FEB SUNSET  
**OUTDOORS – HENRI-GEORGES  
CLOUZOT  
THE WAGES OF FEAR**

(*Le salaire de la peur*) Dir: Henri-Georges Clouzot, France, 1953, 141 mins, 35mm, (PG)

Yves Montand and Charles Vanel lead an ensemble of desperate and damned Euro-trash, contracted to drive a truck load of unstable explosives across an anonymous, blighted South American country to cap an out-of-control oil well. Clouzot's Cannes Film Festival winning and most successful film fused the Combat, Western and Road movie genres together, packed it with an explosive metaphor for colonialist and rat-race capitalism, then lights the fuse with hyper-alpha masculinity. **Courtesy of l'Institut Français and presented with the support of the Embassy of France. Special ticket prices apply.**

SUN 5 FEB 2PM  
**WIZARD MOVIES  
BEDKNOBS AND  
BROOMSTICKS**

Dir: Robert Stevenson, USA, 1971, 117 mins, 35mm, (G)

Adapting the works of another treasured English children's writer, Mary Norton, Disney's less-familiar (but in many ways superior) follow-up to *Mary Poppins* brought back the craft of many of the earlier film's on- and behind-the-screen collaborators. The setting is now the Blitz, and early 1940s England; the story revolves around three children evacuated to the care of a plucky village spinster (Angela Lansbury) who reluctantly reveals her witchcraft in order to repel the threat of German invasion. No other preceding Hollywood children's film so manifested and joyfully test-ran the sense of innate English magical-ness, of an inner spirit of British popular legend, or of Nursery room surrealism, that would later be bundled into Rowling's books and their adaptations. **Courtesy of Walt Disney.**

SUN 5 FEB 4.30PM  
**TOOMELAH**

Dir: Ivan Sen, Aust. 2011, 106 mins, digital, (MA15+)

THU 9 FEB 2PM  
**TOOMELAH**

Dir: Ivan Sen, Aust. 2011, 106 mins, digital, (MA15+)

All tickets \$5.

THU 9 FEB 7PM  
**BLINK AND YOU'LL MISS THEM  
WOMB**

Dir: Benedek Fliegauf, Germany / Hungary / France, 2010, 111 mins, digital, (MA15+)

It's hard to see it as love-at-first-sight, when a strong-willed 10 years-old girl meets local boy Thomas on her summer holidays. But it's a childish fixation turned romantic obsession Rebecca will carry all through her life: when she returns years later, when he is accidentally killed just a few days after their re-union; when she – out of grief – steals a sample of his DNA and, in the years following, as raises his clone as her own child. Hungarian Benedek Fliegauf's (*Dealer*) first English-language feature is fashionably cast, with Eva Green and *Dr Who* de jour Matt Smith. Yet it's a more creepy and dangerous film than their presence might suggest. Like **Another Earth**, it's part of a new cycle reviving the stark, dystopian sci-fi cinema of ideas, dreams, near-futures and the early 1970s.

SAT 11 FEB 2PM  
**NEW AUSTRALIANS –  
SOUNDS ON SIGHT SPECIAL  
AUTOLUMINESCENT:  
ROLAND S HOWARD**

Dir: Richard Lowenstein / Lynn-Maree Milburn, Aust. 110 mins, digital, (M)

SAT 11 FEB 4.30PM  
**HENRI-GEORGES CLOUZOT  
LA PRISONNIÈRE**

(aka *Woman in Chains*) Dir: Henri-George Clouzot, 1969, 106 mins, 35mm, (unclassified 18+)

"When you're in love, nothing is dirty. When you're not, everything is..." The discontented film editor wife of an avant-garde artist is both frightened and attracted to an older gallery owner with a taste for S and M photography. The triangle gets dangerous when she agrees to be his model. Clouzot's final and only completed colour feature after the collapse of *L'enfer*, **La Prisonnière** was another project clouded by difficulty and the director's illness. Often missing from Clouzot's filmography today, its retrospective importance is as an outlet for many of the astonishing visual experiments he had prepared for *L'enfer* – and to indicate his late-career course towards nearly soft-porn themes of erotic obsession. **Courtesy of the UNC School of the Arts Film Archive**



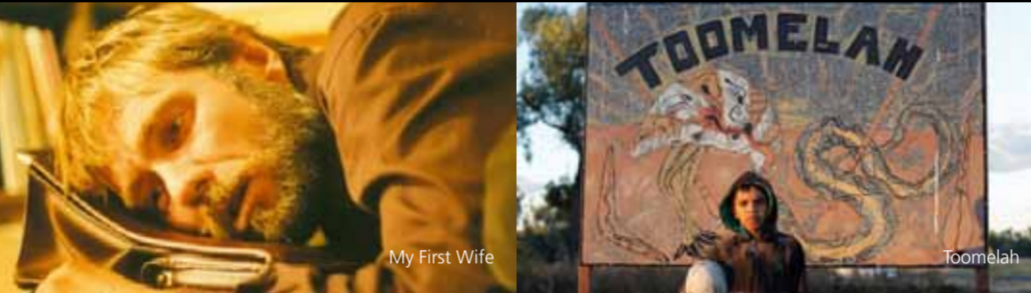
Ela Kazan

## AMERICAN MOVIE TREASURES: ELIA KAZAN'S AMERICA

### FROM 11 FEB

Like Henri-Georges Clouzot, the reputation of American director Elia Kazan (1909-2003) has battled critical reaction probably based as much on his bad choices as much as the qualities of his filmmaking. Both chose to be – or fell onto – the wrong side of 20th century political history; both maybe had too much success, of the wrong sort, and at the wrong time. But whereas French cinema's canon has recently liberated Clouzot's posthumous reputation, Kazan's still struggles: a major director, but somehow not quite a great one, for all the films – *On the Waterfront*, *East of Eden*, *A Streetcar Named Desire* – that sit in the pantheon of Hollywood classics.

It's true that Hollywood's liberals never forgive in the way the French Left forgets. Kazan's decision to name names during the McCarthy Era – at the height of his fashion as one of Hollywood's most artistically acclaimed directors – would haunt the director's subsequent career, all the way to the controversy and jeers that surrounded his 1999 honorary Oscar. It's also true that Andrew Sarris's notorious



My First Wife

Toomelah

## AUSTRALIAN CINEMA TWO CLASSICS BY PAUL COX: MAN OF FLOWERS AND MY FIRST WIFE

### 7 – 21 JAN

A new chance to re-discover two milestone works of Australian cinema, and the work of director Paul Cox with screenwriter Bob Ellis, in new prints from the NFSA's Deluxe/Kodak Collection.

In its story of a shy aging bachelor seeking aesthetic consolation in the beauty of a young artist's model, Cox's 1983 film *Man of Flowers* is characteristic Paul Cox, in his balance of ironic light comedy and gentle pathos, of the rough of Australian vernacular bumping against the melancholic regret of old European high culture. This balance is perfectly found in an elegant lead performance from a core figure amongst Cox's ensemble of collaborators and friends, Norman Kaye. And there's also a wonderfully enigmatic cameo from German director Werner Herzog (then at work in Australia on his *Where the Green Ants Dream*).

1984's *My First Wife* is a darker work, in its account of the fury, rage and grief that accompanies the breakdown of a modern middle-class marriage. A less expected work from either director or writer, it's becoming a fresh re-discovery for critics and audiences and was recently featured as one of ABC-TV's *At the Movies* Classics. But it's also long been recognized as one of the great performances by two iconic Australian actors: the late and great John Hargreaves, and the resilient Wendy Hughes.

**Man of Flowers and My First Wife are from the NFSA's Deluxe/Kodak Cinema Collection.**

**Man of Flowers:** Dir: Paul Cox, Aust., 1983, 91 mins, 35mm, (M)

NEW PRINT. THREE SESSIONS ONLY:  
SAT 7 JAN 2PM, SAT 21 JAN 2PM, THU 26 JAN 7PM

**My First Wife:** Dir: Paul Cox, Aust., 1983, 95 mins, 35mm, (M)

NEW PRINT. TWO SESSIONS ONLY:  
FRI 13 JAN 5PM, SAT 14 JAN 2PM

## TAXI DRIVER

"YOU LOOKING AT ME?" YES, STILL  
AFTER 35 YEARS, IN A BRAND NEW  
PRINT.

### FROM 23 FEB

Rootless, insomniac Vietnam vet Travis Bickle gets a job driving a New York City Checker cab on the night shift. Sleep-deprived, void of ambition and personal connections, but filled with rage against a city then near social implosion and bankruptcy, there's nothing else for Travis to do in his days but watch daytime soap, scrawl it all out into a diary and stalk an unobtainable blond working as a political advisor on the re-election of a high-profile politician. Travis seems to be preparing himself for a sacred mission – although he seems uncertain about what it is. Then the TV breaks, the secret service get too close and there's a last minute mission change. Conceived somewhere between the fall of Nixon and the fall of Saigon, the assassinations of the Kennedys and of John Lennon (itself to become an infamous outcome of *Taxi Driver*'s impact) the film began as a fabrice script no one thought would get made, from an insomniac and out of control screen writer/ cinephile named Paul Schrader. Positioned as filmmaking somewhere between *Easy Rider*, New York Film noir, Dostoevsky, Kurosawa's samurai epics and *Jaws*, Schrader's script ended with a film whose mix of street grit and filmed nightmare won the Cannes Film Festival and status as an instant American classic. **Taxi Driver** gave us the final film score masterpiece of composer Bernard Herrmann and granted director Martin Scorsese and actor Robert de Niro status as cultural icons.

Dir: Martin Scorsese, USA, 1976, 113 mins, 35mm, (R). **A Park Circus re-release of a Sony Pictures film.**

NEW PRINT, LIMITED EXCLUSIVE SEASON:  
THU 23 FEB 7PM, SAT 25 FEB SUNSET (OUTDOORS),  
SUN 26 FEB 4.30PM

Additional sessions in March

evaluation of Kazan's work as "less than meets the eye", as having a "... violence... more excessive than expressive, more mannered than meaningful..." still rings true. And Kazan's name-checking of many of the most celebrated names and chic moments in mid-20th century American culture – Tennessee Williams, Arthur Miller, Marlon Brando, James Dean, Montgomery Clift, Warren Beatty, the Group Theatre, the Actor's Studio – might have been canny collaboration-building at the time. But now their celebrity often eclipses his achievement.

Yet Kazan now seems ready for his own critical re-evaluation. As the passions of his Cold War political choices die away, there's ripening interest in his less familiar work, films made before and after the loaded reputation and Oscars of his overly familiar and canonical films with Brando and Dean. Kazan is also attracting influential new champions. Martin Scorsese's newest documentary essay, for example, is a heart-felt appreciation of Kazan's work as a path-finding director of American class and immigrant experiences.

This series is an the opportunity to explore this alternative body of work; the films which in retrospect seem to go to the heart of Kazan's career-long passion for the genuine, redemptive America he first envisioned as the child of Anatolian Greek refugees arriving in New York in the 1920s.

**Presented with the support of the Embassy of the United States.**

SAT 11 FEB SUNSET  
**OUTDOORS – AMERICAN MOVIE  
TREASURES – ELIA KAZAN**

**A STREETCAR NAMED DESIRE**  
Dir: Elia Kazan, USA, 1951, 122 mins, 35mm, (M)

So much in American stage and screen art and culture changed with the collaboration of Kazan, Tennessee Williams and Marlon Brando, first on the stage in 1947 and then to Hollywood in '51. Broadway discovered a new star, a vulgar vitality, and what David Thomson called "... the greatest American play written in the age of the movies". Hollywood got all that and more. A letting loose of 'the Method' and Brando's raw force that's both mesmerising but close to a criminal violation – on the censorship code and on the delicacy of one of Hollywood establishment leading ladies (Vivian Leigh – who'd been in the London production, but not up against Brando). A new, ambiguous but roaring, kind of on-scene sensuality in Brando's pairing with Kim Hunter, unseen since the late silent era. A film that warned of the coming end of the studio system and the possibility of New Hollywood. **From the collection of the NFSA. Presented with the support of the Embassy of the United States.**

SUN 12 FEB 2PM  
**WIZARD MOVIES  
EXCALIBUR**

Dir: John Boorman, UK/USA, 1981, 140 mins, 35mm, (R)

Since the late 1960s, Anglo-Irish director John Boorman had cherished the chance to restore the original axis of the story of the Knights of the Round Table: in the supernatural and incestuous battle between Merlin and Morgana and in the original romance of Malory's *Morte d'Arthur* tales. By the time it was released in the early 1980s, his vision had been undermined by other adaptations both serious (Robert Bresson) and 'naïf' (Monty Python) – and then by studio interference in Boorman's original, sexy and bloody three-hour cut. Yet his is one of those films which the decades has pulled up from box office indifference and to pantheon of cult cinema status; enduring for its erotic, adult sensue of the cinema *fantastique*, and its stylish maturity compared to too much of the screen sword and sorcery made since. Boorman's casting now also seems inspired, with Helen Miriam as Morgana and early roles for Patrick Stewart, Liam Neeson and Gabriel Byrne.

SUN 12 FEB 4.45PM  
**TOOMELAH**

Dir: Ivan Sen, Aust., 2011, 106 mins, digital, (MA15+)

THU 16 FEB 2PM  
**AMERICAN MOVIE TREASURES –  
ELIA KAZAN**

**A STREETCAR NAMED DESIRE**  
Dir: Elia Kazan, USA, 1951, 122 mins, 35mm, (M)

THU 16 FEB 7PM  
**NEW AUSTRALIANS – SOUNDS  
ON SIGHT SPECIAL  
AUTO LUMINESCENT: ROLAND  
S HOWARD**

Dir: Richard Lowenstein / Lynn-Maree Milburn, Aust., 110 mins, digital, (M)

SAT 18 FEB 2PM  
**NEW AUSTRALIANS  
SHUT UP LITTLE MAN: AN  
AUDIO MISADVENTURE**

Dir: Matthew Bate, Aust., 2010, 90 mins, digital, (MA15+)

In the late 1980s two San Francisco flatmates experienced something many have been through: getting an earful of the screaming matches of their next door neighbours – a pair of indeterminately related, middle-age alcoholics named Pete and Ray. But the flatmates decided to channel all this disturbance into a series of cassette tapes, and copies of the recordings went as 'viral' as was possible in the age before the internet. Australian Matthew Bate's AFI/ACFTA nominated documentary recounts this '80-'90s Found Sound, pop cultural phenomena; its odder manifestations (in songs by Devo and John Zorn; or a two-handed movie once in development for Marlon Brando and Jack Nicholson), its ironies and wash-up.

SAT 18 FEB 4.30PM  
**AMERICAN MOVIE TREASURES –  
ELIA KAZAN**

**AMERICA, AMERICA**  
Dir: Elia Kazan, USA, 1963, 174 mins, 35mm, (unclassified 18+)

One upon a time in 1890s Anatolia, young Greek Stavros harbours a dream of escape from the corruption and oppression of the Ottoman Empire, over the seas to a place called America. But the journey there is full of detours, dangers and dead-ends; and Stavros' dream remains just beyond his grasp until (and even after) the Statue of Liberty comes into view. Based on the stories of Kazan's own uncle, this was the most personal amongst the films that marked Kazan's break from Hollywood studio message melodramas of the 1950s and into the more intimate, lyrical art cinema that would define his work from the early '60s onwards. **New print from the Film Foundation, courtesy UCLA Film and TV Archive. Presented with the support of the Embassy of the United States.**

SAT 18 FEB SUNSET  
**OUTDOORS – WIZARD MOVIES  
THIS IS SPINAL TAP (A  
ROCKUMENTARY BY MARTIN  
DI BERGI)**

Dir: Rob Reiner, USA, 1984, 82 mins, 35mm, (M)

The only draw-back to the ultimate rock documentary is that it isn't real. Added to the USA's National Film Registry in 2002, and included on a slew of best comedy film lists around the world, **This is Spinal Tap** has all the elements that every music doc (real or no) should have: a fateful 'last chance' foreign tour, 32 expired drummers, a bit of rock and roll philosophy ("As long as there's, you know, sex and drugs, I can do without the rock and roll") and a discussion on "... how black is black". Arc takes Spinal Tap outdoors, and up to 11. **Courtesy the UNC School of the Arts Film Archive. Special ticket prices apply.**

SUN 19 FEB 2PM  
**BLINK AND YOU'LL MISS THEM  
THE LAST CIRCL**

(*Balada triste de trompeta*) Dir: Àlex de la Iglesia, Spain, 107 mins, 35mm, (MA15+)

During the Spanish Civil War, a famous circus clown is conscripted into Franco's Nationalist army, but then turns on and slaughters his fellow troops. 35 years later, as Franco's ruling-order crumbles, his son Javier works as a circus "Sad" clown, a straight-man humiliated daily by its sadistic star, 'Happy' clown, Sergio. The two also love the same woman, acrobat Natalia. Rivalry turns to jealousy and that into an explosion of unleashed egos and stunning, apocalyptic rage. De la Iglesia's Venice Film Festival winner honours the Iberian surrealist tradition of Bunuel and Jodorowsky – and their mocking anti-Fascist fables – in a phantasmagoric film that "... makes *Pan's Labyrinth* look like Sesame Street..." (Aaron Hillis, *Village Voice*).

SUN 19 FEB 4.30PM  
**TOOMELAH**

Dir: Ivan Sen, Aust. 2011, 106 mins, digital, (MA15+)

THU 23 FEB 2PM  
**TOOMELAH**

Dir: Ivan Sen, Aust. 2011, 106 mins, digital, (MA15+)

All tickets \$5.

THU 23 FEB 7PM  
**TAXI DRIVER**

Dir: Martin Scorsese, USA, 1976, 113 mins, 35mm, (R)

SAT 25 FEB 2PM  
**TOOMELAH**

Dir: Ivan Sen, Aust. 2011, 106 mins, digital, (MA15+)

SAT 25 FEB 4.30PM  
**AMERICAN MOVIES TREASURES –  
ELIA KAZAN**

**A LETTER TO ELIA AND PEOPLE  
OF THE CUMBERLAND**  
Total running time 81 mins, (unclassified 18+)

**A Letter to Elia** (Dir: Martin Scorsese / Kent Jones, USA, 2010, 60 mins, digital) is Martin Scorsese's latest essay into American cinema art and history; meditating on a director who he sees as a pathfinder for his own work's sense of location, of pervasive ethnic identity and inter-class tensions. Yet it's more personal than that. Scorsese is also setting out to explain his affection for the man and respect for the art of a filmmaker who still doesn't quite sit comfortably in the canon of American cinema. Preceded by **People of the Cumberland** (Dir: Robert Stebbins / Eugene Hill / Elia Kazan / William Watts, USA, 1938, 21 mins, 16mm) Kazan's first (co-)directing credit. **Presented with the support of the Embassy of the United States.**

SAT 25 FEB SUNSET  
**OUTDOORS  
TAXI DRIVER**

Dir: Martin Scorsese, USA 1976, 113 mins, 35mm, (R)

New print. Special ticket prices apply.

SUN 26 FEB 2PM  
**BLINK AND YOU'LL MISS THEM  
GUILTY OF ROMANCE**

Dir: SONO Shion, Japan, 2011, 100 mins, digital, (R)

Three Japanese middle-class women: a subservient suburban housewife, a married police detective, and a successful academic. Each leads a double life of sexual game-playing and excess; each is connected to a series of macabre killings taking place in Tokyo's Love Hotel district. The new film from rising Japanese cult director Sono Shion (*Love Exposure*, *Cold Fish*) goes deeper, twists further and is even more extravagantly indulgent in its director's favourite excesses of neo-Hitchcockian Catholic guilt and Japanese 'Pink' movie aesthetics. **Canberra premiere.**

SUN 26 FEB 4.30PM  
**TAXI DRIVER**

Dir: Martin Scorsese, USA 1976, 113 mins, 35mm, (R)



## NOW OPEN TEATRO FELLINI

The NFSA's café provides a delicious range of light meals and snacks and hot and cold beverages. Teatro Fellini is also open before all Arc cinema screenings, so why not treat yourself to a Reel Deal to