

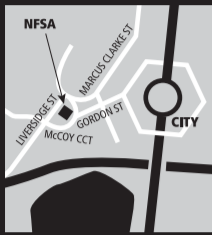
NOVEMBER  
DECEMBER

/09

nfsa.gov.au

# Arc

CINEMA CALENDAR



**Arc at the NFSA National Film and Sound Archive, McCoy Circuit, Acton, Canberra**  
Enquiries: 02 6248 2000  
nfsa.gov.au

Enjoy cinema's greatest experiences at Arc, the new state-of-the-art venue at the National Film and Sound Archive.

Arc cinema is growing! We've added a matinee session on Thursday and Saturday, and two new sessions on Sunday afternoon. Explore the new program inside!

**TICKETS:**  
(except where special prices noted)  
\$10 / \$8 concession  
Max pass – 10 tickets for just \$70.

NATIONAL  
FILM  
& SOUND  
ARCHIVE

200/49111

## OCTOBER NOVEMBER

THU 29 OCT 7PM  
**ONCE UPON A TIME  
IN THE WEST**

(*C'era una volta il West*) Dir: Sergio Leone, Italy/Spain/USA, 1968, 175 mins, 35mm, (M)

Sergio Leone's operatic Western epic, with Henry Fonda, Claudia Cardinale, Charles Bronson and Jason Robards, Jr. **Brand new print.**

SAT 31 OCT 2PM  
**CANBERRA FILM FESTIVAL:  
THE ARCHIVE CONNECTION  
FRAN**

Dir: Glenda Hamby, Aust., 1985, 94 mins, 35mm, (M)

Perth single-mother Fran is doing it tough and unwisely, clinging to her three children, but unable to associate their welfare and her emotional illusions. Director Glenda Hamby's *Fran* is a key film from the important 1980s cycle of new Australian cinema that explored the lives of ordinary Australian women in the wake of 'new wave' feminism. It lacks the renown of her 1982's *Monkey Grip*, but Noni Hazlehurst's other AFI Award-winning lead role of the decade is the harder-won portrayal. **Presented with the support of Deluxe Australia and Kodak (Australasia) Pty Ltd.**

SAT 31 OCT 4.30PM  
**CANBERRA FILM FESTIVAL –  
THE ARCHIVE CONNECTION  
THE RED SHOES**

Dir: Michael Powell, Emeric Pressburger, UK, 1948, 135 mins, 35mm, (G)

*The Red Shoes* is the most dazzling of a string of 1940s Technicolor filmmaking experiments by the English director/producer/writer duo of Michael Powell and Emeric Pressburger. The conflicts between art and love embodied in brooding impresario Boris Lermontov (Anton Walbrook) and his artistic discoveries (Moira Shearer and Marius Goring), inspired Vincente Minnelli and Gene Kelly, *A Chorus Line* and *Fame* – as well as director Martin Scorsese, who has personally funded this new restoration. **Restored by UCLA Film and Television Archive, in association with the BFI, The Film Foundation, ITV and Janus Films. Courtesy of Chapel Films.**

SAT 31 OCT 7PM  
**ONCE UPON A TIME  
IN THE WEST**

(*C'era una volta il West*) Dir: Sergio Leone, Italy/Spain. 1968, 175 mins, (M)

Sergio Leone's operatic Western epic with Henry Fonda, Claudia Cardinale, Charles Bronson and Jason Robards Jr. **Brand new print.**

SUN 1 NOV 2PM  
**CANBERRA FILM FESTIVAL  
LOVING FRIEND**

Dir: Kerry Negara, Aust., 2009, 54 mins, digibeta, (unclassified 18+)

Filmmaker Kerry Negara's very different view of esteemed Australian artist Donald Friend has already caused controversy. Re-reading Friend's posthumously published diaries, she exposes an open secret amongst Australian art historians: the artist's sexual relationships with under-aged boys in the Asian island 'paradise' in which he lived from the 1950s onwards. Negara challenges Friend's acceptance as a "...nice, culturally acceptable paedophile", and the tendency to forgive all because of his status as "artist". **Kerry Negara will join Virginia Hausseger and a discussion panel after the screening.**

SUN 1 NOV 4.30PM  
**CANBERRA FILM FESTIVAL –  
THE ARCHIVE CONNECTION  
THE NIGHT OF  
COUNTING THE YEARS**

(*Al-momia*) Dir: Chadi Abdel Salam, Egypt, 1969, 103 mins, 35mm, (unclassified 18+)

"... Acknowledged as one of the greatest Egyptian films ever made... (*The Night of Counting the Years*...) is based on a true story: in 1881... was discovered that the Horabab tribe had been secretly raiding the tombs of the Pharaohs in Thebes... The almost ceremonial movement of the camera, the desolate settings, the classical Arabic spoken on the soundtrack, the unsettling score by the great Italian composer Mario Nascimbene... contribute to the feeling of fateful inevitability..." – Martin Scorsese. **Courtesy of The World Cinema Foundation. Restored with the support of the Egyptian Ministry of Culture.**

Doors open for 30 mins before screening. Admission to venue capacity only. No admission after the session has been running for 20 mins.

Disabled access via Liversidge Street.

## THE 2009 CANBERRA INTERNATIONAL FILM FESTIVAL

MARTIN SCORSESE AND THE FILM  
ARCHIVE CONNECTION

CIFF 2009 at the National Film and Sound Archive features important contemporary Australian documentary as well as *The Archive Connection* – a showcase of recent international and Australian film restorations.

The film archive connection is also the Martin Scorsese Connection. Scorsese has become cinema heritage's leading spokesperson, a public love affair with classic Hollywood channelled into signature support for the private The Film Foundation and is now extended globally with The World Cinema Foundation, and his personal support for the restoration of classics such as *The Red Shoes*. We celebrate Scorsese's highly visible support for traditional film archiving – but also his challenge to traditional approaches to 'selling' the cause of cinema heritage.

As well there will be the Cinémathèque Française's stunning new restoration of Jean-Luc Godard's *Pierrot le Fou*, marking 50 years since Godard's own *Breathless* marked the birth of French New Wave. Plus the newest title from the Deluxe-Kodak Project *Fran*. Glenda Hamby's remarkable 1985 showcase for actress Noni Hazlehurst.

THU 5 NOV 2PM  
**CANBERRA FILM FESTIVAL –  
THE ARCHIVE CONNECTION  
THE RED SHOES**

Dir: Michael Powell, Emeric Pressburger, UK, 1948, 135 mins, 35mm, (G)

Michael Powell and Emeric Pressburger's dazzling Technicolor ballet drama classic, with Anton Walbrook, Moira Shearer, Marius Goring. **New print restored by UCLA Film and Television Archive, in association with the BFI, The Film Foundation, ITV and Janus Films. Courtesy of Chapel Films.**

THU 5 NOV 7PM &  
SAT 7 NOV 2PM  
**CANBERRA FILM FESTIVAL –  
THE ARCHIVE CONNECTION  
TRANSES**

(*Al ha!*) Dir: Ahmed El Maanouni, Morocco, 1981, 87 mins, 35mm, (unclassified 18+)

In early 1970s Morocco Nass El Ghiwane – a band of five street musicians – brought about a musical and social rebellion. In *Tranes*, Ahmed El Maanouni pioneered the modern World Music documentary by retracing the band's success, and its revival of traditional Moroccan 'Trance' music. Originally a ritual and sacred form, the group made the sound into a modern frenzy and a cultural and political statement. "Trances are our equivalent of 'soul music', our irrationality..." – Ahmed El Maanouni. **Courtesy of The World Cinema Foundation.**

SAT 7 NOV 4.30PM  
**CANBERRA FILM FESTIVAL  
INTO THE SHADOWS**

Dir: Andrew Scrago, Phil Hignett, Aust., 2009, 90 mins, digibeta, (unclassified 18+)

The end of an era for Canberra screen culture – the closure of the Electric Shadows cinema in 2006 – is a discussion starter on the wider problem of making and getting Australian independent cinema to audiences. Seen in the context of cinema closures and Australian cinema's underwhelming national box office share, directors, producers, exhibitors and critics (including George Miller, Nash Edgerton, Robert Connolly, Rolf de Heer and Andrew Pike) offering their views about our cinema's crisis of relevance. **The filmmakers will join a panel discussion after the screening.**

SAT 7 NOV 7PM  
**ONCE UPON A TIME  
IN THE WEST**

(*C'era una volta il West*) Dir: Sergio Leone, Italy/Spain. 1968, 175 mins, (M)

Sergio Leone's operatic Western epic with Henry Fonda, Claudia Cardinale, Charles Bronson and Jason Robards Jr. **Brand new print.**

SUN 9 NOV 2PM  
**CANBERRA FILM FESTIVAL –  
THE ARCHIVE CONNECTION  
PIERROT LE FOU**

Dir: Jean-Luc Godard, France, 1965, 35mm, 110 mins, (M)

Jean-Paul Belmondo is a jaded Parisian TV executive. Anna Karina is old flame Marianne, who re-appears and quickly reveals herself as... what? Terrorist? Spy? Femme fatale? Within a night and a day, he's got the girl, she brings the guns and they head south in search of (in director Godard's words) the "... story of the last romantic couple". Mostly, it's an ode to lost love made jointly by then newly-divorced Godard and Karina. **Courtesy of the Cinémathèque Française, StudioCanal, and the Fond Culturel Américain. Made possible by the Embassy of France and the French Ministry of Culture.**

SUN 9 NOV 4.30PM  
**CANBERRA FILM FESTIVAL –  
THE ARCHIVE CONNECTION  
TOUKI BOUKI**

Dir: Djibril Diop Mambéty, Senegal, 1973, 35mm, 88 mins, (unclassified 18+)

Herdman Mory comes to Dakar for a better life. But riding his bull-skull-adorned motorcycle he realises even the capital isn't big enough. He seduces a young university student and after they hustle and rob a wealthy gay man they drive his stolen American car to the boat that will take them to Paris. Yet even then something holds them back... Giving a post-colonial spin on *Bonnie and Clyde* or *Breathless*, Djibril Diop Mambéty made a classic of Senegalese cinema which still has undiminished global meaning. **Courtesy of The World Cinema Foundation.**



The Red Shoes

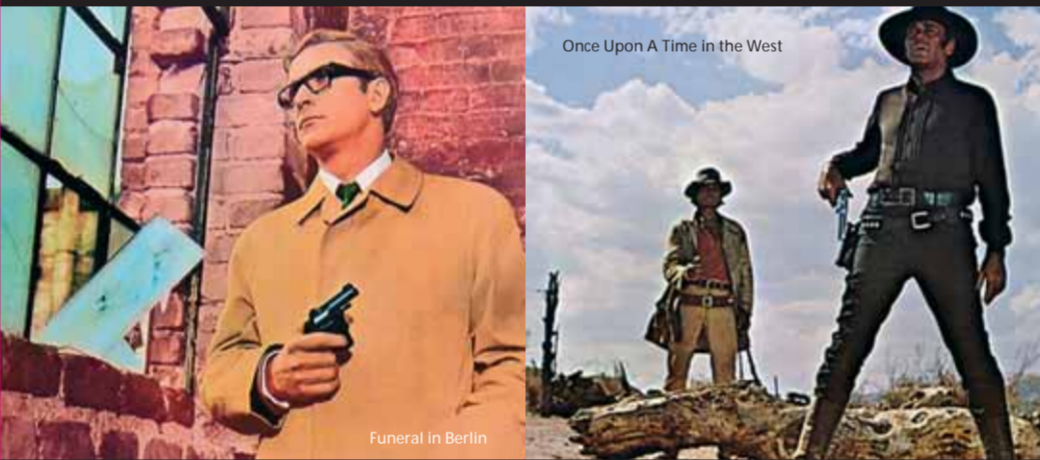
FILMS FROM THE WORLD  
CINEMA FOUNDATION

Founded in 2007 by Martin Scorsese, The World Cinema Foundation's mission is to preserve and restore neglected films from around the world – especially those countries lacking the financial and technical ability to do so. Advised by a board that includes such masters of contemporary cinema as Guillermo Del Toro, Stephen Frears, Walter Salles and 2008 NFSA Longford Lyell lecturer Bertrand Tavernier, Scorsese writes that the WCF "... wants to help strengthen and support the work of international archives, and provide a resource for those countries lacking... facilities to do the work themselves." The NFSa and CIFF are proud to present Australia premiers of three of The World Cinema Foundation's most recent restoration projects. Each is a classic of its national cinema, yet all three have long been inaccessible in quality 35mm prints.

The World Cinema Foundation is sponsored by Giorgio Armani, Cartier, Qatar Airways and the Qatar Museums Authority. All films restored at the Cineteca di Bologna's L'Immagine Ritrovata Laboratory. Special thanks to Gian Luca Farinelli and Cecilia Cenchiarelli of the Cinetech di Bologna. **The Canberra International Film Festival is proudly presented by TransACT, with the support of Screen Australia and the ACT Government.**

Special Ticket prices:  
Adult \$15  
Concession \$12.50  
Children \$11

For more details, visit [www.nfsa.gov.au](http://www.nfsa.gov.au) or [www.canberrafilmfestival.com.au](http://www.canberrafilmfestival.com.au)



Funeral in Berlin

## PROJECTING ON THE WALL

CINEMA TELLS THE PERSONAL  
STORIES AND COLLECTIVE  
EXPERIENCES OF DIVIDED BERLIN  
AND A DIVIDED NATION

**Projections on the Wall** looks at divided Berlin and Germany's unique cinema legacy: the films of two Germans and of the Cold War divided world that since the 1950s have addressed the political, public and personal dimension of living side-by-side, but also apart, in East and West. There will be familiar Hollywood spy thrillers such as the Michael Caine black-comic *Funerel in Berlin* (1966), as well as classic West German films such as Wim Wenders' 1987 *Wings of Desire* and Jurgen Klauß's 1981 *The Border*. But it is also a rare chance to also see the Eastern perspective, whether in now-bizarre propaganda films such 1962's as *Look at this City*, dramas which dealt with the daily realities of East Berlin (1957's *Berlin Schönhauser Corner*), or painter and filmmaker Jurgen Bottcher's stunning and complex *The Wall* 1990 – an East German's very personal response to the end of the old order.

**Presented in association with the Embassy of the Federal Republic of Germany, and with support of The Goethe Instiut, Australia**



Captain Abu Raed

## BENT LENS 2009: QUEERDOC

AUSTRALIA'S MOST DELICIOUSLY  
VOYEURISTIC SELECTION OF  
NEW DOCUMENTARY COMES  
TO ARC CINEMA

**Presented in association with Queer Screen. Presented as part of Bent Lens 2009.**

There's something deliciously voyeuristic about documentary film. Whether you're empathising, sympathising or fantasising, it is thrillingly satisfying to catch a glimpse of somebody's private world. *QueerDoc* 2009 offers a guilt-free opportunity to give in to that temptation. Whether you are an L, a G, a B, an I or a T, or even just queer-curious, there's something sure to satisfy in this year's line-up... so what's your *Criosity?*

As part of Canberra's Bent Lens film screening season (as well as our look at the cinema of Divided Germany) we will also be screening the 1989 East German Queer classic, *Coming Out*.

**Queer Docs is made possible through the generous support of Volkswagen, the NSW FTO and ACON.**

THU 12 NOV 2PM

**DAYTIMES  
BONNIE AND CLYDE**

Dir: Arthur Penn, USA 1969, 111 mins, 35mm, (M)

The inspiration was as much films noirs like *Gun Crazy* and *They Live by Night*, as the facts of early 30s Midwest-USA outlaws Bonnie Parker and Clyde Barrow. But by the time star-producer Warren Beatty had offered David Newman and Robert Bentons' revolutionary script to French new wave directors like Godard and Truffaut (and the part to Bob Dylan) the project had become the film that begat New Hollywood and debates about violence in the cinema, a big Oscar-winner and a huge box office hit. **From the collection of the NFSa.**

THU 12 NOV 7PM  
**PROJECTING ON THE WALL  
SUN ALLEY**

(*Sonnenallee*) Dir: Leander Haussmann, Germany 1999, 90 mins, 35mm, (unclassified 18+)

A 'mufta' is a multifunctional table, a 'Minnetta' a radio, mopeds are 'Swallows' and asthma medication is the only recreational drug available. The Soviet Union is Big Brother and the Berlin Wall might be a bulwark against fascism. But Micha just win the heart of the prettiest girl at school. This is the DDR in the mid-1970, and Sun Alley is the street where Michael lives - mostly in the West, with just its tail in the East. **Print courtesy of The Goethe Institut, Australia.**

FRI 13 NOV 7PM

**YALLAH! NEW ARAB CINEMA  
EYE OF THE SUN**

(*Ein Shams*) Dir: Ibrahim El-Batout, Egypt/Morocco, 2008, 90 min, 35mm, (unclassified 18+)

Once the site of ancient Heliopolis and a sacred location for Coptic Christians, Ein Shams now has become a Cairo slum from whom few break-out. One of its children dreams of life in downtown Cairo. But her beleaguered taxi driver father has no time to indulge his daughter. El-Batout's poignant tale journeys through the inequalities, lost ideals and marginal communities of modern day Cairo. **Print Huriya And Her Sisters** (2009, 8', video), animation created by young Muslim women and girls at workshops in western Sydney.

SAT 14 NOV 2PM  
**ERROL FLYNN  
CUBAN REBEL GIRLS AND IN  
THE WAKE OF THE BOUNTY**

Entire program 119 mins, 35mm, (unclassified 15+)

Errol's first and very last were odd blends of historic fact and romance. A brand new 35mm print of *Cuban Rebel Girls* (Dir: Barry McMahon, USA 1959, 58') is a rare chance to see Flynn's tribute to "drinking buddy" Fidel Castro, featuring his teen girlfriend Beverley Aardland, as a blond American paison, and the bloated Errol as a barely upright war correspondent. **In the Wake of the Bounty** (Aust. 1933, 62') was Flynn's first feature, playing Fletcher Christian in Director Charles Chauvel's pre-Hollywood doco-dramatisation of the Bligh mutiny. **From the NFSa Collection.**

SAT 14 NOV 4.30PM

**YALLAH! NEW ARAB CINEMA  
BEIRUT OPEN CITY**

(*Doukhan Bila Nar*) Dir: Samir Habchi, Lebanon, 2008, 100 min, (unclassified 18+)

Syrian-occupied Beirut in the 1990s: an Egyptian photojournalist tries to make a documentary about political trouble. Across town, a young Lebanese man is shot dead by the US Ambassador's bodyguards. The two stories come together in the bomb-chiselled mean streets of Beirut and its endlessly changing national, factional and personal alliances. Habchi's film has the blood of the best movie political thrillers of the 1960s and 70s in its veins. Plus young Palestine boys make a movie in *A Boy A Wall A Donkey* (Dir: Hany Abu Assad, Palestine, 2008, 4')

SAT 14 NOV 7PM

**YALLAH! NEW ARAB CINEMA  
CAPTAIN ABU RAED**

Dir: Amin Matalqa, Jordan, 2007, 95 min, 35mm, (unclassified 18+)

Abu Raed is a cleaner working at Amman's airport. But the poor kids in his neighbourhood think he's a retired sea captain. Out of loneliness he plays along, but as he gets involved in the lives of the children he recognises their desperate curiosity about the outside world. Winner of the Audience Award at the 2008 Sundance Film Festival, the first feature film made in Jordan in many decades is a crowd-pleaser, but also a hard-hitter about life in a modern Arab city. Plus an Iraqi bus ride in *Personal Calendar* (Dir: Basheer Almajid, Iraq, 2008, 9 mins)

SUN 15 NOV 2PM  
**PROJECTING ON THE WALL  
BERLIN - SCHONHAUSER  
CORNER**

(*Berlin - Ecke Schönhauser*) Dir: Gerhard Klein, 1957, 82 min, digital, (unclassified 18+)

Hollywood's 1950s youth rebellion – *The Asphalt Jungle*, *Rebel Without a Cause* – influenced director Gerhard Klein to use amateur teens to capture East Berlin youth culture of the late 1950s, and the allure of rock 'n' roll, consumer goods, and freedom from adult authority in those years prior to the Wall. Over 1.5 million viewers saw the film within three months after its premiere, but it was greeted with official suspicion and its filmmakers' careers curtailed. **Print courtesy of The Goethe Institut, Australia.**

SUN 15 NOV 4.30PM  
**ONCE UPON A TIME  
IN THE WEST**

(*C'era una volta il West*) Dir: Sergio Leone, Italy/Spain. 1968, 175 mins, (M)

Sergio Leone's operatic Western epic with Henry Fonda, Claudia Cardinale, Charles Bronson and Jason Robards Jr. **Brand new print.**

TUE 17 NOV 7PM  
**DOUGLAS KHAN**

Douglas Khan is Director of Technocultural Studies at University of California at Davis and an international authority on the history and context of sound in the 20th century. A guest of the Australia Network of Art and Technology and *Art Monthly Australia* (for whom he has guest-edited their new issue), Khan will talk about "The Electro-Magnetic Expanded Cinema" and his new book, which examines the artistic and cultural interactions between acoustics and electromagnetism. The evening will be moderated by Mitchell Whitelaw. **More details [www.nfsa.gov.au](http://www.nfsa.gov.au).**

WED 18 NOV 7PM  
**JAPANESE FILM FESTIVAL –  
OPENING NIGHT  
GOEMON**

Dir: Kiriya Kazuaki, Japan 2009, 128 mins, 35mm, (unclassified 18+)

Based on the old stories of the 15<sup>th</sup> century original ninja bandit hero, the new SFX fable from the director of *Casshern* weaves together the chivalry elements of both the Japanese marshal arts film and of Celtic Arthurian myth – with even just a few touches of *Mad Max!* Samurai movie superstar Yosuke Eguchi plays the Robin Hood-like Goemon with preffalls as comic-elegant as Jackie Chan and moves as skilful as a Japanese Errol Flynn. **Free screening presented by the Embassy of Japan. Bookings essential.**

THU 19 NOV 9.30AM

**JAPANESE FILM FESTIVAL –  
SPECIAL SCHOOLS SCREENING  
SUMMER DAYS WITH COO**

Dir: Hara Keiichi, Japan 2007, 138 mins (with intermission), 35mm, (M)

A young boy's fossil find comes to life as a 'Kappa' or mischievous water spirit. Coo the Kappa wants to go home, but in the 200 years since he's been fossilized his swamp's become a suburb of Tokyo. *Summer Days With Coo* brings a pleasing mix of humour and sensitivity for both children and adult cinema audiences, with many of ecological themes familiar to the films of Miyazaki. **Special schools screenings also open to the public. Adult tickets \$5, Schools discounts available. Ph 6248 2000 for more details.**

THU 19 NOV 6PM  
**CHARLES MOUNTFORD'S  
MOVIES**

Aust. 1938-1952, entire program 55 mins, (unclassified 18+)

On the occasion of the National Museum of Australia's international symposium *Barks, Birds & Billabongs: Exploring the legacy of the 1948 American-Australian Scientific Expedition to Arnhem Land*, we look into the NFSa Collection and the filmmaking career of the renowned Australian ethnographer Charles P. Mountford. **More details at [www.nfsa.gov.au](http://www.nfsa.gov.au). Presented in association with the National Museum of Australia. Free screening.**

THU 19 NOV 7.30PM

**JAPANESE FILM FESTIVAL  
STILL WALKING**

(*Aruitemo, Aruitemo*) Dir: Korôda Hirokazu, Japan, 2008, 114 mins, 35mm, (G)

The extended (but also diminished) family of a small town doctor gather on the anniversary of the drowning of its oldest son. The surviving son brings a new bride, as well as her boy from a previous marriage. Mother tries to make a heart-warming family reunion, but tensions are in the air (as well as the indulged spirit of dead son). The new film from director of *After Life* and *Nobody Knows* draws on the great tradition of such masters as Ozu and Kintoshita.

SAT 21 NOV 2PM

**ERROL FLYNN  
OBEJECTIVE, BURMA!**

Dir: Raoul Walsh, USA, 1944, 142 mins, 16mm, (PG)

Flynn's last war movie darkened the comic book tone of his early 1940s adventures, with the psychological tension and grim necessity of the Combat movies gear creeping into this account of American paratroopers behind-the-lines in Burma. Controversy over the film's suggestion that the Yanks fought and won a campaign in truth very much a British Commonwealth show touched Flynn personally, acutely sensitive to hints that he was dodging military service. **From the NFSa Collection.**

SAT 21 NOV 4.30PM

**JAPANESE FILM FESTIVAL  
YUNAGI CITY,  
SAKURA COUNTRY**

(*Yunagi no Machi Sakura no Kuni*) Dir: Sasabe Kiyoshi, Japan, 2007, 118 mins, 35mm, (unclassified 18+)

Sasabe's adaptation of the popular humanist manga comic series looks at the tragedy of the 1945 atomic bomb across two generations and the lives of two women. In late 1950s Hiroshima, Minami's love for a colleague is scared by the legacy of radiation poisoning. In 21st century Tokyo, her niece Nanami (Tanaka Lena) has little understanding of her family's past, until her father vanishes and she must track him back to Hiroshima, where both confront the family's past.

SAT 21 NOV 7PM

**JAPANESE FILM FESTIVAL  
K-20: LEGEND OF THE MASK**

Dir: Sato Shimako, Japan, 2008, 137 mins, 35mm, (unclassified 18+)

In an alternative Tokyo of 1949 the War was never fought and Tesla's power promises a wonderful future. But the aristocratic elite are under threat from the Phantom with 20 Faces, and a circus acrobat accused of being the man behind the mask has to flee two nemeses: an obsessed detective and the real K-20. Sato's ripping Marvel-Manga fusion extrapolates the 1930s detective novels of the Japanese Arthur Conan Doyle, Rambo Edogawa. Takeshi Kaneshiro is the super-criminal, but the real star is the retro art deco vision.

SUN 22 NOV 2PM

**PROJECTING ON THE WALL -  
SEMINAR  
THE CURTAIN AND THE WALL:  
THE RISE AND FALL OF  
COMMUNISM IN EUROPE**

Mr Robert Ide, sports editor of the daily "Tagesspiegel" in Berlin and author of *Divided Dreams: My Parents, the Fall of the Wall and Me* will give a public lecture, followed by a panel and general audience discussion about the historic, cultural and personal significance of the rise and fall of the Berlin Wall. All welcome to attend including bringing their own personal stories and memorabilia to for this occasion to mark the momentous events of 1989. Film clips from NFSa's collection will be screened as part of this event.

**Mr Ide is travelling to Australia as the special guest of the Embassy of the Federal Republic of Germany. Also presented in association with the Goe Institut**

SUN 22 NOV 4.30PM

**JAPANESE FILM FESTIVAL  
TOKYO SONATA**

Dir: Kurosawa Kiyoshi, Japan, 2008, 119 min, 35mm, (unclassified 18+)

A middle-class Tokyo family begins to fracture as each tries to keep secrets. Unemployed father Ryuhei hides his shame sitting on a park bench. Resentful older son Takashi is trying to join the US Army. Wife and mother Megumi retreats into Depression. Only the clandestine piano lessons of the younger boy Kenji seem to offer redemption. Acclaimed Japanese director Kurosawa Kiyoshi (*Bright Future*) applies his skills in the twisted noir thriller to his first family melodrama, making a Cannes-winning statement about the malaise of contemporary Japan.

SUNDAY 22 NOV 6.30PM

**JAPANESE FILM FESTIVAL  
THE CHERRY TREE  
IN THE HILLS**

(*Yamazakura*) Dir: Shinohara Tetsuo, Japan, 2008, 99 mins, 35mm, (unclassified 18+)

In late Edo Japan, the widowed eldest daughter of small land-h

**THU 26 NOV 2PM**  
**DAYTIMES –**  
**PROJECTING ON THE WALL**  
**GOODBYE LENIN**  
 Dir: Wolfgang Becker, Germany, 2003, 121 mins, 35mm (M)

When she comes out of a coma, one young East German man can't bring himself to tell his mother about the fall of communism. So within the boundaries of her room, he recreates a last surviving pocket of the old GDR. Ironically, in his attempts to control the information flow (down to fake GDR-style news reports) he begins to take on much the same Big Brother role as his vanished former nation. One of the hits that marked the newly revived and audience-aware German cinema of the 21<sup>st</sup> century.

**THU 26 NOV 7PM**  
**BENT LENS - QUEERDOC**  
**FIG TREES**  
 Dir: John Greyson, Canada, 2009, 104 min, 35mm, (unclassified 18+)

Controversial Canadian filmmaker John Greyson has made a very different history of AIDS activism. Subverting current Discovery Channel-style fashions in historical re-enactment, its characters (including a squirrel) perform its scenes as a series of operatic arias on the greed of pharmaceutical companies, the beatification of AIDS's victims, the celebrity do-gooders, and the infuriating denial of South Africa of the 1990s. Greyson won Best Documentary at this year's Berlin Film Festival for a film as magical as it is factual, and as invigorating as it is sobering.

**SAT 28 NOV, 2PM**  
**CHIPS RAFFERTY**  
**BITTER SPRINGS**  
 Dir: Ralph Smart, UK/Aust., 1949, 83 mins, 35mm (G)

Rafferty's most intriguing Australian role is as the patriarch of a squatting family crossing the late 19<sup>th</sup> century frontier with no understanding that they are invaders. From Ealing's Australian studio, it's one of the most important local features of the 1950s: a liberal Kangaroo Western that virtually alone amongst pre-1970s Australian cinema took on the issue of indigenous land rights. It's also tribute to two departed Australian stars, with important roles for Charles' Bud' Tingwell and Michael Pate. **From the NFSA collection.**

**SAT 28 NOV 4.30PM**  
**PROJECTING ON THE WALL**  
**LOOK AT THIS CITY**  
*(Schaut auf diese Stadt)* Dir.: Karl Gass, 1962, East Germany, 80 min, 16mm, (unclassified 18+)

The most intriguing work of Wall-era propaganda. *Look at this City* compiled newsreels from both sides to make the case for the necessity of building the Wall to preserve the GDR. Its interpretation of post-war German politics seems now to come from a parallel universe: East Berlin is a city of peace; the West a frontline for Neo-fascism, Terrorism and Neo-colonialism; the Wall the way to secure peace in Europe. No other film so overtly helps us to understand the mindset of its builders and their times. **From the NFSA Collection.**

**SAT 28 NOV 7PM**  
**BENT LENS - QUEERDOC**  
**EDIE & THEA: A VERY LONG ENGAGEMENT and PUNCH LIKE A GIRL**  
 Entire program 113 mins', video, (unclassified 18+)

"We danced so long, I wore a hole in my stocking" says Edie of the night she met Thea in *Edia and Thea* ... (Dir: Gréta Ólafsdóttir, Susan Muska, USA, 2009, 67')

That was 45 years ago. The two women now sit beside each other and reminisce on a life both ordinary and extraordinary, began in their very visible romance amongst New York's high society. *Plus Punch Like a Girl* (Dir: Maya Gallas, Justine Pimlott, Canada, 2008, 54') Three of Sully's Gym's best female boxers go head to head with the unstoppable reigning champion.

**SUN 29 NOV 2PM**  
**JAPANESE FILM FESTIVAL**  
**TOKYO SONATA**  
 Dir: Kurosawa Kiyoshi, Japan, 2008, 119 min, 35mm, (unclassified 18+)

A middle-class Tokyo family begins to fracture as each tries to keep secrets. Unemployed father Ryuhei hides his shame sitting on a park bench. Resentful older son Takashi is trying to join the US Army. Wife and mother Megumi retreats into Depression. Only the clandestine piano lessons of the younger boy Kenji seem to offer redemption. Acclaimed Japanese director Kurosawa Kiyoshi (*Bright Future*) applies his skills in the twisted noir thriller to his first family melodrama, making a Cannes-winning statement about the malaise of contemporary Japan.

**SUN 29 NOV 4.30PM**  
**PROJECTING ON THE WALL**  
**ONE-TWO-THREE**  
 Dir: Billy Wilder, USA, 1961, 115 mins, 35mm, (G),

Coca-Cola's Berlin branch manager Jimmy Cagney has promotion to Coke's European head office in the bag. But then his boss in Atlanta sends his rebellious daughter on a European vacation and quickly into the arms of a handsome East Berlin communist. With the Boss about to arrive, Cagney has to make the new husband over into an overnight capitalist. A great late-career role for Cagney, and a wicked adaptation (by screenwriter IAL Diamond) of a Ferenc Molnár classic into era of Kennedy and Khrushchev.

## DECEMBER

**THU 3 DEC 2PM**  
**DAYTIME –**  
**PROJECTING ON THE WALL**  
**THE LIVES OF OTHERS**  
 Dir: Florian Henckel von Donnersmarck, Germany, 2006, 137 mins, 35mm, (MA15+)

East Germany, 1984: a rising Stasi investigator sets up a surveillance operation on one of the state's favourite celebrity acting couples. As his bugs reveals their failing relationship and ideals the watcher to begins to rethink his attitude to the watched and to his job. Although still uncomfortable and controversial in modern Germany, the Best Foreign Film Oscar-winner has been one of the triumphs of its recent cinema, with an electrifying role for the late Ulrich Muhe (whose own East German theatre career is mirrored in the film).

**THU 3 DEC 7PM**  
**BENT LENS -**  
**PROJECTING ON THE WALL**  
**COMING OUT**  
 Dir: Heiner Carow, East Germany, 1989, 105 mins, digital, (unclassified 18+)

After being coaxed into visiting a gay club, denial and anger begins to destroy the life of a repressed homosexual school teacher when he becomes attracted to a younger man. *Coming Out* marked two historical milestones in East German cinema history. It was East Germany first 'Queer' film, combining the expected realist aesthetics of Socialist cinema with a libertarian acceptance of a local gay identity. Historically, it also took on additional meaning when the night of its premiere was disrupted by the fall of the Wall.

**SAT 5 DEC 2PM**  
**CHIPS RAFFERTY**  
**WALK INTO PARADISE**  
*(Walk Into Hell aka L'Odyssée du Capitaine Steve)* Dirs: Lee Robinson, Marcel Pagliero, Aust./France, 1956, 35mm, (G)

Maybe the best of Rafferty's own productions is a richly colourful adventure (shot by Carl Kayser) set in Australia's own little exotic colonial backyard. Chips is a desk-bound ex-patrol officer sent to sort out highland tribes and a wildcat oilman (a wonderfully nuggetty Reg Lyle). A sexy French malaria specialist insists on joining the patrol (to satisfy the film's French co-producers) and the film has the same tone as a *Tintin* adventure: but also surprisingly liberal sensitivities to local culture and tradition. **From the NFSA Kodak/Atlab Collection.**

**SAT 5 DEC 4.30PM**  
**PROJECTING ON THE WALL**  
**FUNERAL IN BERLIN**  
 Dir: Guy Hamilton, UK, 1966, 102 mins, 35mm, (M)

The second of Len Deighton's Harry Palmer novels to reach the screen again featured Michael Caine as a cockney anti-James Bond, forever cleaning up the mess made by the British spy game's officers and gentleman. This time Harry goes to Berlin to bring in a Russian defector, but quickly begins to doubt who is actually defecting from what. The sense of the absurd and cynical moral comedy of the Cold War, embodied in divided Berlin's geography, is probably never better capture in any of Hollywood or Pinewood's spy thrillers. **Imported print.**

**SAT 5 DEC 7PM**  
**BENT LENS - QUEERDOC**  
**COLLEGE BOYS LIVE**  
 Dir: George O'Donnell, USA, 2009, 90 min, video, (unclassified 18+)

A behind-the-scenes and off-webcam look at one of the popular Gay porn websites in the US: *College Boys Live*, where you can pay to watch young men bonk and bare all in front of web cams at routinely timed hours of the day. O'Donnell's doco is enjoyably exploitative but also confronting and frank about the business of sex work in the age of the Web.

**SUN 6 DEC 2PM**  
**BENT LENS - QUEER DOCS**  
**HOLDING HANDS**  
 Dir Tonnette Stanford & Katherine Wilkinson, Australia, 2009, 65 min, (unclassified 18+)

In 2007, Craig and Shane fell victim to a brutal hate crime off Sydney's Oxford Street. The image of Craig's shattered face electrified Sydney's queer community, reinforcing for many that years of struggle for safety and acceptance were not over. The hard 18 months after their bashing – the endless surgeries, and the recovery from physical and psychological damage - is interwoven with discussions on homophobic violence from Sydney's queer community, police officers, and politicians.

**SUN 6 DEC 4.30PM**  
**PROJECTING ON THE WALL**  
**DIVIDED HEAVEN**  
*(Der geteilte Himmel)* Dir.: Konrad Wolf, 1963, East Germany, 109 min, (unclassified 18+)

Acclaimed as the East Berlin *Hiroshima mon amour*, and a key work of the brief period of cultural liberalisation, Konrad Wolf's film was the most overt of a cycle that explored the psychological and symbolic meaning of the Wall's construction for East Berliners. Banned in 1965, it's rediscovery in the 1990s led to a re-evaluation of the New German Cinema as a whole, with one critic proclaiming it as proof that "...the New German Cinema began with DEFA".

**THU 10 DEC 2PM**  
**DAYTIMES –**  
**PROJECTING ON THE WALL**  
**THE BORDER**  
*(Die Grenze)* Dir: Jürgen Klauß, 1981, 88 mins, 16mm, (unclassified 18+)

East and West Germany surveyors meet on the romantic border of old Bavarian and Saxony. At first, they cannot even agree upon what order to start work in. But after a few days they are pushing one another to work in wheelbarrows, and even playing football ("One to nil for Germany!" cries one). A time capsule of life in the two Germans, it avoids ideology and acknowledges the genuine cultural differences of the two nations. **Print courtesy of The Goethe Institut Australia.**

**THU 10 DEC 7PM**  
**PROJECTING ON THE WALL**  
**WINGS OF DESIRE**  
*(Der Himmel über Berlin)* Dir: Wim Wenders, Germany, 1987, 123 mins, (PG)

In late 1980s Berlin Bruno Ganz is a literal 'Angel of History' – one of the thousands of who watch over the daily lives of the city. Bored with immortality, he 'falls' into real life and for a beautiful circus acrobat. But he also discovers other angels have taken this path and neither mortality nor immortality is perfect. Wim Wenders captures the milieu of West Berlin just before Wall's own fall (with cameos from residents such as Nick Cave). **Imported print, courtesy of the Embassy of the Federal Republic of Germany.**

**SAT 12 DEC 2PM**  
**ERROL FLYNN**  
**TOO MUCH TOO SOON**  
 Dir: Art Napoleon, USA, 1958, 121 mins, 16mm, (unclassified 18+)

The sumation on the actor and persona Flynn became was this adaptation of Diane (aunt of actress Drew) Barrymore's sensational memoir of an alcohol-damaged life in the shadow of celebrated father John Barrymore and a series of abusive father-substitutes. Flynn had been a drinking crony of Barrymore Senior (and reputedly a wicked mimic of his affectations), but steers the role more to a sometimes withering self-reflection of his own damaged persona. Dorothy Malone's Dianne has the right amount of Freudian melodrama. **From the NFSA Collection.**

**SAT 12 DEC 4.30PM**  
**PROJECTING ON THE WALL**  
**THE BORDER**  
*(Die Grenze)* Dir: Jürgen Klauß, 1981, 88 mins, 16mm, (unclassified 18+)

Teams of surveyors from East and West Germany meet on the romantic border of old Bavarian and Saxony. At first, they cannot even agree upon what order to start work in. But after a few days they build friendships and respect for their cultural differences. **Print courtesy of The Goethe Institut.**

**SAT 12 DEC 7PM**  
**BLINK AND YOU'LL MISSED THEM**  
**O'HORTEN**  
 Dir: Bent Hamer, Norway, 2008, 90 mins, 35mm, (PG)

Norwegian filmmaker Bent Hamer (*Factotum, Kitchen Stories*) returns to his native homeland with this quirky tale of a 67-year-old retiring train engineer. Odd Horten's daily routine is as rigid as the tracks that stretch out endlessly in front of him. When his final journey on the Oslo-Bergen line unexpectedly leaves without him, Horten is thrown into his retirement headfirst. Beautifully written and with exquisitely performed comedy, *O'Horten* confirms Hamer's ability to be able to communicate the very special idiom and sense of Norwegian humour shines through. **Canberra Premiere.**



## THE 2009 JAPANESE FILM FESTIVAL

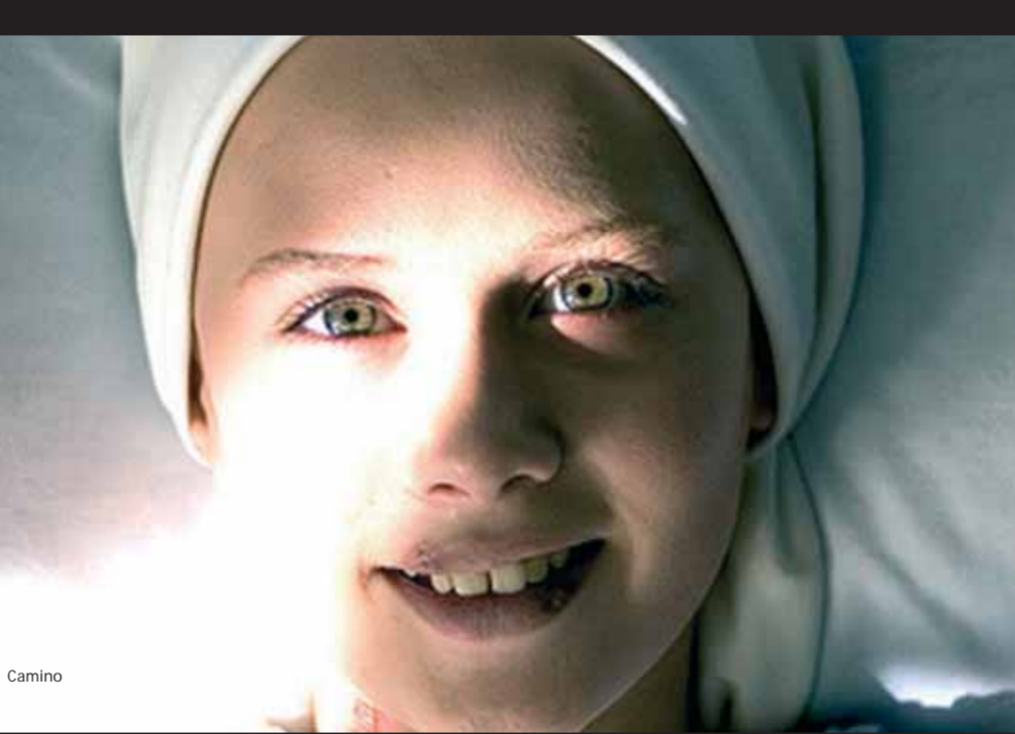
### OUR ANNUAL SURVEY OF THE LATEST NEW JAPANESE CINEMA RETURNS

Japanese cinema has never looked so good, with Oscar success for the feature *Departures* and film festival acclaim for *Still Walking*. There's a new



a Christmas treat and on the 70<sup>th</sup> anniversary of the film's release, we look at some of the different ways cinema has told Frank Baum's original *Wonderful Wizard of Oz* stories, back to initial adaptations for the screen made back in the 1910's by Baum himself, as part of one of the earliest merchandising franchises in American popular culture. We also look at the inevitable variations, mash-ups and counter-tellings, such the darker take of *Return to Oz* and the Motown-styled *The Wiz*, with Michael Jackson.

**Season continues in January 2010. For more details, see the website [www.nfsa.gov.au](http://www.nfsa.gov.au).**



## BLINK AND YOU'LL MISS THEM

RECENT CINEMA THAT'S SLIPPED CANBERRA BY

Canberra's size means that important new films often pass its film-lovers by. Or sometimes, the films get here, but are gone before we know



## ERROL FLYNN AND CHIPS RAFFERTY

MORE CLASSICS FROM FLYNN AND RAFFERTY, ON THE OCCASION OF THEIR 100TH BIRTHDAYS'

We continue our celebration of two great Australian actors of the mid-20th century, both celebrating their centennial year.

50 years after his death, the less-known films of the most misunderstood Australian movie star of all, **Errol Flynn**, continue through November, including real oddities such as his last film *Cuban Rebel Girl* (in a new print from the NFSA Collection), as well as some of his more testing roles.

**SUN 13 DEC 2PM**  
**PROJECTING THE WALL**  
**THE WALL**  
*(Die Mauer)* Dir: Jürgen Böttcher, 1990, 96 mins, 35mm, (unclassified 18+)

From November 1989 Japanese tourists took snapshots, entrepreneurs harvested its concrete and camera teams used it as a dramatic backdrop. East German filmmaker Böttcher's 'reverse-angle' chronicle of the Wall's remodelling – from Cold War-symbol into tourist trap – hints at the complex feelings some East Berliners felt about their new freedom. One of the last films made for the old state DEFA studio. Its success at the 1991 Berlin Film Festival inflating a rediscovery of East German's neglected film tradition.

**SUN 13 DEC 4.30PM**  
**ROAD MOVIES TO OZ**  
**RETURN TO OZ**  
 Dir: Walter Murch, USA, 1985, 109 min, 35mm, (PG)

Dorothy Gale (then child-star Fairuza Balk) is now safely back in Kansas, but can't get Oz out of her head. Can she escape harsh reality and somehow get back there? Based on Frank Baum's original Oz sequels *Return to Oz* is more than a satisfying retreat. The only directing credit for esteemed film and sound editor Walter Murch, it's deeper and darker take on the material and meaningful use of effects magic is increasing drawing cult and critical respect. **Imported print, courtesy of Walt Disney.**

**THU 17 DEC 2PM**  
**DAYTIME -**  
**BLINK AND YOU'LL MISS THEM**  
**O'HORTEN**  
 Dir: Bent Hamer, Norway, 2008, 90 mins. 35mm, (PG)

Norwegian filmmaker Bent Hamer (*Factotum, Kitchen Stories*) returns to his native homeland with this quirky tale of a 67-year-old retiring train engineer whose final journey unexpectedly leaves without him.

**THU 17 DEC 7PM**  
**BLINK AND YOU'LL MISS THEM**  
**TWO LOVERS**  
 Dir: James Gray, USA, 2008, 110 mins, 35mm, (M)

Working with a tight company of regulars (especially Joaquin Phoenix) and always in the milieu of Brooklyn's ethnically tight Brighton Beach, James Gray has emerged as one of the most critically regarded of new American genre filmmakers - although largely in Europe rather than Hollywood. In Gray's new work, Phoenix stars as a skittish and over-intense young man driven back to the family home and business after a failed relationship. New romantic options appear, but only neighbour Gwyneth Paltrow seems to offer something different from the old family obligations.

**SAT 19 DEC 2PM**  
**AUSTRALIAN CINEMA**  
**BUSHFIRE MOON**  
 Dir: George Miller, Aust. 1987, 87 mins, 35mm, (G)

A bush Christmas in 1891 Victoria for the O'Day family means dust storms, drought and likelihood Dad (John Waters) will have to slaughter his flock or sell out to wealthy neighbour Mr Watson. Eight year-old son Ned is convinced Father Christmas has arrived in the district and all will be well. But in truth Father Christmas ('Bud' Tingwell, of course) has business to settle with Watson. Arc's family Australian Christmas treat is a sweet Australian take on Dicken's *A Christmas Carol*. **From the NFSA collection.**

**SAT 19 DEC 4.30PM**  
**ROAD MOVIES TO OZ**  
**THE WIZARD OF OZ**  
 Dir: Victor Fleming, USA, 1939, 101 mins, 35mm, (G)

Few films need so few words after their title to notate their place in film history or evoke the magical joy of their movie experience. We return to the source as a part of our survey of the classic's own legacy: to all the red glitter of Dorothy's shoes, all the Depression-austere black and white of her Kansas home, and the perfect Technicolor yellow of the entire length of its brick road.

**SAT 19 DEC 7PM**  
**RAFFERTY AND FLYNN**  
**MONTANA and THE LOVES OF JOANNA GODDEN**

Our end-of-year old-fashioned double bill features unexpected roles from Australia's two great stars of the 1940s, with support from heaps of sheep. In *Montana* (Dir: Ray Enright, 1950, 76', 16mm) Flynn plays an Aussie sheep-herder fighting with an underdog coalition of Mexican immigrants against American cattle barons. The H. E Bates-scripted, Vaughan Williams-scored pastoral

**The Loves of Joanna Godden** (Dir: Charles Frend, UK 1947, 89', 35mm) was Rafferty's first British role, ironically playing a Romney Marsh 'looker' aligned with feisty female sheep farmer Goochie Withers and against rival John McCallum.

**Season continues in January 2010. For more details, see the website [www.nfsa.gov.au](http://www.nfsa.gov.au).**

**SUN 13 DEC 2PM**  
**PROJECTING THE WALL**  
**THE WALL**  
*(Die Mauer)* Dir: Jürgen Böttcher, 1990, 96 mins, 35mm, (unclassified 18+)

From November 1989 Japanese tourists took snapshots, entrepreneurs harvested its concrete and camera teams used it as a dramatic backdrop. East German filmmaker Böttcher's 'reverse-angle' chronicle of the Wall's remodelling – from Cold War-symbol into tourist trap – hints at the complex feelings some East Berliners felt about their new freedom. One of the last films made for the old state DEFA studio. Its success at the 1991 Berlin Film Festival inflating a rediscovery of East German's neglected film tradition.

**SUN 13 DEC 4.30PM**  
**ROAD MOVIES TO OZ**  
**RETURN TO OZ**  
 Dir: Walter Murch, USA, 1985, 109 min, 35mm, (PG)

Dorothy Gale (then child-star Fairuza Balk) is now safely back in Kansas, but can't get Oz out of her head. Can she escape harsh reality and somehow get back there? Based on Frank Baum's original Oz sequels *Return to Oz* is more than a satisfying retreat. The only directing credit for esteemed film and sound editor Walter Murch, it's deeper and darker take on the material and meaningful use of effects magic is increasing drawing cult and critical respect. **Imported print, courtesy of Walt Disney.**

**THU 17 DEC 2PM**  
**DAYTIME -**  
**BLINK AND YOU'LL MISS THEM**  
**O'HORTEN**  
 Dir: Bent Hamer, Norway, 2008, 90 mins. 35mm, (PG)

Norwegian filmmaker Bent Hamer (*Factotum, Kitchen Stories*) returns to his native homeland with this quirky tale of a 67-year-old retiring train engineer whose final journey unexpectedly leaves without him.

**SAT 19 DEC 2PM**  
**AUSTRALIAN CINEMA**  
**BUSHFIRE MOON**  
 Dir: George Miller, Aust. 1987, 87 mins, 35mm, (G)

A bush Christmas in 1891 Victoria for the O'Day family means dust storms, drought and likelihood Dad (John Waters) will have to slaughter his flock or sell out to wealthy neighbour Mr Watson. Eight year-old son Ned is convinced Father Christmas has arrived in the district and all will be well. But in truth Father Christmas ('Bud' Tingwell, of course) has business to settle with Watson. Arc's family Australian Christmas treat is a sweet Australian take on Dicken's *A Christmas Carol*. **From the NFSA collection.**

**SAT 19 DEC 4.30PM**  
**ROAD MOVIES TO OZ**  
**THE WIZARD OF OZ**  
 Dir: Victor Fleming, USA, 1939, 101 mins, 35mm, (G)

Few films need so few words after their title to notate their place in film history or evoke the magical joy of their movie experience. We return to the source as a part of our survey of the classic's own legacy: to all the red glitter of Dorothy's shoes, all the Depression-austere black and white of her Kansas home, and the perfect Technicolor yellow of the entire length of its brick road.

**SAT 19 DEC 7PM**  
**RAFFERTY AND FLYNN**  
**MONTANA and THE LOVES OF JOANNA GODDEN**

Our end-of-year old-fashioned double bill features unexpected roles from Australia's two great stars of the 1940s, with support from heaps of sheep. In *Montana* (Dir: Ray Enright, 1950, 76', 16mm) Flynn plays an Aussie sheep-herder fighting with an underdog coalition of Mexican immigrants against American cattle barons. The H. E Bates-scripted, Vaughan Williams-scored pastoral

**The Loves of Joanna Godden** (Dir: Charles Frend, UK 1947, 89', 35mm) was Rafferty's first British role, ironically playing a Romney Marsh 'looker' aligned with feisty female sheep farmer Goochie Withers and against rival John McCallum.

**SUN 20 DEC 2PM**  
**BLINK AND YOU'LL MISS THEM**  
**LIMITS OF CONTROL**  
 Dir: Jim Jarmusch, USA, 2009, 115 mins, 35mm, (M)

A mysterious criminal (Jarmusch regular Isaach De Bankolé) travels from Paris to Spain on an unclear mission. Each of his contacts (including Bill Murray, Tilda Swinton, John Hurt and Gael Garcia Bernal) gives him a new clue to his next job. The influences include *Point Blank*, *Le Samourai* and maybe something of Jarmusch's own *Ghost Dog*. The style is by Australian cinematographer Chris Doyle. The film's meaning grows which each brilliant image and each cameo clue.

**SUN 20 DEC 4.30PM**  
**ROAD MOVIES TO OZ**  
**ZARDOZ**  
 Dir: John Boorman, 1974, UK/USA 105 mins, (M)

Sean Connery plays a 24<sup>th</sup> century warrior-assassin, who questions arbitrary power of the life and death dispensing stone deity that rules his saturnine world. John Boorman's (*Deliverance, Point Blank*) eccentric sci-fi is enjoyably tongue-in-cheek (Connery's dress might have inspired Borat) and willfully obscure. Its meaning is hinted at in its fusion of high- and low-brows, of Beethoven, Arthurian myth and Frank Baum's Oz (a careful re-read of the film's cryptic title also helps). Plus Jackie Farkas's deeply moving connection between ruby red shoes and Holocaust memoir, *The Illustrated Auschwitz* (Aust. 1992, 13', unclassified 18+)

**THU 24 DEC 2PM**  
**DAYTIME – AUSTRALIAN CINEMA**  
**CRACKERS**  
 Dir: David Swann, Aust. 1998, 92 mins, (M)

A typical Aussie suburban Christmas lunch, and a typical dysfunctional Australian family forced to sit down to it. But David Swann's holiday comedy is seen through the eyes of the only son, who long ago learnt that outrageous behaviour is the only way to get his parents attention. It has an inspired sense of the backyard surreal and a taste for barbecuing dogs. But there's also some bitterness in roles for Peter Rowsthorn, Susan Lyons and an all-too-rare Australian cinema appearance by Warren Mitchell.

**THU 24 DEC 2PM**

From the NFSA collection.

**SAT 26 DEC**  
**OUTDOOR CINEMA**  
**ROAD MOVIES TO OZ**  
**THE WIZ**

Dir: Sidney Lumet, USA, 1979, 131min, 34mm, (G)

*Wizard of Oz* reimaged amongst the street life and tenements of The Bronx was packaged by Motown as surefire hit, with Diana Ross fronting an all-star cast including Michael Jackson as the Scarecrow, Richard Pryor as The Wiz and Lena Horne as The Good Witch. Given rough treatment by the critics, the film still garnered four Oscar nominations, most notably Quincy Jones for Best Music and for the Ross-Jackson hit *Keep on down the Road*. Delivered to the big screen by Sidney Lumet (*Network*) and screenplay by Joel Schumacher.

**SUN 27 DEC 2PM**  
**BLINK AND YOU'LL MISS THEM**  
**CAMINO**  
 Dir: Javier Fesser, Spain, 2008, 143 mins, 35mm, (M)

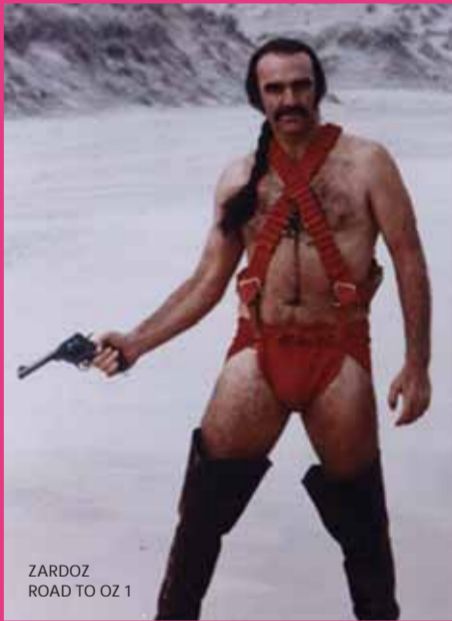
Camino is an eleven-year old dealing with two of life's greatest challenges: falling in love and dying. Deeply involved with the religious society Opus Dei, her family manage their grief by retreating into religious fervour: but Camino keeps her own faith with the sort of dreamy inner life only cinema can best describe. Like *The Sea Inside* ...few films manage to balance Hollywood sentiment and European irony as successfully" – *Screen International*. **Camino** triumphed at the Spanish Academy Awards in 2009, winning all major categories.

**SUN 27 DEC 4.30PM**  
**ROAD MOVIES TO OZ**  
**OZ: A ROCK AND ROLL ROAD MOVIE**  
 Dir: Chris Lovfen, Aust, 1976, 103 mins 35mm, col., Eng., (G)

In Chris Lovfen's glam rock rift on *The Wizard of Oz*, rock chick Dorothy travels to the city to see The Wizard in concert. Along the way she adds to her entourage a not-so-bright Surfie, a timid Bikie and a Motorhead (played by iconic Australian actors Bruce Spence, Gary Waddell and Michael Corman). Lovfen was a leading producer of pop music clips in the 1970s and 80s. Here, working closely with Daddy Cool's Ross Wilson, he lovingly detours the yellow-brick road onto the highway of Australian 70s youth culture.

**THU 31 DEC 2PM**  
**ROAD MOVIES TO OZ**  
**THE WIZ**  
 Dir: Sidney Lumet, USA, 1979, 131min, 35mm, (G)

*Wizard of Oz* reimaged amongst the street life and tenements of The Bronx, with Diana Ross, Michael Jackson as the Scarecrow, Richard Pryor as The Wiz and Lena Horne as The Good Witch.



## SUMMER'S HERE! IT'S TIME FOR ...

**SAT 26 DEC, SUNSET**  
**OUTDOOR SCREENINGS**  
 Our popular Outdoor Screenings return in 2010 - enjoy films under the stars in our Art Deco courtyard every Saturday night in January and February, PLUS a special Boxing Day screening of *The Wiz*. Doors open at 7pm for a sunset start. See our next calendar in January/February for screening details.

## CINEMA CALENDAR

# ARO

**fiaf** The National Film and Sound Archive is a member of the International Federation of Film Archives

The Arc cinema program is curated by NFSA Cinema Programming (Quentin Turnour, Cynthia Piromalli).

NFSA Chief Projectionist: Reece Black.

While every effort is made to provide accurate information, the NFSA reserves the right to alter, without notice, advertised Arc screening programs or starting times.

To sign up for the NFSA's email news or receive a copy of the calendar in the post, email [arc@nfsa.gov.au](mailto:arc@nfsa.gov.au)

[nfsa.gov.au](http://nfsa.gov.au)

**NATIONAL FILM & SOUND ARCHIVE**