

MELBOURNE CINÉMATHÈQUE 2015

MELBOURNE CINÉMATHÈQUE 2015 screenings
Wednesdays at ACMI, Federation Square, Melbourne

melbournecinematheque.org

FEBRUARY 11-21
MODERN LOVE: PASSION, LONGING AND THE FILMS OF MICHELANGELO ANTONIONI

Ever since *L'Avventura* was booted at its Cannes premiere in 1960, Michelangelo Antonioni (1912-2007) has been renowned as one of the most challenging and divisive auteurs in the history of European cinema. Emerging as a highly regarded figure of the 1960s avant-garde, Italian filmmakers (alongside Federico Fellini) challenged the formal and narrative conventions of neo-realism. Like so many other directors of his period, Antonioni branched out into completely new territory and emerged as a uniquely personal, radical and profoundly modernist approach to filmmaking. At once highly directed, deeply poetic, sensitive and boldly expressive, full of ambiguity, play and digression, Antonioni remains one of the most revered, evoked and imitated figures of art cinema and one of the key influences – alongside Dreyer and Tarantino – on what is now (not unproblematically) termed “slow cinema” and the style of great contemporary filmmakers such as Tsai Ming-liang, Nuri Bilge Ceylan and Pedro Costa. Antonioni's cinema is most commonly noted as conveying a palpable and psychological sense of time and space, particularly through his use of long, uncut takes, and his lingering and existentially charged framings of characters against starkly imposing urban, industrial and natural backdrops. Antonioni's third English language film, *The Passenger*, is most remarkable for its concern with the disconnections of contemporary life, the restless boredom of the bourgeoisie, the mystery of human relationships and the disorienting freedom wrought by modernity. With Marcello Mastroianni, Monica Vitti and Bernhard Wicki, 35mm print courtesy of Cinecittà Luce.

FEBRUARY 11
7:00
LA NOTTE
Michelangelo Antonioni (1961)
115 mins PG

24 hours in the breakdown of a marriage. Following *L'Avventura*, Antonioni further explores the trials and tribulations of an alienated and unfulfilled couple marooned in an unresponsive and indifferent environment. The cold beauty of Milan's modern architecture and the murky streets through which Jeanne Moreau's character aimlessly wanders, provide the film's pungently moody and gaudily lit background. The extended party sequence that concludes the film is one of the highpoints of Antonioni's career and characterises his concern with the disconnections of contemporary life, the restless boredom of the bourgeoisie, the mystery of human relationships and the disorienting freedom wrought by modernity. With Marcello Mastroianni, Monica Vitti and Bernhard Wicki, 35mm print courtesy of Cinecittà Luce.

FEBRUARY 18
7:00
IL GRIDO
Michelangelo Antonioni (1957)
116 mins

Antonioni's first international production inaugurated and fully cemented his mature, modern, elliptical style. A rugged refinery worker (Steve Cochran) wanders with his young daughter through the witty and desolate Po Valley landscape where the filmmaker grew up. Taking a characteristically “road” form, it is an elegy to one man's mental disintegration when isolated from those he loves. In many ways a precursor to such later peripatetic works as *Leviathan*, *Zabriskie Point* and *The Passenger*, this transitional opus, relating the ambulatory landscapes of neo-realism with a more modernist vision, is probably the director's most under-rated film. With Aldo Valli, 35mm print courtesy of Cinecittà Luce.

FEBRUARY 25
7:00
IDENTIFICATION OF A WOMAN
Michelangelo Antonioni (1982)
128 mins R

Antonioni's final incontestable masterpiece recalls his epochal films of social alienation and infuses their themes with a startlingly frank sexuality. In a daring and risky move, the main character is a film director himself, and the story of his ensuing affair is a disconcertingly ambiguous exercise of masculine desire and creative obsession. With surprising comic moments and typically audacious visual set pieces, the film is both a summation and development of Antonioni's thoughts on modernity and the entropy in human relations. Brilliantly shot by Carlo Di Palma, 35mm print courtesy of Cinecittà Luce.

9:20
ZABRISKIE POINT
Michelangelo Antonioni (1970)
110 mins M

Antonioni's most visionary work is a massively expressive, impressionistic view of late 1960s American materialism culled from one of the most extraordinary explorations ever captured on film. Featuring several unusual set pieces including a rhapsodic townsmaking scene in Death Valley and an ambiguously staged university scene, the film is characteristically abstract and establishment-free. Antonioni's tumultuous times was co-written by Sam Shepard, Antonioni, Tomino Gerardo and Jean-Pierre Melville, and memorably scripted by such acts as Pink Floyd, The Grateful Dead, The Rolling Stones and John Fahey. With Rod Taylor.

12:00
THE PASSENGER
Michelangelo Antonioni (1975)
126 mins PG

Jack Nicholson stars as a disillusioned journalist who makes the drastic decision to exchange identities with a colleague he has discovered dead in his hotel room. Antonioni's third English language film is an evocatively subtitled thriller and road movie (taking in Barcelona, London and North Africa). Luciano Tovoli's arresting photography is the mood and atmosphere on tumultuous times was co-written by Sam Shepard, Antonioni, Tomino Gerardo and Jean-Pierre Melville, and memorably scripted by such acts as Pink Floyd, The Grateful Dead, The Rolling Stones and John Fahey. With Rod Taylor.

MARCH 4-18
CHARISMATIC AGITATORS AND FLAWED GENIUSES: THE CINEMA OF PAUL THOMAS ANDERSON

Lauded by the American Film Institute as “one of America's film modern masters”, Paul Thomas Anderson (1970-) stated his claim amongst contemporary cinema's most agitating and exciting auteurs with his Academy Award-nominated indie drama, *Boogie Nights*. Raised a Roman Catholic, Anderson's body of work, comprised of disparate but fascinatingly interconnecting characters and profoundly narrated narratives, continues to examine the dysfunction of families and relationships, isolation, regret, and the role of destiny and chance. After initially making movies on a Betamax video camera at age 12, he had written and directed his first film, a 32-minute mockumentary inspired by an article on porn star John Holmes, by the time he was 17. *The Dog Day Afternoon*, which would later serve as the inspiration and “blueprint” for *Boogie Nights*, came from his provocation that country “souls” and “sheils” is a genre of legitimate filmmaking. Walking out on his formal film education, calling it “a corrupting boring, low ‘homework’ work or chore”, Anderson watched films, listened to audio commentaries and wrote his own screenplays, gaining technical knowledge including the use of a dolly as a production assistant on television movies, music videos and game shows in Los Angeles and New York. This season's feature film, *Sunshine in a Raincoat*, is a production assistant on television movies, music videos and game shows in Los Angeles and New York. This season's feature film, *Sunshine in a Raincoat*, is a production assistant on television movies, music videos and game shows in Los Angeles and New York. This season's feature film, *Sunshine in a Raincoat*, is a production assistant on television movies, music videos and game shows in Los Angeles and New York.

MARCH 4
7:00
HARD EIGHT
Paul Thomas Anderson (1996)
101 mins MA

Screening in US Certain Regard at Cannes, Anderson's beautifully controlled debut feature, originally titled “Sydney”, inaugurated a new era of American independent cinema that would come to shape his career. Grouping the prodigious talents of John C. Reilly, Philip Baker Hall, Daynita Paltrow, Samuel L. Jackson and Philip Seymour Hoffman into a study of night crawling, this expansion of the director's short *Cigarettes & Coffee* (1983) tracks the shifts of power and affection between a mentor and his mentee across the Nevada casino circuit. Anderson's audacious yet assured direction dazzles in neo-noir.

8:50
BOOGIE NIGHTS
Paul Thomas Anderson (1997)
155 mins R

Anderson's breakthrough film is an episodic and often disarming swanature tale of intersecting lives in the late 1970s Los Angeles porn industry. Heavily influenced by an array of filmmakers including Scorsese and Altman, Anderson's second feature is an exuberant, intermittently critical and brilliantly rendered vision of modern life in the San Fernando Valley (where the director was raised). Full of eye-popping images, spangly natural and neon light, it's another reworked portrait of “family” life. The extraordinary ensemble cast includes Mark Wahlberg (as Dick Digger), Julianne Moore, Burnt Reynolds, Don Chwade and Philip Seymour Hoffman.

MARCH 11
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PUNCH-DRUNK LOVE
Paul Thomas Anderson (2002)
95 mins M

After a brief foray into writing for *Saturday Night Live*, Anderson paired up with Adam Sandler to create a surprising, even genre film. Sandler's portrayal of intense loneliness, framed by the weight of his fits of anger, reveals a far more nuanced performance than the broad comedy the actor is widely known for. An unusual romantic comedy, Anderson pits the quest for romance against a constant threat of nervous breakdown, inverting gender expectations in favour of empathy over narrative gratification. With Emily Watson, Luis Guzmán and Philip Seymour Hoffman.

8:45
THERE WILL BE BLOOD
Paul Thomas Anderson (2007)
158 mins M

Comparable to Citizen Kane in that it depicts nothing less than the making of America, Anderson's profoundly ambitious film is also a “parable about capitalism, piracy and infidelity” (David Thorne). Inspired by, but in no way an adaptation of, Upton Sinclair's novel *Oil*, the film revolves round Daniel Day-Lewis' Oscar-winning performance, thrown into sharp relief with Paul Dano's role as the antagonist. Exaggerated, hyperbolic, and naturalistic, this oil-black comedy masquerading as epic drama. Arguably Anderson's greatest film, for many critics it presented proof that “bravely, dangerously new” invention was still possible in the cinema. Atmospheric score by RADWAST's Josty Greenwood, 35mm print courtesy of the National Film and Sound Archive, Australia.

MARCH 18
7:00
MAGNOLIA
Paul Thomas Anderson (1999)
188 mins MA

A renowned cast assembled in an interconnected story filled with damaged, desperate characters dealing with loss and searching for redemption. Two men dying of cancer, a former child quiz champion, a misogynist motivational speaker, a trophy wife, a child prodigy, a burning policeman, and a compassionate nurse – whether by coincidence or destiny their paths cross. Despite hyperbolic flourishes and a biblical plague, Anderson concentrates on the minute details that make us human and the small actions that can have far-reaching consequences. Audaciously deploying Alime Mann's evocative “score”, it stars Julianne Moore, William H. Macy, Tom Cruise, Jason Roberts, Philip Seymour Hoffman, and the great Philip Baker Hall. **Preceded by *Mattress Man Commercial* Paul Thomas Anderson (2003) 12 mins**, a collection of alternate and deleted takes from *Punch-Drunk Love*.

MARCH 25
7:00
THE IRON MASK
Allan Dwan (1929) 95 mins

Dwan's prolific oeuvre of over 400 films made over 50 years parallels the rise and decline of the Hollywood studio system. This Dumay adaptation, released two years after *The Jazz Singer*, stands on the opulent peak of the sound era. The king of swashbucklers, Douglas Fairbanks plays D'Artagnan (as he had in 1923's *The Three Musketeers*) in this lavish production, originally released as a part Vitaphone talkie. It represents a final high point for Fairbanks whose career plummeted with the advent of sound. *New restoration courtesy of the Museum of Modern Art (New York)*.

9:00
WILD GIRL
Raoul Walsh (1932) 78 mins

Largely filmed amongst the giant redwoods of California's Sequoia National Park, Walsh's exuberant and fond parody of the early silent Western is an often-overlooked gem. Released two years after *The Jazz Singer*, stands on the opulent peak of the sound era. The king of swashbucklers, Douglas Fairbanks plays D'Artagnan (as he had in 1923's *The Three Musketeers*) in this lavish production, originally released as a part Vitaphone talkie. It represents a final high point for Fairbanks whose career plummeted with the advent of sound. *New restoration courtesy of the Museum of Modern Art (New York)*.

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Jean-Pierre Melville (1953)
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Wednesdays from 7pm at ACMI, Federation Square, Melbourne

Presented by the Melbourne Cinémathèque and the Australian Centre for the Moving Image. Curated by the Melbourne Cinémathèque. Supported by Screen Australia and Film Victoria.

MINI MEMBERSHIP
Admission to 3 consecutive nights: Full: \$28 / Concession: \$23 (GST inclusive)
ACMI 03 9525 2553

ANNUAL MEMBERSHIP
Admission for 12 months from date of purchase: Full: \$160 / Concession: \$130 (GST inclusive)
ACMI 03 9525 2553

FRIENDS OF CINÉMATHÈQUE
Admission for 12 months from date of purchase: Full: \$270 / Concession: \$240 (GST inclusive)
ACMI 03 9525 2553

Memberships available at ACMI Tickets and Information Desk or online at www.acmi.net.au (booking fees apply for online transactions)

* Admission 18+ except where classification is indicated.
* For further conditions see the website.

melbournecinematheque.org
Email: melbournecinematheque@westnet.com.au
Like us on Facebook and follow us on Twitter for all Cinémathèque info.

Join our weekly reminder list: simply send a **SUBSCRIBE** email to our email address listed above. Articles on many films in the program can be found in *Cinecine* (Australia's Film online at senf.com.au)

The new **Friends of Cinémathèque membership** is a way for you to support the viability of the Melbourne Cinémathèque, an independently organised, not-for-profit organisation. In addition to annual membership you will receive:

- Complimentary ticket for an ACMI-programmed cinema session
- 3 x single passes to bring a friend to a Cinémathèque screening any time
- Discounted member prices for ACMI-programmed cinema sessions
- 15% discount at Optic Kitchen + Bar and the ACMI Store
- Exclusive invitations to cinema events, previews and screenings
- Subscription to *Cinecine* ACMI Member e-news
- An ACMI Film Membership card that can be used to join other Cinémathèque sessions.

MELBOURNE CINÉMATHÈQUE

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MARCH 25
ANGER AND POISON: A COLLABORATION WITH THE MELBOURNE QUEER FILM FESTIVAL

7:00
ANGER RISING
Kenneth Anger (1947-1972)
35 mins R

A selection of essential films from the “Magick Lantern Cycle” by the foremost magick of the American underground. Anger (1927-) emphatically announced his arrival with his first feature film, *Fireworks* (1947), a homoerotic work that escaped obscenity charges in California and impressed Jean Cocteau. Shot in France, *Rabbit's Moon* (1950-1972) introduces Anger's signature subversion of the pop soundtrack. Cocteau symbolism, cinema as fetish, biker subculture, visual appropriation and montage as magick combine to reach an apotheosis in *Scorpio Rising* (1963). The death drive of which is countered by the rebirth themes of *Lucifer Rising* (1972), which features a soundtrack featuring Family Acetyles and convicted murderer Bobby Beauzeolli. All films screen as 35mm prints courtesy of the UCLA Film and Television Archive.

8:40
POISON
Todd Haynes (1991) 85 mins R

One of the most powerful American debut features of the 1990s, Haynes' transgressive portmanteau film – part science fiction, part horror movie, part gay prison movie – became a crusade for conservatives outraged at public funding for “gay porn”. Drawing blistering battle lines in the era of queer theory and AIDS activism, this reimagining of Genet is as radical as the texts that inspired it. **Preceded by *Un chant d'amour* Jean Genet (1950) 26 mins R**. Genet's expressive examination of homoerotic desire was subject to decades of controversy before its release. Genet himself regretted the film, embarrassed by its crudity, yet it remains one of the most influential queer short films in cinema history.

9:00
LE SAMOURAI
Jean-Pierre Melville (1967)
101 mins PG

Melville's most famous film is also one of the most influential works of international cinema, its pictorially extended, Japanese-inflected, exteriorised focus on the lone assassin casting a long shadow over the work of Scorsese, Armauch, Woo, Besson, Tarantino and so on. Its commanding noir sensibility and style, combined with its formally rigorous and restricted palette of image and sound, create a physically palpable sense of the urban criminal milieu. An impassive but magnetic Alain Delon is perfectly cast in the ice-cold career of his François Peirer and Nathalie Delon.

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BOOGIE NIGHTS
Paul Thomas Anderson (1997)
155 mins R

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APRIL 1-15
“TO BECOME IMMORTAL AND THEN DIE”:
JEAN-PIERRE MELVILLE IN THE UNDERWORLD

“I believe that you may be madly in love with cinema and create films, you also need a huge cinematic baggage.” (Jean-Pierre Melville)

APRIL 1
7:00
UN FLIC
Jean-Pierre Melville (1972)
98 mins PG

Melville's last film is an ideal, if bracingly pessimistic, final statement. Opening with one of the great sequences of the director's career, a brilliantly atmospheric and typically elegant seaside heist, it provides a distillation of Melville's career and his characteristically obsessive preoccupations. A melancholic and metallic blue sheen imbues the film and its characters with a death-like pallor well appropriate to this fatalistic and often-erotic tale focusing on the relentless pursuit of criminals and the close bond between the almost somnambulant detective (Alain Delon) and the chief suspect (Richard Crenna). With Catherine Deneuve.

8:50
LE SILENCE DE LA MER
Jean-Pierre Melville (1949) 88 mins

Melville's first feature is an intense, compelling and poetic drama focusing on the “pilot” of a cultured and sympathetic German officer (Honor Vernon) who is billeted in the home of a French farmer and his daughter (Nicole Stéphane), who has sworn to never speak to the invader. A work of images, gestures and silences rather than movement and action, Melville's great portrait of resistance during the Occupation. It opens the way for Léon Moinr, prize and the director's masterwork, *Larmée des ombres*. Based on the celebrated wartime novel by Vercors.

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APRIL 22
DAVE KEHR PRESENTS RESTORED TREASURES FROM MOMA

One of America's most authoritative film critics, and now a senior curator at New York's Museum of Modern Art, Dave Kehr comes to the Melbourne Cinémathèque to introduce two of MoMA's most intriguing new restorations, a pair of Hollywood creations from the first years of the talkies. Presented in collaboration with the Museum of Modern Art (New York).

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APRIL 29-MAY 6
MATÍAS PIÑERO: THE RULES OF THE GAME

“The luminous texture of Piñero's films may well have to do with a desire for Utopia, for a more civilized place for an artist than the country's present circumstances.” (Quintín, Cinema Scope)

APRIL 29
7:00
ROSALINDA
Matías Piñero (2011) 43 mins

Commissioned for the Jeonju Digital Project, Piñero's mid-length film was the first in a trilogy of works inspired by Shakespeare. A group of young actors – led by the charismatic María Villar as Luisa – rehearse *As You Like It* in picturesque woods along the Tigre River. As she reads the lines of Rosalinda, it's clear that Luisa is increasingly preoccupied with the contents of a troubling phone call she has just received, and the boundaries between performance and reality begin to blur.

7:55
VIOLA
Matías Piñero (2011) 65 mins

Shot in 11 days, Piñero's third feature evades the building blocks of her experimental style including the use of flashbacks, a lack of clear or conventional narrative, montages of still photographs and audio discontinuities. Focusing on the woman's realm, and depicting a love triangle between a provincial businessman (played by Piñero), a wandering poet and a country girl trying her luck in the city, this is nevertheless a documentary-like postscript to a Soviet film highlighting the divide between the urban intelligentsia and the underprivileged peasants.

8:50
LONG FAREWELLS
Kira Muratova (1971) 97 mins

Ostensibly the story of the strained relationship between a divorced translator and her teenage son, who would rather live with his father in Siberia, the film's almost unbearable tension... is explored in a series of fluid, inventive sequences, which bring a visual sophistication – with acting and music to match – [that] show Muratova to be hell bent ahead of her male contemporaries’ (Ian Christie). Muratova's important early feature, scripted by prominent feminist Natalya Pysanovskaya, was deleted to aesthetic, personal and US State authorities, and was subsequently banned and its director was ejected from the filmmakers' union.

APRIL 29 (CONT.)
9:10
THE PRINCESS OF FRANCE
Matías Piñero (2014) 70 mins

This light, playful and unrepentantly labyrinthine addition to the director's ongoing *Shakespeareans* project takes the bard's *Love's Labour's Lost* and turns it into a kind of radio play. Characters shift, overlap, scenes repeat, come undone and all gently and dreamily bleed into a close examination of love, ambition and the creative process. “My films are like games that I invite the spectator to participate in, like leaving empty spaces for the viewers to enter my films” (Piñero).

MAY 6
7:00
THEY ALL LIE
Matías Piñero (2009) 75 mins

In a secluded country house, a group of young bohemian artists gather not only to drink, play music, have sexual encounters and intellectualise but also to play games, scheme and spy on each other. Leading the machinations is a descendent (Piñero regular Romina Paula) of Argentine writer, intellectual and President Domingo Faustino Sarmiento, with gamesmanship orbiting around rapid-fire verbal exchanges and kaleidoscopic conversations leading deeper down the rabbit hole of hidden agendas. A formally inventive and disorientating reflection on Argentina's 19th-century history of dictatorship and liberalism.

8:25
THE STOLEN MAN
Matías Piñero (2007) 91 mins

Piñero's impressive feature debut follows a capricious young woman who steals objects from museums and sells them to her previous... to act in a film about casting. But this is no ordinary film about acting, as the director explores a variety of complex issues, involving her friends in her web of deceit. Offering a strong sense of the Buenos Aires landscape, the film is steeped in Argentine history and interwoven with strong influences from 19th-century intellectual and politician Domingo Faustino Sarmiento. Fernando Llorente's black-and-white cinematography glides through intimate spaces and tangential moments as Piñero meditates on the nature of love and life. With María Villar.

MAY 13
REBIRTH OF A NATION: A COLLABORATION WITH THE HUMAN RIGHTS ARTS & FILM FESTIVAL

7:00
DO THE RIGHT THING
Spike Lee (1989) 120 mins R

This fevered celebration of multi-racial Brooklyn in the midst of a blistering heatwave remains Lee's defining and most triumphant “point”. So iconic is the film that the street on which it was shot is now called Do the Right Thing Way. Fired by the music of Public Enemy and a wonderful score by Lee's father, and shot with punchy aplomb by Ernest Dickerson, Lee celebrates the musical memories of characters in an emblematic masterwork of inventive humanism. Starring Ossie Davis, Danny Aiello, Rosie Perez, Ruby Dee, Spike Lee, John Turturro, Samuel L. Jackson and Bill Nunn as the indelible Raheem.

9:15
THE GREAT FLOOD
Bill Morrison (2012) 80 mins

The spring of 1927 saw the most destructive river flood in American history, the wild, untamed Mississippi River causing major migration to the cities and accelerating the dissemination of the already rich musical legacy of the black American South. For this collaboration with composer Bill Mills, Morrison scoured archives for images of the devastation, assembling the degraded debris into a haunting web of experience and memory. Fissile's remarkable score, itself gleaned from the musical memories of the devastated places, escalates the film into the poetic sublime.

6:30
MY LIFE WITHOUT STEVE
Gillian Leahy (1980) 53 mins PG

Leahy's celebrated short feature is a passionate exploration of the inner life and everyday world of an “unseen” woman suffering the ache of romantic loss. Brilliantly shot in a Sydney apartment, and situated somewhere between Marguerite Duras and Max Ophüls, it is a journey into the dazzling dark night of the romantic soul” (Peter Kemp). **Preceded by *Maiden in the Tower* (1978) 28 mins**. Combining home movies, photographs and footage from films she had acted in and worked on, Thornley's highly influential work creates a poetic and incisively critical “found” footage essay on liberation, sexual security and the public exploration of family life and history. **Please note the earlier 6:30pm start time for this program.**

HUMAN RIGHTS ARTS & FILM FESTIVAL

MAY 20
FILMS FROM THE CO-OPS (PART 1)

This program presents key works made by filmmakers associated with the Sydney Film Festival, including films from the 1970s and '80s, touching on an alternative history of filmmaking in this rich period and covering films of political activism, social protest, personal expression, sexual liberation and technological and cultural change (Melbourne will be the focus of a follow-up program in 2016).

8:15
THE LOVE LETTERS FROM TERALBA ROAD
Stephen Wallace (1977) 50 mins

Wallace stumbled upon a series of letters in a Sydney flat in 1972, written by a man living in Newcastle in 1959. The letters chronicled the man's persistent plea for forgiveness after having severely beaten his wife, and serve here as the structural narrative against which the screen drama is set. Though the real-life woman, tracked down by a journalist, initially threatened to sue Wallace, she later changed her mind after seeing the film and its treatment of issues of domestic violence. With Kris Kavanagh and Bryan Brown.

9:20
AGAINST THE GRAIN: MORE MEAT THAN WHEAT
Tim Burns (1990) 76 mins

Burns' remarkable, dystopic and challenging activist film charts the journey and movements of Ray Unit, a contra-the-Occupation. It opens the way for Léon Moinr, prize and the director's masterwork, *Larmée des ombres*. Based on the celebrated wartime novel by Vercors.

MAY 27-JUNE 10
SONGS OF COLOUR AND LIGHT: CHINESE CINEMA'S FIFTH GENERATION

Made largely up of alumni of the Beijing Film Academy (the first graduates after China's Cultural Revolution) the amorphous group that would become known as China's Fifth Generation of filmmakers sent electric currents through the international festival circuit, revivifying the reputation of Chinese cinema on the world stage. Including such luminaries as Zhang Yimou, Tian Zhuangzhuang, Chen Kaige, Zhang Zeming, Zhang Jiaruo and many others, these fresh-faced newcomers loosened the reins of their predecessors' socially-realist restraint. They began making films using outward expressions of colour and movement to draw complex narratives from the interior of character, and turning ideological purity into an anarchism, while some of their particularly audacious works were banned by Chinese censors. Dazzling Western art-house audiences with films such as *One and Eight* (1983) and *Yellow Earth* (1984), the groundswell of the Fifth Generation blossomed with the award-littered likes of *Red Sorghum* (1987), *Raise the Red Lantern* (1991) and *Farewell My Concubine* (1993). The Tiananmen Square massacre of 1989 dramatically dented the jubilation of this wave but did not stifle it entirely – many of the key directors continued to produce important work, some in self-imposed exile in places such as the United States and Australia. The first Chinese film to be nominated for an Academy Award for Best Picture alongside Zhang's *Red Sorghum*.

MAY 27
7:00
YELLOW EARTH
Chen Kaige (1984) 89 mins G

Considered the breakthrough film that brought the Fifth Generation filmmakers into the international spotlight, *Yellow Earth* brought a radically new aesthetic to Chinese cinema. Set in 1939 against the aid backdrop of Northern China, a soldier collects peasant folk songs for inspiration by the Communist army. With a narrative mainly advanced through song lyrics, Zhang shot at particular times of the day to capture the bold colours of the landscape and “recreate” traditional painting techniques.

8:40
JU DOU
Wu Tiangming (1987)
130 mins PG

A torrid and intense melodrama of transgressive love, this period drama was Zhang's breakthrough film after *Red Sorghum*. Passionate performances including Gong Li in the title role are matched by expressive and vivid compositions in overheated Technicolor. Its grimly suspenseful combination of adultery and revenge found it banned by the Chinese authorities for several years. On one level it is a gripping noir, on another it is a savage indictment of feudalism and “recreate” traditional painting techniques.

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JUNE 3
7:00
THE HORSE THIEF
Tian

MELBOURNE CINÉMATHEQUE 2015

WEDNESDAYS FROM 7PM AT ACMI, FEDERATION SQUARE, MELBOURNE

melbournecinematheque.org

JULY 8-22

SOUNDS FROM THE MOUNTAIN: THE FILMS OF MIKIO NARUSE

The often sad and subtly luminous cinema of Mikio Naruse (1905-1989) is less well known outside of Japan than that of his contemporaries Kenji Mizoguchi, Yasujiro Ozu and Akira Kurosawa. Although his films have been feted in retrospectives since at least the 1980s, and the subject of numerous academic film books such as *Audie Bock*, *Donald Richie* and *Shigehiko Yasumi*, Naruse's long career stretches over 40 years and close to 90 films for various Japanese studios (though most closely tethered to Toho) remains less celebrated than the three other giants of classical Japanese cinema. His uncompromising realism, often focusing on female characters, modern life, the disappointments and betrayals of family marriage and friendship, are possibly less immediately accessible and more challenging to those of his friend Ozu, moving a hard-won, clear-eyed and probing image of contemporary Japan as well as a profound awareness of the transition of things (more so aware). Naruse began his film career as a teenager working at Showka as a prop man and started directing at the start of the 1930s. Although he made a number of significant works in the first 20 years of his career, Naruse's lasting reputation is due to the extraordinary run of female-centred dramas he made in the 1950s and '60s featuring the extraordinary performance of actresses such as Hideo Tamane and Kinuyo Tanaka and demonstrating a meticulous and poetic understanding of the female mind, the joys of framing as well as the paths of everyday life and female experience. This season of restored 35mm prints focuses on the last 30 years of Naruse's extraordinary career and includes such classics of Japanese cinema as *When a Woman Ascends the Stairs*, *Flowers and Moon*. All 35mm prints courtesy of the Japan Foundation.



JULY 8
7:00
WHEN A WOMAN ASCENDS THE STAIRS
Mikio Naruse (1960) 111 mins

Set in the unforgiving Ginza district, this elegantly understated melodrama showcases Naruse's particular brand of humanism to great effect. With a style that feels both rigorous and light, Naruse walks us through a woman's day-to-day struggles as she weighs up her choices between a man and a career. Naruse's attentive eye reveals the hotbed of sexual politics of the gentlemen's bar, often focusing on female characters, modern life, the disappointments and betrayals of family marriage and friendship, are possibly less immediately accessible and more challenging to those of his friend Ozu, moving a hard-won, clear-eyed and probing image of contemporary Japan as well as a profound awareness of the transition of things (more so aware).

9:05
REPEAT
Mikio Naruse (1951) 96 mins

Osaka housewife Michiko harbours a quiet, unacknowledged disappointment in her marriage to the inattentive and petty-minded salaryman Okamoto. Frustration and latent bitterness finally lush out when her vivacious and assertive younger sister moves in. It's an unusual performance for classical Japanese cinema's most iconic actress, Setsuko Hara, here playing a modern and life-soiled role at odds with her normally luminous and sweet type. A superb, nuanced, psychological study. *Restored and rediscovered film* in its first of his six adaptations of the fiction of Fumiko Hayashi.



JULY 15
7:00
FLOWING
Mikio Naruse (1956) 117 mins

Naruse's bittersweet and poignant film came at a time when the geisha tradition was in slow decline, threatened by the encroaching popularity of prostitution. This female-populated film, based on the novel by Ya Kyōda, follows young house owner Madama Tsuboyaku (Isuzu Yamada) as she struggles to keep her business going, and her daughter Katsuyo, played by the extraordinary Hideo Tamane, tries to avoid following in the geisha tradition. In acute detail the lives of these women are observed as they spend their days in close proximity, drinking and quarrelling, in anguish over their unknown future. With Kinuyo Tanaka.

9:10
MOTHER
Mikio Naruse (1952) 98 mins

In a working class suburb of Tokyo, the members of an extended family each face the vicissitudes of postwar life. As the films title hints, Naruse (working from a screenplay by Mikio Naruse) presents his poignant study of human struggle through the viewpoint of a teen-aged daughter observing her mother's overwhelming struggle against poverty and crushed hopes. The reflective framing device perfectly suits this award-winning and poignant study of human struggle and life-soiled role at odds with her normally luminous and sweet type. A superb, nuanced, psychological study. *Restored and rediscovered film* in its first of his six adaptations of the fiction of Fumiko Hayashi.



JULY 22
7:00
LATE CHRYSANTHEMUMS
Mikio Naruse (1954) 101 mins

Combining three short stories written in 1948 by Fumiko Hayashi (also the source author for Naruse's *Flowing Clouds*, *Repeat* and *Lightning*), Naruse's filmic adaptation follows the interrelated lives of four retired geishas in post-World War II Japan. At the heart of this sombre and elegant film is the troubling and loveless figure of Kin, who has retired as an aggressive landlord and moneylender, and to whom the other three protagonists, and to whom the other three protagonists, are in debt. With Ozu and Naruse regular Hanako Sugimura as Kin, and cinematography by Naruse's regular collaborator Masao Tamai (who also shot the original *Godzilla*) is one of the director's most piercing works.

8:55
YEARNING
Mikio Naruse (1964) 97 mins

Actress Hideo Tamane continued her extraordinary run as Naruse's muse with this typically profound and sympathetic portrayal of a war-widowed shop owner struggling with the romantic affections of her brother-in-law. Naruse's film is a deeply tragic and pessimistic study of stifled emotion and sexual restrictions, counterpointed against a depiction of the postwar Japanese social and economic scene. Naruse's film is a deeply tragic and pessimistic study of stifled emotion and sexual restrictions, counterpointed against a depiction of the postwar Japanese social and economic scene. Naruse's film is a deeply tragic and pessimistic study of stifled emotion and sexual restrictions, counterpointed against a depiction of the postwar Japanese social and economic scene.

AUGUST 26-SEPTEMBER 9

UNADORNED RADIANCE: THE MANY FACES OF INGRID BERGMAN

It is almost impossible to encapsulate the career of a prolific and versatile actress as Ingrid Bergman (1915-1982). Arriving in the United States after achieving success in Swedish cinema, Bergman resisted the typical Hollywood makeover and instead was dubbed "the Nordic Natural". Within this image, she navigated a strong and varied career of complex emotional parts: wholesome, neurotic and sensuality, warmth and cruelty, sensitivity and mystery. The particular type of independence embodied by Bergman is rooted in her star persona and threaded through her screen presence, which she combined with a very unique type of sophistication and progressiveness. Bergman has been both admired and dismissed for these qualities (she was once famously denounced as an "instrument of evil" in the United States Senate), but veneration reigns, as the strength of her subsequent career in Europe and again in the US attest. Completing six films with Roberto Rossellini during their relationship, she is additionally assessed with some of the cinema's most highly regarded directors – including Alfred Hitchcock, Jean Renoir and Charles Aznavour. Philippe Garrel's radiance on screen. This retrospective includes a selection of her most identifiable roles from Hollywood and her later years in Europe, including one of her early Swedish films, *Intertexto*, such indie Hollywood classics as *Notorious* and *Gaslight*, and her final role, which only made one more televisual appearance, in Ingmar Bergman's *Autumn Sonata*. It offers a small but radiant glimpse of her vast and enduring legacy.

AUGUST 26
7:00
NOTORIOUS
Alfred Hitchcock (1946) 101 mins PG

The second of Ingrid Bergman's three collaborations with Hitchcock is undoubtedly one of the highpoints of both of their careers and one of the greatest Hollywood films of the 1940s. Bergman stars as the American daughter of a con artist who is "courted" by an espionage agent (Cary Grant) to infiltrate a Nazi organisation being established in postwar South America. A complex, bittersweet, brilliantly constructed and shot romantic thriller, it also represents a peak of studio filmmaking in its use of sets, rear projection, stars and Tod 'Tetzlaff's' wonderfully expressive cinematography. With Claude Rains as the sophisticated former Nazi who Bergman is forced to marry. Courtesy of the British Film Institute.

8:55
ELENA ET LES HOMMES
Jean Renoir (1956) 98 mins

Loosely based on the plot on an attempted 19th-century coup d'état, Renoir is more interested in sex and spectacle than politics in this whimsical romantic farce. Ingrid Bergman plays a Polish princess who, through her liaisons could change the future of France. Colourful, light-hearted and absurdist, the film delights in its own artifice and theatrically, dishing up two lead characters, sumptuous costumes and exuberant musical interludes. Panned by audiences and many critics on its release, the film was rediscovered in the 1970s by film scholar Jean-Marie Perle and Polish provided by the class leads Ingrid Bergman, Charles Boyer and Jean-Pierre Aumont. Winner of the National Film and Sound Archive, Australia.

9:00
MOTHER JOAN OF THE ANGELS
Jerzy Kawalerowicz (1961) 110 mins

At the outbreak of World War I, a group of refugees, Jews and aristocrats take shelter at an Austro-Hungarian inn near the Russian border. There seems to be a shocking contrast between the peacefulness of the countryside and the constant sounds of distant combat threatening the safeguard of the inn. But the former is threatened from within, and Kawalerowicz dives deeply into the hidden chaos that's just as disturbing as the warfare surrounding it. Photographed with a lyrical brutality by Zygmunt Santoski.

8:50
DEATH OF A PRESIDENT
Jerzy Kawalerowicz (1977) 144 mins PG

Kawalerowicz's rigorous film depicts in minute, historically accurate detail the almost accidental election and nearly fatal assassination of Poland's first President, Gabriel Narutowicz. Filled with outrage at the director's mistreatment by the media, the film parallels with the deaths of John F. Kennedy and Salvador Allende, while emphasising the peculiar uniqueness of this event in Polish history. Winner of the Silver Bear at the Berlin International Film Festival. Kawalerowicz's film emerges as a penetrating and urgent record that echoes the urgency of Costa-Gavras. 35mm print courtesy of the Filmoteca Narodowa.

9:45
MY WAY HOME
Miklós Jancsó (1965) 108 mins

A Hungarian boy taken prisoner by the Soviet Red Army is sent to labour on a remote dairy farm where he befriends a young, isolated Russian soldier. Set during the final stretch of World War II and described by Jancsó as "autobiographical in feeling, if not in fact", the film documents the random brutality of war and the lyrical beauty of work and friendship through a series of psychologically intense yet poetic and dream-like encounters set against a vast indifferent landscape. The film was Jancsó's first collaboration with Gyula Hernádi and starred József Szécs. 35mm print courtesy of the Hungarian Digital Archive and Film Institute.

8:30
SPARK OF BEING
Bill Morrison (2010) 68 mins

Morrison's use of the often degrading visual remnants of bygone era netels and reimagines historical tragedies, filmic fantasies and the metaphysical and emotional recesses of human experience whilst at the same time highlighting the very materiality of the medium he so carefully choreographs. His version of Mary Shelley's Frankenstein is unlike any adaptation you will have seen before; gorgeously combining found footage, a dialogue-free "narrative" and trumpeter Dave Douglas' score. *Preceded by Who by Water* Bill Morrison (2007) 15 mins. A mesmerising and haunting collage of historical footage of ship's passengers going directly into the camera.

9:25
LE BONHEUR
Marcel L'Herbier (1935) 98 mins

An anarchist shoots and wounds a movie star on account of her popularity. He goes to jail and then falls in love with Charles Boyer, Michel Simon and Gaby Morlay star in L'Herbier's wonderfully reflexive and humorous exploration of fame, obsession and the escapability of love. Although based on a popular play by Henry Bernstein, L'Herbier's best film is his 1935 *Le bonheur*, which is the greatest work of late silent cinema, the truly monumental L'Argent.

DECEMBER 9-16
DESIGNING MODERNITY: THE FANTASTIC STYLE OF MARCEL L'HERBIER

The cinema of the near-forgotten Titan of French cinema Marcel L'Herbier (1888-1979) is a melange of extravagant style, elegance, camp, avant-garde technique and cinematic innovation. In a career spanning much of the 20th century, L'Herbier's most astonishing films were made in the silent era and fearlessly experiment with the language of film, using radical camera techniques and an almost theatrical obsession with fashion and design to create striking cinematic worlds. Privileging visual impact over coherence, his films are propelled by an irrepressible enthusiasm for the play of a glamour and lavishness rivalled only in the oeuvre of directors of Cecil B. De Mille and Josef von Sternberg. L'Herbier also collaborated with major artists in other media such as composer Darius Milhaud and Cubist painter Fernand Léger, as well as many leading fashion designers. When using film studio Pathé in 1938 following an on-set injury where he lost an eye, L'Herbier was probably established as the critical conception of the cinematic artist in arguing for the right to be considered the film's author. A key contributor to screen theory and the establishment of cinema institutions in France, L'Herbier's legacy reaches beyond his prolific body of films. Author of *Brilliant and Ravishing* the commanding and intoxicating film had made in the 1920s imbued an irresistible enthusiasm for the possibilities of the image. This season of imported prints includes several of L'Herbier's most celebrated films, including one of the greatest works of late silent cinema, the truly monumental L'Argent.

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ACMI Collections, Park Circus and especially Graham Tunton, Hollywood Classics, Madman Entertainment, Erica Frauman and Paul Thomas Anderson, Paramount Pictures Australia, Copic Inc, Potential Films, Surf Films, Compagnie Générale, Association of Moving Image Archivists, Listserv, Ronin Films, China Film Archive, Film Programmers Listserv, Bill Morrison, Fortissimo Films, Studiocanal Australia, Gaumont Film Company, Matias Piñero, Toho Co Ltd, Cited in Luce, Clapnet Australia and Philippe Garrel's *Le film de son père*. ACMI, Anthony Lucas, John Hughes, Davidkehr, the Czech and Slovak Film Festival of Australia, Narodni filmovy archiv (National Film Archive in Prague), Karel Zeman Museum, Czech Centres, British Film Institute, Oleksandr Dovzhenko National Centre, GoetheInstitut, the Hungarian Digital Archive and Film Institute, Jen Thornley, Gillian Leahy, Stephen Wallace, Helen Grace and Erica Addis, Tim Burns, Kad Studio, Filmoteca Narodowa (Poland), Anger Management Ltd, UCLA Film and Television Archive, the National Film and Sound Archive, the Museum of Modern Art - New York.

Australian Centre for the Moving Image and especially Rebec Goodwin, the National Film and Sound Archive of Australia, Film Victoria, Screen Australia, Patricia Amad and Present Company Included, Sena Tuna, Stellar Detail, Senses of Cinema, Masafumi Komori and The Japan Foundation, Consulate General of the Republic of Poland in Sydney, Australian Institute of Polish Affairs, the Italian Institute of Culture, Hungarian Consulate-General in Sydney, the Goethe-Institut, Emmanuelle Denari-Fell of the French Embassy, Institut Français, 3RRR.

LA PAURA
Roberto Rossellini (1954) 84 mins

Building, rather than betraying, his neo-realist career, Rossellini uses melodrama to examine the "truth" of human relationships. Though the decor is upper middle class, the emotions are raw, as a man and woman face the dissolution of their marriage. Primarily starring Ingrid Bergman shortly before the end of her and Rossellini's marriage and working relentlessly, the director makes the intensely personal overtly political. Based on the novel Angst by Stefan Zweig, the film also explores the reconstruction of Germany six years after Germany Year Zero. 35mm print courtesy of Cinecittà Luce.

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ELENA ET LES HOMMES
Jean Renoir (1956) 98 mins

Loosely based on the plot on an attempted 19th-century coup d'état, Renoir is more interested in sex and spectacle than politics in this whimsical romantic farce. Ingrid Bergman plays a Polish princess who, through her liaisons could change the future of France. Colourful, light-hearted and absurdist, the film delights in its own artifice and theatrically, dishing up two lead characters, sumptuous costumes and exuberant musical interludes. Panned by audiences and many critics on its release, the film was rediscovered in the 1970s by film scholar Jean-Marie Perle and Polish provided by the class leads Ingrid Bergman, Charles Boyer and Jean-Pierre Aumont. Winner of the National Film and Sound Archive, Australia.

SEPTEMBER 2

LA PAURA

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SEPTEMBER 9
7:00
AUTUMN SONATA
Ingrid Bergman (1978) 92 mins

The complex and fraught relationship between a daughter and her estranged mother is gradually and painstakingly unravelled in this tense, claustrophobic chamber drama, with the story taking place over a single day and night. Ingrid Bergman stars as the mother in her first and only collaboration with Ingmar Bergman, with Liv Ullmann cast as her daughter. These roles were specifically conceived with each actress in mind. Ingrid Bergman's last work made for cinema exhibition is shot in a subdued autumnal palette by the director's career-long collaborator, Sven Nykvist. With Erland Josephson and Gunnar Björnstrand. 35mm print courtesy of Svenska Filminstitutet.

8:40
INTERMEZZO
Gustaf Molander (1936) 86 mins

Famous as the film that launched Ingrid Bergman's Hollywood career and bringing her to the attention of David O. Selznick who insisted on her crossing the Atlantic to recreate her role for his 1939 remake. In this melodrama about a married concert violinist who falls in love with his daughter's piano teacher and leaves his family to tour with the 21-year-old Bergman is luminous opposite Gösta Ekman, a veteran of Swedish stage and film. The film's jazz score is by saxophonist Barney Wilen. 35mm print courtesy of Utrastut Français.

8:40
LA CACIARTE INTÉRIEURE
Philippe Garrel (1972) 60 mins

One of the greatest of all Garrel's films – and his first "post-Noir" work – this is also one of his most harrowing. A man meets a woman; they fall in love. She has an illegitimate son and a tragic drug addiction. This is Garrel's most intimate and personal film, and is both an outline for a pure cinema of images and gesture (witness the trembling hand at the end). Stars two of Robert Bresson's models, Anne Wiseman and Henri de Mauldon. Winner of the Prix Jean Vigo in 1982.

8:50
DEATH OF A PRESIDENT
Jerzy Kawalerowicz (1977) 144 mins PG

Kawalerowicz's rigorous film depicts in minute, historically accurate detail the almost accidental election and nearly fatal assassination of Poland's first President, Gabriel Narutowicz. Filled with outrage at the director's mistreatment by the media, the film parallels with the deaths of John F. Kennedy and Salvador Allende, while emphasising the peculiar uniqueness of this event in Polish history. Winner of the Silver Bear at the Berlin International Film Festival. Kawalerowicz's film emerges as a penetrating and urgent record that echoes the urgency of Costa-Gavras. 35mm print courtesy of the Filmoteca Narodowa.

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Kawalerowicz's rigorous film depicts in minute, historically accurate detail the almost accidental election and nearly fatal assassination of Poland's first President, Gabriel Narutowicz. Filled with outrage at the director's mistreatment by the media, the film parallels with the deaths of John F. Kennedy and Salvador Allende, while emphasising the peculiar uniqueness of this event in Polish history. Winner of the Silver Bear at the Berlin International Film Festival. Kawalerowicz's film emerges as a penetrating and urgent record that echoes the urgency of Costa-Gavras. 35mm print courtesy of the Filmoteca Narodowa.

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SEPTEMBER 9

AUTUMN SONATA

The complex and fraught relationship between a daughter and her estranged mother is gradually and painstakingly unravelled in this tense, claustrophobic chamber drama, with the story taking place over a single day and night. Ingrid Bergman stars as the mother in her first and only collaboration with Ingmar Bergman, with Liv Ullmann cast as her daughter. These roles were specifically conceived with each actress in mind. Ingrid Bergman's last work made for cinema exhibition is shot in a subdued autumnal palette by the director's career-long collaborator, Sven Nykvist. With Erland Josephson and Gunnar Björnstrand. 35mm print courtesy of Svenska Filminstitutet.

8:40
INTERMEZZO
Gustaf Molander (1936) 86 mins

Famous as the film that launched Ingrid Bergman's Hollywood career and bringing her to the attention of David O. Selznick who insisted on her crossing the Atlantic to recreate her role for his 1939 remake. In this melodrama about a married concert violinist who falls in love with his daughter's piano teacher and leaves his family to tour with the 21-year-old Bergman is luminous opposite Gösta Ekman, a veteran of Swedish stage and film. The film's jazz score is by saxophonist Barney Wilen. 35mm print courtesy of Utrastut Français.

8:40
LA CACIARTE INTÉRIEURE
Philippe Garrel (1972) 60 mins

One of the greatest of all Garrel's films – and his first "post-Noir" work – this is also one of his most harrowing. A man meets a woman; they fall in love. She has an illegitimate son and a tragic drug addiction. This is Garrel's most intimate and personal film, and is both an outline for a pure cinema of images and gesture (witness the trembling hand at the end). Stars two of Robert Bresson's models, Anne Wiseman and Henri de Mauldon. Winner of the Prix Jean Vigo in 1982.

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SEPTEMBER 16-23

CO-PRESENTED WITH THE CZECH AND SLOVAK FILM FESTIVAL OF AUSTRALIA, IN PARTNERSHIP WITH THE KAREL ZEMAN MUSEUM IN PRAGUE

7:00
JOURNEY TO THE BEGINNING OF TIME
Karel Zeman (1958) 93 mins

Anticipating Spielberg's *Jurassic Park* by nearly 40 years, Zeman's first feature to synthesise live action with animation is equal parts delightful boys' own adventure and gently didactic educational film à la *Walking with Dinosaurs*. Four boys sail upstream along the river of time, encountering all manner of extinct wildlife in tableaux inspired by the glorious paleo-art of Zdeněk Burian. Digital restoration courtesy of the Karel Zeman Museum. *Preceded by A Christmas Dream* Karel Zeman, Bořivoj Zeman, Hermína Týtoňová (1945) 11 mins. Zeman's debut is a delightful and surprising Yuletide toy story. 35mm print courtesy of the National Film Archive in Prague.

9:00
THE OUTRAGEOUS BARON MUNCHHAUSEN
Karel Zeman (1961) 83 mins

Inspired by Gustave Dore's engravings in the 1862 edition of Gottfried August Bürger's book, Zeman's peerless adaptation is a witty and beautiful succession of colour tinted marvels of trick photography, perfectly aligned to the grand whimsy of the famed Baron (Miloš Kopecký) quackster flights of fancy. Zdeněk Liška's score ranks among his greatest. DCP courtesy of the Karel Zeman Museum. *Preceded by Inspiration* Karel Zeman (1949) 11 mins. Zeman's debut is a delightful and surprising Yuletide toy story. 35mm print courtesy of the National Film Archive in Prague.

9:05
REPEAT
Mikio Naruse (1951) 96 mins

Osaka housewife Michiko harbours a quiet, unacknowledged disappointment in her marriage to the inattentive and petty-minded salaryman Okamoto. Frustration and latent bitterness finally lush out when her vivacious and assertive younger sister moves in. It's an unusual performance for classical Japanese cinema's most iconic actress, Setsuko Hara, here playing a modern and life-soiled role at odds with her normally luminous and sweet type. A superb, nuanced, psychological study. *Restored and rediscovered film* in its first of his six adaptations of the fiction of Fumiko Hayashi.

9:10
MOTHER
Mikio Naruse (1952) 98 mins

In a working class suburb of Tokyo, the members of an extended family each face the vicissitudes of postwar life. As the films title hints, Naruse (working from a screenplay by Mikio Naruse) presents his poignant study of human struggle through the viewpoint of a teen-aged daughter observing her mother's overwhelming struggle against poverty and crushed hopes. The reflective framing device perfectly suits this award-winning and poignant study of human struggle and life-soiled role at odds with her normally luminous and sweet type. A superb, nuanced, psychological study. *Restored and rediscovered film* in its first of his six adaptations of the fiction of Fumiko Hayashi.

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