MARCH 6-20

FEBRUARY 6 OPENING NIGHT

he opening night of our 2019 progra

the great "last works" of any directo

n the history of cinema, Sergio

deeply cinephilic and profoundly

nowing final film, Once Upon a Time

n America. Notoriously cut down to

ength of 139 minutes for its botched

S release, in the year the Melbourn

the corruption of unfettered capitalism

"American Century". Drawing on many of the themes, ideas and motifs

Westerns, and tapping into the sensibility of the Italian crime films

f the 1970s, this 2012 restoration is

enre films, a movie whose vaunted

eputation has continued to gather

hat provides a perfect opening to our

ruly one of the defining post-classica

ntum over the last 35 years and

ound in Leone's celebrated Spaghetti

inémathèque was launched, this

gangster epic is one of the great

ccounts of the hopes of migrati

and distorted perspectives of the

and the wasted opportunities

.eone's (1929–1989) truly mon

WEDNESDAY 6 FEBRUARY

ONCE UPON A TIME IN AMERICA (EXTENDED VERSION) Sergio Leone (1984) 251 mins

A crime saga truly unparalleled in scope, Leone's audacious gangster epic traverses five decades in the lives of David "Noodles" Aaronson (Robert De Niro) and Max Bercovicz (James Woods) from their hardscrabble beginnings in the milieu of a Brooklyn Jewish ghetto to the peak of their Prohibition-era bootlegging empire. Leone is at his most daringly experimental as he jumps freely through time and space, deeply probing themes of greed, violence, betrayal and the inexorable passage of time. The Italian master's final - and perhaps greatest film presents an outsider's perspective on the immigrant experience and the grand illusion of the American Dream. Famously mutilated by an overly cautious distributor for US release, this 2012 restoration is the closest contemporal audiences are likely to come to Leone's original vision. Featuring one of Ennio Morricone's greatest and most affecting scores, and an extraordinary gallery of supporting performances from Elizabeth McGovern, Treat Williams, Tuesday Weld

WEDNESDAY 13 FEBRUARY

ONCE UPON A TIME IN ANATOLIA Nuri Bilge Ceylan (2011) 157 mins – M see why: his style frequently and openly

Nuri Bilge Ceylan (1959-) is one of

the most critically lauded directors in

contemporary cinema and it's easy to

cinema's most highly revered auteurs

Abbas Kiarostami. Despite the gravity

of these influences, Ceylan's vision

emains intensely personal and the

the films from off-screen. Ceylan's

lirect and largely confined to

the quotidian, psychological and

philosophical realms of experience

n this respect, Ceylan is indebted no

nly to cinema but photography and

iterature - in particular, the plays and

by the success of his first short film

t Cannes, Ceylan embarked upon a series of low-budget features set in the

ountryside of his youth, with cast and

rew largely comprised of immediate riends and family. He worked with

minimal crews, offsetting shortages

by working multiple key roles himself,

producer and editor. The third film in

this loose trilogy, Uzak, was awarded he Cannes Grand Jury Prize in 2003

and cemented Ceylan's reputation as

y Gökhan Tiryaki and often scripted

or co-scripted by his wife (and co-

star in *Climates*) Ebru Ceylan – has

leading to the creation of several of

Once Upon a Time in Anatolia.

Groomed to continue his family's

Cahiers du Cinéma. He was the firs

of the impatient cinephiles to release

a feature, Le beau Serge in 19<mark>58, and</mark>

immediate success saw him follow

up with the seminal Les cousins and

À double tour (both in 1959) before

the incisive Les bonnes femmes

arrived the following year. Howev

as his *nouvelle vagu*e comrad<mark>e</mark>s

much of the rest of the '60s ma

commercially-oriented spy-spoofs

or critically-derided experiments.

the extravagant rigour of Rivette.

the delicate charm of Rohmer or

the somewhat ingratiating likability

of Truffaut, Chabrol was lauded for

personal brand that characterised

the politique des auteurs. Ironically,

it was only after the unofficial "end'

60s that the distinct, unmistakable

identified, skewering bourgeois amorality and human behaviour. Often

shared a strong Catholic upbringing

predilection for the crime genre and

perverse sense of humour, Chabrol

was less interested in suspense or

audience manipulation and h<mark>ewed</mark>

into the inscrutable blackne<mark>ss of</mark>

since our last Chabrol season, his

reputation has steadily grown and

to a generation raised on von Trie

the Coen brothers and Paul Thomas

Anderson, he seems more modern, and

perhaps more timeless, than any of his

the human soul. In the 20 years

contemporaries.

closer to Fritz Lang and Clouzot in his

ongoing project of gazing unflinchingly

compared to Hitchcock, with whom he

of the nouvelle vague in the late

Chabrolien genius was properly

some, seemed bereft of that defining

his expert craftsmanship but, to

garnered increasing acclaim, Chabrol

found himself struggling, spending

Lacking the fiery insolence of Godard,

onsistently built upon this success

he greatest films of the past decade

a filmmaker of international renown.

primary focus remains unreservedly

Antonioni, Andrei Tarkovsky and

evokes the sensibilities of some of the With this expressively forensic and beautifully detailed police procedural, Ceylan fully emerged as one of the great ontemporary filmmakers. Although focusing on the search for a body in the vast and unforthcoming Anatolian landscape, the film touches profoundly meditative, poetic and circuitous style on human nature, society, everyday life and the philosophical underpinnings of existence. Its subtle and nuanced rhythm appropriate to his films' explorations of ntemporary Turkish experience. Yet, taste for Socratic conversation, and ike his predecessors, his politics haunt exploration of landscape are reminiscent of Kiarostami, but Ceylan forges a uniquely literary and cinematic sensibility to be further explored in Winter Sleep and The Wild Pear Tree. 35mm print courtesy of the National Film and Sound Archive of Australia. Preceded by Cocoon Nuri Bilge Ceylan (1995) 20 mins -Unclassified 15+*. Ceylan's first film presents a silent meditation on a family's

relationship to the elements.



Nuri Bilge Ceylan (2008) 109 mins - M

FEBRUARY 13-27

FIGURATIVE LANDSCAPES AND SOCRATIC CONVERSATIONS:

THE VISIONARY CINEMA OF NURI BILGE CEYLAN

WEDNESDAY 20 FEBRUARY

A businessman accidentally kills a pedestrian when driving late at night and bargains with his chauffeur to take the blame so that he can continue to contest a forthcoming election. Ceylan's boldly novelistic tale of social inequality, family conflict and the exchange of guilt is a significant change of pace exploring and eulogising the spectres and possessive labyrinths of Istanbul through a formally experimental and expressionistic palette of manipulated images and sounds. Winner of the Best Director award at Cannes, it is the first of his films to be cowritten by Ebru Ceylan.

THREE MONKEYS



CLIMATES Nuri Bilge Ceylan (2006) 101 mins

This chilly, poetic and deeply melancholy portrait of the deteriorating relationship between an academic (Isa) and an art director (Bahar), played by the director and his wife (Ebru Ceylan), is "the work of a film-maker who" had, by this point in his career, "established absolute mastery over his cinematic idiom" (Peter Bradshaw). Journeying across various evocative and haunted landscapes from stanbul to the snowy eastern provinces of Turkey, this forensic pursuit of the end of a love affair is a typically family concern with Isa's parents played by those of the director.



WEDNESDAY 27 FEBRUARY

Nuri Bilge Ceylan (2014) 194 mins - M

Ceylan's exquisite but divisive Palme d'Or tragicomedy" (Peter Bradshaw) set against the indifferent grandeur of Turkey's Anatolian steppe. Inspired by a Chekhov short story, "The Wife" the narrative centres on a conceited retired actor and the people he comes into contact with while running the by snow, the claustrophobic location

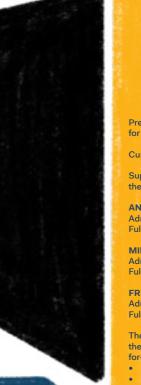
WINTER SLEEP











FROM 29 MAY TO 18 DECEMBER: **WEDNESDAYS FROM 6:30PM (CHECK FOR EXCEPTIONS) AT RMIT CAPITOL THEATRE, 113 SWANSTON STREET, MELBOURNE** Presented by the Melbourne Cinémathèque and The Australian Centre

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MEMBERSHIPS AVAILABLE AT ACMI Tickets and Information Desk (03 8663 2583) Online at www.acmi.net.au (booking fees apply for online transactions) lease note, membership does not ensure admission: members will only be

* Where a film is labelled "Unclassified 15+" viewers are required to be 15

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WEDNESDAY 24 APRIL

Robert Aldrich (1956) 107 mins - G

Playing a lonely middle-aged woman

wooed by a troubled younger man (Cliff

first collaboration with Aldrich, leading

the way to What Ever Happened to Bab

- assisted by the great cinematographer

Charles Lang - brings a toughness to the

melodrama of the so-called "woman's

picture". Richard Brody called it "a story

of romantic agony, archetypal tragedy

Jane? As with the later film. Aldrich

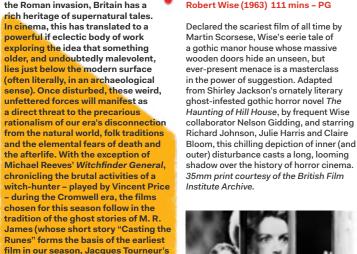
Robertson), this was Joan Crawford's

AUTUMN LEAVES

OLD. WEIRD ALBION:

BRITISH SUPERNATURAL AND GOTHIC HORROR CINEMA FROM THE 1950s TO 1970s





extraordinary Night of the Demon

forsaking historical settings to revea

terror erupting amongst contempo

our 2018 focus on British psychologi

similarly psychologically motivated

legacy of eerie cinema, From Jack

Clayton's masterful and influe

lashings of cinematic stranger

dread and unease.

horror – explores an atmospheric but

The Wicker Man's terrifying encounter

between the old, pagan Britain and

the veneer of modern Christianity that

replaced it, this is a season promising

contemporary Asian masters as Hou

Hsiao-hsien and Hirokazu Koreeda,

Ozu's (1903-1963) formally rigorous

and singular body of work reveals a

complex artist exploring the tensions

between Japan and the West, parents

and their children, the individual and

society, the infinite and the intimate

traditional forms of artistic expression

and the modernist impulses inspired

season includes one of Ozu's key bu

rarely screened works of the silent era.

Where Now Are the Dreams of Youth,

but focuses on his films of the 1950s, a

decade that saw the full development

and maturation of his cinematic style

and where his work often explored

the darker undercurrents of postwa

development, US influence, and the

impact on the family and individual

of changing social, moral, economic and cultural values. Although these

also marked by a more pessimist

feeling for the emotional and physica

struggles of daily existence, and the

contemporary, changing world. These

prints includes several of the defining

films also provide an increasingly

ntimate vision of the couple and

the family, exploring the tensions

between men and women across

films of this period including the

achingly sombre Early Spring and

beautiful *Tokyo Twiligh*t, as well as

he made in colour across the last

Floating Weeds - both wistful and

years of his career: the truly delightful

ACMI

Change

& READ CINÉMATHÈQUI

ANNOTATIONS ON FILM

Cinemas

your view

CREATIVE VICTORIA ACMĪ

SENSESOFCINEMA.

works still contain many m of calm and formal beauty, they are

by 20th-century popular culture, Hollywood and abstract art. This

a closer examination of Yasuiiro



atmospheric score are just two of the outstanding contributions that enhance Clayton's eerie, deeply unsettling and widely celebrated rendering of Henry James' classic 1898 novella, The Turr of the Screw. Co-scripted by Truman Capote and featuring a tour-de-force lead performance from Deborah Kerr as a repressed governess whose charges appear possessed by ghostly apparitions or demons, this chilling, nightmarish movie remains one of the landmark horror films. With Michael Redgrave and Peter



WEDNESDAY 13 MARCH

THE WICKER MAN: THE FINAL CUT Robin Hardy (1973) 94 mins - M

Originally released as a severely curtailed B-feature, this is the 2013 "director's cut" of Hardy's truly unsettling and strange cult classic of "olde" Britain. A Christian policeman (Edward Woodward) is brought to a remote Hebridean island to investigate the disappearance of a young girl and is shocked to discover the inhabitants still worshipping pagan Celtic gods and practicing arcane, libidinous rituals. Featuring Paul Giovanni's extraordinarily unsettling score and a highly literate script by Anthony Shaffer, and Diane Cilento.



WITCHFINDER GENERAL Michael Reeves (1968) 86 mins - R 18+

Vincent Price gives a chilling and Matthew Hopkins, a real-life witch-hunter during the era of Cromwell. This savage, stylish low-budget cult horror melodrama was the last and most significant work by Reeves, one of the truly promising British directors of the era who died at the age of 25. This outstanding work of British horror reflects the unsettledness of the late '60s, demonstrates the importance of history to the genre, and shows extraordinary imagination and feeling for ts gruesome subject



WEDNESDAY 20 MARCH NIGHT OF THE DEMON

A sceptical American psychologist (Dana Andrews) investigates a mysterious occult-related death in southern England Tourneur's first venture into horror since working so memorably with Val Lewton at RKO in the 1940s (Cat People, I

Jacques Tourneur (1957) 95 mins - PG

Walked With a Zombie) is one of the most unsettling, convincing, atmospheric and ominously beautiful of all supernatural thrillers. Based on a seminal short story by M. R. James, "Casting the Runes", this cult horror classic features an expert script co-written by frequent Hitchcock misty English locations and a spectacular monster finale. With Peggy Cummins



NIGHT OF THE EAGLE Sidney Hayers (1962) 90 mins - PG

A professor's wife, who is obsessed by witchcraft and the occult, believes she must die in her husband's stead. Scriptwriters Richard Matheson (I Am Legend), George Baxt and Charles mont hone and shape Fritz Leiber's novel into a remarkable, psychologically ambiguous work. Melding the brooding horror of Dreyer and Val Lewton, the inspired Havers builds a portentous atmosphere of superstition through judicious framing and camera movement producing a taut, genuinely frightening witchcraft chiller. With Peter Wyngarde, Kathleen Byron and Janet Blair

MARCH 27 - APRIL 10



provincial pharmacy business, LES BONNES FEMMES Claude Chabrol (1960) 104 mins Claude Chabrol (1930-2010) instead absconded from his Sorbonne studie Unclassified 15+* in favour of the company of fellow inema-obsessives at the nascent

> filled Paris shopgirls and their misuse and abuse at the hands of charmless and dangerous men. Regarded as one of the very best of his 50 or so features by Chabrol himself, it represents an early anotheosis of his clinical fascination with pettiness, inhibition and foolish decisions. Despite its pitiless objectivity, Chabrol's the narrative. One of the greatest of Bernadette Lafont and Stéphane Audran. 35mm print courtesy of British Film



a year earlier in the director's Poulet au vinaigre - to a seaside Bretor town only to discover the dead man's widow is a former girlfriend Chabrol, backed by his erstwhile team of collaborators - composer so Matthieu, cinematographer Jean Rabier

editor Monique Fardoulis, and actors Bernadette Lafont and Jean-Claude Brials - effortlessly milks the genre tropes for all they're worth and delivers one of his lightest and most engaging films.



WEDNESDAY 10 APRIL

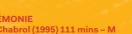
Claude Chabrol (1994) 103 mins MA 15+

Working from Henri-Georges Clouzot's

script for the film he left unfinished in

1964, Chabrol's "adaptation" is a mix of taut thriller, psychological study and social commentary. Driven mad with jealousy, the owner of a lakeside hotel (François Cluzet) descends into his personal "hell" as he suspects his wife (Emmanuelle Béart) of infidelities with their guests. The lines between fantasy and reality become blurred as his psychological torment grows from while this powerfully nihilistic paranoid vision moves towards its inevitably tradic conclusion

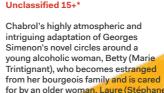




Bonnaire) is hired by an upper-class couple who are, in turn, loathed by a local postal worker (Isabelle Huppert) and quickly hit it off, a situation that in no way benefits the live-in servants' employers. Chabrol's discomforting domestic thriller, adapted from a novel b Ruth Rendell, develops into a bourgeois nightmare: instead of offering catharsis, the film's Brechtian aesthetics and deeper implications force the viewer to troublingly reflect on what they are seeing. With Jacqueline Bisset, Virginie

Ledoven and Jean-Pierre Cassel.

A mysterious housekeeper (Sandrine



Claude Chabrol (1992) 105 mins

for by an older woman, Laure (Stéphan Audran). Chabrol eschews conventiona notions of suspense and cause-andeffect to zero in on the mystery of character, behaviour and the human face leaving wide open the possibilities offered develops into one of the director's most



A follow-up to Chabrol's debut, featuring the same leads (Jean-Claude Brialy and Gérard Blain) recast with transposed temperaments, this brooding, key early work of the nouvelle vaque is an existential character study of antagonis male cousins and their incongruous attitudes towards life, study and love. In this cool, evocative portrait of Paris Chabrol gradually escalates the tension and rivalry between the cousins, teasing abrupt finale. With Stephané Audran an cinematography by the great Henri Deca

and Sound Archive of Australia.

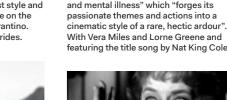
APRIL 17 - MAY 1 **MORAL CRUCIBLES:** THE FILMS OF ROBERT ALDRICH



of expressive characterisation, depth of allusion and metaphor confirm Aldrich's seminal and most-celebrated film as the apocalyptic climax of the initial noir cycle, Portraving Mickey Spillane's Mike Hammer (Ralph Meeker) as a fascistic, moody and violent anti-hero caught between organised crime, government forces and the looming Armageddon, its startling mix of brutal pop primitivism flip '50s postures and modernist style and technique was a major influence on the

ULZANA'S RAID







Robert Aldrich (1964) 133 mins - M This wicked gothic drama fuses an ageing Southern belle, a buried family secret and the sinister hum of small-town gossip with massively successful The Dirty Dozen the rich black-and-white tones of Joseph F. Biroc's cinematography. Aldrich's follow conditions in the Philippines, and up to What Ever Happened to Baby Jane? is a Grand Guignol vehicle that transports crumbling plantation house in Louisiana. This baroque psychological thriller is spiced up with a stellar supporting cast including Olivia de Havilland, Joseph Cotten, Agnes Moorehead, Cecil



influential, expressive and prescien Westerns of the 1950s. Shot largely in Mexico, and paving the way for the more cynical, self-conscious and critical approaches to the genre found in The Professionals, The Wild Bunch and many Spaghetti Westerns, it focuses on US mercenaries helping to transport a precious cargo for Emperor Maximilian. An often-wry post-Civil War tale of double-cross and porous allegiances. it features a stellar cast including Burt



and Charles Bronson.



Robert Aldrich (1970) 145 mins - M

circumspect war film provides a fascinating companion piece to the made by Aldrich in 1967. Shot in harsh resonating with contemporary US experience in Vietnam, it focuses on a Bette Davis to the macabre splendour of a ragbag collection of misfits, cynics and cowards assigned to an outlying British commando unit tasked with destroying a radio transmitter on a largely Japanes occupied island. One of the director's

MAY 8-22 TIME AND TIDE: YASUJIRO OZU



Often considered the most Japanese of filmmakers and a key influence on such TOKYO TWILIGHT Yasujiro Ozu (1957) 140 mins

Unclassified 15+* Ozu's acutely concentrated style combines with one of his most pessimistic scenarios in this late distilled masterwork. Japan's restrictive postwar social structures for womer and the secrets they engender, typical themes for the director, are exposed in this methodically grim but pictorially beautiful opus. Featuring astonishing performances by iconic actresses Setsuko Hara and Ineko Arima, as the sisters whose unhappy lives and loves are revealed to have their source in their parents' own failed hopes, Ozu's



final monochrome film is propelled by a

WHERE NOW ARE THE DREAMS OF YOUTH Yasujiro Ozu (1932) 92 mins

When Tetsuo inherits his father's generations. This program of imported company and gives jobs to his college chums, he doesn't suspect that the rigid social hierarchy separating workers from bosses will have such a destructive effect Ozu's poignant condemnation of the impenetrability of class barriers begins as college slapstick in the Harold Lloyd vein before taking a melancholy and tragic turn. This stylistically adventurous and thematically bold silent film presents Ozu and Mizoguchi favourite Kinuvo Tanaka in cinating variations upon movies Ozu a pivotal role. With Chishu Ryu



GOOD MORNING Yasujiro Ozu (1959) 94 mins – G

Following a string of austere, dramatic classics, Ozu took a turn to the satirical in this loose remake of his own 1932 silent masterpiece I Was Born, But which tells the story of two young boys who take a vow of silence to coerce their parents into buying them a TV. Its simple plot, beautiful colour palette and light-hearted humour belie Ozu's perceptive and studied take on intergenerational miscommunication, US cultural imperialism, the divisive impact of technology and the social foibles of a rapidly changing postwar Japan. With



EARLY SPRING Yasujiro Ozu (1956) 145 mins

family dramas, but many of his greates works focus on smaller, more isolated family units. The most commonly overlooked of the director's mid-caree masterpieces (and also his longest film) is a solemn portrayal of occupational drudgery, a troubled marriage and the lure of infidelity, exuding a sense of resignation that is bracing even by Ozu's standards. Keiko Kishi shines as the mischievous "Goldfish", her playful evity - and her co-workers' efforts to contain it - offsetting the film's pungent melancholia, With Chishu Rvu and Haruko Sugimura. 35mm print courtesy of the



Yasujiro Ozu (1952) 116 mins - G



Ozu is renowned for his intergenerational



Showing remarkable depth. Ozu and co-writer Kogo Noda present a character study of a childless middle-class couple struggling to reconcile their relationship with the awakening of their independen emotional desires. The result is a delicate melodrama, graceful and restrained in its depiction of romantic and domestic dissolution. While an intimate portrait of an unhappy marriage, this film is compassionate also for its commentary on the trauma of Japan's postwar struggle towards modernisation. With Shin Saburi Michiyo Kogure and Chishu Ryu.



FLOATING WEEDS

illegitimate son, enraging his current mistress (Machiko Kvo), Working in deeply humanistic and heartbreaking personal foibles and the rhythms of Japan Foundation

OTHERWISE INDICATED) AT MELBOURNE

significant influence on directors such as Stanley Kubrick and Martin Scorsese, Max Ophuls (1902–1957) is the cinema's great poet of time, spac nemory and impossible love. Working oughout Europe and the US in the 930s, '40s and '50s he is also one of the great filmmakers of exile and

n the history of the medium. Often cusing on the lost world of class. nder, privilege and romance in pr netherworlds and archaeological rtefacts of the past, visages of the mechanics of love, linear stories and endlessly circling narratives vorks of nostalgic imagination and

Yasuiiro Ozu (1959) 119 mins - PG Ozu transforms his own black-and-white silent, 1934's A Story of Floating Weeds. into an elegiac late-career masterpiece about an ageing actor (the great Ganjiro Nakamura) who returns to a seaside town and reunites with his former lover and colour with acclaimed cinematographe Kazuo Miyagawa (Rashomon, Shin Heike Monogatari). Ozu creates an atmospheric observation of romantic entanglement everyday life. 35mm print courtesy of the

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FROM 29 MAY: SCREENINGS FROM RMIT CAPITOL THEATRE, 113 SWANSTON STREET,

SANS LENDEMAIN Max Ophuls (1939) 82 mins



are not decorated by movement, they he made during the 1930s, this season

efforts (Liebelei), difficult-to-see but

wildly underrated masterpieces (Sans

on his peripatetic journeys to Italy (La

signora di tutti) and the Netherlands

and greatest movies (Madame de...).

(The Trouble With Money) to the

lendemain), and singular films he made

enchanted sadness that marks his final

LANGUAGE.

CULTURE

isplacement. Crowded with curling and devastatingly ornate but precise lécor, his films also contain some of he greatest performances and image Norld War I Europe, Ophuls' films are ocial critiques, fantasies of impossible precise portraits of the traps laid by he material world that surround his

<mark>characters.</mark> As David Thomson has claimed, "Ophuls's is the cinema of die when they stand still. His films consist of it." Highlighting the films provides a particularly illuminating survey of Ophuls' career before the cataclysm of World War II and all that it swept before it. It profiles key works across his luminous career

THE WORLD OF MAX OPHULS



Ophuls' penultimate completed film before fleeing Europe is amongst his most fatalistic. atmospheric and pungently elegiac works. Featuring an extraordinary central performance by Edwige Feuillère (Olivia) as a "fallen woman" forced to keep up appearances when an old lover returns, this is a heartbreaking and characteristically sympathetic portraval of the restrictive roles and expectations imposed on women by chauvinistic society. Less widely screened than the director's other classics, this fascinating



MADAME DE..

Max Ophuls (1953) 105 mins Ophuls' "dazzling visual symphony' (Georges Sadoul) is an elegant social comedy with ultimately tragic dimensions, focusing on the circula the-century Europe is the ultimately Ophuls' career features career best

Charles Boyer and an impossibly

sophisticated Vittorio De Sica

Unclassified 15+* Ophuls made his only Italian-produced film after fleeing the Third Reich in 1933. Isa Miranda – billed later, upon her move to Hollywood, as the Italian Marlene Dietrich - plays a femme fatale film star revisiting her life in flashback after a suicide attempt. This important early work not only pre-empts the romantic themes that find their apotheosis in Lola Montès but also, with its mirror mages and graceful camera movemen precociously demonstrates much of the



courtesy of the British Film Institute

deploys many characteristic Ophulsian techniques including a carnival barker who cheekily oversees proceedings.

Edwige Feuillère stars as Archduke Yoshiwara, Ophuls' only Dutch film is a big Franz Ferdinand's "object of affection" in Ophuls' lavish politically-themed Ophuls for capturing "the historical gestures", while his characteristic

WEDNESDAY 12 JUNE LIEBELEI Max Ophuls (1933) 88 mins Unclassified 15+*

A young dragoon officer falls in love with a musician's daughter (Magda Schneider mother of Romy) but a past indiscretion has fatal repercussions. Ophuls' flawless adaptation of Arthur Schnitzler's play was his first big success. Technically exhilarating, with impeccable casting and luminous images by key Ophuls collaborator Franz Planer, the film's romantic ardour and youthful exuberance softens the source material's cynicism, creating a sublime, bittersweet fugue of style and content that provides a key to the director's later work. 35mm print

DE MAYERLING À SARAJEVO Max Ophuls (1940) 89 mins

romance, Richard Brody has commended implications of seemingly trivial intimate fascination with the trappings of imperial Vienna – exquisitely designed by key collaborator Jean d'Eaubonne - means that we can overlook - at our peril and if we desire - the deeper meanings and traps of his luxurious aesthetic. With John Lodge (The Scarlet Empress). 35mm print courtesy of the British Film Institute

WEDNESDAY 19 JUNE contemporary of Andrei Tarkovsky Sergei Paraianov and Elem Klimov at

loscow's storied VGIK film school, the Ukrainian-born Larisa Shepitko (1938-1979) is only now coming to be widely prehended in the West as an artist of illiance comparable to her illustrious peers. Her gender ensured her work is a tale of betraval and redemption with originally met with confoundment biblical overtones, playing out over a few and resistance in her homelands too days in Belarus, in midwinter, during World critics could scarcely credit that her War II. Two Soviet partisans wrestle with films - "very masculine and brutal". their consciences under extreme duress according even to her and husband from their Nazi captors. Shepitko, in Elem's son, Anton Klimov - were the adapting Vasil Bykov's novella Sotnikov went to great pains herself to transmit work of a woman. Tutored while still a teen by Alexander Dovzhenko during to the viewer something of their terrible the 18 months before his death in physical and spiritual agonies, aided by 1956, Shepitko drew great inspiration Vladimir Chukhnov and Pavel Lebeshev's stark black-and-white cinematography and from his poetic modernist celebration a symphonic Alfred Schnittke score. of Ukrainian folk culture. Her 1963

are her interests in the interior life

breaking points; her films also all

shot - the Technicolor You and Me

and white. Klimov's short elegiac

included as a "coda" to the season

Francisco Silent Film Festival.

Goethe-Institut, The Japan Foundation

Curated by Michael Koller, Adrian

Danks, Eloise Ross and Cerise

Howard, with Associate Curator

Michelle Carey

Eloise Ross

Michael Koller

Flick Ford

Mara Irwin

Eloise Ross

Eloise Ross

Lorenzo Rosa

Michael Koller

Oenone Oxlade

Volunteer Coordinatio

Music Synchronisation Michael Koller

Membership Officer

Content Input (ACMI website)

THE MELBOURNE CINÉMATHÈQUE 2019 SEASON

tribute to his wife. Larisa, is also

excepted - in starkly beautiful black

spirituality and probing humanity's

graduation film, Heat, demonstrated her prodigious talent when it won a prize for best debut at Karlovy Vary; it was, however, to be the first of only four features the director made, as she was killed, aged just 41, in a car accident at the outset of production on a fifth, Farewell. This season is comprised mostly of imported prints and includes Farewell, completed by her grieving husband, and all four of her features including her towering masterpiece The Ascent, and the stunning, long-

THE MELBOURNE CINÉMATHÈQUE IS GRATEFUL TO:

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Maree Milburn, Richard Lowenstein, Palace Films, Alexandra Heller-Nicholas

Dean Brandum, Joanna Di Mattia, Sasha Ahmadshina, Andrea Czesaná, San

Australian Centre for the Moving Image, The Melbourne City Council, School of Media and Communication, RMIT University, The National Film and Sound

Included, Stellar Dental, Senses of Cinema, the Italian Institute of Culture, the

Adrian Danks

Calendar Notes

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Paul Jeffery, Chris Mildren, Dylan Rainforth, Eloise Ross and Alifeleti

Archive of Australia, Film Victoria, Patricia Amad and Present Company

Company Melbourne, Cineteca di Bologna, Potential Films, Association of

YOU AND ME suppressed omnibus film, Beginning Larisa Shepitko (1971) 97 mins of an Unknown Era. Consistent across Unclassified 15+* her sadly abbreviated, but vital, oeuvre

Unique amongst her work, in that it was shot in colour and set entirely in contemporary times, Shepitko's multi-layered third feature is her most fragmented, but its themes are consisten with her oeuvre's overall interest in exploring personal moral choices. An existential crisis overcomes a one-time neurosurgeon (Leonid Dyachkov) who has landed a cushy but unfulfilling job in Stockholm. This precipitates a return to Moscow before he traverses the vast distances of his native Siberia to reconnect with his ideals and dreams. Features a

score by the great Alfred Schnittke.

35mm print courtesy of Gosfilmofond

THE EXISTENTIAL CINEMA OF LARISA SHEPITKO

WEDNESDAY 26 JUNE

Larisa Shepitko (1966) 85 mins



WINGS

JUNE 19 – JULY 3

LINES OF FLIGHT:

Unclassified 15+* Shepitko's intriguing second feature is an assured and starkly composed character study of a famous middle-aged former female fighter pilot (Maya Bulgakova) struggling to adjust to civilian life as a school principal while taking refuge in wartime memories. Exploring the generational conflict between those who fought for Stalin in World War II and those who came after, this subtle humanist work announced the emergence of Shepitko as one of the most original voices of '60s



BEGINNING OF AN UNKNOWN ERA Larisa Shepitko and Andrei Smirnov (1967) 73 mins

Made for the 50th anniversary of the October Revolution, this two-part omni film (four episodes were originally optimistic" by Brezhnev's censors and was suppressed until 1987. Shepitko's Dovzhenko-esque contribution, The Homeland of Electricity, paints a grim picture of rural life in the Volga region circa 1921, while Smirnov's brutal Angel counter-revolutionary bandits. Preceded Shepitko's grief-stricken husband includes of ACMI Collections. behind-the-scenes footage from her films

FAREWELL

Jnclassified 15+ concerns a train of refugees captured by by Larisa Elem Klimov (1980) 25 mins -Unclassified 15+*. This moving elegy from under perestroika. 35mm print courtesy

Elem Klimov (1983) 126 mins - PG In this adaptation of a novel by Valentin Rasputin, a tiny Siberian peasant village on an island in the Angara River is to be flooded, and the tree-worshipping construction of a new hydroelectric dan Four years after Shepitko's death, Klimov

duly became a favourite of Gorbachev

and is credited with helping to prompt

environmental reform within the USSF

and photos, and words from Shepitko herself. Both 35mm prints courtesy of the

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MELBOURNE CINÉMATHÈQUE 2019 SCREENINGS

Supported by Film Victoria, the City of Melbourne Arts Grants Program and

Admission to 3 consecutive nights from date of purchase: Full \$32 / Concession \$27 (GST inclusive)

Full \$295 / Concession \$265 (GST inclusive)

3 × single passes to bring a friend to a Cinémathèque screening any time in

years or older, unless accompanied by an adult. Where a film is labelled "Unclassified 18+" viewers are required to be 18

Articles on many films in the program can be found in CTEQ Annotations on





A surpassingly chilly, penetrating and stylistically adventurous film of four hope fundamental feminist leanings undergird



The murder of a writer brings Jean



Unclassified 15+*



passage of a pair of earrings. Turn-of

melancholy setting for a complex play of eternal return, personalised memory liquid camerawork and social dissection that is the quintessence of the director's greatest work. This absolute peak of performances by Danielle Darrieux,







IN PARTNERSHIP WITH

RMIT AFI VAACTA



MAY 29 – JUNE 12 DANCE TO THE MUSIC OF TIME:

WEDNESDAY 5 JUNE

LA SIGNORA DI TUTTI Max Ophuls (1934) 89 mins





Made between La tendre ennemie and oudget moral comedy about the problem of money involving a bank clerk who accidentally misplaces 300,000 guilders and is accused of theft. Brilliantly shot by Eugen Schüfftan, and deploving elaborate sets and striking Amsterdam locations, the film uses extravagant means to critique the morality of capitalism. Shifting effortlessly between realism and expressionism, this underrated film

35mm print courtesy of the British Film



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as assistant director to major figures such as Charles Chaplin, Joseph Losev and Jean Renoir, he emerged as a fiercely independent artist, often working with his own company -The Associates & Aldrich - to write. produce and direct. This season illustrates just some of Aldrich's range, from melodramas and psychologica thrillers to Westerns and war films.

Ulzana's Raid.

Rapidly emerging as a fully-fledged feature-film director in the 1950s,

Robert Aldrich (1918-1983) shook

US cinema across a 30-year career

while covering a staggering range

genres. Acclaimed very early on b

the French auteurist critics. Aldric

maintained a consistent worldview

Alain Silver suggests, Aldrich's

resolve: "Each film is less than

of morality". The films' individualist philosophy arguably parallels Aldrich's own career, After working It includes his nihilistic noir zenith Kiss Me Deadly, one of his greatest genre films, Vera Cruz, his important vomen-focused films Autumn Leave and Hush...Hush. Sweet Charlotte and, equally importantly, such later

KISS ME DEADLY Robert Aldrich (1955) 106 mins - M Its bravura, baroque visual style, array

across almost 30 features. His work is marked by an intense, punchy an even superabundant style, one that distilled the zeitgeist to either crea raw political indictments or further the director's great theme of morall survive in a hostile world. As author Hardboiled script by A. I. Bezzerides crucible designed to test individual absolute in its definition of a moral man yet is absolute in its definition



empties the genre of its easy consolation

and comfortable conclusions. Eschewing

violence borne out of stupidity and bad

faith. 35mm print courtesy of the Harvard

6) 111 mins

stylistic flash. Aldrich unflinchingly

presents a sadly prescient parade of





WEDNESDAY 3 JULY Larisa Shepitko (1963) 75 mins Unclassified 15+* Influenced by her mentor, the Soviet/ Ukrainian master Alexander Dovzhenko Shepitko's first feature is a curious mix of Soviet political drama and inter class conflict, culminating in an almost Western-like showdown climax. Despite

it being the young director's diploma

film, as well as the punishing nature of

its production (she had to direct from

a stretcher after falling seriously ill due to the extreme climate on the Kyrgyz steppe), it received numerous awards a Soviet cinema. 35mm print courtesy of nternational festivals including the Grand Prix for best debut at Karlovy Vary

commissioned) was deemed "insufficiently locals forcibly relocated in favour of the completed the film his wife was poised to shoot at the time of her accident, witl maximal respect for her original vision This prescient, elegiac ecological fable

British Film Institute Archive.













MELBOURNE CINÉMATHÈQUE

Dubbed "the golden city", or the "city

per Věra Chytilová's formulation, "the

of a hundred spires", Prague is also,

restless heart of Europe". As in her

frenetic 1984 essay film subtitled in this way, and central to this season

been many different cities at many

pernicious influence of the various

different times, subjected to the often

European lands encircling it - perhaps

never more so than in the years since

mother of cities" - another sobriquet -

onscreen. This season spans the silent

cinema emerged and artists took to

documenting and re-imagining "the

to the digital era and encompasses

realism and surrealism, fiction and

documentary, often in combination, It

showcases a great city of attractions

but one also of decadence, turpitude

opens with two features made during

demonstrating the allure and danger

Gustav Machatý and Přemysl Pražský

absurdity and hopelessness, and

the first Czechoslovak Republic

of Prague by night and displaying

at their filmmaking peaks. Society's

in two titles from the golden '60s,

Zbvněk Brvnvch's ... And the Fifth

and Jan Schmidt's Joseph Kilian

before the season closes with two

the gains and losses after 1989's

and Helena Třeštíková's Katka.

Velvet Revolution: Citizen Havel by

Pavel Koutecký and Miroslav Janek

are sprinkled throughout, including

two key works by Alexander Hammid

Thematically linked avant-garde shorts

ills under totalitarian rule are probed

Horseman is Fear and Pavel Juráček

masterful time-lapse documentaries-

cum-fractured fairytales considering

of imported prints, Prague has



SEPTEMBER 11-25

PRAGUE: A LONGITUDINAL DOCU-FANTASIA

CO-PRESENTED WITH THE CZECH AND SLOVAK FILM FESTIVAL OF AUSTRALIA

One of the most significant directors

working in contemporary Hollywood

<mark>nal</mark>e-centric genres and revelling in

New York in her early 20s to study at

the Whitney Museum of American Art

here she discovered the potential of

<mark>ilm, going on</mark> to complete a master's

degree at Columbia University. Since

er first short, The Set-Up in 1978,

she has directed ten features across

ction, science fiction, horror and

the war drama. Refuting labels that

focus on her gender, Bigelow is more

terested in a cinema of attractions

<mark>ind the aesthetic possibiliti</mark>es of genro

ilms. With her viscerally thrilling

tyle, kinetic action sequences and

ortrayal of complex protagonists

rithout conforming to it. Unflinch

and thought provoking, Bigelow's

deologically complex films push

and violence. This short season

nematic boundaries and question

collective assumptions about gende

ocuses on many of Bigelow's most

aesthetically successful films, from

ner striking early features like Near

Dark and her action films of the '90s.

ncluding the prescient and underrat

which she became the first (and still

Strange Days, to the celebrated bomb

osal drama, The Hurt Locker, for

nly) woman to win the Academy Award

truggling with internal conflicts, she

perates within the Hollywood system

he genres of the cop and buddy film,

instream, playing with traditionally

he spectacle of violence. A passionate

painter in her teens, Bigelow moved to

Kathryn Bigelow (1951-) brings

unique auteurist vision to the



FROM SATURDAY TO SUNDAY Gustav Machatý (1931) 69 mins Unclassified 15+*

Two young female office workers hit the town on a Saturday night and find Prague's exuberant nightlife not to be without peril. Prior to the notoriety of 1933's Ecstasy. Machatý's brilliant first talkie, scripted with leading avant-gardist Vítězslav Nezval, was among the first to employ sound in a manner contrapuntal. rather than subservient, to the image. With set design by Alexander Hammid. Digital restoration. Preceded by Prague in the Glow of Lights Svatopluk n (1928) 22 mins - Un 15+*. This promotional film for the Prague Municipal Electricity Corporation is a tribute to the teeming nocturnal life of the young capital, and a key work of the Czechoslovak avant-garde. Digital prints of both films courtesy of the National Film Archive in Prague.

Přemysl Pražský (1927) 78 mins Unclassified 15+*

on discovering his wife's infidelity, a vver becomes a fixture at "Battalion seedy bar in old Prague where he is tcasts. This late silent film, presented h an outstanding new score by Kryštof lařatka, is an early high-water mark for cial-realist cinema, vet impressionisti Aimless Walk Alexander Hammid 930) 9 mins - Unclassified 15+* mid's first film as director is an mantic traipse about Prague and ticipates themes in his and Mava ren's 1943 avant-garde classic leshes of the Afternoon, Digital prints o both films courtesy of the National Film hive in Prague.

One of the key figures to emerge from

the wave of Indigenous Australian

film production in the 1990s, after

a fascination with painting and

spending his early years developin

photography, Ivan Sen (1972-) has

earned his place as one of the key

figures in modern Australian cinem

and TV. Sen has won global acclaim

invaluable contribution to local culture

with a slew of documentaries produced

SBS. Often exploring the hybridisation

corporating influences from his own

the national broadcasters, ABC and

for his features and has made an

of documentary and fiction, and

German-Hungarian and Kamilaroi

ancestry, Sen's shorts and features

the tensions still alive in the present

xamine Australia's racist history and

day. Alongside these thematic threads

vast landscapes, isolated communities

and intimate and unwelcoming spaces

ecur in Sen's works and are essentia

eography and culture. In nearly

nis films, Sen performs the roles

inematographer, editor and sound

esigner, amongst other tasks, fully

practice of filmmaking. In a sense, his

rtefacts that paint portraits of place

stories are narrative and cinematic

and communities infused with the

o his depiction of the intimacies



... AND THE FIFTH HORSEMAN

IS FEAR

Unclassified 15+

Zbyněk Brynych (1965) 97 mins

During the Nazi occupation a Jewish

Věra Chytilová (1984) 59 mins Jnclassified 15+ Made as an episode for a TV series about European cities for Italian broadcaster

doctor, forbidden to practice medicine, becomes obsessed with treating an RAI, this hyper-stylised essay film ranks amongst the most adventurous works of injured partisan; his quest for morphine Chytilová's post-'60s career. Celebrating takes him on a hellish journey through the genius loci and historical richness of Prague's underworld. Brynych's the city of Prague, footage shot by Jan devastating expressionist masterpiece is one of the great Holocaust films, Malíř of the golden city's monumental architecture and her people's comings notwithstanding that it doesn't depict the and goings is ingeniously and frenetically concentration camps or gas chambers, juxtaposed with material from other but rather focuses on the malaises that counterpoint to folkloric, classical and sanction such atrocities, 35mm print courtesy of the National Film Archive in modern music, all beneath a highly knowing voiceover. 35mm print courtes of the National Film Archive in Prague.



JULY 10–17

A WOMAN OF ACTION:

THE KINETIC CINEMA OF KATHRYN BIGELOW

WEDNESDAY 10 JULY

Bigelow became the first woman

to win the Academy Award for Best

leader of a team of military bomb-

Director for this palpably paranoid and

starring Jeremy Renner as the cavalier

disposal experts. Shot in Jordan just

a series of breathtakingly tense set

miles from the Iraqi border, and featuring

pieces, this immediate and unsanitised

Ackroyd - gives viewers a boots-on-the

ground perspective on the physical and

war. With Guy Pearce and Ralph Fiennes.

35mm print courtesy of the National Film

Kathryn Bigelow (1990) 102 mins - M

Co-scripted with Eric Red, Bigelow's

canny response to the muscular male

action films of the '80s is an unnerving

policewoman (Jamie Lee Curtis) finds

herself in a cat-and-mouse game with a

crazed Wall Street trader turned serial

erotic thriller in which a tomboyish

psychological toll wrought by a futile

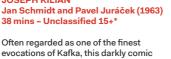
and Sound Archive of Australia.

film - shot handheld on Super 16 by Barry

claustrophobic evocation of the Iraq War,

THE HURT LOCKER

131 mins - MA 15+



film features a young man who wanders the streets of old Prague and chances pon a "cat rental" shop; his attempts to return a cat the following day are riddled with absurd obstacles and cinéma vérité-style encounters with a bewildered public, Digital restoration, Preceded by Accordion Song Jiří Brdečka (1974) 6 mins. The story of a Soviet soldier who fell during the 1945 liberation of Prague combines animated drawings with documentary footage and a Zdeněk Liška score. Digital prints of both films courtes of the National Film Archive in Prague.

BENEATH CLOUDS

Ivan Sen (2011) 106 mins - MA 15+ A raw and textured portrait of ten-yearold Daniel, a wannabe gangster living n Toomelah. Shot without a crew and using a cast of first-timers (except for one experienced actor), the film is a deeply personal project for Sen who based the script on his own experiences and memories of visiting the remote Aboriginal community in the far north of inland NSW. A masterful balance of sharp social commentary addressing issues such as



INDIGENOUS LEGACIES: THE DOCUMENTARIES OF IVAN SEN Unclassified 15+*

legacies of the past and present. They This collection of shorts shows Sen's and deeply connected to the global skills as a documentarian and mines his urrents of contemporary cinema far-reaching empathy for the lives and histories of Indigenous individuals and is season features a selection o Sen's rarely-screened documentary communities that need wider recognition work produced for TV in the 2000s, Embassy Days (2008) is a two-part is celebrated early shorts, and nvestigation of four activists involved in some of his most highly-regarded the establishing of the Aboriginal Tent eatures including Beneath Clouds Embassy in Canberra in 1972. **Yellow** Fella (2005) chronicles the life of Tom E. Mystery Road and the deeply personal ewis, the actor who portraved Jimmie Blacksmith in Fred Schepisi's 1978 film. Aunty Connie (2006) traces the life of a woman born in the Kimberlev with a debilitating bone disease, featuring

WEDNESDAY 20 NOVEMBER

road movie told with a quiet, eloquent awareness of space and sound featuring a score composed by Sen. In his feature debut as writer-director, Sen's minimal narrative mirrors the sparseness of the rural NSW landscape and delves into the depths of anger, despair and dislocation felt by two youths, Lena (Dannielle Hall) and Vaughn (Damian Pitt). Winner of the AFI awards for Best Director and Best Cinematography for Allan Collins Preceded by Wind Ivan Sen (1999) 33 mins - Unclassified 15+*. Sen's award winning period film details the spiritual and cultural crisis of a black tracker on



MYSTERY ROAD

The first of Sen's Western-noir series - followed by *Goldstone* and a TV adaptation - with the magnetic Aaron Pedersen as Jay Swan: a rookie detective returning to his home town to solve the grisly murder of a young Aboriginal girl This is a stylistic departure for Sen and wonderfully maps the conventions of the classical Western onto the rough and unforgiving landscape of Outback Queensland. A gripping and lively reimagining of the quintessential cop drama reframed in an unmistakably Australian context. With Hugo Weaving

WEDNESDAY 25 SEPTEMBER

CITIZEN HAVEL

WEDNESDAY 17 JULY

Kathryn Bigelow (1987) 94 mins - R 18+

Originally conceived as a Western - and

lawlessness, marauders and open spaces

despite its translation to a modern milieu

- Bigelow's first solo outing as feature-

its initial tepid release to a critically well-

Ostensibly a vampire road movie, the film

offers a disarmingly tender and strangely

regarded and respected genre classic.

poetic portrait of human relationships

whilst never shying away from kinetic

Featuring a score by Tangerine Dream.

Kathryn Bigelow (1995) 145 mins - R 18+

Bigelow's once maligned big-budget

fiction thriller delving into the near

futuristic worlds of virtual reality and

urban malaise, is now widely regarded

as a fascinating, troubling and prescien

film maudit based on a script by James

Cocks. A teeming, millennial, baroque

and richly detailed vision of a decaying

Los Angeles torn apart by race riots and

crime, Bigelow's discomforting neo-noin

is a "visionary triumph" (Todd McCarthy

starring Ralph Fiennes, Angela Bassett

Cameron and Scorsese collaborator, Jay

box-office failure, a heightened science-

action scenes and bloody violence.

STRANGE DAYS

and Juliette Lewis.

film director has grown in stature from

retaining the genre's sensibility for

An unprecedentedly intimate. longterm chronicle of the public, political and private life of a world leader, this

Pavel Koutecký and Miroslav Janek

(2008) 119 mins - Unclassified 15+

fascinating and often funny observational documentary follows absurdist playwright and jailed dissident-cum-Czech President Václav Havel from 1992 for over 10 years. After the accidental death of director Koutecký in 2006, the film was completed by his collaborator Janek and features cameos from The Rolling Stones and Bill Clinton. Preceded by At the Pragu Castle Alexander Hammid (1931) 11 mins. Conceived under the working title of "The Music of Architecture" Hammid here "argued the case for films in which image and music would be composed at the same time" (Peter Hames). Digital print courtesy of the National Film Archive in Prague.



Helena Třeštíková (2010) 90 mins One of the prolific Třeštíková's most celebrated time-lapse documentaries is

also one of her most ethically complex and reflexive. With its genesis in an episode of her 2001 TV series "Women at the Turn of the Century", Třeštíková's film spans 14 years of the straitened existence of her eponymous subject, an addict eking out a desperate life on Prague's margins. Returning to her at intervals, not only does Katka's condition appreciably change with each visit, but so too the technologies used to capture her image POETIC PORTRAITS AND MERCURIAL MEMOIRS:

OCTOBER 2-16 THE WHISPER OF THE GENERATIONS: **ERMANNO OLMI'S REALIST CINEMA**

I FIDANZAT Ermanno Olmi (1963) 77 mins -Unclassified 15 +*

WEDNESDAY 2 OCTOBER

COMING TO AMERICA:

ERNST LUBITSCH IN HOLLYWOOD

Ernst Lubitsch (1892-1947) is one of the

nost enduring and ultimately defining

gures of the cinema of the first half of

ne 20th century. Starting as an actor in

lax Reinhardt's Deutsches Theater, he

ickly became a key figure of German

nema, moving dexterously between

omedies of manners, exotic fantasias

and epic historical romances and

dventures. Renowned as a director

of elegant and sophisticated sexual

nedies, his wonderfully balanced

and playful work is a marvel of intricate

production design and expressive mise

n scène. Leaving for the US in 1923,

ubitsch quickly established himself.

and Ruritanian fantasies of a vanishing

ossibilities of sound and enabled his

transition into the talkie era. A multi-

talented artist, Lubitsch was also a

in the 1910s and became Production

the mid-1930s, an appointment that recognised his extraordinary influence

and mercurial "touch". This program

in Hollywood, the recently restored

and consistently delightful Rosita,

for United Artists. It also includes

a recent restoration of one of the

barbed social comedy, Trouble in

The richly characterised films of

Ermanno Olmi (1931-2018) span

fiction and documentary, period

over 60 years and alternate between

realism and modern fable, the use of

non-professional actors and, in late

vears, many prestigious stars. Yet a

empathy runs unerringly throughou

recognisably deep humanism and

his diverse output. His films are

anchored in the formative lessons

learned making documentaries for

his energy company employer in the

1950s, while still in his 20s. Combined

with his admiration for the neo-realist

masterpieces of Roberto Rossellini and

environment around him and that of the

peasants and workers of northern Italy

in his work. By the end of the '60s, and

after the release of such masterworks

established an international reputation

of the individual's struggle to maintain

pressures of work, poverty and socio-

including his initial string of social

and critical reputation, The Tree of

Wooden Clogs, and his magisterial

adaptation of Joseph Roth's classic

NOVEMBER 27

novella, The Legend of the Holy

realist masterpieces, the Palme d'Or-

winning opus that defines his popular

for revealing and intimate portrayals

as II posto and I fidanzati, he had

identity and dignity under the

Vittorio De Sica, Olmi made empathetic

showcases the first film Lubitsch mad

produced and starring Mary Pickford

director's crowning achievements, the

impossibly sophisticated and cheekily

Manager at Paramount Studios in

nooth, often breathtakingly inventive

ccessful and expressive comic acto

as a stylish director of bittersweet,

Imost continental comic romance

quality of his cinema allowed his

silent work to be truly alive to the

WEDNESDAY 24 JULY

Ernst Lubitsch (1932) 83 mins - G

Lubitsch's deftly ironic masterpiece

is a gossamer-like satire about two

sophisticated jewel thieves (Herbert

Marshall and Miriam Hopkins) who fall

the household staff of a wealthy widow

A classic work of light, incisive social

cheeky sexual innuendo, masterly use

of objects and production design, and

outstanding, sophisticated support

performances from C. Aubrey Smith,

Charlie Ruggles and Edward Everett

Horton. 35mm print courtesy of the

UCLA Film and Television Archive.

Ernst Lubitsch (1923) 95 mins

After establishing a stellar career in

Germany, Lubitsch ensured his successfu

transition across the Atlantic by working

with industry powerhouse Mary Pickford

as producer and star. Lubitsch's light

touch and Pickford's irresistible spark

are a perfect match in this sophisticated

comedy that, while satirising the class

system, follows a tender new romance

and casts a sharp eye on a well-worn

royal marriage. Unseen in its complete

form for decades, this restored version

showcases splendid cinematography by

Charles Rosher, costumes by Mitchell

from the original by Gillian Anderson.

Courtesy of the Museum of Modern

Mountaineer's Honor D. W. Griffith

(1909) 11 mins - Unclassified 15+* and

mins - Unclassified 15+* Two seminal

The Lonely Villa D. W. Griffith (1909) 11

early Griffith films starring Mary Pickford.

35mm prints courtesy of the National Film

Art, New York. Preceded by The

and Sound Archive of Australia.

Leisen and grand-scale sets by William

Cameron Menzies. Score reconstructed

Unclassified 15+

comedy featuring sparkling dialogue,

in love in Venice and find employment in

(Kay Francis) in Paris in order to rob her.

TROUBLE IN PARADISE

story of ordinary people and the mysteries of the human heart told with overriding humanism and simplicity. Set against the economic boom of '60s Italy, an engaged couple are separated by geography when the man is transferred from Milan to Sicily for work. From the malaise of a familiar relationship to the loneliness and isolation of rural Sicily undergoing industrialisation, their love lingers, fades and is reborn as observed objective lens. 35mm print courtesy of Cinecittà Luce.



The zenith of Olmi's realist style, this intimate epic remains one of the truly mmersive depictions of another time and place in all cinema. Olmi collaborated

with an entire community of Lombardy villagers who retell and perform their society's own stories of the late 19th century in their appropriate location and dialect. Olmi's meticulously prepared script and mastery of mise en scène combine with the frank dignity of the non-professional performers to produce a cumulatively heartbreaking effect. Winner of the 1978 Palme d'Or at Cannes, 35mm print courtesy of Cinecittà Luce.

WEDNESDAY 9 OCTOBER

Ermanno Olmi (1961) 93 mins Unclassified 15 +* A touching, subtle and unsentimental Olmi's celebrated second feature has

little in the way of a conventional story but is endowed with a quiet, truthful humour and concentrated, atmospheric observation of everyday life. Though its style is pointedly unadorned, the film has a precise sense of timing and reveals Olmi's brilliant talent for capturing the comic, pompous and sometimes sad way people behave. This coming-of-age study of a voung man's first job, and his journey from a small village to the facelessness and established Olmi as a key director of modern Italian cinema. 35mm print courtesy of Cinecittà Luce



THE LEGEND OF THE HOLY DRINKER anno Olmi (1988) 128 mins -Unclassified 15 +* Winner of the Golden Lion at the Venice

Film Festival, Olmi's spare but often comic adaptation of exiled Austrian writer Joseph Roth's celebrated 1939 novella is a wonderfully measured and poetic parable of a homeless alcoholic (Rutger Hauer) living on the streets of Paris. Gifted 200 francs, with the proviso that he "returns" the money when he can afford it to a chapel dedicated to St. Thérèse, this dreamlike vision of the city and those who inhabit it is both a typically gritty Olmi creation and an unusually lyrical and textured opus. Beautifully shot by Dante Spinotti (L. A. Confidential), 35mm print courtesy of Cinecittà Luce.

TIME STOOD STILL Ermanno Olmi (1959) 83 mins -Unclassified 15 +*

Originally commissioned by the Edisonvolta company to make a documentary showcase of its new hydroelectric dam, Olmi instead turned in this spirited and spiritual docu-drama. his first feature film. A comedy about intergenerational tension set high up in the Italian Alps, where an older caretaker and his greenhorn assistant are left to bond after an avalanche isolates them from the outside world. Olmi's debut showcases his neo-realist eye for the of life, qualities that would inform much of the director's celebrated later work. 35mm print courtesy of Cinecittà Luce

WEDNESDAY 16 OCTOBER

AUGUST 28 – SEPTEMBER 4

ENTER LAUGHING:

ELAINE MAY'S COMEDIC GENIUS

WEDNESDAY 28 AUGUST

Elaine May (1971) 102 mins - G

In May's debut as writer-director, she also

stars as a klutzy botany professor who

falls victim to a petulant, gold-digging

playboy on the hunt after bankrupting his

nheritance - played marvellously against

type by Walter Matthau. This wry comedy

with a misanthropic slant is balanced by

an unexpected tenderness even for its

most abhorrent characters. Despite the

studio's interference in its final cut and

the reported removal of May's original

ending, this is a corrosive yet charming

exploration of New York social privilege.

With Jack Weston, George Rose and

Alexandra Heller-Nicholas and Dean

of Elaine May, published in 2019 by

Edinburgh University Press.

HE HEARTBREAK KID

Elaine May (1972) 106 mins - M

Scripted by Neil Simon and wittily

about a likeable schmuck (Charles

meaning wife (Jeannie Berlin, May's

directed by May, this darkly funny film

Grodin) who ditches his galling but well-

daughter) after becoming infatuated with

a perky mid-Western college girl (Cybill

Shepherd) while on his honeymoon, is one

of the great American comedies. Through

barbed humour that oscillates between

hilarious parody and painful discomfort,

May takes swipes at Jewish identity, male

Dream. 35mm print courtesy of the British

egotism and the unattainable American

Film Institute Archive

Brandum, editors of ReFocus: The Films

Doris Roberts. To be introduced by

WEDNESDAY 4 SEPTEMBER

Elaine May (1976) 119 mins - M

For her third outing as director, May

"serious" tone: a gritty, naturalistic

underworld drama set on the mean

made the bold decision to break away

from comedy and try her hand at a more

streets of '70s New York. May's direction

performances from John Cassavetes and

trying to escape retribution from the Mob.

Peter Falk as a pair of bungling lowlifes

Major production troubles, paired with

the film's poor initial critical and box-

office reception, brought a sudden half

to May's burgeoning career before she

returned with Ishtar ten years later. With

Ned Beatty. 35mm print courtesy of the

Elaine May (1987) 107 mins - PG

Once maligned and misunderstood.

been reclaimed by critics such as

May's final feature has more recently

Richard Brody as "a wildly original work

of genius". Inspired by the Hope-Crosby

singer-songwriters (played by Hollywood

drawcards Dustin Hoffman and Warren

respective "types") whose agent books them a gig in Morocco. Panned upon its

well-over-budget release, May's film can

of masculinity and US imperialism. With

Isabelle Adiani and Charles Grodin. 35mm print courtesy of the British Film

Institute Archive

now be reappraised as a hilarious critique

"An actress of brilliance, a luminescent

personality, and a beauty unparalleled

in film history" is how film historian

Brooks (1906-1985), whose short but

Brooks signed her first contract with

aramount Pictures in 1925, but her

ultra-modern style, jet-black bob and

inscrutable expression made her an

Hollywood, left the US for Germany

where she made two seminal films with

G. W. Pabst in 1929 - Pandora's Box and

Diary of a Lost Girl. She subsequently

returned to Hollywood but languished

but forgotten for the next two decades

nterest in her career was rekindled

by the Cinémathèque Française's "60

lacement, exhibition director Henr inglois exclaimed, "There is no

arbo! There is no Dietrich! There

ersona, and Brooks was finally

recognised as a magnetic scree

presence and, in the words of Frenc

critic Ado Kyrou, "the only woman

who had the ability to transfigure no

matter what film into a masterpiece

Now recognised as an icon of the Jazz

Age, Brooks' intense femininity, flappe

style and coyly ambiguous sexuality

have made her one of the era's

brightest and most enduring stars

This season includes the majority

of her iconic performances in both

as Pabst, Wellman and Hawks.

Hollywood and Europe and profiles he

collaborations with key directors such

ears of Cinema" exhibition in Paris in

rity, quietly retiring in 1938, All

and 14 films, Brooks, fed up with

actress out of time. After three years

conic career was almost lost to histor

Kevin Brownlow described Louise

ulike.

Beatty, each playing against their

Road movies, May created an acerbic

political comedy about a pair of inept

British Film Institute Archive

and script draw out intense, complex

MIKEY AND NICKY

BREAK FOR MIFF

An adroit satirist who became notable

film industry in the 1970s, Elaine May

as one of the key figures of the US

(1932-) deserves her status as one

of the most highly accomplished

on the comedy and theatre circuit

partnership with Mike Nichols in

through the barriers of women's

accepted roles in society, comedy

as a playwright and screenwriter,

receiving acclaim for such theatre

the '50s and early '60s, May pushed

and cinema. May also found success

productions as Adaptation as well as

credited and uncredited contribution

to various scripts including her own

directorial debut, A New Leaf, and

third feature, Mikey and Nicky, Warren

Beatty's Heaven Can Wait and Reds,

and Otto Preminger's Such Good

Friends. In 2016, she directed the

documentary Mike Nichols as part

of PBS' "American Masters" series

and performed the lead role in a play on Broadway in 2018. In addition to

these significant achievements, May

major directorial credits, all included

in this season: two astounding black

comedies from the early '70s – A New

Leaf and The Heartbreak Kid - followed

by Mikey and Nicky and Ishtar. These

success, critical acknowledgement and

commercial failure - famously so with

the notorious financial disaster of the

now fascinating cult movie, Ishtar - but

stylish body of work that parodies male

narcissism and the constricting nature

seen together they are a singularly

of the status quo.

features achieved differing levels of

should be recognised for her four

performing stage routines in a famous

filmmakers, writers and performers of her time. After rising to fame



Ermanno Olmi (1983) 171 mins - G Olmi's follow up to The Tree of Wooden Clogs is a vast and irreverent epic

CAMMINA CAMMINA

shadowing a village of Tuscan peasants who re-enact the biblical Journey of the Magi. Olmi evokes something of Pasolini's The Gospel According to St. Matthew in a fascinating attempt to find the spiritual or religious sublime in the authentic" faces of his cast, comprised entirely of non-actors. A great favourite of legendary Australian film critic John Flaus, this bracing, joyous but measured exploration of religious life and pageantry is one of Olmi's most underrated films. 35mm print courtesy of Cinecittà Luce

OCTOBER 23 – NOVEMBER 6 **ENDURING MODERNITY:** THE TRANSCONTINENTAL CAREER OF LOUISE BROOKS

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* Where a film is labelled "Unclassified 15+" viewers are required to be 15

Where a film is labelled "Unclassified 18+" viewers are required to be 18

Articles on many films in the program can be found in CTEQ Annotations on

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WEDNESDAY 23 OCTOBER

Screen goddess Brooks burns up the screen as the sexually energised and self-destructive Lulu in Pabst's most celebrated film. A complex reflection on of Weimar Germany, Pabst and Brooks' exciting and provocative partnership created one of silent cinema's most works, with critics and audiences still today. David Thomson claimed it as of Brooks' magnetic performance. Courtesy of the British Film Institute.



Brooks features as The Canary, an audacious nightclub singer whose

leaves no shortage of suspects after she falls victim to foul play. This tantalising work, so her role was dubbed (and partly Woman From the City in Sunrise: A Song Jean Arthur and Eugene Pallette.

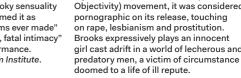


PANDORA'S BOX G. W. Pabst (1929) 136 mins - PG

The second collaboration - after Pandora's Box - between Brooks and German director Pabst is a frank and the sexual pathology and social hedonism revealing look at male chauvinism and bourgeois hypocrisy in Weimar Germany. Based on the controversial bestselling novel by Margarete enduring, liberating and strangely moving Böhme and filmed in the social-realist style of the Neue Sachlichkeit (New waxing lyrical about its smoky sensuality "among the most erotic films ever made"

Malcolm St. Clair (1929) 82 mins -

penchant for blackmail and two-timing whodunit was originally completed as a silent picture, but Paramount insisted on converting it to a "talkie". Already ensconced in Berlin, Brooks refused to return to the US to complete any voice reshot) by Margaret Livingston (the of Two Humans). With William Powell,



A GIRL IN EVERY PORT oward Hawks (1928) 78 mins -Unclassified 15 +* Since last screened by the Melbourne

DIARY OF A LOST GIRL

Unclassified 15 +*

G. W. Pabst (1929) 113 mins -

Cinémathèque in 2002, the seismic shifts in societal perceptions of gende representation have made Hawks' rambunctious late silent perhaps even more fascinating. Brooks' character has been praised as an embryonic Hawksiar woman - strong-willed, independent, sexual - but her depiction as a grasping schemer threatening the purity of the sailors' masculine bond is as revealing and provocative as it is problematic. This key early Hawks film co-stars Victor McLaglen and Robert Armstrong. 35mm print courtesy of The George Eastman eum. Followed by **Now We're in** the Air Frank R. Strayer (1927) 23 mins (fragment) - Unclassified 15+. Louise Brooks makes a memorable appearance in this newly discovered fragment of a World War I aviation comedy, 35mm print courtesy of the San Francisco Silent Film

Festival and the Library of Congress,

WEDNESDAY 18 DECEMBER

THE TERENCE DAVIES TRILOGY

Terence Davies (1983) 102 mins - M

Originally composed as individual short

films, these three loosely structured

segments trace the life of Liverpudlian

Robert Tucker from childhood to lonely

Washington.

NOVEMBER 13-20 SHIFTING SHELTER: LANDSCAPE AND BELONGING IN THE FILMS OF IVAN SEN



BEGGARS OF LIFE William A. Wellman (1928) 100 mins -

Jnclassified 15 +* This gritty study of hobo life on the rails is based on the novelistic memoir of the same name by real-life vagabond Jim Tully. Brooks expert Thomas Gladysz holds that while Wellman's "artfully photographed, morally dark tale of the down-and-out" gives future Oscar winner Wallace Beery top billing for "an especially vital performance", it is Brooks who "dominates the screen in what is arguably her best role in her best American film". With its provocative themes of sexual abuse and murder, the film presents a truly transgressive view of



the US just before the Great Depression.

Courtesy of The George Eastman

PRIX DE BEAUTÉ (MISS EUROPE) Augusto Genina (1930) 93 mins -Inclassified 15 +*

Not widely seen for decades after its production, and only available in an incomplete form until recently. Genina's dynamic movie is notable for being Brooks' final lead performance. The film blends stark neo-realism and elaborate fantasy in its exploration of a young woman's rise to fame and her discomfort with the social expectations of the female sex. Cinematographer Rudolph Maté's extraordinary treatment of light and dark beautifully complements Brooks' sparkling onscreen presence. Screenplay by René Clair and G. W. Pabst. Courtesy of the Cineteca di Bologna

& READ CINÉMATHÈQUI

ANNOTATIONS ON FILM



TOOMELAH

Aboriginal deaths in custody, long-term unemployment and substance abuse. underscored by a dark, irreverent sense



archival material and narration by Deborah Mailman taken from the memoir by Connie Lack Thompson and Jack Charles Nungulla McDonald, When You Grow Up.

Ivan Sen (2002) 90 mins - M

A variation on the lovers-on-the-run

the trail of a killer. Both films 35mm prints courtesy of the National Film and Sound Archive of Australia.



Ivan Sen (2013) 121 mins - M

THE BIOGRAPHICAL DOCUMENTARIES OF LYNN-MAREE MILBURN

PLEASE NOTE THE 6PM START TIME FOR THIS PROGRAM

Working in a close collaborative relationship with writer-director Richard Lowenstein and inematographer Andrew de Groot since the 1980s, writer-directoreditor-producer Lynn-Maree Milburn has produced one of the most intimate, revealing and beautifully rendered bodies of work in Australian documentary. Directing outstanding music videos for the likes of INXS and U2, she came to critical attention in 1993 for her impressionistic. MIFF award-winning biographical documentary, Memories and Dreams, a film that established her work's preoccupation with driven, volatile idiosyncratic individuals apprehended through a prismatic lens. Milburn's films are also defiantly Melburnian lighting on figures who emerge from the hinterlands and underground of the city to national and international attention. Her exquisitely crafted films

take in such mercurial subjects as post-punk icon, Rowland S. Howard Catholic priest and community worker Father Bob Maguire, and gender defving fashion designer, director and almost-pop-star, Peter Vanessa "Troy" Davies. Her diverse career also extends across commercials and such series and TV documentaries as John Safran's Race Relations and Finding the Field, screened on the ABC in late 2018. This program features three of

her most celebrated and luminous

feature documentaries. These specia

screenings will be introduced by the

RMIT afi research collection

Australia.



Lynn-Maree Milburn and Richard nstein (2011) 110 mins - M

Emerging fully formed on Melbourne's post-punk scene in the 1970s, Rowland S Howard was a legendary, spectral figure revered for his work with The Birthday Party, his own band These Immortal Souls and a subsequent solo career. Milburn and Lowenstein's universally acclaimed documentary, which judiciously immerses viewers in the Howard myth only to slowly reveal the fragile human being beneath, collaborators such as Nick Cave, Lvdia Lunch, Thurston Moore, Henry Rollins and Wim Wenders (who spotlighted Howard's band Crime & the City Solution in Wings of Desire)



MEMORIES AND DREAMS Lynn-Maree Milburn (1993) 58 mins - G

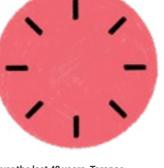
Milburn's debut short feature is one of the most remarkable Australian films of the 1990s. An overwhelming visual and aural experience, it draws together a mosaic of memory, dramatised documentary, archival footage, animation and beautifully rendered tinting and refilming (exquisitely shot by Andrew de Groot) to tell the intimate, dreamlike tale of a Czech actress' (Johanna Kimla Ocenaskova) extraordinary passage from prewar Europe and the concentration camps to her eventual arrival in the distant land of



ЕССО НОМО Lynn-Maree Milburn and Richard netein (2015) 98 mins -Unclassified 15 +*

Charting the remarkable life of a pop superstar who never was. Milburn and Lowenstein's portrait of gender-fluid shapeshifter Peter Vanessa "Troy" Davies questions the nature of truth, identity and authenticity - just as the artist himself did, vaulting from an unhappy childhood in suburban Ferntree Gully to the international stage as a performer, stylist and director for the likes of INXS and U2. An investigation into the life of a man who defied categorisation, this gritty punkrock documentary is a dizzying collision of truth and fiction.



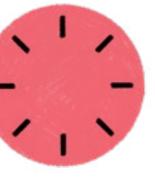


Over the last 40 years, Terence Davies (1945-) has produced one of the truly singular, personal, lyrical and reflective bodies of work in contemporary cinema, exploring impressionistic memories of his childhood, adolescence and bourgeoning homosexuality in postwar Liverpool in his early films before moving onto adventurous, wrenching and sometimes ecstatic adaptations of the novels and plays of John Kennedy Toole, Edith Wharton, Lewis Grassic Gibbon and Terence Rattigan, After working as a shipping-office clerk for a

decade, Davies entered drama school and completed the screenplay for his first short, Children (1976). Combined with two subsequent shorts this became the basis of the celebrated The Terence Davies Trilogy in 1983. Davies following feature, Distant Voices, Still Lives, is widely cited as one of the great British films and fully established his highly formal and distinctive style as well as his fascination with family and identity. Davies' highly musica films also explore the memory and transformative power of popular culture in a fashion that is both deeply personal and soaked in communal experience Drawing on an extraordinary palette that combines the Flemish painters with the MGM Hollywood musical, T S. Eliot with the poetry of the shipping forecasts and football results, popular

his often stark but immoderate movies provide a heartfelt lesson in the nature and beauty of cinema itself. This season highlights many of Davies' greatest works, ranging from his extraordinary initial run of highly impressionistic "autobiographical" films (The Terence Davies Trilogy, Distant Voices, Still Lives. The Long Day Closes) to incisive explorations of novels by cherished authors (The Neon Bible and The House of Mirth). It concludes with his widely acclaimed account of the difficult but singular life of Emily Dickinson, A Quiet

culture with religion, dank inner-city



WEDNESDAY 4 DECEMBER

DISTANT VOICES, STILL LIVES

Davies' extraordinary, impressionistic lacerating memory film of "his" midcentury Liverpool, Catholic, workingclass childhood is one of the defining films of late 20th-century British cinema. Felt rather than narrated, this rich fusion of postwar American and British popular culture (particularly its music, often sung a cappella by the film's characters) is one of the great evocations of the relationship between the personal and the communal, the lived past and memory,



cultural artefacts and their often-haunting

everyday use. With Pete Postlethwaite.

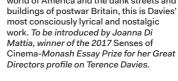
Courtesy of the British Film Institute



de siècle New York upper-class woman

Terence Davies (2000) 135 mins - PG THE NEON BIBLE Gillian Anderson stars as Lily Bart, a fin

who finds herself gradually outcast from high society as she falls on hard times. Davies' austere and meticulous approach to composition renders Edith Wharton's tragic story as a series of stark, unflinching tableaux evoking early cinema and the work of Carl Dreyer. The protagonist's social denigration is bitterly framed against exquisitely recreated period sets, bluntly emphasising the callous manipulations and petty cruelties of the ruling class that are Wharton's métier. With Dan Aykroyd and Laura Linney, 35mm print courtesy of the National Film and Sound Archive of





Terence Davies (1995) 91 mins – M

ruminations on his own formative past Davies applied his highly personal technique to adapting a short novel written by John Kennedy Toole at the age of 16. Davies' unusually linear script retells a coming-of-age story in the Deep South that sits in marked contrast to his more familiar northern England locales, Nonetheless, Davies manages to graft the Southern Gothic seamlessly onto his lyrical long takes and outsider's sensibility. Gena Rowlands, as the washed-up but indefatigable torch singer aunt, cements her "actor's actor"

A QUIET PASSION Terence Davies (2016) 125 mins - PG

reputation with a multi-lavered and audacious performance.

Far from a conventional biopic, this searing portrait of reclusive 19th-century poet Emily Dickinson moves from wit to tragedy, tracing her life from childhood through a series of disappointments to her crippling thanatophobia and retreat from public life. Delighting in drawingroom verbal alacrity - as the fiercely independent poet, wonderfully embodied

combined with Davies' characteristic

lyricism and painterly light to grant

the film a literary quality reflective of

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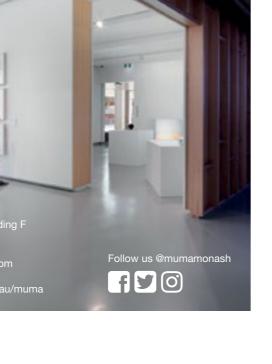
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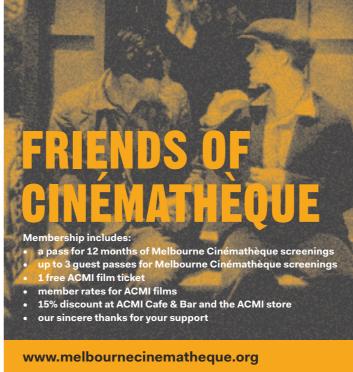
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THE ART OF MEMORY

DECEMBER 4–18

TERENCE DAVIES:

WEDNESDAY 11 DECEMBER



death. A melancholy portrait of human dignity, this elegiac film is profoundly highly impressionistic vision of the closed moving in its attention to the emotiona but receptive world of a shy young boy tenor of events and the portrait of a man in close-up. This debut feature intimately caught between the picture palace and home, childhood and adolescence. weaves memories and anecdotes while primary and secondary school, the starry presenting an unsentimental reckoning of vorld of America and the dank streets and Davies' homosexuality and Catholicism providing the starting point for the sem autobiographical themes that permeate his subsequent work. With Wilfrid Brambell. Courtesy of the British Film





A significant break from his preceding

by Cynthia Nixon, resists the hypocrisies of her society - stylistic formality is

Dickinson's writing.







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