

Arc

CINEMA CALENDAR



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

TICKETS:
(except where special prices noted)
\$10 / \$8 concession
Max pass – 10 tickets for just \$70.
Thursday Matinees – all tickets \$5

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

Disabled access via Liversidge Street.

NATIONAL FILM & SOUND ARCHIVE

2010.01.02.03



MALCOLM

“One of the most endearing characters in any Australian film.” – David Stratton.

Mum has passed, the bank balance is getting low: simple but brilliant Malcolm (Colin Friels) needs to get a tenant in his model tram-filled home in the Melbourne suburbs to pay for his milk and sausages ... and more model trams. Enter Frank (John Hargreaves), recently out of prison and who comes as a package deal with his nothing-but-spunk girlfriend Judith (Lindy Davies). And so the world's most novel but effective bank-robbing trio is born – with everything from remote control cars, ashtrays and, of course, a tiny yellow car as their tools of the trade. Winner of eight AFI Awards, including Best Film, Director, Screenplay, Supporting Actor and Actress, and Best Actor for Colin Friels, the NFSA is proud to bring *Malcolm* back to life in all its gadgetry glory. **Brand new Deluxe/Kodak Project restored print.** (Rated PG)

Limited season – just five sessions:

THU 7 JAN, 7PM
SAT 9 JAN, OUTDOORS
SAT 16 JAN, 2PM
SUN 17 JAN, 4.30PM
THU 21 JAN, 2PM



Red-headed Woman

HAZING THE HAYS-CODE

NAUGHTY FILMS FROM THE DEPRESSION AND HOLLYWOOD'S 'PRE-CODE' ERA. 2 – 30 JAN

Prior to the 'Hays Office' tightening up of the Production Code in mid-1933, a lot more went on in Hollywood movies than would be seen until the late 1960s. Caught in the volatile times between the Wall Street Crash and Roosevelt's New Deal, the films were often racy, tough, showed a lot of leg and bosom and were very honest about what was happening on the streets, in the boardrooms and in the bedrooms of Depression USA. A sample of key and astonishingly transgressive films of the era, and their cast of desperate men like James Cagney, and fallen woman like Barbara Stanwyck, Ginger Rogers and Jean Harlow.

SUMMER OUTDOOR SCREENINGS RETURN IN JANUARY AND FEBRUARY 2010

THU 14 JAN 2PM
DAYTIME – AUSTRALIAN ANIMATION
GRENDTEL, GRENDTEL, GRENDTEL
Dir: Alex Stitt, Aust., 1980, 88 mins, digital, (G)

Life Be In It creator Alex Stitt's adaptation of John Gardner's twisted take on the Beowulf story (told from the one-eyed point of view of a mother's love) was only the second animated feature made in Australia. Arguably it was also the first to represent a distinctive, non-Disney-influenced local visual style and voice. Done with wit and a palette of delightfully wobbly 2D forms and colours, it's got a familiarly Australian vaudevilian sense of musical comedy and pathos, with voices in large part by Peter Ustinov and Keith Michell (with a little help from Phillip Adams). **Plus selected short animations by Alex Stitt.** From the collection of the NFSA. All tickets \$5.

THU 14 JAN 7PM
EASY RIDER
Dir: Dennis Hopper, USA, 1969, 95 mins, 35mm, (M)

The definitive outsider film of the '60s, in a new print for its 40th anniversary. With Peter Fonda, Dennis Hopper and Jack Nicholson.

SAT 16 JAN 2PM
AUSTRALIAN CINEMA MALCOLM
Dir: Nadia Tass, Aust., 1986, 85 mins, 35mm, (PG)

Tram-fixated Malcolm (Colin Friels), ex-con Frank (John Hargreaves), and his nothing-but-spunk girlfriend Judith (Lindy Davies) become the most effective bank-robbing gang since The Kellys, in the most loved film of 1980s Australian cinema. **A newly restored print from the NFSA's Deluxe/Kodak Project.**

SAT 16 JAN 4.30PM
HAZING THE HAYS-CODE THE PUBLIC ENEMY
Dir: William A Wellman, USA, 1931, 83 mins, 35mm, (PG)

From the defining Warners Pre-Code director and star, William Wellman and James Cagney, the most in-your-face of the early '30s gangster cycle (and maybe most iconic, for the grapefruit that James Cagney gets in-the-face of sassy gang moll Mae Clarke). Wellman's reading of gangster Tom Powers' rise is socio-economic and determinist. Stripped of the psycho-analytic and Freudian colouring of *Scarface* or *Little Caesar*, Cagney's Powers is all untrammelled thug: bad news in any era, but channelled upwards on his career path by the logic of the Depression.

SAT 16 JAN OUTDOORS
EASY RIDER
Dir: Dennis Hopper, USA, 1969, 95 mins, 35mm, (M)

The definitive outsider film of the '60s, in a new print for its 40th anniversary. With Peter Fonda, Denis Hopper and Jack Nicholson.

SUN 17 JAN 2PM
EASY RIDERS HELLS ANGELS FOREVER
Dir: Richard Chase, Leon Gist, Kevin Keating, USA, 1983, 93 mins, 35mm, (M)

They began as a squadron of daredevil pilots in World War Two. When they returned home, they kept their tag of renegades by adopting Harley Davidson's as their new American symbol of wild riding and freedom. This revealing documentary gives an insight into the passions of the Hells Angels: honour, violence and, of course, motorcycles. Featuring the music of Jerry Garcia, who also partially funded the film – perhaps out of fear? The true story of an American phenomenon.

SUN 17 JAN 4.30PM & THU 21 JAN 2PM
MALCOLM
Dir: Nadia Tass, Aust., 1986, 85 mins, 35mm, (PG)

Tram-fixated Malcolm (Colin Friels), ex-con Frank (John Hargreaves), and his nothing-but-spunk girlfriend Judith (Lindy Davies) become the most effective bank-robbing gang since The Kellys, in the most loved film of 1980s Australian cinema. **A newly restored print from the Deluxe/Kodak Project. All Thursday session tickets \$5.**

THU 21 JAN 7PM
EASY RIDER
Dir: Dennis Hopper, USA, 1969, 95 mins, 35mm, (M)

The definitive outsider film of the '60s, in a new print for its 40th anniversary. With Peter Fonda, Denis Hopper and Jack Nicholson.

SAT 23 JAN 2PM
AUSTRALIAN CINEMA – EASY RIDERS STONE
Dir: Sandy Harbutt, Aust., 1974, 103 mins, 35mm, (R)

One after the other, members of the Grave Diggers motorcycle gang meet violent ends. Stone (Ken Shorter), an undercover cop posing as a member of the gang, is sent to investigate and finds himself trapped between two worlds and trying to prevent further bloodshed. Harbutt's unique, and uniquely Australian, entry into the outlaw biker cycle is part political thriller, part insight into bickle gangs of 1970s Sydney and showcases spectacular action sequences. Featured in the recent Australian film documentary *Not Quite Hollywood*. From the collection of the NFSA.

CINEMA UNDER THE STARS

Enjoy cinema under the stars every Saturday night in January and February in the NFSA's art deco courtyard. Taste wines from local winery Four Winds, and purchase a glass or bottle to enjoy as you watch the film from the comfort of a deckchair. Visit our website for screening times and full admission details. Seating is limited. Doors open at 7pm with films commencing at approximately 8.30pm. BYO food and drink – please no glass (where possible), and picnic blankets and eskies are not permitted in the courtyard in the interests of public safety. In case of inclement weather, films may be screened in Arc cinema.



2 JAN WITHNAIL AND I (M)
9 JAN MALCOLM (BRAND NEW PRINT) (PG)
16 JAN EASY RIDER (BRAND NEW PRINT) (M)
23 JAN WILD AT HEART (R)
30 JAN NEW YORK STORIES (PG)
6 FEB DIRTY DANCING (M)
13 FEB THE LOST BOYS (M)
20 FEB LA DOLCE VITA (M)
27 FEB THE SCREEN AT KAMCHANOD (UNCLASSIFIED 18+)

SAT 23 JAN 4.30PM
HAZING THE HAYS-CODE THE GOLD DIGGERS OF 1933
Dir: Mervyn LeRoy, Busby Berkeley, USA, 1932, 97 mins, 35mm, (G)

From the moment Ginger Rogers belts out "We're in the Money" in Pig Latin (at least until the credits put a stop to it), LeRoy and Berkeleys' *42nd Street* follow-up is light on plot, in a foolish mood, but Depression-era heavy with social conscience. Aline McMahon, Ruby Keeler and Joan Blondell are hard-up chorus girls down to sharing the same pair of stockings. Dick Powell is a songwriter next-door who may save their show, unless his wealthy family put a stop to the nonsense. The show-stopping numbers build from the near-orgy of "Pettin' in the Park", to the triumphant social statement of "My Forgotten Man".

SAT 23 JAN OUTDOORS
ROAD MOVIES TO OZ WILD AT HEART
Dir: David Lynch, USA, 1990, 124 mins, 35mm, (R)

Sailor Ripley (Nicolas Cage) is out on parole, grabs his girl Lula (Laura Dern) and gets on the road, unwittingly pursued by a hitman hired by Lula's enraged mother. This post-*Blue Velvet* take on *The Wizard of Oz* (plus Brando in the 1960 Tennessee Williams adaptation *The Fugitive Kind*) is a sort of Lynchland travelogue, with supporting cameos from usual suspects like Harry Dean Stanton, Isabella Rossellini and most of the cast of *Twin Peaks*. "Lynch's kinky fairy tale is a triumph of startling images and comic invention" (Rolling Stone). **Imported print.**

SUN 24 JAN 2PM
BLINK AND YOU'LL MISS THEM ACCIDENT
(Yi ngo) Dir: Cheang Pou-Soi, Hong Kong, 89 mins, 35mm, (MA15+)

The Brain is Hong Kong's leading 'accident choreographer'. The best assassin in the business, his every killing is a perfect crime. Then his own team starts dying in 'accidents' and The Brain becomes increasingly paranoid. Not only is someone trying to kill him, but they are better at his job than he is. Showing the influence of Hitchcock and Jean-Pierre Melville, the Johnnie To-produced Hong Kong movie was a surprise at hit at the 2009 Venice Film Festival. **Canberra Premiere.**

SUN 24 JAN 4.30PM
EASY RIDER
Dir: Dennis Hopper, USA, 1969, 95 mins, 35mm, (M)

The definitive outsider film of the '60s, in a new print for its 40th anniversary. With Peter Fonda, Denis Hopper and Jack Nicholson.

THU 28 JAN 2PM
DAYTIME – AUSTRALIAN ANIMATION
MEMORIES AND DREAMS and CHAINSAW
Total running time 90 mins

Two prize-winning examples of Australian animation that manipulate and rework still photographs and documentary imagery. Lynn-Maree Milburn's *Memories and Dreams* (1993, 65 mins, 35mm, (G)) carried the animator's painstaking work with black and white still photographic images (best remembered in music videos for Crowded House and INXS) into a dreamy memoir of one woman's 20th century European childhood and experience of war, displacement and migration. Dennis Tupicoff's AFI award-winning *Chainsaw* (2007, 24 mins, 35mm, (M)) is a twisted, tongue-in-check re-working of newsreel and industrial footage, and an alternative story of the turbulent tabloid marriage of Frank (Sinatra) and Ava (Gardner). **All tickets \$5.**

THU 28 JAN 7PM
DEPARTURES
(Okuribito) Dir: Yōjirō Takita, Japan, 2008, 130 mins, 35mm, (M)

Unemployed orchestral musician Daigo discovers he is the only candidate for a well-paid job as an "eucoffiner": one who ceremonially prepares the dead for cremation. In need of the money, but too embarrassed to tell his wife, he slowly learns the trade from aging boss Sasaki, and with time comes to find grace in his role in helping the living to say goodbye to the dead. The Japanese *Six Feet Under* and 2009 Best Foreign Film Oscar winner, in its **Canberra-premiere season.**

SAT 30 JAN 2PM
AUSTRALIAN CINEMA – TRIBUTE TO BUD TINGWELL INNOCENCE

Dir: Paul Cox, Aust., 2000, 94 mins, 35mm, (M)
Charles 'Bud' Tingwell's key role in his post *The Castle* career was in Paul Cox's story of two pre-World War Dutch teenage sweethearts (Tingwell, Julia Blake), reunited as their lives in Australia transform from middle to old-age. The style is characteristic and amongst the best of Cox's work. The Past is evoked through dreamy, grainy Super 8, the Present in a lustrous naturalistic style that hints at the transcendental. The mood is in-turns melancholic and uplifting, as the characters search to be reacquainted with lost love and spiritual feelings.

JANUARY

SAT 2 JAN 2PM
AUSTRALIAN CINEMA – IN TRIBUTE TO RAY BARRETT GOODBYE PARADISE
Dir: Carl Schultz, Aust., 1982, 119 mins, 35mm, (M)

The most inventive of Australian cinema's 1980s cycle of neo-Noirs, with Ray Barrett doing a career-best performance as a sacked Queensland police commissioner turned shambling Gold Coast Pl. As Barrett's Stacy tries to stay sober enough to make sense of dodgy off-shore oil deals and a White Shoe Brigade-led military coup, director Carl Schultz revels in the Bob Ellis and Denny Lawrence script, with its cascade of Raymond Chandler-like banter and Bjelke-Petersen-era in-jokes. **From the NFSA Atlab/Kodak Project, courtesy Jane Scott and Screen NSW.**

SAT 2 JAN 4.30PM
HAZING THE HAYS-CODE RED-HEADED WOMAN
Dir: Jack Conway, USA, 1932, 79 mins, 16mm, (PG)

Jean Harlow's career-defining role pushed all the moralists' and box office buttons in early 1932. With a script by *Gentlemen Prefer Blondes* writer Anita Loos (as Harlow clues us in, in its opening lines), the film follows Harlow's Lil as she progresses up through society, via a series of sugar daddies, besotted young gentlemen and even chauffeurs. *Red-Headed Woman* refused to follow the convention of the fallen woman movies of the era, finding Lil's progress pretty much a laugh and leaving its protagonist unpunished all the way to the top. **From the collection of the NFSA.**

SAT 2 JAN OUTDOORS
WITHNAIL AND I
Dir: Bruce Robinson, UK, 1987, 103 mins, 35mm, (M)

In the last days of 1969 two 'resting' actors decide to leave behind the squalor and boredom of their 'matter-infested' Camden flat for an idyllic weekend in the English countryside. But a squalid cottage, eccentric uncle, no food, and constant rain bring a hunger for a past they only just realise is over. Director Bruce Robinson's hilarious and poignant semi-autobiographical film is an oft-quoted look at the 'end of an era', and will always be one of Richard E Grant's most memorable roles.

SUN 3 JAN 2PM
BLINK AND YOU'LL MISS THEM CAMINO
Dir: Javier Fesser, Spain, 2008, 143 mins, 35mm, (M)

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

SUN 3 JAN 4.30PM
EASY RIDERS MAD DOG MORGAN
Dir: Philippe Mora, Aust., 1976, 104 mins, 35mm, (M)

In Gold Rush-era Australia, Daniel Morgan (Dennis Hopper) arrives from Ireland to make his fortune. Instead of gold, he finds desperation, bank robbery and prison. His fervour for revenge transforms him into infamous bushranger "Mad Dog" Morgan. Hopper brings "...an intensity that most actors would have found impossible to create..." to director Philippe Mora's film. Shot on historic Mad Dog sites in the Riverina and northern Victoria, the film also stars a parade of Australian legends like John Hargreaves, Jack Thompson and David Gulpilpi. **From the Kodak/Atlab Project. Philippe Mora will introduce the screening.**

THU 7 JAN 2PM
DAYTIME – BLINK AND YOU'LL MISS THEM
THE FOX AND THE CHILD
(Le renard et l'enfant) Dir: Luc Jacquet, France, 2008, 92 mins, 35mm, (G)

The new film from *The March of the Penguins* director Luc Jacquet, hovers in a magical twilight place between wildlife documentary and children's tale. It's a story of a mutual fascination shared between a winsome, glowing red-haired French schoolgirl and an enigmatic red-pelted fox, told with an exquisitely beautiful naturalism and with an astonishing control over the presence of child and animal. Narrated by Kate Winslet. **All tickets \$5.**

THU 7 JAN 7PM
MALCOLM

Dir: Nadia Tass, Aust., 1986, 85 mins, 35mm, (PG)

Tram-fixated Malcolm (Colin Friels), ex-con Frank (John Hargreaves), and his nothing-but-spunk girlfriend Judith (Lindy Davies) become the most effective bank-robbing gang since The Kellys, in the most loved film of 1980s Australian cinema. **A newly restored print from the NFSA's Deluxe/Kodak Project.**

SAT 9 JAN 2PM
AUSTRALIAN CINEMA – TRIBUTE TO BUD TINGWELL MONEY MOVERS
Dir: Bruce Beresford, Aust., 1979, 92 mins, 35mm, (R)

Bruce Beresford and a crew of great Australian male acting talent (Bryan Brown, Alan Cassell, Ed Devereaux, Terence Donovan, plus 'Bud' Tingwell playing nasty and in a personal favourite role) take on real-life security company boss Devon Minchin's brutal novel, based on a notorious spate of early 1970s armoured-car robberies. With its Howard Hawks-like, boots-and-all-tough, masculine ensemble, *Money Movers* stands off-side to Beresford's other late '70s costume dramas, pathfinding a style and an amoral tone for *Two Hands* and other great Australian capper flicks of more recent times. **From the NFSA's Kodak/Atlab Collection.**

SAT 9 JAN 4.30PM
HAZING THE HAYS-CODE ANN VICKERS
Dir: John Cromwell, USA, 1933, 75 mins, 16mm, (unclassified 15+)

Cromwell's adaptation of Nobel Prize-winner Sinclair Lewis' novel stars Irene Dunne as a 20th century woman with passion and ambition. Both eventually lead to running a women's rehabilitation prison and a best selling book on social reform. But her attraction to equally single-minded men – from the WW1 officer who leaves her pregnant, to an affair with an unhappily married judge – puts all this at risk. Is she weak-willed – or a woman free to choose? Abortion, free love, single-motherhood: no wonder the originally even more liberated scripted was savaged by the Hays Office as without "...distinction between right and wrong". **From the collection of the NFSA.**

SAT 9 JAN OUTDOORS
MALCOLM
Dir: Nadia Tass, Aust., 1986, 85 mins, 35mm, (PG)

Tram-fixated Malcolm (Colin Friels), ex-con Frank (John Hargreaves), and his nothing-but-spunk girlfriend Judith (Lindy Davies) become the most effective bank-robbing gang since The Kellys, in the most loved film of 1980s Australian cinema. **A newly restored print from the NFSA's Deluxe/Kodak Project.**

SUN 10 JAN 2PM
BLINK AND YOU'LL MISS THEM THE GIRLFRIEND EXPERIENCE
Dir: Steven Soderbergh, USA, 2009, 77 mins, 35mm, (M)

Steven Soderbergh's energetic production schedule continues to spin-off films at all sorts of levels, from the big budget *Oceans* franchise, through Art House movies like *The Informant*, to personal low-budget projects with an eccentricity reminiscent of *Sex Lies and Videotape*. *The Girlfriend Experience* is very much in the latter category: five non-consecutive days in late 2008, leading up to the election of President Obama and in the life of a high-priced, high-concept Manhattan call girl (real-life porn star Sasha Grey). **Canberra Premiere.**

SUN 10 JAN 4.30PM
ROAD MOVIES TO OZ TWO-LANE BLACKTOP
Dir: Monte Hellman, USA, 1971, 102 mins, 16mm, (M)

"You can never go fast enough..." The Driver (James Taylor) and The Mechanic (Dennis Wilson) will tell you as they drive their '55 Chevy through Kansas. But to get to where? Their rival, GTO (Warren Oates), has forgotten why he is racing. And The Girl (Laurie Bird) doesn't even care which car she is in. Too strange even for New Hollywood, Monte Hellman's post-Beat, post-modern, eternally-returning trip down the Yellow Brick Road was a commercial disaster in the late 1960s, but is now acclaimed as maybe "...the purest American road movie ever." (Richard Linklater).



EASY RIDER

DENNIS HOPPER'S CLASSIC MOTORCYCLE ODYSSEY IN A BRAND NEW 40TH ANNIVERSARY PRINT. 14 – 31 JAN

"It was inevitable that a great film would come along, utilizing the motorcycle genre ... (as a) legitimate American art form. *Easy Rider* is the picture." – Roger Ebert.

Wyatt (Peter Fonda) and Billy (Denis Hopper) fill their motorcycle tanks with drug money and set off from California, encountering every facet of 1960's America on their way Mariri Grass, hippies, struggling ranchers, bigotry, bad LSD, and Jack Nicholson's wild-eyed drunken lawyer. Hailed at the time of its release for showing the 'real' youth of America (as opposed to Hollywood alternate realities starring Annette Funicello and Doris Day) it was the box office hit that took traditional Hollywood by surprise. With sweeping, breathtaking shots of the roads of America as their backdrop, and the perfect soundtrack including Steppenwolf and Hendrix to accompany them, Fonda and Hopper became the new heroes of the USA. (Rated M)

Limited season – just five sessions:

THU 14 JAN, 7PM
SAT 16 JAN, OUTDOORS
THU 21 JAN, 7PM
SUN 24 JAN, 4.30PM
SUN 31 JAN, 4.30PM

To mark the new print of *Easy Rider*, a selection of classic outlaw and biker movies will also screen in Arc cinema in January and February, including Australia's own 1974 *Stone* (R)



DEPARTURES

THE OSCAR-WINNING JAPANESE HIT COMES TO ARC FOR A LIMITED SEASON 28 JAN – 18 FEB

"I regard *Departures* as the most moving film I have ever seen commemorating the bonds between the living and the dead." – Andrew Sarris

Unemployed Tokyo orchestral musician Daigo loses confidence and retreats back to the family home in the northern Japanese city of Yamagata. A job in what he thinks is the travel industry comes up – but he discovers instead he is the only candidate for a well-paid position as an "eucoffiner": one who ceremonially prepares dead bodies for cremation. In need of the money, but too embarrassed to tell his already homesick Tokyo-born wife, he tries to learn the trade from aging boss Sasaki, while struggling

with the formalities and his state of calm. But in time he comes to terms with the change in career, and finds grace in his role in helping the living to say goodbye to the dead. The new film from the director of *The Yari Family* is the most acclaimed Japanese movie release of recent years, the first Japanese film in many years to win the Best Foreign Film Oscar and dominant at Japan's own Academy awards. Featuring superstar Motoki Masahiro (*Sumo Do Sumo Don't, Shall We Dance*) and Itami Juzo regular Yamazaki Tsutomu, *Departures* reveals itself as a Japanese *Six Feet Under*: frank but never shocking, gentle, forgiving, funny and deeply moving in suggesting a way to live with death's unavoidable reality. **A Madman Entertainment release. (Rated PG).**

Canberra Premiere – five screenings only.

THU 28 JAN, 7PM
SUN 31 JAN, 2PM
THU 4 FEB, 7PM
SUN 7 FEB, 4.30PM
THU 18 FEB, 2PM

SAT 30 JAN 4.30PM
**HAZING THE HAYS-CODE
THE PURCHASE PRICE**
Dir: William A. Wellman, USA, 1932, 68 mins,
digital, (unclassified 18+)

Nightclub torch song singer Barbara Stanwyck flees her gangster boyfriend by arranging for a mail-order husband-swap. Arriving in the North Dakota wilds she's met by gentleman farmer George Brent and his bad head cool. He misreads the wedding night signals: she reveals his marital mauling and lets him know her real reason for being there. Mortified, he retreats, even resisting her erotic advances when she begins to realise she's grown fond of the big lug. This strange and bitter-sweet mix of Fallen Woman and bucolic Rom-com genres is an underrated delight from Stanwyck and definitive Pre-Code director, William Wellman.

SAT 30 JAN OUTDOORS
NEW YORK STORIES
Dir: Woody Allen, Francis Ford Coppola, Martin Scorsese, USA, 1989, 124 mins, 35mm, (PG)

New York's three most famous directors: three short film stories about the city that has defined their filmmaking. In *Life Lessons*, Martin Scorsese collaborates with screenwriter Richard Price and the slouching Nick Nolte, playing a fashionable, but badly-blocked Abstract Expressionist painter. Coppola's *Life Without Zoe* (the first script credit for daughter Sofia Coppola) follows a day in the life of the 12 year-old daughter of absent, jet-setting celebrities. Woody Allen's *Oedipus Wrecks* is one of his career bests, with Allen and Mia Farrow as a couple with gigantic mother-in-law trouble.

SUN 31 JAN 2PM
DEPARTURES
(*Okuribito*) Dir: Yojiro Takita, Japan, 2008, 130 mins, 35mm, (M)

The Japanese *Six Feet Under* and 2009 Best Foreign Film Oscar winner, in its **Canberra-premiere season**.

SUN 31 JAN 4.30PM
EASY RIDER
Dir: Dennis Hopper, USA, 1969, 95 mins, 35mm, (M)

The definitive outsider film of the '60s, in a **new print for its 40th anniversary**. With Peter Fonda, Denis Hopper and Jack Nicholson.

FEBRUARY

THU 4 FEB 2PM
**DAYTIME – AUSTRALIAN
ANIMATION/
ANIMATED**

Dir: Craig Monahan, Aust., 1989, 85 mins, 16mm, (G)

AFI-Award-winning director Craig Monahan (*The Interview*) surveys the first 70 years of Australian animation, beginning in 1912 with pioneer animator Harry Julius and then, via the work of Eric Porter, the Owen brothers, Bruce Petty, Yoram Gross and Alex Stitt, to recent experiments and the first years of computer video animation. There are interviews and informal discussions with leading animators, and there are also generous samples of their now rarely seen work. **From the collection of the NFSA. All tickets \$5.**

THU 4 FEB 7PM
DEPARTURES
(*Okuribito*) Dir: Yojiro Takita, Japan, 2008, 130 mins, 35mm, (M)

The Japanese *Six Feet Under* and 2009 Best Foreign Film Oscar winner, in its **Canberra-premiere season**.

SAT 6 FEB 2PM
**AUSTRALIAN CINEMA
INTO THE SHADOWS**
Dir: Andrew Scarano, Aust., 2009, 90 mins, digibeta, (classification TBA)

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

SAT 6 FEB 4.30PM
**ROAD MOVIES TO OZ
THE WIZARD OF OZ**
Dir: Larry Semon, USA, 1925, 81 mins, 35mm, (unclassified 15+)

The first feature-length adaptation of Baum's classic story featured Dorothy Dwan and a younger Oliver Hardy. Kansas and Oz are more integrated than in the 1939 musical, although the story is even more removed from Baum's tales: Dorothy really is long-lost Oz royalty, whilst the farm hands are just country bumpkins who want to get back to Kansas. The knock-about tone makes a fascinating comparison. Plus: *The Wonderful Wizard of Oz* (1910, 13 mins) Frank L. Baum's own very early one-reel adaptation of his Oz stories. **Pianist Jan Preston accompanies the screening live. Courtesy UCLA Archive and presented with the support of the Embassy of the United States.**

SAT 6 FEB OUTDOORS
DIRTY DANCING
Dir: Emile Ardolino, USA, 1987, 100 mins, 35mm, (M)

Say goodbye to Swayze under the stars with the now-cult 'end of innocence' film. Sometime in the 1960s, Baby (Jennifer Grey) struggles to break out of expected moulds and finds her chance for change through a handsome, holiday resort dancing instructor. The love story of Johnny and Baby became the fairy tale of the late '80s and ran for almost a year in most cinemas during its original release, making Patrick Swayze one of the biggest sex symbols in contemporary Hollywood.

SUN 7 FEB 2PM
DEPARTURES
(*Okuribito*) Dir: Yojiro Takita, Japan, 2008, 130 mins, 35mm, (M)

The Japanese *Six Feet Under* and 2009 Best Foreign Film Oscar winner, in its **Canberra-premiere season**.

SUN 7 FEB 4.30PM
**BLINK AND YOU'LL MISS THEM
LOUISE-MICHEL**

Dir: Benoit Delépine, Gustave de Kervern, France, 2008, 94 mins, 35mm, (M)
Gruff Louise works in a toy factory, except that female co-workers and even her apron name-tag call her 'Jean-Pierre'. When the girls' lose their jobs to a factory in China, she's the first to suggest they pool their pay-out and assassinate the boss. They hire Michel, who used to be a miserable fat girl, but who now has delusions of being an International Man of Mystery... Excuse-me-oi? There's no real point in going and figuring this crazy hit comedy: directors Delépine and de Kervern – the team behind the deeply subversive French TV comedy *Groland* – are as much Johnny Rotten as Jacques Tati. **Canberra Premiere.**

THU 11 FEB 2PM
**DAYTIME – AUSTRALIAN
ANIMATION/
ANIMATED**
SARAH

Children's animator Yoram Gross here varied his usual formula of cell animation and starring live-action narrator (in this case Mia Farrow) to do something more personal: an impressionistic account of a tiny Yiddish girl torn by war and persecution from family, village and culture. For many sequences, Gross went back to the style of his animated shorts of the 1960s, and their semi-abstract optical reworks of live footage. The result is a rare Australian children's film, allowing in some of the darker shadows of Australia's immigrant experience. **Plus selected early animation by Yoram Gross. From the collection of the NFSA. All tickets \$5.**

THU 11 FEB 7PM
**VELVET CINEMA
UNDERGROUND**
Dir: Emir Kusturica, France/ Germany/ Yugoslavia, 1995, 170 mins, 35mm, (M)

Wartime Yugoslav partisans Marco and Blacky begin as idealistic anti-Fascists. But whilst Marco's troops hide in their bunker through the 1940s (... and '50s and '60s) and await the order to counter-attack the Nazi invaders, above them Blacky's doing too well out of socialism to remember to let his comrade know the war is over. Then sometime in the early 1990s, Marco finally surfaces into modern Yugoslavia. Just as he thought, the war against the invaders is still in full swing. In his Cannes Golden Palm award-winner, Emir Kusturica's invented an outrageous allegory of Titoism, as it went from idealism to a shattered collection of cynically manipulated nationalisms.

SAT 13 FEB 2PM
**IAN DUNLOP
PEOPLE OF THE AUSTRALIAN
WESTERN DESERT**
Total running time 110 mins, (All titles unclassified 15+)

Ian Dunlop first recorded the-then still traditional life of the Pintubi people whilst co-directing *Balloons and Spinifex* (1958, 39 mins, 16mm) about the Giles weather station in Western Australia's outback. With *Desert People* (1966, 52 mins, 35mm) he achieved international acclaim with a distillation of his Pintubi films into a theatrical release form: shot by Richard Tucker (and shown here) in shimmering, austere 35mm black and white. Also screening will be selected films from the original *People of the Australian Western Desert* series: matter-of-fact, yet poetically shot- and narrated studies of a fragile traditional culture.

Indigenous Australians are advised that this program contains the images and voices of those who have since passed away.

SAT 13 FEB 4.30PM
**EASY RIDERS
THE WILD ANGELS**
Dir: Roger Corman, USA, 1966, 86 mins, 16mm, (M)

Easy Rider seems Art House compared to the little-remembered late 1960s cycle of made-for-drive-in outlaw biker movies, often starring many of *Rider*'s cast and makers, and always melting Brando's *Wild One* with the then endless bad news about American gun, gang and race violence. B-movie impresario Roger Corman's entry into the cycle seems like a version of *Easy Rider* that's lost its cool. Peter Fonda, Bruce Dern, Michael Pollard and Nancy Sinatra are members of a Hell's Angel's chapter on a mission to recover a stolen bike that means more than life itself.

SAT 13 FEB OUTDOORS
**THE LOST BOYS
THE LOST BOYS**
Dir: Joel Schumacher, USA, 1987, 97 mins, 35mm, (M)

Two brothers, new to a small coastal town, find friendship in two very different peer groups. Whilst the older boy begins to party all night with his biker gang mates, the younger suspects there's more to his brother's sleeping-in than adolescent rebellion. Soon he's fallen in with a pair of nerdy, comic-addicted brothers, who claim the town needs some serious vampire-slaying. The original Teen vampire party animals were director Joel Schumacher's post-glam, no-wave brat pack, including Jason Patric, Corey's Haim and Feldman, plus Kiefer Sutherland.

SUN 14 FEB 2PM
**IAN DUNLOP
TOWARDS BARUYA
MANHOOD**
Total running time 115 mins. (All titles unclassified 15+)

A two-part episode from Dunlop's unexpectedly engaging study of the Baruya tribe of the Eastern Highlands of New Guinea, and their bi-annual gathering to initiate a new generation of warriors. *Scaffolding* (1972, 56 mins, 16mm) looks at the complex intra-tribal negotiations required to get a ceremonial house started in the PNG highlands. *Ceremonial House* (1972, 49 mins, 16mm) looks at how the tribe got it built.

SUN 14 FEB 4.30PM
**VELVET CINEMA
CITIZEN HAVEL**
(*Obcan Havel*) Dir: Miroslav Janek, Pavel Koutecky, 145 mins, 35mm (unclassified 18+)

The political life of the Czech Republic's first president – former dissident playwright Vaclav Havel – is laid bare in this probably unprecedentedly open documentary, begun in 1993 and ended with his retirement two terms and a decade later. There's been nothing like it before as a portrait of a political leadership. We see Havel in the rough and tumble of Czech politics: his good days, personal life and tragedies (especially his battle with cancer, the death of his first wife and controversial remarriage); and also the celebrity world leader hanging out with Bill Clinton and The Rolling Stones. **Canberra Premiere.**

THU 18 FEB 2PM
DEPARTURES
(*Okuribito*) Dir: Yojiro Takita, Japan, 2008, 130 mins, 35mm, (M)

The Japanese *Six Feet Under* and 2009 Best Foreign Film Oscar winner, in its **Canberra-premiere season**. All tickets \$5.

THU 18 FEB 7PM
INTO THE SHADOWS
Dir: Andrew Scarano, Aust., 2009, 90 mins, digibeta, (unclassified 18+)

The end of an era for Canberra screen culture – the closure of the Electric Shadows cinema in 2006 – is a discussion starter on the wider problem of making and getting Australian independent cinema out to audiences. George Miller, Nash Edgerton, Robert Connolly, Rolf de Heer and Andrew Pike) offer their views about our cinema's crisis of relevance.

The Fox and the Child



BLINK AND YOU'LL MISS THEM

RECENT CINEMA THAT'S
SLIPPED CANBERRA BY
3 JAN – 4 FEB

We continue our new year survey of some of the films that have been unseen or too-little seen in Canberra. January and February highlights include Canberra premieres of Steven Soderbergh's new low-budget project, *The Girlfriend Experience*, the very strange, Jacques Tati-esque hit new French comedy *Louise-Michel* and the very Hitchcockian Hong Kong thriller *Accident*.



AUSTRALIAN CINEMA

In January and February, we mark the passing of two great Australian stars – **Ray Barrett** and **Charles Bud Tingwell** – with their classic and sometimes unexpected performances. Another late and great Australian talent, John Hargreaves, is also remembered with a brand new print of the 1980s Australian classic *Malcolm*.

Two Australian films feature alongside our season of *Easy Rider*: Sandy Harbutt's *Stone* and Dennis Hopper's 1974 Australian role in *Mad Dog Morgan*.

To coincide with the NFSA's own Australian animation exhibition *Elastic Reality*, Thursday daytime screenings in January will also feature a survey of some of the best of Australian animation from the NFSA collection, with Craig Monahan's 1989 history of Australian animation, *Animated*, and including work by Yoram Gross, Alex Stitt, and Dennis Tupicoff.

Into the Shadows: Andrew Scarano's controversial new look at the state of Australia's independent cinema, also features in February.



REGIONAL INTERSECTIONS

A SHOWCASE OF THE LATEST
CINEMA FROM SOUTHEAST
ASIA AND THE PACIFIC
25 FEB – 7 MAR

The filmmaking of Australia's own neighbourhood is little seen by local mainstream audiences, apart from film festival and SBS-TV screenings. Yet Thailand, Indonesia and the Philippines at least have long-standing popular filmmaking traditions that date back to before World War Two, whilst Singapore was the birthplace of Shaw Brothers studios, and eventually the modern Hong Kong film industry. The region's also had a long tradition of

Desert People



IAN DUNLOP

AUSTRALIA'S MASTER
DOCUMENTARY FILM ARTIST
13 – 25 FEB

Ian Dunlop was the first modern Australian filmmaker to achieve international acclaim, his 1966 *Desert People* described as filmmaking "... of profound modesty joined with effectiveness." by French critic and filmmaker André Téchiné. Dunlop emerged as one of the masters of ethnographic cinema through three 'epic' film series: *People of the Australian Western Desert* (1966-69), *Towards Baruya Manhood* (1972) and maybe the greatest work of Australian documentary, his 20 hour-plus *Yirrkala Project* (1971-96). The winner of countless international documentary film prizes and, in 2009, the NFSA's Award for Film Preservation, Dunlop's achievement is social, political and cinematic. It is one of the great documents of the creeping impact of white colonising culture on Indigenous society – and of resistance through cultural expression by Indigenous people. It is a filmmaking career that uniquely evolved in its (and in our) understanding of how to work with Indigenous Australians, and to make a cinema of their experiences. It is a body of work that put ethnographic documentary amongst the ranks of Australia's greatest filmmaking – in any form. And it created a new lyrical aesthetic for the observational documentary form, whilst never aestheticising the truth in romanticism.

SAT 20 FEB 2PM
**IAN DUNLOP
YIRRKALA FILMS, PART ONE**
Total running time 111 mins. (All titles unclassified 15+)

Selected films from Dunlop's greatest achievement: an examination of the lives of the Yolngu people of Yirrkala, as they dealt, through the 1970s, with the profound changes brought about by Arnhem Land's Gove Peninsula Bauxite mining development. Program one includes films from the Narrljin Maymuru sub-series. *One Man's Response* (1986, 54 mins, 16mm), *Narrljin at Djarakpi* (1981, 39 mins, 16mm) and *My Country Djarakpi* (1981, 16 mins, 16mm) depict the struggles of the Manggallil elder and acclaimed artist to convey the significance of his country to his new white neighbours, and to protect the culture of his family and clan.

Indigenous Australians are advised that this program contains the images and voices of those who have since passed away.

SAT 20 FEB 4.30PM
**IAN DUNLOP
TO LIVE WITH HERDS**
Dir: David MacDougall, USA, 1971, 68 mins, 16mm, (unclassified 15+)

Ian Dunlop introduces a favourite observational documentary classic. Canberra-based documentarists David and Judith McDougalls' early film *To Live with Herds* shows the nomadic, cattle-centred life of the Jie of Northern Uganda. Dunlop will also present some of the Yolngu people of Yirrkalas' own contemporary filmmaking.

SAT 20 FEB OUTDOORS
LA DOLCE VITA
Dir: Federico Fellini, Italy, 1960, 174 mins, 35mm, (M)

"By 1965 there'll be total depravity..." So one of the cavalcade of Felliniesque characters remarks, in the Maestro's gaze into the future of the 1960s and the chances for happiness for Rome's indifferent chatting classes. Marcello Mastroianni plays a character not much different than his real-life self: a hack celebrity journalist vaguely pursuing a visiting movie star (Anita Ekberg, in *that* fountain), vaguely pursued by an equally bored socialite and descending into moral crisis when an admired friend destroys himself in a murder-suicide. At the end only a little girl on a beach seems to offer any hope. "Thomas Mann meets Eurotrash." – David Thomson.

SUN 21 FEB 2PM
**IAN DUNLOP
YIRRKALA FILMS, PART TWO**
Total running time 170 mins, including seminar. (All films unclassified 15+)

Program two feature two key Yirrkala films made with the community's elders: *Pain for this Land* (1995, 43 mins, video) looks back at the determined clan leadership of the Yirrkala community in the first years after the Gove mine's establishment. *Conversations With Dundiwyi Wanambi* (1996, 50 mins, video) was Dunlop's 1996 RAI prize-winning condensation of interviews, conducted between 1970 and 1982, with one of the consultants on the Yirrkala films: originally not intended for screening, but a revealing essay on how the changes at Yirrkala affected one man over time. **The screenings will commence at 3pm and be preceded by a panel discussion chaired by Prof. Howard Morphy. Presented in association with the ANU's Research School of Humanities. For more detail see www.nfsa.gov.au.**

Indigenous Australians are advised that this program contains the images and voices of those who have since passed away.

WED 24 FEB 7PM
**REGIONAL INTERSECTIONS –
RECENT SOUTHEAST ASIAN
CINEMA
THE DREAMERS**

(*Sang Pemimpi*) Dir: Riri Riza, Indonesia, 2009, 120 mins, 35mm, (unclassified 18+)
Riza and producer Mira Lesmana's sequel to their Indonesian box office hit *The Rainbow Troops* is again based on Andrea Hirata's immensely popular novels about childhood in the remote Sumatran island of Belitung. The new film carries the story forward to high school days in the 1980s, as Ikal, Arai and Jimbon, all now teens, struggle with love and the passage to manhood. "We want to show how these teenagers stick with their dreams and fight against poverty, traditional values and actually make their dreams come true..." – Riri Riza. **Riri Riza and producer Mira Lesmana will introduce this Australian premiere screening.**

THU 25 FEB 7PM
**REGIONAL INTERSECTIONS –
RECENT SOUTHEAST ASIAN
CINEMA
OPERA JAWA**

Dir: Garin Nugroho, Indonesia/Austria, 2006, 120 mins, 35mm, (unclassified 18+)
One of seven films commissioned by festival guru Peter Sellars to commemorate the 250th anniversary of Mozart's birth, Indonesian director Garin Nugroho retells the ancient Sanskrit epic of Ramayana as a sensual Javanese tale of the love of two village potters fractured by the allure of power. Nugroho's film combines the traditional and modernist in a blindingly colourful fusion of Gamelan melodies, Javanese shadow puppetry and traditional dance (by one of Madonna's collaborators Eko Supriyanto), brought together with the sculpture and performance art of contemporary Yogyakarta. **Garin Nugroho will introduce this Canberra premiere screening.**

SAT 27 FEB 2PM
**REGIONAL INTERSECTIONS –
RECENT SOUTHEAST ASIAN
CINEMA
A POET**

(*Puisi Tak Terkurburkan*) Dir: Garin Nugroho, Indonesia, 1996, 83 mins, video, (unclassified 18+)
Shot on video in seven days, Nugroho's work is still one of the few Indonesian films to confront Indonesia's own 'killing fields' of 1965. Famous Aceh poet Ibrahim Kadir plays himself in the film, using the 'Didong' style of traditional Acehnese poetic ballad to express the trauma of the thousands of Acehnese (and another estimated 500,000 plus across Indonesia) who were detained and murdered as suspected 'Communists' by Indonesian military.

SAT 27 FEB 4.30PM
**REGIONAL INTERSECTIONS –
RECENT SOUTHEAST ASIAN
CINEMA
AGRARIAN UTOPIA**

(*Sawan baan na*) Dir: Uruphong Raksasad, Thailand, 2009, 120 mins, (unclassified 18+)
Uruphong Raksasad gave up mainstream filmmaking to return to his North Thai rural roots, and a new career in the hybrid docudrama form. For his new work, Uruphong rented a local rice paddy and convinced two local families to work on the land with him over a number of seasons, meanwhile also building a relationship with a former sociologist gone back-to-nature and his own eccentric agricultural methods. The result is a hauntingly beautiful testament to a passing way of living off and with the land, and the winner of the UNESCO prize at the 2009 Asia-Pacific Film awards. **Uruphong Raksasad will introduce this Canberra premiere screening.**

SAT 27 FEB OUTDOORS
**REGIONAL INTERSECTIONS –
RECENT SOUTHEAST ASIAN
CINEMA**

THE SCREEN AT KAMCHANOD
(*Pee Chang Nang*) Dir: Songsak Mongkolthong, Thailand, 2007, 97 mins, 35mm, (unclassified 18+)

In 1987, an outdoor movie screening in rural Thailand was reportedly attended by spirits, who emerged from the forest to watch and then suddenly disappeared. From this urban myth, director Mongkolthong has fashioned one of the most chilling hits of recent Thai horror cinema, resetting the story to a team of investigators who borrow the film print and a deserted Bangkok cinema to look for the truth – and find their screening being invaded by invisible patrons who just love to put their feet up on the seats! **Canberra Premiere.**

SUN 28 FEB 2PM
**REGIONAL INTERSECTIONS –
RECENT SOUTHEAST ASIAN
CINEMA**

AT THE END OF DAYBREAK
(*Sham moh*) Dir: HoYuhang, South Korea/Hong Kong/Malaysia, 2009, 94 mins, 35mm, (unclassified 18+)

In a story that could be by S.E. Hinton or filmed by Nick Ray, working-class boy Chai loves middle-class schoolgirl Ying even more than his motorcycle. But he's 23 and she's 15. When they are found out, her greedy parents plot to blackmail his struggling alcoholic mother (a surprising bit of off-casting for HK action heroine Kara Hui) to pay for their children's Australian university tuition. HoYuhang (*Rain Dogs*) is the master of a new sort of Malaysian neo-noir, using its gleam and style to comment on the class, gender and race relationships of a complex modern Asian society. **Australian Premiere.**

SUN 28 FEB 4.30PM
**REGIONAL INTERSECTIONS –
RECENT SOUTH EAST ASIAN
CINEMA**

ADRIFF
(*Choi voi*) Dir: Bui Thac Chuyun, Vietnam, 2009, 102 mins, 35mm, (unclassified 18+)

Naive middle-class bride Duyen marries taxi driver Hai for his good-looks and stable income. But Hai quickly retreats from the marital bed to his mother's cooking, leaving Duyen to the consolation of writer friend Cam and her circle of western-lifestyle hedonists. This is a tale from modern Hanoi City that surprises in its sensuality. Art movie production design and erotic power. "After all the lean years in which Vietnamese cinema was kept alive by emigrés... here at last... a home-grown movie to compare with the best in current East-Asian cinema." – Shelly Kraicer. **Australian premiere.**

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CINEMA CALENDAR



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

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

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

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