



CINEMA REBORN

3-7 May 2018

**A Festival of Restored Classics and Archival
Prints from Cinema's Grand Heritage**

Presented in Partnership with the Australian Film Television
and Radio School

AFTRS

OPENING NIGHT
THU 3 MAY 6.30PM

SANS LENDEMAIN

Dir: Max OPHÜLS, France, 1939, 82 mins, b&w, sd., DCP (orig. 35mm), French with English subtitles, UC/18+

Sans lendemain was the penultimate picture cosmopolitan director Max Ophüls made in pre-war France before leaving for Hollywood. Evelyn/Babs works as one of four topless dancers at "La Sirene". Babs has a fateful chance meeting with an old flame, Georges, and fate throws up an opportunity she should not take, but memory and desire compel her forwards.

Australian premiere. Introduction by David Hare. 4K restoration by Gaumont. REPEATED FRI 4 MAY 4.15PM

FRI 4 MAY 10.00AM

THE NUDE IN THE WINDOW

Dir: Peter TAMMER, Australia, 2015, 61 mins, ProRes, col., sd., English, U/C18+

Shortly before film director Paul Cox died, he received a visit from his friend Peter Tammer and they spent an afternoon discussing Cox's life. A remarkable record of that day and a fitting final tribute to Paul Cox's life.

Sydney premiere. Introduced by the director, Peter Tammer.

FRI 4 MAY 11.45AM

YACKETY YACK

Dir: Dave JONES, Australia, 1974, 86 mins, ProRes, (orig. 16mm), b&w, sd., English, UC/18+

American Dave Jones came to Australia in 1971. *Yackety Yack* was made in La Trobe University's film studio by Jones, students and staff (including legendary film critic/actor John Flaus), with Jones himself in the lead role as Maurice an aspiring, egomaniacal film director. "*the Hellzapoppin' of poor cinema, a frequently hilarious spoof on the low budget film... a sheer delight.*" (David Stratton).

Introduction by Rod Bishop.

Restoration by the Library of the University of Technology Sydney. Restoration supervised by Margot Nash.

FRI 4 MAY 2.00PM

SOLEIL Ô

Dir: Med HONDO, France/Mauritania, 1970, 98 mins, DCP (orig. 35mm), b&w, sd., French with English subtitles, U/C18+
Mauritanian-born Med Hondo's

experiences, trying to make a living in a range of menial jobs in 1960s Paris, infuse his first film, *Soleil Ô*. "*From the stylized and surreal opening sequence to the episodic adventures of a particular man, the director presents a series of imaginative set pieces, linked by voice-over narrative, that investigate and dramatize a complex of interrelated themes. A scathing attack on colonialism, the film is also a shocking exposé of racism...*" (Harvard Film Archives notes).

Introduction by Peter Hourigan.

Restoration Australian premiere. Restored by Cineteca di Bologna at L'immagine ritrovata laboratory in collaboration with Med Hondo. Restoration funded by the George Lucas Family Foundation and The Film Foundation's World Cinema Project.

FRI 4 MAY 4.15PM

SANS LENDEMAIN

Dir: Max OPHÜLS, France, 1939, 82 mins, b&w, sd., DCP (orig. 35mm), French with English subtitles, UC/18+

FRI 4 MAY 6.30PM

TOKYO TWILIGHT

Dir: OZU Yasujiro, Japan, 1957, 140 mins, col., sd., 4K DCP (orig. 35mm), Japanese with English subtitles, U/C18+

For quite some time this film was almost the missing masterpiece of Ozu's career. More recently it has been released in the US and UK and now had its full flowering, with a 4K restoration recently premiering at the 2018 Berlin film festival. It tells of two sisters (Arima Ineko and Ozu's emblematic lead actress, Hara Setsuko), and follows their parallel paths as they reunite with a mother who abandoned them in childhood. **Introduction by Jane Mills.** *Restoration Australian premiere, courtesy of Shockhiku International.*

SAT 5 MAY 10.00AM

THE TREASURE

Dir: Lester James PERIES, Sri Lanka, 1972, 110 mins, DCP (Orig. 35mm) col., sd., Sinhalese with English subtitles, U/C18+

Sri Lankan cinema's still living cinema legend, Lester James Peries commenced making films in the 1950s, regularly premiered at the major European festivals and made the first Sri Lankan film to get an Oscar nomination. Winner of the Silver Lion at the 1972 Venice film festival, *The*

Treasure is his most acclaimed work, frequently topping best Sri Lankan films of all time polls. "*My most controversial film... holds a strong social and political value in denouncing the system. The character is trapped between two cultures: the Western/British one and his culture of origin...*" (Lester James Peries).

Introduction by Adrienne

McKibbins. Restored in 2013 by the Film Foundation's World Cinema Project at Cineteca di Bologna /L'immagine ritrovata laboratory. In association with Lester James and Sumitra Peries, the National Film Archive of India and the National Film Corporation of Sri Lanka, Cinemas Ltd. Additional restoration elements provided by Degeto Films. Restoration funding provided by Doha Film Institute.

SAT 5 MAY 1.00PM

JAN MÜLLER IN CONVERSATION

Session approx. 50 mins.

The new CEO of the National Film and Sound Archive of Australia talks to producer **Sue Milliken** about his new agenda and the long-standing challenges for the National Film and Sound Archive of Australia in preserving and restoring Australian cinema heritage.

SAT 5 MAY 2.30PM

BETWEEN WARS

Dir: Michael THORNHILL, Australia, 1974, 100 mins, 35mm, col., sd., English, M

The collaboration between filmmaker Mike Thornhill and writer Frank Moorhouse was a rare, but also uniquely creative partnership in Australian cinema. Their now neglected debut feature is also one of the most unexpectedly cerebral of the breakout films from the Australian New Wave; a contrarian's read of 1920s and '30s Australia, rich with paradoxical ideas, unexpected tableau and tantalizing ellipses. Imports Corin Redgrave and Gunter Meisner give striking performances in a film demanding revival, restoration and re-evaluation. Preceded by **THE AMERICAN POET'S VISIT (Dir: Michael THORNHILL, Aust., 1969, Digibeta, 20 mins, U/C18+)** Thornhill and Moorhouse's first collaboration, satirizing the Sydney Push and based on the writer's short story.

In the anticipated presence of Michael Thornhill and Frank Moorhouse. Session hosted by Mark Pierce. 35mm archival print of Between Wars courtesy of the British Film Institute National Archive. The American Poet's Visit courtesy of the National Film and Sound Archive of Australia.

SAT 5 MAY 5.30PM

THE COLOR OF POMEGRANATES

Dir: Sergei PARAJANOV, USSR, 1969, 77 mins, DCP (orig. 35mm), col., sd., Armenian/Georgian/Russian with English subtitles, U/C18+

Sergei Parajanov was exiled to Armenia where he made *The Color of Pomegranates*. Confiscated and recut by Soviet censors, it was not until 2015 that the director's original vision finally emerged. It depicts the life of revered 18th-century Armenian poet and musician Sayat-Nova. "*If The Colour of Pomegranates were a building, it would be a world heritage site.*" (Tony Rayns). **Introduction by John McDonald.** Restored in 2014 by Cineteca di Bologna/L'immagine ritrovata and The Film Foundation's World Cinema Project, in association with the National Cinema Centre of Armenia and Gosfilmofond of Russia. Restoration funding provided by the Material World Charitable Foundation and The Film Foundation.

SAT 5 MAY 7.30PM

ONE FROM THE HEART

Dir: Francis Ford COPPOLA, USA, 1982, 98 mins, 35mm, col., sd., English, M

One from the Heart was originally envisioned as an intimate endeavour, a tender look at a subject Coppola had never addressed: romantic love. In the end he decided to take an old-fashioned studio picture using cutting-edge technology and sleight-of-hand visual trickery. The score is by Tom Waits and sung by Waits and Crystal Gale. **Introduction by David Stratton.** 35mm copy from Francis Ford Coppola's personal archive.

SUN 6 MAY 10AM

IN A YEAR OF 13 MOONS

Dir: Rainer Werner FASSBINDER, West Germany, 1978, 124 mins, DCP (orig. 35mm) col., sd., German with English subtitles, U/C18+

Fassbinder's 38th film was made

near the end of his tragically short career. Made as a reaction to the suicide of the director's former lover, Armin Meier, it follows the last few days in the life of transgender Erwin/Elvira, paying one last visit to people and places with personal meaning. Probably the most intensely personal film Fassbinder ever made, its brutal honesty has caused it to be described as a film which makes Salo look like Mary Poppins. "*Its only redeeming feature is genius*" (Vincent Canby, *The New York Times*).

Introduction by David Hare.

Restoration by the Rainer Werner Fassbinder Foundation. Courtesy of StudioCanal.

SUN 6 MAY 12.45PM

TWO FRIENDS

Dir: Jane CAMPION, Australia, 1986, 78 mins, DCP (orig. TV), col., sd., English, M

The course of an intense, but short-lived New-Best-Friend-ship between two girls growing from teens into teens is plotted in reverse - from its cooling to its first days when school friends were certain that they'd be friends for life. Jane Campion's first (although made-for-ABC-TV) feature drew on an original script from writer Helen Garner, based on her insights as a high school teacher.

Introduced by Jan Chapman.

Restored by the ABC, preserved by the National Archives of Australia. Courtesy of Jan Chapman and ABC Content Sales.

SUN 6 MAY 2.30PM

PEOPLE OF THE AUSTRALIAN WESTERN DESERT

Dir: Ian DUNLOP, Australia 1966/1969, b&w, sd., DCP (orig. 35mm), English, U/C18+

Session approx. 150 mins.

Master Australian ethnographic documentary filmmaker Ian Dunlop introduces a selection of episodes from his milestone film series. Newly restored through a partnership between Australia's two major national audiovisual archives, *People...* remains a unique and beautifully photographed celebration of the traditional customs and way of life of the Ngaanyatjarra people, as still followed in the late 1960s and in the country around Warburton, WA. *Aboriginal and Torres Strait Islander Australians are advised that these films contain the images and voices*

of those who have since died.

In anticipation of Ian Dunlop introducing the session.

From the National Film and Sound Archive of Australia's Film Australia Collection. Presented in collaboration with the National Archives of Australia. With thanks to NGMedia and traditional custodians Roma Butler and Colin Nelson.

SUN 6 MAY 5.15PM

THE CRIME OF MONSIEUR LANGE

Dir: Jean RENOIR, France, 1936, 82 mins, DCP (orig. 35mm) b&w, sd., French with English subtitles, U/C18+

Renoir's first out and out masterpiece, made under the aegis of the French Popular Front, tells of the life of the residents of a working class courtyard and their travails in the nearby printing shop owned by the evil Batala. The restoration now shows off Renoir's most fluid film of that era, with its dynamic editing and use of depth of field.

Introduction by Geoff Gardner.

Australian premiere. Restoration courtesy of StudioCanal.

SUN 6 MAY 7.15PM

WOMAN ON THE RUN

Dir: Norman FOSTER, USA, 1950, 82 mins, b&w, sd., DCP (orig. 35mm), English, U/C18+

Produced by and starring Ann Sheridan, this long unseen B-noir from director Norman Foster (best known as Orson Welles' assistant) is now getting praise for cinematographer Hal Mohr's luminous, black and white San Francisco nocturnes, Foster's no-nonsense yet expressive visual style, plus a storyline - and a performance from Sheridan - full of continual surprises.

Introduction by Eddie Cockrell.

Australian premiere. Restoration by UCLA Film Archives/The Film Noir Foundation supported by the Hollywood Foreign Press Association. Courtesy of Flicker Alley.

MON 7 MAY 3PM

IN THIS LIFE'S BODY

Dir: Corinne CANTRILL, Australia, 1984, 147 mins, b&w, sd., ProRes (orig. 16mm), English, U/C18+

Corinne and Arthur Cantrill have long occupied a place as Australia's leading experimental film-makers. In

1984 Corinne made one of the most extraordinary films ever made locally, a recreation of her own life's journey. It is a film of unrelenting truth and a major work in Australian experimental film.

Introduction by Margot Nash.

Restoration by the Library of the University of Technology Sydney. Courtesy of Corinne and Arthur Cantrill.

MON 7 MAY 6PM

THE NIGHT OF COUNTING THE YEARS

Dir: Shadi Abdel SALAM, Egypt, 1969, 102 mins, col., sd., DCP (orig. 35mm), Arabic with English subtitles, UC/18+

"The Night of Counting the Years, which is commonly and rightfully acknowledged as one of the greatest Egyptian films ever made, is based on a true story: in 1881, precious objects from the Tanite dynasty started turning up for sale, and it was discovered that the Horabat tribe had been secretly raiding the tombs of the Pharaohs in Thebes. A rich theme, and an astonishing piece of cinema." (Martin Scorsese).

Preceded by **THE ELOQUENT**

PEASANT (Dir/Sc: Shadi Abdel SALAM, Egypt, 1970, 21 mins, col., sd., Digibeta (orig. 35mm), Arabic with English subtitles, UC/18+) Shadi Abdel Salam's only other dramatic film work, adapted from the Ancient Egyptian pharaonic literature of the Middle Kingdom, 2200 BC. **Australian Premiere. The Eloquent Peasant introduced by Rod Bishop. The Night of Counting the Years introduced by Phillip Adams.** *Restoration of Shadi Abdel Salam's films undertaken in 2009 and 2010 by The Film Foundation's World Cinema Project at Cineteca di Bologna/L'immagine ritrovata laboratory in association with the Egyptian Film Center. Restoration funding provided by Armani, Cartier, Qatar Airways, Qatar Museum Authority and the Egyptian Ministry of Culture.*

**CINEMA
REBORN**



GETTING THERE

Parking

The Entertainment Quarter has over 2000 car spaces on site. Entry by car into the precinct is via Lang Rd, then via Errol Flynn Boulevard.

0 - 2 hours: Free

2 - 3 hours: \$8

You can validate your parking ticket at the AFTRS front desk for a fixed day rate of \$8. Non-validated tickets incur standard rates up to \$25. Entry after 6pm flat rate \$7.

By Bus

Bus Stops:

ANZAC Parade, near Lang Road, Moore Park; Bus roadway, near Lang Road, Moore Park

Buses from Circular Quay:

373, 374, 376, 377, 392, 394, 396, 397, 399

From Martin Place, St James & Museum:

339, 373, 374, 376, 377, 391, 392, 394, 396, 397, 399

From Railway Square:

372, 393

From Central (Eddy Avenue):

339, 372, 374, 376, 391, 393, 395

From Bondi Junction:

333, 355

Metro Buses: M10 (from CBD to Drumac Parade) and M50 (from Drummoyn via CBD to Anzac Parade corner Lang Road)

EATING

The AFTRS café serves coffee and snacks throughout the day, except Sunday. Bent St in the Entertainment Quarter is 50 metres walk, with many cafes and restaurants including Fratelli Fresh, Jamaica Blue, Bavarian Bier Café, P J Gallagher's Irish Pub and Rum Fire. Open all day and evenings, including Saturday and Sunday. Please note that food and drink (except bottled water) may not be consumed in the theatre.

Seating is to the capacity of the venue, and on a first come-first served basis. A subscription pass does not guarantee admission.

Under classification law, 'U/C18+' indicates admission to all films strictly for those 18 years of age and over, unless otherwise specified by a censorship classification.

The Organising Committee reserves the right to change the program without notice.

All Cinema Reborn

Subscriptions: \$85

(admits to all sessions, excluding Opening Night)

Opening Night only: \$20

Online sales only. There will be no box office sales at the door.

Subscriptions can be booked exclusively via Eventbrite:

www.aftrs-cinema-reborn.eventbrite.com.au

Presented by Cinema Reborn and the Australian Film Television and Radio School

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Cinema Reborn Programming and Organising Committee:

Geoff Gardner (Chair), Karen Foley (Treasurer), Quentin Turnour (Senior Programming Advisor), Rod Bishop (Programming), Kirsten Downie (for AFTRS), Andreas Giannopoulos (Social Media Manager), Simon Taaffe (Publications), Zoe Wallin (Credits).

Festival Director: Eddie Cockrell

Catalogue: David McLaine

Leaflet: Sarah Byrne

Cover: The Color of Pomegranates, courtesy Cineteca di Bologna