

# CANBERRA INTERNATIONAL FILM FESTIVAL

26 OCT  
TO  
5 NOV  
2017

Screening at Arc Cinema, National Film and Sound Archive

[www.ciff.com.au](http://www.ciff.com.au)



Thursday 26 October at 6.00pm

JACQUES TOURNEUR  
RE-DISCOVERED



OPENING NIGHT

## CAT PEOPLE

Director: Jacques Tourneur | 1942 | 74 mins | USA | Classified M

Perhaps Tourneur's best known film, CAT PEOPLE is a superb example of his art. Made for a tiny budget that would have crippled other directors, Tourneur delivered a psychological thriller that created suspense through sound and shadow, through a brooding sense of paranoia, rather than special effects: the art of showing less and suggesting more. The eerie story of a young

woman obsessed with ancient legends and panthers, the film was one of a series that Tourneur made for producer Val Lewton. In all of them, but especially CAT PEOPLE, Tourneur makes a virtue of his sparse resources to build work that critic James Agee described as "*consistently alive, limber, poetic, humane, (and) eager towards the possibilities of the screen.*" AP

Thursday 26 October at 8.15pm

## MY YEAR WITH HELEN

Director: Gaylene Preston  
2017 | 93 mins | New Zealand  
Classified M

A gutsy, witty and impassioned film about glass ceilings and the bid by Helen Clark, the former Prime Minister of New Zealand, to secure the position of Secretary-General of the UN. Clark was positioned well for the race – she had been Administrator of the UN Development Programme since 2009. Her forthright manner and determination are vividly captured by Gaylene Preston, one of the key figures in NZ cinema (both feature drama and documentary). Preston's presence is always felt – it is her year with Helen – and she is the perfect participant-observer, both provocative and empathetic. "*What Preston actually captures, (as well as) an intimate diary of Clark's moods, dreams and desires, is the fact the UN is in crisis.*" – Darren Bevan, Newsroom. AP



OPENING NIGHT

Friday 27 October at 6.00pm



## HOME BY CHRISTMAS

Director: Gaylene Preston | 2010 | 92 mins | New Zealand | Classified M

Gaylene Preston's poignant drama based on her interviews with her father, gives Australian actor, Tony Barry, a rare opportunity to move into a leading role worthy of his talents. He plays Ed, who enlists in the NZ Army in 1940 and heads overseas leaving his pregnant wife behind, promising he'll be home by Christmas. Four years later he returns, after the horror and hardship of

war, to find that his world has changed. Tony Barry rises to the challenge superbly, giving a performance that reveals the depths of Ed's experiences that he cannot express in words. Criminally unknown in Australia, this film is a seamless and innovative hybrid of re-enactment and authentic dialogue. "*A gentle, funny, utterly truthful film*" – Graeme Tuckett, Dominion Post. AP

Friday 27 October at 8.30pm

NFSA  
RESTORES



## SHAME

Director: Steve Jodrell | 1988 | 94 mins | Australia | Classified M

CIFF is proud to present a newly re-mastered version of SHAME as part of the NFSA RESTORES program.

A motorbike-riding barrister is stranded in an outback town where she finds women being violently abused and gang-raped by men who are getting away with it, unimpeded by the local police or the town's citizenry. Provoked by the injustice, she takes matters into her own hands. Deborra-lee Furness gives her best in a strong, provocative role. The fine

screenplay by Beverley Blankenship and Michael Brindley is backed by Steve Jodrell's high-powered direction, to transcend the action genre and deliver an iconic work of feminist cinema that has won awards and followers around the world. Excellent support comes from Simone Buchanan as a young woman who gains the courage to fight back. AP

Saturday 28 October at 1.00pm

This session is presented in association with **AIATSIS**



## WAITING FOR HARRY

Director: Kim McKenzie | 1980 | 56 mins | Australia | Classified M

This session honours the work of the late **Kim McKenzie**, an internationally renowned ethnographic filmmaker from **Canberra**. This unusual film, focussing on political negotiations as much as on ceremony, made it one of the most celebrated of the films produced by the former Australian Institute of Aboriginal Studies (now AIATSIS). It's the story of an Arnhem Land community

where ceremonies for a deceased relative are being prepared. Approval is needed from a senior family member, Harry, who lives in town where he is pre-occupied with a court-case. Harry's continuing absence puts huge pressure on the other family members who must wait at the ceremonial site. *Preceded by YORKY BILLY (1980), a 17-minute portrait of an outback character.* AP

Saturday 28 October at 3.30pm



## BRIEF ENCOUNTER

Director: David Lean | 1945 | 86 mins | UK | Classified PG

This is **Celia Johnson's** film. She is always centre-screen with a mesmerising performance as a vulnerable, hesitant woman, lonely in her marriage, drawn into an affair with a comforting stranger she meets in a railway station cafe. Lean spoke about the film as an "eavesdrop", and he side-steps **Noel Coward's** dialogue to build the film sensitively around the looks, gestures

and silences that convey the repressed emotion of the woman's indecision and yearning. Her inner turmoil is counterpointed by the cheerless tea-room and the bleak nightscapes of the city - locations carefully visualised by Lean to represent the lack of human warmth in her life thus far. The bold use of **Rachmaninoff** on the soundtrack greatly intensifies the emotional crisis. AP

Saturday 28 October at 5.45pm

FOCUS ON **CANBERRA**



## OYSTER

Director: Kim Beamish | 2017 | 80 mins | Australia | Classified M

Oysters are "the canaries in our estuaries": sensitive creatures that react to subtle changes in climate and water quality, and prone to predators that multiply in warmer water. From **Kim Beamish**, the Canberran who made **The Tentmakers of Cairo** (shown at CIFF in 2015), this observational documentary focuses on an oyster-farming family at Merimbula on the south coast of NSW, and their travails with officialdom,

climate change, and the vagaries of small business survival. **OYSTER** is both a romantic vision of tranquil beauty and a life close to nature, and also a thoroughly engaging story of human endeavour against odds that are slowly but surely escalating. The director, **Kim Beamish**, will be present for Q&A, with his producer, **Pat Fiske** (whose documentary **Rocking the Foundations**, screens at CIFF on Sunday 29 October at 1.00pm). AP

Saturday 28 October at 8.15pm



## THE SQUARE

Director: Ruben Östlund | 2017 | 142 mins | Sweden | Classified MA15+

Winner of the **Palme d'Or** at this year's **Cannes Film Festival**, **THE SQUARE** is a satirical black comedy surrounding the publicity campaign for an art installation in a renowned Swedish museum. Many scenes in the film were inspired by actual events, the main being an installation that the director made with the film's producer **Kalle Boman** in 2014. The absurdities that inhabit the contemporary art world provide

a perfect backdrop for the film's humour and give it permission to play with some edgy scenarios that are at times surreal. "This movie really brings some gobsmackingly weird and outrageous spectacle, with moments of pure showstopping freakiness." - **Peter Bradshaw**, **The Guardian**. Co-starring American actress, **Elizabeth Moss** (**Mad Men**, **Top of the Lake**, **The Handmaid's Tale**). AT

# INTRODUCING LEN LYE



Photo credit: RAINBOW DANCE  
Courtesy of the Len Lye Foundation. Still: Collection Ngā Taonga Sound & Vision

Scattered through CIFF you will discover small gems by the remarkable New Zealand artist, sculptor and animator, **Len Lye**. The animated films that CIFF is screening were made in London in the 1930s and 40s when Lye was engaged by the GPO Film Unit and its successors, as well as corporate entities, to make short films that carried a message of community relevance or of commercial intent. They are still today among the most colourful, vibrant and inventive of all commissioned films.

When the GPO Film Unit commissioned Lye to make these films, it was at the cutting edge of creative filmmaking in Britain, and indeed the world. Under the guiding hand of **John Grierson**, the left-wing Scottish entrepreneur, the Film Unit sought the most innovative way possible to get its message across to the British public. The short films we are showing are both an extraordinary demonstration of Grierson's unique aspirations, and evidence of the full flowering of **Len Lye's** extraordinary gifts as an animator.

Working often by painting directly on film and manipulating film stock and colour processing, Lye's films were unlike anything the British public had seen. These bursts of colour and music and movement, coupled with lively Cuban dance music, were screened in cinemas throughout the UK, and in networks that Grierson established of non-cinema venues such as public halls, work-places and clubs.

To present these films and to contextualise them, CIFF is very pleased to have two guests from New Zealand – **Professor Roger Horrocks**, historian and the author of an acclaimed biography of **Len Lye**, and **Sarah Davy**, a senior archivist at **Ngā Taonga Sound and Vision** (New Zealand's film and sound archive). **Roger and Sarah** are also Trustees of the **Len Lye Foundation**.

All of Lye's films will be screened in film format, either 16mm or 35mm, with prints courtesy of **Ngā Taonga** and the **Len Lye Foundation**. Presented with assistance from the **New Zealand High Commission**.

Sunday 29 October at 11.00am



## LATCHO DROM

Director: Tony Gatlif | 1993 | 103 mins | France | 35mm print | Classified G

LATCHO DROM translates as 'Safe Journey' and refers to both the travelling path of the Romani people and the journey audiences are taken on beginning in the deserts of North India and ending in Spain. The music and dance of the Roms are portrayed with riveting vitality, and are the primary focus of this vibrant documentary. Passing through Egypt, Turkey, Romania, Hungary,

Slovakia and France, all of the Romani portrayed are actual members of the community and their stories told through their mesmerising music with little need for dialogue. Arguable one of the most powerful soundtracks in film history and a must see for lovers of music. *"An intensely lyrical portrait of Gypsy culture"* Stephen Holden, NYTimes. AT

Sunday 29 October at 1.00pm



NFSA RESTORES

## ROCKING THE FOUNDATIONS

Director: Pat Fiske | 1986 | 92 mins | Australia | Classified PG

Cliff is proud to present a newly restored version of ROCKING THE FOUNDATIONS as part of the NFSA RESTORES program.

Looking like new, Pat Fiske's landmark film continues to have been relevance today. One of the first women to be accepted into the NSW Builders Labourers Federation, Fiske traces the development of a union whose social and political activities challenged the notion of what a union should be. Her history of the Green Bans introduced by the BLF in

the 1970s to preserve inner-city parkland and historic buildings, was hailed by critic Sylvia Lawson as *"A miracle of orchestration ... Documentary? Just call it cinema."* The film launched Fiske's long career as a key figure in Australia's independent filmmaking community. Her most recent film as producer is Oyster, also screening at ClIFF. AP

Sunday 29 October at 3.30pm

GOOGIE WITHERS CENTENARY

## IT ALWAYS RAINS ON SUNDAY

Director: Robert Hamer

1947  
92 mins  
UK

Classified M



Googie Withers made three films with Robert Hamer, and in all of them seized the opportunity to do her best work in the cinema. In this film, she gives razor-sharp expression to Hamer's insight into the neuroses that lurked beneath the surface of the British stiff-upper-lip tradition. The setting here is a working-class street where there's no sign of jolly Cockney compliance

with social conventions: it's a community oppressed by rationing and over-crowding; crime is ever-present as an option, and love and human warmth are hard to find. The sexual frustration that Googie Withers adds to the social hardship is intense, and the film stands proud as an extraordinary pre-cursor of the angry kitchen-sink cycle that followed a decade later. AP

Sunday 29 October at 6.00pm

FOCUS ON CANBERRA

## STAR SAND

Director: Roger Pulvers

2017  
110 mins  
Japan  
Classified M



A film of brief encounters and the ripple effects arising from them, STAR SAND begins in Okinawa during the war. A young woman finds two men hiding in a cave: a Japanese army deserter and a debilitated American soldier (sensitively played by Australian actor Brandon McClelland). This debut feature by Roger Pulvers captures small moments in the progressive entanglement of these three lives - gestures, glances and shared silences.

As their story reaches into present-day Tokyo, the film reveals the power of the past and the enduring pain of war. With title music by Ryuichi Sakamoto (best known here for Merry Christmas, Mr Lawrence), the film is impeccably visualised by an all-Japanese crew. Pulvers, a prolific novelist, playwright and essayist, has spent many years in Japan but lived in Canberra for eight years and "still calls Canberra home". AP

Monday 30 October at 6.00pm



## WOLF AND SHEEP

Director: Shahrbanoo Sadat | 2016 | 86 mins | Afghanistan | Classified MA15+

Somewhere between documentary and fiction sits this absorbing tale from Afghani director Shahrbanoo Sadat. Winner of the Directors' Fortnight Art Cinema prize at the Cannes Film Festival, WOLF AND SHEEP explores the surprising world of child goat-herders on the hillsides of rural Afghanistan. Inspired in part by the director's own experiences growing up in a shepherd village and the folklore stories shared amongst

gossiping children, reality is blurred when the tales of folklore come to life and a wolf is transformed into a green fairy who can be seen walking through the villages at night. These magic realist moments in the film are interwoven through an otherwise ethnographic style docudrama. *"It's a powerful but never sensationalist portrait, wonderfully performed by non-professional actors."* Jason Di Rosso, ABC Radio National. AT

Monday 30 October at 8.15pm



## CHAUKA, PLEASE TELL US THE TIME

Directors: Behrouz Boochani, Arash Kamali Sarvestani | 2017 | 90 mins | Classified MA15+

Filmed on a mobile phone from inside Manus Island detention centre, journalist and Manus Island detainee, Behrouz Boochani, collaborated in secret with Iranian-Dutch filmmaker, Arash Kamali Sarvestani, to produce this film. The result offers audiences a rare glimpse into life behind the security gates for hundreds of asylum seekers currently held in indefinite detention. We are offered first hand

accounts of mistreatment, intimidation and the psychological strain that many detainees experience day to day. As Tom Clift (Junkee Magazine) expressed *"It's impossible to sit through Chauka, Please Tell Us The Time without feeling an overwhelming sense of shame."* The film's purpose is to provide a voice to the silenced perspectives of Manus Island detainees and we owe it to them to listen. AT

Tuesday 31 October at 6.00pm



## MOTHERLAND

Director: Ramona S. Diaz | 2017 | 94 mins | Philippines | Classified MA15+

Scenes from this astounding documentary will remain imprinted in your mind long after its viewing. Audiences are given remarkable access to the heart and bustle of the world's busiest maternity ward in the Philippines. Set against a backdrop of poverty and Catholic fertility we witness a handful of mothers swept through the pragmatic systems of an overcrowded facility. Their most intimate moments

surrounding childbirth are exposed and shared amidst the busy routine of the overcrowded ward - at times the mothers are required to literally share a bed. Humour, compassion and vulnerabilities are all laid bare by director Ramona S. Diaz in black and white cinéma vérité style reminiscent of Frederick Wiseman's institution-focused documentaries. *AT*

Tuesday 31 October at 8.15pm

JACQUES TOURNEUR  
RE-DISCOVERED



## NIGHT OF THE DEMON

Director: Jacques Tourneur | 1957 | 95 mins | UK | Classified PG

"It's in the trees! It's coming!" This supernatural thriller is full of wonderful one-liners that became iconic in popular culture. Tourneur excelled at suggesting rather than showing, and his skill is never more evident than here. Although exploited as a film in the "horror" genre, it only shows the titular Demon fleetingly (legend has it that Tourneur completed the film without showing the Demon at all, and that it was

added later by the producer). Instead, the story is driven by the clash between a sceptical psychologist investigating the paranormal (Dana Andrews) and a celebrated satanist (Niall MacGinnis, loving every moment of his role). Tourneur characteristically revels in darkness and shadow to keep the audience in a constant state of unresolved tension. *AP*

Wednesday 1 November at 6.00pm

JACQUES TOURNEUR  
RE-DISCOVERED

## CANYON PASSAGE

Director: Jacques Tourneur  
1946  
92 mins  
USA  
35mm print  
Classified M



Tourneur's first Western and his first film in colour, this is a hauntingly subdued drama about a frontier community trying to establish itself in the wilderness, in the face of human weaknesses and Native American hostilities. Martin Scorsese describes it as a "noir western"... one of the most mysterious and exquisite examples of the western genre ever made." The French

director and cineaste, Bertrand Tavernier, is also a devoted fan and regards it as "incredibly innovative." Dana Andrews and Susan Hayward give performances that are calm and adult in a way that is not only unusual in a Western but perhaps in any genre from the Hollywood studios at this time. Tourneur's use of colour is equally subdued, beautiful and expressive. *AP*

Wednesday 1 November at 8.15pm



## HAVE A NICE DAY

Director: Liu Jian | 2017 | 77 mins | China | Classified R18+

At the forefront of a new wave of animation to come out of China, *HAVE A NICE DAY* is as dark as its humour is dry, and is certainly for adult audiences. When a young drug runner takes off with 1 million yuen his motivation is to pay for his girlfriend's plastic surgery in Korea. The loot is intercepted however and a gangster chase through the underbelly of South China

ensues. The visuals are stunning and stylish yet all the while focused on the ugly detail of back alleyways and urban decay. Described by Eric Kohn (Indiewire) as "Quentin Tarantino meets Wong Kar-Wai" the film will not disappoint genre enthusiasts. *AT*

Thursday 2 November at 6.00pm

JACQUES TOURNEUR  
RE-DISCOVERED



## OUT OF THE PAST

Director: Jacques Tourneur | 1947 | 97 mins | USA | Classified PG

This haunting masterpiece gives Robert Mitchum one of his finest roles as a trench-coated private eye who becomes entangled with a smiling villain (Kirk Douglas) and a frightened and dangerous woman (Jane Greer at her career best). Tourneur gradually goes beyond the mechanics of the plot to focus on the deepening anguish of these frightened, vulnerable people, trapped in a web of deceit and betrayal from which there

seems to be no escape. The result is an intensely moving tragedy that far transcends the "film noir" genre. Tourneur is brilliantly aided by Nick Musuraca's photography which adds new dimensions to the darkness of night. Don McPherson in *Time Out* talked about the "otherworldliness" of Tourneur's direction and concluded: "Once seen, never forgotten." Indeed! *AP*

Thursday 2 November at 8.15pm



## DJAM

Director: Tony Gatlif | 2017 | 97 mins | France | Classified M

The latest film from acclaimed French director Tony Gatlif, celebrates the music and dance of exile. From Greece to Turkey and back again, the wandering narrative follows young protagonist, Djam (played with gusto by Daphne Patakia), on a spirited discovery of the 'rebetiko' music of Greece passed down to her by her late mother. The socio-historic context of the setting is important as Djam faces looming

bankruptcy, homelessness and loss of any cultural grounding: it is the music and dance that keep her connected to her roots. Stephen Dalton (Hollywood Reporter) describes *DJAM* as a "lustily musical road movie" true to the style of Gatlif's vibrant body of work. *Gatlif's earlier masterpiece, Latcho Drom (1993), screens at Cliff on Sun 29 Oct at 11am, as an appetiser to this new release. AT*

Friday 3 November at 6.00pm



## WESTWIND: Djalul's Legacy

Director: Ben Strunin | 2017 | 87 mins | Australia | Classified M

It is a privilege getting to know the film's protagonist Djalul Gurruwiwi - a senior Yolngu elder and master Yidaki (didgeridoo) player. Djalul is a custodian of his people's ancient Songlines and time is running out for him to pass on his knowledge. Director Ben Strunin spent more than five years documenting Djalul's urgent search to find a leader amongst the next generation. When pop-star Gotye

travels to Arnhem Land to learn music from Djalul, a lifelong connection is made. With a shared passion for music, Gotye's involvement triggers a reawakening in Djalul's son, also a masterful musician. The film reveals an important intergenerational journey to keep culture strong and is a celebration of music and the joyous synergy between contemporary and traditional worlds. *AT*

Friday 3 November at 8.15pm

## WESTERN APPROACHES

Director: Pat Jackson  
1944 | 83 mins | UK  
Classified M

Cliff is proud to present the premiere of a new digital restoration prepared by the Imperial War Museum, London.



Acclaimed on release in the UK and US as the finest of British wartime naval dramas, this suspenseful drama follows the battle of wits between a German U-boat and a lifeboat full of seamen stranded after their Merchant Navy ship is sunk. Incredibly filmed at sea in a lifeboat with a Technicolor camera the size of a refrigerator, with an entire cast of serving officers and seamen

instead of professional actors, it is the extraordinary first feature by youthful documentary director, Pat Jackson. Impossible to make today because of OH&S regulations, the film is beautifully shot by one of the great British cameramen, Jack Cardiff, aided by an evocative and lyrical score by the sadly neglected film composer, Clifton Parker. *AP*

INTRODUCING  
PAT JACKSON

Saturday 4 November at 1.00pm

JACQUES TOURNEUR  
RE-DISCOVERED

## ANNE OF THE INDIES

Director:  
Jacques Tourneur  
1951  
81 mins  
USA  
Classified M



Historical fact and genre expectations go overboard as the female Captain Providence strides and sword-fights her way into the male domain of piracy on the high seas. Jean Peters throws herself into the action but Tourneur characteristically moves the story increasingly into deep shadows and the dark recesses of the mind to isolate Anne

in haunting close-up and to reveal her hidden anguish. Ultimately, in the final third of the film, the lively and colourful fun becomes unsettling and melancholy. In the darkness, Anne emerges as a complex and vulnerable character who is trapped by fate. The brutality of her piratical acts becomes an expression of her tragic despair. *AP*

Saturday 4 November at 3.15pm

AUSTRALIAN  
PREMIERE



## MAKALA

Director: Emmanuel Gras | 2017 | 96 mins | France | Classified MA15+

Winner of the Critics' Choice award at the Cannes Film Festival this year, *MAKALA* is a poignant and truly unforgettable depiction of life for Kasongo, a 28 year-old charcoal-maker living in the poorest of conditions in the Congo. With minimal dialogue and a quiet simplicity, *MAKALA* reveals the painstaking efforts that Kasongo goes through to make and sell charcoal in

order to support his family. His dreams of a richer life are always eluding him but his aspiration provides the momentum that drives the film forward. With no need for commentary or sentimentality the film speaks loudly to the global disparities of wealth distribution. Using simple cinematic tools to do so, *MAKALA* emerges as nothing short of a cinematic masterpiece. *AT*

Saturday 4 November at 5.30pm

## WHITE CORRIDORS

Director: Pat Jackson  
1951 | 102 mins | UK  
35mm print | Classified M

Prefiguring the multi-layered narratives of hospital dramas that later become popular on TV, this beautifully crafted drama is driven by a single strong central character - an ambitious female surgeon in a provincial hospital whose compassion leads her to take risks that her corrupt and weak male peers won't take. It's one of the finest roles for Googie Withers, expressing all of her strength and charisma as a courageous and principled professional female in a male domain. Filmed, as Jackson preferred, in semi-documentary style in a real working hospital, with a supporting cast of non-professional actors playing characters based on their real working lives, *WHITE CORRIDORS* also gives Petula Clark her first significant screen role as a nervous young nurse mentored by Withers. *AP*



GOOGIE WITHERS  
CENTENARY

INTRODUCING  
PAT JACKSON

Saturday 4 November at 8.15pm



## ON BODY AND SOUL

Director: Ildiko Enyedi | 2017 | 116 mins | Hungary | Classified MA15+

A most unusual love story: primarily set in a Hungarian abattoir, two employees meet and discover that each night they share a common dream embodying wild deer and foraging for leaves in the winter forest. She a doe and he a stag, their noses touch while drinking water from the same stream. Their romantic non-human connection is in stark contrast to the harsh

and awkward realities of their flawed human encounters, made particularly challenging by the woman's autistic behaviours. What unfolds is a captivating, amusing and poignant tale of love and acceptance. *Winner of the Berlinale Golden Bear and Best Film at Sydney Film Festival.* *AT*

Sunday 5 November at 1.00pm



## WE DON'T NEED A MAP

Director: Warwick Thornton | 2017 | 85 mins | Australia | Classified MA15+

"We Don't Need A Map is a punk-infused road trip into the history of the Southern Cross in both popular and Indigenous culture" (Daniel Browning, ABC, Radio National). Award-winning Australian director Warwick Thornton (Samson and Delilah) brings a quirky brand of humour to this irreverent and deeply insightful documentary. Thornton looks to the stars and sees a constellation steeped in

symbolism and stigma. His film delivers a range of perspectives from creation stories and ceremony, to nationalist pride. Amongst the voices represented is local Queanbeyan poet and writer Omar Musa. It is not hard to see why this film was chosen to open the Sydney Film Festival this year. This wildly entertaining essay film is sure to become a popular Australian classic. *AT*

Sunday 5 November at 3.30pm

## STARS IN MY CROWN

Director: Jacques Tourneur  
1950 | 89 mins | USA  
35mm print | Classified M

A narrator recalls events in his childhood in a Southern town after the Civil War, particularly the persecution of a dignified old sharecropper, and the contest between the town's preacher (Joel McCrea) and an earnest young doctor (a more genial version of the conflict between science and belief that drove *Night of the Demon*). Tourneur avoids cosy sentimentality, and introduces nuances that suggest far more is going on than the surface indicates. This quiet masterpiece has many supporters today: Scott Murray in *The Age* recently declared it to be "a tender and delicate" film, firmly located among his 10 favourite films of all time. May it be so for you! *AP*



Followed by **JACQUES TOURNEUR: THE MEDIUM** (2015, 60 mins ) Documentary about Jacques Tourneur featuring Bertrand Tavernier and other commentators, and clips from Tourneur's films.

JACQUES TOURNEUR  
RE-DISCOVERED

Sunday 5 November at 7.15pm - CLOSING NIGHT CIFF 2017



## DOCTOR ZHIVAGO

This screening is dedicated to the memory of the late **DR DARREL KILLEN** (28 November 1925 - 31 December 2015) the cultural entrepreneur who, with architect Enrico Taglietti and others, opened Canberra's first independent cinema, the Center Cinema, on 4 October 1966.

## DOCTOR ZHIVAGO

Director: David Lean | 1965 | 197 mins | 4k restoration | Classified PG

DOCTOR ZHIVAGO has special meaning for film enthusiasts in Canberra: it opened the long-awaited Center Cinema with a record-breaking 9 week season, and was the last film screened when the cinema closed 37 years later, on 1 June 2003.

A romantic epic about lovers and families and communities torn apart by the Russian

Revolution, it's fascinating to see it after Lean's *Brief Encounter*: for all the wealth of breathtaking spectacle, Lean consistently turns to focus on intimate moments and interior journeys, and the brilliant cast revels in the space that he gives them, especially Julie Christie in perhaps her greatest role. It's both epic and intimate, and is impeccably delivered. *AP*

## FILM SCHEDULE

► Contemporary ► Retro

### THURSDAY 26 OCTOBER

6.00pm CAT PEOPLE  
8.15pm MY YEAR WITH HELEN

### FRIDAY 27 OCTOBER

6.00pm HOME BY CHRISTMAS  
8.30pm SHAME

### SATURDAY 28 OCTOBER

1.00pm WAITING FOR HARRY  
3.30pm BRIEF ENCOUNTER  
5.45pm OYSTER  
8.15pm THE SQUARE

### SUNDAY 29 OCTOBER

11.00am LATCHO DROM  
1.00pm ROCKING THE FOUNDATIONS  
3.30pm IT ALWAYS RAINS ON SUNDAY  
6.00pm STAR SAND

### MONDAY 30 OCTOBER

6.00pm WOLF AND SHEEP  
8.15pm CHAUKA, PLEASE TELL US THE TIME

### TUESDAY 31 OCTOBER

6.00pm MOTHERLAND  
8.15pm NIGHT OF THE DEMON

### WEDNESDAY 1 NOVEMBER

6.00pm CANYON PASSAGE  
8.15pm HAVE A NICE DAY

### THURSDAY 2 NOVEMBER

6.00pm OUT OF THE PAST  
8.15pm DJAM

### FRIDAY 3 NOVEMBER

6.00pm WESTWIND: Djalal's Legacy  
8.15pm WESTERN APPROACHES

### SATURDAY 4 NOVEMBER

1.00pm ANNE OF THE INDIES  
3.15pm MAKALA  
5.30pm WHITE CORRIDORS  
8.15pm ON BODY AND SOUL

### SUNDAY 5 NOVEMBER

1.00pm WE DON'T NEED A MAP  
3.30pm STARS IN MY CROWN  
7.15pm DOCTOR ZHIVAGO

## TICKETS

Includes booking fee and GST

ADULT \$16.00

CONCESSION \$13.00

(Under 18s, Students, Seniors, Pensioner & Health Care card holders)

FESTIVAL PASS \$295.00

Entry to all screenings at the Festival (Limited passes available - BOOK NOW!)

WORKSHOPS \$10.00

## Buy Tickets

Book online at

[www.ciff.com.au](http://www.ciff.com.au)

or tickets across the counter during office hours at the National Film & Sound Archive.

Enquiries: 02-6248 0851  
or [info@ciff.com.au](mailto:info@ciff.com.au)

CIFF is a community-run not-for-profit organisation and relies on public support and the generosity of its sponsors. The Festival is grateful for financial support from AIE (Academy of Interactive Entertainment), the ACT Government (through artsACT and EventsACT), Screen Australia, New Zealand High Commission, AIATSIS and Friends of the National Film and Sound Archive.

We are also grateful for our commercial and in-kind sponsors: The National Film & Sound Archive, Eden Road Wines, QT Canberra and ED.

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# CIFF WORKSHOPS SERIES

► **SATURDAY 28 OCTOBER AT 11.00AM in the NFSA Theatre:**  
Conversation with **Steve Jodrell** on 30 years directing TV drama series  
(facilitator: Cris Kennedy)

The director of SHAME, Steve Jodrell will reflect on his long and successful career as a director of television drama for series as varied as *Round the Twist*, *A Country Practice*, *Halifax f.p.*, *SeaChange*, *Last Man Standing*, *McLeod's Daughters*, *Packed to the Rafters*, *Winners and Losers*, and most recently *Wentworth Prison*.

► **SATURDAY 28 OCTOBER AT 1.30 in NFSA's Front Room** (located off the entrance foyer): Conversation with **Michael Brindley** on screen-writing (facilitator, Sarah Mason)

The screen-writer of SHAME, Michael Brindley, will discuss his career as a writer for film and television (including series such as *A Country Practice*, *Blue Heelers* and *Police Rescue*) and the challenges facing screenwriters today. Michael also wrote what every emerging screenwriter needs to be familiar with – Screen Australia's guide to synopses and treatments: *What Is A One-page synopsis?* and *The Screen Hub Guide to Script Format*. This is an invaluable opportunity for writers (experienced, emerging and intending) to learn from a great source.

► **SATURDAY 28 OCT AT 1.30 in the NFSA Theatre:** Conversation with **Gaylene Preston, Simone Buchanan and Pat Fiske** on Women In Leadership: Women In Film (facilitator, Virginia Haussegger)

Join former CIFF President and ABC journalist Virginia Haussegger for an in-depth conversation with award-winning filmmakers Gaylene Preston (dir. MY YEAR WITH HELEN) and Pat Fiske (dir. ROCKING THE FOUNDATIONS, prod. OYSTER), and prominent actor of the Australian screen, Simone Buchanan (HEY DAD, NEIGHBOURS, SHAME). This panel of women all-stars have been successful players in a male-dominated film industry for decades and will share their experiences and advice as pioneers in their fields.

► **SUNDAY 29 OCTOBER AT 11.00AM in the NFSA Theatre:**  
Conversation with **Jan Müller** on Archiving in the Digital Age: What Filmmakers Need to Know (facilitator, Glenys Rowe)

This session is an excellent opportunity to meet the new CEO of the National Film and Sound Archive and to gain an insight into his approach to the work ahead of him. Coming to Canberra from the Netherlands, Jan Müller is a former president of the International Federation of Television Archives. He is exceptionally well-positioned in the world-wide network of film archival organisations, and it will be exciting to hear his ideas of how our Australian archive can sit within a global context.

► **SATURDAY 4 NOVEMBER AT 11.00AM in the NFSA Theatre:**  
Conversation with **Chris Fujiwara** on Why Tourneur matters? (facilitator, Andrew Pike)

Internationally respected film critic, Chris Fujiwara, has written many publications on cinema, including *Jacques Tourneur: The Cinema of Nightfall*, and studies of Otto Preminger and Jerry Lewis. He was formerly Artistic Director of Edinburgh International Film Festival, has contributed programs for many other film festivals, and has lectured on film aesthetics and film history at Tokyo University, Yale University, and elsewhere. He will discuss what inspired him to study Tourneur and how he understands his work.

► **SUNDAY 5 NOVEMBER AT 11.00AM in Arc Cinema:**  
A presentation by **Roger Horrocks and Sarah Davy** on "Why Len Lye Matters"  
(facilitator, Ray Edmondson, OAM)

Our two guests from New Zealand are experts on the work of Len Lye and have been long involved in archiving and documenting his wide range of creations, especially in film and kinetic sculpture. This session will explore the context for Len Lye's work, the sources of his inspiration, the broad scope of his achievements in film and in kinetic sculpture, and will discuss the challenges of archiving it for the future.



# CANBERRA INTERNATIONAL FILM FESTIVAL



## THERESE FAULKNER

President

Since taking on the role of President of the Canberra International Film Festival Committee, I've been idly flicking through some old books in my bookshelf at home: "1000 Movies to See Before You Die", "Leonard Maltin's Movie and Video Guide" (err, the 1995 version, but still...!). So many films! So much to see! So little time!

How does Mr, Ms or Mx Average in this busy, whizzy, technological decade known by few as the twenty-teens decide where and how to invest their time in the world of art and cinema?

Well – let's take a look at the following word:

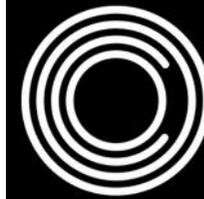
*Curate - select, organise, and present (content, merchandise, information, etc.), typically using professional or expert knowledge [Oxford English Dictionary]*

A curated Film Festival is exactly what we need. This year's Festival program has been curated by two local film experts – Andrew Pike (aka Mr Electric Shadows) and the sublime Alice Taylor. They have carefully selected a range of retrospective and contemporary films which are sure to appeal to a wide cross-section of the Canberra community – making it so much easier for film enthusiasts like me, and maybe you, to decide what to go and see.

I'm excited – and I hope you will be too – by this eclectic collection of fine film we're showing this year at Canberra's very own Arc Cinema at the National Film and Sound Archive.

Sign up on the  
website to our  
email newsletter  
containing updates  
on Festival events.

For details of  
**Festival  
Guests**  
check the CIFF website:  
**www.ciff.com.au**



# CANBERRA INTERNATIONAL FILM FESTIVAL

## PROGRAMMING CIFF IN 2017 ...

This year, CIFF takes an exciting new form, with two primary strands of programming: Contemporary and Retrospective. We've always had a retrospective component, but this year, it is greatly expanded and fills over half of the Festival's sessions.

One of our primary missions will continue to serve as a platform for the work of Canberra's filmmakers, but in 2017 we have the added strategy of looking at past as well as present achievements, as you will see in the coming pages.

*Program notes by Andrew Pike (AP) and Alice Taylor (AT)*



## ANDREW PIKE

Director and Co-Programmer (retrospective)

Through our retrospective screenings in 2017 we hope to offer insights into some unjustly neglected areas of film history – for example, the work of two filmmakers influenced by the great entrepreneur, John Grierson, in the 1930s in England: the innovative animator, Len Lye, and the documentarian turned feature film director, Pat Jackson.

In addition we are highlighting the work of the elusive Jacques Tourneur, the French director who worked in the Hollywood studios in the 1940s and 50s, ranging across genres from Westerns to supernatural thrillers, and film noir to pirate adventures.

Closer to home, we are paying homage to Googie Withers, a charismatic star of British cinema who migrated to Australia in 1959 and became a leading figure in Australian theatre for the next 30 years. And we will also honour the work of a remarkable Canberran: the late ethnographic filmmaker, Kim McKenzie.

All these and much more over the 10 days of the Festival: we hope that our retrospective selections will excite, delight and surprise you.



## ALICE TAYLOR

Co-Programmer (contemporary)

The most rewarding thing about selecting exceptional films for CIFF is the knowledge that many would otherwise be unavailable to Canberra's cinema audiences – perhaps because they are in a foreign language; or they are too experimental, too politically charged, or simply don't have the marketing budget to compete with major studio films. What an honour it's been to scout far and wide and select for you some of the world's most significant films of 2017. This year they have been selected to contrast and complement the retro programming and, with only limited spaces for contemporary works, the bar was set high. From the most highly awarded films of the Cannes and Berlin Festivals, to films closer to home that speak of Australian identity and current affairs, our program gives voice to ideas and experiences that matter in today's political climate. And as always it's an absolute joy to bring a focus on the talents of our own Canberra film community.