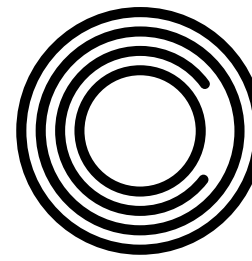


CANBERRA INTERNATIONAL FILM FESTIVAL

CANBERRA INTERNATIONAL FILM FESTIVAL 26 - 28 OCTOBER 2018
National Film and Sound Archive, McCoy Circuit, Acton, ACT www.ciff.com.au

CIFF proudly returns in 2018 with a special 3-day retrospective film event featuring gems from the past, with special guests, Q&As and panels, and an emphasis on Australian cinema. In addition, CIFF presents the Australian premiere of two outstanding new films exploring cinema history.



CANBERRA INTERNATIONAL FILM FESTIVAL 2018 26 - 28 OCTOBER

at the ARC CINEMA, NATIONAL FILM AND SOUND ARCHIVE, Acton

TICKETS AVAILABLE NOW FROM THE FESTIVAL WEBSITE

www.ciff.com.au and from Reception at the National Film and Sound Archive

Enquiries: Contact the Festival office on: 02 6248 0851 in office hours, or email: admin@roninfilms.com.au

Principal Government sponsor: Screen Australia. Presented in association with the National Film and Sound Archive.



#1 in a series of three films featuring cinematography by Australian Robert Krasker

Friday 26 OCTOBER at 7.30pm
THE THIRD MAN

Director: Carol Reed
1949, UK | 104 mins | B&W | Classification: PG

With Joseph Cotton, Alida Valli, Orson Welles, Trevor Howard

Reed's masterpiece, and a deservedly celebrated British thriller, **THE THIRD MAN** won Australian Robert Krasker an Oscar for Best Cinematography. Krasker's experience in Germany studying the lighting and photography of the expressionist period, allowed him to apply an unforgettably dark and brooding atmosphere to the shadows, cobble-stone alley-ways and damaged grandeur of war-torn Vienna. The story follows a naive American pulp-fiction novelist (Joseph Cotton) in his attempts to find an old friend who is now deeply embroiled in the post-war black-market and drug-dealing. Orson Welles revels in his scenes as the menacing Harry Lime, and the entire cast is perfect. With an original screenplay by Graham Greene, and electrifying music on the zither by Anton Karas, the whole film is "a tender/tough classic" (Time Out), which can be re-visited endlessly, especially in this new 4k restoration.

Preceded by: NED WETHERED (1984, 11 mins) an award-winning short animation by Festival Guest Lee Whitmore recording memories of her childhood and a visitor who often called on the family. The minutiae of suburban lives is rich with poignant detail.



#2 in our series of three films featuring cinematography by Robert Krasker

Saturday 27 OCTOBER at 1.30pm
THE CRIMINAL (aka **THE CONCRETE JUNGLE**)

Director: Joseph Losey
1960, UK | 86 mins | B&W
Classification: unclassified (CIFF recommends M)

With Stanley Baker, Sam Wanamaker, Margit Saad, Patrick Magee

Re-building his career after being blacklisted in Hollywood during the McCarthy witch-hunts, Joseph Losey found a wealth of support in England. He took a commission from Nat Cohen, a producer of exploitation fodder, to make a crime movie about an old-fashioned lone-wolf criminal trying to outwit a large crime syndicate. Losey transformed the project into an exercise in existential angst, with the best of collaborators: actor Stanley Baker, hiding his anguish beneath a severe, tight-lipped exterior; emerging playwright Alun Owen (his first feature, soon to be followed by **A HARD DAY'S NIGHT**) who crafted terse, percussive dialogues; and above all, Robert Krasker, whose willingness to play with light and camera angles gave Losey perfect expression for his intense, baroque vision. John Dankworth's moody jazz score adds to the mix, especially with Cleo Laine singing the haunting, recurring, theme song.



A presentation of the NFSA Restores program

Saturday 27 OCTOBER at 7.30pm
SUNDAY TOO FAR AWAY

Director: Ken Hannam
1975, Australia | 94 mins | Colour | Classification: M

With Jack Thompson, Reg Lye, Max Cullen, Robert Bruning, John Ewart, Sean Scully

This story of a shearers' strike in the 1950s stands as a landmark film in the re-emergence of Australian film production in the 1970s. The first feature produced by Matt Carroll and Gil Brealey for the newly formed South Australian Film Corporation, it sold internationally after it was invited into the prestigious Directors' Fortnight at the Cannes Film Festival. For the Australian director, Ken Hannam, it was his first chance to direct a feature after many years in TV at home and abroad. Then there's Jack Thompson, turning down a Hollywood offer, and choosing instead to take the central role in a low-budget local film that ended up changing his life. The supporting cast is rich with remarkable talent, especially Max Cullen and the veteran Reg Lye. As a portrait of a shearers' life it is fabulous social history, and it's a rousing story that is still thoroughly engaging. **CIFF will be screening a new restored version prepared by the NFSA from the film's original negatives, and we will have some very special guests in attendance (to be announced).**



Sunday 28 OCTOBER at 1.30pm
LE CRIME DE M. LANGE

Director: Jean Renoir
1935, France | English subtitles | 77 mins | B&W
Classification: unclassified (CIFF recommends M)

This superb 4K restoration allows us to really indulge in the beauty of Renoir's images. The story follows the fate of a small publishing firm being run into the ground by an amoral, high-living owner who swindles, lies and cheats, and preys on women. After he flees to escape creditors, the workers set up a co-operative and take over the firm, turning it into a huge success, until one day, the former owner tries to return ... A story rich with characters and a feeling of "lived-in" locations, the film is a fantasy about an idealised workers' collective, told with great energy, speed and vitality. The screenplay co-written with Jacques Prevert may have had political intent in the heady days of the Popular Front in France, but what Renoir delivers is a joyous and infectious sense of exhilaration in the telling of the story. Geoff Andrew in Time Out found it "completely delightful and uplifting."



"Of all Renoir's films, **MONSIEUR LANGE** is the most spontaneous, the richest in miracles of camera work, the most full of pure beauty and truth. In short it is a film touched by divine grace." - Francois Truffaut

CIFF keynote film - Australian premiere, presented in association with the Friends of the NFSA

Saturday 27 OCTOBER at 11.00am
CINEMA: A PUBLIC AFFAIR

Director: Tatania Brandrup
2015, Germany | 104mins | Classification: unclassified
(CIFF recommends for General Exhibition)

This riveting documentary by a Russian-German director, Tatania Brandrup, focuses on the progressive depredations inflicted on the world-renowned Moscow Film Museum (the Musey Kino) by a succession of Russian bureaucracies. The film also details the heroic fight-back by the remaining staff and former staff to keep the flame alive. The Musey Kino was founded by the film historian Naum Kleiman in 1989: it had enormous importance in Moscow during the Glasnost years and for a new generation of Russian filmmakers. In 2005, the museum was evicted from its building in central Moscow and Kleiman and his staff maintained a "Cinema in Exile" program of almost daily screenings in cinemas and museums across Moscow.

"A contemporary horror story – how a flourishing, idealistic, socially essential entity can be crushed by invisible official forces. ... as the story goes on, we have a sense of celebration and the indispensable role of cinema in civilized society. If this is tragedy, the catharsis is supreme. **Venceremos!**" - program note, Pordenone Silent Film Festival.



Australian premiere! Presented in association with the Friends of the NFSA

Saturday 27 OCTOBER at 4.30pm
**SEARCHING FOR INGMAR
BERGMAN**

Director: Margarethe von Trotta
2018, Germany | 99 mins
Classification: unclassified (CIFF recommends M)

In this beautifully crafted and moving memoir, Margarethe von Trotta recalls the inspiration she found in the work of Ingmar Bergman: his films triggered her decision to become a director and guided many of her creative decisions over her long career. Von Trotta began as an actor in films with Schlöndorff (with whom she co-directed two films) and Fassbinder, before becoming a solo director in 1978. She went on to direct many international award-winners including **SISTERS - OR THE BALANCE OF HAPPINESS**, **ROSA LUXEMBURG**, **ROSENSTRASSE** and most recently **HANNAH ARENDT**. In this reflective documentary she makes creative use of a wealth of fascinating home movie footage of Bergman, and meets some of his former collaborators including Liv Ullmann and Gunnel Lindblom, his sons Daniel and Ingmar Jr, and talks with a new generation of Danish filmmakers.



Preceded by: ADA (2002, 7 mins) a miniature animated film by Festival Guest Lee Whitmore evoking memories of childhood.

Sunday 28 OCTOBER at 11.00am
THE FILMS OF LEE WHITMORE

Lee Whitmore is one of Australia's leading animation filmmakers and will be in conversation on stage talking about her work and presenting selections from her work. Her short personal films depict intimate moments of family life and memories of childhood, and evoke a charming, nostalgic yearning. They use a variety of techniques, but all are united by their free-flowing, loosely drawn style that is Whitmore's signature. Her whimsical humour, quiet attention to detail and small gestures, are distinctly her own.

"Lee Whitmore's films are miniature masterpieces. They have a strong respect for their characters, and are executed with an extraordinary vitality of colour, line and movement. They are intensely personal and honest, and few other animators can come close to their sensitive depiction of a private world." - Andrew Pike



#3 in our series of three films featuring cinematography by Robert Krasker

Sunday 28 OCTOBER at 4.00pm
EL CID

Director: Anthony Mann
1963, USA/Spain | 182 mins | Colour | Classification G

With Charlton Heston, Sophia Loren, Raf Vallone, Genevieve Page and Australia's own Frank Thring

Described by Martin Scorsese as "one of the greatest epic films ever made" this cast-of-thousands big-screen movie depicted episodes in the life of the 11th century Spanish hero who fought to defend his country from invading Moors. Krasker shifts effortlessly from his dark b&w thrillers to a rich palette of bold colours, magnificent wide-screen compositions, and a camera that swoops and glides and encircles the characters. The climactic siege of Valencia is one of Krasker's finest hours, and he thoroughly deserved an award from the British Society of Cinematographers. Director Anthony Mann was best known for his tough gutsy Westerns and is in top form, as is Miklos Rozsa with a full-blooded music score. Of all the epics that Samuel Bronston produced in the 1960s, this one, according to Geoff Andrew in Time Out, was "one of the very finest ... genuinely stirring ... and equally impressive in terms of script (by Philip Yordan) and spectacle."





CANBERRA INTERNATIONAL FILM FESTIVAL

CANBERRA INTERNATIONAL FILM FESTIVAL 26 - 28 OCTOBER 2018

National Film and Sound Archive, McCoy Circuit, Acton, ACT www.ciff.com.au