

CANBERRA INTERNATIONAL FILM FESTIVAL 2019

proudly presents a special event celebrating the remarkable
collaboration of Ingrid Bergman and Alfred Hitchcock
in three films made between 1945 and 1949:

Friday 25 October at 7.30pm:

NOTORIOUS PG

Saturday 26 October at 7.30pm:

SPELLBOUND PG

Sunday 27 October at 2pm:

UNDER CAPRICORN PG

Introduced by Christine Wallace.

Screening at the Arc Cinema, National Film
and Sound Archive, McCoy Circuit, Acton, ACT

**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
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CANBERRA INTERNATIONAL FILM FESTIVAL

PRESENTS

BERGMAN-HITCHCOCK

a special event celebrating the remarkable collaboration of Ingrid Bergman
and Alfred Hitchcock in three films made between 1945 and 1949:

SPELLBOUND | NOTORIOUS | UNDER CAPRICORN

25 to 27 OCTOBER 2019

Arc Cinema, National Film and Sound Archive, McCoy Circuit, Acton, ACT

www.ciff.com.au



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CIFF is proud to present the Bergman-Hitchcock season as a prelude to the next retrospective film festival in October 2020.

Funding is critical for a community-run not-for-profit association, and CIFF values any support you are able to offer. Tax-deductible donations can be made through the Australian Cultural Foundation: <https://australianculturalfund.org.au/projects/canberra-film-fest-2020/>

BERGMAN-HITCHCOCK



Hitchcock gained notoriety for mistreating his actresses, but with Ingrid Bergman, he seems to have met his match: she was committed to her career and her craft, and wanting to be challenged creatively by working with the great directors of the time. Both Bergman and Hitchcock did some of their best work in a succession of films of enduring fascination. It seems to have been a collaboration from which both gained a great deal:

Bergman was stretched creatively in three films of great emotional intensity, and Hitchcock was driven to express some of his own personal anguish for the first time in his work.

The trio is an odd one: **SPELLBOUND** and **NOTORIOUS** were major box-office successes, nominated for many Oscars and are still applauded by critics today. In counterpoint, **UNDER CAPRICORN**, was an expensive Technicolor production which failed commercially and virtually disappeared from view for many decades; today, it is increasingly finding avid supporters and is ripe for re-appraisal.



Friday 26 October at 7.30:

NOTORIOUS

1946 | B&W | 102 mins | Classified PG

Directed by **Alfred Hitchcock**. Screenplay by **Ben Hecht**, Music by **Roy Webb**.

With **Ingrid Bergman, Cary Grant, Claude Rains, Louis Calhern, Leopoldine Konstantin**

4K RESTORATION! One of Hitchcock's finest works – the complex charting of love, repressed and betrayed, is the driving force of the film, underlying the surface plot of a cell of subversive fascists and the efforts of American Intelligence to entrap them. Bergman is the true centre of the film, initially a “fallen” woman given to drink and reckless partying, until she falls in love with a man who can't admit to his feelings for her. He is a professional intelligence agent sent to recruit her, and his studied remoteness contrasts strongly with the strength of her feelings. Hitchcock and Bergman let us see what is really going on beneath the mechanics of the plot, and it makes for profoundly moving cinema.



Saturday 28 October at 7.30:

SPELLBOUND

1945 | B&W | 111 mins | Classified PG

Directed by **Alfred Hitchcock**. Screenplay by **Ben Hecht**. Music by **Miklós Rózsa**

With **Ingrid Bergman, Gregory Peck, Michael Chekhov, Leo. G. Carroll, Rhonda Fleming**

With dream sequences designed by Salvador Dali, and the eerie sound of the theremin to represent mental derangement, **SPELLBOUND** plunges deep into a mysterious world of psychoanalysis. Bergman plays a psychiatrist so dedicated to her work that her colleagues refer to her as “an iceberg”. The story involves murder and a manhunt, but it is the awakening of Bergman to love that drives the film powerfully onwards. Bergman's performance, delivered in lingering close-ups, is brilliantly detailed and engaging: her hesitancy to engage with a young man suffering from amnesia is riveting as she gradually opens her heart to him. The film's producer David Selznick, and the screenwriter, Ben Hecht, were both deeply interested in psychotherapy, but one suspects that Hitchcock's primary fascination lay with the emotional anguish in the love story and the visual novelties of the dream sequences: these are filmed with an intensity that serves Bergman's performance magnificently. And Miklós Rózsa's score is lush, romantic and one of his best works for the cinema.



Sunday 27 October at 2pm:

UNDER CAPRICORN

1949 | Technicolor | 117 mins | Classified PG

Directed by **Alfred Hitchcock**. Screenplay by **James Bridie**, Adaptation **Hume Cronyn**, from the novel by **Helen Simpson**. Music by **Richard Addinsell**.

With **Ingrid Bergman, Joseph Cotton, Michael Wilding, Margaret Leighton, Cecil Parker**

For all its superficial kinship to English costume melodramas, **UNDER CAPRICORN** seethes with interest. As in **NOTORIOUS**, Bergman plays a “fallen” woman, now struggling with alcohol, with fears for her own sanity (shades of her role in **GASLIGHT**), and haunted by a terrible guilt from her past. Set in Sydney in the 1830s, the film is a fascinating portrait of colonial life as seen through a Hollywood lens. It is derived in part from a novel by Helen Simpson, an Australian author often resident in England, who mixed socially with the Hitchcock family and had contributed to two of his previous films.

In 1948, Hitchcock had famously experimented with 10-minute takes in **ROPE**, and planned to continue the experiment with **UNDER CAPRICORN**. Progressively, however, he abandoned the technique, partly because of union troubles in the UK where the unit had gone to find enough actors with English accents. From the uneven styles – occasional long takes mixed with conventional montage techniques – one sublime moment shines through: in one uninterrupted 8 minute monologue, Bergman reaches an emotional crisis that validates the long takes that Hitchcock had wanted to use.