

Season 1
March to August, 2012



MERCURY
CINEMA

CELEBRATING 25 YEARS IN 2012 ADELAIDE CINÉMATHEQUE

SOUTH AUSTRALIAN FILM SOCIETY DEVOTED TO SCREEN CULTURE

MERCURY CINEMA, 13 MORPHETT STREET, ADELAIDE
Telephone: (08) 8410 1934 www.mercurycinema.org.au

Adelaide Cinémathèque is South Australia's premier film society and this year marks its 25th Anniversary.

For a quarter century the Cinémathèque has celebrated cinema in all its forms offering audiences a program of classic, cult, experimental, documentary, silent, short and premiere films. This year is no exception. As a film society, you can't purchase tickets to single sessions...so to see the finest cinema from around the world simply become a member, which you can do anytime at the cinema or by phoning (08) 8410 1934. Memberships are excellent value and easy to purchase. They also make an ideal gift!

Everyone is invited to join. Enjoy inexpensive quality film going all year long!

The Media Resource Centre is proud to present Cinémathèque and host it at the Mercury Cinema, Adelaide's centre of screen culture. Curated by Mat Kesting and the MRC Members' Exhibition Group.

ANNUAL MEMBERSHIP
\$120 FULL
\$99 CONC
16 SESSION MEMBERSHIP
\$89 FULL
\$65 CONC
4 SESSION MEMBERSHIP
\$40 FULL
\$30 CONC

OPENING PARTY & SEASON LAUNCH

29 March

7PM PARTY

Come celebrate 25 years of Adelaide Cinémathèque by joining us for the launch of the 2012 season 1 program and a very special screening of Godard's classic *Vive Sa Vie* now in its 50th year. The launch also coincides with the opening of the Mercury Cinema's new foyer.

MY LIFE TO LIVE (M)

VIVE SA VIE: FILM EN DOUZE TABLEAUX

7:30pm Thursday 29 March

DIR: JEAN-LUC GODARD
FRANCE 1962 85mins 16mm
Nana (Anna Karina) abandons her husband and son with dreams of becoming an actress, but soon finds herself a willing prostitute, and eventually finds herself dead. Godard cuts the film into a dozen vignettes, and edits them further to disrupt the traditional flow of time and focus the audience's attention. A scathing observation on consumerism where even human life is now a commodity to be bartered.

LISTED IN 1001 Movies You Must See Before You Die
WINNER Venice Film Festival (Special Jury Prize) 1962



SUBVERSIVE NARRATIVE

7:30pm Thursday 26 April

2 FILMS 1 NIGHT

To celebrate a quarter-century of Adelaide Cinémathèque, we're taking a look at some of the programs from the first Cinémathèque calendar. The first is *Subversive Narrative* curated by Shane McNeil.

ACT OF GOD (R18+)

DIR: PETER GREENAWAY
UK 1980 29mins 16mm
As we can expect from the director of the *Draughtsman's Contract*, *Z.O.O.* and *Belly of An Architect*, Greenaway shows his idiosyncratic style in a documentary about people struck by lightning.

THE LOCKET (M)

DIR: JOHN BRAHM
US 1946 85mins 16mm
Dismissed by conventional critics in Hollywood for having the most flashback within flashbacks of any Hollywood film, *The Locket's* convoluted narrative becomes more and more intriguing with every passing year. At the core of this maze lies the secret of the psychopathic anti-heroine, and a trail of dead or destroyed men all the way to the altar.



ISABELLE HUPPERT - WISTFUL ALIENATION

30 April - 10 May

French actress Isabelle Huppert (1953-) has never been afraid to push back the boundaries of what is acceptable in cinema. As one critic has noted, Huppert's "mysterious inner radiance glows behind her patient suffering". She has become identified in European and American arthouse circles from the late-1970s as a sensitive purveyor of passionate vulnerable women who succumb to society or themselves. Known for her versatile portrayals of characters ranging from the innocent to the sultry to the comic, Huppert's long and productive working relationships with the likes of Jean-Luc Godard, Claude Chabrol and Claire Denis have created a series of cool, precise, and intensely hypnotic performances. Fearless, icy, intellectual, she is indisputably one of the finest actresses of her generation.

THE LACEMAKER (R18+)

DIR: CLAUDE GORETTA
FRANCE 1977 108mins 16mm
The Lacemaker marks Huppert's breakthrough role, and won her a BAFTA for Most Promising Newcomer to Leading Film Roles. In Claude Goretta's bittersweet twist on the Cinderella story, Huppert plays Pomme, shy beautician who falls in love with a student, François (Yves Beneyton). He is captivated by her, but his inability to appreciate her inner beauty leads to heartbreaking tragedy for her. Pomme's final stare into the camera - as though posing for a portrait by Vermeer, one of whose paintings of working-women gives the film its title - invites spectators to look beyond appearances and to judge how they would have responded to her.
WINNER BAFTA 1978, Cannes Film Festival (Jury prize) 1977

CLEAN SLATE (R18+)

DIR: BERTRAND TAVERNIER
FRANCE 1981 128 mins 16mm
An adaptation of Jim Thompson's 1964 novel *Pop. 1280*, Tavernier's film is a humorous satire that transplants noir tropes to colonial Africa, where the local French police officer, Lucien Cordier (Philippe Noiret), is the laughing stock of his village. Noiret is wonderful, gaining revenge on those who have ridiculed him. His affected goofy attitude works to his benefit when no one suspects him of the diabolical murders. The subversive turns of events is enhanced by Philippe Sardes' jazzy score and Tavernier's baroque camera movements. As Noiret's mistress, Huppert exudes an ever dreamy sensuality.



GREEK MASTERS: CACOYANNIS & ANGELOPOULOS

2 & 5 April

In association with Festival Hellenika, Adelaide Cinémathèque presents a glimpse into the rich history of Greek cinema with the Cacoyannis' *Zorba the Greek* and the late Theo Angelopoulos' Palm d'Or winning *Eternity and a Day*. Both films present a considered meditation on life through a distinct Greek perspective.



ZORBA THE GREEK (M)

7:30 Monday 2 April
DIR: MICHAEL CACOYANNIS
GREECE 1964 137mins 35mm
A chance meeting between the reserved Basil (Alan Bates) and the exuberant Zorba (Anthony Quinn) leads to love and tragedy for the two men as they visit an impoverished Cretan village with business plans. Adapted from Nikos Kazantzakis' novel, *Zorba* is a richly human tale of conflicting passions, and of course dance.
WINNER Academy Awards (Best Cinematography, Best Art Direction, Best Actress in supporting role) 1965



ETERNITY AND A DAY (M)

DIR: THEO ANGELOPOULOS
GREECE 1998 137mins 35mm
Alexander (Bruno Ganz) is a terminally ill poet trying to put his life in order before the inevitable. His past is a missing wife, his present an indifferent daughter, and his future is a vagrant boy trying to reach Albania. Angelopoulos' meditation on fear, death and the search for meaning culminates in a sublime moment of blissful surrender and dance.
WINNER Cannes Film Festival (Palm d'Or) 1998

NICOLAS ROEG - CINEMA'S FRAGMENTED ENIGMA

12 - 23 April

Nicolas Roeg (1928 -) began his film career with the visual stylings of *Lawrence Of Arabia*, before taking his unique eye onto more elliptical projects. Shattering conventional narrative and forcing the audience to reconstruct his delicately (de)constructed visions, Roeg also infuses his fever-dreams with a naturalistic eroticism, stamping his unique vision on every film he touches.

PERFORMANCE (R18+)

7:30pm Thursday 12 April
DIRS: NICOLAS ROEG & DONALD CAMMELL
UK 1968 105mins 16mm
On the run from his boss, London gangster Chas (James Fox) finds himself hiding out with retired rock god Turner (mercurial Mick Jagger) and his girlfriends. The conflict between the two posturing men turns into fascination and eventually murderous transference. Or not? Cammell's dense script is layered with philosophical complexity, and Roeg's keen eye and fascination with editing technique created one of the most controversial art-house films of the era.
LISTED IN 1001 Movies You Must See Before You Die

THE MAN WHO FELL TO EARTH (R18+)

7:30pm Monday 16 April
DIR: NICOLAS ROEG
US 1976 138mins 4K
Thomas Newton (David Bowie) comes to Earth in an effort to save his home of Anthea. But his superior intellect and morality is subsumed under humanity's materialism and the pleasures of the flesh. Roeg's adaptation of Walter Tevis' 1963 novel is a masterpiece of photography, editing and casting, crowned by David Bowie in the middle of his cocaine addiction as the detached androgynous alien. A science-fiction classic of ideas, short on explosions but overflowing with emotion.
LISTED IN 1001 Movies You Must See Before You Die

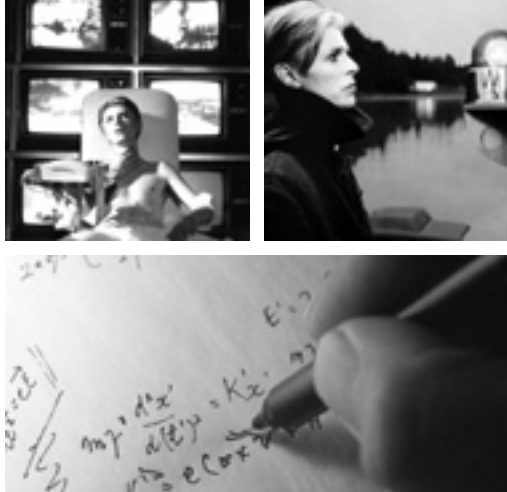


BAD TIMING: A SENSUAL OBSESSION (R18+)

7:30pm Thursday 19 April
DIR: NICOLAS ROEG
UK 1980 122mins 16mm
A woman (Theresa Russell) is rushed into a Viennese hospital after an overdose, her psychiatrist boyfriend (Art Garfunkel) is with her. An investigator (Harvey Keitel) tries to piece their complex relationship together and with others to determine, via fragmented flashbacks, whether the overdose was accidental. Still pushing critical buttons, Roeg continued his obsession with both musicians and obsession itself.
WINNER Toronto Int'l Film Festival (People's Choice Award) 1980

INSIGNIFICANCE (M)

7:30pm Monday 23 April
DIR: NICOLAS ROEG
UK 1985 110mins 4K
The Actress is ogled while The Ballplayer impotently watches. The Professor is harassed by The Senator. Lives cross and time collapses, an eternity at 8:15am. Terry Johnson's meditation on fame and relationships in post-WW2 America, using archetypes and stand-ins for Monroe, Einstein, McCarthy and DiMaggio, becomes an even more complex series of Roeg's observations on time and interpersonal (dis)connection.
WINNER Cannes Film Festival (Technical Grand Prize) 1985



FUTURE IMPERFECT

14 - 24 May

The Seventies rolled around as the big comedown to the utopian dreams of the Sixties, and sci-fi followed suit. Technology was humanly fallible, environmental collapse was imminent, and power rested in the hands of people/things whose interests may not be the same as ours. And even if we do get off the planet, the universe remains indifferent to our pain.

SOYLENT GREEN (M)

7:30pm Monday 14 May
DIR: RICHARD FLEISCHER
US 1973 97mins 35mm
An overpopulated 2022, where resources are so scarce food riots break out. *Soylent Green* is the latest product to feed the starving masses, but may not be what it seems. A routine investigation into the murder of a Soylent executive drags detective Thorn (Charlton Heston) and his partner Sol Roth (Edward G. Robinson, who would never live to see the completed film) into the darkest of secrets. Heston's crying out of the final line is one of sci-fi's iconic moments.

WESTWORLD (PG)

7:30pm Thursday 17 May
DIR: MICHAEL CRICHTON
US 1973 88mins 35mm
In the near-future is Delos, the adult amusement park where robots are almost indistinguishable from humans, and humans come to live out their dreams. But a series of faults is spreading amongst the robots, like a virus, and the system is about to break down. Crichton's obsessions with technology, systems analysis and inherent failure have never been so starkly stated as here. Yul Brynner's performance as The Gunslinger, inexorably marching forward in pursuit, is iconic enough to both influence *The Terminator* and survive it.

LOGAN'S RUN (PG)

7:30pm Monday 21 May
DIR: MICHAEL ANDERSON
US 1976 120mins 16mm
In the year 2274 humanity lives in domed cities, run by a "benevolent" supercomputer overseeing every aspect of their lives and protecting them from the surrounding wastelands. But the inhabitants have to make the most of this seeming paradise, as they're killed off at the age of thirty. Logan 5 (Michael York) is a Sandman, killing those who don't volunteer to be euthanised, who is sent on a mission to find the mythical Sanctuary. Now chased by his former compatriots, Logan risks his life on a sanctuary which may overthrow his entire society. A cult classic of Seventies dystopian sci-fi, replete with "futuristic" Dallas/Ft Worth locations.

ALIEN (M)

7:30pm Thursday 24 May
DIR: RIDLEY SCOTT
US/UK 1979 117mins
Awakened from hypersleep to answer a mysterious distress signal, the crew of the *Nostromo* are plunged into a nightmare of survival against the most implacable killing organism in the universe. An instant classic, *Alien* launched careers (Sigourney Weaver's debut and only Scott's second film) and a franchise, not to mention irrevocably changing horror and sci-fi films, monsters and industrial design aesthetics in cinema. A slow burning masterpiece of terror, never to be missed on the big screen.
LISTED IN 1001 Movies You Must See Before You Die
WINNER Academy Awards (Best Effects & Best Art Direction) 1980



DIRK BOGARDE – SUAVE AMBIGUITY

28 May – 7 June

Dirk Bogarde (1921 – 1999) moved from stage to romantic leading man to art-house favourite, writing volumes of autobiography along the way. In life he kept his homosexuality a secret, but through a series of daring films he bared his soul to the world.



THE SLEEPING TIGER (PG)

7:30 Monday 28 May
DIR: JOSEPH LOSEY
UK 1954 89mins 16mm

Frank (Bogarde) is a street thug who is disarmed by his target, the psychologist Clive (Alexander Knox) who gives him the option of jail time or being a human guinea pig in an attempt to 'cure' criminality. Moving into the doctor's home Frank undermines the cosy domesticity while never giving up his life of crime. The first of the five films Losey and Bogarde would make together is an unflinching look behind the doors of the comfortable middle-classes.

VICTIM (M)

7:30pm Thursday 31 May
DIR: BASIL DEARDEN
UK 1961 96mins 16mm

Barrister Melville Farr (Bogarde) has a promising career and an apparently happy marriage, but an incident from his past finds him drawn into a ring of blackmailers targeting (then illegal) gay men. The first English language film to utter the forbidden word 'homosexual' was a cultural hand grenade, the US going to the lengths of banning it for a few months until the overthrow of the Hays Code. Dearden was known for making 'social problem' films, and with the cast including three gay actors, this film remains a touchstone for a generation's sexual liberation.

THE SERVANT (M)

7:30pm Monday 4 June
DIR: JOSEPH LOSEY
UK 1963 112mins 16mm

Tony (James Fox) and Hugo (Bogarde) are comfortably ensconced in their master/servant relationship until Tony introduces his girlfriend Susan (Wendy Craig) whose antipathy towards Hugo encourages him to bring his 'sister' Vera (Sarah Miles) who happens to be Tony's lover, into the milieu. Debasement and transference inevitably follow. Playwright Harold Pinter's assault on the complacency of the British class system strips the Robin Maugham novella down to raw basics, and serves as a precursor to Fox's later role in *Performance*.

LISTED IN 1001 Movies You Must See Before You Die
WINNER BAFTA Awards (Best Actor, Best Cinematography & Most promising newcomer) 1964

DEATH IN VENICE (PG)

7:30pm Thursday 7 June
DIR: LUCHINO VISCONTI
ITALY 1971 130mins 16mm

In the midst of an undecared cholera epidemic composer Gustav von Aschenbach (Bogarde) becomes obsessed with a teenage boy and tries to regain his youth so as to gain the youth to whom he never speaks. Making copious use of Mahler's music and the aesthetic perfection of the sinking/dying Venice, Visconti turns Thomas Mann's novella into a meditation on aging and the search for purity.

WINNER BAFTA Awards (Art Direction, Cinematography, Costume Design & Soundtrack) 1972
Print courtesy of the National Film and Sound Archive



HERSCHELL GORDON LEWIS – AHEAD OF THE PACK AND MAKING A BUCK

12 July & 16 July

Independent pioneer HGL (1929 -) dabbled in whatever genres were profitable at the time, and in hindsight is now understood as being in the vanguard of exploitation cinema. But he's best known as the Godfather Of Gore, the man who almost single-handedly invented the splatter film, with its over the top special effects shocking and enthralling drive-in audiences for years. **WARNING!** These are wild films for wild sensibilities.



BLOOD FEAST (R18+)

7:30pm Thursday 12 July
DIR: HERSCHELL GORDON LEWIS
US 1963 87mins 4K

Faud Ramses (Mal Arnold) sacrifices people to the goddess Ishtar, then uses their bodies to prepare exotic feasts. And that's about it, except to say that mayhem ensues. Overflowing with outrageous blood and guts moments, the splatter film seemed to arrive fully formed right down to the machete wielding madman prefiguring decades of masked killers. Prepare yourself for the infamous 'tongue' sequence!

TWO THOUSAND MANIACS! (R18+)

7:30pm Monday 16 July
DIR: HERSCHELL GORDON LEWIS
US 1964 87mins 4K

Inspired by the musical *Brigadoon* and the success of *Blood Feast*, Lewis served up a moist tale of Pleasant Valley, which arises once a century to avenge their destruction at the hands of Union forces in the American Civil War. A half-dozen poor Yankees find themselves in Pleasant Valley on that fateful day and are subjected to numerous horrifying (yet entertaining) deaths.

Sessions restricted to 18+ except where classification is otherwise indicated.

The Adelaide Cinémathèque reserves the right to amend programming, alter membership rates and may apply additional charges for special events. All 2012 Adelaide Cinémathèque memberships expire at the end of 2012. Curated by Mat Kesting and the MRC Members' Exhibition Group.

THE ADELAIDE CINÉMATHEQUE WISHES TO THANK:

The Astor Theatre, Australian Centre for the Moving Image, BigPond Adelaide Film Festival, Chapel Films, Hollywood Classics, Jimmy Maslon, Madman Entertainment, Melbourne Cinémathèque, National Film and Sound Archive, Twentieth Non Theatrical Umbrella Collection, Paul Cox, Paramount, Roadshow, Sony, Three D Radio, Twentieth Century Fox and Umbrella Entertainment.

A very special thank you to our most dedicated volunteers: Patti Greethead, Angela Schilling and Craig Andrews. Our FoH volunteers: Tony, Dan and Eva. Thank you also to the MRC Members Exhibition Group: Joey Blackwell, Andrew Bunney, Ron Hillinga, Ben McCann, David Munn, Matthew Saleh, Dimitri Sykiotis and Mike Walsh. A big thanks to all of the MRC staff that work tirelessly to make the Cinémathèque a success.

PUNK CINEMA: DESTROY ALL MOVIES!

14 – 21 June

Like any well developed counter-cultural movement, punk found itself represented in cinema. Often as objects of scorn or the butt of jokes, but not everybody was taking this lying down. People involved in or sympathetic to the scene made their own movies, showcasing the human side of punk and ranging from genuine concern to gleeful absurdity.

SUBURBIA (R18+)

7:30pm Thursday 14 June
DIR: PENELOPE SPHEREIS
US 1984 94mins 4K

Punk street kids hang out and goof, 'concerned citizens' intimidate them, aggressive boneheads escalate the violence, and nobody pays any attention to a lost generation. Using non-actors who virtually play themselves, Sphereis' masterpiece is the most sympathetic look at adolescents without a future, stigmatised when not ignored by a society which gave up on them and bemused by their refusal to conform. Balancing humour and tragedy, as well as performances from the LA hardcore scene, *Suburbia* is one of the most important films to deal with punk on its own terms.

RUDE BOY (R18+)

7:30pm Monday 18 June
DIRS: JACK HAZAN & DAVID MINGAY
UK 1980 133mins 4K

Ray (Ray Gange) falls in with The Clash, navigating the grim streets of late-Seventies London and its treacherous web of neo-fascists, cops and punks. Taking up with them as a roadie he drinks and fights his way through a tour, before aimlessly wandering off while the band prepare for a global assault. Shot through with energetic concert footage, Ray's failure to actualise Joe Strummer's political convictions reflects the greater cultural failure of Britain's first wave of punk.

DESIRE AND THE BODY

25 June

To celebrate the 25th anniversary of Adelaide Cinémathèque once more, we present an evening looking at what goes on between the ears and in the heart in a program from the first Cinémathèque calendar curated by Yani Steffensen.



MESHES OF THE AFTERNOON (R18+)

7:30pm Monday 25 June
DIR: MAYA DEREN
US 1943 18mins 16mm

A surrealist short film that prefigured the entire American avant-garde cinema to come, the viewer must try to decipher what counts as dream, what as nightmare, what as reality, and whether these words have any meaning anymore. A subjective look into the subconscious which continues to influence.

ALL THAT DECADENCE: ACCESS HOLLYWOOD

28 June – 9 July

Sometimes, somehow, somehow, somebody holds a mirror up to the machine and Hollywood gets a good look at itself...and starts counting the box-office. While each of these films takes a critical look at the stars and studios to varying degrees, they were all made by major studios. Begging the question; how much more are they hiding?

THE BAD AND THE BEAUTIFUL (PG)

7:30pm Thursday 28 June
DIR: VINCENTE MINNELLI
US 1952 118mins 35mm 16mm

A writer, director and star all tell a movie producer just why they won't work with the hated Jonathan Shields (Kirk Douglas and his chin), weaving tales of lies, manipulation, betrayal and death. Which shouldn't sound unusual in Hollywood, but allows for a thinly veiled poke at many people in the industry at the time and an insight to the deceptiveness of the system, which is as fake and narcissistic off-screen as on, with great actors of the era like Lana Turner and Walter Pidgeon playing the same people they worked and fought with.

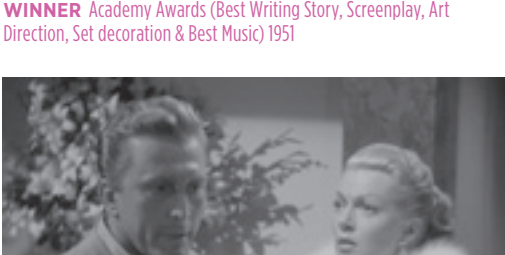
LISTED IN 1001 Movies You Must See Before You Die
WINNER five 1953 Academy Awards

SUNSET BOULEVARD (PG)

7:30pm Monday 2 July
DIR: BILLY WILDER
USA 1950 110mins 16mm

Struggling writer Joe Gillis (William Holden) floats dead in a pool in one of the most famous opening shots ever, then proceeds to narrate his own demise. His accidental meeting with faded star Norma Desmond (Gloria Swanson) leads him into becoming a kept man as Norma slides into delusion. Wilder's fascination with Hollywood, and how the disposability of the silent screen stars who built it shattered the stars themselves, shines through in this cameo filled gem of black humour.

WINNER Academy Awards (Best Writing Story, Screenplay, Art Direction, Set decoration & Best Music) 1951



DANCING THE EIGHTIES AWAY

19 – 30 July

Years before *Glee* took over our TV screens, the Eighties saw a slew of upbeat music based films that would produce video clips and soundtrack albums by the dozen. Not traditional musicals by any means, rather these films worked their soundtrack into the action and got everybody's toes tapping. Leg warmers are recommended!

FAME (M)

7:30pm Thursday 19 July
DIR: ALAN PARKER
US 1980 134mins 35mm

Set in the New York High School of Performing Arts *Fame* is a high school movie of a different sort. Sprawling over the course of a few years the students struggle with both their aspirations and the grind of adolescence, not to mention the occasional spontaneous outburst of song and dance. With two TV series, a remake and a stage musical it's time to go back to the source of this long-lived franchise. Don't pretend you can't sing Irene Cara's Oscar-winning title song.

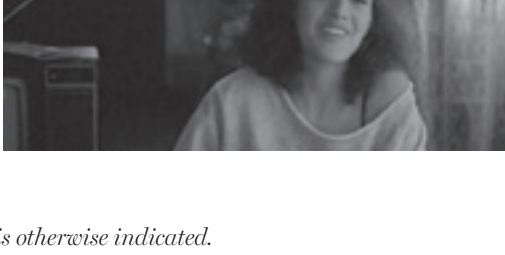
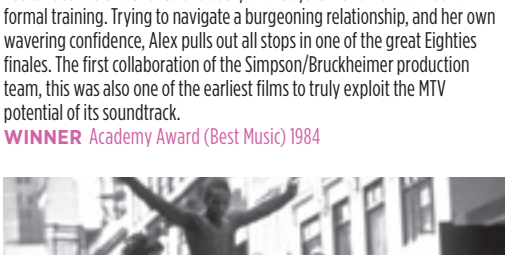
WINNER Academy Award (Best Music) 1981, BAFTA Award (Best Sound) 1981

FLASHDANCE (M)

7:30pm Monday 23 July
DIR: ADRIAN LYNE
US 1983 95mins 4K

Alex (Jennifer Beals) welds by day and dances at a bar in the evening. With dreams of being accepted to a prestigious dance academy, Alex has to face the entrenched snobbery of the system and her own lack of formal training. Trying to navigate a burgeoning relationship, and her own wavering confidence, Alex pulls out all stops in one of the great Eighties finales. The first collaboration of the Simpson/Bruckheimer production team, this was also one of the earliest films to truly exploit the MTV potential of its soundtrack.

WINNER Academy Award (Best Music) 1984



ROCK'N'ROLL HIGH SCHOOL (M)

7:30pm Thursday 21 June
DIR: ALLAN ARKUSH
US 1979 93mins 4K

Riff Randell (PJ Soles) is obsessed with The Ramones and wants to write songs for them. Meanwhile the uptight Principal Togar (Mary Woronof) is on a one-woman crusade to stamp out the evils of punk. Into the midst of this come The Ramones themselves, to save the kids and overthrow the principal's junta. With the band throwing themselves into their songs, and a crazed audience jumping in after them, this gleeful comic book of a film captures the devil-may-care energy of America's punk pioneers.



VARIETY (R18+)

7:30pm Monday 25 June
DIR: BETTE GORDON
US 1983 97mins 16mm

Christine (Sandy McLeod) takes a job as a ticket seller at Variety, one of the iconic porn cinemas of New York's golden age of sleaze. Her flirtation with the taboo helps open her up to the possibilities all around her, and come to terms with her own sexuality in an era slowly becoming post-feminist.



WHATEVER HAPPENED TO BABY JANE? (M)

7:30pm Thursday 5 July
DIR: ROBERT ALDRICH
US 1962 134mins 16mm

What happens when a spoilt child star has to care for her bitter, crippled alcoholic sister? As their mutual hatreds and jealousies take hold, Joan Crawford and Bette Davis go to town on each other in a case of life overtaking art. Aldrich was unable to control the pair on set, even as assault took place before the camera, and the verbal fireworks are chilling in their authenticity. One of the nastiest peeks into the Hollywood star machine, both on the page and off, and the film which kick-started the psycho-biddy genre.

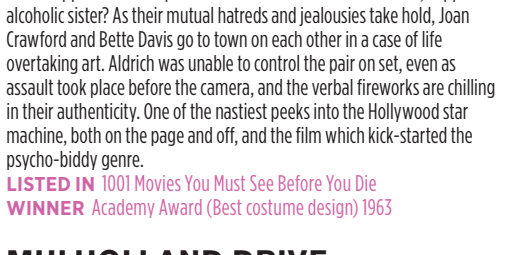
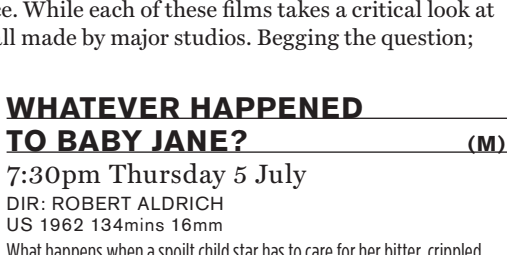
LISTED IN 1001 Movies You Must See Before You Die
WINNER Academy Award (Best costume design) 1963

MULHOLLAND DRIVE (MA)

7:30pm Monday 9 July
DIR: DAVID LYNCH
US / FRANCE 2001 146mins 4K

A mysterious woman survives a car accident and meets an aspiring actress. A director is intimidated by gangsters. Everyone is concerned with their dreams, particularly the audience. Initially designed as a television series, the pilot was rejected and Lynch, unable to drop the ideas he'd begun, expanded his dark fantasy into a feature film. The fractured production added to the sense that Reality was up for grabs, even for a Lynch movie. Hailed as "a poisonous Valentine to Hollywood" and one of his finest works, Lynch brings his neo-noir vision to the dream factory.

WINNER BAFTA Award (Best Editing) 2002

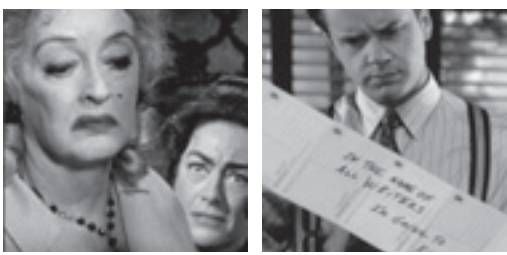


DIRTY DANCING (M)

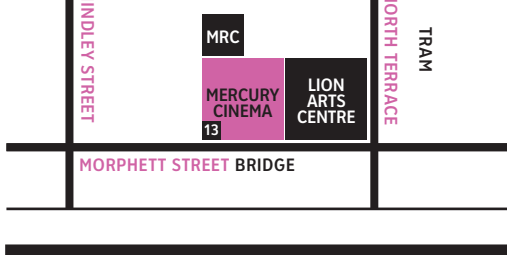
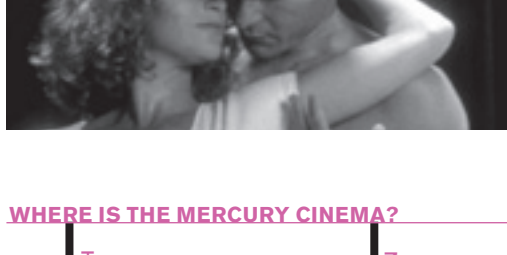
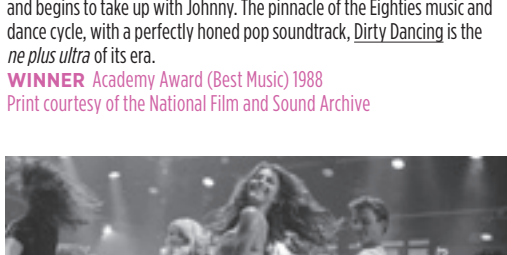
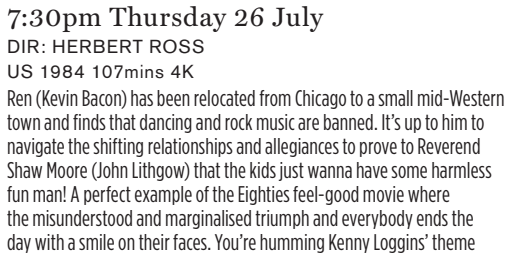
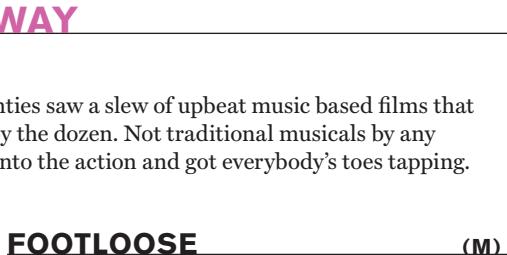
7:30pm Monday 30 July
DIR: EMILE ARDOLINO
US 1987 100mins 4K

In the summer of 1963 Francis 'Baby' Houseman (Jennifer Grey) vacations at an affluent resort in the Catskills with her parents and has her life changed forever. Meeting up with dance instructor Johnny (Patrick Swayze) she becomes entranced by the uninhibited dancing of the working classes and begins to take up with Johnny. The pinnacle of the Eighties music and dance cycle, with a perfectly honed pop soundtrack, *Dirty Dancing* is the *ne plus ultra* of its era.

WINNER Academy Award (Best Music) 1988
Print courtesy of the National Film and Sound Archive



WHERE IS THE MERCURY CINEMA?



www.mercurycinema.org.au
www.sensesofcinema.com

