

Season 1
March to August, 2012



MERCURY
CINEMA

CELEBRATING 25 YEARS IN 2012

ADELAIDE

CINÉMATHEQUE

SOUTH AUSTRALIAN FILM SOCIETY DEVOTED TO SCREEN CULTURE

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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

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.

2 FILMS 1 NIGHT

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.
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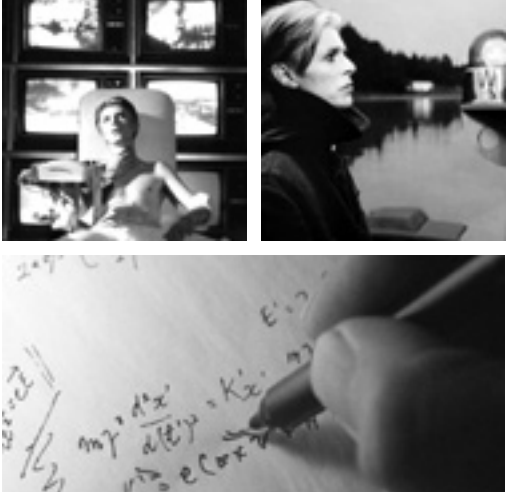


BAD TIMING: A SENSUAL OBSESSION (R18+)

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



