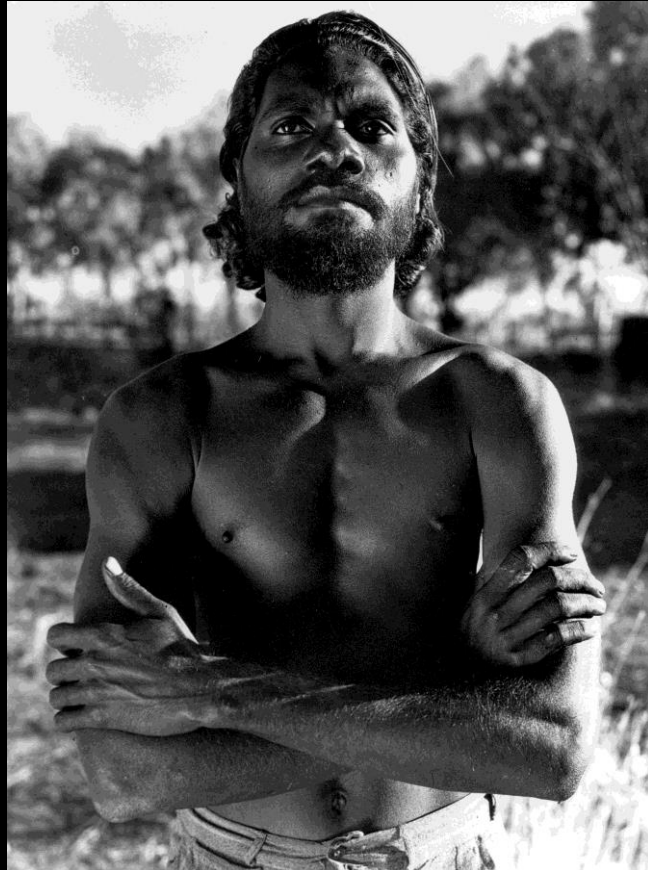


AUSTRALIA'S
silent film
FESTIVAL®



Silver Screen Tribute
Restored and Remembered
1929-1965

The Man with the Movie Camera- Charade- Jedda

**Three Sundays January 10, 17 and 24 at 2pm
Australia premieres Digital restorations with soundtracks
Metcalf Auditorium State Library NSW Macquarie St Sydney**

***Tickets through festival website and call t 0419 267318
Tickets \$20/\$15 Friend of the Library and concession
Gold Pass to all three sessions \$55/ \$40 Friend of Library and concession***



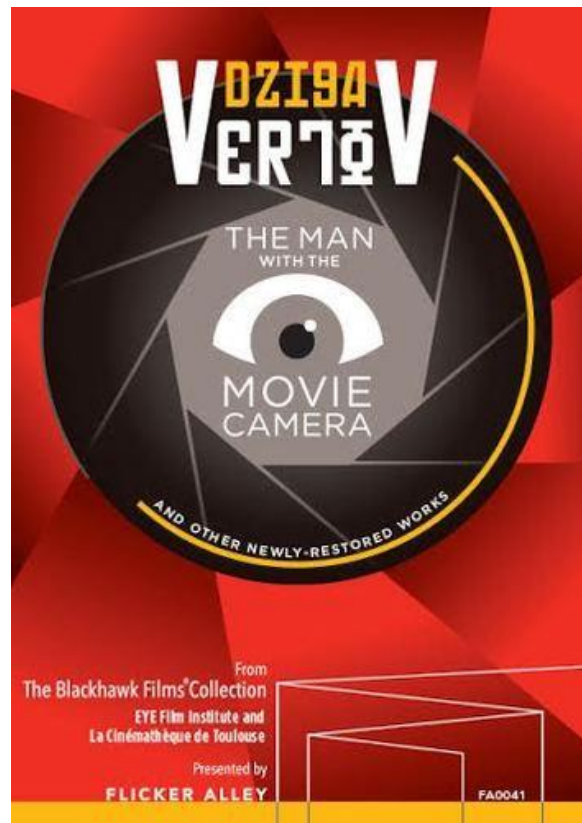
STATE LIBRARY®
NEW SOUTH WALES

The Festival and the State Library NSW are proud to present over three Sundays in January at 2pm high definition digital restorations of three film classics from the period 1929- 1963.

These films from Australia, Russia and USA, showcase the genius of Russian documentary film-making of the highest order, the beauty and elegance of Cary Grant and Audrey Hepburn, with Stanley Donen's direction and Mancini's music, all filmed in glorious Technicolor in Paris, and Australia's acclaimed director Charles Chauvel in the colour classic filmed on location in the outback and winner of international acclaim from its release.

Aboriginal and Torres Strait Islander viewers are advised that this website's notes may contain images of deceased persons.





The Man with the Movie Camera (1929) 68 mins
Silent film with soundtrack Black and white

Sunday January 10 @ 2 pm

- “*The Man with the Movie Camera* (1929) - Named the best documentary film of all time by *Sight and Sound*, it is presented here in its entirety for the first time since its original premiere. Discovered and restored at EYE Film Institute in Amsterdam—with extensive digital treatment by Lobster Films—the 35mm print from which this edition is, in part, sourced is the only known complete version of the film.” Flicker Alley

"An experiment in the creative communication of visible events without the aid of inter-titles, a scenario or theatre "aiming at creating a truly international absolute language of cinema," is how the inter-titles describe what is about to be seen. Bold claims indeed, but in its awesome sophistication *The Man with a Movie Camera* does live up to them, making it one of the most contemporary of silent movies. The subject, the life of a city from dawn to dusk, was not original even for 1928, but its treatment was--the cameraman as voyeur, social commentator and prankster, exploiting every trick permissible with the technology of the day (slow motion, dissolves, split screens, freeze frames, stop motion animation, etc). A young woman stirs in her bed, apparently fighting a nightmare in which a cameraman is about to be crushed by an oncoming train. She wakes up, and the sequence is revealed to be a simple trick shot. As she blinks her weary eyes, the shutters of her window mimic her viewpoint, and the iris of the camera spins open. Self-reflexive wit like this abounds here--there's even a delicious counterpoint made between the splicing of film and the painting of a woman's nails.--*David Thompson*

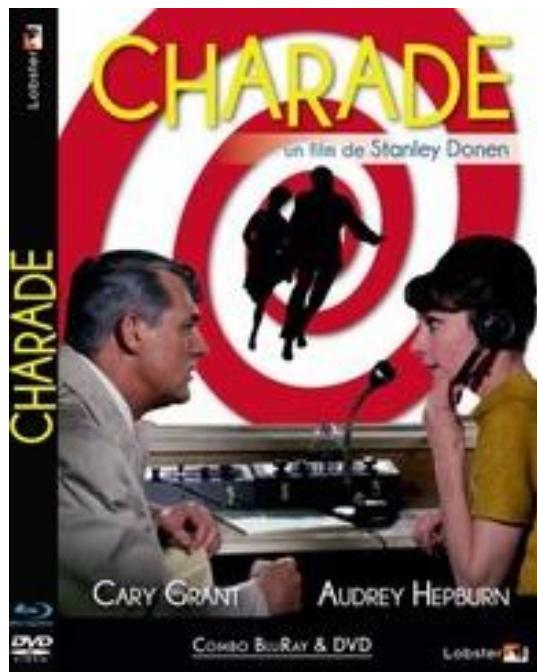
"I am an eye. A mechanical eye. I am the machine that reveals the world to you as only the machine can see it."

- Dziga Vertov ("Kino-Eye")

These words, written in 1923 (only a year after Robert Flaherty's *Nanook of the North* was released) reflect the Soviet pioneer's developing approach to cinema as an art form that shuns traditional or Western narrative in favor of images from real life. They lay the foundation for what would become the crux of Vertov's revolutionary, anti-bourgeois aesthetic wherein the camera is an extension of the human eye, capturing "the chaos of visual phenomena filling the universe." Over the next decade-and-a-half, Vertov would devote his life to the construction and organization of these raw images, his apotheosis being the landmark 1929 film *The Man with the Movie Camera*. In it, he

comes closest to realizing his theory of 'Kino-Eye,' creating a new, more ambitious and more significant picture than what the eye initially perceives.

Now – thanks to the extraordinary restoration efforts of Lobster Films, Blackhawk Films® Collection, EYE Film Institute, Cinémathèque de Toulouse, and the Centre National de la Cinématographie – Flicker Alley is able to present the four films featured on *Dziga Vertov: The Man with the Movie Camera and Other Newly-Restored Works* in a brand-new, Blu-ray edition. Flicker Alley



Sunday January 17 @ 2 pm

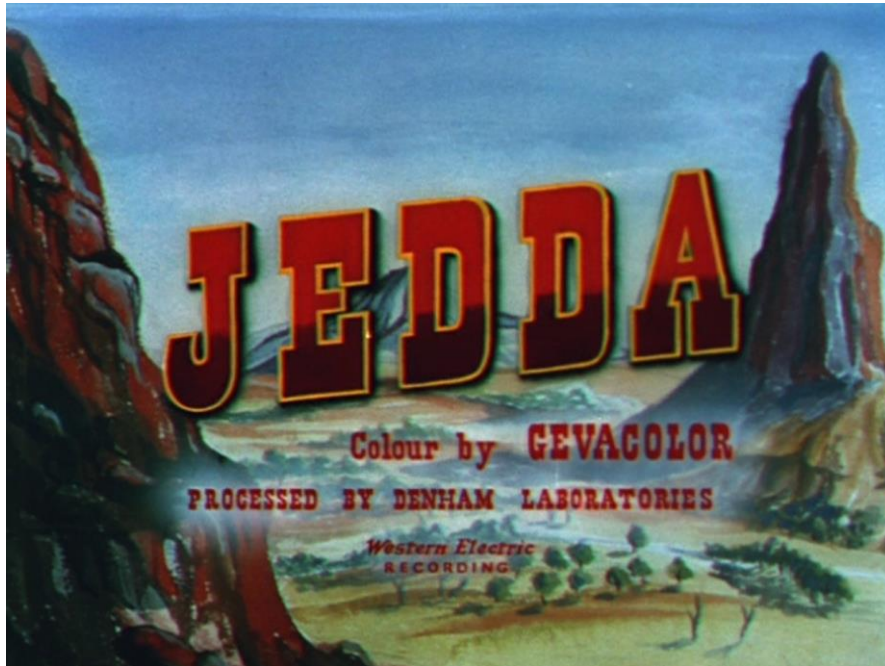
Charade (1963) 113 minutes with soundtrack Technicolor

“The masterpiece of Stanley Donen (Singin 'in the rain), and fast-paced adventure film Hollywood blockbuster filmed in Paris with the biggest stars of the time. Around Audrey Hepburn, totally irresistible, a film breathtaking on treasure hunting background and identity theft. But which is which?” Lobster Films

“In this comedic thriller, a trio of crooks relentlessly pursue a young American, played by Audrey Hepburn in gorgeous Givenchy, through Paris in an attempt to recover the fortune her dead husband stole from them. The only person she can trust is Cary Grant’s suave, mysterious stranger. Director Stanley Donen goes deliciously dark for *Charade*....” *Criterion*

“Stanley Donen’s *Charade* occupies a special place among sixties thrillers. In an era of spy films resplendent with macho-driven eroticism (the James Bond series), cynicism (Michael Caine’s Harry Palmer series), or farcical irreverence (*Casino Royale*; the Flint movies, with *Charade* costar James Coburn), it was the only successful take on the genre to place a woman at its center.” Bruce Eder





Sunday January 24 @ 2 pm
Jedda (1955) Charles Chauvel 90 mins Colour
With soundtrack

“Charles Chauvel’s landmark 1955 film *Jedda* is an Australian cinema classic. Exploring a complex story of cultural identity, set against the harsh natural surrounds of outback Northern Territory, *Jedda* captures a rare and honest glimpse into the heart and history of indigenous Australia.

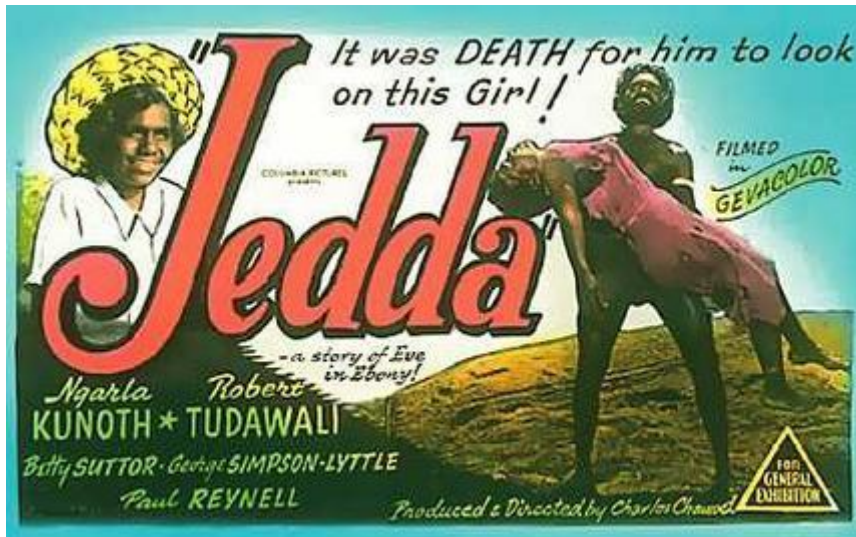
When an indigenous woman dies in childbirth, the baby is raised by Sarah (Betty Suttor), the wife of station owner Doug McMann (George Simpson-Lyttle). Doing their best to assimilate the child into white society, young Jedda is caught between two cultures- forbidden from learning about her indigenous heritage and never fully accepted by the other. As a teenager, Jedda (Ngarla Kunoth) is drawn to a mysterious newcomer caller Marbuck (Robert Tudawali), a tribal man in search of work and offering a new perspective on life. But, as their nascent relationship is tested by cultural taboos, their destiny is set to become an echo through the ages.

A dramatic, sun-scorched vision of the landscape and its people, Charles Chauvel’s final film was not only the first colour feature film to be made in Australia but was nominated for the inaugural Palme d’Or at the prestigious Cannes Film festival.

This restored colour classic was shown at Cannes in 2015.

Umbrella Entertainment

<http://www.umbrellaent.com.au/p-4093-jedda-1955-blu-ray.aspx>



We acknowledge the assistance from David Shepard and Umbrella Entertainment in arranging the films for these sessions. The Festival appreciates the invaluable and generous support from Film Preservation and Associates, Blackhawk Films, Lobster Films, Jeff Masino, Flicker Alley, Robert Gamlen, Samantha Hagan, Marcelo Flaksbard, Hilton Prideaux, Leslie Eric May and the sublime flair and talents of Stephanie Khoo.

Please visit and read about your favourite silent film with the superb reviews at Amazon by the Festival's tireless supporter, Barbara Underwood.

AUSTRALIA'S SILENT FILM FESTIVAL

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