



## 2006 : Season Two

*Patron: Bruce Hodsdon*

Screenings fortnightly on  
Wednesdays at 8:00 pm  
unless otherwise stated.  
National Film & Sound Archive  
McCoy Cct, Acton, ACT

**ANNUAL MEMBERSHIP \$45**  
or 6 months \$30 or 3 months \$15  
Membership covers entry to all screenings.

**Enquiries:** Brian Dunne

**Tel:** (02) 6207 0133 (BH)

**e-mail:** reelmccoact@yahoo.com

**Web:** www.nfsa.afc.gov.au/reelmccoy.html

Programme produced by John Carroll

### July 5

#### MAN OF ARAN

(UK 1934) 76 min.

**Dir&Wri:** Robert J Flaherty

Robert Flaherty is widely considered the "father of documentary", and is most well known for *Nanook of the North*. The 1932 film being screened tonight documents the day-to-day life of a traditional Irish fishing community. The shots of the coastline and the fishermen at sea are spectacular, and, whilst many critics use the "staged" portions of



the film to claim it isn't a documentary, it is still undoubtedly a realistic, albeit romantic, portrayal of life in this remote village. The film won Best Foreign Film at both the American National Board of Review awards and Venice in 1934.

plus **DON'T**

(USA 1974) 19 min.

**Dir&Wri:** Robin Lehman

Oscar winning short filmed in New York observes the precariously brief existence of a butterfly.

### July 19

#### A PLACE IN THE SUN

(USA 1951) 122 min.

**Dir:** George Stevens **Cast:** Montgomery Clift, Shelley Winters, Elizabeth Taylor, Raymond Burr

Glossy, voyeuristic soap opera about the elusive American dream and its effect on a poor young man, a poor young woman and a rich young woman. Based on Theodore Dreiser's best-selling novel *An American Tragedy*. Director Stevens gets intense and steamy, and Taylor and Clift, both self-consciously exquisite, play it for all its worth.



### August 2

#### BADLANDS

(USA 1973) 94 min.

**Dir&Wri:** Terrence Malick **Cast:** Martin Sheen, Sissy Spacek, Warren Oates, Ramon Bieri



This directorial debut from Terrence Malick is a semi-fictional account of the Fugate-Starkweather murders of 1958 in which a teenage girl and her boyfriend went on a killing spree in the Dakota badlands. Kit (Sheen) is considered one of cinema's coldest villains, detached and numb, while Holly (Spacek) is perceived as a bright-eyed innocent, unaware of the monstrosity of the murders. Malick focuses on the experience of their alienation from the world rather than explaining their behaviour and their lack of morality. The cinematography by Tak Fujimoto is stunning, and highlights the primacy of cinematic imagery in Malick's films.

### August 16

#### PROOF

(Australia 1991) 90 min.

**Dir&Wri:** Jocelyn Moorhouse **Cast:** Hugo Weaving, Geneviève Picot, Russell Crowe, Heather Mitchell, Frankie J Holden

This black comedy follows the tribulations of blind Martin (Weaving), who takes photographs as "proof" that the world around him really is as others describe it to him. *Proof* explores the complexity of human make-up, aspects of "good and bad" in its characters, trust, lies and the nature of what is "true". The film explores his antagonistic relationship with Celia (Picot), his carer, and Andy (Crowe), a mate he thinks he can trust.



plus **THE BEDSPREAD**

(Australia 1979) 16 min.

**Dir&Wri:** Natalie Green

Two poverty-stricken women, Mrs Clancy and Mrs Parsons, live in Melbourne during the depression. Mrs Clancy owns a good bedspread, her pride and joy. Mrs Parsons asks to borrow it in preparation for a visit by a specialist to her sick daughter.

### August 30

#### ANANSI

(Germany 2002) 80 min.

**Dir&Wri:** Fritz Baumann **Cast:** George Quaye, Naomie Harris, Jimmy Akingbola, Maynard Eziashi



Anansi the spider. Anansi the trickster. Anansi knew what was going on, back home in West Africa. But now he is a refugee in Europe, looking for a better life, and things are very different for him and his friends. This seems to be the feature debut for Baumann, Quaye & Akingbola, but Eziashi has several features in his portfolio, including *Colour Me Kubrick*, *Ace Ventura*, and a *Silver Bear* (Berlin) for his lead in Bruce Beresford's *Mister Johnson* (from Joyce Cary's novel); while Harris recently appeared in *Pirates Of The Caribbean*, *Tristram Shandy* & *After The Sunset*.

plus **THE ALPHABET**

(USA 1966) 7 min.

**Filmmaker:** Elliot Noyes Jr

A witty animation of -- the alphabet!

### September 13

#### GABBEH

(Iran 1996) 75 min.

**Dir&Wri:** Mohsen Makhmalbaf **Cast:** Shaghayegh Djodat, Hossein Moharami, Roghieh Moharami, Abbas Sayahi



A poetic film, exploring traditions of the nomadic life, this is the story of a long-together couple as they clean a *gabbeh* (a complex rug) hand-woven years ago by the old woman. The rug comes to life magically, as a young woman emerges and recounts the story of their courtship and the life and traditions behind the making of such rugs.

plus **LE BIJOU**

(USA 1946) 8 min.

**Filmmaker:** Francis Lee

The starting point for this film, by a pioneer of abstract animation, was his feelings about "the trials and tribulations of the poet in our society".

## September 27

### THE MIRACLE WORKER

(USA 1962) 106 min.

**Dir:** Arthur Penn **Cast:** Anne Bancroft, Patty Duke, Victor Jory, Inga Swenson

A moving adaptation by William Gibson of his play about the young Helen Keller, born blind and deaf, and her complex relationship with her Irish governess Annie Sullivan. The film retains



its theatrical origins, but develops as a powerful study of a clash of strong wills. Annie's

determination to "break through" the barriers makes for an intense, life-affirming film. Bancroft and Duke both won Oscars for their performances.

## October 11

### OHAYÔ (*Good Morning*)

(Japan 1959) 94 min.

**Dir&co-Wri:** Yasujiro Ozu **Cast:** Koji Shidara, Masahiko Shimazu, Haruko Sugimura

In a tidy Tokyo neighbourhood of close-quartered homes where everyone runs in and out of each other's houses and pries into each other's business, Minoru (Shidara) and Isamu (Shimazu) are schoolboy brothers, 13 and 7 respectively, obsessed with sumo wrestling, which they watch religiously on a neighbour's TV. Eventually they want a set of their own and when their parents refuse, they take a vow of silence not only at home but in school. Ozu interweaves, and eventually



connects in very witty ways, a parallel plot about the possible theft of the local women's club dues by the treasurer, Mrs Haraguchi (Sugimura), who, suspiciously, has just purchased an expensive new washing machine. Shot in Technicolor the film is more of a comedy than Ozu's other film but still makes serious comment about Japanese life and the tensions between tradition and consumerism.

## October 25

### THE SCARLET EMPRESS

(USA 1934) 110 min.

**Dir:** Josef von Sternberg **Cast:** Marlene Dietrich, John Lodge, Louise Dresser, Sam Jaffe

Although publicised as based on her own diaries, this is a largely fictional account of the life of Catherine the Great, who ruled Russia 1762-96. That doesn't stop it being one of the best and

most adult biopics of the 1930s. Directed in grand style by von Sternberg, the film is a visual feast, though it is Dietrich's performance in the



title role that has given the film its enduring appeal. The film was the last of the great collaborations between von Sternberg and Dietrich. She would go on to make well-remembered films for other directors, while von Sternberg's later career would be less successful.

## November 8

### 7:00pm - Annual General Meeting

Come along and have your say.

Followed at 8:00pm by....

### PÉPÉ LE MOKO

(France 1937) 90 min.

**Dir:** Julien Duvivier **Cast:** Jean Gabin, Line Noro, Mireille Balin, Lucas Gridoux  
Exotic romantic thrillers like *Casablanca* and *It Takes A Thief* find their cinematic roots in France's *Pépé Le Moko*. It is rarely screened



because Hollywood curtailed its exhibition to favour its direct remake of the following year, *Algiers*. Seen as virtually a 'missing link' between the early gangster cycle and *film noir*, *Pépé Le Moko* reflects on isolation and fatalism, freedom, longing and entrapment. Graham Greene, as astringent a movie critic as there ever was, said "I cannot remember one [film] which has succeeded so admirably in raising the thriller to a poetic level". Condemned in America by the Legion of Decency for its sympathetic treatment

of "immoral situations", *Pépé Le Moko* is a lost classic of France's prewar Poetic Realism movement whose unique atmosphere endures to the present day.

## November 22

### THE CIRCUS

(USA 1928) 71 min.

**Dir&Wri:** Charles Chaplin **Cast:** Charles Chaplin, Merna Kennedy, Allan Garcia, Harry Crocker



The Little Tramp (Chaplin) starts working in a circus when the Circus Owner (Garcia) decides to hire him as an unwitting star. The Tramp soon falls in love with the boss's stepdaughter (Kennedy) but he has a rival

in tightrope walker Rex (Crocker). Made between *The Gold Rush* (1925) and *City Lights* (1931), this film is pure comedy with less pathos. It features the clever slapstick that had already made Chaplin a star in short comedy films. It features scenes such as being trapped in the cage of a sleeping lion and doing a tightrope walking act while being attacked by monkeys.

### plus THE BALLOONATIC

(USA 1923) 22 min.

**Dir&Wri:** Buster Keaton, Eddie Cline  
**Cast:** Buster Keaton, Phyllis Haven

A discontinuous series of gags begins in an amusement park and ends above a waterfall. The warm enmity between Buster and a nature girl, brought together in the wilderness by a runaway balloon, blossoms into romance.

## December 6

### THE MAJOR AND THE MINOR

(USA 1942) 100 min.

**Dir:** Billy Wilder **Cast:** Ginger Rogers, Ray Milland, Rita Johnson

Susan Applegate (Rogers) is quitting the big city and going home. Unable to afford the train fare,



she disguises herself as a 12 year old girl so that she can ride for half price. On the train she meets Major Kirby (Milland) who takes

this 'young girl' back to the military academy where he is stationed. This farce was Wilder's directorial debut after years as a top screenwriter and was written by him and long time partner Charles Brackett. It's a risqué and sophisticated comedy romance and Rogers gives one of her best performances.



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