



CANBERRA
INTERNATIONAL FILM FESTIVAL

26 - 28 AUGUST 2022

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

www.ciff.com.au

Friday 26 AUGUST at 7.30pm
REBECCA

Director: Alfred Hitchcock
1940, USA | 130 mins | Classification: PG

With Laurence Olivier, Joan Fontaine, Judith Anderson, George Sanders

Hitchcock's first Hollywood feature was a big-budget adaptation of Daphne du Maurier's best-seller. With the best of studio resources to work with, Hitchcock revelled in evoking the malevolent power of Laurence Olivier's dead wife, Rebecca, over the new bride who replaces her in the dark, eerie mansion of Manderley. There the household is ruled by the stern and manipulative Mrs Danvers, played with flawless skill by Judith Anderson. Channelling the evil spirit of Rebecca, Anderson added sexual overtones to the role that worried the Hollywood censors and contributed to her gaining iconic status among LGBTIQ filmgoers. The role was a career-changer for Anderson, taking her from Broadway stardom to becoming a highly valued character actress in Hollywood: nominated for an Oscar for REBECCA, she went on to feature in many high-profile studio productions, and later in television, alongside continuing theatrical success.

Introduced by Special CIFF Guest: Prof Desley Deacon, historian and author of *Judith Anderson - Australian Star, First Lady of the American Stage* (Kerr Publishing, Melbourne, 2019)



Saturday 27 AUGUST at 11.00am
PURSUED

Director: Raoul Walsh
1947, USA | 101 mins | Classification: G

With Robert Mitchum, Teresa Wright, Judith Anderson, Dean Jagger, John Rodney

Mitchum and Anderson flourish in this dark psychological western. On the American frontier, a mother adopts a waif and as the years pass tries to keep her family together and to suppress increasing rivalries and sexual tensions. Haunted by half-remembered childhood trauma, Mitchum is at his best, strongly matched by Judith Anderson as the vulnerable matriarch, the keeper of terrible secrets. Filmed by Raoul Walsh with the deep shadows and emotional intensity of a *noir* thriller, PURSUED was applauded in its day: "A Western that overhauls and modernizes the entire tradition of western movies ..." wrote Jack Moffitt in *Esquire*, admiring Anderson's "brilliant delineation of a pioneer mother who found the wilderness a hell". More recently, Paul Taylor in *Time Out* called it "a superb Western film *noir* ... proving that the late '40s *noir* sensibility spread way beyond the bounds of the urban crime thriller."

Introduced by Special CIFF Guest: Prof Desley Deacon



Saturday 27 AUGUST at 2.00pm
TROUBLE IN PARADISE

Director: Ernst Lubitsch
1932, USA | 83 mins | Classification: G

With Miriam Hopkins, Kay Francis, Herbert Marshall, Charles Ruggles, Edward Everett Horton, C. Aubrey Smith.

"There is no Hollywood movie more insouciantly amoral" - J. Hoberman, *The Village Voice*. TROUBLE IN PARADISE revels in the freedom of Hollywood in the early 1930s before the studios succumbed to self-censorship and the "family values" that became the hallmark of America cinema after 1934-5. "Paradise" in Lubitsch's film is the world of the super-rich, and "Trouble" is triggered by the under-class who exploit the ultra-wealthy for as much as they can get. It's a story of two elegant, sophisticated tricksters who delude and seduce the wealthy into passing along their spare fortunes. As American critic, Molly Haskell, says: Lubitsch brought "anti-Puritanical" culture to Hollywood, with films that focussed daringly on "women navigating the world in their own way", ignoring social conventions. Miriam Hopkins as the "Secretary" and Kay Francis as her employer are true to Lubitsch's gallery of women who know what they want and how to get it.

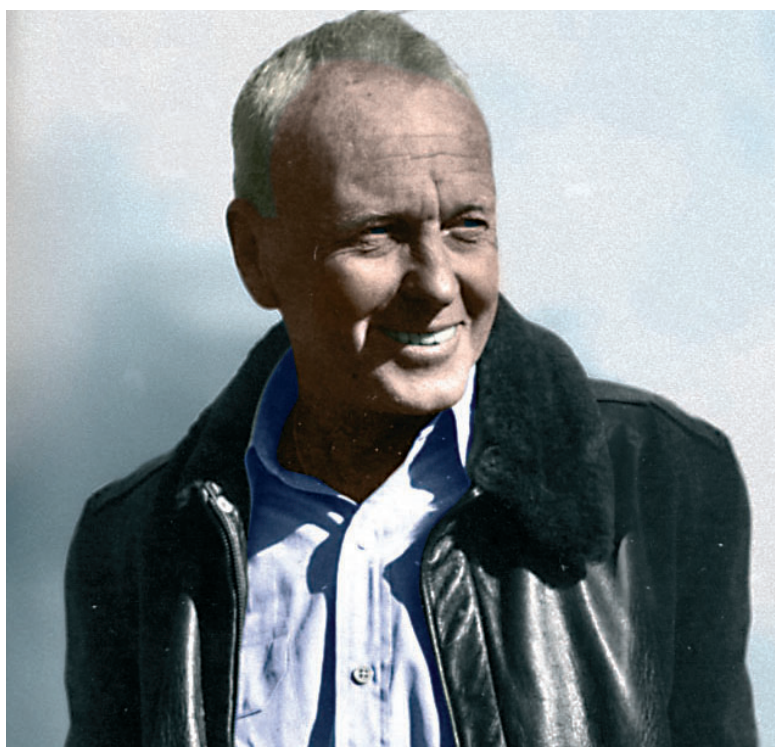


Saturday 27 AUGUST at 4.15pm
JOHN FARROW: HOLLYWOOD'S MAN IN THE SHADOWS

Directors: Claude Gonzalez and Frans Vandenburg
2021, Australia | 96 mins | Classification: PG

JOHN FARROW: HOLLYWOOD'S MAN IN THE SHADOWS is the first documentary ever made about one of Hollywood's most prolific yet forgotten filmmakers, John Villiers Farrow (1904-1963). Part mystery, part biography, part *film noir*, the documentary follows the stranger-than-fiction story of this Australian-born, Oscar-winning filmmaker. One of Hollywood's most enigmatic figures, Farrow was the director of some 50 films. He was also a sailor, a poet, a war hero, best-selling author, a religious scholar, a family man and a philanderer - a man who lived many lives. He left no memoirs, no interviews and no archival footage, and until now, has been an elusive shadow in the telling of film history. This documentary is a riveting, meticulously researched and beautifully assembled achievement - indeed a masterwork in its own right - by two Australian filmmakers, Claude Gonzalez and Frans Vandenburg who will be visiting CIFF to introduce the Farrow films and for Q&As.

Introduced by Special CIFF Guests: directors Claude Gonzalez and Frans Vandenburg.



Saturday 27 AUGUST at 7.30pm
THE BIG CLOCK

Director: John Farrow
1948, USA | 95 mins | Classification: G

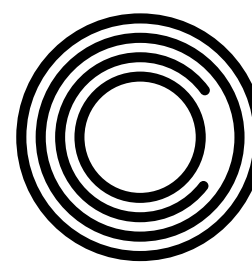
With Ray Milland, Maureen O'Sullivan, Charles Laughton, Elsa Lanchester

An impeccable *noir* thriller, THE BIG CLOCK covers one night in the life of a crime journalist involved with a woman who is found murdered, and discovers that he is being framed as the prime suspect. As the trap closes in on him, he fights back in a race against the clock, in an attempt to identify and confront the real killer. Charles Laughton clearly relishes his role as Milland's boss, a megalomaniacal publishing tycoon. Often acknowledged as one of Farrow's best works and a superb example of a late-40s *noir* thriller, the film is brilliantly constructed by screenwriter Johnathan Latimer (a frequent Farrow collaborator), and perfectly visualised by cinematographer John F. Seitz, with great interplay of darkness and light, and claustrophobic settings. "Strong performances ... evocative direction ... and marvellous high contrast photography, portraying a world in which nothing is as it seems." (Geoff Andrew, *Time Out, London*).

Introduced by Special CIFF Guests: Claude Gonzalez and Frans Vandenburg, directors of the Farrow documentary.



CIFF returns in 2022 with a packed 3-day retrospective film event featuring celebrated and neglected gems from the past with special guests and Q&As, and an emphasis this year on the work of two Australians who had major international careers.



CANBERRA INTERNATIONAL FILM FESTIVAL 2022
FRIDAY TO SUNDAY 26-28 AUGUST

at ARC CINEMA, NATIONAL FILM AND SOUND ARCHIVE, ACTON

BOOKINGS NOW OPEN ON THE FESTIVAL WEBSITE

<https://ciff.com.au/> and at Reception, NFSA

Enquiries and booking assistance: NFSA (10am to 4pm daily, or late during the Festival) on 02 6248 2000 or CIFF at admin@ciff.com.au

The Festival is presented in association with the National Film and Sound Archive of Australia, the Friends of the NFSA and the Motion Picture Association.



Sunday 28 AUGUST at 11.am
ALIAS NICK BEAL

Director: John Farrow
1949, USA | 93 mins | Classification: M

With Ray Milland, Audrey Totter, Thomas Mitchell

A rarely seen Farrow masterwork: a dark Faustian melodrama about politics, power and corruption, with Ray Milland and Thomas Mitchell in one of his best-ever screen performances as an aspiring politician who gives in too readily to corruption. The much under-valued character actress, Audrey Totter, is compelling as a woman far more principled than the men around her. Filmed in flawless *noir* style - dark shadows, foggy streets and dockside locations at night - and with a brooding score by Franz Waxman, the screenplay by frequent Farrow collaborator, Johnathan Latimer, is "a model of precision and construction ... (with) the overall power of the suggestion of some all-pervasive satanic evil ... An undeservedly neglected film which should rank high on the list of Farrow's best" (Chris Wicking, *Time Out, London*)

Introduced by Special CIFF Guests: Claude Gonzalez and Frans Vandenburg, directors of the Farrow documentary.



Sunday 28 AUGUST at 1.30pm
CLUNY BROWN

Director: Ernst Lubitsch
1946, USA | 100 mins | Classification: PG

With Jennifer Jones, Charles Boyer, Peter Lawford, Helen Walker

Lubitsch's last completed film is one of his most polished, daring and satisfying comedies about "women of emotion, intelligence and potential" who challenge social expectations, as film critic Molly Haskell describes them. The film is set in England in 1939, and Lubitsch delights in satirising the complacency of the aristocracy to the impending war. Cluny Brown is an orphan, raised to young adulthood by a protective uncle who is a plumber. Though naïve about life and love, she is totally confident in the plumbing skills she has acquired. Posted as a maid to a country house, she meets an outspoken Czech academic and refugee. Cluny's lack of conventional social decorum and her enthusiasm for plumbing disrupt her engagement to a local shopkeeper, and she bonds instead with the European *émigré*. Laced with sexual innuendo, perfectly timed visual comedy and a wealth of eccentric characters (especially Una O'Connor expressing a vast range of meanings in her perpetual throat-clearing), the film is a mischievous, irreverent delight.



Sunday 28 AUGUST at 4.15pm
WHERE DANGER LIVES

Director: John Farrow
1950, USA | 82 mins | Classification: PG

With Robert Mitchum, Claude Rains, Faith Domergue, Maureen O'Sullivan.

SCREENING IN A SUPERB MINT CONDITION 35MM PRINT! Farrow's extraordinary skill with actors and the minutiae of their performance creates two of the best characters in his oeuvre: Mitchum brings total conviction to his damaged, vulnerable character, and is a brilliant foil to Faith Domergue in her first major role and probably her career-best performance. Domergue plays a psychotic woman on the run from a dangerously flawed marriage, who convinces a doctor to help her. Most of the film takes place at night, beautifully photographed by Hollywood's legendary *noir* cinematographer, Nicholas Musuraca. The film's intense focus on the evolving relationship of the two fugitives culminates in a riveting 8-minute take in a seedy hotel room where emotions explode and a breathtaking climax unfolds. A sadly under-rated *noir* masterpiece, this film alone justifies a place for Farrow in the pantheon of great Hollywood auteurs.

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