

Sunday at 5.00pm

THE NIGHT THE PROWLER

AUSTRALIA

Director: JIM SHARMAN
Production Company: Chariot Films. A New South Wales Film Corporation Presentation. Producer: Anthony Buckley. Screenplay: Patrick White, from his short story. Photography: David Sanderson. Editor: Sara Bennett. Music: Cameron Allan. Production Design: Luciana Arrighi. Eastman colour. 90 minutes.

LEADING PLAYERS: Ruth Cracknell (Doris Bannister), John Frawley (Humphrey Bannister), Kerry Walker (Felicity Bannister), John Derum (John Galbraith), Terry Camilleri (The Prowler), Maggie Kirkpatrick (Madge Hopkirk) and with Alexander Archdale, Doris Fitton, Dorothy Hewitt.

Australian Distributors: AFI.



This remarkable and controversial film lives through the three main characters. Ruth Cracknell is Doris Bannister, a middle-aged woman determined to win and sustain respectability for her family. She is well-meaning, but, driven by her concern for appearances, lacks understanding and compassion. She has made the Bannister household a circle of gentility rather than of expressive feeling. Her own release from this limiting atmosphere is to spend long periods on the telephone, gossiping to her friend Madge. She cannot comprehend the growing rebelliousness displayed by her daughter after the night the prowler breaks into Felicity's bedroom.

John Frawley is Humphrey Bannister, Doris's husband, who has an equally acute sense of what he considers to be proper. At times he has tried to be more expressive than his wife in his relationship with Felicity, but has never broken through the restraints imposed by Doris and his own complacency which makes him believe that his family has always been 'so close'. He can only respond to the events which change Felicity's life with quiet bewilderment.

Kerry Walker is Felicity Bannister, an only child formed by the emotional repression of her family into a 'lumpish' person, whose expectations have been determined by her parents more than herself. Respectable behaviour, 'nice' manners, a meaningless job and an engagement to a 'desirable young man' are all signs of her benumbed acceptance of her lot. A certain brooding quietness is the only indication of any unease she might feel for her situation. This is all changed the night the prowler breaks into her bedroom. She turns a fortuitous and apparently harmful event into the beginning of her search for self-expression. Initially, her reactions are destructive, but in the final moving minutes of the story, she comes to understand herself and finds an identity.

THE VEIL (Parandsha)

U.S.S.R. p.c.: Uzbek Popular Science and Documentary Studio. d: M. Kayumov. sc: E. Zykova, A. Rodionova. ph: K. Khasanov, V. Pogociantz. Sovcolor and black and white. 6 mins.

Melbourne Film Festival, 1979, Sydney Film Festival, 1979.

Using vintage newsreel footage. The Veil shows how, after the Revolution, women in parts of the U.S.S.R. which border on Islamic countries were encouraged to stop using the veil. A topical and fascinating document.

This session ends at approximately 6.35pm.

Sunday at 8.15pm

ELISA, MY LOVE

Elisa, Vida Mia
SPAIN

Director: CARLOS SAURA
Production Company: Elias Quejereta Productions. Producer: Elias Quejereta. Screenplay: Carlos Saura. Photography: Teo Escamilla. Editor: Pablo G. del Amo. Art Director: Antonio Belizon. Eastman colour. 124 minutes.

LEADING PLAYERS: Fernando Rey (Luis), Geraldine Chaplin (Elisa), Norman Nriski (Antonio), Isabel Mestres (Isabel), Joaquin Hinojosa (Julian), Francisco Guijaj (Doctor), Ana Torrent (The Child).

Australian distributor: Ronin Films, Canberra.



Cannes Film Festival, 1977 (Best Actor Award to Fernando Rey); Sydney and Melbourne Film Festivals, 1978

Saura's mastery over his medium makes ELISA, MY LOVE compulsively watchable and intensely involving.

Luis, played by Fernando Rey in possibly the finest performance of his distinguished career, is a 60-year-old writer living in seclusion in an isolated cottage in the country. He receives a visit from his daughter, Elisa (Chaplin) who is in desperate need of love and support after the break-up of her marriage and the resulting death of her best friend. The relationship between father and daughter is not always easy, for Luis is deeply involved in writing a fictional work told in the first person by a young woman - Elisa. One of the elements in the book is the discovery of a murdered woman near the cottage: is it Elisa who discovers the body, or is it the body of Elisa?

The first half of the film sets up the relationships in the family, referring back to the family's past, the conversations with Elisa's sister, and arouses a curiosity in the viewer. Saura has a natural talent for telling a story and inciting questions which appear unanswerable.

As the film moves into its second phase, the narrative and the mystery start to intertwine. The combination of tension and relaxation built up previously begin to disappear as Elisa settles in with her father and even goes to the village school with him where he teaches one day a week.

Finally, Luis becomes ill and Elisa starts to read the book he has been writing - a story linked closely with Elisa's life and a question arises as to whether the book has actually been written, or whether it is a mythical figment of Elisa's imagination.

The film had some critics at Cannes last year apparently confused and puzzled. Certainly it's a complex film, one that maybe needs more than a single viewing to fully appreciate, but Chaplin and Rey make it compulsive viewing with their outstanding performances.

THE WAVING GIRL (Das Winkende Madchen)

W. Germany. p.c.: Notausgang Film. p.d.sc: Gunter W. Rometsch. ph: Gert Wanie, Heinz Bäusert. l.p.: Patricia de Louise. Eastman colour. 7½ mins.

Berlin Film Festival, 1979. Sydney Film Festival, 1979.

A new screen adaptation of an old story.

This session ends at approximately 10.20pm.

IN TOOWOOMBA ONLY THIS SESSION WILL BE THE MARRIAGE OF MARIA BRAUN

Programme

The Travelling Film Festival



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on tour

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Friday at 7.15pm

THE MARRIAGE OF MARIA BRAUN

Die Ehe Von Maria Braun
WEST GERMANY
Director: RAINER WERNER FASSBINDER
Production Companies: Albatros Film-Trio in association with Filmverlag der Autoren. Produced by Angler. Screenplay: Peter Marthesheimer. Pia Frohlich. Photography: Michael P. Editor: Juliane Lorenz. Sound: Hans Fjucolor. 115 mins.

LEADING PLAYERS: Hanna Schygulla (Maria), Klaus Kinski (Hermann Braun), Volker Bruch (Oswald), Gottfried John (Bill Uhlen (Mother's lover), Lutz Riedel (Wetzler), Gertraud Jessberger (Elisabeth), Ingrid Bergman (Betti), Isolda Barth (Vevi), Ingrid Isenhardt (Anni), Rainer Schönlank (Schaffner), Michael Gienapp (Anwalt), Rainer Fassbinder (Handler), Hark Bohm (Bankenoberg).

Australian Distributors: Pan American Productions.



Best Actress (Hanna Schygulla) and Special Prize for the crew, Berlin Film Festival 1979, Sydney Film Festival 1979.

This much heralded Fassbinder film, chosen to open the 1979 Berlin Festival, was voted second top film of the 1979 Sydney Film Festival.

The story opens at the end of the war in an almost comic wedding scene as Maria and Hermann marry while the bombs fall around them. After one night together Hermann has to return to the front and is later reported missing. Maria, who believes he is alive, gets a job in a bar serving Americans and takes as a lover Bill, a black G.I. One night Hermann returns to find the couple in flagrante and in the fight that ensues, Maria kills Bill. Hermann takes the blame and is jailed. Maria meets a successful businessman, Oswald, and works for him, becoming his mistress. She rises in the business world on her own account. Hermann leaves prison and promptly departs for Canada 'to make something of myself'. But the homecoming, when it comes, is an explosive disaster.

There is an underlying theme here about Germany in the '50s, the economic miracle and the political pressures. German audiences react strongly when the faces of every German Chancellor since Adenauer flash on the screen at the end of the film; and for us there is a beautifully made story, with Hanna Schygulla giving real star treatment in the leading role.

The Sydney press has been raving over this film... 'It is a beautifully photographed and finely acted movie... Hanna Schygulla has some of the qualities of both the younger Ingrid Bergman and Marlene Dietrich... and such a beautiful smile you want to smile back!' (Cirrel Greet, The Sun) and Bill Collins calls it 'exciting... fascinating... one of the most popular German films of the 70s... one of the best films in Sydney.'

AFTERLIFE
Canada, p.c.: National Film Board of Canada, ex. pd: Derek Lamb, a film by ISHU PATEL. m: Herbie Mann, David Mills. Eastman colour. 7½ mins.

Best Short Film, Montreal Film Festival, 1978; Best Animated Film, Canadian Film Awards; Silver Hugo, Chicago Film Festival, 1978. London Film Festival, 1978; Filmex (Los Angeles), New Delhi, Berlin Film Festivals, 1979, Melbourne Film Festival 1979, Sydney Film Festival 1979.

A visionary image of life after death based on some of the recent research and some of the ancient myths.

This session ends at approximately 9.25pm.

IN TOOWOOMBA ONLY, THIS SESSION WILL BE ELISA, MY LOVE

ACKNOWLEDGEMENTS

The Travelling Film Festival gratefully acknowledges the assistance given by the following people and companies connected with presenting the event:

TO MY BELOVED
Director: RICHARD BENNER
Production Company: Film Consortium of Canada Inc., in co-operation with the Canadian Film Development Corporation. Producers: William Marshall, Hendrick J. van der Kolk. Screenplay: Richard Benner, from "Butterfly Ward" by Margaret Gibson. Photography: James B. Kelly. Editor: George Appleby. Music: Paul Hoffert. Original lyrics: Brenda Hoffert. Eastman colour. 90 minutes.

LEADING PLAYERS: Craig Russell (Robin Turner), Hollis McLaren (Liza Connors), Richert Easley (Perry), Allan Moyle (Martin), David McLivraith (Bob), Gerry Salzberg (Jason), Andree Pelletier (Anne), Helen Shaver (Jo).

Australian Distributor: Graham Raffell, 68 Pitt St., Sydney, 2001.



Edinburgh Film Festival, 1977. Berlin Film Festival, 1978 (Best Actor: Craig Russell), Sydney and Melbourne Film Festivals, 1978.

This infectious comedy is the human story of a relationship between a transvestite impersonator and a schizo girlfriend, who comes to her former high school acquaintance after release from a mental institution.

Robin Turner, played by Canadian-born entertainer Craig Russell, is a hairdresser with a knack for doing visual and vocal impressions — and good at it. Liza Connors (Hollis McLaren) rambles on in her own jargon and is determined to have a healthy baby against all medical advice and never return to the mental home.

The enormous talent of the two principal actors flows and bubbles throughout the film. Robin, overweight and unhappy in his job, is given by Liza the courage he needs to turn his clever impersonations into a nightclub act, and he in turn is able to help her when she's in the depths of despair.

In the end, Robin makes it to the big time in New York, and brings Liza back into the real world again through his nightclub act one evening (the route Liza coaxed him into in the first place).

The improvisation and spontaneity makes this film a must, and Sydney audiences in mid-1979 couldn't say enough good things about it.

Please note there is no short film with this feature.

This session ends at approximately 11.15pm.

Please note that in DARWIN films will be shown as follows:

Tuesday, 1st April, 7.15 p.m.
THE MARRIAGE OF MARIA BRAUN
OUTRAGEOUS
This double session ends at approximately 11.15 p.m.

Wednesday, 2nd April, 7.15 p.m.
TO MY BELOVED
KNIFE IN THE HEAD
This double session ends at approximately 11.45 p.m.

Thursday, 3rd April, 7.15 p.m.
THE NIGHT THE PROWLER
ELISA, MY LOVE
This double session ends at approximately 11.30 p.m.

Norma Anderson, Ararat Art Gallery, Australian Film Institute, Bellingen Visitors' Information Centre, Brian Baxter, Brooks Books, Tony Buckley, Campbell's Pharmacy, The C.D.B. of the A.F.C., Cinecenta Films, Coffs Harbour Neighbourhood Centre (thanks to Irene Glassop), Coffs Harbour U.N.E. Regional Office, Brian Connor, Mira Crouch, Darwin Film Society, Fred Dobbin, John Douglas Pharmacy,

Saturday at 7.15pm

TO MY BELLOVED

Obyasnenie v Lubvi
USSR
Director: ILYA AVERBACH
Production Company: Lenfilm. Screenplay: Yevgeni Gabrilov. Photography: D. Dolinin. Music: Bach, Vivaldi, Mahler. Sovcolor. 130 minutes.

LEADING PLAYERS: Ewa Szykulska (Zina), Yuri Bogatyriov (Philipok), Kirill Lavrov (Gladishev), A. Stepanova (She in Old Age), B. Freundlich (He in Old Age), Dasha Mikhailova (Girl on the boat), Nikita Sergeyev (Boy on the boat).

Australian Distributors: Quality Films.



Sydney Film Festival 1979, Melbourne Film Festival 1979.

Contemplative and romantic in tone, this gentle film (the original title of which means literally 'Declaration of Love'), is based on a screenplay by veteran novelist and playwright Gabrilovitch, and contains — perhaps — some autobiographical material.

It begins in the present when Philipok, an elderly writer, arrives with his little granddaughter to visit his wife, Zina in a nursing home. He presents her with a book he's just had published, but his mind is full of the past. On the one hand he recalls their life together, how they met in the early days of the Revolution when she was an unmarried mother and he an idealistic anarchist, how he fell in love with her without total reciprocation on her part, how he was sent to write stories for a newspaper in different parts of the country and was thus able to observe the effects of collective farming on the peasants and the lives of people in far-flung places. But his work as a journalist takes him away from home a lot, and one day he discovers his beloved wife in the arms of another man... As the old man's thoughts drift back to remember the war, the death of his best friend, and the uneasy peace, he is also troubled by a recurring image of his childhood, of a vision of a girl in a white dress on the deck of a steamer one sunny day many, many years ago.

Shot in muted colour, attractively acted and directed in the best traditions of Soviet cinema, TO MY BELOVED is a long but engrossing and finally rewarding film which ventures to note, in passing as it were, that one's personal problems sometimes assume a greater importance than even the most tumultuous political events.

Please note there is no short with this feature.

This session ends at approximately 7.10pm.

Bruce England, E.N.T. Enterprises, Max Ingersole's, Kimbells Record Shoppe, Rod King, Judith Lamb, Janne Lee, Joy McAninley, Geoff McDonald, Ian McPherson, N.T. Government Department of Community Development, Nambour Branch of the Queensland Arts Council, National Film Board of Canada, Orange Visitors' Centre, Pan American Productions, Bruce Patterson, Piggotts Dept Store, Mike

Friday at 8.15pm

KNIFE IN THE HEAD

Knif in der Kop
FRG
Director: REINHARD HAUFF
Production Company: Reinhard Hauff Film-Hallelujah Film-WDR. Executive Producer: Eberhard Schöndorfer. Screenplay: Peter Schneider. Photographed by: Frank Bruhne. Edited by: Zygodda. Music: Irmin Schmidt. Sound: Heidi Ludi. Sou. Vladimir V. Eastman colour.

LEADING PLAYERS: Bruno Ganz (Hoffmann), Angela Winkler (Christiane), Christian Blech (Anleitner), Heinz Voelker (Volker), Hans-Joachim Schmied (Schurig), Eike Gaij (Groske), Gert Günther (Ang.), Gabriele Dossi (Emmilie).

Australian Distributor: Pan American Productions.



International Critics' Award, Paris Film Festival, 1978. Berlin Film Festival, 1979. Sydney Film Festival, 1979.

This gripping film was voted the most popular film of the 1979 Sydney Film Festival by the audience.

A man is shot in the course of a police raid on what is allegedly a terrorist headquarters. When he eventually comes out of a coma, he has lost his memory, his power of speech, his ability to function in all but the simplest ways. Who is he? According to the police and the press, he is a dangerous terrorist; according to his friends, he is a biogeneticist, so preoccupied with his work at a research institute that he has separated from his wife; he had been visiting her when the police raid took place.

His name is Hoffmann, and he doesn't know which is the truth because he can't remember. While the police keep up a round-the-clock observation on him in his hospital bed, he struggles desperately against the physical and psychological effects of the injury. He has to re-discover himself, to re-learn everything from scratch: how to see, hear, feel, walk, talk. He wants to know the truth about himself. What really happened that night? Did a trigger-happy policeman put a bullet into the head of an innocent bystander? Or did he, Hoffmann, as the police say, attack with a knife the cop who shot him?

Reinhard Hauff, whose films get better and better all the time, scored a major success with this challenging film about paranoia in Western Germany in the late 70s. He is aided immeasurably by a performance from Bruno Ganz, which must rank as one of the best of the year.

(Subscribers are advised not to miss the opening sequence of the film).

SPECIAL DELIVERY
Canada, p.c.: National Film Board of Canada, p: Derek Lamb, d.sc: John Weldon, Eunice Macaulay. ph: Raymond Dumas, Simon Leblanc. Eastman colour. 7 mins.

Academy Award, Best Animated Film, 1978 (presented April 1979). Edinburgh, London, Montreal Film Festivals, 1978; New Delhi Film Festival, 1979. 1st Prize, B Category, Zagreb Animation Film Festival, 1978. Melbourne Film Festival 1979, Sydney Film Festival 1979.

This Academy Award winner is a funny and beautifully animated cartoon about the misadventures of a man whose postman is accident-prone.

Voted top short film of the Sydney Film Festival 1979.

This session ends at approximately 10.15pm.

Prenzler, Quality Films, Graham Raffell, Radio 4WK, Roadshow Distributors, Ronin Films, Chris Souris, Lindsay Smith, Margaret Smith, Anne Strong, David Stratton, Sunshine Coast Radio 4NA, T.A.A., TNT9 Launceston, Kevin Troy, Ross Tzannes, Lorraine Vass, Village Theatres, Ron and Mandy West, Les Wilkinson, Peter Witton, Louisa Wright.