

**TENTH
SYDNEY
FILM
FESTIVAL**

TENTH SYDNEY FILM FESTIVAL



1963 UNDER THE DISTINGUISHED PATRONAGE OF HIS EXCELLENCY THE GOVERNOR OF N.S.W.
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FESTIVAL POSTAL ADDRESS BOX 4934 GPO SYDNEY **FESTIVAL TELEPHONE NUMBER** 61-4208

FOR GENERAL INFORMATION, MAP AND PROGRAMME DETAILS, CONSULT CENTRE COLOUR SECTION

President's Foreword

It is fitting that the Tenth Sydney Film Festival should be declared open by His Excellency the Governor of New South Wales who has honoured the Festival by extending his patronage to us since he first took office. Professor S. H. Roberts, Vice-Chancellor of Sydney University, is abroad this year and we will miss his genial presence and usual encouragement. We are glad, however, that our Host, The University, is represented by Professor A. G. Mitchell, Acting Vice-Chancellor.

It is pleasing to note that this year both France and the U.S.A. are strongly represented — the former with four features and shorts and the latter with three features and numerous shorts.

India and Japan, the countries which produce such a large percentage of the world's films, are again with us.

It should be of great interest to our members that countries from which we rarely see films have submitted entries — namely Argentina, Brazil, Bulgaria, Finland, Rumania and Switzerland.

The various facets of preparation for this Festival have been in the hands of subcommittees and the whole has been co-ordinated by meetings of the General Committee.

If you know one of these Committee members I would suggest that a word of thanks would be in order in appreciation of the long hours of honorary work involved. I am personally grateful to them and to our tireless Director.

F. A. BELLINGHAM *President*



BARON MUNCHHAUSEN

University Message

I welcome this opportunity to express, on behalf of the University of Sydney, our best wishes for the success of the Annual Sydney Film Festival.

This is the tenth year in which the Festival has been held in Sydney, and it is gratifying to know that year by year its international reputation is enhanced. The Festival Committee itself deserves the highest praise for its work.

I am sure that the 1963 Festival will prove interesting and enjoyable to everyone.

A. G. MITCHELL *Acting Vice-Chancellor of the University of Sydney*

Sunday

U.S.A., 1961

SOURCE and PRODUCTION: Emile de Antonio.
DIRECTION, PHOTOGRAPHY, EDITING and SOUND: Dan Drasin. **MUSIC:** Woody Guthrie.
PLAYED BY: Dave Cohen and Jan Dorfman.
Black and white; 35 mm. 16 minutes.

This is a virtuoso piece of remarkable fluency and observation. For many years Washington Square, in New York's Greenwich Village, has been a centre for folk-singing, but from 1943 folk-singing was restricted by licence to the hours between 2 and 6 p.m. on Sundays. A licence was refused in 1961, and on 9th April, about a hundred folk-singers marched into the square to protest their right to sing freely, and clashed with the police. Violence broke out. Arrests were made, but there were no convictions. The licence was subsequently re-issued.

Its makers claim that "Sunday" is not an objective documentary about the events of 9th April, but a carefully structured film which explores the attitudes and ideas of those who were present, as well as what happened to them.

Golden Gate Award at San Francisco Film Festival, 1961; Special Jury Prize at Tours Festival, 1962; Honourable Mention, Robert Flaherty Memorial Awards (New York); Special Documentary Award at Oberhausen, 1962; Three Awards of Excellence at Boston Film Festival, 1962.

The Most

CANADA, 1962

SOURCE: InterVideo Productions Ltd.
PRODUCTION: D. Ballentine for InterVideo Production Company Ltd.
DIRECTION: G. Sheppard.
PHOTOGRAPHY: John Foster and John Spotton.
EDITING: Donald Gimsberg. **SOUND:** Clark DaPrato. **MUSIC:** Dudley Moore.
NARRATION: Ed McGibbon.
Black and white; 35 mm. 28 minutes.

A revealing study of Hugh Hefner, founder and owner of "Playboy" magazine. His comments on life ("make the most of it while you're here"), his business enterprises and other activities are given generous coverage through his own words and actions and those of his adoring disciples. Here is a frenetic half-hour which will either fascinate or repulse.

Golden Gate Award for Best Documentary Short, San Francisco Film Festival, 1962.

INTERVAL

David and Lisa

U.S.A., 1962

SOURCE: Continental Distributing, Inc.
PRODUCTION and ART DIRECTION: Paul M. Heller for Heller-Perry Productions.
ASSOCIATE PRODUCER: Vision Associates, Inc.
DIRECTION: Frank Perry. **SCRIPT:** Eleanor Perry, based on a book by Theodore Isaac Rubin, M.D. **PHOTOGRAPHY:** Leonard Hirschfield. **EDITING:** Irving Oshman.



DAVID AND LISA

MUSIC: Mark Lawrence, **ARRANGED and CONDUCTED BY:** Norman Paris. **CAST:** Keir Dullea (David), Janet Margolin (Lisa), Howard da Silva (Dr. Alan Swinford), Neva Patterson (Mrs. Clemens), Clifton James (John), Richard McMurray (Mr. Clemens), Nancy Nutter (Maureen), Matthew Anden (Simon), Coni Hudak (Kate), Jaime Sanchez (Carlos), Janet Lee Parker (Sandra), Karen Gorney (Josette).
Black and white; 35 mm. 94 minutes.

For a director to tackle, in his first film, the theme of a boy-and-girl relationship and to use as his setting a school for adolescents requiring psychiatric treatment, would appear to be courting disaster.

In "David and Lisa", however, Frank Perry has achieved a film that is not only convincing, but that generates considerable intensity, except, perhaps, in the slightly glib final sequence.

Perry draws moving performances from Keir Dullea and Janet Margolin, as the young man and girl painfully groping their way towards some degree of normality. The rest of the cast, all unknown, except for Howard da Silva, build up a very credible atmosphere of neurosis. An assured and sensitive first film.

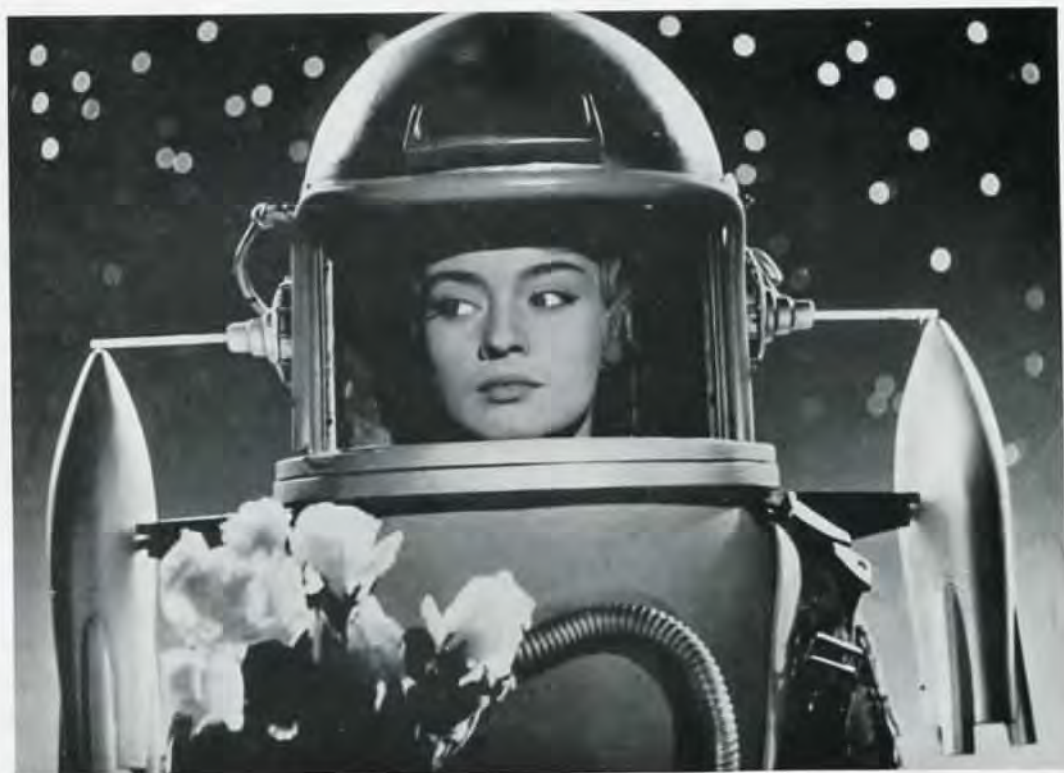
Prize for Best Film by a New Director, Venice Film Festival, 1962; Best Actor and Actress Awards to Keir Dullea and Janet Margolin, San Francisco Film Festival, 1962.

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The Pitcairn People

GREAT BRITAIN, 1963

SOURCE: BP Australia Ltd. **SPONSOR:** The British Petroleum Company Ltd.
PRODUCTION: James Carr for World Wide (London). **DIRECTION, SCRIPT and EDITING:** Peter Newington.
PHOTOGRAPHY: James Allen. **MUSIC:** Played and sung by the islanders of Pitcairn.



BARON MUNCHHAUSEN

SOUND: Peter Gilpin. **COMMENTARY:** James Cameron. **NARRATION:** Patrick Wymark. **Technicolor; 35 mm. 27 minutes.**

A tanker delivering a cargo of fuel to Pitcairn Island put ashore a film crew which recorded this unique and unglossed sequel to "Mutiny on the Bounty". To-day the descendants of the ten mutineers and eighteen Tahitians, having survived almost two hundred years of interbreeding, spend their days of communal boredom in fishing, peddling phoney folk-art to passing ships and dreaming of the day when they will have earned enough money to leave their less-than-idyllic Pacific isle.

Zoo

NETHERLANDS, 1962

SOURCE and SPONSOR: The Ministry of Education, Arts and Sciences, The Hague. **PRODUCTION, DIRECTION, SCRIPT and EDITING:** Bert Haanstra. **PHOTOGRAPHY:** Fred Tammes. **MUSIC:** Pim Jacobs. **SOUND:** Wim Huender.

Black and white; 35 mm. 12 minutes.

An afternoon at the zoo: the animals in their cages, the visitors watching them, observed by hidden cameras.

Senate of Berlin and FIPRESCI Prizes at Berlin Film Festival, 1962; Golden Gate Award at San Francisco Film Festival, 1962; Certificate of Merit at Edinburgh Film Festival, 1962.

The Iron Hat (Zelezny Klobouk)

CZECHOSLOVAKIA, 1961

SOURCE: Ceskoslovensky Filmexport. **PRODUCTION:** Ceskoslovensky Film, Prague. **DIRECTION:** Josef Kabrt. **SCRIPT:** S. Mrozek. **Agfacolor; 35 mm. 11 minutes.**

A brilliantly pointed allegory on the menace of militarism. Also known as "The Steel Helmet". **Prizewinner at Karlovy Vary Film Festival, 1962.**

INTERVAL

Baron Munchhausen

(Baron Prasil)

CZECHOSLOVAKIA, 1962

SOURCE: Ceskoslovensky Filmexport. **PRODUCTION:** Ceskoslovensky Film, Prague-Studio Gottwaldow. **DIRECTION:** Karel Zeman. **SCRIPT:** Karel Zeman, Josef Kainar and Jiri Brdecka, based on the novel by G. A. Bürger. **PHOTOGRAPHY:** Jiri Tarantik.

ART DIRECTION: Karel Zeman. **SET DESIGN:** Zdenek Rozkopal. **MUSIC:** Zdenek Liska. **CHOREOGRAPHY:** Jiri Nemecek. **CAST:** Milos Kopecky (Baron Munchhausen), Jana Brejchova (Bianca), Rudolf Jelinek (Tony), Jan Werich (Dutch Captain), Rudolf Hrusinsky (Sultan), Karel Höger (Cyrano de Bergerac), Eduard Kohout (Fortress Commander), Karel Effa (Officer), Bohus Zahorsky (Pirate Captain), Nadezda Blazickova (Dancer). **Agfacolor; 35 mm. 87 minutes.**

Spending three devoted years in what is obviously a labour of love, the Czech director Karel Zeman has brought that fantastic braggadoccio figure Baron Munchhausen to splendid life.

Zeman brings the hoary old tale of Sultan and Seraglio up to date by prefacing it with an interplanetary meeting between Cyrano de Bergerac, the travellers Nicholas, Barbican and Michael Ardan from Jules Verne's "Journey to the Moon", the Baron, and a modern astronaut, Tony, who later becomes a formidable rival to the Baron for the heroine's hand.

With tremendous virtuosity and a stylish use of colour, Zeman intermingles live action with process-shots, animation, paper silhouettes à la Lotte Reiniger, model shots from the world of Georges Méliès, and art-work based on Gustave Doré's illustrations, to make a delightful extravaganza.

Silver Sail Award, Locarno Film Festival, 1962; Prix de Fipresci at Venice, 1962.

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Passion

(Vasen)

CZECHOSLOVAKIA, 1962

SOURCE: Československý Filmexport.

PRODUCTION: Československý Film, Prague.

DIRECTION, SCRIPT and ART

DIRECTION: Jiri Trnka. PHOTOGRAPHY: Jiri Safar. ANIMATION: Bohuslav Sramek and Jan Adam.

Agfacolor; 35 mm. 9 minutes.

A modern ballad of a passionate motorist.

Master

(Maitre)

FRANCE, 1962

SOURCE: Unifrance Film. PRODUCTION: Paris Cite Productions. DIRECTION: Manuel Otero and Jacques Leroux. PHOTOGRAPHY: Julien Pappe and Daniel Harispe. MUSIC: Michel Magne. Eastmancolour; 35 mm. 15 minutes.

The painter of this animated film inhabits the grey underworld of a black bar which divides him from the colourful top people of success and a Picasso pin-up. "Maitre" has a neat and somewhat intellectual sense of skit and character.

The Happy Pace of Switzerland

(Kleine Schweizer Fahrt in C-Dur)

SWITZERLAND, 1962

SOURCE: Condor-Film A.G.

PRODUCTION: Dr. Heinrich Fueter for Condor-Film A.G. SPONSOR: Swiss National Tourist Office. DIRECTION, SCRIPT and

EDITING: Niklaus Gessner.

PHOTOGRAPHY: Andreas Demmer.

MUSIC: Gioacchino Rossini.

Eastmancolour; 35 mm. 11 minutes.

A race between a truckdriver and a phantom coach provides an opportunity to observe the beauties of the Swiss countryside.

Allegro Ma Troppo

FRANCE, 1962

SOURCE: Unifrance Film.

PRODUCTION: Films Je Vois Tout.

DIRECTION, SCRIPT and

PHOTOGRAPHY: Paul de Roubaix.

EDITING: Robert Enrico. MUSIC: Francois

De Roubaix. ASSISTANTS: Gerard Berger and

Jacqueline Meppiel.

Eastmancolour; 35 mm. 16 minutes.

This film is an example of the French mastery of technical means. Using the automatic camera, shooting at cadences between two images per second and an image every three minutes, "Allegro Ma Troppo" (edited, incidentally, by the director of "Montagnes Magiques") shows the dizzy rat-race of traffic on the Champs-Élysées, Ionesco's "The Chairs" played out from beginning to end in twenty seconds, the shovelling down of food and drink in a snack-bar. Interspersed by black and white shots at normal shooting speed (pauses necessary in such visual frenzy), Roubaix' film presents us with the obverse side of civilised living, with ourselves the inhuman marionettes jerked by the strings of our own making.

Prize of the Groupe des Trente, Tours Festival, 1962.

INTERVAL

Mr. Mississippi's Marriage

(Die Ehe des Herrn Mississippi)

SWITZERLAND/WEST GERMANY, 1961

SOURCE: Praesens-Film A.G., Zurich.

PRODUCTION: Max Dora for Praesens-Film and

CCC-Film, Berlin. DIRECTION: Kurt Hoffmann.

SCRIPT: Friedrich Dürrenmatt.

PHOTOGRAPHY: Fritz Anton.

EDITING: Hermann Haller. MUSIC: Hans-Martin

Majewski. CAST: O. E. Hasse (Mississippi),

Hansjörg Felmy (Count Bodo von Uebelohe-

Zabernsee), Johanna von Koczian (Anastasia),

Martin Held (Saint-Claude), Charles Regnier

(Minister of Justice), Max Haefliger (van Bosch),

Ruedi Walter (McGoy), Karl Lieffen (Santamaria).

Black and white; 35 mm. 90 minutes.

Mr. Mississippi has risen above his humble beginnings and sordid environment to become a politician obsessed with the salvation of the world through the enforcement of the Mosaic Law. Count Bodo and Saint-Claude, Mississippi's former associate, prefer other solutions to the world's problems: Bodo's is love and Saint-Claude's, world revolution.

Into the lives of these three comes the beautiful and treacherous young widow, Anastasia. Various emotional and political entanglements, including poisonings, betrayals and a fumbled revolution, are cleverly used by the scriptwriter Dürrenmatt (author of "The Visit") to comment on the vanities and corruption of the world and on the fate of idealists who choose the wrong means to attain their goals. Under the wit and polish of the dialogue lurks the bitterness of the disillusioned European intellectual. Dürrenmatt stage-manages his characters with the consummate skill of a puppeteer, and Kurt Hoffmann (director of "Aren't We Wonderful!") uses the camera expertly to produce an elegant visual surface while commanding excellent, sometimes stylised, performances from the principal actors.

The Race

(Der Wettlauf)

EAST GERMANY, 1962

SOURCE: DEFA Aussenhandel.
PRODUCTION: DEFA Studio for Trick Films.
DIRECTION: Günter Rätz. SCRIPT: Klaus Rümmler. PHOTOGRAPHY and ANIMATION: Helmut May.
ELECTRONIC MUSIC: Rundfunk und Fernsehtechnisches Zentralamt, Berlin.
Agfacolor; 35 mm. 6 minutes.
A well-made animated fable.
Prizewinner, International Technical Competition, Moscow, 1962.



Chronicle of an Uncertain Epoch

(Chronique d'une époque incertaine)

FRANCE, 1962

SOURCE: Unifrance Film. PRODUCTION: Son et Lumière. DIRECTION: Jean Chapot.
PHOTOGRAPHY: Jean Penzer.
Black and white; 35 mm. 19 minutes.
The uncertain epoch is France in wartime and the chronicle is of a small boy confronted by militia men and a captured fighter from the Maquis. The fighter is executed and the boy stands beside the dead man, facing and accusing his murderers. That is all, and it is everything.

INTERVAL

Léon Morin, Priest

(Léon Morin, Prêtre)

FRANCE/ITALY, 1961

SOURCE: Contemporary Films Ltd.
PRODUCTION: Georges de Beauregard for Rome-Paris Films. DIRECTION and SCRIPT: Jean-Pierre Melville, from the novel by Beatrix Beck. PHOTOGRAPHY: Henri Decae.
EDITING: Jacqueline Meppiel, Nadine Marquand and Maria-Joséphée Yoyotte.
ART DIRECTION: Daniel Guéret.
MUSIC: Martial Solal and Albert Rainsner.
SOUND: Guy Villet and Jacques Maumont.
CAST: Jean-Paul Belmondo (Léon Morin), Emmanuelle Riva (Barney), Patricia and Marielle Gozzi (France), Irene Tunc (Christine), Nicole Mirel (Sabine), Marco Behar (Edelman), Gisele Grimm (Lucienne), Monique Hennessy (Arlette), Monique Bertho (Marion), Edith Loria (Danielle), Howard Vernon (The Colonel) and Gerald Buhr (Gunter).
Black and white; 35 mm. 116 minutes.

Jean-Pierre Melville, one of France's most respected directors, wrote and directed "Léon Morin, Priest" with characteristic lucidity. In Europe he has the reputation of being a "director's director", yet this is the first of his films to be seen in Australia. A sexually-frustrated, anti-clerical young widow living in a provincial town during the German occupation of France impulsively goes to confession and says exactly what she feels about religion. The young priest answers her with wit and sympathy

and during subsequent discussions a warm relationship develops between the two, which for the woman soon turns to love; she tries unsuccessfully to seduce him, after which the balance of their relationship alters. Finally they part after the liberation.

Although the script revolves on theological argument, religion is not the subject of the film. Melville's thesis is the impossibility of conversion after a certain age (the woman thinks herself converted when she reaches a mystical crisis—her young daughter accepts Catholicism unquestioningly); his theme, which recurs in all his films, is friendship. City of Venice Prize at Venice Film Festival, 1961.

LEON MORIN, PRIEST

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Magic Mountains

(Montagnes Magiques)

FRANCE, 1962

SOURCE: Unifrance Film. PRODUCTION: Les Films Jacqueline Jacoupy. DIRECTION and SCRIPT: Robert Enrico. PHOTOGRAPHY: René Mathelin and Patrice Pouget. EDITING: Denise de Casabianca. MUSIC: François de Roubaix.
Eastmancolour; 35 mm. 20 minutes.
A spectacular series of breathtaking postcard views of a trip through the Pyrenees and an outstanding example of the French mastery of technical means.

Men on the Road

(Ludzie w drodze)

POLAND, 1961

SOURCE: Film Polski.
PRODUCTION: Documentary Film Studio, Warsaw. DIRECTION: Kazimierz Karaszk.
PHOTOGRAPHY: S. Niedbalski.
Black and white; 35 mm. 11 minutes.

A film about circus artists, for whom the approval of audiences in villages and small towns is their greatest reward and satisfaction.



THE INNOCENT SORCERERS

Love and Film (Ljubav i Film)

YUGOSLAVIA

SOURCE: Yugoslav Cinematography Council.
PRODUCTION: Zagreb Film. **DIRECTION:** Ivo Vrbanić. **SCRIPT:** Vladimir Tadej and Ivo Vrbanić.
ANIMATION: Zlatko Grgić. **MUSIC:** Davor Kajfes.
Black and white; 35 mm, 11 minutes.

This is a parody of love on the screen, as presented by French, American, Italian and other film-making nations; there are seven sequences, with a short introduction.

INTERVAL

The Innocent Sorcerers (Niewinni Czarodzieje)

POLAND, 1962

SOURCE and PRODUCTION: Film Polski.
DIRECTION: Andrzej Wajda. **SCRIPT:** Jerzy Andrzejewski, Jerzy Skolimowski and A. Orłowski.
PHOTOGRAPHY: Krzysztof Winiewicz.
ART DIRECTION: Leszek Wajda.
MUSIC: Krzysztof Komeda. **SOUND:** L. Wronko.

CAST: Tadeusz Lomnicki (Andrzej), Krystyna Stypulkowska (Magda), Wanda Koczevska (Mirka), Zbigniew Cybulski (Edmund), T. Szmitgelowna and R. Polanski.

Black and white; 35 mm, 91 minutes.

Andrzej, a young doctor who is not specially interested in his work or his latest girl-friend, meets Magda, equally bored and sophisticated. They spend the night together, beginning with an agreement to follow the classic rules of seduction. Gradually their game of mutual provocation ceases to amuse them and the facade begins to crumble, but the pretended indifference must be maintained. Next morning Magda is the first to admit that they care for each other.

Andrzej Wajda, the maker of such dramatic films as "Kanal" and "Ashes and Diamonds" (both shown at previous Festivals), is equally master of the smart, sophisticated comedy. "The Innocent Sorcerers" is full of exuberance, mischief and gaiety; excellent performances are given by Tadeusz Lomnicki and the delightful Krystyna Stypulkowska.

Diploma of Merit, Edinburgh Film Festival, 1961.

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A Hole in the Ground

AUSTRALIA, 1963

SOURCE and PRODUCTION: Aranda Film Productions. **DIRECTION, PHOTOGRAPHY, EDITING and SOUND:** Bruce McNaughton. **CAMERA ASSISTANT:** John Scott.
PRODUCTION ASSISTANT: Shirley Mays.
Black and white; 35 mm, 8 minutes.

A visual and sound journey into a ghost of a mining town. A man travels deep into a gold mine and when a weak beam causes a cave-in, he fails to escape, hindered by a limp.

Silver Award, Open Category, Australian Film Awards, 1963.

The Remu Cemetery (Cmentarz Remu)

POLAND

SOURCE: Film Polski.
PRODUCTION: SE-MA-FOR, Lodz.
DIRECTION and SCRIPT: Edward Etler.
PHOTOGRAPHY: Antoni Murzynski.
Black and white; 35 mm, 15 minutes.
The subject is an old Jewish cemetery.

Silver Sail Award at Locarno Film Festival, 1962.

A Lecture on Man

GREAT BRITAIN, 1962

SOURCE: Richard Williams Animated Films Ltd.
SPONSOR: ABC Television Ltd.
PRODUCTION and ANIMATION: Richard Williams for Richard Williams Animated Films Ltd. **SCRIPT and NARRATION:** Christopher Logue.
EDITING and SOUND: Ted Hooker.
MUSIC: Tristram Cary.
Black and white; 35 mm, 4 minutes.

A satiric comment on human nature, illustrating a poem by Christopher Logue and using live film



THE REMU CEMETERY

clips, stills, drawings, charts and various animation techniques.

Gold Prize, Mannheim, 1962, and Special Jury Prize for Satire, Annecy, 1962.

Saguenay

CANADA, 1962

SOURCE: Crawley Films Ltd.
PRODUCTION and DIRECTION: F. R. Crawley
for Crawley Films Ltd. SPONSOR: Aluminium
Company of Canada. SCRIPT: Judith Crawley.
PHOTOGRAPHY and EDITING: Chris Chapman.
ANIMATION: John Hall and Vic Atkinson.
MUSIC: Harry Somers. SOUND: Anthony Betts.
NARRATION: Lloyd Bochner.
Eastmancolour; 35 mm. 20 minutes.

A poetic visual treatment of the Saguenay River
and its industrial development.

First Place Award for Films for Industry and
Commerce at Vancouver Film Festival, 1962.

INTERVAL

Birth Certificate

(*Swiadectwo Urodzenia*)

POLAND, 1961

SOURCE: Film Polski. PRODUCTION: Z.R.F.
RYTM. DIRECTION: Stanislaw Rozewicz.
SCRIPT: Tadeusz and Stanislaw Rozewicz,
based on stories by Tadeusz Rozewicz.
PHOTOGRAPHY: Stanislaw Loth.
EDITING: C. Raniżewski and H. Rubinska.

MUSIC: Lucjan M. Kaszycki.

CAST: "On the Road": Wojciech Siemion (Soldier),
Henryk Hryniewicz (Janek); "Letter from a
P.O.W. Camp": Edward Mincer (Zbyszek),
Andrzej Banaszewski (Heniek), Pawel Rozewicz
(Jacek); "A Drop of Blood": Beata Barszczewska
(Marysia), Zofia Malynicz (Orphanage),
Mariusz Dmochowski (SS Officer), Emil Karewicz
(Doctor).

Black and white; 35 mm. 96 minutes.

The children in this trilogy have suddenly found
themselves facing life alone as a result of war.
Made with great sincerity and an unpretentious
directness and without attempting cinematic vir-
tuosity, "Birth Certificate" has an overwhelming
emotional impact, at its most powerful in the final
story, to which the film's title has the most im-
mediate relevance.

The first story, "On the Road", is about a young
boy who, while searching for his family, meets up
with a soldier from a scattered unit, who has also
lost everything. Together they face their enemy.
"Letter from a P.O.W. Camp" tells of three young
boys waiting for their father's return from the war.
When a Soviet P.O.W. seeks refuge in their house,
the eldest boy presents him with the shoes kept for
so long for their father.

A Jewish girl, Marysia, escapes from the Kielce
ghetto, about to be destroyed, in the third story,
"A Drop of Blood", which ends ironically. Marysia
succeeds in finding a place in an orphanage, but
her fate is still in doubt.

Grand Prix, Venice Film Festival, 1961.

Down Rapid Streams

CHINA

SOURCE: China Film Distribution and Exhibition Corporation. **PRODUCTION:** Central Newsreel and Documentary Film Studio. **PHOTOGRAPHY:** Fan Hou-chin. **EDITING:** Lei Chen-lin.

Black and white; 16 mm. 11 minutes.

This film shows the hazards of transporting timber from the mountains and forests of Fukien down the River Min.

Kaethe Kollwitz

WEST GERMANY

SOURCE: Embassy of the Federal Republic of Germany. **PRODUCTION:** Herbert Apelt. **Black and white; 16 mm. 14 minutes.**

An absorbing study of the work of the artist Kaethe Kollwitz, a doctor's wife, who chose as subjects her husband's patients and the bleakness of her environment. Kaethe Kollwitz' work dates from the early years of this century. In her own words, hers was an art with a purpose: to improve conditions in the time in which she lived, rather than in the future.

Kindergarten

CANADA, 1962

SOURCE: National Film Board of Canada. **PRODUCTION:** Tom Daly for National Film Board of Canada. **DIRECTION and EDITING:** Guy L. Coté. **PHOTOGRAPHY:** Georges Dufaux. **SOUND:** Sidney Pearson, Marcel Carrière, Ron Alexander.

Black and white; 16 mm. 22 minutes.

A masterstroke on the part of the makers has made possible a glimpse into the special world of the kindergarten classroom which is normally only available to a most observant teacher. On arrival for the day the children are confronted with a film unit consisting of several sound cameras. But, being in the act from the start, the cameras are soon forgotten, resulting in a "candid" study of little children which is most revealing.

Adam and Eve

AUSTRALIA, 1963

SOURCE and PRODUCTION: Dusan Marek. **MUSIC:** Dusan Marek and Ian Davidson. **Kodachrome; 16 mm. 10 minutes.**

"Adam and Eve" is an original and imaginative achievement in the use of symbolism in animation. Adam is born from a dot, and another dot appears from which Eve is born. Adam and Eve fall in love, create a number of smaller dots and distribute them around the world, keeping three for themselves. These dots grow larger and larger until they explode as an atom bomb and the world is destroyed. Immediately a new world is created, into which Adam and Eve are born again. **Grand Prix and Gold Award, Experimental Category, Australian Film Awards, 1963.**

INTERVAL



KINDERGARTEN

Out of Reach of the Devil (Kam cert nemuze)

CZECHOSLOVAKIA, 1960

SOURCE: Consulate General of the Czechoslovak Socialist Republic.

PRODUCTION: Československý Film.

DIRECTION: Zdenek Podskalsky.

SCRIPT: Frant. Kratochvil and Mil. Daniel.

PHOTOGRAPHY: Jiri Safar. **MUSIC:** Zdenek

Liska. **CAST:** Miloslav Hornicek, Jana Hlavacova, Jiri Sovak, Rudolf Hrusinsky and Vlastimil Brodsky.

Agfacolor; 16 mm. 80 minutes.

A modern Dr. Faust, pessimistic and overworked, is pursued by a female Mephistopheles in this engaging comedy, cleverly embellished in the early scenes with effects often attributed to Hitchcock and sometimes reminiscent in theme and treatment of the zany American comedies of the thirties made by Frank Capra and Howard Hawks.

The Faust theme is not pressed too far and is superseded by a series of diverting rustic episodes containing amusing incidental observations of village eccentricities.

Metal in Harmony

GREAT BRITAIN, 1962

SOURCE: British Information Services.

PRODUCTION: Lindsay Turner for Anglo-Scottish Pictures. **DIRECTION:** Kenneth Fairbairn. **SCRIPT:** Norman Mac Caig.

PHOTOGRAPHY: Eddie Earp. **EDITING:** Colin Cherrill. **ART DIRECTION:** Don Russell.

MUSIC: Joan and John Shakespeare.

SOUND: Laurie Peake. **NARRATION:** Tom Fleming.

Eastmancolour; 16 mm. 20 minutes.

An interesting documentary of industrial activity, specifically that of the production of aluminium, in Ghana and Scotland.

Australian Spots

As in America, the animated television commercial is used here mainly to present an amusing message about a product which does not readily lend itself to ordinary photographic presentation. The four commercials selected are excellent examples of the skills of Australian advertising agencies and animation studios.

Indians in the Cupboard

AGENCY: George Patterson Pty. Ltd.
SCRIPT: Bruce Jarrett. ANIMATION: Graphik Animation, Sydney.

Silver Award, T.V. Advertising Category, Australian Film Awards, 1963.

House that suffered with Board'om

AGENCY: Laurie Larson Advertising Pty. Ltd.
SCRIPT: Alex Stitt. ANIMATION: Fanfare Films, Melbourne.

An amusingly animated jingle, presented with considerable style and polish.

The Bug Breeder

AGENCY: Hansen Rubensohn-McCann Erickson Pty. Ltd. SCRIPT: Bryce Courtenay.
ANIMATION: Artransa, Sydney.

One of television's longest running commercial teams, Mort and Rep, test the properties of an insecticide on a bug bred in captivity for six months.

The Giraffe

AGENCY: George Patterson Pty. Ltd.
SCRIPT: John McKellar & John Crane.
ANIMATION: Graphik Animation, Sydney.

Satirical in nature, this commercial was banned from television by the "Joint Committee on Disparaging Copy". It employs a strikingly simple style of drawing.

It's the tone that makes the music

NETHERLANDS, 1962

SOURCE: Philips Electrical Industries.
SPONSOR: Philips, Holland.
PRODUCTION: Karel Nort for Karel Nort Polygoon/Profilti, Hilversum. DIRECTION: Nol Bollongino. SCRIPT: Bob Langestraat.
PHOTOGRAPHY: Ruud Fenenga. MUSIC: Han Scheltema. SOUND: Ton Tholen.
NARRATION: Guus van der Steen.
Eastmancolour; 16 mm. 14 minutes.

A clever combination of animation and live action shots, this film is a humorous explanation of vibration and an examination of the steps taken in the production of high quality gramophone records.

A Smattering of Spots

U.S.A., 1957

SOURCE: State Film Centre of Victoria.
PRODUCTION: Storyboard, Inc.
DIRECTION: John Hubley. SCRIPT: Faith Elliott.
MUSIC: Benny Carter, Duke Ellington, Don Elliott, Tal Farlow, Dizzy Gillespie, Coleman Hawkins, Shelly Manne, Red Norvo, Shorty Rogers and others.
Black and white; 16 mm. 11 minutes.

A selection of inventive and witty television commercial "spots" which entertain while promoting such institutions and products as, among others, tanks, automobiles, oil shortening, skin braces and insurance.

Getting Warmer

GREAT BRITAIN, 1962

SOURCE: Esso Standard Oil (Aust.) Ltd.
PRODUCTION: Joop Geesink. SPONSOR: Esso Petroleum Company Limited. DIRECTION: Henk Kabos. SCRIPT: Paul Jennings.
PHOTOGRAPHY: B. Spijkerman.
ANIMATION: J. Bekker, E. V. D. Boezem and G. Bekker. MUSIC: Ger Van Leeuwen.
NARRATION: Derek Hart.
Technicolor; 16 mm. 9 minutes.

The virtues of using oil central heating are most successfully propounded in this amusing and extremely well made puppet film. It is perhaps one of the most visually satisfactory puppet films to have been seen in this country. Unrealistic jointings are absent from arms and legs, and annoying abruptness of movement is almost completely missing. Settings are both colourful and detailed.

9

The Heart of Scotland

GREAT BRITAIN, 1962

SOURCE: British Information Services.
PRODUCTION: A. Riddell Black for Templar Films. SPONSOR: Films of Scotland.
DIRECTION: Laurence Henson.
ORIGINAL OUTLINE TREATMENT: John Grierson. PHOTOGRAPHY: Edward McConnell.
MUSIC: Frank Spedding. COMMENTARY: John Ormond. NARRATION: Bryden Murdoch.
Eastmancolour; 16 mm. 25 minutes.

Impeccably photographed and edited, and with a successful commentary in heightened prose, the film makes a study of Stirlingshire in Scotland. The long history of the area is used both as a background and a means to explain the present, with a resulting air of nostalgia. A very complete picture of the area is built up, including the countryside, peat-bogs, Stirling Castle, the rotting hulks of ships and piers in the river, and for contrast — iron works, the oil refinery and the new harbour at Grangemouth.

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Enquiries: The Director, John Hoddinott, Box 106, The Union, Sydney University.
Phone: WL 2733.

Tahiti: Pacific Cocktail

AUSTRALIA, 1962

SOURCE: Australian Broadcasting Commission.
PRODUCTION: Ivan Chapman and Neil Edwards.
DIRECTION: John Gray. *SCRIPT:* Ivan Chapman. *PHOTOGRAPHY:* Peter Purvis and Bill Grimmond. *EDITING:* Arthur Southgate.
SOUND: Geoffrey Daniels. *COMMENTARY:* Ivan Chapman. *NARRATION:* Ron Haddrick.
Black and white; 16 mm. 53 minutes.

This impressive documentary is the Australian Broadcasting Commission's first contribution to Intertel, the international television federation. It compares in quality most favourably with topical programmes of a similar nature made in, say, Canada, the U.S.A. and Great Britain. One of the aims of Intertel is for members to make film reports about countries other than their own in order to achieve a maximum of objectivity and a freshness of approach in the examination of national attributes, etc.; no matter how well-intentioned, members making films about their own countries may tend to overlook references familiar to them which are nevertheless of extreme interest to viewers in other countries.

"Tahiti: Pacific Cocktail", using a style of reporting now common to television documentaries, examines the changing face of Tahiti and associated problems, not the least of which is the increase of tourism as a result of the achievements of modern communications. At times one is conscious of specially staged sequences but generally this film has a welcome and refreshing air of spontaneity. *Honourable Mention, TV Open Category Australian Film Awards, 1963.*

10

**Ersatz
(Surogat)**

YUGOSLAVIA

SOURCE: Yugoslav Cinematography Council.
PRODUCTION: Zagreb Film.
DIRECTION: Dusan Vukotic. *SCRIPT:* Rudolf Sremec. *ART DIRECTION:* Dusan Vukotic and Zvonimir Loncaric.
Agfacolor; 35 mm. 10 minutes.

Mankind's pre-occupation with easing the discomforts of life is brought to its illogical conclusion in this amusing yet pointed cartoon study of a day at the beach of a little man who surrounds himself with inflatable comforters.

**Paris is Ours
(Paris nous appartient)**

FRANCE, 1960

SOURCE: Contemporary Films Ltd.
PRODUCTION: AJYM/Films du Carosse.
DIRECTION: Jacques Rivette. *SCRIPT:* Jacques Rivette and Jean Gruault.
PHOTOGRAPHY: Charles Bitsch.
ASSISTANTS: Jean Herman and Isabelle Phat.
EDITING: Denise de Casabianca.
MUSIC: Philippe Arthuys. *SOUND:* Christian Hackspill. *CAST:* Betty Schneider (Anne Goupil), Giani Esposito (Gerard Lenz), Francoise Prevost (Terry), Daniel Crohem (Phillip), Francois Maistre

(Pierre), Jean-Claude Brialy (Jean-Marc), Birgitta Juslin, Noelle Leiris, Monique le Poirier, Malka Ribowska, Louise Roblin, Henri Poirier, Jean Martin, Anne Zaniere, Paul Bisciglia, Claude Chabrol, Jacques Demy, Jean-Luc Godard.

Black and white; 35 mm. 140 minutes.

"Paris is Ours" is a giant film in size and concept; it took two years to make, partly because it is entirely post-synchronised, partly because of its almost epic approach to its subject. The film breaks new ground in its entirely personal and idiosyncratic treatment of its theme.

The juvenilia of Chabrol, the high-spirited anarchy of Jean-Luc Godard, the sophistication of Jacques Demy, the American allegiances of Truffaut, all are certainly to be found, but the film embraces many other influences in the course of its twisting, enigmatic and enthralling running time.

In that a plot of sorts exists beneath this collection of extraordinary foreboding sequences, it is the story of Anne, a student in Paris, who becomes convinced that a later member of her elder brother's circle of friends has been killed and that Gerard, a young producer, is in danger of a similar fate. Rivette's basic intention was to show Paris as a melting pot into which individuals are flung to lose their identity, but this story deals with the idea in forthright, if paranoid, terms, claiming that a world-wide organisation is contriving to plunge civilisation into anarchy.

A measure of the film's lack of concession is that it is not concerned whether this organisation is supposed to exist or not; what is clear is a deep and pervasive fear of political extremism and atomic anarchy, and by implication a rejection of emotional and social nihilism.



PARIS IS OURS

Fiery Love

(Faja Lobbi)

NETHERLANDS, 1960

SOURCE: Ministry of Education, Arts and Sciences, The Hague. PRODUCTION, DIRECTION, SCRIPT, PHOTOGRAPHY, EDITING and SOUND: Herman van der Horst. Technicolor; 35 mm. 70 minutes.

Faja Lobbi is the Surinam name for a scarlet flower which, literally translated, means fiery love; the flower has become a symbol of the fiery love of the Surinam people for their country, a land of many cultures.

Herman van der Horst's passionate feeling for Surinam has been translated into vividly filmic terms in this exciting documentary, which is a series of impressions of the life and feelings of the inhabitants, among them the Indian, the Bush Negro, the Hindu, as well as the Javanese, Chinese, Libanese and the Dutch.

Golden Bear Award at Berlin Film Festival, 1960; Grand Prix at Montevideo.

12

Dancing Orpheus

AUSTRALIA, 1963

SOURCE: Australian Broadcasting Commission. PRODUCTION: K. L. Porteous for Australian Broadcasting Commission. PHOTOGRAPHY: Frank Few and R. H. Clarke. EDITING: Rodric Adamson. SOUND: L. Newton Hobbs and Bill Biddle. COMMENTARY: Ivan Smith and Wendy McGregor. NARRATION: John West.

Black and white; 16 mm. 13 minutes.

Possibly the best footage of the Lyre-bird ever filmed has been used to make the basis for this intriguing essay in nature-study. The Lyre-bird, which supplies the sound track with its innumerable imitations, is seen gathering food with its powerful claws (which, we are informed, are found only in Australia), in tending the single egg in its nest, and in its strangely beautiful and exotic mating dance. This is a film of general interest and it has a commentary apparently designed for junior school-children.

Winner of Gold Award, Nature Category, Australian Film Awards, 1963.

11

Aegean Tragedy

(Tragodie Tou Aegaeou)

GREECE, 1962

SOURCE: Royal Embassy of Greece. PRODUCTION, DIRECTION and EDITING: Basil N. Maros. SCRIPT: Professor Angelos Prokopiou. MUSIC: Janni Markopoulos. SOUND: Mike Damalas. NARRATION: Basil Zochos.

Black and white; 35 mm. 65 minutes.

For many years prior to the Second World War, the Balkans were a hotbed of intrigue, revolution and counter-revolution. The sudden deaths of eminent statesmen were commonplace and dictatorships succeeded governments with bewildering rapidity. In the centre of all this activity, and sometimes actively involved, stood Greece.

This fascinating film, made up entirely of excerpts from old newsreels, traces Greek history through these days from the time of the First World War through the Turkish struggle to the end of the Second World War. Across the screen flash many well-known faces from the past and present: King Constantine and King George II of Greece, Mussolini, Hitler and Winston Churchill. Through the tangled web of between-the-wars politics, Greece's recent history is made plain and the march of events becomes tragically clear.

INTERVAL

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Delta Phase I

NETHERLANDS, 1962

SOURCE: Netherlands Information Service. **PRODUCTION, DIRECTION, SCRIPT and EDITING:** Bert Haanstra. **ASSISTANT:** Kees Hin. **PHOTOGRAPHY:** Fred Tammes and others. **ANIMATION:** Filmproductiegroep N.V., Amsterdam. **MUSIC:** Jan Mul. **SOUND:** Wim Huender. **ORIGINAL COMMENTARY:** Max Dendermonde. **Technicolor; 16 mm. 20 minutes.**

Bert Haanstra ("Mirror of Holland", "Zoo", "Glass") probes deeply into the heart of Dutch character in his treatment of a comparatively prosaic subject—the completion of a dam for closing the Veersche Gat Estuary. Tension generated by the difficulties of this complex operation is mirrored in its effect on individuals and communities. Throughout, the images and editing combine force with a poetic beauty.

Golden Mercury Award, Venice Film Festival, 1962; Certificate of Merit, Cork Film Festival, 1962.

Baama

AUSTRALIA, 1961

SOURCE and SPONSOR: State Film Centre of Victoria. **PRODUCTION:** Boolari Films. **DIRECTION and PHOTOGRAPHY:** David Corke and Peter Bruce. **SCRIPT, EDITING and COMMENTARY:** David Corke. **SOUND:** Peter Bruce. **NARRATION:** John Morgan. **Eastmancolour; 16 mm. 17 minutes.**

A simple story, told sensitively, of an old fisherman who has lived his life among the swamps along the Murray River. He tells his story of the seasons and their effect on the River's character: how the flooded swamps in spring signal a new surge of life, then, as the months slide past, the swamps drain back to the old yellow River, and the birds start to leave . . .

Honourable Mention, A.N.T.A. Travel Film Awards, 1962.

The Language of Faces

U.S.A., 1961

SOURCE: Churches of Christ Evangelistic Union, Inc. **SPONSOR:** American Friends Service Committee. **PRODUCTION, DIRECTION and SCRIPT:** John Korty. **ASSISTANTS:** Carol Korty, Don Heath, Lynn Huff and Earl Winter. **MUSIC:** Teiji Ito. **Black and white; 16 mm. 20 minutes.**

Despite a shaky start and some comparatively emotional special pleading at the conclusion, this anti-militaristic film is in balance an extraordinarily persuasive example of the "fighting documentary". Well-edited grainy visuals and a percussive score heighten the expression of the articulate commentary's horror at a contemporary civilisation which can encourage "children to grow up playing at war and seeing it played".

INTERVAL

The God Within

GREAT BRITAIN, 1962

SOURCE: The British Council and British Information Services. **PRODUCTION:** Nuffield Foundation for the History of Ideas. **DIRECTION:** June Goodfield. **SCRIPT:** June Goodfield and Stephen Toulmin. **PHOTOGRAPHY:** Don Levy and Fotis Mesteneos. **MUSIC:** Kenneth V. Jones. **ART EDITOR and SOUND:** Don Levy. **Colour:** 16 mm. 21 minutes.

A searching enquiry into the origins and bases of philosophy and science. This complex subject is handled with admirable intelligence and an impressive use of filmic terms.

The Sun is not for Sale

U.S.A., 1962

SOURCE: WRCV-Television News. **PRODUCTION:** Robert J. Shafer for WRCV-Television. **DIRECTION, SCRIPT and COMMENTARY:** Robert J. Shafer. **PHOTOGRAPHY:** Robert Houston Hall. **EDITING:** Wayne Boyer. **MUSIC:** Aaron Copland. **PLAYED BY:** London Symphony. **NARRATION:** John Schubeck. **Black and white:** 16 mm. 28 minutes.

This is a documentary essay based on a theme of change. It is an attempt to establish a perspective of simple human values from which to survey the complexities of gradual urbanisation in the United States. The story is developed as an exploration of the environment of one small boy who lives on one small farm. The farm is for sale, everything on it is for sale, everything under the sun is for sale, but not the sun.

Selected as the Best Television Documentary of 1962 by the U.S. National Press Photographers' Association and the University of Missouri School of Journalism.

The Walk

U.S.A., 1963

SOURCE: Hilary Harris. **PRODUCTION:** Hilary Harris, Saul Gottlieb, Ray Wisniewski and Hamish Sinclair for The Walk Film Co. **DIRECTION, EDITING and NARRATION:** Hamish Sinclair. **SCRIPT:** Saul Gottlieb, Hamish Sinclair and Frances Witlin. **PHOTOGRAPHY:** Hilary Harris, Ray Wisniewski, Jules Rabin and Jack Tiffany. **MUSIC:** David Hollister. **PRODUCTION ASSISTANT:** Janet Sinclair. **Black and white:** 16 mm. 23 minutes.

"The Walk" records the actions of those who undertook the San Francisco to Moscow Walk for Peace, sponsored by the Committee for Non-Violent Action, in 1961. Incidents along the 6,000 miles trek of 10 months' duration included an attempt to enter a missile base in Tucson and arrests in France.

"The Walk" does not treat events chronologically, but as stages in the development of the walkers' attitudes towards their mission. Confident at first that they have all the answers to the problem of world peace, they gradually come to realise the enormity of their task: though they are not changing the world, they are themselves changing and

learning how difficult is the art of obtaining peace in the nuclear age.

Overseas critics have been impressed by the film's editing and camerawork, the work of four men of whom Hilary Harris is the best known, for his films "Highway" and the Oscar-winning "Seawards the Great Ships". Already shown at Festivals at Tours (unofficially and unacknowledged) and Oberhausen, "The Walk" seems likely to repeat the pattern of success of Dan Drasin's "Sunday".

13

The Taxi

FRANCE, 1962

SOURCE: Librairie Hachette. **PRODUCTION:** Jacques Dodeman for Télé-Hachette. **DIRECTION:** Fernand Marzelle. **SCRIPT:** Pierre Amado, Léon-Louis Grateloup and Fernand Marzelle. **PHOTOGRAPHY:** Henri Alekan. **EDITING:** Borys Lewin and Alix Paturel. **MUSIC:** André Popp. **SOUND:** Robert Philippe. **CAST:** Dawn Addams and Alain Valade. **Black and white:** 16 mm. 27 minutes.

"The Taxi" is the sixth of the twenty-six episodes in a television series, "In France as if you were there" ("En France comme si vous y étiez"), designed to teach the French language while entertaining its audience. The producers hope that by the time a viewer sees all twenty-six episodes, he will be acquainted with Paris taxi-drivers, the art of dialling a number on a public 'phone, Seine fishermen, the secrets of French family life behind the shutters, the Latin Quarter . . . and 1,300 words of everyday French.

The central character of this amusing series is a foreigner who learns French at the same speed as the students: the actress Dawn Addams is available from time to time to offer her linguistic assistance. *Nymphe d'Or* awarded to "The Taxi", International Television Festival at Monte Carlo, 1962.

INTERVAL

Three Times Ana (Tres Veces Ana)

ARGENTINA, 1962

SOURCE: Sono Film. **PRODUCTION:** Marcelo Simonetti. **DIRECTION and SCRIPT:** David Jose Kohon. **PHOTOGRAPHY:** Ricardo Aronovich. **EDITING:** Antonio Ripoll. **CAST:** Maria Vaner, Walter Vidarte, Alberto Argibay, Luis Medina Castro, Lautaro Murua. **Black and white:** 35 mm. 113 minutes.

"Three Times Ana" is a study in the personal failure and the isolation of decadent, frustrated young people told through three studies in love linked by having three heroines of different character but the same name, a series of parts finely acted by Maria Vaner.

Photographed mainly in Buenos Aires and Mar del Plata, the film is leisurely in pace and seems at times influenced by the work of some European directors. In the first story, "The Earth", an innocent young girl's first ecstatic love affair leads to pregnancy, bitterness and a companionship based on mutual pity. Ana in "The Air" evades responsibility in decadent surroundings, finding that her fear of life proves stronger than her need for love. The third and best realised story, "The Cloud", is about a likeable but aimless young man who lives in a world of fantasy inhabited by the third Ana.



THE REALITY OF KAREL APPEL

14

The Reality of Karel Appel (De Werkelijkheid van Karel Appel)

NETHERLANDS, 1962

SOURCE and SPONSOR: The Ministry of Education, Arts and Sciences, The Hague.
PRODUCTION: Piet van Moock for Nederlandse Film Productie Mij., Rotterdam.
DIRECTION: Jan Vrijman. **SCRIPT:** Jan Vrijman and Ytzen Brusse.
PHOTOGRAPHY: Eduard van der Enden.
EDITING: Ytzen Brusse. **MUSIC:** Karel Appel and Dizzy Gillespie. **SOUND:** Frits Weiland.
Technicolor; 35 mm. 15 minutes.

This film aims to give an intellectual and emotional impression of the methods and the reality of modern pictorial art as interpreted by one of its most remarkable exponents, Karel Appel, whose work caused an upheaval in the Dutch artistic world shortly after World War II.

Golden Bear Award at Berlin Film Festival, 1962; Certificate of Merit at Edinburgh Film Festival, 1962.

Concerto Gymnastico

YUGOSLAVIA

SOURCE: Yugoslav Cinematography Council.
Black and white; 35 mm. 10 minutes.

INTERVAL

A Man and His Dog Out for Air

U.S.A., 1958

SOURCE and PRODUCTION: Robert Breer.
Black and white; Cinemascope; 35 mm. 3 minutes.

Robert Breer, formerly a painter, possesses a unique sense of style and a superb sense of humour. His film has been described as an astonishingly complex ballet of marvellous wiggly lines, animated with unprecedented virtuosity, suggesting an entirely new notion of cinematic space.
Special Diploma, Bergamo Festival, 1959.

Yojimbo

JAPAN, 1961

SOURCE and PRODUCTION: Toho Co., Ltd.
DIRECTION: Akira Kurosawa. **SCRIPT:** Ryuzo Kikushima and Akira Kurosawa.
PHOTOGRAPHY: Kazuo Miyagawa.
CAST: Toshiro Mifune, Tatsuya Nakadai, Isuzu Yamada, Yoko Tsukasa, Eijiro Tono and Takashi Shimura.
Tohoscope; 35 mm. 107 minutes.

About 1850, Sanjuro Kuwabatake, a soldier of fortune (Toshiro Mifune), arrives at Manome, a small town dominated by two rival gangs and offers his services as bodyguard to the two factions in turn.

The original gang is headed by Seibei, his wife Orin and son Yoichiro, aided by Tazaemon, a silk merchant.

Ushi-tora is the leader of the second group and was formerly Seibei's chief henchman until bypassed as Seibei's successor in favour of the weak Yoichiro.

Ushi-tora is backed by Tokuemmon, a sake brewer; Ushi-tora's brothers, Inokichi and Unosuke, also figure prominently in the plot, Unosuke having returned to the town as the possessor of its only pistol.

Others entangled in the persistent warfare are: Hansuke, a petty and sycophantic police official who first greets Sanjuro at Manome; Gonji, who gives Sanjuro food and shelter; Kuma and Kobuhashi, hired by Ushi-tora to murder an official in a neighbouring village; Nui, Tokuemmon's mistress, who is actually the wife of the farmer, Kohei, who was forced to relinquish her to pay a gambling debt.

"Yojimbo", also known as "The Bodyguard", is a realistic and splendidly staged melodrama, directed with a master's cunning by Kurosawa (his other films include "Rashomon", "Seven Samurai", "Throne of Blood" and "Living"), who has relentlessly documented the savagery of the rivals.

Volpi Cup for Best Actor to Toshiro Mifune at Venice Film Festival, 1961.

15

The Sound of Seeing

NEW ZEALAND, 1963

SOURCE: Pacific Films. **PRODUCTION:** John O'Shea for Pacific Film Productions Ltd.
DIRECTION, SCRIPT, PHOTOGRAPHY,
EDITING and SOUND: Anthony Williams.

MUSIC: Robin Maconie. **PLAYED BY:** Nicky Smith Trio and National Orchestra Cadet Group. **CAST:** Ray Grover and Gary Mutton. *Black and white; 16 mm. 20 minutes.*

A composer and a painter find inspiration for their work in the impact on them of a city's sights and sounds. By the juxtaposition of image and sound, the film attempts to create a cohesive aesthetic unity from relationships between the two separated functions of seeing and hearing.

●

Born in 1928, Curtis Harrington was one of four American avant-garde (or experimental) film makers who dominated the decade 1943-1953.

Fragment of Seeking

13 minutes 1946

On the Edge

6 minutes 1949

The Assignment

9 minutes 1953

were scripted, directed, photographed and edited by Harrington. They contain much of the beauty and worth and many of the mistakes of American experimental films. "Fragment of Seeking" is a classic study of a sexual "confusion" (a common subject of American avant-garde films), and has been widely shown by film societies without and within universities. "On the Edge" is Harrington's best film. A print of it has been acquired for the permanent collection of the Museum of Modern Art in New York. But Harrington in 1952 did something no other experimental film maker of his stature has done: he took a job as assistant to a Hollywood producer (Jerry Wald), a job he held until Wald's recent death (1962). Many artists maintain their reputations with works and public behaviour. Harrington, having ceased to make films and having never had a Public Image (a very quiet man), faded into obscurity. As his name appeared in the screen credits for "Mardi Gras", "Hound-Dog Man" and "Return to Peyton Place" he was judged lost. Then after eight years with Wald he was told he could direct a small (100,000 dollars) feature film.

Night Tide

85 minutes 1961

PRODUCTION: Aram Kantarian for Virgo Productions. **DIRECTION and SCRIPT:** Curtis Harrington. **PHOTOGRAPHY:** Vilis Lapenieks. **EDITING:** Jodie Copelan. **PRODUCTION DESIGN:** Paul Mathison. **MUSIC:** David Raksin. **CHOREOGRAPHY:** Benjamin Zemach. **ASSISTANT DIRECTOR:** Karl Romaine. **CAST:** Dennis Hopper (the sailor), Linda Lawson (Mora), Gavin Muir (Captain Samuel Murdock), Luana Anders (Ellen), Marjorie Eaton (Mme Romanovitch) and Cameron (Woman in black).

"Night Tide" is the only feature film made in the Hollywood "system" by a former maker of hard-core avant-garde films. Harrington has not cut himself from his origins: four of the five main actors come from TV and film work, but the fifth,

Cameron, is an artist and practising witch and appeared in Harrington's last 16 mm. film ("The Wormwood Star") and with Harrington in a 40-minute work by Kenneth Anger. Unfortunately the producers of "Night Tide" felt it didn't deserve wide distribution or promotion. It consequently has not been shown to any extent in America. Reviews following screenings in London, Rome, Venice, and Madrid have been good, with repeated mention of the poetic sensitivity of the direction.

INTERVAL after "The Assignment"

16

Landscape Painting

CHINA

SOURCE: China Film Distribution and Exhibition Corporation. **PRODUCTION:** Central Newsreel and Documentary Film Studio. **PHOTOGRAPHY:** Tung Chien. **EDITING:** Sha Tan. **ART DIRECTION:** Hua Chun-wu. *Black and white; 16 mm. 21 minutes.*

A survey of the works of Chinese landscape painters of various styles and schools. Artists represented include Fu Pao-shih, Kuan Shan-yueh, Li Ko-jan, Ho Tien-chien and Chien Sung-yen.

Clement Meadmore

AUSTRALIA, 1963

SOURCE, PRODUCTION, DIRECTION, SCRIPT and EDITING: Bruce Beresford for Mermaid Films. **PHOTOGRAPHY:** Mike Molloy. **SOUND:** Julian Nathan. **MUSIC:** Tony Curby. **PLAYED BY:** Tony Curby Trio and Bruce Beresford. **NARRATION:** John Bell. *Eastmancolour; 16 mm. 13 minutes.*

This film is the first of a proposed series on Australian artists (painters, writers, sculptors, poets), intended for screening in schools and on TV. It attempts to show the influences behind Meadmore's sculptures, and to create an appreciation of them. In style, it strives for a liveliness and variety of image which is likely to capture the attention of schoolchildren.

Sidney Nolan

AUSTRALIA, 1962

SOURCE and SPONSOR: Qantas Empire Airways. **PRODUCTION:** Geoffrey Collings for Collings Productions Pty. Ltd. **DIRECTION:** Dahl Collings. **SCRIPT:** Dahl and Geoffrey Collings. **PHOTOGRAPHY:** Mark McDonald and Andrew Fraser. **EDITING:** Judith Campbell. **MUSIC:** Herbert Marks. **COMMENTARY:** Laurie Thomas. **NARRATION:** Rod Milgate. *Eastmancolour; 16 mm. 21 minutes.*

The film, through some 150 paintings, reveals Nolan's imaginative and poetic vision. His earliest works and his series on Ned Kelly, Mrs. Fraser, Burke and Wills, the Australian Outback, Eureka Stockade, Leda and the Swan, and Gallipoli give an insight into the mind of one of the world's great artists.

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The Funeral of Stefa Halacecka

YUGOSLAVIA

SOURCE: Consulate General of the Federal Socialist Republic of Yugoslavia.
Colour; 16 mm. 16 minutes.

The story of the life and death of a Yugoslav peasant, Stefa Halacecka, told through paintings by Yugoslav primitive artists, including Ivan Generalic, Mirko Virius and Dragan Gazi.

The Critic

U.S.A., 1963

SOURCE: Pintoff Productions. PRODUCTION, DIRECTION, ANIMATION and SOUND: Ernest Pintoff for Pintoff-Crossbow Productions.

SCRIPT, COMMENTARY and NARRATION: Mel Brooks. EDITING: Harry Chang. MUSIC: Bach.

Eastmancolour; 16 mm. 5 minutes.

"The Critic" is a satirical comment on audience reaction to art films.

KINDLY SHOOT THE PIANO PLAYER

17 *

Kindly Shoot the Piano Player (Tirez sur le Pianiste)

FRANCE, 1960

SOURCE: Films de la Pleiade and Unifrance Film. PRODUCTION: Pierre Braunberger for Films de la Pleiade. DIRECTION and SCRIPT: Francois Truffaut. ADAPTATION: Marcel Moussy and Francois Truffaut, from the novel "Down There" by David Goodis. PHOTOGRAPHY: Raoul Coutard. EDITING: Suzanne Schiffman. MUSIC: Georges Delerue. SONGS: Felix Leclerc and Boby Lapointe.

CAST: Charles Aznavour (Charlie/Edouard Saroyan), Nicole Berger (Therese), Marie Dubois (Lena), Michele Mercier (Clarisse), Albert Remy (Chico Saroyan), Claude Mansard (Momo), Daniel Boulanger (Ernest), Richard Kanavan (Fido Saroyan), Jacques Aslanian (Richard Saroyan).

THROUGHOUT THE HOLIDAY WEEKEND...

Good food is to be found in the University Union's New Buttery, just up the steps from the Union Theatre Foyer.

MENU:

Coffee 1/3
Tea 1/-
Hot Chocolate 1/4
Orange Drink 1/-

SOUP:

Chicken 1/3
Tomato 1/3

HOT DISHES:

Saturday: Spaghetti Bolognaise 3/9
Creamed Potato 6d.
Green Peas 9d.
Sunday: Braised Steak 5/-
Grilled Sausages 3/9
Creamed Potato 6d.
Green Peas 9d.
Monday: Frankfurts and Spaghetti 3/9
Creamed Potato 6d.
Green Peas 9d.

SANDWICHES:

Ham or Asparagus 1/9
Cheese, Egg, or Corned Beef 1/4
Chicken 2/-

PIES:

Meat or Curry Pie 1/4
Chicken Pie 1/8
Meat Pie with Potato and Green Peas 3/9
Fruit Pie 1/-

ASSORTED CAKES:

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FRESH FRUIT:

Apples and Bananas

**★ Just up the steps
from the Union Theatre Foyer.**

S.U. UNION NEW BUTTERY

Open from 1.00 p.m. to 2.30 p.m., and from 4.30 p.m. to 8.00 p.m. daily during the Queen's Birthday Weekend. Continuous snack service is also available in Union Theatre Foyer.

Serge Davri (Plyne) and Claude Heymann (Schmeel).

Black and white; Dyaliscope; 35 mm. 80 minutes. Francois Truffaut's second feature film comes as a complete contrast to his first, "The 400 Blows", by which he is best known in Australia.

One finds the same sympathy, acute observation and intensity of feeling, but here the source material is American (there are echoes of Hitchcock, a favourite director with the "Cahiers du Cinema" school) and the pace is swift and sharp.

The story, of a timid ex-concert pianist, Charlie Koler, working in a cheap Paris bar, who becomes involved in kidnapping, murder, and the shooting of his girl friend by gangsters who are trying to kill his brothers, is told with a strange intermixing of farce and tragedy.

Truffaut keeps his story moving with ironic twists, abrupt and startling changes of mood, and perky flights of fancy. He also brings off expertly some likable bizarre comic sequences.

Compared with "Jules and Jim", the last film seen in Sydney from this brilliant director, "Kindly Shoot the Piano Player" may seem a little shapeless and lacking in firmness of attitude to his material, but it is often exciting to watch, occasionally pitifully magnificent, and always interesting.

INTERVAL

Strangers in the City

U.S.A., 1962

SOURCE: Embassy Pictures Corporation and Twentieth Century Fox Film Corporation (Australia) Pty. Limited.

PRODUCTION, DIRECTION, SCRIPT and PHOTOGRAPHY: Frederick G. Carrier for Rick Carrier Productions. EDITING: Stan Russell. MUSIC: Bob Prince. SOUND: Elgin Ciampi. SET DIRECTOR: Gene Callahan.

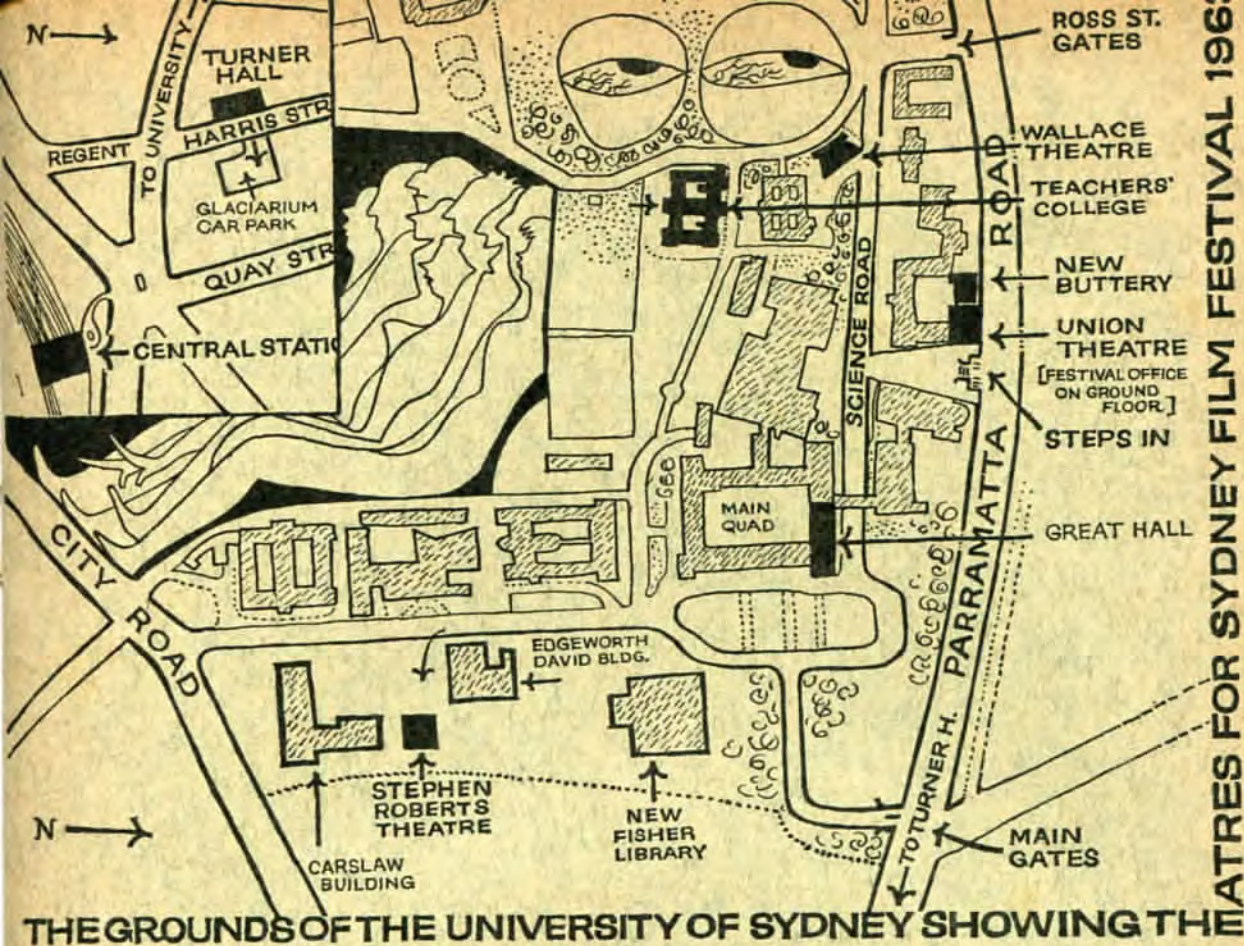
COSTUME DESIGNER: Anna Hill Johnstone.

CAST: Robert Gentile, Camilo Delgado, Rosita De Triana, Robert Corso, Kenny Delmar and Greta Margos.

Black and white; Scanoscope; 35 mm. 84 minutes. An interesting example of the "New Wave" in independent film-making in the United States, "Strangers in the City" is the work of a newcomer to feature production, Rick Carrier, whose visual sense has been praised highly overseas (his film appeared at the Cannes and Spoleto Festivals). The camera observes ruthlessly the unattractive environment of Spanish Harlem, known in Manhattan as "El Barrio", home to the huddled masses of the post-war waves of Puerto Rican immigration. As an American critic has remarked, the ingredients of this melting-pot are concrete, corruption and the vast hurrying indifference of the megalopolis: this is where the new American is made the hard way, out of pain, dirt, disease, violence and death.

The story of the newly arrived Puerto Rican family can hardly be typical of slum life, but Carrier has invested the basically melodramatic plot with a passionate spontaneity and a vigour that overcome disbelief.

*Please note that "Strangers in the City" will be screened before interval on June 9, and that only "Kindly Shoot the Piano Player" will be screened at 10 a.m. on June 10.



GENERAL INFORMATION

ADMISSION TO THE FESTIVAL

Admission is by production of subscription ticket (one of Series A, B, C, D and E). See below regarding special tickets.

Because of strict adherence to Customs and Censorship Regulations, the Festival organisers are not permitted to provide admissions to single screenings, give concession rates to students and others or admit minors under the age of sixteen years to screenings.

OFFICE AND ENQUIRIES

The Festival Office will be situated in the Games Room and adjoining vestibule on the lower ground floor of the Union Theatre, University of Sydney (on the left of the entrance from Parramatta Road) from Friday evening, 7th June, until 8 p.m. on Monday evening, 10th June, and in the foyer of Turner Hall (Sydney Technical College) from 5 p.m. on Tuesday, 11th June, until Thursday evening, 20th June, at the times of scheduled screenings.

TRANSPORT

For the University (Parramatta Road entrances): Buses Nos. 435-440 along George Street and Railway Square. For Turner Hall, Harris Street, Broadway: Buses Nos. 429-440 along George Street and Railway Square.

PARKING

There will be parking space within the University grounds for Festival subscribers during the long week-end. For subscribers attending Turner Hall screenings, limited street parking is available off Broadway after 5 p.m. on weekdays. However, subscribers attending Turner Hall will find it more convenient to use the Glaciarium Car Park, directly opposite the Turner Hall building. Rates are three shillings per night, and the usual parking times are as follows: Monday to Friday, 7 a.m. to 11.15 p.m.; Saturday, 7.45 a.m. to 12.15 p.m. and 6.15 p.m. to 11.30 p.m. College authorities request subscribers not to park in, or in front of, the lane-way adjacent to the Turner Hall building.

LONG WEEKEND — SERIES and OPEN PROGRAMMES

FRIDAY JUNE 7

UNION THEATRE	TEACHERS' COLLEGE	WALLACE THEATRE	STEPHEN ROBERTS
8.15-10.15 Official Opening BARON MUNCHHAUSEN	8.15-10.48 6 BIRTH CERTIFICATE	8.15-10.44 7 OUT OF REACH OF THE DEVIL	8.15-10.41 8 & 9 ADVERTISING & TAHITI: PACIFIC COCKTAIL

TURNER HALL
8.30-11.00 10 PARIS IS OURS

SATURDAY JUNE 8

11.15-1.43 1 Series A DAVID AND LISA	11.15-1.40 11 FIERY LOVE	11.15-1.47 12 THE WALK	11.15-12.13 8 ADVERTISING
			12.20-1.38 9 TAHITI: PACIFIC COCKTAIL
2.15-4.40 14 YOJIMBO	2.15-4.48 6 BIRTH CERTIFICATE	2.15-4.44 7 OUT OF REACH OF THE DEVIL	2.15-3.13 8 ADVERTISING
			3.20-4.38 9 TAHITI: PACIFIC COCKTAIL
5.15-7.42 2 Series A BARON MUNCHHAUSEN	5.15-7.40 11 FIERY LOVE	5.15-7.47 12 THE WALK	5.15-6.13 8 ADVERTISING
			6.20-7.36 16 ART AND ARTISTS
8.15-11.09 17 STRANGERS IN THE CITY	8.15-10.48 6 BIRTH CERTIFICATE	8.15-10.44 7 OUT OF REACH OF THE DEVIL	8.15-10.49 18 M

11.15-1.45 13 THREE TIMES ANA
2.15-4.37 15 NIGHT TIDE
5.15-7.45 10 PARIS IS OURS
8.30-11.00 13 THREE TIMES ANA

SUNDAY JUNE 9

11.15-1.46 3 Series A MISSISSIPPI	11.15-1.48 6 BIRTH CERTIFICATE	11.15-1.47 12 THE WALK	11.15-12.12 19 MOTOR CARS
			12.20-1.36 16 ART AND ARTISTS

11.15-1.45 10 PARIS IS OURS
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2.15-4.40 14 YOJIMBO	2.15-4.40 11 FIERY LOVE	2.15-4.44 7 OUT OF REACH OF THE DEVIL	2.15-3.12 19 MOTOR CARS	2.15-4.45 13 THREE TIMES ANA
			3.20-4.36 16 ART AND ARTISTS	
5.15-7.46 4 Series A LEON MORIN, PRIEST	5.15-7.51 20 THE GIFT	5.15-7.50 21 NEW STORY OF AN OLD SOLDIER	5.15-6.12 19 MOTOR CARS	5.15-7.37 15 NIGHT TIDE
			6.20-7.36 16 ART AND ARTISTS	
8.15-11.09 17 KINDLY SHOOT PIANO PLAYER	8.15-10.40 11 FIERY LOVE	8.15-10.50 21 NEW STORY OF OLD SOLDIER	8.15-10.49 18 M	8.30 22 GUNGA JUMNA

MONDAY JUNE 10

10.00-11.20 17* KINDLY SHOOT PIANO PLAYER				
11.30-1.53 5 Series A INNOCENT SORCERERS	11.15-1.45 23 THE OBSESSED	11.15-1.47 12 THE WALK	11.15-12.08 24 CRAFTS	11.15 22 GUNGA JUMNA
			12.20-1.45 25 DESIGN	
2.15-4.40 14 YOJIMBO	2.15-4.51 20 THE GIFT	2.15-4.50 21 NEW STORY OF AN OLD SOLDIER	2.15-3.08 24 CRAFTS	2.15-4.45 10 PARIS IS OURS
			3.20-4.45 25 DESIGN	
5.15-7.40 14 YOJIMBO	5.15-7.45 23 THE OBSESSED	5.15-7.47 12 THE WALK	5.15-6.08 24 CRAFTS	5.30-7.58 1 Series B DAVID AND LISA
			6.20-7.45 25 DESIGN	
8.15-11.09 17 STRANGERS IN THE CITY	8.15-10.51 20 THE GIFT	8.15-10.50 21 NEW STORY OF AN OLD SOLDIER	8.15-10.49 18 M	8.30-10.58 1 Series C DAVID AND LISA

TITLE	PROGRAMME No.	DATE	THEATRE
Happy Pace of Switzerland, The	3	June 9 June 14, 15	Union Turner Hall
Heart of Scotland, The	9	June 7, 8	Stephen Roberts
Helio technie	29	June 16	Turner Hall Theatre
Henry Moore, London 1940-1942	28	June 16	Turner Hall
Himalayan Tapestry, A	25	June 10	Stephen Roberts
Hole in the Ground, A	6	June 7, 8, 9	Teachers'
House that Suffered from Board'om, The	8	June 7, 8	Stephen Roberts
Immortality	23	June 10	Teachers'
Indians in the Cupboard	8	June 7, 8	Stephen Roberts
Innocent Sorcerers, The	5	June 10 June 19, 20	Union Turner Hall
Iron Hat, The	2	June 8 June 12, 13	Union Turner Hall
It's the Tone that Makes the Music	8	June 7, 8	Stephen Roberts
Kaethe Kollwitz	7	June 7, 8, 9	Wallace
Kindergarten	7	June 7, 8, 9	Wallace
Kindly Shoot the Piano Player	17	June 8, 9, 10	Union
Landscape Painting	16	June 8, 9	Stephen Roberts
Language of Faces, The	12	June 8, 9, 10	Wallace
Lecture on Man, A	6	June 7, 8, 9	Teachers'
Léon Morin, Priest	4	June 9 June 17, 18	Union Turner Hall
Light, The	23	June 10	Teachers'
London for a Day	28	June 16	Turner Hall
Love and Film	5	June 10 June 19, 20	Union Turner Hall
M	18	June 8, 9, 10	Stephen Roberts
Magic Mountains	5	June 10 June 19, 20	Union Turner Hall
Man and His Dog Out for Air, A	14	June 8, 9, 10	Union
Master	3	June 9 June 14, 15	Union Turner Hall
Men on the Road	5	June 10 June 19, 20	Union Turner Hall
Metal in Harmony	8	June 7, 8	Stephen Roberts
Mr. Mississippi's Marriage	3	June 9 June 14, 15	Union Turner Hall
Most, The	1	June 8 June 10, 11	Union Turner Hall
My Financial Career	18	June 8, 9, 10	Stephen Roberts
Navajo Silversmith	24	June 10	Stephen Roberts
New Story of an Old Soldier	21	June 9, 10	Wallace
Night Tide	15	June 8, 9	Turner Hall

TITLE	PROGRAMME No.	DATE	THEATRE
Obsessed, The	23	June 10	Teachers'
Olive Trees of Justice, The	30	June 19	Union
On the Edge	15	June 8, 9	Turner Hall
Out of Reach of the Devil	7	June 7, 8, 9	Wallace
Paris is Ours	10	June 7, 8, 9, 10	Turner Hall
Passion	3	June 9	Union
Pitcairn People, The	2	June 14, 15	Turner Hall
Purple Turtle, The	25	June 8	Union
		June 12, 13	Turner Hall
		June 10	Stephen Roberts
Race, The	4	June 9	Union
Reality of Karel Appel, The	14	June 17, 18	Turner Hall
Remu Cemetery, The	6	June 8, 9, 10	Union
Ringers Required	29	June 7, 8, 9	Teachers'
Runner	18	June 16	Turner Hall
		June 8, 9, 10	Theatrette Stephen Roberts
Saguenay	6	June 7, 8, 9	Teachers'
Sidney Nolan	16	June 8, 9	Stephen Roberts
Silent Planet, The	26	June 12, 18	Union
Smattering of Spots, A	8	June 7, 8	Stephen Roberts
Sound of Seeing, The	15	June 8, 9	Turner Hall
Strangers in the City	17	June 8, 9, 10	Union
Sun and Shadow	28	June 16	Turner Hall
Sunday	1	June 8	Union
Sun is not for Sale, The	12	June 10, 11	Turner Hall
		June 8, 9, 10	Wallace
Tahiti: Pacific Cocktail	9	June 7, 8	Stephen Roberts
Taxi, The	13	June 8, 9	Turner Hall
Third Sam, The	27	June 15	Turner Hall
Three Times Ana	13	June 8, 9	Turner Hall
Villa mon Reve	30	June 19	Union
Walk, The	12	June 8, 9, 10	Wallace
Weave Me a Rainbow	24	June 10	Stephen Roberts
Who can Hold Out the Longest?	30	June 19	Union
Year Later, A	26	June 12, 18	Union
Yojimbo	14	June 8, 9, 10	Union
Zoo	2	June 8	Union
" "	29	June 12, 13	Turner Hall
		June 16	Turner Hall Theatrette

FOOD

The Union Refreshments Services will provide a hot meals service in the New Buttery on Saturday, Sunday and Monday, 8th, 9th and 10th June, during these hours: 1 p.m. to 2.30 p.m. and 4.30 p.m. to 8 p.m. Between 2.30 p.m. and 4.30 p.m., coffee and light refreshments are available at the espresso bar in the Union Theatre. The espresso bar service will be in operation until the end of the interval at the evening session at the Union Theatre each day of the long week-end.

Please note that there will be no catering at the Teachers' College or at Turner Hall.

SERIES PROGRAMMES

Admission to the Series programmes (i.e., the programmes numbered 1 to 5, inclusive) is only at the times specified on subscribers' tickets (e.g., a subscriber with a Series A ticket may not attend the Series programmes at the times for Series B, C, D and E).

For the benefit of those subscribers who find that they are unable to attend at any of the times specified on their tickets, there will be provided at the Festival Office during the long week-end **until 8 p.m. on Monday, 10th June**, a special Notice Board on which subscribers may notify to each other temporary exchanges of tickets desired. In such cases, subscribers will have to arrange an exchange of tickets without recourse to the Festival Committee.

SPECIAL NOTE to Series A subscribers: Because of the extra screening of "Kindly Shoot the Piano Player" on Monday, 10th June, programme 5 will start at 11.30 a.m. instead of 11.15 a.m.

OPEN PROGRAMMES

Open programmes are those numbered 6 to 30, inclusive. All subscribers may attend all open programmes, both at the University and at Turner Hall, subject to the capacity of the theatres (please note that Turner Hall is screening open programmes simultaneously with the University during the long week-end prior to the commencement of Series programmes at Turner Hall at 5.30 p.m. on 10th June).

However, subscribers attending certain open screenings will require special additional tickets at no extra charge (please see below).

SPECIAL TICKETS

Admission to the films "The Silent Planet", "The Beggars", "Sun and Shadow" and "The Olive Trees of Justice" (Programmes numbered 26, 27, 28 and 30, respectively) will be by the production of any Series Ticket and a special ticket (one for each film), available **at no extra cost** on presentation of Series Ticket at the Festival Office from 4 p.m. on Saturday, 8th June. Subscribers may attend the special-ticket screenings only at the time specified on their special ticket.

PROGRAMME CHANGES

Programme changes are inevitable from time to time in view of delays in transit of films coming from overseas or interstate from other Festivals. Non-arrival of films because of transport difficulties is, of course, beyond the control of the Festival Committee, and the indulgence of subscribers is requested. Should particular films not arrive, the best alternative programme will be arranged. Details of any changes will be announced at screenings and posted at the Festival Office. Major programme changes (involving feature films) will also be notified, where appropriate, in the Amusements Section of "The Sydney Morning Herald".

NO SMOKING

Subscribers are requested not to smoke during screenings, particularly in the Union Theatre, Wallace Theatre, Teachers' College and Turner Hall. Compliance with this request will ensure the Festival's continued use of these theatres.

TELEPHONES

There are two public telephones in the Union Theatre building: one is in the vestibule outside the Games Room (to the left of the Parramatta Road entrance), and the other is in the theatre foyer (to the right of the steps leading into the foyer).

There are no public telephones at Turner Hall, the nearest being at Railway Square.

TOILETS

These are located at the Union Theatre, Wallace Theatre, Teachers' College and Turner Hall. Please note that there are no toilets at the Stephen Roberts Theatre; however, there are toilets on the ground floor of the Carslaw Building (in the wing near Victoria Park).

LOST PROPERTY may be claimed at the Festival Office.

Runner

CANADA, 1962

SOURCE: National Film Board of Canada.
PRODUCTION: Tom Daly for National Film Board of Canada. **DIRECTION and SCRIPT:** Donald Owen. **PHOTOGRAPHY:** Guy Borremans and John Spotton. **EDITING:** Guy Côté and Donald Owen. **MUSIC:** Don Douglas. **COMMENTARY:** W. H. Auden. **SOUND:** George Croll.

Black and white; 16 mm. 11 minutes.

A subjective study of Bruce Kidd, an eighteen-year-old Toronto student. Auden's commentary analyses the art of running rather than the personality of the runner.

My Financial Career

CANADA, 1961

SOURCE: National Film Board of Canada.
PRODUCTION: Tom Daly and Colin Low for National Film Board of Canada. **STORY:** Stephen Leacock. **ANIMATION:** Grant Munro and Gerald Potterton. **NARRATION:** Stanley Jackson. **Colour:** 16 mm. 7 minutes.

In "My Financial Career" one savours to the full the dry wit of a Canadian who made kindly fun of the commonplace pretensions of life. The story is told by a young man who is intimidated by everything concerned with banking.

Prize for Best Animation, San Francisco Film Festival, 1962

Day after Day

CANADA, 1962

SOURCE: National Film Board of Canada.
PRODUCTION: Hubert Aquin, Fernand Dansereau and Victor Jobin for National Film Board of Canada. **DIRECTION and SCRIPT:** Clement Perron (ENGLISH VERSION: Gerry Gross). **PHOTOGRAPHY:** Guy Borremans. **EDITING and NARRATION:** Anne-Claire Poirier. **SOUND TRACK CREATED BY:** Maurice Blackburn.

Black and white; 16 mm. 28 minutes.

A long introductory tracking shot of Windsor, Quebec, gives no hint of the horrors in store. Although the ensuing visuals would not be out of place in any routine documentary on the manufacture of paper, some inspired editing, a startling sound-track and a mordant pseudo-stream-of-consciousness commentary converts the local paper-mill into a microcosm of the director's concept of contemporary industrial society as an endless belt where man works, thinks and even relaxes like a machine. A literally stunning example of the emotional power of the film medium.

INTERVAL

M

GERMANY, 1931

SOURCE: National Library of Australia.
PRODUCTION: Nerofilm. **DIRECTION:** Fritz Lang. **SCRIPT:** Thea von Harbou and Fritz Lang. **PHOTOGRAPHY:** Fritz Arno Wagner, Gustav Rabhje and Karl Vash. **ART DIRECTION:** Karl Vollbrecht and Emil Hasler.
CAST: Peter Lorre, Ellen Widmann, Inge Landgut,



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Paul Kemp, Theo Lingen, Georg John and
Rudolf Blummer.*

Black and white; 16 mm. 98 minutes.

A new, but by no means unblemished, 16 mm. print of Fritz Lang's first sound film "M" (his silent films include "Metropolis", "Siegfried" and "The Spy"), a classic of the German cinema, has recently been acquired by the National Library of Australia for non-theatrical distribution and Festival subscribers are among the first to see this print. "M" is basically about a child-murderer (played by Peter Lorre), but it has achieved distinction as a statement on the psychological situation of Germany in the early thirties, penetrating, as the film historian Siegfried Kracauer has noted, depths of the collective soul ignored in other contemporary films from Germany. Kracauer also remarks that "M" confirms the moral of "The Blue Angel": that in the wake of retrogression, terrible outbursts of sadism are inevitable; both films bear upon the psychological situation of the crucial years of the thirties and both anticipate what was to happen on a large scale unless people could free themselves from the spectres pursuing them.

"M" opens with the case of Elsie, a schoolgirl who disappears and after a while is found slain in the woods. Since her murder is preceded and followed by similar crimes, the city lives through a veritable nightmare. The police work feverishly to track down the child-murderer but succeed only in disturbing the underworld. The city's leading criminals therefore decide to ferret out the monster themselves. For once, their interests coincide with those of the law.

Apart from its psychological significance, "M" is notable as a transitional film, from silent to sound techniques. It retains the flexibility of construction attained by the end of the silent era, combined with the economies to story-line and dramatic impact made possible by the introduction of sound. Its images are of intricate composition, heightened by powerful symbolism, and welded with a brilliant technique of cross-cutting which is intelligible even though sub-titles are sparse in places.

(With acknowledgments to "From Caligari to Hitler" by Siegfried Kracauer.)

19

The Ever-Changing Motor Car

GREAT BRITAIN

SOURCE: Ford Company of Australia Pty. Ltd.

PRODUCTION: T.V. Cartoons Ltd.

DIRECTION: George Dunning and Alan Ball.

SCRIPT: Stan Hayward. MUSIC: Ron Goodwin.

Black and white; 16 mm. 13 minutes.

Here is a carefree investigation into motor car styling with the aid of psychiatrist, charts, and a visit to an automobile museum.

Gowns and Gears

(Robes et Volant)

FRANCE, 1961

SOURCE: The Shell Co. of Australia Ltd.

PRODUCTION: Warrin-Champeaux for Shell Berre. PHOTOGRAPHY: Tchikine.

ANIMATION: R. Petit and M. Dathie.
MUSIC: A. Duhamel. **COMMENTARY:** Sven Sanderichin. **NARRATION:** Nadine Alari and Joso Artur.
 Colour; 16 mm. 7 minutes.
 A humorous animated film about the vagaries of French women drivers.

The Golden Age

GREAT BRITAIN, 1961

SOURCE: The Shell Co. of Australia Ltd.
PRODUCTION: Shell Film Unit, London.
DIRECTION and SCRIPT: Bill Mason.
EDITING: Richard Marden. **MUSIC:** Edward Williams.

Black and white; 16 mm. 37 minutes.
 The second film in the Shell series "The History of Motor Racing". Those who saw the first in this series, "The Heroic Days", will remember the humour with which the subject was treated, making it acceptable even to those who normally dislike motor racing films. The present film is likewise a most comprehensive collection of motor racing historical footage for the period 1919-1929, covering the most exciting events from Britain, Europe and America, and including the most famous personalities.

MUSIC: Simon Parmet. **SOUND:** Heikki Laakkonen. **CAST:** Leevi Kuuranne (Jormalainen), Tuukka Tanner (Peter), Elsa Turakainen (Karoliina), Tea Ista (Klory), Leo Jokela (Vennu), and Hannes Hayrinen, Henny Waljus, Saara Ranin, Pia Hattara and Pentti Irjala.
Black and white; 35 mm. 72 minutes.

The setting is a Finnish village in the twenties. This charming and leisurely-paced film observes with affection the idiosyncrasies of the inhabitants of the courtyard where little Peter lives with his widowed father, the quiet and somewhat ineffectual Jormalainen.

One day Karoliina arrives to keep house for Peter and his father. To Peter, who yearns for maternal love, it is possible she has come because of his secret conversations with the Heavenly Father. She has brought a desirable gift of tin soldiers and may be a guardian angel—who knows? Then suddenly Karoliina disappears as mysteriously as she came. Tuukka Tanner, as Peter, is admirably directed. This film is also known as "Little Peter".

Winner of Finnish State Prize and the Diploma for Youth Films at Berlin Film Festival, 1962.

20

A Bomb was Stolen

(S-A Furat O Bomba)

RUMANIA, 1961

SOURCE: Romfilm. **PRODUCTION:** Bucharest Film Studios. **DIRECTION and SCRIPT:** Ion Popescu-Gopo. **PHOTOGRAPHY:** Stefan Horvath. **MUSIC:** D. Capoianu.

CAST: Iurie Darie, Eugenia Balaure, Haralambie Boros, Emil Boia, Jean Danescu, Puiu Calinescu, Ovid Calinescu.

Black and white; 35 mm. 72 minutes.
 Set in an unidentified country, "A Bomb was Stolen" is about a stolen nuclear bomb which passes accidentally into the hands of a young man looking for work. While assorted criminal types seek the bomb to further their own ends, opportunities are taken to make sometimes penetrating satirical comments about bomb mania, jazz cellars, horror films, clothes-conscious women and films about bank robberies.

"A Bomb was Stolen" is presented without dialogue; some exaggeration in acting styles and a lack of subtlety are noticeable at times, although the treatment nevertheless remains ingenious and often amusing.

Diploma of Merit, Edinburgh Film Festival, 1962.

INTERVAL

The Gift

(Pikku Pietarin Piha)

FINLAND, 1961

SOURCE: Suomi-Filmi Oy.
PRODUCTION: Risto Orko for Suomi-Filmi Oy.
DIRECTION: Jack Witikka. **SCRIPT:** Aapeli and Jack Witikka, from Aapeli's novel, "Little Peter's Yard". **PHOTOGRAPHY:** Yrjö Aaltonen.

21

Eyes of a Child

GREAT BRITAIN, 1961

SOURCE: The British Council and British Information Services. **PRODUCTION:** Robert Angell for Film Partnership. **DIRECTION and SCRIPT:** Henry Lewes. **PHOTOGRAPHY:** Arthur Wooster. **EDITING:** John Glen.
Black and white; 16 mm. 29 minutes.

An insight into the difficulties of educating blind children, and of the patience required of teachers and tenacity required of the pupils, is given in this uncomplicated documentary. Not inclined to sentiment, it makes an objective and intelligent attempt to broaden the understanding of its audience.

First Prize, Documentary Section, Cork Film Festival, 1962.

INTERVAL

New Story of an Old Soldier

CHINA, 1962

SOURCE: China Film Distribution and Exhibition Corporation. **PRODUCTION:** Haiyen Film Studio. **SUPERVISION:** Shanghai Film Productions. **DIRECTION:** Shen Fu. **SCRIPT:** Li Chun. **PHOTOGRAPHY:** Lo Tsung-chou. **MUSIC:** Ke Yen.
CAST: Tsui Wei (Chan), Kao Po (Li), Chen Su (Wang), Tsao To (Liu Cheng-kuang), Han Tao (Chao Sung-yun) and Wang Hsin (Tuan Shun-ying).
Colour; 16 mm. 116 minutes.

This is a rural drama set in Peitahuang, a snowy wilderness in North-east China. The story commences in 1948 when a demobilised soldier, Lao Chan, is sent as director to the area to open a state farm. The film relates his various problems (rebellious subordinates, insufficient tractors, unruly weather) and his final success.



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Gunga Jumna

INDIA, 1962

SOURCE: Hiten Chaudhury.
PRODUCTION and SCRIPT: Dilip Kumar.
DIRECTION: Nitin Bose.
PHOTOGRAPHY: Baba Saheb.
EDITING: Hrishikesh Mukherjee.
MUSIC: Naushad.
Technicolor; 35 mm. 100 minutes.

This epic was one of the most successful films shown in India in 1962, and was highly praised by Indian critics for its production, sweep and imagination. It has as its central theme a story of crime and punishment set in the last stages of feudalism, India's long established system.

The story takes place in Haripur, a peaceful village in the foothills of the Himalayas. It is a tale of two brothers, Gunga, impetuous but likeable, gaoled on a false charge, who becomes the leader of a gang of dacoits; Jumna, soft-spoken and quiet, who becomes a member of the police force. Inevitably, they meet.

The drama is not without humour and, as with most Indian films, songs and dances are interwoven in the plot. The dance sequences often highlight the film; they are typically Indian and executed with flawless technique, the effect being aided by colourful costumes.

Winner of 8 awards instituted by the Bengal Film Journalists' Association, 3 Indian "Oscars", and the Best Photography Award from the Andhra Pradesh Film Critics.

The Light (A feny)

HUNGARY, 1962

SOURCE: Hungarofilm.
PRODUCTION: Academy for Dramatic and Cinematographic Art. **DIRECTION and SCRIPT:** Ferenc Kosa.
Black and white; 35 mm. 16 minutes.
 The subject is a guessing game played by smiths in their leisure time.

Immortality (Halhatatlanság)

HUNGARY, 1959

SOURCE: Hungarofilm. **PRODUCTION:** Budapest Filmstudios. **DIRECTION, SCRIPT and PHOTOGRAPHY:** Miklos Jancso. **MUSIC:** Ivan Patachich.
Black and white; 35 mm. 21 minutes.
 About the Hungarian sculptor, Gyorgy Goldmann. Prize for Best Art Film, San Francisco Film Festival, 1960.

INTERVAL

The Obsessed (Megszallottak)

HUNGARY, 1962

SOURCE: Hungarofilm. **PRODUCTION:** Hunnia Filmstudios, Budapest. **DIRECTION:** Karoly

Makk. SCRIPT: Lajos Galambos, based on a novel by Istvan Almasi and Gyula Kekesdi.
PHOTOGRAPHY: György Illes. **MUSIC:** Szabolcs Fenyves.
CAST: György Palos, Adam Szirtes and Eva Papp.
Black and white; 35 mm. 103 minutes.

The title refers to two men who combat human stupidity and bureaucratic indifference to realise their obsession of bringing water to the sandy wastes of the Hungarian *pusta*. The direction is efficient, with a surface polish not always present in films concerned with social amelioration, and it is also unusual to find characterisation (in the case of the two heroes) playing such an important part in such a subject as it does here. In fact some viewers may be surprised at the director's treatment of the relationship between the two main characters. The script's attitude towards the present and previous regimes is not the least of this film's points of interest.

Weave Me a Rainbow

GREAT BRITAIN

SOURCE: British Information Services.
PRODUCTION: Templar Films. **SPONSOR:** Films of Scotland Committee. **DIRECTION:** Edward McConnell. **PHOTOGRAPHY:** Gordon Coull.
MUSIC: Frank Spedding. **ANIMATION:** Halas and Batchelor.
Colour; 16 mm. 24 minutes.

The birth of a lamb is used as a dramatic introduction to this visually stimulating study of the Scottish woollen industry. The many facets of the industry are explored, from the sheep themselves to the design of the fabrics and their manufacture by varying methods, and the quality products which result. Extremely effective use of colour is achieved, particularly in sequences showing the influences of the hues of the Scottish countryside on pattern design, in the animation sequences explaining woollen structure and the physics of drying, and in a most effective sequence, synchronised to music, showing the weaving process.

Danish Design

DENMARK, 1960

SOURCE: Statens Filmcentral.
SPONSOR: Dansk Kulturfilm and The Danish Society of Arts and Crafts and Industrial Design.
PRODUCTION: Minerva-Film A/S.
DIRECTION, SCRIPT and EDITING: Jorgen Roos. **PHOTOGRAPHY:** Henning Kristiansen.
MUSIC: Max Bruel. **NARRATION:** Herbert Gottesman.
Eastmancolour; 16 mm. 17 minutes.

A thoughtfully-made film concerned mainly with the design and manufacture of Danish furniture. An outline is given of the traditions and heritage of design and manufacture, and examples of the best-known designers are shown. A skilful choice of close-ups reveals the high standard of craftsmanship exhibited in both production-line and hand manufacture, and a modern musical score is synchronised with the image.



THE SILENT PLANET

Navajo Silversmith

U.S.A., 1961

SOURCE, PRODUCTION, DIRECTION and EDITING: Stelios Roccas for ACI Productions.
PHOTOGRAPHY: Jack Breed.
COMMENTARY: James Sieger. **SOUND:** Hoyt Griffith. **NARRATION:** Douglas Rapp.
Ektachrome; 16 mm. 12 minutes.

Through the creative eyes and hands of Navajo silversmith, Tom Burnsides, one of the Navajo's unique arts and crafts is accurately and vividly demonstrated. Many examples of prized silverwork are shown in detail and in perpetual contrast to the harsh and quiet land of the Navajo.
Blue Ribbon Award at American Film Festival and Chris Award at Columbus Festival, 1961.

25

The Purple Turtle

U.S.A., 1962

SOURCE: ACI Productions. **SPONSOR:** The American Crayon Company.
PRODUCTION, DIRECTION, PHOTOGRAPHY and EDITING: Stelios Roccas. **MUSIC:** Richard Wernick.
Ektachrome; 16 mm. 14 minutes.
The exuberance and enthusiasm with which four-

and five-year-olds take to paint and crayon are imaginatively shown and matched to a lively musical score. Examples of the children's art work are also shown.

First Prize for Fine Arts Film, Vancouver Film Festival, 1962, and Chris Award at Columbus Festival, 1962.

A Himalayan Tapestry

INDIA, 1958

SOURCE: The Shell Co. of Australia Ltd.
PRODUCTION: Mohan Bhavnani for Burmah-Shell. **DIRECTION:** Mohan Bhavnani and Homi Sethna. **SCRIPT:** Enakshi Bhavnani.
PHOTOGRAPHY: K. B. S. Ghanekar.
EDITING: M. P. Gupta.
MUSIC PLAYED BY: Aboni Das Gupta and the Kashmir Players.
Colour; 16 mm. 31 minutes.

A straightforward and informative account of cottage industries in Kashmir. Details of silkweaving, woodcarving, tapestry making and silversmithing are picturesque and colourful, although the photography is technically unremarkable. Parents of small boys who keep silkworms will be shown in detail a most professional way to get silk off those blasted cocoons.

An Act of Faith

GREAT BRITAIN, 1962

SOURCE: The British Council and British Information Services. **PRODUCTION and SCRIPT:** Robin Whitworth for BBC TV Enterprises. **DIRECTION:** John Read. **PHOTOGRAPHY:** Arthur Englander. **EDITING:** James Colina. **NARRATION:** Leo Genn.

Black and white, colour; 16 mm. 40 minutes. "An Act of Faith" follows the construction of the new cathedral at Coventry step by step since the laying of the foundation stone in 1956. The works of art adorning the cathedral make an impressive subject for treatment in colour.

26

Special free tickets programme.

A Year Later

EAST GERMANY, 1962

SOURCE and PRODUCTION: DEFA Aussenhandel. **DIRECTION:** Winfried Junge. **PHOTOGRAPHY:** Hans Leupold. **EDITING:** Charlotte Beck. Black and white; 35 mm. 20 minutes. Observations of children after their first year in a village school. Winner of Golden Dove Award, Leipzig, 1962.

Children's Dreams (Kinderträume)

AUSTRIA, 1961

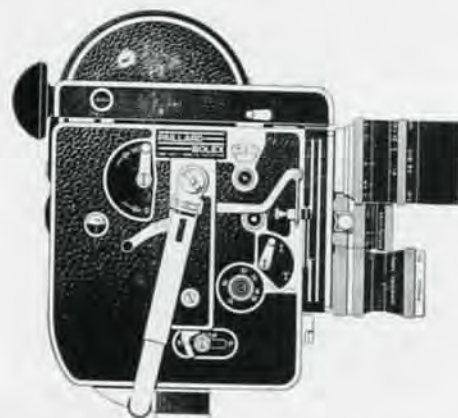
SOURCE: Centropa-Film. **PRODUCTION:** Ervin Alberti for Centropa-Film. **SPONSOR:** Ministry of Education, Vienna. **DIRECTION:** Karl Stanzl. **PHOTOGRAPHY:** Raimund Herold. **MUSIC:** Oskar Wagner. **SOUND:** Ing. Janetka. Eastmancolour; 35 mm. 14 minutes. Everyday surroundings and the world of fantasy intermingle in this charming evocation of children's dreams. Winner of Prize for Best Cultural Film of the Year (Austria).

INTERVAL*

The Silent Planet (Der Schweigende Stern)

EAST GERMANY/POLAND, 1960

SOURCE: DEFA-Aussenhandel. **PRODUCTION:** DEFA Studio for Feature Films and Film Polski. **DIRECTION:** Kurt Maetzig. **SCRIPT:** J. Barckhausen, J. Fethke, W. Kohlhaase, G. Reisch, G. Rücker, A. Stenbock-Fermor and K. Maetzig, from the novel "Planet of Death", by Stanislaw Lem. **PHOTOGRAPHY:** Joachim Hasler. **ANIMATION:** Ernst Kunstmann and others. **EDITING:** Lena Neumann. **MUSIC:** Andrez Markowski. **SOUND:** Kurt Eppers and Werner Klein. **CAST:** Yoko Tani, Michael N. Postnikow, Günter Simon, Oldrich Lukes, Tang-Hua-Ta, Kurt Rakkemann, Ignacy Machowski, Julius Ongewe, Lucyna Winnicka and Eva-Maria Hagen. Agfacolor; Totalvision; 35 mm. 98 minutes. An enjoyable excursion into the realm of science-fiction, "The Silent Planet" tells, with impressive



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technical assurance, the story of seven men and a woman, scientists from eight different countries, who take off in 1970 in the Soviet rocket "Cosmokrator I" for a flight into space, destination Venus.

The starting point of the story is the discovery in the Gobi Desert of a rock-enclosed magnetised spool. After analysis by Marax, an electronic brain operated by Professor Sikana, it is found that the spool is a cosmic report made by inhabitants of Venus.

The production is designed and staged with admirable ingenuity; the sequence on Venus, with its malevolent black bogs, radio-active vapours and mysterious cables, is appropriately ominous.

*Please note that there will be no interval at the 5.45 p.m. session on June 12.

27

Special free tickets programme.

The Third Sam

GREAT BRITAIN, 1962

SOURCE: British Transport Films.

PRODUCTION: Edgar Anstey for British Transport Films. SPONSOR: British Railways Board. DIRECTION, SCRIPT and

COMMENTARY: Kenneth Fairbairn.

PHOTOGRAPHY: Jack West. EDITING: Richard Morse. MUSIC: Edward Ruback.

NARRATION: Stanley Holloway. Black and white; 35 mm. 10 minutes.

A cautionary tale about Sam Smith, an electric locomotive driver, and his three personalities.

Boomerang

(Bumerang)

YUGOSLAVIA, 1961

SOURCE: Yugoslav Cinematography Council.

DIRECTION and SCRIPT: Boris Kolar. Colour; 35 mm. 10 minutes.

An animated satire of the military types who sit in deep bunkers waiting to press the button: as ardently pacifist as it is funny.

Prizewinner at Karlovy Vary Film Festival.

The Beggars

(Os Mendigos)

BRAZIL, 1962

SOURCE: Embassy of Brazil.

PRODUCTION: Joao Elias Producoes Ltda. and Satélite Filmes. DIRECTION: Flavio Migliaccio. MUSIC: Luiz Bomfá.

CAST: Vanja Orico, Fabio Sabag, Oswaldo Loureiro, Andrey Salvador, Eduardo Courtinho, Oduvaldo Vianna Filho, Tiago Natal, Ferreira Maia, and the special participation of Renato Consorte and Ruy Guerra.

Black and white; 35 mm. 82 minutes.

Special free tickets programme.

Henry Moore, London 1940-1942

FRANCE, 1963

PRODUCTION: Anthony M. Ro'and.

MUSIC: Marius Constant.

Black and white; 35 mm. 13 minutes.

Using an astonishing series of World War II shelter drawings by Henry Moore, this film is made in homage to the people of London.

London for a Day

GREAT BRITAIN, 1962

SOURCE: British Transport Films.

PRODUCTION: Edgar Anstey for British

Transport Films. SPONSOR: British Railways

Board. SCRIPT: Ian Woolf, Jack West, David McKeand and Edgar Anstey. MUSIC: Bill Lesage.

Eastmancolour; 35 mm. 15 minutes.

Impressions of London as seen by the tourist.

David Milne

CANADA, 1962

SOURCE: National Film Board of Canada.

PRODUCTION: Tom Daly and Colin Low for

National Film Board of Canada.

DIRECTION: Gerald Budner.

PHOTOGRAPHY: James Wilson and Roy Nolan.

MUSIC: Eldon Rathburn.

CONSULTANT: Douglas Duncan. Excerpts from

Milne letters chosen by Guy Glover.

Colour; 35 mm. 13 minutes.

"Artists are hard to encourage. . . . If an artist can be advised, directed, coerced, he isn't an artist at all. Better shoot him!" These are lines from the letters of David Milne, Canadian artist who painted as independently as he spoke. This film shows many of his paintings, observing the style that was uniquely his own.

Sun and Shadow

(Slnceto I Sjkankata)

BULGARIA, 1962

SOURCE and PRODUCTION: Bulgaro Film.

DIRECTION: Rangel Vulchanov. SCRIPT: Valeri

Petrov. PHOTOGRAPHY: Dima Kolarov.

EDITING: R. Lindalinov. MUSIC: Simeon

Pironkov. CAST: Anna Prutsnal, Georgi Naoumov.

Black and white; 35 mm. 73 minutes.

A Bulgarian boy and a girl from some western country chance to meet on a Black Sea beach; they talk, and fall in love. A series of simple themes is used to reveal their character, highlight their feelings and catch the delicate quality of their relationship. The girl is headstrong, yet sensitive; her fears for their future evoke hallucinations of battle destroying the peace of the beach; this sequence is shattering in its intensity. In contrast, the boy is direct and solid; his faith in life allays her premonitions.

Never once do the couple or the camera leave the beach. The poetic love affair is treated with a gentle and natural inventiveness, but the simple idyll is over-shadowed by the fear of atomic annihilation.



THE IRON HAT

Rangel Vulchanov shows skill in developing his two characters, observing them in different moods, and his ingenious use of symbols helps to build the film into a non-partisan plea for peace. "Sun and Shadow" is also beautifully photographed and edited, and will come as a refreshing surprise to those unfamiliar with Bulgarian film production. Medal for Successful Experimentation in Direction to Rangel Vulchanov and FIPRESCI Prize, Karlovy Vary Film Festival, 1962.

29

Amateur Film Programme

Sponsored, arranged and presented by the Australian Amateur Cine Society, Sydney.

" "

U.S.A., 1960

SOURCE and PRODUCTION: Truman W. Eli.

MUSIC: Ross Bagdasarian, Ravel, Debussy,

Tchaikovsky and Mancini.

Eastmancolour; 8 mm. 13 minutes.

An abstract film.

First Prize in Valley 8 mm. Club's Competition (San Fernando Valley, California), 1960.

Ringers Required

CANADA, 1961

SOURCE, PRODUCTION, DIRECTION,

SCRIPT and ANIMATION: A. J. M. Collins.

PHOTOGRAPHY: S. E. Andrews.

EDITING and SOUND: A. J. M. Collins and

S. H. Fox. MUSIC PLAYED BY: Leonard Wilson.

COMMENTARY: A. J. M. Collins and V. Waters.

Black and white; 16 mm. 28 minutes.

This film re-creates events leading to the formation of a group of bell-ringers in Vancouver in 1956. The new group was taught the complicated system of "change ringing" as practised in Sydney at St. Mary's Basilica and Christ Church St. Laurence. Canadian Film Award Citation, 1961: "for excellent use of the film medium in a beautifully photographed, well cut, well paced documentary"; Winner of Plaque of Association of Motion Picture Producers and Laboratories of Canada for the best amateur film of the year.

Dive 22 (Un Mondo da Cercare)

ITALY, 1958

SOURCE, DIRECTION and PHOTOGRAPHY: Alessio Baume.
PRODUCTION: Alessio Baume and Jacques Piccard.

Ferranicolour; 16 mm. 25 minutes.
A dive with Jacques Piccard's bathysphere off the island of Capri.

Flight to Venus

NEW ZEALAND, 1960

SOURCE and PRODUCTION: F. A. O'Neill.
Kodachrome; 16 mm. 12 minutes.

The story of a country boy who, even though rejected as a recruit for the first space flight to Venus, manages to make the trip by accident and discover the results of an atomic war.

Winner of Australian Amateur Cine Society Gold Cup, New Zealand Premier Amateur Award and one of British Amateur Cine World's Ten Best Awards.

Helio technie

FRANCE

SOURCE: Australian Amateur Cine Society.
PRODUCTION: Pierre Robin.

Colour; 16 mm. 22 minutes.
An impressive study of glass blowing and its products.

Winner of the Grand Prix and Documentary Section, Australian Amateur Cine Society International Gold Cup Competition, 1962.

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The Breakfast

FRANCE, 1962

SOURCE: Librairie Hachette.
PRODUCTION: Jacques Dodeman for Télé-Hachette. DIRECTION: Fernand Marzelle.
SCRIPT: Pierre Amado, Léon-Louis Grateloup and Fernand Marzelle. PHOTOGRAPHY: Henri Alekan. EDITING: Borys Lewin and Alix Paturel.
MUSIC: André Popp. SOUND: Robert Philippe.
CAST: Dawn Addams and Alain Valade.
Black and white; 16 mm. 27 minutes.
"The Breakfast" is the eleventh episode of "In France as if you were there" (see programme 13).

Who can Hold Out the Longest?

(Ki Birja Tovabb?)

HUNGARY, 1962

SOURCE: Hungarofilm. PRODUCTION: Budapest Filmstudios. DIRECTION: Judith Vass.
PHOTOGRAPHY: Sándor Sára.
Black and white; 35 mm. 9 minutes.
The subject is a game played by children.
Diploma of Merit, Mannheim, 1962.

Villa mon reve

FRANCE

SOURCE: Unifrance Film.
PRODUCTION: Les Films Pierre Remont.
DIRECTION: Albert Champeaux and Pierre Watrin. PHOTOGRAPHY: Tchikine.
MUSIC: Antoine Duhamel.
NARRATION: Jacques Bodin.
Eastmancolour; 35 mm. 14 minutes.
This animated film tells in a humorous and sometimes caustic way the story of a middle-class French family who decide to buy a house in the country.

INTERVAL

The Olive Trees of Justice

(Les Oliviers de la Justice)

FRANCE/ALGERIA, 1962

SOURCE: Unifrance Film.
PRODUCTION: Georges Derocles and Société Algérienne de Production des Studios Africa.
DIRECTION: James Blue. SCRIPT: Jean Pelegri.
PHOTOGRAPHY: Jules Rascheff.
EDITING: Suzanne Gaveau and Marie-Claude Bariset. MUSIC: Maurice Jarre.
CAST: Saïd Achaïbou, Mohamed Bennour, Marie Decaire, Mathilde Gau, Amar Metchick, Fatima Moktari, Ali Moulahcene, Jean Pelegri, Pierre Prothon and Alexandre Sagols.
Black and white; 35 mm. 81 minutes.
French dialogue, untitled.
"The Olive Trees of Justice" is a French film made in Algeria by a young American. James Blue, ex-student at IDHEC, lived in Bab-el-Oued for two years, and this is his first feature. Set in Algiers during "les événements", it tells a simple story of a

young man, born in Algeria but since settled in Paris, who comes home on the occasion of his father's death. The whole film consists in the confrontation of his childhood memories with the reality of Algeria today. His decision to return home for good has been interpreted by some as propaganda for Algérie Française; but the film is not on such a simple level. Plainly but effectively directed, it is restrained, fresh and immediate.
S.E.C.T. Prize, Cannes Film Festival, 1962.
Please note that "The Olive Trees of Justice" is not titled in English and that it is hoped to issue a synopsis before the screening.

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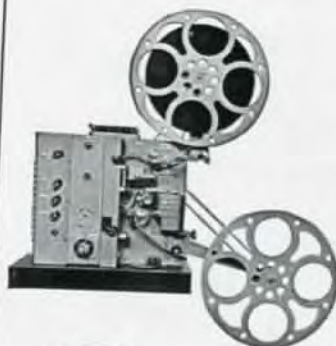
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