

81st Season

EDINBURGH
FILM
GUILD

www.edinburghfilmguild.com

Those wonderful people in the dark...

When the lights go out each member of the cinema audience are alone with the images and the story they tell. That's what cinema is about. But after the the lights come up, they are part of a crowd who have shared this common experience. The Edinburgh Film Guild is as much about the cinema as about sharing our opinions and reactions. That's why we not only have our own cinema, but also our club rooms and a bar, in Filmhouse on Lothian Road.

So, what exactly do we have to offer?

Let's start when the weekend starts, Friday evening. From 7pm our club rooms and bar are open to all members to meet for drinks, have a chat, and start leaving the working week behind. And at 8pm the first film starts... we don't take Friday films too seriously, there's a fair bit of horror, some laughs, and some films that are just outrageously shocking.

The main part of our programme is on Sunday afternoons. Starting at 2.00pm, we show three films. Throughout the afternoon our club rooms and bar are open for you to meet people, talk about the films you have just seen, or just have a drink and read the Sunday papers. Our first screening on a Sunday is always a repeat of the most popular films of the season, followed by new screenings at 4.30 and 7pm. None of our films overlap and generally include a break between so when it's a cold and dreary winter day why not spend it in our warm welcoming cinema and clubrooms?

And for all those who still haven't got enough, there is another screening on Wednesday evenings at 7pm.

What about the films?

When we create our programme, we don't just try to find films we think our members will enjoy. We program them in mini-seasons to show the variety of a specific area of cinema and to compare individual films. Each mini-season comprises six films linked by a common theme. There are 16 mini-seasons with 100 different films in total. Our films range from gems of the past, like the films noir produced by Val Lewton to our American 1970s cult cinema season up to neglected areas of contemporary world cinema, such as a fine selection of African documentaries.

Isn't it rather high brow and a bit old fashioned?

We get that question quite regularly. Yes, the Edinburgh Film Guild has been around for 81 years, one of the oldest cultural organisations in town, and the films we show are certainly not mass market. We choose our programme for its entertainment value and our club rooms are like a relaxed café or a comfortable lounge, even members who are not going to see a film will often pop in for a warming coffee or glass of wine on a Sunday afternoon. Please note: the picture to the right was not taken at our annual general meeting.

How can I see them?

The EFG season always lasts from October to April. Between the 4th of October 2009 and the 16th of April 2010, we will have 125 screenings with 100 different films (as we show the most popular films twice). We offer a flexible membership model to allow easy access to our screenings.

Membership fees

For the 2010/11 season the EFG offers a flexible membership scheme, the "20 / 5 / 50"-concept:

£20: Basic membership. The basic membership includes two seasons, chosen by the member when joining, as well as the special screenings.

£5: For each additional season. Additional seasons can be chosen and paid for throughout the season. That means that you can pay for basic membership when joining, and then add additional mini-seasons later.

£50: That's the maximum membership fee any member will pay and includes all 16 mini-seasons and special screenings (100 films in total). You can opt for the full membership when you join. But you can also choose a basic membership first, and then add more seasons later. But whatever you do, once the £50 total is reached, the full programme is open to you.

Pop in and see us before any screening or join online at www.edinburghfilmguild.com

Seasonal Screenings

Night of the Demon

Jacques Tourneur | UK | 1957 | 95 min.



Join us for shivers aplenty on Halloween with this atmospheric chiller based on M.R. James' *Casting of the Runes*.

Remember the Night

Mitchell Leisen | US | 1940 | 94 min.



What starts as a screwball comedy turns into a touching drama in this Preston Sturges scribed picture. Prepare to have your cockles well and truly warmed and then join us for some festive cheer in the clubrooms.



No period of German history is as infamous as that of the Third Reich. When Joseph Goebbels was made Minister for Public Enlightenment and Propaganda he realised that the most efficient way to influence the public was not by preaching but rather through entertainment within the moral and political parameters set by the regime - an aspirational Nazi lifestyle.

Until recently, the cinema of the Third Reich has been treated as the ultimate taboo of world cinema, excluded from the historical film cannon, dismissed as mere light entertainment or vilified as mass manipulation, add this to the fact that in the early days of the Reich, many leading lights of the German film industry fled the new regime and the deluge of talent leaving the country had a huge impact on the development of the its cinema.

Within this season the Guild attempts to illuminate the popular cinema of Nazi Germany through a range of mainstream entertainment films, including the musical *Wunschkonzert*, the fantasy spectacular *Baron Munchausen* and a fictionalised dramatisation of the sinking of the *Titanic* with some none too subtle propaganda elements worked in. The mini-season climaxes with *Kolberg*, a Napoleonic war film that saw the regime diverting military resources away from the actual war towards its film counterpart, in hindsight not a smart move for Germany in 1945.

Curated by Jim Dunnigan and Keith Brown



The Man Who Was Sherlock Holmes

Karl Hartl | Germany | 1937 | 112 min.

Wunschkonzert

Eduard von Borsody | Germany | 1940 | 103 min.

My Life for Ireland

Max Kimmich | Germany | 1941 | 90 min.

Munchhausen

Josef von Báky | Germany | 1943 | 119 min.

Titanic

Herbert Selpin/Werner Klingler | Germany | 1943 | 85 min.

Kolberg

Veit Harlan/Wolfgang Liebeneiner | Germany | 1945 | 111 min.



I am Waiting

Koreyoshi Kurahara | Japan | 1957 | 91 min.

Rusty Knife

Toshio Masuda | Japan | 1958 | 90 min.

Take Aim at the Police Van

Seijun Suzuki | Japan | 1960 | 79 min.

Cruel Gun Story

Takumi Furukawa | Japan | 1964 | 91 min.

A Colt is My Passport

Takashi Nomura | Japan | 1967 | 84 min.

Branded to Kill

Seijun Suzuki | Japan | 1967 | 98 min.



From the late 1950s through the 60s wild, idiosyncratic crime movies were the brutal and boisterous business of Nikkatsu, the oldest film studio in Japan. In an effort to attract youthful audiences growing increasingly accustomed to American and French big-screen imports, Nikkatsu began producing action potboilers. This bruised and bloody collection represents a standout cross section of what Nikkatsu had to offer, from such prominent, stylistically daring directors as Seijun Suzuki, Toshio Masuda, and Takashi Nomura.

Like american *Noir*, these films were not just pinned down to one genre but incorporate elements of western, comedy, gangster, and teen-rebel genres in thrillers known as *mukokuseki akushun*, translating as “borderless action”.

The fusion of Japan’s storytelling tradition with western ideas was not new... Nikkatsu’s most famous alumni Akira Kurasawa was so influenced by John Ford, that when directing, he always wore a hat Ford had given him. But these films were not just traditional fables with a little Western flair; these films are a response to postwar Japan and an audience who wanted recognisable characters and experiences on the screen.

Curated by Jim Dunnigan and Keith Brown



Val Lewton is one of the few non-directors to have been labelled as a genuine film auteur through his overseeing of a production unit at RKO dedicated to making low-budget B-horror films.

Born in 1904, in Yalta Lewton emigrated with his family to the US at an early age. He studied journalism at Columbia University and eventually wound up at the MGM New York publicity office writing promotional copy and movie novelisations. He quit this job on the publication of his 1932 novel *No Man of Her Own*, (later filmed with Clark Gable and Carol Lombard) but when this initial success wasn't repeated, he travelled to Hollywood and started work for David O. Selznick as an assistant.

In 1942 he was given his own unit, under his control but with three rules: no film could cost more than \$150,000, all films would run under 75 minutes, and all film titles would be decided by his superiors. Working with such a low budget meant that he had to rely on the filmmakers creativity and the audiences imagination rather than special effects to produce the scares, which is probably why his films are still so widely regarded today.

In 1946, following the death of the Studio head, and the resulting turmoil that ensued, Lewton found himself out of work. Due to ill health he only worked sporadically until his death five years later.

Curated by Jim Dunnigan.

Cat People

Jacques Tourneur | USA | 1942 | 73 min.

Curse of the Cat People

Gunther von Fritsch/Robert Wise | USA | 1944 | 70 min.

I Walked with a Zombie

Jacques Tourneur | USA | 1943 | 69 min.

The Body Snatcher

Robert Wise | USA | 1945 | 77 min.

Isle of the Dead

Mark Robson | USA | 1945 | 71 min.

Bedlam

Mark Robson | USA | 1946 | 79 min.

The Leopard Man

Jacques Tourneur | USA | 1943 | 66 min.

The Ghost Ship

Mark Robson | USA | 1943 | 69 min.

The Seventh Victim

Mark Robson | USA | 1943 | 71 min.

Shadows in the Dark: The Val Lewton Legacy

Constantine Nasr | USA | 2005 | 53 min.



Blue Sunshine

Jeff Lieberman | USA | 1976 | 90 min.

Deathdream

Bob Clark | USA / Canada / UK | 1974 | 88 min.

Night of the Lepus

William F. Claxton | USA | 1972 | 88 min.

The Thing with Two Heads

Lee Frost | USA | 1972 | 91 min.

The Crazies

George A. Romero | USA | 1973 | 103 min.

The Mack

Michael Campus | USA | 1973 | 110 min.



While mainstream American cinema underwent a transformation in the 1970s at the hands of the so-called "movie brats", the decade also proved fertile ground for those operating in the genres at the margins of filmmaking. From the drive-ins and grindhouses of America we bring you a collection of out-there movies from beyond the mainstream - perfect Friday night viewing!

There are many types of cult film, the overlooked, the reappraised mainstream flop, the low budget, the truly shocking, the so-bad-they're-good and then there are ones when you really have to ask who the hell thought that would be a good idea in the first place? Including such luminaries as Ray Milland and Janet Leigh, these are often film that will not feature prominently on their showreels.

Most of our films fall into at least one of these categories, from the pimp-tastic *The Mack*, to one of the first films to examine the legacy of Vietnam, *Deathdream* to the imaginative thriller *Blue Sunshine*.

Wouldn't you have liked to be at the meeting when *Night of the Lepus* was pitched? While giant killer bunnies may seem perposterous, what is more bizarre is the the cast were taking this all very seriously... Surely this film is worth the price of the season alone?

Curated by Alan Maxwell and Jacob Bloomfield.



One of the most important phenomena in contemporary world cinema has been the emergence and resurgence of filmmaking in the former Eastern Bloc and Yugoslavia states. In this season we highlight some of the best, but sadly neglected films to come out of some of those places you maybe can't quite exactly place on a map and which always seem to embarrass Scotland at football, including Tajikstan, Bulgaria, Croatia and Bosnia.

For many years the term Eastern European Cinema seemed to strike dread into the heart of even the most ardent cineaste, conjuring images of grey poverty and concrete desperation... but it wasn't always like this... audiences loved and admired the Czech New Wave films of Jirí Menzel, Vera Chytilová and Milos Foreman in the 60s; the work of Andrzej Wajda, Roman Polanski and Andrzej Munk in Poland in the late 50s and 60s, and the Hungarians Miklós Jancsó, István Szabó and Pál Gábor in the 1970s. But after these rich periods, east European cinema seemed to produced nothing but hyper-realistic political thrillers and war stories, and social dramas.

But luckily for you, we seem to be entering another golden age where the films from these countries reflect their problems, tragedies and absurdities of everyday life in a way that makes most western pictures seem bland and superficial.

Curated by Jim Dunnigan

Angel on the Right

Jamshed Umonov | Tajikstan | 2002 | 91 min.

Fine Dead Girls

Dalibor Matanic | Croatia | 2002 | 77 min.

Fuse

Pjer Zaliva | Bosnia | 2003 | 105 min.

Bolshe Vita

Ibolye Feteke | Hungary | 1996 | 97 min.

Witman Boys

János Szász | Hungary | 1997 | 99 min.

Guardian of the Frontier

Maja Weiss | Slovenia / Germany / France | 2002 | 98 min.



Westward the Women

William Wellman | USA | 1951 | 118 min.

Rancho Notorious

Fritz Lang | USA | 1952 | 89 min.

The Ballad of Little Jo

Maggie Greenwald | USA | 1993 | 121 min.

Heartland

Richard Pearce | USA | 1976 | 96 min.

Forty Guns

Sam Fuller | USA | 1957 | 79 min.

The Ballad of Josie

Andrew McLaglen | USA | 1967 | 102 min.



Traditionally the western is one of the most masculine of film genres: "A man's gotta do what a man's gotta do..." and all that. In most westerns women are accordingly reduced to the status of supporting characters, typically that of the romantic interest that the hero reluctantly abandons at the film's close as a means of avoiding domestic closure while concomitantly ensuring the continuing march of civilisation into the wilderness.. When a hero's horse gets more screen time than his woman, you knew you were watching a western.

But just look at photographs of real women of the west, these were strong-willed hard-working women, the real Calamity Jane bears little resemblance to Doris Day's ridiculous sasperilla-sipping tomboy, instead she was a hard-drinking frontierswoman, a professional scout and sometime prostitute with a love of tall-tales but with a reputation for compassion and bravery.

Luckily there are exceptions, in which women take centre stage and are not necessarily confined to such cliché roles as school marm, genteel type from back east and prostitute coded dance hall girl. Here we showcase six such examples of distaff westerns, ranging from the classical to the contemporary and from proto to post-feminist.

Curated by Jim Dunnigan.



The occupation of France by the Germans during most of World War II meant that no films about the First or Second World Wars were made during this period, and sensitivity to what happened to France during the Second World War made the subject an unattractive one to film directors and cinema-goers alike for some time after.

Most French war films centre on the activities of the French Resistance during World War II – it's a subject which can easily be accommodated on a fairly modest budget and fits well with established cinematic genres and styles, notably policier and film noir.

This season will examine how various cinematic interpretations of occupation and resistance have changed from the 1940s to the present, ranging from powerful dramas such as Rene Clement's *La bataille du rail* and Jean-Pierre Melville's *Le silence de la mer*, both released shortly after the war, to comedies like Gerard Jugnot's *Monsieur Batignole* or Gerard Oury's *Don't Look Now - We're being shot at*. Louis Malle focuses his attention onto "Lacombe Lucien", a young man who turns from a would-be resistance fighter to a zealous Gestapo agent while Jacques Audiard portrays a wannabe hero and liar-supreme in *A Self-Made Hero*.

Curated by Jim Dunnigan and Nadine Fabre.



La bataille du rail

René Clément | France | 1946 | 85 min.

Le silence de la mer

Jean-Pierre Melville | France | 1949 | 88 min.

Lacombe Lucien

Louis Malle | France / West Germany / Italy | 1974 | 138 min.

Don't Look Now - We're Being Shot at

Gérard Oury | France / UK | 1966 | 132 min.

Monsieur Batignole

Gérard Jugnot | France | 2002 | 100 min.

A Self-Made Hero

Jacques Audiard | France | 1996 | 107 min.



The Wolf Man

George Waggner | USA | 1941 | 70 min.

The Curse of the Werewolf

Terence Fisher | UK | 1961 | 91 min.

Mark of the Wolf Man

Enrique López Eguiluz | Spain / West Germany | 1968 | 93 min.

The Beast Must Die

Paul Annett | UK | 1974 | 93 min.

Wolfen

Michael Wadleigh | USA | 1981 | 115 min.

Ginger Snaps

John Fawcett | Canada | 2000 | 108 min.



Though perhaps never as popular at the box office nor as immediately iconic as films about the vampire, Frankenstein and his monsters, or more recently the zombie, possibly because the transformation is so difficult to pull off convincingly and often the results are rarely frightening, nevertheless werewolf movies have been a horror staple since the days of Universal.

The legend of the werewolf is one of the most ancient and wide spread. Stories of werewolves can be found as far back as history has been written, with some of the earliest accounts appearing in Ovid and Petronius. Shape-shifter myths can be found all over the world from China to Iceland and Brazil to Haiti, although often the shifters will take the form of a predator more naturally found in that region.

In this season we showcase some of the more important and just plain entertaining werewolf films from the US with the first sympathetic portrayal of a reluctant *Wolf Man*, and a supernatural thriller with a rare inner-city werewolf *Wolfen*; the UK with representatives from Hammer and Amicus, the two leading lights in British Horror; oddly enough, Spain, whose entry *Mark of the Wolfman* sparked eleven sequels; and finally Canada, whose *Ginger Snaps*, using lycanthropy as a metaphor for puberty, produces a rare beast in this sub-genre... the female of the species.

Curated by Keith Brown.



All-American athlete, scholar, renowned baritone, stage actor, and social activist, Paul Robeson was a towering figure and a trailblazer many times over. He made perhaps his biggest impact, however, in the medium of film. The son of an escaped slave, Robeson managed to become a top-billed movie star around the world during the time of Jim Crow America, always striving to use film to educate viewers about equality, democracy, and the rights of workers. Though he eventually left movies behind, using his celebrity to fight for civil liberties and ultimately falling victim to ideological persecution, his legacy continues to speak eloquently of the long and difficult journey of a courageous and outspoken African American.

Our mini-season begins with Robeson's first screen appearance, a film also of historical importance by virtue of being by pioneering African-American filmmaker Oscar Micheaux. We then showcase one of his best-well known Hollywood roles, the 1933 adaptation of Eugene O'Neill's *The Emperor Jones*, which may be contrasted more sympathetically with *Sanders of the River*, which typifies the racist roles that unfortunately constituted the staple parts for non-white actors at the time. In this respect British productions like *Big Fella*, *Song of Freedom* and *The Proud Valley* were probably more in accord with Robeson's own progressive labour politics

Curated by Jim Dunnigan and Keith Brown



Body and Soul

Oscar Micheaux | USA | 1925 | 102 min.

Borderline

Kenneth MacPherson | USA | 1930 | 63 min.

The Emperor Jones

Harry L. Fraser | USA | 1938 | 66 min.

Jericho

Harry L. Fraser | USA | 1938 | 66 min.

Big Fella

Harry L. Fraser | USA | 1938 | 66 min.

Sanders of the River

Oscar Micheaux | USA | 1937 | 95 min.

Song of Freedom

Richard C. Kahn | USA | 1939 | 56 min.

The Proud Valley

Spencer Williams | USA | 1944 | 56 min.

Native Land

Harry L. Fraser | USA | 1938 | 66 min.

Paul Robeson: Tribute to an Artist

Harry L. Fraser | USA | 1938 | 66 min.



Morocco

Josef von Sternberg | USA | 1930 | 91 min.

Dishonored

Josef von Sternberg | USA | 1931 | 91 min.

Shanghai Express

Josef von Sternberg | USA | 1932 | 80 min.

Blonde Venus

Josef von Sternberg | USA | 1932 | 93 min.

The Scarlet Empress

Josef von Sternberg | USA | 1934 | 104 min.

The Devil is a Woman

Josef von Sternberg | USA | 1934 | 104 min.



Few director-actor partnerships can match the quality of output as that between Joseph Von Sternberg and Marlene Dietrich. First working together in the dying days of Weimar Germany, the director and his star/muse subsequently made the trip across the Atlantic to work for Paramount, for whom they collaborated on a series of six decadent adventures which we showcase here in chronological order to best trace the development of Sternberg's aesthetic and Dietrich's star persona.

Von Sternberg was born in Vienna in 1894, but divided his childhood between New York and Europe. His first films were silents produced in New York and Hollywood, but in 1930 he was drafted in to helm Germany's first sound motion picture, *The Blue Angel*. It was the initial meeting of the imperious filmmaker and actress Marlene Dietrich. Although Dietrich in later years revised her filmography so that *The Blue Angel* was her debut – a sign of the movie's epochal importance to her and screen history – she was in fact already one of German cinema's rising young stars, but it's safe to say that without Von Sternberg, there would have been no "Dietrich" as we know her – and certainly von Sternberg without Dietrich was a far different (and many would argue, lesser) filmmaker.

Curated by Jim Dunnigan





Despite the resource limitations resulting from US sanctions and frequent tussles with the regime's own censors, post-revolutionary Cuba has managed to produce a formidable body of distinctive and provocative cinema.

Post-revolution, from the first days of 1959, the new government understood the power of film and formed a department for the production of documentaries which would widen its scope to become the ICAIC (Instituto Cubano del Arte y la Industria Cinematográficos) founded as a result of the first culture law of the revolutionary government. Film, according to this law, is "the most powerful and provocative form of artistic expression, and the most direct and widespread vehicle for education and bringing ideas to the public." From inception until 1980, Alfredo Guevara was head of the ICAIC. Under his direction, the organisation was pivotal in the development of Cuban cinema which came to be identified with anti-imperialism and revolution.

This season showcases some of the lesser known masterworks from Cuba, with dramatic films from internationally renowned directors Julia García Espinosa, Tomás Gutiérrez Alea and Humberto Solás and the Padron brothers' has to be seen to be believed political-horror-gangster animation *Vampires in Havana*.

Curated by Jim Dunnigan and Alan Maxwell.



The Twelve Chairs

Tomas Gutierrez Alea | Cuba | 1962 | 90 min.

The Adventures of Juan Quin Quin

Julio Garcia Espinosa | Cuba | 1967 | 104 min.

Cecilia

Humberto Solas | Cuba | 1981 | 127 min.

Amada

Humberto Solas | Cuba | 1982 | 105 min.

A Successful Man

Humberto Solas | Cuba | 1986 | 103 min.

Vampires in Havana

Juan Padron | Cuba / Spain / West Germany | 1985 | 80 min.



Heathers

Michael Lehmann | USA | 1988 | 103 min.

But I'm a Cheerleader

Jamie Babbit | USA | 1999 | 85 min.

Cry Baby

John Waters | USA | 1990 | 91 min.

The Faculty

Robert Rodriguez | USA | 1998 | 104 min.

Carrie

Brian De Palma | USA | 1976 | 98 min.

Dazed and Confused

Richard Linklater | USA | 1993 | 102 min.



Once upon a time it was understood that you suddenly went from child to adult... then came the teenager...

Teen movies are as old as the phenomenon itself, but whereas once they were just really a way for Hollywood to part kids from their pocket-money, now they seem to be aimed not solely at this market, although for every *Heathers* there is a *High School Musical*, for every *Faculty* there's a *Friday the 13th* remake... So why so popular with adults?

Many filmmakers now seem to use high-school as a society in microcosm, as the one time in your life where you will mix, on a more or less equal basis, with people from the most diverse backgrounds. You could argue that it is one of the most memorable times of your life, when you were just forming your adult personality, hormone-fuelled crushes, first loves, first experiences of just about anything, frustration and and overwhelming powerlessness, in a time which you were often unhelpfully informed would be the best years of your life. But then, some people were perfectly happy there... this may not be the season for them.

Most of the films programmed, and indeed made, represent the misfit and the outcast, but hopefully there is something for all of us to enjoy whether you were a brain, an athlete, a basket case, a princess or a criminal.

Curated by Nicola Hay.



The connection between trains and cinema goes back to the very first film, the Lumiere brothers' *Train Arriving at a Station* and has endured throughout the decades in innumerable films set on or around trains along with the very technology of the tracking shot.

The first narrative film was the western *The Great Train Robbery* in 1903, and in the early days of filming, trains presented an excellent place for a film to be shot, it limited the action to a fairly small set, which, considering the uniformity of trains, could be used numerous times. For storytelling purposes, trains are a social mode of transport... you have seats facing each other and a not insignificant passage of time in which people can interact and move about fairly freely.

Though trains had been about for quite a while before moving pictures they still represented a huge leap forward in the speed of transport and greatly widened the scope for travel for all social classes. Now rather than novelty we have nostalgia - the golden age of rail travel has gone, replaced by impersonal short hops by plane or the privacy of the car. But the many working steam railways and museums are a testament to a collective fond memory which, in all but small percentage of the population may only exist because of their associations with much loved movies.

Curated by Jim Dunnigan and Keith Brown



The Wrecker

Géza von Bolváry | UK / Germany | 1929 | 74 min.

The Tall Target

Anthony Mann | USA | 1951 | 78 min.

3:10 to Yuma

Delmer Daves | USA | 1957 | 92 min.

The Railroad Man

Pietro Germi | Italy | 1956 | 118 min.

Train Birds

Peter Lichtefeld | Germany / Finland | 1998 | 87 min.

Illusive Tracks

Peter Dalle | Sweden | 2003 | 100 min.



Toni

Jean Renoir | France | 1935 | 90 min.

Les Bas-fonds

Jean Renoir | France | 1936 | 95 min.

La Marseillaise

Jean Renoir | France | 1938 | 135 min.

Swamp Water

Jean Renoir | USA | 1941 | 88 min.

Elena et les hommes

Jean Renoir | France | 1956 | 95 min.

Le testament du Docteur

Cordelier

Jean Renoir | France | 1959 | 95 min.



The second son of the Impressionist painter, Pierre-August Renoir, Jean Renoir discovered a love of cinema while recuperating from a bullet wound received during the first world war. In 1924 Renoir directed his first of his nine silent films, most of which were financed by selling paintings inherited from his father. Fortunately, during the 1930s his films became increasingly popular, so that in 1939 he was able to self-fund his masterpiece *La regle du jeu* which amazingly, given its current reputation, was greeted with derision on its initial release.

Jean Renoir remains a highly respected film director, a creative genius whose films reveal an exceptional humanity and encompass a remarkable range (farce, satire, tragedy, policier, classic literature, history...). His auteurist approach to filmmaking has inspired generations of independent film makers, most notably the New Wave directors of the 1960s.

Yet, when the average cinephile thinks of Jean Renoir, only a handful of titles come to mind. *La grande illusion*, *La bete humaine*, and *La Regle du Jeu*, though rightfully considered masterpieces, they have prevented the inclusion of other lesser-known gems upon his canon. This season attempts to correct this and gives you a chance to discover a few treasures. From history with *La Marseillaise*, to socio-realism with *Les bas-fonds* to horror(!) with *Le testament du Docteur Cordelier*

Curated by Jim Dunnigan.



Africa has inspired a wealth of documentary filmmakers and this season spans the continent and highlights six of the best from recent years. From gunfire to guitars, from horror to hope - six countries; six films; six incredible true stories.

Curated by Alan Maxwell.



Congo River

Thierry Michel | Belgium/France/Finland | 2005 | 116 min.

I'll Sing for You

Jacques Sarasin | France / Mali | 2001 | 77 min.

War Dance

Sean Fine / Andrea Nix | USA | 2007 | 105 min.

Darwin's Nightmare

Hubert Sauper | Austria/Belgium / Canada / France / Finland / Sweden | 2004

Shake Hands with the Devil: The Journey of Romeo Dallaire

Peter Raymont | Canada | 2004 | 91 min.

Sisters in Law

Florence Ayisi / Kim Longinotto | Cameroon / UK | 2005 | 86 min.



The Sweet Body of Deborah

Romolo Guerreri | Italy / France | 1968 | 95 min.

The Weekend Murders

Michele Lupo | Italy | 1970 | 98 min.

Lizard in a Woman's Skin

Lucio Fulci | Italy / Spain / France | 1971 | 103 min.

The Fifth Cord

Luigi Bazzoni | Italy | 1970 | 90 min.

All the Colours of the Dark

Sergio Martino | Italy / Spain | 1972 | 94 min.

Spasmo

Umberto Lenzi | Italy | 1974 | 94 min.



Fed up with Hollywood noir, why not try Italian giallo?

The giallo is a distinctive type of Italian thriller. The name means yellow and stems from the distinctively coloured covers in which publisher Mondadori began to issue thrillers in the late 1920s, indicating an obvious parallel with the better-known French noir.

But whereas noir films emerged in the 1940s it took more than 30 years for the giallo film proper to be made, with this generally being accepted as Mario Bava's *The Girl Who Knew too Much* (1963). As its title suggests, it is a light-hearted Hitchcock parody, a far cry from the same director's deadly serious *Blood and Black Lace* (1964). The filmmaker who really popularised the form was, however, Dario Argento, whose debut *The Bird with the Crystal Plumage* (1970) opened the way for a flood of imitations and whose later *Deep Red* (1975) manages to simultaneously summarise and transcend the generic cycle.

Since Bava and Argento's gialli are relatively well-known and easy to access, this mini-season focuses attention on some of the less well known, but often no less talented filmmakers to have worked in the form.

Come and catch giallo fever with us!

Curated by Alison McInnes.



Sundays			Wednesdays/Fridays		
October	3rd	4.30 The Man who was Sherlock Holmes	Cat People/Curse of the Cat People	7.00	6th
		7.00 I am waiting	Blue Sunshine	8.00	8th
	10th	4.30 WunschKonzert	I Walked with a Zombie/The Body Snatcher	7.00	13th
		7.00 Rusty Knife	Death Dream	8.00	15th
	17th	4.30 My Life for Ireland	Isle of the Dead/Bedlam	7.00	20th
November		7.00 Take Aim at the Police Van	Night of the Lepus	8.00	22nd
	24th	4.30 Munchhausen	The Leopard Man/The Ghost Ship	7.00	27th
		7.00 Cruel Gun Story	The Thing with Two Heads	8.00	29th
	31st	4.30	The Seventh Victim	7.00	3rd
		7.00 Night of the Demon	The Crazies	8.00	5th
December	7th	4.30 Titanic	Shadows in the Dark:The Val Lewton Legacy	7.00	10th
		7.00 A Colt is my Passport	The Mack	8.00	12th
	14th	4.30 Kolberg	La bataille du rail	7.00	17th
		7.00 Branded to Kill	The Wolf Man/Werewolf of London	8.00	19th
	21st	4.30 Angel on the Right	Le silence de la mer	7.00	24th
January		7.00 Westward the Woman	The Curse of the Werewolf	8.00	26th
	28th	4.30 Fine Dead Girls	Lancombe Lucien	7.00	1st
		7.00 Rancho Notorious	Mark of the Wolf Man	8.00	3rd
	5th	4.30 Fuse	La grande vadrouille	7.00	8th
		7.00 The Ballad of Little Jo	The Beast Must Die	8.00	10th
February	12th	4.30 Remember the Night	Monsieur Batignole	7.00	15th
		7.00 Christmas Party	Wolfen	8.00	17th
	9th	4.30 Boshe Vita	A Self-Made Hero	7.00	12th
		7.00 Heartland	Ginger Snaps	8.00	14th
	16th	4.30 Witman Boys	The Twelve Chairs	7.00	19th
March		7.00 Forty Guns	Heathers	8.00	21st
	23rd	4.30 Guardian of the Frontier	The Adventures of Juan Quin Quin	7.00	26th
		7.00 The Ballad of Little Jo	But I'm a Cheerleader	8.00	28th
	30th	4.30 Body and Soul	Cecilia	7.00	2nd
		7.00 Morocco	Cry Baby	8.00	4th
April	6th	4.30 Borderline/The Emperor Jones	Amada	7.00	9th
		7.00 Dishonored	The Faculty	8.00	11th
	13th	4.30 Jericho/Big Fella	A Successful Man	7.00	16th
		7.00 Shanghai Express	Carrie	8.00	18th
	20th	4.30 Sanders of the River	Vampires in Havana	7.00	23rd
May		7.00 Blonde Venus	Dazed and Confused	8.00	25th
	27th	4.30 Song of Freedom/The Proud Valley	Congo River	7.00	2nd
		7.00 The Scarlet Empress	The Sweet Body of Deborah	8.00	4th
	6th	4.30 Native Land/Paul Robeson: Tribute to an Artist	I'll Sing for You	7.00	9th
		7.00 The Devil is a Woman	The Weekend Murders	8.00	11th
June	13th	4.30 The Wrecker	War Dance	7.00	16th
		7.00 Toni	Lizard in a Woman's Skin	8.00	18th
	20th	4.30 The Tall Target	Darwin's Nightmare	7.00	23rd
		7.00 Les bas-fonds	The Fifth Cord	8.00	25th
	27th	4.30 3:10 to Yuma	Shake Hands with the Devil: The Journey of Romeo Dallaire	7.00	30th
July		7.00 La Marsllaise	All the Colours of the Dark	8.00	1st
	3rd	4.30 The Railroad Man	Sisters in Law	7.00	6th
		7.00 Swamp Water	Spasmo	8.00	8th
	10th	4.30 Twentieth Century			
		7.00 Elena et les hommes			
August	17th	4.30 Illusive Tracks			
		7.00 Le testament du Docteur Cordelier			