

National Film Theatre



SEPTEMBER 1984

Graham Greene

Alan Bennett

Pierre Chenal

Robert Flaherty

Czechoslovak

Animation

George Stevens 2

bfi

GLC

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The September Programme

This month we focus on three British writers and the adaptations of their work for both the cinema and television. All three writers, in their separate ways, have explored the notion of 'Englishness' through a gallery of displaced characters at home or washed up on a distant shore with perhaps only a battered passport, a bottle of scotch and an old school tie to their name.

Our season of films adapted from Graham Greene's work is especially timely, coinciding with Greene's 80th birthday, the publication of his new book *Getting to Know the General*, a new book by Quentin Falk which appraises all the Greene adaptations, and a new addition to the Greene filmography, *Dr Fischer of Geneva*. We are delighted that Mr Greene will be giving a Guardian Lecture.

Also giving a Guardian Lecture is Alan Bennett, whose eccentric characters, exiles in their own country, have provided us with some of the richest and wittiest television of the past two decades, culminating in last year's *An Englishman Abroad*.

For many people, this year's major television event has been the adaptation of Paul Scott's epic evocation of the British Raj, *The Jewel in the Crown*. This month the NFT presents the entire series, plus its postscript

Staying On, and a discussion with its creators. We conclude our retrospective of the films of George Stevens, in which we hope to include the complete version of *The Greatest Story Ever Told*, never previously shown in Britain, and a new documentary about Stevens which includes rare interviews with his collaborators and unique colour footage of the D-Day landings. Also this month, a season of the French director Pierre Chenal, anniversary tributes to Robert Flaherty and the Shell Film Unit and two screenings of Masaki Kobayashi's monumental *The Human Condition* which brings to an end David Shipman's Classics for the 80s season. Muriel Box gives the Ernest Lindgren Lecture and Jack Valenti of the Motion Picture Association of America gives the month's third Guardian Lecture.—Adrian Turner.

TRAVELS IN GREENELAND

With and without his connivance, Graham Greene has been translated to the cinema more than any other major novelist this century – nineteen of his novels or 'entertainments', six short stories, over six decades. It is the extent of the adaptations that tends to take people by surprise. Everyone's heard of *The Third Man*, *The Fallen Idol* and *Brighton Rock*. Less well remembered are *The Man Within*, *The Confidential Agent* or *Loser Takes All*.

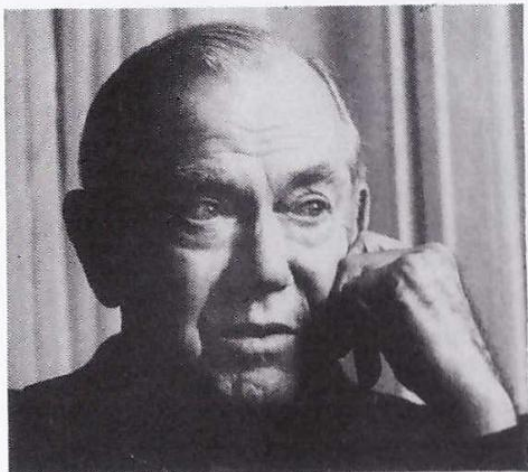
Greene, 80 in October, whose more recent books like *The Human Factor*, *Dr Fischer of Geneva* (world premiered in this season) and *Monsignor Quixote* have still continued to excite the attention of film-makers, is on record as being, in different degrees, unhappy with the entire filmography save a handful with which he's been personally involved. This, I feel, is more the inevitable concern of a tampered author than an objective view of a remarkable body of book-to-film work that is ripe for re-assessment. On September 3 at the NFT he will spell out where he feels the various film versions have gone wrong. Greene has been described as a 'child born of the film age', whose writing contained a 'built-in filmic style'. Not surprising that he was also one of the most perceptive film critics of the 1930s. He admired Pabst, René Clair, Katharine Hepburn, Carol Reed, Lang and

Duvivier, but his praise was never unqualified. He was a scathing commentator on Hitchcock and, ironically, Korda, with whom he was to work and enjoy a long friendship.

The eventual adaptations – even including some of Greene's own – are, admittedly, extremely variable in their quality. Perhaps his 'filmic style' serves only to lend a superficial sense of ease to celluloid translation. Peter Duffell, who worked on two sorties in Greenland – on *England Made Me* rather successfully, *The Honorary Consul* abortively – believes that Greene's novels are deceptively cinematic: 'what he's in fact doing is producing objective correlatives for states of mind; if you don't get that over, you fail.' Another adaptor, Guy Elmes, asserts that it's the theology – Greene was a Catholic convert at 22 – which acts as a lure: 'then it becomes a concern whether mass audiences will be able to take this internal agony thing Greene's trying to externalise all the time.'

For me, the ultimate fascination of the filmography is its extraordinary range and variety. The cinema of Graham Greene is a microcosm of cinema itself. – *Quentin Falk, author of Travels in Greenland: The Cinema of Graham Greene (Quartet Books).*

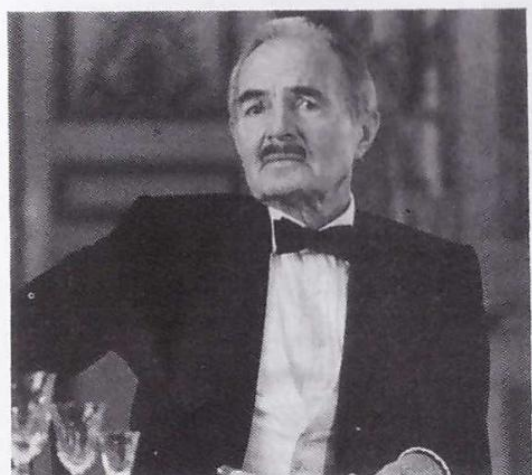




Mon 3 Sep
6.30

**Guardian
Lecture:
Graham
Greene**

On 15 February 1970 Graham Greene gave a John Player Lecture at the NFT. We are delighted to welcome him back for a Guardian Lecture when he will discuss the many filmed adaptations of his work. This very rare public appearance by Mr Greene, a month before his 80th birthday, promises to be a fascinating insight into the questions of authorship and translation into another medium. *All seats bookable at £2.10.*



Mon 3 Sep
8.45

**Dr Fischer of
Geneva**

The NFT is delighted to present the world premiere of *Dr Fischer of Geneva*, adapted by producer Richard Broke from Greene's 1980 novel. A black comedy about the greed of the extremely rich, with James Mason in the title role, as a self-made millionaire who gives strange parties at which his guests are at first humiliated and then rewarded with expensive gifts. Into this sycophantic milieu stumbles Jones, played by Alan Bates, who falls in love with Fischer's daughter, played by Greta Scacchi. *Consolidated Productions-BBC TV 1984/Dir Michael Lindsay-Hogg. With Barry Humphries.*



Sun 2 Sep
3.45

**The Green
Cockatoo/
Twenty-One
Days**

After a series of withering Greene reviews, Korda decided they should meet so he could size up his 'enemy'. Within minutes of their meeting, Greene was improvising a thriller for Korda which opens on Paddington Station one early morning ... The result is *The Green Cockatoo*, a workmanlike Quota Quickie which, with its gangland milieu, had an early foretaste of *Brighton Rock*. *GB 1940/Dir William Cameron Menzies. With John Mills.* Greene was not happy with his adaptation of Galsworthy's story, *The First and the Last*, a courtroom drama starring Laurence Olivier, Vivien Leigh and Robert Newton. But Greene and Korda's friendship nevertheless endured until the latter's death in 1957. *GB 1937/Dir Basil Dean.*



Tue 4 Sep
6.15

**Went the Day
Well?**

Based on a short story written by Greene for *Collier's Magazine*, this, along with *Next of Kin*, was one of the more bleak pieces of wartime propaganda film-making from Ealing Studios. It's a 'what if?' plot – what if a German invasion were signalled by a group of German paratroopers taking over an English village? The villagers fight back but not before much bloodletting designed to show that Nazis could be extremely beastly. Even the squire turns out to be a quising! *GB 1942/Dir Cavalcanti. With Leslie Banks, Basil Sydney, David Farrar.*

Purchased by Paramount in 1936, Greene's *A Gun for Sale* got its Hollywood re-location treatment on the eve of Pearl Harbor. Although Veronica Lake and Robert Preston were ostensibly top-of-the-bill, it was the characterisation of the hare-lipped assassin, Raven, that propelled a then bit actor Alan Ladd, minus hare-lip, to stardom. Greene's original had portents of war; W R Burnett and Albert Maltz's screenplay, given the film's eventual timing, was altogether more explicit, with Fifth Column activity abounding. Greene, however, did not appreciate this adaptation. *USA 1942/Dir Frank Tuttle. With Laird Cregar. Plus the short, A Shocking Accident (GB 1982/Dir James Scott).*

Tue 4 Sep
8.30

This Gun for Hire



Paramount bought the rights on the title alone and, though hampered he felt by an inadequate script, Fritz Lang made on his own terms a marvellously moody and atmospheric thriller but without any of the layers of Greene's novel. Lang also missed out the novel's central amnesia sequence in a nursing home which Greene, one of the director's greatest admirers, believes negated the whole exercise. However, even a ludicrously facetious pay-off can't detract from some film-making at its Langian best. *USA 1944/Dir Fritz Lang. With Ray Milland, Marjorie Reynolds, Dan Duryea.*

Thu 6 Sep
6.15

The Ministry of Fear



Greene reserves his extremely limited praise for Hollywood adaptations of his work by others almost exclusively to this Spanish Civil War-background thriller, written by the producer Robert Buckner. Lauren Bacall, as an English Honourable, was given a rough ride by the critics yet is stoutly defended by Greene, who points out that as the character was meant to be the grand-daughter of a coal-miner, she brought a necessary classlessness to the role. Peter Lorre and Katina Paxinou both display their unique forms of Continental hysteria. *USA 1945/Dir Herman Shumlin. With Charles Boyer.*

Thu 6 Sep
8.30

Confidential Agent



Prefaced with a disclaimer that the town portrayed here between the wars bears little resemblance to the cleaned-up metropolis of the post-war years, the film is as tough and uncompromising a portrait of gangland villainy as any contained in those Warner Bros thrillers of the 30s. In Greene's first adaptation of one of his own works, the theology has been toned down and there is a softened ending which is, in its way, as ironically effective as the original's was starkly explicit. *GB 1947/Dir John Boulting. With Richard Attenborough, Hermione Baddeley, Carol Marsh.*

Fri 7 Sep
8.45

Brighton Rock





Sun 9 Sep
6.15

The Man Within

The Wicked Lady with queer bits' was how one critic thought audiences might view this 18th-century tale of smuggling and revenge in Ye Olde Sussex. Greene's first published novel got the full-blooded melodrama treatment from producers-writers Muriel Box and Sydney Box, with vivid performances from Michael Redgrave, Richard Attenborough, Jean Kent and Joan Greenwood. Greene so hated the film that he made it a clause of all future film contracts to forbid a resale to Mr Box. GB 1947/Dir Bernard Knowles. With Francis L Sullivan.



Tue 11 Sep
6.30

The Fallen Idol

The first of three collaborations between Greene and Carol Reed, this is a claustrophobic classic. Greene, who adapted his own short story *The Basement Room*, which he thought at first was unfilmable, regards the work with particular fondness as 'a writer's film' whereas *The Third Man* is a 'director's film'. Reed's Svengali act with little debutant Bobby Henrey is all the more remarkable when you consider that the eight-year-old did many of his scenes in isolation. GB 1948/Dir Carol Reed. With Ralph Richardson, Michèle Morgan, Sonia Dresdel, Denis O'Dea.



Tue 11 Sep
8.45/
Wed 12 Sep
6.30

The Third Man

The most enduring masterpiece in the Greene filmography, this was his only completely worked original screenplay – 'never written to be read, only to be seen' – and probably remains the most popular quoted among his whole body of work. No little skill was needed to ignore totally the barrage of memos fired off by the film's interfering co-production partner, David O Selznick, including his notion that Harry Lime should be played not by Orson Welles but by Noël Coward. GB 1949/Dir Carol Reed. With Joseph Cotten, Alida Valli, Trevor Howard, Bernard Lee.



Wed 12 Sep
8.45

The Heart of the Matter

Concerned about offending Catholic audiences, the film skilfully ducked out of the novel's climactic suicide with a neat device that still implied the will if not the actual act. Trevor Howard, personifying the Greenland hero, is remarkable as Scobie and the sweaty locations of real-life Sierra Leone more than make up for later studio-bound settings. Footnote: when the film was re-edited and re-dubbed for Italian release, the jungle drums were played up and God eliminated. New title? *The Mau Mau Story!* GB 1953/Dir George More O'Ferrall.



Thu 13 Sep
6.15

The Stranger's Hand

(La mano dello straniero)

When Greene anonymously entered a *New Statesman* competition to write a title and opening paragraph 'in the style of Graham Greene', he came only second. From such a slim beginning did this curious amalgam of *The Third Man* and *The Fallen Idol* derive. It also marked the first of two Greene cameos on the big screen – his hand can be seen here undoing the rope of a fire-boat. In Truffaut's *Day for Night*, he was an insurance representative. GB-Italy 1954/Dir Mario Soldati. With Trevor Howard, Richard Basehart, Alida Valli.

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Edward Dmytryk filmed this wartime tale of suburban sin and guilt in the novel's complex flashback form only to have Columbia later demand its re-editing into a more chronological order. A laudable attempt to make a serious adult drama without simple box office compromises aside from casting the lover Bendrix as an American. Deborah Kerr as the tortured wife and Peter Cushing as her confused husband are particularly fine. GB 1955/Dir Edward Dmytryk. With Van Johnson.

Wed 19 Sep
8.30

The End of the Affair



Pure, enjoyable fluff about adult love and money in Monte Carlo that was a triumph of miscasting all along the line. Greene, co-producer and writer, wanted Trevor Howard and Alec Guinness; he got Rossano Brazzi and Robert Morley. Director Ken Annakin wanted Maggie McNamara, the pert American from Preminger's *The Moon Is Blue*; he got Glynis Johns. Greene also did not much approve of Annakin. GB 1956/Dir Ken Annakin. With Tony Britton, Felix Aylmer.

Thu 20 Sep
6.15

Loser Takes All



A splendid little thriller – a triumph of invention and expansion using Greene's short story for the framework and climax of the tale. Annakin atoned for his previous excursion into Greeneland by extracting/curbing a bravura performance from Rod Steiger as a disgraced financier on the lam and wringing terrific suspense and pathos from a dénouement that also contains one of cinema's best-ever performances by a dog. GB 1957/Dir Ken Annakin. With David Knight, Marla Landi, Noël Willman.

Sat 22 Sep
6.15

Across the Bridge



Cagney's only excursion into directing sadly didn't turn out like, say, Laughton's single stint behind the camera which resulted in the remarkable *Night of the Hunter*. Despite wearing his lucky *Yankee Doodle Dandy* shoes throughout filming, Cagney's remake of *This Gun for Hire* remains obstinately B-picture, but fast-moving, fare. USA 1957/Dir James Cagney. With Robert Ivers, Georgann Johnson, William Bishop.

Sat 22 Sep
8.30

Short Cut to Hell



'A complete treachery' is how Greene still painfully recalls Joseph Mankiewicz's revisionist version of his strongly anti-American novel. But, viewed in isolation, it's an undeniably fine piece of film-making with Audie Murphy just right as the naïve, eponymous 'hero' and Michael Redgrave outstanding as the cynical British journalist, Fowler. Fascinating to see again in view of America's later escalated involvement in Vietnam. USA 1957/Dir Joseph L Mankiewicz. With Giorgia Moll, Claude Dauphin.

Mon 24 Sep
6.20

The Quiet American





Mon 24 Sep
8.45

Our Man in Havana

Greene mooted the idea of a Secret Service satire in one of his reviews 25 years before filming got underway in Castro's Cuba, doubling for Batista's pre-revolution island, not without creative and logistical problems. The film switches mood successfully from light to dark and back to light with Noël Coward almost inevitably stealing the show as the pukka head of the Caribbean spy network. *GB 1959/Dir Carol Reed. With Alec Guinness, Maureen O'Hara, Burl Ives, Ernie Kovacs.*



Tue 25 Sep
8.00

The Comedians

This overlong, overblown production was Greene's sixth and last adaptation of one of his own works. The overwhelming oppressiveness of a brilliant novel is partly conveyed but ultimately undermined by gratuitous violence and tiresome splashes of local colour. Dahomey doubled for Haiti; it's a pity that a suitable replacement could not have been found for Elizabeth Taylor, who unbalances an otherwise fine cast. *USA-Bermuda-France 1966/Dir Peter Glenville. With Richard Burton, Alec Guinness, Peter Ustinov, Roscoe Lee Browne, Raymond St Jacques. 147 mins.*



Tue 25 Sep
6.00

England Made Me

Writer-director Peter Duffell, with co-adaptor Desmond Cory, changed the setting of Greene's fifth published novel from an obscure Sweden of the 30s to pre-war Germany seething with nascent Nazism, without any loss of impact. Michael York has never been better than as the feckless Tony caught up in national crisis and domestic tension, as the object of his older sister's incestuous lust – the novel's twins were a sacrifice. *GB-Yugoslavia 1972/Dir Peter Duffell. With Peter Finch, Hildgarde Neil.*



Wed 26 Sep
6.15

Travels with My Aunt

Based on, for me, a rather self-indulgent novel, *Travels with My Aunt* seems to have been caught up in the tail end of the Swinging Sixties time warp. It started as a vehicle for Katharine Hepburn, but during the script's long gestation, she dropped out to be replaced by Maggie Smith, who's underage but wildly overacts as eccentric Aunt Agatha. *USA 1972/Dir George Cukor. With Robert Stephens, Alec McCowen, Louis Gossett Jr.*



Fri 28 Sep
8.45

The Honorary Consul

With its straightforward linear narrative – and the omission of the splendid Dr Saavedra, high priest of *machismo* – Christopher Hampton's script presents merely the bare bones of Greene's marvellously complex original, set in Argentina. That said, Michael Caine, though (I feel) wrongly cast as Portnum the ingenuous survivor, does a moving drunk act, while Richard Gere has been disgracefully underrated as Dr Plarr, who's incapable of love, and therefore the ultimate loser. *GB 1983/Dir John Mackenzie. With Elpidia Carrillo, Bob Hoskins.*

GEORGE STEVENS

A FINE ROMANTIC PART TWO



George Stevens is not today as highly esteemed as he deserves. Yet the postwar work has influenced a later generation of directors (Clayton, Frankenheimer, Ritt), who recognise in the intensely lyrical style not empty decoration but an authentic romantic yearning for lost innocence.

'Stevens is not the same for having seen the corpses at Dachau' (William Wyler). It would be speculative to attribute Stevens' change of direction to his war experience. Yet each new project became a mission.

Comedy receded. His former optimism was now harshly qualified by tragic sacrifice, untimely deaths.

'His romanticism implied no defective observation. It issued from the imperative insistence of an ideal that tormented him. And no one in the end has been more aware – with more benignity or less bitterness – of the disparity between possibility and fact.' T S Eliot on Henry James. Let it stand as an appropriate epitaph for George Stevens. –Neil Sinyard.

A J Cronin's story about nursing in the North of England is transformed into a characteristic Stevens drama on the theme of noble sacrifice. A dedicated nurse protects her sister, puts vocation before marriage and supports a doctor in his crusade for a new hospital. This curious tale is embellished by fateful narrative twists and includes a young Peter Cushing and the vibrant Carole Lombard as the selfless, poker-faced angel of mercy. *USA 1940.*

Sat 1 Sep
6.15

Vigil in the Night



Whilst playing through old records, a wife relives painful memories of a marriage now drifting towards disintegration after the death of their adopted child. The 'extraordinary potency of cheap music' is a clever structural device and *Penny Serenade* is one weepie that does not make you wince. Because Cary Grant and Irene Dunne are masters of ironic nuance, the character of the couple is given surprising complexity, with neurosis beneath the nobility, an edgy truth beneath the tears. *USA 1941.*

Sun 2 Sep
6.30

Penny Serenade



'A hoity toity girl brought down to earth' was Garson Kanin's recipe for a Katharine Hepburn success. This story of a woman's conflict between career and kitchen has the ingredients. Hepburn plays a rising political columnist: Spencer Tracy is her sportswriter husband. The famous breakfast scene, where the inadequately house-trained wife causes chaos on the scale of the earthquake in *Penny Serenade*, is a reminder of Stevens' slapstick roots, Hepburn and Tracy substituting for Laurel and Hardy. *USA 1942.*

Sun 2 Sep
8.45

Woman of the Year





Wed 5 Sep
6.30

The Talk of the Town

A suspected arsonist (Cary Grant) hides in the home of an eminent judge. Whilst the housekeeper protects his anonymity by strategies such as sliding an egg over the judge's paper to conceal a front page picture, the arsonist is convincing the judge of civic corruption and his innocence, and that dry legalistic precision might not necessarily be synonymous with justice. Comedy dramas do not come slicker or more assured than this. USA 1942/With *Jean Arthur, Ronald Colman*.



Wed 5 Sep
8.45

The More the Merrier

Stevens' comedies had two particular distinguishing features: a strong sense of character, and an offbeat handling of romance. Both are sparkingly displayed in this story about the housing shortage in wartime Washington which prompts a government worker to share her apartment with two men. Joel McCrea deftly moves in on Jean Arthur's feelings as well as her furniture; Charles Coburn gives an Oscar-winning performance; Stevens directs both the humorous and amorous manoeuvres with sly precision. USA 1943.



Fri 7 Sep
6.00

I Remember Mama

'A story of the confirmed period of the past and dissociated from all the unresolved present,' said Stevens about his first postwar film. A writer (Barbara Bel Geddes) remembers her childhood with her Norwegian family in turn-of-the-century San Francisco. The film reaffirmed Stevens as a peerless director of actresses, and is possibly his most poignant, idealised vision of the integration of the outsider and the poetry of ordinary life. USA 1948/With *Irene Dunne*.



Mon 10 Sep
8.35

A Place in the Sun

Stevens won his first directing Oscar for this visually overwhelming treatment of Dreiser's *American Tragedy*. Shelley Winters poignantly represents the drabness of deprivation, whilst Elizabeth Taylor lusciously embodies the attraction and eroticism of money. Montgomery Clift is the ambitious anti-hero riven between the two. Stevens visually polarises the drama between rich and poor, fire and water, sensuality and sensitivity, and the original's materialist critique is transformed into a luxurious lamentation of social and sexual desire. USA 1951.



Sat 1 Sep
8.30

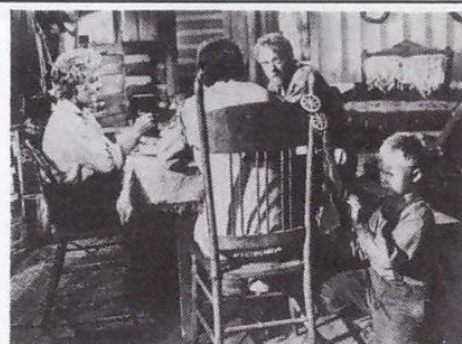
Something To Live For

In Stevens' dramas, adultery more often takes place in the head than the bed, yet these intimations of infidelity have a smouldering intensity. Here the eternal triangle is spiked with alcohol, as a commercial artist's concern for a dipsomaniac actress throws a lengthening shadow across his marriage. Bottled-up emotions and flickerings of flirtation are magnified into fiery adult drama by compelling acting and direction. USA 1952/With *Ray Milland, Joan Fontaine, Teresa Wright*.

Shane (Alan Ladd) is the archetypal Stevens protagonist, the unassimilable outsider who must save a society that rejects him. His violent intervention in the struggle of homesteaders against cattlemen is glowingly watched by a boy and feverishly followed by the boy's mother (Jean Arthur) in whom Shane seems to awaken a repressed unrequited romantic longing. A film of elemental power and hidden depths, *Shane* endures as the apotheosis of the Western and the quintessence of Stevens. *USA 1953.*

Thu 13 Sep
8.30

Shane



Giant takes the growth of modern Texas as a metaphor for the fading of the frontier spirit into the capitalist ethic. James Dean's performance as the individualist cowboy who becomes an isolated tycoon is unforgettable, and equally fine are Rock Hudson and Elizabeth Taylor as the couple whose long and stormy marriage underpins the film's leisurely but potent observations on generation conflict, racial intolerance and social change. *USA 1956. 197 mins plus interval. All seats bookable at £3.60.*

Mon 17 Sep
6.30

Giant



'In spite of everything,' wrote Anne Frank, recording her experience of hiding from the Nazis in wartime Amsterdam, 'I still believe people are really good at heart'. Her words would hold particular importance for Stevens, her tragic fate reminding him of his first-hand observation of the concentration camps, her brave testimony expressing the precarious affirmation at the heart of Stevens' own romantic humanism. He was born to direct this subject: it shows. *USA 1959/With Millie Perkins, Shelley Winters. 150 mins.*

Fri 21 Sep
8.00

The Diary of Anne Frank



Because of the all-star cast, this film has been irreverently dubbed as the greatest show on earth. Yet it has its singular qualities. Its limpid religious grandeur, as well as its daringly sustained adagio tempo, makes Derek Elley's description of it as 'Brucknerian' seem curiously apt. And some of the performances are strikingly original, notably David McCallum's moody, volatile Judas, and Max Von Sydow's imposing, genuinely charismatic Christ. *USA 1965. 220 mins plus interval. All seats bookable at £3.60*

Thu 27 Sep
6.30

The Greatest Story Ever Told



Stevens' last film is an affectionate throwback. The plot – the unlikely romance between a chorus girl and a compulsive gambler – could be an amalgam of *Swing Time* and *Vivacious Lady*. The style – the counterpoint of sound and image, the timing of dramatic climaxes – is a defiant demonstration of continuing technical mastery. And the part of the showgirl is a gift, gratefully accepted, for a Stevens favourite, Elizabeth Taylor, the star he turned into an actress. *USA 1969/With Warren Beatty.*

Sat 29 Sep
6.30

The Only Game in Town

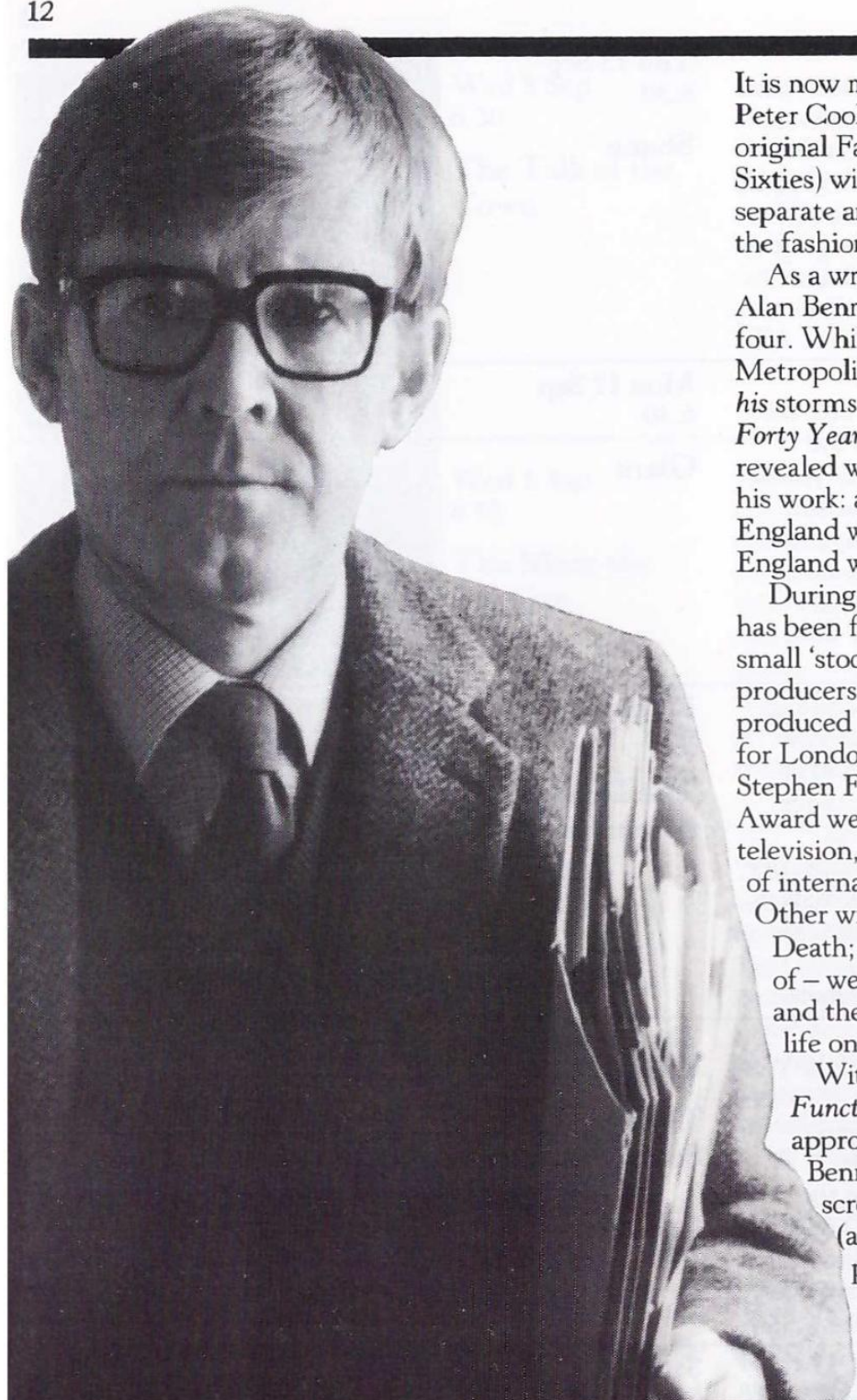


The NFT is delighted to have the British premiere of this outstanding documentary about George Stevens. Produced by his son, who is Co-Chairman of the AFI, the film contains unique colour footage of the D-Day landings and exceedingly rare interviews with some of Stevens's associates, including Fred Astaire, Ginger Rogers, Katharine Hepburn, Warren Beatty, Joel McCrea, Fred Zinnemann, Frank Capra and Rouben Mamoulian. *USA 1984/Dir George Stevens Jr.*

Wed 26 Sep
8.30

George Stevens: A Filmmaker's Journey





It is now more than twenty years since Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore – the original Fab Four – launched the satire boom (and the Sixties) with *Beyond the Fringe*. Each has gone on to separate and very different careers, developing beyond the fashion and the era of their initial success.

As a writer and an actor (and, occasionally, as both), Alan Bennett has had the most sedate success of the four. While others have taken Hollywood and the Metropolitan Opera by storm, Bennett has confined his storms to teacups. In 1968, his first West End play, *Forty Years On* (revived earlier this year at Chichester), revealed what has been a continuing preoccupation of his work: a bitter nostalgia not so much for an England which has vanished, as for an *ideal* of England which has become discredited.

During the past decade, most of Bennett's writing has been for television, usually in association with a small 'stock company' of actors, directors and producers (all of Bennett's BBC scripts have been produced by Innes Lloyd; the controversial *Six Plays* for London Weekend Television were produced by Stephen Frears). When this year's BAFTA Writer's Award went to Bennett for his contribution to television, it was for a body of work which, in an age of international product, remains resolutely English.

Other writers may choose the great theme of Life and Death; Bennett is content with the everyday matters of – well, life and death. His concerns *are* everyday, and they *do* matter. He counts out the small change of life on this tiny island with care and compassion.

With his first work for the cinema, *A Private Function*, soon to be released, now seems an appropriate time for a retrospective look at Bennett's unique contribution to the small screen. This season includes all of his plays (and films) for television; they are funny, painful, and mercilessly entertaining. Take a pew . . . –Clive Hodgson.

ALAN BENNETT

Wed 19 Sep 8.45

Guardian Lecture: Alan Bennett

We are pleased to welcome Alan Bennett to the NFT for tonight's Guardian Lecture. Mr Bennett will be interviewed on stage about his work in the theatre, television and the cinema, and questions will be invited from the audience.

All seats bookable at £2.10.

Parliamentary Black & Ethnic Arts Archive
GLC TV24
Working for London
archive.parlindervir.com

Warning shadows of events to come are cast over an idyllic outing by a Halifax cycling club, on a visit to a ruined abbey in the summer of 1911, in *A Day Out* (BBC 1972/Dir Stephen Frears). Bennett's first television play – and his first work set in the North – it also marked the beginning of his collaboration with Stephen Frears, which continued with *Sunset Across the Bay* (BBC 1975/Dir Frears), a moving and memorable portrait of an elderly couple whose decision to live out their retirement at a favourite holiday resort leads to disillusionment.

Wed 5 Sep
6.15

**A Day Out/
Sunset
Across
the Bay**



Mr Dodsworth, in contented retirement after a lifetime of diligent service, has his illusions systematically destroyed during *A Visit from Miss Prothero* (BBC 1978/Dir Stephen Frears). Splendid performances by Hugh Lloyd and Patricia Routledge are seamlessly integrated with Bennett's narration and George Fenton's score, the two latter elements being equally well used in *Me? I'm Afraid of Virginia Woolf* (LWT 1978/Dir Stephen Frears), featuring Neville Smith as an English teacher whose relationships with his mother (Thora Hird) and his girlfriend (Carol Macready) leave him resigned to unhappiness, until a new student engages his interest.

Wed 5 Sep
8.30

**A Visit from
Miss
Prothero/
Me? I'm
Afraid of
Virginia
Woolf**



The pretensions of office life (a favourite Bennett target) are given free rein in *Doris and Doreen* (LWT 1978/Dir Stephen Frears), with Prunella Scales and Patricia Routledge as two clerical officers whose routine shuffling of papers is disturbed when sinister forces are mounted against them. *The Old Crowd* (LWT 1978/Dir Lindsay Anderson) assembles an all-star cast for a house party at which social etiquette is maintained, while civilisation collapses. Anderson's production met with consternation and controversy on its only screening; re-evaluation is definitely overdue. With Jill Bennett, Isabel Dean, John Moffat, Cathleen Nesbitt, Rachel Roberts.

Sat 8 Sep
6.15

**Doris and
Doreen/The
Old Crowd**

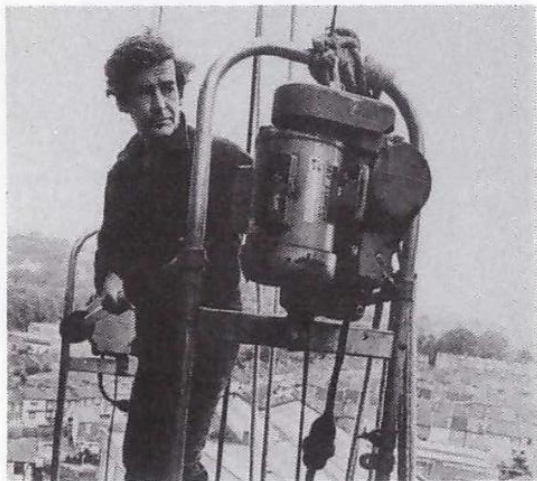


In *Afternoon Off* (LWT 1979/Dir Stephen Frears), a Chinese waiter goes in search of a girl, armed with a box of Milk Tray and very little English, and encounters the mysteries of the North amongst the inscrutable English. With Henry Man, Peter Butterworth, Thora Hird, Anna Massey. In *All Day on the Sands* (LWT 1979/Dir Giles Foster), the proprietors of a seaside guest house ('your Miramar hosts') do their best to bring that Riviera touch to Morecambe; their guests also try to make their holiday more than it is – but the pretence weighs heavily on an unemployed father.

Sat 8 Sep
8.30

**Afternoon
Off/ All Day
on the
Sands**

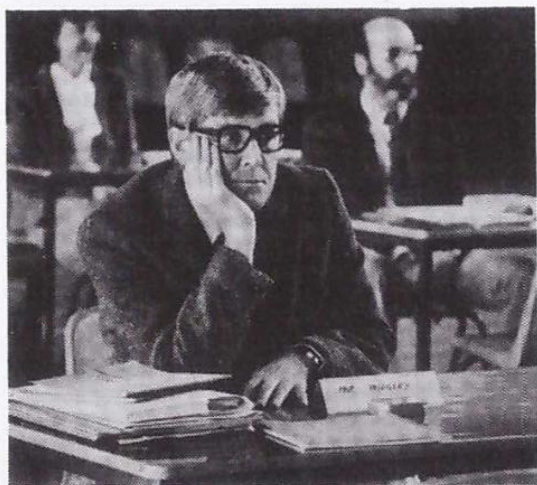




Mon 10 Sep
6.15

One Fine Day

One Fine Day (LWT 1979/Dir Stephen Frears) features Dave Allen as an estate agent whose low esteem at home and at work renders him virtually invisible. He decides to escape by camping out in a high-rise office which he has failed to let, and there undergoes an unexpected rite of passage which puts him in touch with the reality of his life. In one respect, at least, an uncharacteristic Bennett work: a major part of the film is played entirely without dialogue, sustained by a fine performance from Dave Allen and stunning direction by Stephen Frears. With Robert Stephens, Barbara Leigh-Hunt, Dominic Guard, Leslie Sands.



Sat 15 Sep
6.15

Intensive Care

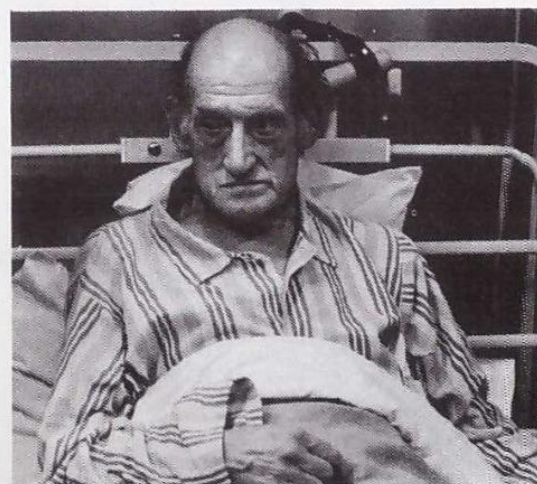
In *Intensive Care* (BBC 1982/Dir Gavin Millar), Alan Bennett plays Denis Midgley, a 39-year-old schoolteacher whose hospital vigil by his dying father seems to herald the beginning of his own life. Bennett's script makes its way to its inevitable conclusion via a rich variety of diversions, and is well served by Bennett the actor and a strong supporting cast that includes Thora Hird as Midgley's aunt and Julie Walters as the night nurse who provides Midgley with an approximation of love in the afternoon.



Sat 15 Sep
8.30

A Woman of No Importance/Our Winnie

A Woman of No Importance (BBC 1982/Dir Giles Foster) is an intense and harrowing monologue in three acts (brilliantly performed by Patricia Routledge) about a middle-aged woman whose uneventful life is falling to pieces. Sheila Kelley plays *Our Winnie* (BBC 1982/Dir Malcolm Mowbray), a mentally retarded girl on a visit to her father's grave with her mother (Elizabeth Spriggs) and her aunt (Constance Chapman); the presence of a young art student at the cemetery turns the outing into an event.



Sun 16 Sep
6.15

Rolling Home/A Little Outing

Rolling Home (BBC 1982/Dir Piers Haggard): Mr Wyman (John Barrett), passing his final days in a geriatric ward, endures the less than well-meaning visits of his family in silence, and saves his conversation for a young male nurse (David Threlfall), whose own problems in life are just beginning. With Maureen Lipman, Pat Heywood, Bernard Gallagher, Anna Quayle. In *A Little Outing* (BBC 1977/Dir Brian Tufano), mother does her best to turn the obligatory visit to grandad at the old people's home into a proper family outing.

Marks (BBC 1982/Dir Piers Haggard): Ian Targett plays an unemployed teenager whose tense relationship with his mother (Marjorie Yates) leaves him marked for life. Caring professions (and professions of caring) are a favourite source of Bennett humour, and he comes closest to all-out comedy in *Say Something Happened* (BBC 1982/Dir Giles Foster), about a well-genned and fully-jargoned (but totally inexperienced) social worker who is helped through her first personal interface situation by the retired couple she has been sent to help. With Julie Walters, Thora Hird, Hugh Lloyd.

Sun 16 Sep
8.30

**Marks/Say
Something
Happened**



Coral Browne's real-life meeting with Guy Burgess in Moscow in 1958 provided the basis for *An Englishman Abroad* (BBC 1983/Dir John Schlesinger), Bennett's witty and eloquent discourse on loyalty and the English. The result is a perfect gem of a film, marvellously played by Alan Bates (as Burgess) and Coral Browne (as herself), which throws fresh light on territory previously explored, in very different ways, by Graham Greene, Dennis Potter, Julian Mitchell and Bennett himself (in *The Old Country*). Dennis Potter's powerful variation on the theme, *Traitor* (BBC 1971/Dir Alan Bridges) completes tonight's programme.

Wed 19 Sep
6.00

**An
Englishman
Abroad/
Traitor**



THE ARCHIVE PRESENTS

The Ernest Lindgren Memorial Lecture

Thu 27 Sep 6.15

Muriel Box

We are very happy to have as the presenter of this year's lecture a woman who has had a long and varied career in the British film industry as writer, producer and director. Muriel Box (pictured centre) will speak about her experiences of the commercial film world and illustrate her talk with extracts from her own films including *Eyewitness* (1956), *The Passionate Stranger* (1957) and *The Truth About Women* (1958). All seats bookable at £2.10.



Thu 27 Sep 8.30

Simon and Laura

Simon and Laura Foster are an acting team who, in order to ward off bankruptcy, agree to portray a happily married couple for a TV series. Unfortunately, their own real-life marriage is heading rapidly towards divorce. This satire on the BBC and the acting profession is one of Muriel Box's most successful comedies, handsomely staged, and with crisp performances from all the actors. *GB 1955/With Peter Finch, Kay Kendall*.



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CRIMES AND PUNISHMENTS

PIERRE CHENAL

Pierre Chenal has been enjoying an honour rarely reserved for classical French directors who have fallen into shameful neglect – he is being rediscovered in his own lifetime. Initiated with a generous tribute at the Cinémathèque Française in 1982, this long overdue revival peaked early this year with a cycle of his early films on French TV and (rarity of rarities) the commercial re-release of his brilliant (and long invisible) Pirandello comedy, *L'Homme de nulle part*.

Born in 1904, Chenal cut his directing teeth with a series of shorts, and between 1933 and 1939 made nine features, several of them artistic literary adaptations that gave credence to a film-making trend traditionally decried in France. This was his critical and commercial heyday, though audiences tended to prefer his proficient but less personal entertainments like *La Maison du maltais* and *L'Alibi* to more stylistically innovative and probing works like *L'Affaire Lafarge*. During the war, Chenal took refuge in Argentina, where he continued making films. Several of his pictures are classics of the Latin American cinema, though none reached these shores. His postwar career proved that he had lost none of his technical mastery and his exceptional skill with actors, but he never recovered the same critical favour.

Chenal has often been shoved in the generic pigeonhole of French poetic realism. But such tidy classifications have tended to blur the director's singular qualities of eclecticism and curiosity and his passionate hatred of facility and convention. True, Chenal shared a pessimistic world view with his colleagues Marcel Carné and Julien Duvivier – most of his films deal with the consequences of criminality and infringements of social or moral taboos – but his most violent films are never tainted with the fashionable world-weariness or sentimental manicheism that sometimes crept into their work.

Apart from being the first showcase, outside France and Switzerland, of Chenal's most important European films (his Latin American titles remain inaccessible), this NFT season is also important in that it will present the film-maker's most intriguing post-war pictures, which have generally been overlooked in the current reappraisal. *Lenny Borger*, who is a Variety correspondent, based in Paris.

Chenal's second feature, but his first personal project, was based on a populist novel by Marcel Aymé and exteriors were shot in a real Paris slum street. Critics were immediately sensitive to Chenal's aesthetic sensibility and the film is especially revealing in the way it prefigures the 'poetic realism' that would soon bloom in the French studios. Unfortunately this, the only known print, is not in top condition. *France 1934/With Constant Rémy, Gabriel Gabrio. Plus Les Petits Métiers de Paris, Chenal's 1932 documentary on Paris street life, with commentary by popular novelist Pierre Mac Orlan.*

Mon 3 Sep
6.15

Street Without a Name

(La Rue sans nom)



This haunting adaptation of Dostoyevsky's oft-filmed masterwork consolidated Chenal's reputation and gave actor Pierre Blanchar his finest role as the tormented student murderer Raskolnikov. With most of the dialogue adroitly culled from the novel, Chenal's studio-bound stylisation and direction created a feverish climate of airless oppression and suspense. And Blanchar's cat-and-mouse confrontation with the magnificent Harry Baur, as the wily magistrate Porfiry, is one of the great acting setpieces of the French screen. *France 1935.*

Mon 3 Sep
8.30

Crime and Punishment

(Crime et châtiment)



This tale of revolt aboard a sailing vessel manned by waterfront rabble was based on a Jack London tale. Though inspired by a passion for Joseph Conrad, Chenal was not at his authoritative best in the epic register and could not scuttle the imposed romantic angle (represented by Jean Murat and Winna Winfried). But a savoury supporting cast and the actual location shooting on a sea-bound barque makes this a nonetheless lively sea yarn. *France 1936.*

Fri 7 Sep
6.15

The Mutiny of the Elsinore

(Les Mutinés de l'Elseneur)



Chenal's delightful film of the Pirandello novel about a henpecked Italian provincial who assumes a new identity in the big city when his family believes him dead in an accident is less mannered but just as witty as Marcel L'Herbier's celebrated silent version. A superlative cast, pungent dialogue by Surrealist playwright Roger Vitrac, and Chenal's elegantly ironic direction combine to make this a sparkling comedy gem. Beautifully shot on location in Italy. *France-Italy 1937/With Pierre Blanchar, Isa Miranda.*

Fri 7 Sep
8.30

The Late Mathias Pascal

(L'Homme de nulle part)



Marcel Achard's original script, about a police inspector who resorts to a cynical subterfuge to break the alibi of a murderer, appealed to Chenal, but what decided him immediately was the promise of Louis Jouvet and Erich von Stroheim as cop and killer. The *monstres sacrés* create sardonic sparks, of course, but Chenal didn't sacrifice the other fine actors in this smartly directed thriller. Only snag was an insipid happy ending imposed by the producers. *France 1937/With Albert Préjean, Jany Holt.*

Sun 9 Sep
8.30

The Alibi

(L'Alibi)





Tue 18 Sep
8.30

**L'Affaire
Lafarge**

One of Chenal's most powerful dramas, this film recreated the famous 'Lafarge case' of the 1840s, in which a young Parisian woman was judged guilty of the poisoning of the repellant provincial landowner she had been manoeuvred into marrying. Chenal and his writers moulded the never-elucidated ambiguities of character and situation into a harsh portrait of 19th-century society worthy of Flaubert. Brilliantly acted, the film nonetheless disconcerted audiences of the time by its complex flashback structure. *France 1937/With Marcelle Chantal, Pierre Renoir, Erich von Stroheim.*



Fri 21 Sep
6.15

**The House of
the Maltese**

(*La Maison du maltais*)

One of the major commercial successes of the time, *La Maison du maltais* is an exotic romance about an Arab street poet's ill-fated pursuit of a former prostitute who marries a Frenchman and leaves for Paris. Marcel Dalio (in one of his rare sympathetic roles) and Viviane Romance triumph over the artifices of characterisation and Chenal steers the tale clear of the dime-novel facilities that menace it. Georges Wakhevitch designed the extraordinary Arab street sets in Parisian film studios. *France 1938/With Louis Jouvet, Pierre Renoir.*



Fri 21 Sep
8.30

The Last Bend

(*Le Dernier Tournant*)

This first screen version of James M Cain's *The Postman Always Rings Twice* bears honourable comparison with the three subsequent adaptations, even if the casting of Fernand Gravey and Corinne Luchaire romantically deflects the novel's morbid thematic mainspring. Nonetheless, Charles Spaak's script (with action transposed to the French Alps) is unusually faithful, and Chenal's narrative authority reflects the concise vigour of Cain's prose. Michel Simon is superb as the obnoxious husband and Robert Le Vigan unforgettable as the sinister blackmailer. *France 1939.*



Sun 23 Sep
6.15

The Fair Lady

(*La Foire aux chimères*)

Chenal returned to France for his first post-war production because he was promised Erich von Stroheim as star, but was horrified when he read the original script about a disfigured engraver who becomes a counterfeiter for the love of a blind girl (played by Madeleine Sologne). Chenal thought this irremediable nonsense, yet he and his collaborators and cast performed a brilliant salvage job that transformed thankless material into a darkly flamboyant melodrama of considerable mordancy. *France 1946.*



Sun 23 Sep
8.30

Trap for a Killer

(*Rafles sur la ville*)

This is tough, unsentimental Gallic *film noir* of the 1950s, and among its admirers of the time was young critic Jean-Luc Godard, who called it 'a real film.' Chenal twists some conventional expectations of the genre in this dual-focused tale of an unscrupulous detective and an escaped gangster who never meet but are both undone by fickle women. The action sequences are directed in fine style and the final scene in police headquarters is still a harrowing moment of screen violence. *France 1957/With Michel Piccoli, Charles Vanel.*

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This is arguably Chenal's most accomplished post-war film, though it was a critical and commercial failure. Based on an American novel, *Forests of the Night*, by Day Keene, it's a melodrama about a rich young widow who harbours an escaped convict and becomes his lover and protégée, only to learn that he has been using her heartlessly. Françoise Arnoul and Henri Vidal create the erotic charge that was missing in *Le Dernier Tournant* and the vivid dialogue (by André Tabet and Michel Audiard) courses with biting wit. *France 1959.*

Sun 30 Sep
6.15

The Beast on the Prowl

(La Bête à l'affût)

Chenal's penultimate film is a black comedy about an eccentric musician harried by city noise and desperate for a quiet refuge in which to compose his magnum opus. When he meets a charmingly distracted widow with an appealingly isolated country home, a murderous glint appears in his eye... Though a minor effort, this film captured some of the flavour of British film comedies of the 50s, thanks especially to Paul Meurisse's delightfully erratic performance. *France 1963/With Maria Schell.*

Sun 30 Sep
8.30

The Killer Knows the Tune

(L'Assassin connaît la musique)

Movie Maker's Ten Best Amateur Films of the Year

Sat 1 Sep 6.15 Ten Best: Programme 1

Once again *Movie Maker* magazine presents a selection of prizewinners in its world famous Ten Best competition. This year's top prize of £500 goes to Five Arches Films of North Humberside for *Where the Woodbine Twineth*. A supernatural tale about a lonely little girl, with a Victorian country house setting, it also takes the Kodak Trophy for Colour Photography. Other winners include *To Jill a Son*, a moving documentary about a disabled mother, and *It Came from Another World*, an animated spoof of monster movies. **NB** The presentation of awards will follow this show. *All seats bookable at £2.40.*

Sat 1 Sep 4.00 Ten Best: Programme 2

Because this year's Ten Best are too long for one programme, some of them have spilled over into this show which is traditionally reserved for runners up. Among them is *Looking for Paradise*, a romantic drama which was made as a thesis by American university student Frank R Saperstein, runs for 39 minutes and is quite a blockbuster by amateur standards. By contrast, there's *Making Waves*, a documentary study of a local radio station by Chris Taylor and Terry Mendoza of Southend and *Willow Place*, a suspense story by the Centre Film Unit of Richmond. *All seats bookable at £2.40.*

Sat 1 Sep 2.00 Video '84

A screening of the prizewinners in *Movie Maker's* Video '84 Competition which, at the time of going to press, have yet to be selected. *All seats bookable £2.40.*



THE INNOCENT EYE

Robert Flaherty (1884-1951): a centenary celebration

He was the film-maker for whose work John Grierson coined, in 1926, the word 'documentary', and the label has stayed with Flaherty's films until, in debates between observationalists, anthropologists, and advocates of 'Direct Cinema', it has recently come a little unstuck. The television generation expects more immediacy in 'documentary' footage than either Grierson or Flaherty, founding fathers as they were, quite had in mind. The word's subjective resonances have dwindled, and 'reality' and 'fiction' have become less easily reconciled – among the academics, at least – than they were at the time of *Moana*.

That Flaherty tended to stage what he filmed (other than wildlife or weather) might more suitably link him with the neo-realists, or at best with *cinéma vérité*, in

which the presence of the camera is acknowledged to affect what happens in front of the lens. For the truths he pursued were, in a sense, those he brought with him, and he filmed until they emerged afresh from each new environment. They emerged because they were simple and universal: hardship, courage, endurance, hope, fulfilment – and the reassuring stability of the family unit. When *Man of Aran* was marketed as 'fact', Flaherty protested it was intended as myth, technically accurate yet metaphorical in content. As he said in his commentary for *The Land*: 'The great fact is the land, the land itself. And the people, the spirit of the people'.

Paradoxically, what made Flaherty one of the great documentarists was his disinclination to editorialise. 'He just loved discovering things with the camera,' said Grierson, 'but I had a feeling that he didn't even like looking at what he had shot. He just liked to go on shooting.' Flaherty's private gaze at the world, a gaze of concern and love and trust, was extended by his camera but curtailed by the painfully selective process of editing. If he could, he'd surely have made a continuous movie of his unceasing travels. As it is, his completed films, beautifully constructed as they are, remain tantalising abbreviations of all the 'real' documentary footage he would have liked us to see. –Philip Strick.

Season arranged in conjunction with the Friends of the London International Film School.



Thu 6 Sep
6.30

Nanook of the North

Seven years after his exploratory Arctic filming in 1913, Flaherty, still trail-blazing, intended *Nanook* to be about and by the Eskimos; he showed them rushes, encouraged suggestions. They had to find walrus to hunt (Nanook wouldn't normally have bothered), wore specially 'suitable' clothing, even cut an igloo in half to show the family bedding down. 'Sometimes you have to lie, to distort a thing,' said Flaherty, 'to catch its true spirit.' Remarkably, the spirit of *Nanook* has always conveyed a profound authenticity. USA 1922.



Thu 6 Sep
8.45

Moana (A Romance of the Golden Age)

Paramount wanted 'another *Nanook*', and the Flahertys went to Samoa for two years to find it. They showed the islanders *Nanook* (and *The Golem*), and with their help Flaherty reconstructed traditional skills of cloth-making and tattooing to portray the innocence of the Samoans as they had once been, before contact with missionaries, traders and film-makers. He used innovative close-ups and panning shots to convey a lyrical, timeless sense of intimacy and peace. We hope to present a version with sound, added later by Flaherty's daughter. USA 1925.

THE NATIONAL FILM ARCHIVE
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archive.parvindervir.com

Thalberg bought travel-writer Frederick O'Brien's book so he could use the title, and on the strength of *Moana* felt that Flaherty, too, had name value. Sent to the Marquesas Islands with co-director W S Van Dyke, Flaherty soon resigned from what became a romantic Hollywood yarn about a drunken doctor and a native girl. His influence was nevertheless apparent in the magnificent photography of Clyde DeVinna, which won an Oscar; hurriedly-added music and effects also made it MGM's first sound movie. *USA 1928/With Monte Blue, Raquel Torres.*

Sun 2 Sep
6.15

White Shadows in the South Seas



Flaherty suggested a pearl-fishing story he'd heard in Tahiti. Murnau, discovering the South Seas were 'pictures by Gauguin come to life', added a dubious Polynesian legend about sacred virgins. They admired each other, but Flaherty was fascinated by the everyday, Murnau by romance and superstition. Murnau was paying, so Flaherty didn't argue. With Floyd Crosby's Oscar-winning photography, the film (tragically, Murnau's last) became a symphonic celebration of sunlight and flesh – a seductive fantasy. *USA 1929-31/Dir F W Murnau.*

Sat 1 Sep
4.15

Tabu



Unleashed by Grierson on a project about traditional British skills, Flaherty filmed until the money ran out; the footage was edited into *Industrial Britain* (1931) by Edgar Anstey. Grierson: 'It has some very lovely pictures by Flaherty of the faces of British craftsmen (the most notable thing about it today), some of my footage, some by Basil Wright; we made another five films out of Flaherty's bits and pieces.' For *Man of Aran* (1934), Michael Balcon teamed Flaherty with editor John Goldman to create an epic of elemental struggle, famed for its astounding storm sequence.

Sun 2 Sep
8.30

Industrial Britain/Man of Aran



Inspired by Kipling, the Flaherty-Korda project became an amiable shambles, producing over 55 hours of footage ('the most superb photographs of India, of the most ravishing temples, the most heavenly skies, and particularly the most elephantine elephants') for Charles Crichton to edit while John Collier worked out a screenplay. Sabu was imported, dummy elephant feet and dark-skinned Londoners were enlisted, and it all won Best Director prize at Venice. *GB 1937/Dir (location) Flaherty; (studio) Zoltan Korda. With Walter Hudd, Wilfrid Hyde White.*

Thu 13 Sep
6.30

Elephant Boy



Invited by Pare Lorentz to make a US Film Service study about the 'Okies' (in *Grapes of Wrath* territory), Flaherty found, to his horror, 'American refugees wandering in a wasteland of their own making'. The war made *The Land* (1939) obsolete before it was shown, but Grierson and others acclaimed it as Flaherty's finest work. His *Louisiana Story* (1948), however, remains the world's best-loved film poem, a perfectly structured dream of boyhood fears and hopes set in the Cajun swamplands.

Tue 18 Sep
6.30

The Land/ Louisiana Story



Czechoslovak Animation— Jiří Trnka and After



Mon 24 Sep
6.15

1: Trnka

Trnka's first films were not puppets but cartoons. *The Springer and the SS* (1946) was his fourth, a stark and violent attack on the Nazis. His first puppet film, *The Czech Year* (1947) (we include one episode), using typical rural figures in a lyrical illustration of the folk songs and customs of the Czech villages, met immediate acceptance at home and abroad and won a prize at the Venice festival. *The Emperor's Nightingale* (1948), made in collaboration with Jiří Brdečka, transfers Andersen's tale to the feverish dreams of a sick child, giving an added dimension to the malaise of the lonely Emperor (a figure whose appearance was inspired by the Prague Child Jesus).



Mon 24 Sep
8.30

2: Trnka

This programme includes, among others, Trnka's delicious Western spoof, *Song of the Prairie* (1949), in which a Howard Keel puppet sings his way through the full gamut of clichés, from stagecoach robbery to faithful horse; the Lučany wars episode from *Old Czech Legends* (1952), Trnka's heroic retelling of the mythical history of Bohemia, brilliantly animated by Pojar; and a section from *The Good Soldier Schweik*, surely one of Trnka's biggest challenges, and probably closer to the spirit of Hašek's novel than any other screen version.

Trnka was by no means the first animator in Czechoslovakia – Karel Dodal and Hermina Týrlová were working in the 30s, and a full-scale studio was making Disney-style films during the German occupation. But when Jiří Trnka set up his studio after the war he became the heart and pulse of Czech animation, the inspiration of everything which was to become a national characteristic. He came not from the cinema but from a tradition of puppet theatre and a career in children's book illustration. His affinity with children is obvious from the puppets – but so too is the independent tradition of the Czech puppet theatre under Austro-Hungarian domination, where the puppets were used to express many a political point. Trnka was taken more seriously internationally than probably any other animator, especially in France, where such varied notables as Cocteau and Chris Marker found time to write in his praise.

After two programmes of Trnka we move on to his two most brilliant successors. Trnka was a consummate artist, whose *animation* was actually not that tremendous. Břetislav Pojar, by contrast, is first and foremost an animator, with a strong sense of cinema. *A Drop Too Much* is a drama which, for the first time in Czech animation, broached the hassles of modern life, whereas *The Lion and the Song* has been called by French critics 'unique, perfect, memorable, historic ... the work of an exalted lyric poet ...' What's more, it's all true. Pojar's later, technical contribution to the genre was his 'half-puppets', which

managed to combine the presence of puppets with the speed and precision of two-dimensional animation.

Karel Zeman extended the bounds of the genre in different directions, the development of a myriad different trick techniques which form a homogeneous whole juxtaposing reality with the impossible and sobriety with fantasy; *Invention for Destruction* embodied the perfection of his skills.

Other important successors to Trnka were Eduard Hofman and the great romantic, Jiří Brdečka – and the tradition is by no means exhausted. At last year's Annecy animation festival, by far the most exciting national representation came from the Czechs, with Barta's brilliant *The Extinct World of Gloves*; Doubrava, Macourek and Born's *Complex*, the latest in a long line of shaggy dog stories and surely the shaggiest and most hilarious of all; plus, of course, Jan Švankmajer's magnificent Grand Prix-winner, *The Possibilities of Dialogue*. Trnka would have had reason to be very, very proud. –Clare Kitson.

We would like to thank Czechoslovak Filmexport and Dr Marie Benešová for their assistance in mounting this season.

The Cabinet of Jan Švankmajer Fri 28 Sep 6.15

As a special addition to this season, we are screening the *Visions* programme on Švankmajer, produced by Large Door and shown on Channel 4 recently to great acclaim. Film-makers the Quay Bros and Keith Griffiths will be present to discuss their film and the work of Švankmajer. Admission free – no pre-booking.

Eduard Hofman made a major contribution to Czech animation, as designer, scriptwriter and director, and is renowned for his modern cartoon satires. This humorous version of the Book of Genesis is based on the drawings of Jean Effel, which personify Satan as a saboteur trying to ruin God's handywork. The lyricism and humour of the film is matched by Jan Rychlík's witty musical score, ranging from Stravinsky to rock 'n' roll. 1958/*Dir Eduard Hofman*. Plus *Angel's Cloak* (Hofman, 1948), which tells of a magic cloak with the power to change its wearer from bad to good.

**Tue 25 Sep
6.15**

3: Hofman: The Creation of the World

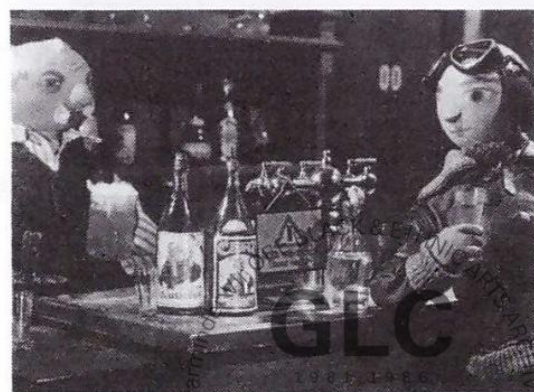
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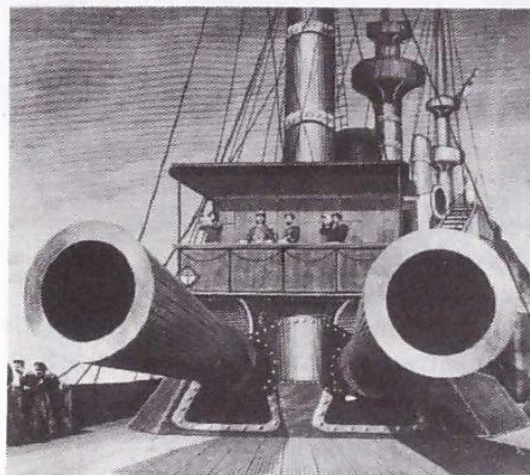
Zeman's *Mr Prokoup* series was a satirical delight, but gave little idea of the wealth of invention to follow. *Inspiration* (1949), however, is genuinely unique: glass figurines animated in a lyrical dance between Harlequin and Columbine. Also in this programme a selection from the work of Břetislav Pojar, including his two most brilliant, *A Drop Too Much* (1954) (art direction by Trnka), a cautionary tale about drinking and driving, and *The Lion and the Song* (1959), a wonderfully lyrical piece expressing the immortality of art (and the ephemerality of tyrants).

**Tue 25 Sep
8.30**

4: Zeman/ Pojar



Working for London



Fri 28 Sep

6.15/

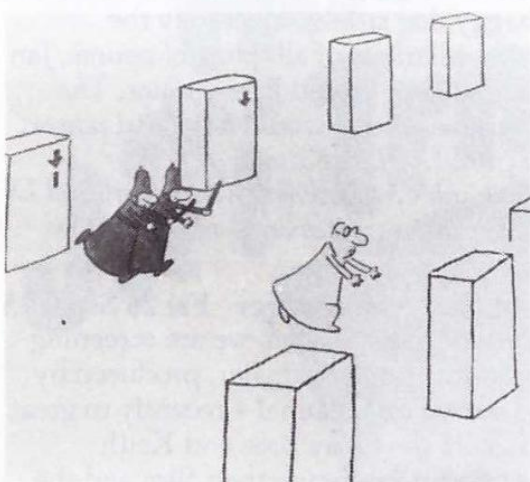
Sat 29 Sep

4.00

**5: Zeman:
Invention of
Destruction**

(Vynález zkázy)

Zeman's admiration for Méliès is obvious – his aim, to portray on the screen the impossible (cheek by jowl with the everyday). His version of Jules Verne's *Une invention diabolique* manages to bring to life the steel engravings illustrating the original editions of Verne. Combining cartoon and puppet animation with live actors (but live actors constrained to act more like puppets!), Zeman brings back the world which saw the birth of many modern inventions – making great fun of our forefathers, but certainly also pointing a warning finger towards atomic energy. 1958/Dir Karel Zeman.

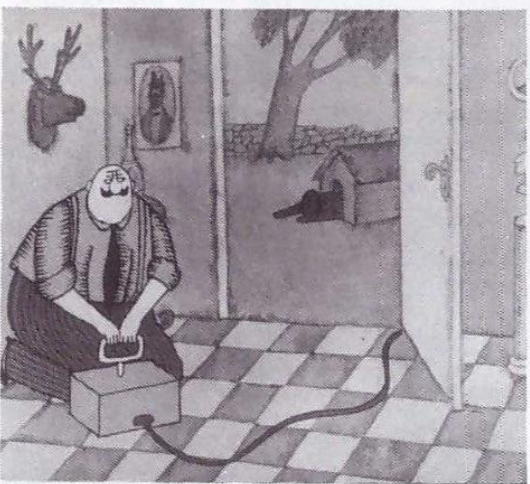


Fri 28 Sep

8.30

**6: Švankmajer/
Brdečka/
Bedřich**

Švankmajer, subject of the recent *Visions* programme which we are showing in NFT3 earlier this evening, is a total original, with a bleakly humorous view of human endeavour. Among a selection of his films we include *Coffins* (1964), in which Punch and Judy puppets club each other to death for a live guinea-pig. Plus two of Brdečka's best, *Gallina Vogelbirdae* (1963), in which a Picasso-style bird drawn by a schoolboy ends up with pride of place in a zoo, and *Love* (1978), recounting the tragic tale of a spider's love for his room-mate. Plus a sampling of Bedřich, including *The Unfinished Weekend* (1970), a thriller spoof in the style of naïve paintings, and *Automatic* (1973), a salutary warning against over-mechanisation.

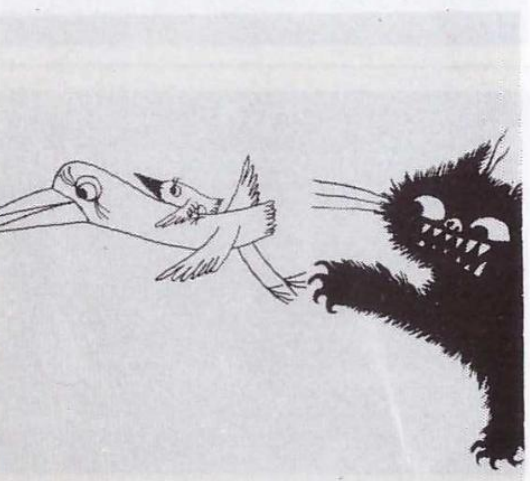


Sat 29 Sep

6.15

**7: Barta/
Doubrava-
Macourek-
Born**

The trinity of Doubrava, Macourek and Born make the funniest cartoons in the world. We present a selection, from the 1973 *A Bird's Life*, which takes a dig at the male chauvinist concept of 'woman's work', to the 1982 *Complex*, in which a cultured dog drives his master to a frenzy of jealousy ... Plus a pair of films by Jiří Barta, most notable being *The Extinct World of Gloves* (1982), which reconstructs the history of a lost civilisation through its cinema ... and finds remarkable similarities to our own.



Sat 29 Sep

8.30

**8: The Best of
the Rest**

A mixed bag including Boček's saucy *Wife of the Sculptor of Polička* (1970); Lehky's delightful *Odd Birds* (1965), with an ironical humour and classical simplicity of design; and Štěpánek's *Shooting Range* (1969), a political allegory utilising the imagery of the fairground. Also a children's fantasy, *A Woolly Tale* (1964), from the veteran Hermína Týrlová and Ševčík's inventive panorama of metamorphosing images, *Siesta* (1978).

IN REPERTORY

This is a kind of ultimate outward-bound adventure, with Sylvester Stallone as a Vietnam veteran going berserk in a backwoods town and escaping into the country where his Green Beret training is more than a match for the local cops who call in the National Guard. As with his subsequent *Uncommon Valour*, Ted Kotcheff produces a really first-rate action movie with genuine political resonance. *USA 1982/Dir Ted Kotcheff. With Richard Crenna.*

Sat 1 Sep
2.00 8.45

First Blood



One of the classic Hollywood comedies, and probably Lubitsch's best film, *To Be Or Not To Be* is a deeply felt black comedy set in German-occupied Warsaw where a theatre troupe becomes the organised resistance. Inspired playing from Jack Benny as the pompous actor whose *Hamlet* soliloquy always produces a walk-out; Carole Lombard (in her last film) as his wife; and Sig Ruman as a dim Nazi ('concentration camp Erhardt'). *USA 1942/Dir Ernst Lubitsch.*

Tue 4 Sep
6.30

**To Be Or
Not To Be**



Although it inevitably lacks the bite of the original film (because this is forty years on), Mel Brooks's remake is a film of flourish and polish, with the star delighting in doing his Nazi number as only a Jewish boy can. Charles Durning plays Sig Ruman with perhaps less bark and bite and Anne Bancroft, wonderfully adrift and knowing it, takes on the Lombard role and manages a hilarious rendition with Brooks of 'Sweet Georgia Brown' in Polish. *USA 1983/Dir Alan Johnson.*

Tue 4 Sep
8.45

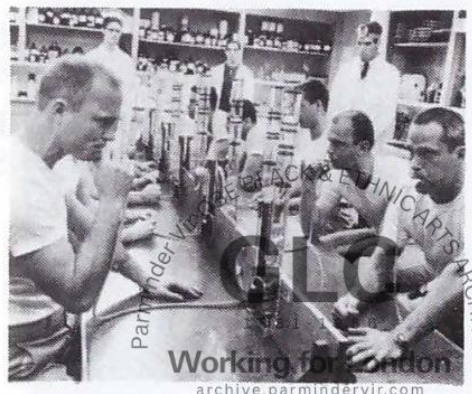
**To Be Or
Not To Be**



The Right Stuff is truly great stuff, fusing the dramatic core of Tom Wolfe's enthralling best-seller perfectly and panoramically for the cinema into last-frontier romance and wry satire, yet respectfully documenting NASA's Gemini programme. Politicians leap on the 'space race' bandwagon and a huge publicity circus takes off as test pilots are minutely scrutinised for that elusive quality, 'the right stuff', that will make them instant heroes, America's first astronauts. *USA 1982/Dir Philip Kaufman. 192 mins. 70mm. All seats bookable at £3.60.*

Sun 9 Sep
3.30 7.00

The Right Stuff



Working for London
archive.parmindervir.com



Mon 10 Sep
6.30

Smash Palace

Roger Donaldson's second feature (he has since directed *The Bounty*) is an unsettling and unpredictable account of a marriage running aground in a massive car cemetery. Alternating between scenes of tenderness, humour and violence (as if *Kramer vs Kramer* collided with *Straw Dogs*), *Smash Palace* contains a powerful performance by Bruno Lawrence as the explosive husband who, at one point, posts all his clothes through his wife's front door and stands stark naked on the garden path. *New Zealand 1981/Dir Roger Donaldson.*



Thu 13 Sep
8.45

King of Comedy

Arising thematically from the slaying of John Lennon, this brilliant Scorsese movie describes the lure of celebrity and the violence of creative limbo as aspiring comic Rupert Pupkin (Robert De Niro), whose mission to amuse amuses nobody, kidnaps America's top talk-show host (Jerry Lewis) and crash-lands on the cathode tube becoming, like Travis Bickle, a national hero. This is comedy at its most uncomfortable, at its nerve-ends, and is quite probably Scorsese's best film. *USA 1982/Dir Martin Scorsese.*



Sat 15 Sep
8.45/
Sun 16 Sep
6.20

Rear Window

Rear Window – for Hitchcock, a technical and aesthetic experiment – is perhaps a little too schematic for its own good but has the distinct advantage of a wonderfully witty and suggestive script ('preview of forthcoming attractions', says Grace Kelly in her silken nightie to crippled James Stewart in a plaster cast). As Stewart surveys his neighbours with his telephoto lens, various levels of voyeurism emerge and a gallery of sad, lonely characters, one of whom might be a killer. *USA 1954/Dir Alfred Hitchcock.*



Fri 14 Sep
6.30/
Sat 15 Sep
4.15

The Big Chill

'We were great then and we're shit now,' is the epitaph to the group of 60s college students who meet again at the funeral of one of their group who has killed himself. At a South Carolina mansion, accompanied by appropriate 60s sounds on the track, they do pretty much what John Sayles's characters do in *Secaucus Seven*, but they do it in the context of a bigger budget. Some extremely well-written dialogue and powerful performances give this essay in nostalgia some teeth as well as a lot of laughs. *USA 1983/Dir Lawrence Kasdan. With William Hurt.*



Fri 14 Sep
8.45

Return of the Secaucus Seven

The directorial début of novelist-screenwriter John Sayles, this is a slow-burning comedy about the re-union of old friends – former political activists of the 60s who are now turning thirty. They reminisce, play together, have sex, talk about having sex, re-define their relationships and try to confront the future whilst preserving their shared experiences of the past. The naturalness of the cast is wonderful. *USA 1980/Dir John Sayles.*

If Godard's scintillating debut, *A bout de souffle*, was a pastiche of and homage to the ambience of the Hollywood thriller, *qu'est-ce que* Jim McBride's *Breathless*? A remake? Not exactly. An investigation into cultural icons? That's more like it, with 80s icon Richard Gere as the petty crook lost and awash in Los Angeles. *Breathless*, like *American Gigolo*, is a sleazily elegant essay in narcissism, luxuriantly lit and seductive in its laid-back atmosphere. USA 1983/Dir Jim McBride.

Sat 15 Sep
6.30

Breathless



Vertigo is a tissue of fantasy imagery, an experience that prompts you to cheer and scream and phone an analyst all at the same time. Corny in outline, it asks a great deal of its audience but the investment is repaid in buckets. As a story of impotence and longing, *Vertigo* is, truly, a nightmare. As an example of conventional film throbbing with erotic frustrations, it has no equal in the American cinema' (*City Limits*). USA 1958/Dir Alfred Hitchcock. With James Stewart, Kim Novak.

Sun 16 Sep
3.45 8.35

Vertigo



Based on Stephen King's can't-put-it-down thriller, *Christine* is a 1957 Plymouth Fury who turns her owner from a college wimp into a Mr Chill. Christine is a blood-red, chromium-plated psycho who stalks the freeways at night, rams or asphyxiates her prey and skulks back to her womb-like garage where her battle scars disappear by a process of regeneration. A very tense return to form for Carpenter with some sophisticated special effects. USA 1983/Dir John Carpenter.

Tue 18 Sep
8.45/
Thu 20 Sep
6.30

Christine



A unique achievement: no dialogue, no actors, no plot. A harsh critique of our world as an industrial wasteland evoked through some of the most imaginative photography ever seen – including breathtaking vistas of nature's wonders, such as Monument Valley in Utah, and time-lapse photography of our urban jungles. The music by Philip Glass is frenetic, even strident in this all-stops-out Dolby version, and the message is indisputable. USA 1982/Dir Godfrey Reggio.

Wed 19 Sep
6.30

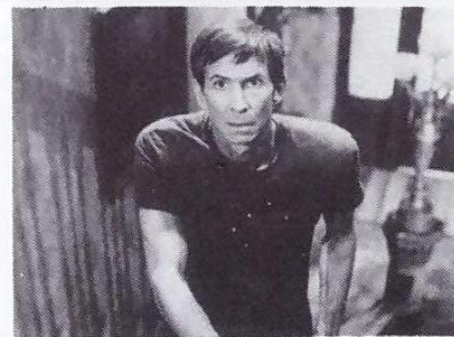
Koyaanisqatsi



Just when you thought it was safe to take a shower . . . Norman Bates is back in the hotel business and looking after his mother, who is still not quite herself today. *Psycho II* is a sequel and a tribute to Hitchcock's impish horror classic made by a genuine aficionado who restored the old Bates house and the survivors of the original cast. It's gleefully tense and scary and pays scant regard to logic – would you check into that motel or peer into that basement if you were Vera Miles? USA 1983/Dir Richard Franklin.

Thu 20 Sep
8.45

Psycho II



Adapted by Ray Bradbury from his own novel, and at one time to be directed by Sam Peckinpah, *Something Wicked* is a curious sci-fi movie set in an Illinois township during Hallowe'en, when evil spirits arrive in the form of a carnival that never stops. Director Jack Clayton, who captured the eeriness of Henry James's *The Turn of the Screw*, does well with the cast of children whose lives and dreams are taken over. A classic for the 90s? USA 1982/Dir Jack Clayton. With Jason Robards.

Fri 21 Sep
6.00

Something Wicked This Way Comes





Wed 26 Sep/
Fri 28 Sep
6.10

Daniel

Adapted by E L Doctorow from his own novel, *Daniel* perhaps falls short of its ambitions about political commitment but its evocation of America from the 50s onwards makes for a compelling drama.

In this inquest into the execution of the Rosenbergs' who were charged with stealing atomic secrets in the 50s, their son Daniel tries to come to terms with his family history in the context of his own political activism. As one would expect of a Lumet film, the acting is superb. *USA 1983/Dir Sidney Lumet.*



Wed 26 Sep
8.45

Testament

Lynne Littman's remarkable film about survival after the Big Bang was released under the cloud of *The Day After* and captured little attention. It's a film about the nuclear family, as much as about the nuclear bomb, and is utterly devastating in its simple, clear-minded approach – no special effects, no government machinations, no recriminations, just a group of people getting on with the business of dying with dignity in a township that ET might have liked. *USA 1983/Dir Lynne Littman. With Jane Alexander.*



Sat 29 Sep
2.00 8.45

Loose Connections

A young woman plans a trip to a feminist convention in Munich and advertises for a co-driver: 'German-speaking woman, should be mechanically minded non-smoker, preferably vegetarian.' The only reply comes from Harry who tries his hardest to fit the bill and can't really be blamed if things go wrong. Stephen Rea and Lindsay Duncan make a sparkling duo in this road-movie comedy deftly written by Maggie Brooks. *GB1983/Dir Richard Eyre.*



Sat 29 Sep
4.15

Another Time, Another Place

One of the most successful British films in recent years in terms of critical praise and festival prizes (and a modest box-office success), *Another Time, Another Place* charts with deceptive simplicity the effect a group of Italian PoWs have on a remote Scottish community, especially a farmer's wife, beautifully played by Phyllis Logan. The director-producer team of Michael Radford and Simon Perry will be releasing *1984* shortly. *GB 1983/Dir Michael Radford.*



Sun 30 Sep
3.30 8.10

Never Say Never Again

Sean Connery returns as James Bond in this immensely entertaining adventure which is more or less a remake of *Thunderball*. But – and it's a big but – the pressure to make a box-office bonanza (which it has been) has meant losing the opportunity to assess or analyse the symbol of Bond in the context of social and political changes since Connery's 'retirement.' Perhaps the film's constant assertion of *plus ça change* is as good and as revealing a social comment as any. *USA 1983/Dir Irvin Kershner.*



Sun 30 Sep
6.00

Twilight Zone – The Movie

The cult American television series becomes a curious collectors' piece – four shorts by Spielberg, Dante (the maker of *Gremlins*), Miller (the maker of *Mad Max*) and John Landis. Inevitably, it's an uneven film, with Spielberg's section characteristically simplistic but the Miller section, about an airline passenger (John Lithgow) who sees an unearthly creature sitting on a wing tearing an engine to bits, is a classic of its kind. *USA 1983/Dir John Landis, Steven Spielberg, Joe Dante, George Miller.*

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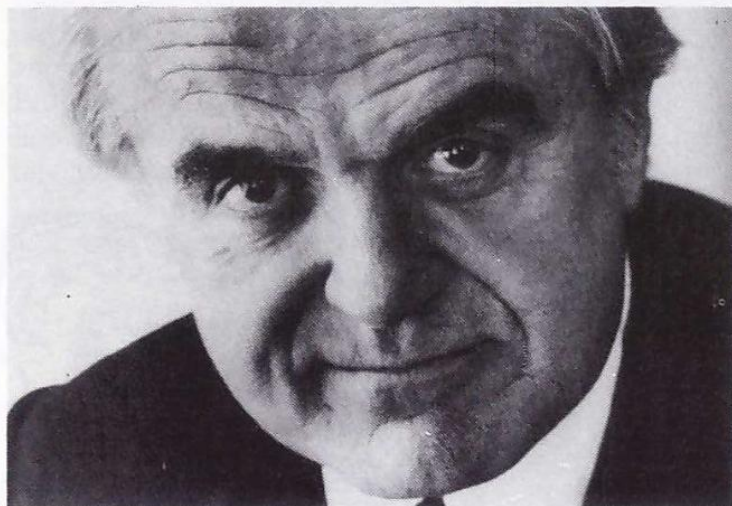
SPECIAL EVENTS

GUARDIAN LECTURE

Jack Valenti

Mon 10 Sep
8.30

Jack Valenti is the President of the Motion Picture Association of America, the organisation formed in 1922 by the major Hollywood studios to represent their policies at home and abroad. The MPAA's main influence has been in the sphere of censorship but has gradually assumed a more ambassadorial role in important markets. Mr Valenti, a former special counsel to Lyndon Johnson, has been MPAA President since 1966 and tonight he will discuss the MPAA's role in the context of today's Hollywood. *All seats bookable at £2.10.*



TELEVISION PREVIEW

Blue Money

Thu 20 Sep 8.30

We are pleased to preview a new film comedy, *Blue Money*, written by Stewart Parker for London Weekend Television. Tim Curry plays a rock 'n' roll freak working as a mini-cab driver while waiting for the 'big break', who finds himself on the run from the mob, the police and a psychopathic Glaswegian (Billy Connolly) when a shipment of hot money is left in his cab. With Debby Bishop as Curry's long-suffering girlfriend, and a vintage rock 'n' roll score from Richard Hartley. *LWT 1984/Prod June Roberts, Jo Apted. Dir Colin Bucksey.*



TV24

CLASSICS FOR THE 80s

A new history of the cinema



Sat 8 Sep
11.00 am
(whole film)

The Human Condition

(Ningen no joken)



Tue 11 Sep
7.00

Part 1: No Greater Love



Wed 12 Sep
7.00

Part 2: Road to Eternity



Fri 14 Sep
7.00

Part 3: A Soldier's Prayer

This season ends with Masaki Kobayashi's massive three-part epic, *The Human Condition*, which I think is the greatest film ever made. I think: the film is so little known that I've only my own reaction after stumbling, overwhelmed, awed and shattered, from the NFT after its only complete showing in this country, in 1975. Before that, there had been brief club performances of the first two parts in 1961: 'titanic journalism' said Peter John Dyer in *Sight and Sound*. Members are being given the chance of a 9½ hour stint, with intervals, or separate performances, which was the way it was originally seen in Japan. - David Shipman B/W Scope. Total 570 mins plus intervals. Ends approx 10.30 pm. All seats bookable at £8.00.

The ironies are established: in a Manchurian labour camp in 1933 one man tries to help political prisoners, Chinese opposed to the Japanese occupation, and no one is ever going to thank him for doing good. He alone understands 'humanism', a word used in English in the text: his belief in the dignity of man brings him into conflict with his superiors, with society. This is Kaji, superlatively played by Tatsuya Nakadai. *Japan 1959*. 200 mins. All seats bookable at £3.60.

The War has come, and Kaji has exchanged the brutalities of the labour camp for those of the barrack room; and this film, based on Jumpei Gomikawa's six-volume bestseller, moves from an indictment of Imperialism to an examination of army life, a microcosm of the larger battlefield, for if men cannot live at peace in one room, how then countries on the globe? *Japan 1960*. 180 mins. All seats bookable at £3.60.

The War is over, and Kaji, who has survived privations which would have defeated Job, must find his way home through hostile territory deep in snow, without food. As a hero, he is still growing, changing, while the film itself, ever richer in detail, still has points to make on the evils of Fascism. It has become an expiation of Japanese war guilt. *Japan 1961*. 190 mins. All seats bookable at £3.60.

THAMESDAY

An Annual South Bank Festival organised by the GLC.

Sat 15 Sep 12.00 noon

A day of fun for all the family along the South Bank with exciting river events. There will be a free 50-minute programme of comedy films in NFT1 at

12.00, 1.00 pm, 2.00 pm and 3.00 pm, and the outside corral areas will be used by music and dancing groups. Full details to be announced. No pre-booking.

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THE JEWEL IN THE CROWN

Sat 22 Sep 11.30 am Ep 1-9
Sun 23 Sep 2.00 pm Ep 10-14

The Jewel in the Crown

Granada's *The Jewel in the Crown* was undoubtedly the high-point of the year's television. It is especially fitting that in this, the BFI's year of television, we should be able to offer a unique experience – a screening of the complete oeuvre. *The Jewel in the Crown* was adapted by Ken Taylor from Paul Scott's *The Raj Quartet* into a 14 episode/15 hour television film, which with its superb direction and acting must now rate as one of the masterpieces of television history. The series' rendition of Scott's complex story set in the last years of the British Raj features memorable performances from Art Malik as Hari Kumar, Tim Pigott-Smith as Ronald Merrick, Susan Wooldridge as Daphne Manners, Geraldine James as Sarah Leyton and Peggy Ashcroft as Barbie. The series, made on 16mm film, was Granada's most ambitious production yet, costing £5 million. It was produced and co-directed by Christopher Morahan, who joined Granada in the early 80s from the National Theatre. He had previously been Head of Plays at the BBC (1972-76) and his direction credits include the acclaimed *Talking to a Stranger* quartet. Co-director was Jim O'Brien. Together with the other key contributors to the series – Ray Goode, the lighting cameraman and Vic Symonds, the designer – Christopher Morahan, Jim O'Brien and Ken Taylor will be present to discuss the series with the audience at the end of the screening.

—Richard Paterson.

Saturday episodes 1-9, starts 11.30 am with intervals for meals, ends 10.45 pm. Sunday episodes 10-14, starts 2.00 pm, with interval, ends 6.45 pm, followed by discussion. All seats bookable at £12 for whole event.

Sun 23 Sep 8.45
Staying On

Julian Mitchell's award-winning adaptation of Paul Scott's last novel was produced for Granada in 1980. Reuniting (from *Brief Encounter*) Celia Johnson and Trevor Howard, as Mrs Lucy Smalley and Colonel Tusker Smalley, the film captures the melancholia of these two survivors of imperial India living out their days in the hill station of Pankot. The lonely couple are beset by their rapacious landlady, Mrs Bhoolabhoy, who wishes to oust them from their home, but they hang on with their meagre pension. Silvio Narizzano's restrained direction perfectly captures the atmosphere of sadness and change.

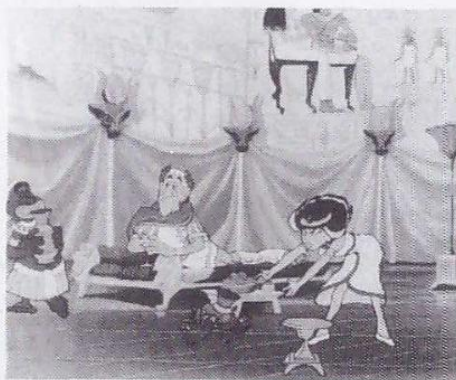




Films are often made from stories that were originally told in another form – a book, a play, a poem or a comic strip. Television both for children and for adults very often takes a famous or popular story and adapts it into a six-episode serial. Almost everyone knows at least one story which they have read *and* seen. Why are adaptations so popular?

It always *seems* like a good idea to take a story or play that many people have enjoyed and make it into a film, but it doesn't always work and sometimes people say the film or television series was 'not as good as the book'. Often what this means is that the film has left out something that was enjoyable in the book, or that a character or person presented in a book is imagined by the reader in a different way from the screen presentation. Or it may be that the feelings created by the book are not the same as those created by the film. When we look at a film that's taken from a book, play or poem, we know we always risk being disappointed by it; but the risk is worth it because sometimes the pleasures we can only get from films are added to the different pleasures we had in the original.

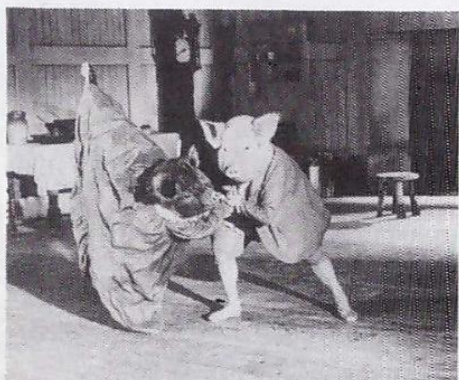
In *Changes! Changes!* between now and Christmas we'll be exploring some of the pleasures - and problems - that arise when books, plays, poems and a comic strip are changed into films. As usual, Junior NFT will be for families, but just one or two of the films will be more suited to older 'juniors' than the very young. Always check the certificate by each film in the NFT booklet. Non-members are welcome, as ever, if accompanied by a child. - *Philip Simpson, BFI Education.*



Sun 2 Sep
4.00

**Asterix and
Cleopatra**

Reading *Asterix* in comic strip form, it's usually the puns that are so enjoyable: Edifis, an architect; Artifis, a crafty saboteur. To get them you need to know a bit of history and to like the way words can play tricks. Goscinny and Uderzo adapted their original comic strip, enlarged it into a musical, and made some elaborate sets. Do the characters seem the same now they are animated? Do the puns get lost? Does the pace add to the fun? *Belgium-France 1968/Dir René Goscinny, Albert Uderzo. Cert U.*



Sat 8 Sep/
Sun 9 Sep
4.00

**The Tales of
Beatrix Potter**

It might have been easier to make an animated film of Beatrix Potter's stories than a ballet as the stories start from a close look at animal behaviour rather than fantasy. But because the colours, the masks, the movements and the music try to give the *feeling* of Beatrix Potter's world rather than the detail, the pleasures we get from this ballet on film add to, as well as change, the original enjoyment. For an audience older than those who are meeting the stories for the first time. *GB 1971/Dir Reginald Mills. Cert U.*

What do you know about *Oliver Twist*? He's the orphan boy who asks for more food, is encouraged into a life of crime by Fagin, and is frightened almost to death by Bill Sikes. Like a few other characters *Oliver Twist* is known by people who have never read the book, and parents might ask themselves if they can 'see' Bill Sikes without seeing Robert Newton. Has this film, by the power of its images and characters, become more widely known than the original? *GB 1948/Dir David Lean. With Alec Guinness. Cert PG.*

Sat 15 Sep

4.00

Oliver Twist



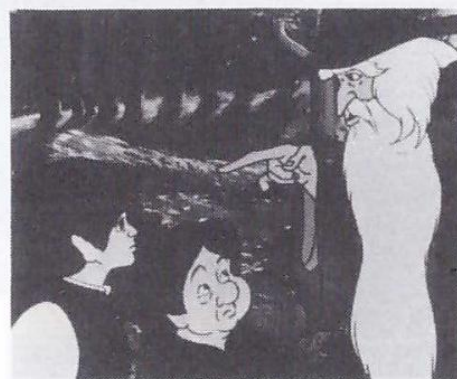
The three books by J R Tolkien are open to so many responses. Younger readers enjoy the power of action and puzzles provided by a well told story; others see another mystical (and mystifying) conflict between Good and Evil. Ralph Bakshi's film, Part 1 of a proposed series, also tries to offer different pleasures for different audiences, drawing upon complicated animation techniques and styles derived from painting. Probably more successful for older viewers. *USA 1981/Dir Ralph Bakshi. Cert 15.*

Sun 16 Sep/

Sat 22 Sep

3.45

The Lord of the Rings

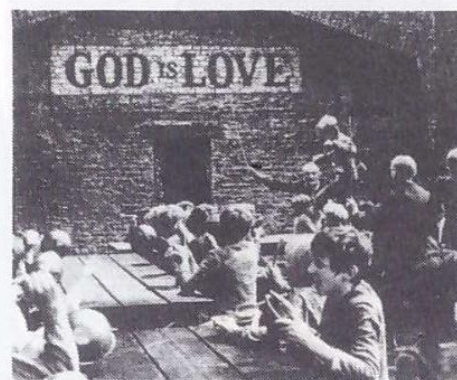


Charles Dickens's *Oliver Twist* lets us see why the laws of the land about poor people needed to be changed; David Lean's *Oliver Twist* drew out the characters to show why changing the law wouldn't change hearts and minds. *Oliver!* takes the transformation even further and leaves aside the everyday or social world of Dickens and even Lean. It offers in exchange what musicals always offer: a world of energy, honesty, spectacle, friendliness and excess. *GB 1968/Dir Carol Reed. With Ron Moody, Harry Secombe. Cert U. 146 mins.*

Sun 23 Sep

3.30

Oliver!



Zeman's version of Jules Verne's *Une invention diabolique* manages to bring to life the steel engravings illustrating the original editions of Verne. Combining cartoon and puppet animation with live actors (but live actors constrained to act more like puppets!), Zeman brings back the world which saw the birth of many modern inventions – making great fun of our forefathers, but certainly also pointing a warning finger towards atomic energy. Probably more suitable for older viewers. *Czechoslovakia 1958/Dir Karel Zeman. (Earphone commentary).*

Fri 28 Sep

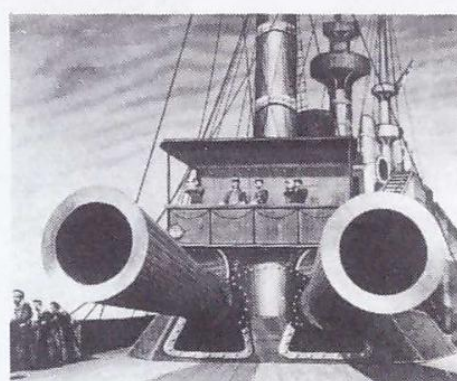
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Sat 29 Sep

4.00

Invention of Destruction

(Vynález zkázy)

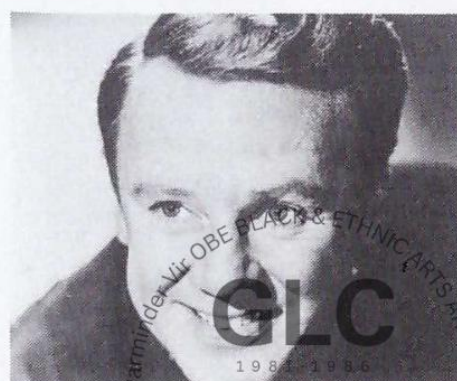


Poems like Robert Browning's *The Pied Piper of Hamelin* work not simply because the story is an exciting one but because the telling of it also gives pleasure. Poems are games with words which can make serious meanings. Last year we showed a version of *The Pied Piper* made in English by a French director. This is a much older American version, again with music and dancing; it doesn't have the rhythm or the fun of Browning's poem but some of the songs do catch the poem's liveliness. *USA 1959/Dir Bretaigne Windust. Cert U.*

Sun 30 Sep

4.00

The Pied Piper of Hamelin



16 MINUS THE 'J' FILMS THIS MONTH



This month's 16 minus films are really for you only if you are sixteen or almost that age, and keen to extend your knowledge and understanding of cinema. (The Junior NFT programmes are for slightly younger viewers as a rule.) It's not because the films are violent or disagreeable but because some films make demands upon patience and attention of a kind which most of us only begin to develop about that age.

For instance, the two outstanding films for adults this month are *Vertigo* (page 27) and *Rear Window* (page 26), both directed by Alfred Hitchcock. Anyone with a serious interest in cinema holds a view about Hitchcock's films and usually it's because the films offer a mixture of pleasure, often based upon the witty build-up of suspense or the pursuit of a question, and uneasiness, centring upon his not-quite-what-they-seem relationships between the characters. *Rear Window* cleverly explores the dangerous pleasures to be had from the guilty experience of seeing without being seen; *Vertigo* is a puzzling and perhaps disturbing film about a deception and self-deception. These are difficult Hitchcock films to begin with, but see them and talk about them afterwards if you can.

When a film is made by scores of people working in an industry how can we call it a 'Hitchcock film'? One answer is, as I've said already, because we see similar ideas and patterns – a style – across several films. But George Stevens is another interesting director, and yet the similarities across his films are more difficult to discern. *Woman of the Year* (page 9) is a witty comedy which brought into being a partnership between Katharine Hepburn and Spencer Tracy. *Shane* (page 11), on the other hand, is a painstaking Western with the familiar device of the young boy observer, and *The Diary of Anne Frank* (page 11), is based upon a diary kept until her death by a Jewish girl in hiding during the Second World War.

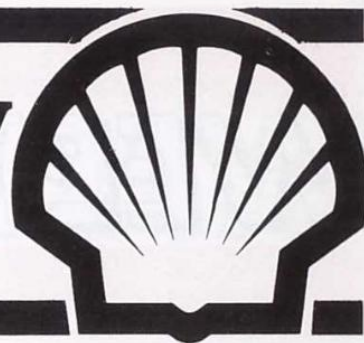
Another director whose work, like Hitchcock's, affected the way cinema is understood was Robert Flaherty. His most famous film is probably *Nanook of the North* (page 20) but *Elephant Boy* (page 21), which is based on a story by Rudyard Kipling, is probably an easier way into his work. Flaherty's skill was in careful 're-creation' of life in 'documentary' form.

Finally, three British films which display cinema's power to create absorbing fictional worlds which draw us in and then suddenly leave us to make up our own minds: *Brighton Rock* (page 5), *The Fallen Idol* (page 6) and *The Third Man* (page 6). They all have something else in common, too.

Other J films worth attention: the original *To Be or Not To Be* (page 25), *Our Man in Havana* (page 8). –Philip Simpson, BFI Education.

Science and Society

50 Years of Shell Documentaries



In 1933 Shell became interested in the new concept of 'public relations' through documentary films. (Not advertising but education). Observing the prestige John Grierson was winning for the Empire Marketing Board, Shell commissioned him to make a plan for them. He did so, his report was adopted and he released me to set up the Shell Film Unit. It was established in Shell Mex House in 1934.

Fifty years later the Unit continues 'creatively to interpret' technological aspects of our society. The

beauty of the best of the half-century's work lies in a precise economy of image, word and sound. It was my colleague, the late Sir Arthur Elton, who led Shell to bring alive on the screen those leaping insights of pure reason which he so admired in the great 19th-century engineers. He and Shell, through the international scientific film movement, may well have made this the widest-ranging and most enduring category in the Grierson philosophy.—Edgar Anstey.

Set between Shell's first (*Airport*, 1935) and their latest (*For Want of Water*, 1984) release are four productions of historical significance. *War in the Pacific* (1943) represents a period when Shell placed the Unit's expositional powers at the disposal of the War-time government, yielding films to explain strategy or tactics in the public cinemas. *How an Aeroplane Flies, Part 1* (1975) is in for sheer bravery of ambition; *The Rival World* (1955) and *The River Must Live* (1966) may rank as documentary's leading contributions to two planetary social problems.

Mon 17 Sep
6.15

Programme 1



In a less philanthropic mood *Pattern for Chemicals* (1949) and *Search for Oil* (1984) show the Unit's pleasure in art for exposition's sake, inspiring interest in a perhaps forbidding subject. *Transfer of Power* is the great documentary classic of 1939 which pointed the clear way ahead for Shell. Thirty-five years later, technological advance dictated a remake – *Acting in Turn*. As good, or better? There follows realism, romance and nostalgia – in agriculture, the insect world and the venerable, Eltonesque rhythms of the Cornish beam engine.

Mon 17 Sep
8.30

Programme 2



Turn of the Furrow (1941) is a 'primitive', yet provides a first screen hearing for Bernard Miles. To keep him company where actors are rare we hope to add the first screen appearance of Peter Ustinov, in *New Acres* (1941). *The Safety Net* (1978) and *Time for Energy* (1982) are bang up to date and remind us that Shell still can take a look at the harder facts without denying us, in *Song of the Clouds* (1956), an innocent paean of praise to air travel – the subject with which, in *Airport*, it made its screen debut fifty years ago.

Tue 18 Sep
6.15

Programme 3



Working for London

WEEKDAY MATINEES



Mon-Fri
3-7 Sep
2.00 daily
Guys and Dolls

The audience here is given a good Runyon for its money. The author's underworld characters, immortalised in this Frank Loesser musical, are perhaps not perfectly cast but the romance between Marlon Brando's gambler and Jean Simmons' preacher is surprisingly tender and effective. Producer Sam Goldwyn's comment could hardly be bettered: 'the picture has warmth and charmth'. *USA 1955/Dir Joseph L Mankiewicz. With Frank Sinatra, Vivian Blaine. 150 mins.*



Mon-Fri
10-14 Sep
2.30 daily
Pennies from Heaven

Unfairly criticised here on release as not matching up to the TV series (whose aspirations it in no way shares), *Pennies from Heaven* the movie is both an excellent musical, in the Busby Berkeley class, and also a fascinating insight into the well-springs of such Depression-based flights of fancy. From straight pastiche to sensuous innovation and surprises such as Christopher Walken's highly-sexed shimmy, each number is a sheer delight. *USA 1981/Dir Herbert Ros. With Steve Martin, Bernadette Peters.*



Mon-Fri
17-21 Sep
2.00 daily
Kagemusha

Kurosawa's 'intimate' epic is centred on a thief (Tatsuya Nakadai), employed as a double of a deceased clan leader. From an abundance of bravura scenes, the Mizoguchi-like funeral on a misty lake and the climactic battle with an unseen massacre of horses by musketeers stand out. The budget was enormous for a Japanese film, and it shows in the painstaking detail and great visual panache with which Kurosawa invests the narrative. *Japan 1980/Dir Akira Kurosawa. 159 mins.*



Mon-Fri
24-28 Sep
2.30 daily
Padre Padrone

The Taviani brothers won the Grand Prix at the Cannes Film Festival for this powerful portrayal of peasant life in Sardinia, a film that combines realism with expressionism to most extraordinary effect. The story, based on an autobiographical book by Gavino Ledda, centres on a shepherd boy and his domination by his father until enforced education through Army service enables him to break away. A magnificent and thoroughly enjoyable cinematic experience. *Italy 1977/Dir Paolo and Vittorio Taviani.*

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LATE NIGHT FRIDAYS

A delirious double bill. *Some Like It Hot* (USA 1959), Billy Wilder's most meticulously constructed comedy, has two jazz musicians inadvertently witnessing the St Valentine's day massacre and having to disguise themselves as members of a girls' band. In *La Cage aux Folles* (France- Italy 1978/Dir Edouard Molinaro) a young man tries to groom his father for presentation to the prospective in-laws – a touch delicate since daddy runs a gay night club and lives with its star drag queen. Two films which raise issues of sexuality and gender in pleasurable and extremely amusing ways.

**Fri 7 Sep
11.00 pm**

**Some Like It
Hot/La Cage
aux Folles**



Casting James Dean in *East of Eden* was a stroke of genius. The opposition of his volatile and dangerously sensual vulnerability to Raymond Massey's rigidity raises the film from a simple father-son conflict to the inevitable collision of the old order with the new. USA 1955/Dir Elia Kazan. *Rebel* consolidated Dean's undying image as a symbol of discontented youth. It was *the* film of its time – yet, strangely, the passing years only serve to confirm its excellence. USA 1955/Dir Nicholas Ray. With Natalie Wood.

**Fri 14 Sep
11.00 pm**

**East of Eden/
Rebel Without
a Cause**



In Austria, American psychologist Alex (Art Garfunkel) falls in love with enigmatic beauty Milena (Theresa Russell). It's a disillusioned film about the destructive nature of love. Alex destroys Milena through the strength of his love, through his insistence on knowing everything, on trying to own her. Shot in ex-cameraman Roeg's inimitable style, complex of structure and ravishing to look at. GB 1980/Dir Nicolas Roeg. With Denholm Elliott.

**Fri 21 Sep
11.00 pm**

Bad Timing



Lianna (Linda Griffiths), the thirtyish wife of an egocentric professor, enters into a lesbian affair with her night-school teacher and finds herself carving out an independent new life. Is it a funny, truthful, erotic, intelligent movie which puts to shame most other recent American features touching on homosexuality, or is it more about male adolescent fantasies of lesbianism? Well performed, with Sayles himself turning in a neat performance as a self-regarding friend of the family. USA 1982/Dir John Sayles.

**Fri 28 Sep
11.00pm**

Lianna



Programme Summary

PRIORITY POSTAL
reservations from
MONDAY 13 AUGUST 1984
PERSONAL AND
TELEPHONE BOOKING from
FRIDAY 24 AUGUST 1984
(Box Office Telephone: 01-928 3232)

SEPTEMBER

1 Sat	2.00 4.15	8.45	NFT1	First Blood	p25
			1	Tabu	21
	6.15		1	Movie Maker's Ten Best Programme 1 (all seats bookable at £2.40)	19
	2.00		2	Movie Maker's Video '84 (V) (all seats bookable at £2.40)	19
	4.00		2	Movie Maker's Ten Best Programme 2 (all seats bookable at £2.40)	19
	6.15		2	Vigil in the Night	9
		8.30	2	Something To Live For	10
2 Sun	3.45		1	The Green Cockatoo/Twenty-One Days	4
		6.30	1	Penny Serenade	9
		8.45	1	Woman of the Year (J - Cert PG)	9
	4.00		2	Asterix and Cleopatra (English version) (J - Cert U) (all seats bookable at £1.20 for children and £2.40 for adults)	32
	6.15		2	White Shadows in the South Seas	21
		8.30	2	Industrial Britain (1931) /Man of Aran	21
3-7 Mon -Fri	2.00 daily		2	GUYS AND DOLLS	36
3 Mon	6.30		1	Guardian Lecture: Graham Greene (all seats bookable at £2.10)	4
		8.45	1	Dr Fischer of Geneva	4
	6.15		2	Street Without a Name (La Rue sans nom) (EC)	17
		8.30	2	Crime and Punishment (1935) (EC)	17
4 Tue	6.30		1	To Be or Not to Be (1942) (J - Cert PG)	25
		8.45	1	To Be or Not to Be (1983)	25
	6.15		2	Went the Day Well?	4
		8.30	2	This Gun for Hire	5
5 Wed	6.30		1	The Talk of the Town	10
		8.45	1	The More the Merrier	10
	6.15		2	A Day Out/Sunset Across the Bay	13
		8.30	2	A Visit from Miss Prothero (V)/Me? I'm Afraid of Virginia Woolf (V)	13
6 Thu	6.30		1	Nanook of the North (PA) (J - Cert U)	20
		8.45	1	Moana	20
	6.15		2	The Ministry of Fear	5
		8.30	2	Confidential Agent	5
7 Fri	6.00		1	I Remember Mama	10
		8.45	1	Brighton Rock (J - Cert PG)	5
		11.00pm	1	Some Like It Hot (1959)/La Cage aux Folles (EST) (all seats bookable at £2.40)	37
	6.15		2	The Mutiny of the Elsinore (EC)	17
		8.30	2	The Late Mathias Pascal (L'Homme de nulle part) (1937) (EC)	17
8 Sat	11.00 4.00		1	The Human Condition (Parts 1-3) (EST) (all seats bookable at £8.00)	30
			2	The Tales of Beatrix Potter (J - Cert U) (all seats bookable at £1.20 for children and £2.40 for adults)	32
	6.15		2	Doris and Doreen (V)/The Old Crowd (V)	13
		8.30	2	Afternoon Off/All Day on the Sands	13
9 Sun	3.30 4.00	7.00	1	The Right Stuff (70mm) (all seats bookable at £3.60)	25
			2	The Tales of Beatrix Potter (J - Cert U) (all seats bookable at £1.20 for children and £2.40 for adults)	32
		6.15	2	The Man Within	6
		8.30	2	The Alibi (EST)	17
10-14 Mon-Fri	2.30 daily		2	PENNIES FROM HEAVEN (1981)	36
10 Mon	6.30		1	Smash Palace	26
		8.35	1	A Place in the Sun	10
	6.15		2	One Fine Day (1979)	14
		8.30	2	Guardian Lecture: Jack Valenti (all seats bookable at £2.40)	29

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11 Tue	6.30	8.45	NFT 1	The Fallen Idol (J – Cert PG)	p6
	7.00		1	The Third Man (J – Cert PG)	6
			2	The Human Condition (Part 1: No Greater Love) (EST) (all seats bookable at £3.60)	30
12 Wed	6.30	8.45	1	The Third Man (J – Cert PG)	6
	7.00		1	The Heart of the Matter	6
			2	The Human Condition (Part 2: Road to Eternity) (EST) (all seats bookable at £3.60)	30
13 Thu	6.30	8.45	1	Elephant Boy (J – Cert U)	21
	6.15		1	The King of Comedy	26
	8.30		2	The Stranger's Hand (unconfirmed)	6
			2	Shane (J – Cert PG)	11
14 Fri	6.30	8.45	1	The Big Chill	26
		11.00 pm	1	Return of the Secaucus Seven	26
	7.00		1	East of Eden/Rebel Without a Cause (all seats bookable at £2.40)	37
			2	The Human Condition (Part 3: A Soldier's Prayer) (EST) (all seats bookable at £3.60)	30
15 Sat 12.00 noon-3.00pm (hourly)	4.15	8.45	1	GLC Thamesday (admission free, no pre-booking)	30
	6.30		1	The Big Chill	26
			1	Breathless (1983)	27
	4.00		1	Rear Window (J – Cert PG)	26
	6.15		2	Oliver Twist (1948) (J – Cert PG) (all seats bookable at £1.20 for children and £2.40 for adults)	33
	8.30		2	Intensive Care	14
			2	A Woman of No Importance (V)/ Our Winnie	14
16 Sun	3.45	8.35	1	Vertigo (J – Cert PG)	27
	6.20		1	Rear Window (J – Cert PG)	26
	3.45		2	The Lord of the Rings (J – Cert 15) (all seats bookable at £1.20 for children and £2.40 for adults)	33
	6.15		2	Rolling Home/A Little Outing	14
	8.30		2	Marks (V)/ Say Something Happened (V)	15
17-21 Mon-Fri	2.00 daily		2	KAGEMUSHA (EST)	36
17 Mon	6.30		1	Giant (all seats bookable at £3.60)	11
	6.15		2	Shell Programme 1	35
	8.30		2	Shell Programme 2	35
18 Tue	6.30	8.45	1	The Land (unconfirmed)/ Louisiana Story	21
	6.15		1	Christine	27
	8.30		2	Shell Programme 3	35
			2	L'Affaire Lafarge (EC)	18
19 Wed	6.30	8.45	1	Koyaanisqatsi	27
	6.00		1	Guardian Lecture: Alan Bennett (all seats bookable at £2.10)	12
	8.30		2	Traitor (V)/ An Englishman Abroad	15
			2	The End of the Affair	7
20 Thu	6.30	8.45	1	Christine	27
	6.15		1	Psycho II	27
	8.30		2	Loser Takes All (unconfirmed)	7
			2	Blue Money	29
21 Fri	6.00	8.00	1	Something Wicked This Way Comes	27
		11.00pm	1	The Diary of Anne Frank (J – Cert U)	11
	6.15		1	Bad Timing (all seats bookable at £2.40)	37
	8.30		2	The House of the Maltese (La Maison du maltais) (EC)	18
			2	The Last Bend (Le Dernier Tournant) (EC)	18
22 Sat 11.30am			1	The Jewel in the Crown (Episodes 1-9) (all seats bookable for Episodes 1-14 at £12.00)	31
	3.45		2	The Lord of the Rings (J – Cert 15) (all seats bookable at £1.20 for children and £2.40 for adults)	33
	6.15		2	Across the Bridge	7
	8.30		2	Short Cut to Hell	7
23 Sun	2.00	8.45	1	The Jewel in the Crown (Episodes 10-14) (all seats bookable for Episodes 1-14 at £12.00)	31
	3.30		1	Staying On	31
	6.15		2	Oliver! (J – Cert U) (all seats bookable at £1.20 for children and £2.40 for adults)	33
	8.30		2	The Fair Lady (La Foire aux chimères) (EC)	18
			2	Trap for a Killer (Rafles sure la ville) (EC) (unconfirmed)	18

24-28 Mon-Fri	2.30 daily	NFT 2	PADRE PADRONE (EST)	P36
24 Mon	6.20		1 The Quiet American	7
	8.45		1 Our Man in Havana (J - Cert PG)	8
	6.15		2 Czech Animation Programme 1: Trnka	22
	8.30		2 Czech Animation Programme 2: Trnka	22
25 Tue	6.00		1 England Made Me	8
	8.00		1 The Comedians	8
	6.15		2 Czech Animation Programme 3: The Creation of the World (EC)	23
	8.30		2 Czech Animation Programme 4: Zeman/Pojar	23
26 Wed	6.10		1 Daniel	28
	8.45		1 Testament	28
	6.15		2 Travels with My Aunt	8
	8.30		2 George Stevens: A Filmmaker's Journey	11
27 Thu	6.30		1 The Greatest Story Ever Told (all seats bookable at £3.60) (unconfirmed)	11
	6.15		2 Ernest Lindgren Memorial Lecture: Muriel Box (all seats bookable at £2.10)	15
	8.30		2 Simon and Laura	15
28 Fri	6.10		1 Daniel	28
	8.45		1 The Honorary Consul	8
	11.00pm		1 Lianna (all seats bookable at £2.40)	37
	6.15		2 Czech Animation Programme 5: Invention of Destruction (EC) (J)	24
	8.30		2 Czech Animation Programme 6: Svankmajer/Brdečka/Bedřich	24
	6.15		3 Czech Animation: The Cabinet of Jan Švankmajer (admission free, no pre-booking) (V)	23
29 Sat	2.00	8.45	1 Loose Connections	28
	4.15		1 Another Time, Another Place	28
	6.30		1 The Only Game in Town	11
	4.00		2 Invention of Destruction (EC) (J) (all seats bookable at £1.20 for children and £2.40 for adults)	24/33
	6.15		2 Czech Animation Programme 7: Barta/Doubrava-Macourek-Born	24
	8.30		2 Czech Animation Programme 8: The Best of the Rest	24
30 Sun	3.30	8.10	1 Never Say Never Again	28
	6.00		1 Twilight Zone - The Movie	28
	4.00		2 The Pied Piper of Hamelin (J - Cert U) (all seats bookable at £1.20 for children and £2.40 for adults)	33
	6.15		2 The Beast on the Prowl (La Bête à l'affût) (EC)	19
	8.30		2 The Killer Knows the Tune (L'Assassin connaît la musique) (EC)	19

Front Cover Still: *The Third Man*Back Cover Still: *An Englishman Abroad*

EC denotes Earphone Commentary. EST denotes English Subtitles. EC/EST denotes at the time of going to press we are unsure whether the print will have subtitles. J denotes admission of children under 16. V denotes video projection by Rank Hi-Beam unit.

PA denotes piano or organ accompaniment by Florence de Jong, Ena Baga, Robin Saunders, Stanley Kilburn or Graham Nichols.

NFT BOOK MARKET

A unique riverside market where visitors to the South Bank can browse at leisure through a huge variety of new and second-hand books.

7 April - 30 September 1984

Thursday - Sunday, 12 noon - 7.00 pm

ACKNOWLEDGEMENTS

Ariane Films, Artificial Eye (Robert Beeson), Blue Dolphin Distributors (Joe D'Morais), Bodley Head (Euan Cameron), Lenny Borger, BBC Picture Publicity (Bridget Carter), BBC TV (Alan Howden, John Goss, Kathleen Mansell, Barbara Johnston, Steve Bryant, Carolyn Naunton), Pierre Chenal, Cinegate (Barbara & David C. Stone), La Cinémathèque de Toulouse (Raymond Borde), La Cinémathèque Française (Bernard Martinand, Alain Marchand), La Cinémathèque Municipale de Luxembourg (Fred Junck), La Cinémathèque Royale de Belgique (Jacques Ledoux), Columbia-EMI-Warner (Richard Leonard), Concord Films Council, Connoisseur Films, Contemporary Films (Rose Brown), Československý Filmexport (Jan Vaníček), DDA (Morfa Down, Gilly Hodson, Carolyn Jardine), Elizabeth Denny's, Det Danske Filmmuseum (Ib Monty), Europex (Armand Rubin), W K Everson, Filmfinders (Philip Jenkinson), Filmoteca Española (Catherine Gautier), Films Around the World, Finnish Film Archive, Monica Flaherty, French Embassy, Granada TV Manchester (Joan Riley), Sir Hugh Greene, Harris Films, Hiroko Govaers, Imperial War Museum (Anne Fleming), London Films (Sheila Berry), London Weekend Television (Nick Elliot, Richard Owen, Sue Godbert), MGM/UA Entertainment Company (Myron Wachter), L. Mohos, National Film Archive, National Film Archive Stills Collection, Nederlands Filmmuseum (Jan de Vaal), Paramount Television (Helen Antoniadis), The Performers' Alliance, Rank (Eric Vickers), Raymond Rohauer, Tony Rose, Amanda Saunders, Shell (Mike Thompson), George Stevens Jr. Svenska Filminstitutet (Rolf Lindfors), Teledis, Thorn EMI Elstree Studios (CJ Middleton), Twentieth Century Fox (Oliver Groom), UIP (UK) (Jim Higgins, Peter Giff, Michael Parker), UK Distributors (Greg Martin).

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SEPTEMBER BOOKINGS

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Box office opens
Friday 24 August

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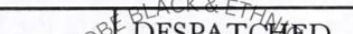
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Please enclose: your Membership Card, open cheque made payable to National Film Theatre, and a stamped, self-addressed envelope. Reserved seats are £2.40 (inc VAT) in NFT1 & 2 unless otherwise indicated on the programme summary. We cannot accept any other payments or correspondence with your booking as this will delay the issue of tickets.

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National Film Theatre

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Sunday and
Bank Holidays 15.30-20.30 hrs

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South Bank, Waterloo

BUYING TICKETS

MEMBERSHIP

The majority of NFT programmes are only open to members of the BFI and membership cards must be produced when buying tickets. Membership details are available at the NFT 11.30-21.00 hrs (15.30-21.00 Sundays) or from BFI Membership Dept., 81 Dean Street, W1. (01-437 4355) during office hours.

RESERVED SEATS

These are priced at £2.40 unless otherwise stated on summary and number 400 in NFT1 and 125 in NFT2. Members and Associates may bring three guests. Tickets can be obtained by either:

POSTAL APPLICATION

Address: Box Office, National Film Theatre, South Bank, London SE1 8XT. *Note:* Applications will only be considered if accompanied by a stamped self-addressed envelope, membership card and cheque/postal order/money order. Cash cannot be accepted at the window in advance for priority postal bookings. Due to postal delays we advise you to use a first class stamp on your s.a.e. Please telephone the Box Office to check your bookings if you have not received a reply by the first of the month for which you have booked tickets.

TELEPHONE APPLICATION

Telephone bookings made for reserved seats must be claimed within 72 hours of making the bookings or they may be sold. Tickets for bookings made within 3 days of the show are held until ¾ hour before the performance.

UNRESERVED SEATS

These number 66 in NFT1 and 37 in NFT 2 and are priced at £1.85. They are limited to 2 per applicant if there is a queue for tickets. They are available ½ hour before the performance unless otherwise stated. Subject to the Manager's discretion, tickets will not be sold after the show commences. In the interests of other members, we request you to occupy your seat before the show commences.

Senior citizens, the unemployed and (where the programme is marked 'J') children up to their 16th birthday, if accompanied by a BFI member, may buy tickets at £1.20 for Weekday Matinees on the day of the performance only.

Offer does not apply on Bank Holidays.

STANDING is not permitted by the Licensing Authority. The management reserves the **RIGHT OF ADMISSION.**

ADMISSION OF YOUNG PERSONS

Regretfully we must remind members that they are not allowed to bring guests under the age of 16 except to Junior NFT or programmes specially designated by a 'J' in the summary.

GETTING THERE

By Bus: Routes 1, 4*, 5, 68, 70, 76*, N96, 149*, 171, 176*, 177, 188, 501*, 502, 507, 513*

*Limited service - consult timetable or phone 222 1234.

By Tube: Waterloo (Festival Hall exit)

By Car: Via York Road and Belvedere Road, then Royal Festival Hall service road

Parking: National Car Park Facilities under the National Theatre, Hayward Gallery and in front of the Shell Centre

DISABLED PERSONS

NFT1 has places for 6 wheelchairs at the rear of the auditorium which must be booked in advance. A lavatory adapted for use by those in wheelchairs is situated at the far end of the corridor to the right of the Clubroom entrance.

FACILITIES FOR THE HARD OF HEARING

NFT1 is now equipped with an induction loop system for those with hearing aids incorporating a T switch. NFT1 and NFT2 both have special earphone facilities by certain seats and an earpiece must be collected from the Theatre Manager before the performance against a deposit of 50p. Members wanting either service should make this known when booking.

MANAGEMENT

The NATIONAL FILM THEATRE is a division of the British Film Institute

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Film Co-ordinator: Waltraud Loges

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Booklet design: Stefan Dreja

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Monday-Saturday 12.00-23.00 hrs, Sunday 12.00-22.00 hrs

FULLY LICENSED BAR

Monday-Saturday 12.00-15.00 and 17.30-23.00 hrs

Sunday 12.00-14.00 and 19.00-22.00 hrs

Luncheon Vouchers are accepted for meals in the restaurant and bar

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COMING NEXT MONTH

What do the following films have in common? *Les Enfants du Paradis*, *Le Jour se lève*, *The Apartment*, *The Private Life of Sherlock Holmes*, and *Fedora*. The answer is they were all designed by Alexandre Trauner, undeniably one of the cinema's greatest production designers. And to prove the point the NFT will be showing many of his movies next month. Also in this six-week period (up to the opening of the London Film Festival on November 15), a tribute to the British actor Michael Caine, a season of films by the Soviet director Yuli Raizman and part two of the Westerns season, concentrating on heroes and villains and containing a great many rarities. Plus 'Ten Days That Show the World', a selection of the best of current television from around the world.





ALAN BENNETT

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