

National  
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# AFRICAN CINEMA



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A whole new cinema is being born in Africa. Already it has its own major directors like Sembene, Hondo and Lakhdar-Hamina, its own film festivals in Ouagadougou and Carthage and, of the greatest importance, an emerging audience that wants to see African films made by Africans for Africans. This small season of 37 films includes representative work from the 15 most cinematically developed African countries with a number of prize-winners from the African festivals. It is meant as no more than an introduction to what is becoming one of the more vital cinemas in the world, despite the fact that it has been virtually ignored in Britain up to now. In France African films have been having considerable commercial success; hopefully the enterprising lead now being given by Politkino in England (distributing the films of Senegal's great Ousmane Sembene) will encourage a breakthrough here. The films assembled for this season are of every type from glossy action pictures to delightful satiric comedies. But the attitudes expressed in them are likely to cause considerable surprise to English audiences. They reflect the African filmmakers preoccupation with present day problems in their own countries but the concerns are more social than political and their ideas about Europe and European culture are not necessarily the same as ours. The films are clearly made for African audiences and many of them have been very successful indeed in their own countries, despite distribution difficulties not unattributable to the fact that many African cinemas are still controlled by Europeans. It is notable that the majority of the new African filmmakers are from French-speaking Africa where cinema has been encouraged whereas the former British territories have concentrated on television. A number of African films have also been financed from France but naturally there is still a good deal of dependency on government patronage. It is probably too soon to say whether the Africans will create, as seems likely, a new style of filmmaking to go with their continental nationalism but already some highly talented directors have emerged. Senegal and Algeria have been especially productive. Ousmane Sembene of Senegal is sometimes called the "father of African cinema" while Mohamed Lakhdar-Hamina of Algeria has been much praised. Among the other outstanding directors are Med Hondo of Mauritania, Ababacar Samb of Senegal, Désiré Ecaré of the Ivory Coast, Oumarou Ganda of Niger, Sarah Maldoror of Congo-Brazzaville and Kémoko Moussa Diakité of Guinea. This NFT season should help British film-goers decide just how important the African cinema is—and will be. (We are grateful to all the many countries and organisations that have helped us arrange this season but especially to FEPACI, the Pan African Federation of Film Producers.)—Lionel N'Gakane and Ken Wlaschin.



Tue 19 June 6.15

**Soleil O/Nkrumah**

**Mauritania & Guinea.** *Soleil O* (Mauritania 1970) is among the most important films of the new African cinema and its director, Med Hondo, has been singled out by Guy Hennebelle as "the most brilliant of the African cineastes." Its concerns are racism, neo-colonialism and the role of Christianity in the domination of Africa with its central narrative revolving around an African's experiences in France. Hondo's intelligence and cinematic talents are equal to his theme and the film has been hailed as the first of the African classics. *Homage to President Kwame Nkrumah* (Guinea 1972), directed by Kémoko Moussa Diakité, is a 20-minute short about the funeral and life of the famous African leader.



Tue 19 June 8.45

**Opium and the Baton/Iva Abiku**

**Algeria & Nigeria.** *L'Opium et la Baton* (Algeria 1969) is the third feature film by Ahmed Rachedi and is based on a novel by Mouloud Mammeri about what happened to the village of Thala during the Algerian War. Not so much a cineaste film as an attempt to make a big popular film on the model of Hollywood, it has had an enormous public success in Algeria. There is a good deal of action with the villagers forced to choose sides as the war intensifies. Plus short *Iva Abiku* (Nigeria 1972), directed by Segun Ousola, a sensitive dance and mime film featuring dancer Betty Okuti and based on a poem by P. J. Clarke.



Wed 20 June 6.30

**Concerto for an Exile/  
France For Us/Amanie**

**Ivory Coast.** *Concerto pour un exilé* (Ivory Coast 1968) was the first film of Désiré Ecaré, one of the most talented new African directors with a rare good humour. It is a 30-minute bitter-sweet and cynical study of African students in Paris, their problems and their frustration. *A nous deux, France* (Ivory Coast 1970) is Ecaré's second film, a 60-minute "musical comedy" about Africans in Paris which comments on race relations, white condescension and even black superiority with engaging good sense and a light touch. *Amanie* (Ivory Coast) 1972 is an amusing 30-minute film by Gnoam B. M'Bala about a man who leaves his two wives and lives a fantasy life until reality intrudes.







Wed 20 June 8.45

### The Dupes/You Hide Me

**Egypt & Ghana.** *Les Dupes* (Syria 1972) was made by one of the most important Egyptian directors, Tewfik Saleh, and won first prize at the Carthage Film Festival in 1972. It is the suspenseful and terrifying story of three Palestinian refugees who try to emigrate illegally by travelling inside a water tank crossing the desert. *You Hide Me* (Ghana 1972) is a short by Kwate Nee-Owoo (a former student at the London Film School) and deals with African cultural treasures which have been taken away to European museums.



Sat 30 June 8.45

### Sambizanga/Boubou-Cravate

**Congo (Brazzaville) & Cameroon.** *Sambizanga* (Congo-Brazzaville 1972) was made by Sarah Maldoror, the first African woman director. Her film is set in Angola and shows the anguish of a village woman whose husband is arrested, tortured and killed during the liberation struggle. *Boubou-Cravate* (Cameroon 1972) by Daniel Kama is a short film on the problems of cultural allegiance for the educated African. The protagonist, a diplomat, finds himself "half boubou, half black tie and tails."



21 June 8.45

### A Thousand Hands/Matanza

**Morocco & Tunisia.** *Mille et une Mains* (Morocco 1972), directed by Ben Barka Souhel, is a powerful attack on the terrible working conditions of workers in carpet factories in Morocco. The story concerns a man seeking revenge after his father is killed in the factory. Its highly authentic location filming helped it win the grand prize at the 1972 African Film Festival in Ouagadougou. Plus *Matanza* (Tunisia 1972), a short about tuna fishing by Hassen Daldoul using a Berber chant as commentary.



Fri 22 June 6.15

### The Return of an Adventurer/ Hirde Dyama

**Niger & Guinea.** *Le Retour d'un Aventurier* (Niger 1966) is a delightful 40-minute satire by Mustapha Alassane. The protagonists of the film have seen so many Westerns that they transform themselves into Black cowboys, lassoing giraffes, terrifying villagers and rampaging until the inevitable confrontation. *Hirde Dyama* (Guinea 1972), directed by Kémoko Moussa Diakité, features Guinean musicians in an attempt to show how African culture is renewing itself.



Fri 22 June 8.45

### Lambaaye/Badou Boy

**Senegal.** *Lambaaye* (Senegal 1972), directed by Mahama J. Traoré, is a highly entertaining African version of Gogol's *Inspector General*. A stranger in town is presumed to be an inspector general travelling incognito and Traoré uses this comedy of errors to satirise the corruption and inefficiency of civil servants. *Badou Boy* (Senegal 1970), directed by Djibril Diop-Mambéty, is a delightful 55-minute comedy about a policeman and a delinquent boy in Dakar, Senegal.



Sun 24 June 3.45, 6.15, 8.45

### The Land

**Egypt.** *Al Ard* (U.A.R. 1970) is the 26th feature by Egypt's leading director, Youseff Shahin. Adapted from a novel by Marxist writer Abderrahman Cherkouki, it is a lyrical but abrasive story of peasant problems in Egypt in 1933. The struggle between a large landowner and the owners of the small farms around a village leads to disorganisation and eventual ruin for the small farmers. One of the most important recent Egyptian films.



Mon 25 June 6.15, 8.30

### The Charcoal Burner/ Death in a Suburb

**Algeria & Ghana.** *Le Charbonnier* (Algeria 1972), directed by Mohamed Bouamari, one of the most critical of the new Algerian filmmakers, concerns a poor charcoal burner and his pottery-making wife. While they are harangued by their radio to contribute to the advancement of their country, they find their professions outdated and are compelled to seek work in the city, defying taboos that have contributed to their poverty. Plus short *Death in a Suburb* (Ghana 1972) by Paul Gyampi.



Tue 26 June 6.15, 8.45

### And Tomorrow/ The Tom-Toms Are Quiet

**Tunisia & Gabon.** *Et Demain* (Tunisia 1971) by Brahim Babai follows the lives of three young men who leave their villages for the city in search of work. Babai is concerned with the problems of rural exodus, joblessness and emigration but despite his serious aims he has kept the film very enjoyable and even, at times, very funny. *Les Tam-Tams Se Sont Tus* (Gabon 1972) by Philippe Mory also deals with the problem of the pull of the large city but in this case for young women.







Wed 27 June 6.15. 8.45

### Night and Bars/Accident

**Egypt & Madagascar.** *Night and Bars* (U.A.R. 1972), directed by Ashraf Fahmy, presents a powerful and violent portrait of life in Egyptian prisons during the 1940's. The story revolves around a prisoner who becomes involved with the superintendent's wife; the prisoner's murder eventually brings about reform in the prison. *L'Accident* (Madagascar 1972), directed by Benoit Ramampy, is the first fiction film by a Madagascar director. The story revolves around what happens to two families because of an auto accident.



Thu 28 June 6.15. 8.45

### December/Silence and Brush Fire

**Algeria & Dahomey.** *December* (Algeria 1972) is the latest film from one of Algeria's most talented directors, Mohamed Lakhdar-Hamina. His earlier *The Wind from the Aures* was prized at the Cannes Film Festival; he has shown a remarkable ability to transmit the experience of the Algerian War onto film. *Silence et Feu de Brousse* (Dahomey 1972) is a 21-minute short by Richard Beby de Medeiros, a director whose idiosyncratic sense of humour is likely to enrich the African cinema.



Sat 30 June 4.15

### Kodou/The Polygamous Wazzou

**Senegal & Niger.** *Kodou* (Senegal 1971) by Babacar Samb-Makharam is an allegorical fable about present day conditions in Africa by one of the most active African cineastes. *Kodou* is a young girl who flees from a tattoo ceremony; attempts are made to cure her "madness" with both European psychiatry and traditional rituals. *Le Wazzou Polygame* (Niger 1971) is a 33-minute story by Oumarou Ganda about a Muslim "wazzou" (priest) who preaches religion but tries to take a young girl as his third wife.



Sat 30 June 6.30

### Yusra/Jemima and Johnny

**Tunisia & South Africa.** *Yusra* (Tunisia 1971) by Rachid Ferchiou is the story of a young artist who finds a mystery girl on the beach and, through her, emotional and artistic happiness. The figure of Yusra is kept ambiguous and used as an allegorical figure of the Tunisian past. *Jemima and Johnny* (South Africa 1966), directed by Lionel Ngakane, is a short film set in Notting Hill. Two children, an English boy and a West Indian girl, bring about a change in their parents' racial attitudes.



# OUSMANE SEMBENE

Ousmane Sembene is the first black African director of world stature and has been called the "father of African cinema." Now 50 years old, he has been making films only for the past ten years following studies under Mark Donskoi in Moscow. His achievement has been remarkable, creating a cinema that is both African and political without being didactic. His films are now being distributed in Britain by Politkino.

Thu 21 June 6.30

## Barom Sarrett/Black Girl/Taaw

*Barom Sarrett* (Senegal 1963) was Sembene's second film, a 20-minute story about a horse-cart taxi driver in Dakar whose vehicle is confiscated when he drives into a forbidden area. *La noire de ...* (Senegal 1965) is a 60-minute study of a young African girl working in Paris who is driven to suicide by alienation, loneliness and mistreatment. *Taaw* (Senegal 1971) is a 26-minute examination of the problems of the young in Dakar today as seen in the life of a 20-year-old who cannot find a job.



Sat 23 June 4.00. 6.15. 8.30

## The Money Order

*Mandabi* (Senegal 1968) is a striking, critical and very amusing comedy by Ousmane Sembene about the ironies of life in Dakar today. The protagonist, who lives in happy innocence, is pushed into conflict with the corruption around him when he tries to cash a money order sent from abroad. It is a political film disguised as a farce. Plus short *The Picnic* (Tunisia 1971) by Ferid Boughedir, a sketch from the feature *Au Pays de Tararani*, about a picnic where no-one gets anything to eat.



Fri 29 June 6.30. 8.45

## Emitai

*Emitai* (Senegal 1971) is Ousmane Sembene's major achievement to date and one of the most important films to come out of Africa. It takes place in a village of the Diolas in the south of Senegal at the end of the Second World War. The conflict between the French soldiers, who want rice, and the villagers, who have a natural reluctance to starve to death, is told entirely from the tribal viewpoint rather than from outside. The effect is remarkable.





# SCIENCE FICTION

CINEMA

Science fiction, as those of us who read it are at pains to assure the slowly dwindling crowds of those who think they don't, has a delightful enthusiasm for the unforeseen that thinks nothing of inflating an asteroid like a balloon or using mechanical sheep for currency. The cinema, on the other hand, tends to be earthbound, which is why, in our view, there are good sf films and even a fair number that are memorably bad, but few that can be called great.

Yet the wide cast of our net for this gigantic season (organised by the Science Fiction Foundation) has brought in a reassuringly boisterous catch, including titles as diverse as *Weekend*, *The President's Analyst*, *Diabolik*, *Freaks*, and *The Manchurian Candidate*. Borderline cases? Whatever the purists may say, these are films which create imaginary worlds in a distorted but often forceful reflection of our own – and that, after all, is what sf is all about. Traditional 'hard' sf may try to limit itself to what is possible, but the improbable, thank the stars, is always creeping in.

The sf film has mostly been *anti-scientific*. Technology is regularly shown as dangerous and soul-destroying, creating cracks in the walls of nature which let the outside chaos – be it monster or virus – come pouring in. Yet this struggle, too, has been part of sf since the Victorians studied the changing face of their country with mingled horror and pride, and H. G. Wells (with more than a touch of Kipling) wrote of the deification of the machine. The cinema, one might say, has simply added screams, blood, and beautiful girls.

Although we have great affection for the familiar absurdities of low-budget Hollywood sf, we feel it's time that more credit be given to its positive achievements – the unfettered visual imagination, the creative use of already existing locations, the brooding landscapes, the deserts and deserted cities. In short, a 20th Century mythology has been created through those looming, shadowy symbols that captured the hearts of audiences while the critics looked the other way. Two of the men who contributed most to its creation are the director Jack Arnold and the producer George Pal, neither of them much mentioned in cinema histories (with the valuable exception of John Baxter's *Science Fiction in the Cinema*). We offer the opportunity, in the form of two all-night shows, for NFT audiences to immerse themselves in their alien and profoundly influential worlds. We have also drawn from the features and shorts shown during the past ten years at the Trieste SF Film Festival, notably with a couple of prizewinners never previously seen here – *The Andromeda Nebula* and *The End of August at the Hotel Ozone*. Other welcome rarities include *Aelita* and Jens Ravn's spectacular *Man Who Thought Life*. They make a splendidly mixed collection, spectacular, irreverent, and often very disturbing. We believe that they portend an illustrious future. Filmed sf has had the fire but seldom the intellectual strength of sf literature; in another ten years, we suggest, that will no longer be so.

Philip Strick (Lecturer in Science Fiction, London University)  
Peter Nicholls (Administrator, Science Fiction Foundation)



Sun 27 May 4.15. 6.30. 8.45

### Silent Running

An example of the new expensive sf cinema that has at least managed to capture the alien magic of space travel is *Silent Running*, made by Douglas Trumbull who worked on *2001*. It's an ecology story, and any sf fan will catalogue its faults for you, but there is a genuine poetry about its vistas of stars (the flight through Saturn's rings, in particular), and a welcome humour in its handling of the team of unlikely little robots helping Bruce Dern to save the last of Earth's forests. U.S.A. 1971 / Dir Douglas Trumbull. With Bruce Dern, Cliff Potts.



Mon 28 May 6.30

### Woman in the Moon

Two years after *Metropolis*, Fritz Lang (director) and Thea von Harbou (script) returned to science fiction in this rare silent film. Hitler had all known prints destroyed in the thirties, because the rocket (designed by Willy Ley and Hermann Oberth, the father of the V2) was too much like the real thing. The crisp filming and authenticity of the rocket sequences are memorable, but some critics feel that the old Lang magic fades a little in the sequences on the moon's surface.—P.N. Dir Fritz Lang. Germany 1928.



Mon 28 May 8.45

### The Tunnel

Although the prospect of a Channel Tunnel continues to provoke enthusiasm as a means of Common Marketing the British, the idea of a Transatlantic Tunnel seems not to have survived the growth of Nazism in the 1930s. Kurt Bernhardt's early epic possibly explains why; it's not just the hard work and the risk of being blown up or drowned, it's more the inspirational speech-making that goes on. Based on Bernhard Kellerman's Utopian novel, this is a rare and rather appealing curio. Germany 1933 / Dir Kurt Bernhardt.



Tue 29 May 6.30. 8.45

### Charly

Daniel Keyes' famous sf story, "Flowers for Algernon" is the basis for this sensitive film about a moron who is operated on by neurosurgeons and develops into a genius — temporarily. Looming sentimentality is largely warded off by the much-praised performance of Cliff Robertson who, spurred on by distaste about his hitherto inglorious career, intelligently made the most of the lead role. Stirling (in *The Heat of the Night*) Silliphant's brisk script helps too, as does Ravi Shankar's music.—P.N. U.S.A. 1968 / Dir Ralph Nelson.







Wed 30 May 6.15. 8.45

### Barbarella

Roger Vadim has his cake and eats it too in this truly witty film, in which he parodies the Freudian implications lurking in the lower echelons of science fiction while simultaneously producing a film of great appeal to the dirty mackintosh brigade and all other red-blooded lovers of sado-masochistic fantasy. Jane Fonda is magnificent in the wide-eyed innocence with which she submits to a baroque variety of erotic stimuli on the fiendish planet of Lytheon. —P.N. France-Italy 1967 / Dir Roger Vadim.



Wed 30 May 6.30. 8.30

### The Illustrated Man

Three of the stories from Bradbury's unforgettable collection, linked by a considerably expanded account of the life and fate of the illustrated man himself. Bradbury addicts may shudder, but inconsistencies aside, each episode in the film is broadly concerned with betrayal, with sexual and spiritual frustration, with the power exerted by dreams, and with the ultimate brutality of the human race — themes which are very much Bradbury's own. —P.J.S. U.S.A. 1968 / Dir Jack Smight. With Rod Steiger, Claire Bloom, Robert Drivas.



Thu 31 May 8.45

### Aelita

It's surprising that sf fans have taken so long to notice the remarkable qualities of Protazanov's 1924 derivation from Alexei Tolstoy. The Queen of Mars, her chunky palace hung drawn and quartered with bits of scaffolding and piano-wire, falls in love with the young Russian she can observe on Earth; fortunately he is to be the first cosmonaut and he is soon overthrowing the unsavoury Martian social structure in favour of egalitarianism. —P.J.S. U.S.S.R. 1924 / Dir Jacob Protazanov.



Thu 31 May 6.30

### This Island Earth

Taken from a novel by Raymond F. Jones in the glorious interplanetary style of swash and buckle that all the sf writers try their hand at once in a while, *This Island Earth* starts slowly with some conventional laboratory intrigue, but concludes spectacularly with some of the most remarkable alien landscape scenes in sf film-making history. Despite the obvious economies, this is a careful and handsomely-designed production, memorable for its matter-transmitters. —P.J.S. U.S.A. 1955 / Dir Joseph Newman. With Rex Reason, Faith Domergue.



Fri 1 June 6.30. 8.45

### Things To Come

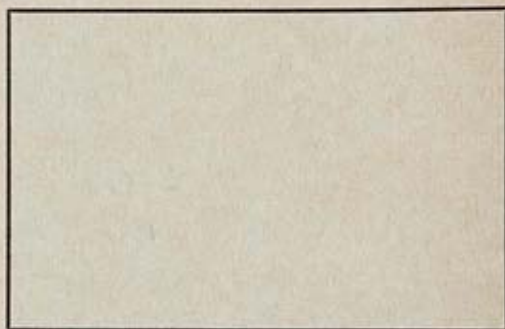
'A leviathan among films', the *Sunday Times* called it in 1936, and then went on: 'It makes Armageddon look like a street row. A stupendous spectacle, an overwhelming, Dorean, Jules Vernesque, elaborated *Metropolis*, staggering to eye, mind and spirit, the like of which has never been seen and never will be seen again. As a scathing commentary on the martyrdom of man and the vanity of human wishes, there will never again be a film of greater significance than this.' G.B. 1936 / Dir William Cameron Menzies.



Sat 2 June 4.00

### Science Fiction Forum

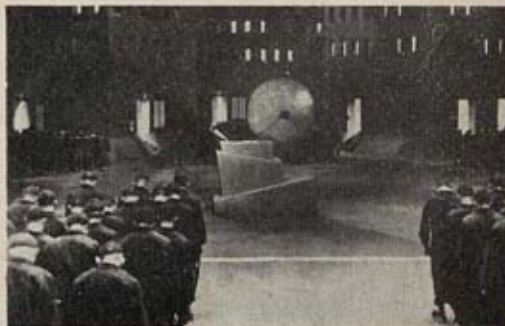
As anyone will know who has been to one of those unimaginable circuses known as Science Fiction Conventions, sf writers are talkative as well as prolific. Peter Nicholls and Philip Strick will be inviting a leading author or two to demonstrate this talent at a special forum when general consideration will be given to the present state of health of sf both in literature and on the screen. Expected contributors will include Brian W. Aldiss and Harry Harrison, whose classic novel *Make Room* has just been filmed as *Soylent Green*.



Mon 4 June 6.30. 8.45

### Metropolis

Fritz Lang created history with this tremendous parable about a machine city operated by troops of shambling workers and masterminded by the dictator whose son insists on adopting a dangerously sentimental view of life. The Schufftan process, just perfected, provided the city shots that, depending on the surviving versions, still get the film talked about, while the electric Brigitte Helm portrays the robot woman who sets off a revolution that Frankenstein's monster might well envy. Germany 1926. With Rudolf Klein-Rogge.



Tue 5 June 8.45

### Weekend

Jean Yanne and Mireille Darc set out for a drive in the country on an average day in the near future. Murder and destruction surround them and a miscellany of increasingly appalling traffic disasters block their path, but they are as unaffected by the blood as they are by the howling eccentrics who represent the first ranks of the revolution that will feed upon them. When Godard shows the world collapsing he holds nothing back; *Weekend* is a film of dazzling invention.—P.J.S. France/Italy 1967. Dir Jean-Luc Godard.







Wed 6 June 6.30

### The Omega Man

Eventually someone will see fair play by Richard Matheson's classic vampire story *I Am Legend*, but meanwhile this glossy Charlton Heston vehicle has some useful sequences to keep us going with echoes of Matheson's compulsive original. The customary garbage of disaster is as fascinating as ever: the empty city, the untended houses, the corpse-filled hospital beds, the eerie menace of torch-bearers in the streets at night – sometimes the film has an authentic chill. —P.J.S. U.S.A. 1971 / Dir Boris Sagal.



Thu 7 June 6.30, 8.45

### Je t'aime, Je t'aime

The survivor of a suicide attempt is persuaded to take part in an experiment that may send him back in time. It does, but only in tiny flashes, no surprise to those of us who have seen *Marienbad* and *Muriel*, but very disorientating to the victim. As in Resnais' previous work, the flashbacks enable us to find out what kind of person the man is; but more explicitly than before, the film is concerned with the struggle to define and come to terms with the process of time. —P.J.S. France, 1967 / Dir Alain Resnais.



Sat 9 June 4.15, 6.30, 8.45

### The End of August at the Hotel Ozone

It sounds like Ballard, but the mood of this remarkable piece by Jan Schmidt (teamed, as usual, with Pavel Juracek) is one of hard realism. An elderly woman and her eight daughters wander the post-World War II remains of what was once Europe, seeking a new father to the human race and instead finding an old man who lives with his gramophone in what's left of a fashionable hotel. —P.J.S. Czechoslovakia 1966 / Dir Jan Schmidt.



Sun 10 June 3.30, 6.15

### The Andromeda Strain

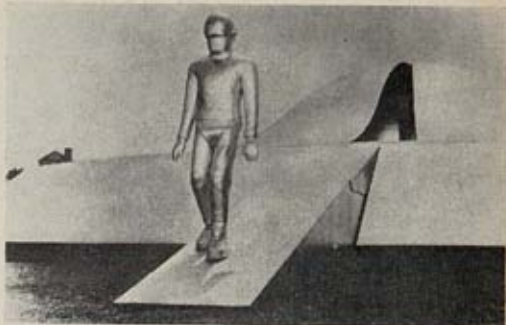
Here, with a budget much greater than he spent on *The Day The Earth Stood Still*, Robert Wise nevertheless managed to disappoint many of the critics. Unfairly. His low key documentary realism (all the equipment on display in the underground anti-biological warfare base is *bona-fide*), the coldness with which he establishes the human inadequacies of the scientists devoted to their gleaming technological marvels, were mistaken for inefficiency by reviewers. —P.N. U.S.A. 1971 / Dir Robert Wise.



Mon 11 June 6.30. 8.45

### The Day the Earth Stood Still

The stars are watching us, and every now and then in science fiction they convey their disapproval of what they see. Humanity has been tried, found wanting, and condemned, since sf began; Robert Wise's gentle reminder from twenty years ago maintains an uncomfortably current accuracy. It also has its picturesque moments. A flying saucer lands in Washington, Michael Rennie emerges in the company of an indestructible giant robot, and asks to be taken to our leaders.—P.J.S. U.S.A. 1951 / Dir Robert Wise.



Tue 12 June 6.30

### The Night of the Living Dead

After an inauspicious opening in New York in 1968, George A. Romero's debut film has slowly acquired an international reputation as one of the cinema's most unsettling visions of the collapse of civilisation. Radioactive fallout (or the like) converts large sections of the community into flesh-craving ghouls wandering in pursuit of the surviving 'normals'. They lay siege to a house, whose occupants are an unappetising bunch but who nevertheless get chewed up by one.—P.J.S. U.S.A. 1968 / Dir George A. Romero.



Tue 12 June 8.45

### The Invisible Man

Claude Rains gives a memorable performance in the title role of this 1933 adaptation of H. G. Wells' novel. This is James (Frankenstein) Whale's best film – black and comic, with the special effects extraordinarily skilful for the time. The Invisible Man's doomed megalomania is strongly visualised with a sort of anarchic sympathy. Here the central sf theme of the "monster", the outsider, whose violence is a threat to the comfortable mediocrity of everyday life, is already established.—P.N. U.S.A. 1933 / Dir James Whale.



Wed 13 June 6.15. 8.30

### The Monolith Monsters

A representative Z-Grade American monster movie, with some of the better qualities of the genre, as well as the usual absurdities. The brooding desert landscape that so often served as a backdrop for these tales takes on a ghastly pseudo-animation as it flowers into a bizzare procession of lurching crystals of silica. The imagery is often memorable if horrid, and the atmosphere is typical of Jack Arnold – not surprisingly, since he wrote the script.—P.N. U.S.A. 1957 / Dir John Sherwood.



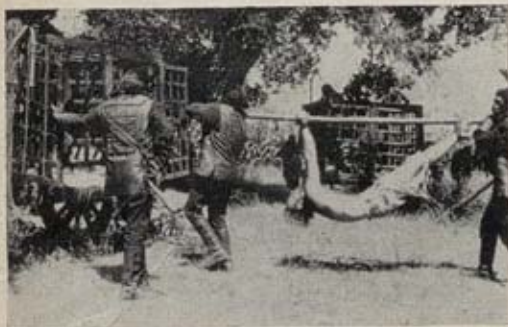




Thu 14 June 6.30/Mon 16 July 6.15. 8.30

### Doctor Cyclops

Albert Dekker is the evil Dr. Thorkel who shrinks a group of rival scientists to what might be termed guinea-pig size, and lords it over them in a manner that is of course reminiscent of Polyphemus, the rock-heaving flesh-eater in the *Odyssey*. Living out the legend to the full, they contrive to blind him and escape. What matters in this Schoedsack production, as with *King Kong*, is the special effects department (Farciot Edouart and Wallace Kelly), a surprising success.—P.J.S. U.S.A. 1940 / Dir Ernest B. Schoedsack.



Sun 17 June 4.15

### Planet of the Apes

Sun 17 June 6.30

### Beneath the Planet of the Apes

Sun 17 June 8.45

### Escape From the Planet of the Apes



It was totally predictable that these three films would be dismissed as science fiction claptrap, but they weren't. They were hailed with overwhelming critical *bonhomie*. Not to mention being great popular successes. The first, based on Pierre Boulle's novel *Monkey Planet*, was directed by Franklin Schaffner (who logically went on to make *Patton*). The satire is a little heavy-handed, but there is much to enjoy in this tale of astronauts catapulted into the future and confronted by a civilisation of intelligent and all-too-human apes. The film ends with a sting in the tail, most adeptly picked up by the sequel, directed by Ted Post. Here the pacifist message is adroitly symbolised when the men of the Forbidden Zone strip off their handsome masks to reveal mutant death's heads beneath. The film, which ends with the destruction of the world, had no imaginable follow-up. But that didn't stop Don Taylor from directing a most ingenious sequel, featuring backward time travel (by apes) to the present day, and reversing the previous satirical point rather neatly. All very jolly and intermittently intelligent.—P.N. U.S.A. 1967, 1970, 1971 / Dir Schaffner, Post, Taylor. (Note: seats bookable independently for each film, at normal prices).





Mon 18 June 6.15. 8.30

## Seconds

Fantasy and Frankenheimer started going well together with *The Manchurian Candidate*, and if *Seconds* is not by any means his strongest film it neatly captures a similar mood of anti-bureaucratic torment. A middle-aged man is swept up in a scheme of surgical rejuvenation and on returning to society in his new personality discovers he has lost everything and gained nothing. Links here with Karp, Kafka, Nabokov, and even that good old yardstick '1984'. —P.J.S. U.S.A. 1966 / Dir John Frankenheimer.



Tue 19 Jun 6.15. 8.30

## The Damned

Immured in a well-equipped hideout in Weymouth cliffs, a group of radio-active children is being raised in the hope that they may be able to survive nuclear devastation and found a new civilisation. Anyone discovering their existence must be destroyed – and that goes for Oliver Reed and Shirley Anne Field, who stumble across them in the course of a local gang war. Losey has transformed the unsuitable book ('Children of the Light' by H. L. Lawrence) into an elegant, complex tale. —P.J.S. G.B. 1961 / Dir Joseph Losey.



Thu 21 June 6.15. 8.30/Thu 19 July 6.30

## The Man Who Thought Life

One of the classic Danish sf novels by Valdemar Holst is the starting point for this funny, frightening, and visually enthralling first film by Jens Ravn, Head of the Danish Film School. A brilliant surgeon is confronted by a man who claims he can think up living creatures but requires a spot of brain surgery if the talent is to be developed. The surgeon's understandable scepticism infuriates his would-be patient, who soon manages to create an exact facsimile of the surgeon. —P.J.S. Denmark 1971 / Dir Jens Ravn.



Sat 23 June 6.15

## The Forbin Project

D. F. Jones' novel *Colossus* was the basis for this story about a sort of unholy wedlock between a gigantic American computer and its Russian counterpart, a union which first pleases but ultimately appals its human witnesses. The theme is an old one in written sf, but new to the cinema, and carried off with panache as the super-computer that emerges sets about the domination of the world. The usual lapses in taste are fairly minor. —P.N. U.S.A. 1969 / Dir Joseph Sargent.



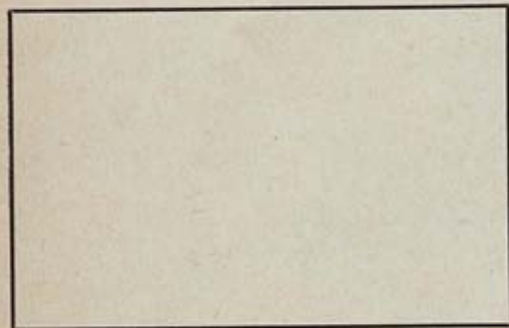




Sat 23 June 3.30. 8.30

### Marooned

Another film which languished in the shadow of 2001 at its release, this is a workmanlike rendering of Martin Caidin's novel about three astronauts trapped in an orbital satellite whose retro rockets refuse to fire. Some critics found the pace of John Sturges' direction slow to the point of lethargy, but others appreciated the careful building up of realistic detail. The human issue is a little stereotyped, but the technical problem of the rescue is well resolved.—P.N. U.S.A. 1969 / Dir John Sturges. With Gregory Peck.



Sun 24 June 4.15

### King Kong



Sun 24 June 6.30. 8.45

### Lord of the Flies

One of those cases where only the sf fans can believe it's their kind of story, while everyone else regards it as updated 'Swiss Family Robinson'. William Golding writes sf with skill and enthusiasm; for stories like 'Envoy Extraordinary' no apology is needed, but if *Lord of the Flies* is not immediately recognisable as degeneration-after-disaster sf let us at least note that an atomic war is in progress when the plane crash strands the schoolboys on a desert island.—P.S.J. G.B. 1963 / Dir Peter Brook. With James Aubrey.



Sun 1 July 4.00. 6.15. 8.30

### The President's Analyst

This quite uproarious satire set in the near future was unaccountably released with absolutely no fanfare some years back, and quickly disappeared. James Coburn is the unfortunate psychoanalyst privileged to share the President's secrets – and rapidly turned into a twitchy wreck. The worst of the many villains is the telephone company – I'll drink to that. The film, which demolishes innumerable targets at high speed with entire zaniness, will delight Monty Python fans.—P.N. U.S.A. 1968 / Dir Theodore Flicker.



Mon 2 July 6.30. 8.45

### Dr. Strangelove

The first and perhaps the most perfect of Stanley Kubrick's three science fiction films, this bears little resemblance to its solemn source, the novel *Red Alert*. Peter Sellers is great fun in his triple role (airman, president, and Germanic technocrat villain), but overshadowed for once by some of his fellow players, notably George C. Scott, Keenan Wynn and Sterling Hayden, all playing bizarre military officers. The visual style is always striking, sometimes even lyrical.—P.N. G.B. 1964 / Producer-Director Stanley Kubrick.



Tue 3 July 6.30

### Fantastic Voyage

There can be few better starting points than this for the consideration of sf's primary topic — man. The film is splendidly based on the premise that the only way to save a master-scientist whose knowledge is vital to the world is by sending a miniaturised submarine to battle through hostile corpuscles and destroy the blood clot in his brain. Among those on board is a saboteur, and there too is Raquel Welch, and unrepentant melodrama backed with the spectacular sets. F.J.S. U.S.A. 1966 / Dir Richard Fleischer.



Tue 3 July 8.45

### The Island of Lost Souls

Wells disapproved of this 1932 version of his book *The Island of Dr. Moreau*, and Charles Laughton's portrayal of the obsessive scientist is indeed flamboyantly distant from the icy politesse of the original. But the remorseless Swiftian vision of the book is not completely lost, and the exteriors (shot on Catalina Island) are unusually good. Bela Lugosi plays the chief of the Beast Men created by Moreau's vivisection. A flawed film, it still retains a memorable core of horror.—P.N. U.S.A. 1932 / Dir Erle C. Kenton.



Thu 5 July 6.15. 8.30/Mon 9 July 6.15. 8.30

### Diabolik

Mario Bava's rococo fantasy, based like *Barbarella* and *Modesty Blaise* on a popular comic strip, features a Judex-like master criminal who operates with much futuristic gadgetry. A pop art *jeu d'esprit*, the film has so consistently colourful and lush a visual impact that its sheer nonsense very nearly becomes significant. Of what, I'm not sure. The line between elegant artfulness and art is indeed narrow. The ending of this modern myth alludes most adroitly to a famous earlier one.—P.N. France-Italy 1967 / Dir Mario Bava.



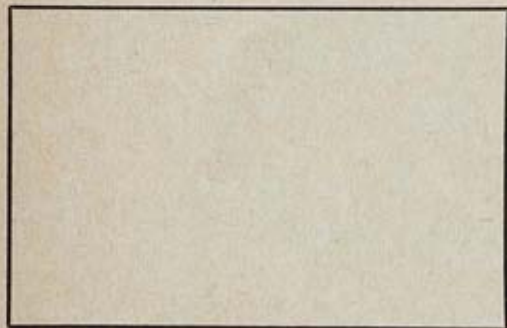




Wed 4 July 6.15. 8.45

### Dracula/Devil Doll

Two masterpieces by Tod Browning, who more than anybody created the cinematic equivalent of 19th Century Gothic literature. *Dracula* (1930) is a true horror film; it arouses not just a momentary *frisson* of fear, but a deeper sense of the potential dreadfulness of life. Although the vampire occupies an uneasy position on the fringe of sf, Bram Stoker's haunting influence on the cinema deserves recognition. The Browning version is archetypal gothic, and much the same formula, with sf undeniably included, is to be found in *Devil Doll* (1936), a grim, moody story about a mad scientist who miniaturises humans to doll size and uses them for murder. This unforgettable film was adapted from A. A. Merritt's classic *Burn Witch Burn* and stars Lionel Barrymore.



Fri 6 July 6.30

### Who Would Kill Jessie?

We are delighted to have succeeded at last in bringing this Trieste prizewinner (1966) to London, doing full honours to the comic-strip influences of so much sf. Jessie is the bursting blonde heroine (played by the pneumatic Olga Schoberova) of a strip-cartoon in which she is endlessly hunted by a berserk Superman figure and a villainous cowboy. These vivid encounters haunt the dreams of a man whose brilliant but malicious wife has invented a machine that brings dreams to life.—P.J.S. Czechoslovakia 1965 / Dir Vaclav Vorlicek.



Fri 6 July 8.45

### The Andromeda Nebula

First appearance in this country of an impressive Russian adventure story that rings with polemic but makes up for it with some plausible special effects. Taken from a famous novel by Yefremov, the film is set in the peacefully socialist world of 2,000 years hence and describes how a spaceship goes astray near the splendidly named Iron Star. Love triumphs when the crew of the spaceship are attacked by aliens of the area in a fiery finale.—P.J.S. U.S.S.R. 1958 / Dir Eugene Sherstobytov.





Sat 7 July 4.00. 6.15. 8.30

### The Fly

What Hollywood calls science fiction, is usually horror with a strong *anti*-scientific bias. This film is one of the very nicest (or nastiest) examples. Why does the sound track feature the buzzing of a fly so prominently? Why does Patricia Owens put Vincent Price's head into a hydraulic press? What went wrong with the matter transmitter? Kurt Neumann's direction is skilled and enthusiastic, and the result is, well, unbelievable.—P.N. U.S.A. 1958 / Dir Kurt Neumann.



Sun 8 July 4.15. 8.45

### Wild in the Streets

In the not-too-distant future, with an estimated 52% of the American population under the age of 25, pop idol Max Frost decides to run for President, and makes it with the help of LSD in Washington's water supply. An uneven but often hilarious black comedy from the Nicholson-Arkoff stable, with Shelley Winters narrowly avoiding being upstaged by the splendid Diane Varsi, and with Christopher Jones giving forth like a combination of *Privilege* and *The Candidate*. —P.J.S. U.S.A. 1968 / Dir Barry Shear.



Sun 8 July 6.30

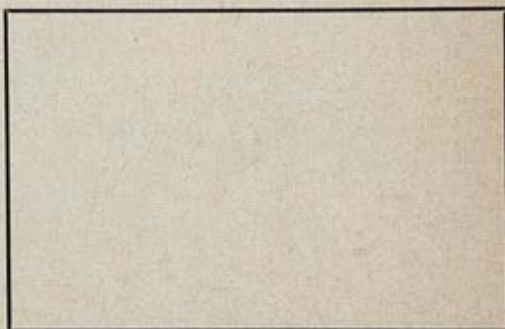
### The Manchurian Candidate

One of the great break-throughs in sf cinema: an intelligent, funny, superbly written, beautifully played, and brilliantly directed study of the all-embracing fantasy in everyday social, emotional, and political existence. A Chinese plot to take over America with the help of brainwashed G.I.s begins to fall apart when Frank Sinatra, recovering his memory in fragments, notices that Laurence Harvey is not as loveable as everybody thinks. The classic sequence is the indoctrination nightmare. —P.J.S. U.S.A. 1962 / Dir John Frankenheimer.



Mon 9 July 6.15. 8.30

### Diabolik







Tue 10 July 8.45

**Invasion and Unearthly Stranger**

Alan Bridges, too rarely directing for the cinema screen, brings a useful sense of claustrophobia to *Invasion*, in which a road-accident victim turns out to be an intergalactic criminal on the run; he and his human allies (unaware of their perilous situation) are imprisoned in a hospital by a force-field. John Krish's *Unearthly Stranger* finds John Neville's peace of mind invaded by Gabriella Licudi, the beautiful blonde he has known all too little about before he married her.—P.J.S. *Invasion*: G.B. 1966. *Stranger*: G.B. 1963.



Tue 10 July 6.30

**Invasion of the Body Snatchers**

One of the basic themes of cinematic science fiction – less marked in the written variety – is that lurking within humans are potential 'creatures'. The theme goes right back to medieval fears of 'possession', and many sf films come up with variations on the theme. But Don Siegel's cheaply made quickie had been retrospectively recognised by many critics as the absolute paradigm. Aliens take over human bodies – even the woman who raises her lips to you may not be human.—P.N. U.S.A. 1956 / Dir Don Siegel.

Fri 13 July 6.30

**Mothra**

The Japanese monster films themselves are always immense fun: having created their own version of King Kong, a loveable dinosaur called Godzilla, the Japanese have surrounded him with an entourage of charmingly unlikely creatures, including the giant Mothra which has to be lulled to sleep by the singing of twin priestesses, and Ebirah, an aggressively pre-cooked lobster. There is always a trial of strength at the end, during which the sub-plot gangsters and revenge) is disposed of.—P.J.S. Japan 1962 / Dir Inoshiro Honda.

Fri 13 July 8.45

**Invaders From Mars**

British director William Cameron Menzies rather faded from sight after *Things To Come*, but he re-emerged briefly in 1953, not long before his death, with this modest but chilling fantasy – originally made in 3D. A rare film now, it did not even receive much attention at the time. It should have. With totally assured style and subjective camera, Menzies shows the dawning realisation of a little boy that people, even his parents, even the police, have been "taken over" by things from Mars.—P.N. U.S.A. 1953.





Sat 14 July 3.15. 6.00. 8.45

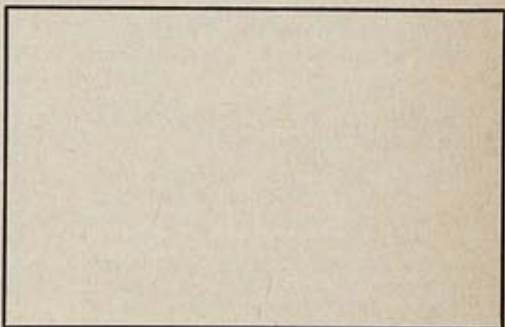
### The Most Dangerous Man Alive and The Man With the X-ray Eyes

Two of the cinema's more alarming sacrifices to scientific knowledge. In Allan Dwan's brutally concise and almost documentary narrative, Ron Randell is turned to steel by a cobalt bomb blast and becomes the most dangerous man alive. Roger Corman's hero is a philanthropist who seeks to help mankind and is soon seeing through everybody.—P.J.S.  
*Dangerous Man: U.S.A. 1961 / Dir Allan Dwan.*  
*X-Ray Eyes: U.S.A. 1963 / Dir Roger Corman.*



Wed 13 June 6.15. 8.30

### The Monolith Monsters



Wed 18 July 6.15. 8.30

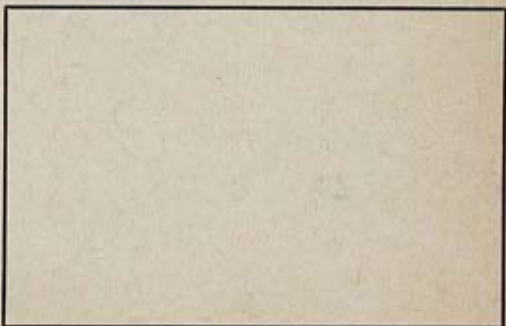
### The Quatermass Experiment

After a disastrous opening, in which a patently cardboard rocket ship sticks in a field like a dart in a dartboard, things rapidly improve in this film version of Nigel Kneale's famous television serial. Once again the science fiction trimmings form a thin veneer over the old superstitious theme of man becoming 'thing'. Richard Wordsworth's lurching performance as the diseased astronaut slowly deliquescing into a kind of fungus is first touching, and then quite horrible.—P.N. G.B.  
1955 / Dir Val Guest.



Thu 19 July 6.30

### The Man Who Thought Life





# ALL-NIGHT SHOWS

## JACK ARNOLD



Sat 16 June 12 midnight

**It Came From Outer Space (1953)**  
**The Creatures From The Black Lagoon (1954)**

**Tarantula (1955)**  
**The Incredible Shrinking Man (1957)**  
**The Space Children (1958)**

This all-night session celebrates the wild, neglected talent of Jack Arnold. Everyone remembers the films, but few remember the name of the director. And yet between 1953 (*It Came from Outer Space*) and 1958 (*The Space Children*) his 'monster movies', 'sf horror films', call them what you will, dominated the curious underworld of the cinema. Arnold was a technician, hired to produce low-budget frightening films for the aphrodisiac effect they had on teenagers, with subsequent box-office profits. But he was much more than that too. Monstrousness in Arnold's films is not simply imposed from outside – it often seems to spring from irrational areas of the human spirit. Leo G. Carroll's compulsions are imaged in his own growing deformity even before we meet the giant spider in *Tarantula*. The erotic tensions in *The Creature* are prefigured even before the monstrous sexuality of the creature himself floats up from deep in the pool below the white thighs of the swimming Julie Adams. Arnold had a genius for using landscape to symbolise alienation – like Antonioni in that respect. The sea coast, the jungle, and most memorably (and most imitated) the desert – these are the settings, indifferent to humanity, that figure so largely in Arnold's work. Even the conventional suburban interiors of *Shrinking Man* seem threatening as our perspective shrinks along with that of the unfortunate hero.

—Peter Nicholls.

## GEORGE PAL



Sat 14 July 12 midnight

**War of the Worlds (1953)**  
**The Naked Jungle (1953)**  
**The Conquest of Space (1955)**  
**The Time Machine (1960)**  
**Robinson Crusoe on Mars (1964)**

George Pal believes in entertainment, not art; production values, not moral values. He was a producer (like Selznick and Schary) who imprinted his own personality on his films, and in so doing revolutionised sf in the cinema by setting higher standards of accuracy and special effects, than the industry had seen before. After Puppets and shorts in the thirties and forties, he produced his first feature, the historically important *Destination Moon*, in 1950. With *War of the Worlds* Pal joined forces with director and special effects expert Byron Haskin with whom he has worked since. The film pays scant attention to the Wells original, updating it and moving it to California, but it has imagination, gusto and wit. They next teamed up on *The Naked Jungle*, an adaptation of the famous Carl Stephenson story "Leiningen vs. the Ants" which features Charlton Heston as an Amazon planter defying a horde of army ants. *The Conquest of Space*, partially derived from the Willy Ley/Chesley Bonestell book, gave Pal an opportunity to develop the space special effects he had pioneered including a space burial and a landing on Mars. *The Time Machine*, directed by Pal, won an Oscar for its time travel special effects. Finally *Robinson Crusoe on Mars* relates the adventures of a stranded astronaut.



# Special events

AT LONDON'S NFT

Our special events during this booklet period are mainly based around John Player lectures and discussions, although there is also a programme (showing twice) of new work from the London Film School – of interest to talent spotters and others. The Harry Kümel season will present the British premiere of *Malpertuis* and during his John Player lecture he will pay particular reference to this film in the 'distributors version' and his own version. Comparisons will be illustrated. It is also hoped to welcome Susan Hampshire, who stars in the film, to this part of the discussion. The remaining lectures within this section (but not forgetting Frank Capra, whose appearance will be the highlight of the season of his films – see page 49) are arranged with the B.K.S.T.S., as the N.F.T.'s contribution to Film '73.

Sun 17 Jun 6.15

## Harry Kümel/John Player Lecture

Belgium filmmaker Harry Kümel, who now teaches at the Dutch Film School, has acquired an international reputation after only three features. His first, *Monsieur Howarden*, was a notable success in the London Film Festival, the horror film *Le Rouge aux Lèvres* has been released in Britain as *Daughters of Darkness* and *Marpertuis* was one of the talking points of the 1972 Cannes Festival. Mr. Kümel will be talking about his career with special reference to *Marpertuis*.



Wed 11 July 6.30. 8.45

## London Film School Programme

Among the wide variety of new films from the LFS to be given their first public showing at the NFT on 11 July are: *FLAT 15*, a moving short film on the death of a solitary old lady living alone in a bed-sit; *ACTION HOUSE*, a colour documentary about children building their own adventure playground; *CARRIER PIGEON*, a remarkably clever cartoon of animated chalk drawings done on a black-board; a film called *EMERALD GAME*, an examination of war seen through the eyes of children; and a documentary of the world famous photographer *SAM HASKINS*.





# FILM73

The following four events in the NFT's current programme are our small contribution to the major event which will be taking place at the Royal Lancaster Hotel this week (June 25-29). Film '73 is arranged by the British Kinematograph Sound and Television Society.



Mon 25 Jun 6.30

## The Long Day's Dying

Adapted by Charles Wood from Alan White's novel, *The Long Day's Dying* is an anti-war movie attempting to show the violence and horror of war to make its case. Derek Ware who worked extensively on the movie has selected it as one of the best and most energetic of recent films to show the stuntman's vital role in cinema. G.B. 1968 / Dir Peter Collinson.

Mon 25 Jun 8.45

## Derek Ware/Stunting

Derek Ware and his team HAVOC are leading specialists in the world of stunt and fight arranging. A couple of years ago Derek Ware and his team gave a demonstration-lecture of their skills. In today's lecture he will be concentrating on developing further his theory that 'stunting' is a neglected art in the film. His talk will be profusely illustrated. He has just published a book: an analysis and history of *Stunting in the Cinema*.

Tue 26 June 6.30

## First A Girl

Saville kept the original idea of the Schünzel German version – a case of mistaken identity when the out-of-work actress who takes on the job of a female impersonator and scores such an enormous success with the audience who think she's really a "he" that she has to pretend to be a boy off-stage. G.B. 1935 / Dir Victor Saville.



Tue 26 June 8.30

## Harold Brown/Preservation of Films

"Preserving films is not, as the lay public at one time seemed to assume, a once for all treatment like embalming a corpse. Rather is it akin to the preservation of liberty; the price of which is said to be eternal vigilance. How the surveillance of motion pictures is carried out in the N.F.A. will be the matter of the talk and illustrations".



# FILM 73

Wed 27 June 6.30

## Don Juan

Here is a truly innovative film – the first movie with a synchronised score on discs. The film – made by Warner Bros in 1925 – was finally released in 1926 and was an immediate fore-runner to the Jolson 'talking picture'. *Don Juan* starred John Barrymore – then at the peak in his career of nearly 60 films – in the first of his four films for Crosland. He plays both father and son in the film and he has marvellous support from a large cast. U.S.A. 1925/6 / Dir Alan Crosland.

Wed 27 June 8.45

## Philip Jenkinson/ The Forgotten Innovators

Philip Jenkinson is as well known to the NFT audiences as an enthusiastic and diverting lecturer, as he is to the wider audience of television viewers. For the third of these John Player/BKSTS lectures in the Film '73 series, we have invited him to present a series of extracts and observations on the development of the motion picture. He has chosen the 'Forgotten Innovators' as the subject, and will present a programme of material in tribute to the lesser known figures and film makers.

Thu 28 June 6.30

## The Haunted Palace

A film compiled from all kinds of sources, and yet with an obsessive power of its own. One of the best things Corman has done, and with its roots in Poe, Lovecraft and Matheson, a must for all sf devotees. On the surface, a nutty yarn about the green, four-armed sex-hungry Thing in Vincent Price's cellar. Underneath, an allegory dealing with such contemporary diseases as the death-wish, dread of disfigurement and old age.  
—P.J.S. U.S.A. 1963 / Dir Roger Corman.

Thu 28 June 8.45

## Philip Strick/The Search for Terror

An investigation into the darker regions of science fiction, with the help of extracts from both films and books. Particular analysis will be devoted to *The Haunted Palace* and *Night of the Living Dead*, and assessment will be made about the extent to which a horrific element is essential to successful sf. The discussion will be led by critic Philip Strick, lecturer in sf for London University.





# HARRY KÜMEL

Harry Kümel, who teaches at the Dutch Film School, is one of the most important talents to emerge from Belgium. At the age of 13 he received an 8mm camera and with a group of film enthusiasts made about ten short films. In 1958 he made a self-financed short based on a poem by Jean Cocteau "Anna La Bonne" which received numerous awards. Since these early projects he has established an international reputation with three feature films which we shall be screening complete. After *Monsieur Hawarden* and the extraordinary *Daughters of Darkness*, he made *Malpertuis*—S.S.



Fri 15 June 6.15. 8.30

## Monsieur Hawarden

This movie has steadily gained a deserved reputation for its stylishness and the fascination of its story, based on fact. 'Monsieur' Hawarden flees from the tragic outcome of a duel. Disguised as a man and travelling with a girl companion (this relationship is ambiguous) she visits a lonely farm where the narrative unfolds. She is drawn to a young boy, who — not realising her sex — reciprocates this affection. Dedicated to von Sternberg, the film is more indebted to Dreyer. Holland/Belgium 1968 / Dir Harry Kümel.



Sat 16 June 4.00. 6.15. 8.30

## Daughters of Darkness

Harry Kümel's second feature film was the stylish and supremely elegant horror film, *Le Rouge aux lèvres*. In it Delphine Seyrig plays a classy vampire, the Countess Elizabeth Bathory, whose companion is the young Danielle Ouimet. The film was too little seen in England for its bizarre horror and perverse sexuality should have made it a wider commercial success. Belgium/France/West Germany 1971/Dir. Harry Kümel. With Delphine Seyrig, Danielle Ouimet.



Sun 17 June 4.00. 8.30

## Malpertuis

An all-star cast, witty design, tongue-in-cheek humour and a strange mingle of fantasy and myth help to make this Gothic story a valid experience. Orson Welles portrays an old man whose relatives are waiting for him to die in the mysterious Malpertuis. Based on a story by Belgian writer Jean Ray and first shown at the Cannes Film Festival in 1972 in a cut version, it has now been reassembled by the director for this British premiere. France-Belgium-West Germany 1972 / Dir Harry Kümel. With Susan Hampshire, Michel Bouquet.



# National Film Theatres Programme Summary

POSTAL RESERVATIONS FOR THE FOLLOWING PROGRAMMES WILL BE ACCEPTED FROM  
 MONDAY, 21st MAY  
 PERSONAL AND TELEPHONE BOOKINGS WILL BE ACCEPTED AT THE BOX OFFICE FROM  
 WEDNESDAY, 23rd MAY

## MAY 1973

27 Sun	NFT1	4.15	6.30	8.45	Silent Running	p. 9
27 Sun	NFT2	4.00	6.15	8.30	That Certain Thing	PA p. 47
28 Mon	NFT1		6.30		Woman in the Moon	PA/EC p. 9
28 Mon	NFT1			8.45	The Tunnel	EST p. 9
28 Mon	NFT2		6.15	8.30	Flight (unconfirmed)	p. 47
29 Tue	NFT1		6.30	8.45	Charly	p. 9
29 Tue	NFT2		6.15	8.30	Dirigible	p. 47
30 Wed	NFT1		6.30		The Illustrated Man	p. 10
30 Wed	NFT1			8.45	Barbarella	p. 10
30 Wed	NFT2		6.15		Barbarella	p. 10
30 Wed	NFT2			8.30	The Illustrated Man	p. 10
31 Thu	NFT1		6.30		This Island Earth (Unconfirmed)	p. 10
31 Thu	NFT1			8.45	Aelita	PA/EC p. 10
31 Thu	NFT2		6.15	8.30	Platinum Blonde	p. 48

## JUNE

1 Fri	NFT1		6.30	8.45	Things to Come	p. 11
1 Fri	NFT1		11.00 pm		The Maltese Falcon	p. 54
1 Fri	NFT2		6.15	8.30	American Madness	p. 48
2 Sat	NFT1	4.15	6.30	8.45	L'Age d'Or/Las Hurdes	EC p. 37
2 Sat	NFT2	4.00			Science Fiction Forum. (All seats bookable at 44p.)	p. 11
2 Sat	NFT2		6.15	8.30	Here Comes the Groom	p. 53
3 Sun	NFT1	4.00			JOHN PLAYER LECTURE - Frank Capra (All seats bookable at 44p.)	p. 49
3 Sun	NFT1		6.30		American Madness	p. 48
3 Sun	NFT1			8.45	Mr. Deeds Goes To Town	p. 50
3 Sun	NFT2	4.00	6.15	8.30	Gran Casino (unconfirmed)	EC p. 37
4 Mon	NFT1	6.30	NFT2	8.45	Metropolis	PA p. 11
4 Mon	NFT2		6.15		Charles Dead or Alive	EST p. 34
4 Mon	NFT1			8.45	The Surveyors (limited tickets)	EST p. 33
5 Tue	NFT1		6.30		Weekend	EST p. 11
5 Tue	NFT1			8.45	El Gran Calavera (unconfirmed)	EC p. 37
5 Tue	NFT2		6.15		The Wedding Day	EST p. 34
5 Tue	NFT2			8.30	Tonight or Never	EST p. 34
6 Wed	NFT1		6.30		Omega Man	p. 12
6 Wed	NFT1			8.45	El Gran Calavera (unconfirmed)	EC p. 37
6 Wed	NFT2		6.15	8.30	Lady for a Day	p. 49
7 Thu	NFT1		6.30	8.45	Je t'aime, je t'aime	EST p. 12
7 Thu	NFT2		6.15		Swiss Shorts and Documentaries - 1	EST p. 35
7 Thu	NFT2			8.30	Swiss Shorts and Documentaries - 2	EST p. 35
8 Fri	NFT1		6.30		Susana Un Chien Andalou	EC p. 38
8 Fri	NFT1			8.45	La Hija del Engano (unconfirmed)	EC p. 38
8 Fri	NFT1		11.00 pm		Les Biches	EST p. 54
8 Fri	NFT2		6.15		Alfred R.	EST p. 35
8 Fri	NFT2			8.30	Charles Dead or Alive	EST p. 34
9 Sat	NFT1	4.15	6.30	8.45	The End of August at the Hotel Ozone	EC p. 12
9 Sat	NFT2	4.00			Dances of Izu (Gosho, 1933)	EST
9 Sat	NFT2		6.15		Okoto and Sasuke (Shimazu, 1935)	EST



## JUNE (Cont.)

9 Sat	NFT2		8.30	Mademoiselle Oyu (Mizoguchi, 1951)	EST	
10 Sun	NFT1	3.30	6.15	The Andromeda Strain		p. 12
10 Sun	NFT1		8.45	World Premiere: Fifty Fighting Years (All seats bookable 99p., 66p., and 44p.)—(limited tickets)		
10 Sun	NFT2	4.00		Charles Dead or Alive	EST	p. 34
10 Sun	NFT2		6.15	The Surveyors	EST	p. 33
10 Sun	NFT2		8.30	The Wedding Day	EST	p. 34
11 Mon	NFT1		6.30	8.45 The Day the Earth Stood Still		p. 13
11 Mon	NFT2		6.15	Tonight or Never	EST	p. 34
11 Mon	NFT2		8.30	Swiss Shorts and Documentaries - 1	EST	p. 35
12 Tue	NFT1		6.30	Night of the Living Dead		p. 13
12 Tue	NFT1		8.45	The Invisible Man		p. 13
12 Tue	NFT2		6.15	8.30 Broadway Bill		p. 50
13 Wed	NFT1		6.30	Una Mujer Sin Amor (unconfirmed)	EC	p. 39
13 Wed	NFT1		8.45	Subida al Cielo (unconfirmed)	EC	p. 39
13 Wed	NFT2		6.15	8.30 Monolith Monsters		p. 13
14 Thu	NFT1		6.30	Dr. Cyclops		p. 14
14 Thu	NFT1		8.45	Mr. Deeds Goes to Town		p. 50
14 Thu	NFT2		6.15	Swiss Shorts and Documentaries - 2	EST	p. 35
14 Thu	NFT2		8.30	Alfred R.	EST	p. 35
15 Fri	NFT1		6.30	El Bruto	EC	p. 39
15 Fri	NFT1		8.45	Robinson Crusoe		p. 40
15 Fri	NFT1		11.00 pm	Witchfinder General		p. 54
15 Fri	NFT2		6.15	8.30 Monsieur Hawarden	EST	p. 26
16 Sat	NFT1	4.15	6.30	8.45 El	EST	p. 40
16 Sat	NFT1		12.00 pm	ALL NIGHT JACK ARNOLD (prog. lasts approx. 8 hrs. with intervals. All seats bookable at £1.10)		p. 22
16 Sat	NFT2	4.00	6.15	8.30 Daughters of Darkness		p. 26
17 Sun	NFT1	4.15		Planet of the Apes		p. 14
17 Sun	NFT1		6.30	Beneath the Planet of the Apes		p. 14
17 Sun	NFT1		8.45	Escape from the Planet of the Apes		p. 14
17 Sun	NFT2	4.00	8.30	Malpertuis		p. 26
17 Sun	NFT2		6.15	JOHN PLAYER LECTURE - Harry Kümel (All seats bookable at 44p.)		p. 23
18 Mon	NFT1		6.30	It Happened One Night		p. 49
18 Mon	NFT1		8.45	Wuthering Heights	EC	p. 40
18 Mon	NFT2		6.15	8.30 Seconds		p. 15
19 Tue	NFT1		6.15	Soleil O/Nkrumah	EC	p. 3
19 Tue	NFT1		8.45	Opium and the Baton/Iva Abiku	EC	p. 3
19 Tue	NFT2		6.15	8.30 The Damned		p. 15
20 Wed	NFT1		6.30	Concerto for an Exile/France For Us/Amanie	EC	p. 3
20 Wed	NFT1		8.45	The Dupes/You Hide Me	EST	p. 4
20 Wed	NFT2		6.15	8.30 The Runaway Streetcar	EC	p. 41
21 Thu	NFT1		6.30	Barom Sarret/Black Girl/Taaw	EST	p. 7
21 Thu	NFT1		8.45	A Thousand Hands/Matanza	EC	p. 4
21 Thu	NFT2		6.15	8.30 The Man Who Thought Life	EC	p. 15
22 Fri	NFT1		6.15	The Return of an Adventurer/Hirde Dyama	EC	p. 4
22 Fri	NFT1		8.45	Lambaaya/Badou Boy	EC	p. 5
22 Fri	NFT1		11.00 pm	Valerie and Her Week of Wonders	EST	p. 54
22 Fri	NFT2		6.15	8.30 The Bitter Tea of General Yen		p. 48
23 Sat	NFT1		6.15	The Forblin Project		p. 15
23 Sat	NFT1	3.30	8.30	Marooned		p. 16
23 Sat	NFT2	4.00	6.15	8.30 The Money Order	EST	p. 7
24 Sun	NFT1	4.15		King Kong		p. 16



## JUNE (Cont.)

24 Sun	NFT1	6.30	8.45	Lord of the Files	p. 16
24 Sun	NFT2	3.45	6.15	8.45	
25 Mon	NFT1	6.30		Long Day's Dying	p. 24
25 Mon	NFT1		8.45	JOHN PLAYER LECTURE - Derek Ware/Stunting in the Cinema. (All seats bookable at 44p.)	p. 24
25 Mon	NFT2	6.15	8.30	The Charcoal Burner/Death in a Suburb	EC p. 5
26 Tue	NFT1	6.30		First A Girl	p. 24
26 Tue	NFT1		8.45	And Tomorrow/The Tom-Toms Are Quiet	EC p. 5
26 Tue	NFT2	6.15		And Tomorrow/The Tom-Toms Are Quiet	EC p. 5
26 Tue	NFT2		8.30	JOHN PLAYER LECTURE - Harold Brown/Preservation of Films. (All seats bookable at 44p.)	p. 24
27 Wed	NFT1	6.30		Don Juan	p. 25
27 Wed	NFT1		8.45	JOHN PLAYER LECTURE - Philip Jenkinson/The Forgotten Innovators. (All seats bookable at 44p.)	p. 25
27 Wed	NFT2	6.15	8.45	Night and Bars/Accident	EC p. 6
28 Thu	NFT1	6.30		The Haunted Palace	p. 25
28 Thu	NFT1		8.45	JOHN PLAYER LECTURE - Philip Strick/The Search for Terror. (All seats bookable at 44p.)	p. 25
28 Thu	NFT2	6.15	8.45	December/Silence and Brush Fire	EC p. 6
29 Fri	NFT1	6.30	8.45	Emital	EST p. 7
29 Fri	NFT1	11.00 pm		I Was a Male War Bride	p. 55
29 Fri	NFT2	6.15	8.30	Death and the River	EC p. 41
30 Sat	NFT1	4.15		Kodou/The Polygamous Wazzou	EC p. 6
30 Sat	NFT1	6.30		Yustra/Jemima and Johnny	EST p. 6
30 Sat	NFT1		8.45	Sambizanga/Boubou-Cravate	EC p. 4
30 Sat	NFT2	3.30	6.00	8.30 Mr. Smith Goes to Washington	p. 51

## JULY

1 Sun	NFT1	4.15	6.30	L'Age d'Or/Las Hurdes	EC p. 37
1 Sun	NFT1		8.45	The Criminal Life of Archibaldo De La Cruz	EST p. 41
1 Sun	NFT2	4.00	6.15	8.30 The President's Analyst	p. 16
2 Mon	NFT1	6.30	8.45	Dr. Strangelove	p. 17
2 Mon	NFT2	6.15	8.30	Cela s'Appelle l'Aurore	EC p. 42
3 Tue	NFT1	6.30		The Fantastic Voyage	p. 17
3 Tue	NFT1		8.45	The Island of Lost Souls	p. 17
3 Tue	NFT2	6.15	8.30	Meet John Doe	p. 51
4 Wed	NFT1	6.15	8.45	Devil Doll/Dracula (1931)	p. 18
4 Wed	NFT2	6.15	8.30	Arsenic and Old Lace	p. 51
5 Thu	NFT1	6.30	8.45	La Mort en ce Jardin	EC p. 42
5 Thu	NFT2	6.15	8.30	Diabolik	p. 17
6 Fri	NFT1	6.30		Who Would Kill Jessie?	EC p. 18
6 Fri	NFT1		8.45	Andromeda Nebula	EC p. 18
6 Fri	NFT1	11.00 pm		To Have and Have Not	p. 55
6 Fri	NFT2	6.00	8.45	Why We Fight - 1	p. 52
7 Sat	NFT1	4.15	6.30	Wuthering Heights	EC p. 40
7 Sat	NFT1		8.45	Nazarin	EST p. 42
7 Sat	NFT2	4.00	6.15	8.30 The Fly	p. 19
8 Sun	NFT1	4.15	8.45	Wild in the Streets	p. 19
8 Sun	NFT1	6.30		The Manchurian Candidate	p. 19
8 Sun	NFT2	4.00	6.15	8.30 La Fièvre Monte à El Pao	EC p. 43
9 Mon	NFT1	6.30	8.45	The Young One	p. 43
9 Mon	NFT2	6.15	8.30	Diabolik	p. 17
10 Tue	NFT1	6.30		Invasion of the Body Snatchers	p. 20
10 Tue	NFT1		8.45	Invasion/Unearthly Stranger	p. 20
10 Tue	NFT2	6.30		Why We Fight - 2 (All seats bookable at 66p)	p. 52



## JULY (Cont.)

11 Wed	NFT1	6.30	8.45	Films from the London Film School	p. 23
11 Wed	NFT2	6.15	8.45	It's a Wonderful Life	p. 52
12 Thu	NFT1	6.30		Le Mort en ce Jardin	EC p. 42
12 Thu	NFT1		8.45	Viridiana	EST p. 43
12 Thu	NFT2	6.15	8.30	State of the Union	p. 52
13 Fri	NFT1	6.30		Mothra	p. 20
13 Fri	NFT1		8.45	Invaders from Mars	p. 20
13 Fri	NFT1	11.00 pm		The Moving Target	p. 55
13 Fri	NFT2	6.15	8.30	Riding High	p. 53
14 Sat	NFT1	4.15	6.30	Cela s'appelle l'Aurore	EC p. 42
14 Sat	NFT1		8.45	The Exterminating Angel	EST p. 44
14 Sat	NFT1	12.00 pm		ALL NIGHT GEORGE PAL (prog. lasts approx. 8 hrs. with intervals. All seats bookable at £1.10)	p. 22
14 Sat	NFT2	3.15	6.00	8.45 The Most Dangerous Man Alive/The Man With X-Ray Eyes	p. 21
15 Sun	NFT1	4.15	6.30	8.45 Diary of a Chambermaid	EST p. 44
15 Sun	NFT2	3.30	6.00	8.30 You Can't Take It With You	p. 50
16 Mon	NFT1		6.30	La Fièvre Monte à el Pao	EC p. 43
16 Mon	NFT1		8.45	Simon of the Desert/Fall of the House of Usher	EST p. 44
16 Mon	NFT2	6.15	8.30	Doctor Cyclops	p. 14
17 Tue	NFT1	6.30	8.45	Belle de Jour (unconfirmed)	EST p. 45
17 Tue	NFT2	6.15	8.30	A Hole in the Head	p. 53
18 Wed	NFT1	6.30	8.45	La Voie Lactée (unconfirmed)	EST p. 45
18 Wed	NFT2	6.15	8.30	The Quatermass Experiment	p. 21
19 Thu	NFT1		6.30	The Man Who Thought Life	EC p. 15
19 Thu	NFT1		8.45	El Bruto	EC p. 39
19 Thu	NFT2	6.00	8.45	A Pocketful of Miracles	p. 53

EC denotes Earphone Commentary. EST denotes English Subtitles. PA denotes piano accompaniment by Miss Florence de Jong, Mr Philip Colman, Mr Robin Saunders or Mr Graham Nichols.

## OUR GRATEFUL THANKS ARE DUE TO:

Amanda, Bargate Films, BBC, BFI Distribution Library, F. Birrer, BKSTS, Eileen Bowser, British Lion, Harold Brown, Felix Bucher, Luis Buñuel, Frank Capra, Cinecenta, Cinedis, Cinema International Corporation, Cinemateca Mexicana, Cinemateque Royale de Belgique, Columbia 16mm, Columbia Warner, Connoisseur, Contemporary, Curzon Publicity, Oscar Dancigers, Walt Disney, Andi Engel, Bob Epstein, William K. Everson, FDA, Les Films Marceau, Anne E. Fleming, Fox Rank, Ghana Broadcasting Corporation, Golden Era, Galdino Gomez Gomez, Granada Television, Grand National, Les Grands Films Classiques, Ron Harris, Hemdale, Jim Hillier, Alan Hutchinson, Imperial War Museum, Intercontinental, Philip Jenkinson, Dr Hannes Kamphausen, Lawrence F. Karr, Kingston, Mr Klaue, Sam Kula, Harry Kùmel, Stan Lekarev, Jacques Ledoux, London Film School, A. H. Marie, MCA, Ministry of Culture and Information UAR, Monarch, Anthony Morris, Museum of Modern Art, National Film Organisation, Syria, National Telefilm Association, NFA, Lionel N'Gakane, Tom Nicholas, Peter Nicholls, Pan African Federation of Film Producers, Jacques Poitreneaud, Politkino, Rank Film Distributors, Jens Ravn, Babacar Samb, Science Fiction Foundation, ScreenGems, Colin Shindler, Société pour un Centre Suisse de Cinema, Sovexport, Staatliches Filmarchiv der DDR, Philip Strick, Supreme, Swiss Embassy, London, Target International, Tigon, Transocean-Eximport, UA TV, United Artists, Paulin Vieyra, J. Vogtens, Derek Ware.

## WORLD PREMIERE: FIFTY FIGHTING YEARS - Sunday 10 June 8.45

A special presentation of a new compilation film directed and produced by Stanley Forman and Roland Bischoff with screenplay by Ivor Montagu, Roger Woddiss and Stanley Forman. The film is a tribute to *Labour Monthly*, the socialist magazine founded by R. Palme Dutt in 1921 and still edited by him today. Using newsreel material, cartoons, studio interviews and montage from the magazine, the film recalls the history of the past 50 years as *Labour Monthly* saw it. Victoria Wegg-Prosser describes the film in the MAY MFB as "a magnificently committed film." All seats bookable at 99p, 66p, and 44p.



# NATIONAL FILM THEATRE

South Bank, Waterloo

A DIVISION OF THE  
BRITISH FILM INSTITUTE

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**By taxi:** Get out at bus stop, South side of Waterloo Bridge and walk down sign-posted steps to the Theatre or ask for National Film Theatre, directing the taxi to the Royal Festival Hall service road which leads directly to the NFT entrance.

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Should you not already be a member of the British Film Institute (and therefore the NFT), why not call in or telephone us? Associateship costs £2.20 while full membership – with advantages, such as receiving "Sight and Sound" and the use of our Information Department – costs £3.30 a year. All members receive the NFT programme booklets. Associates and members can buy tickets for three guests. Prices include VAT.

Programme designed by  
John Harmer.

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(Postal booking from 21st May)

To help you to attend as many screenings as possible, we are providing you with this booking form for your convenience. Please list all the films in which you are interested in date order. It would be appreciated if you could send an open cheque with a ceiling on the amount you are prepared to spend in case any film you wish to see becomes sold out. Reserved seats are 44p and 55p in NFT1, 44p in NFT2. **(Price rise necessary because of VAT).**

[illegible]

**(Note to Members! Saturday shows are now for members only and are not open to the public)**

Make cheques and P.O.'s payable to National Film Theatre. Members are reminded that booking forms must be accompanied by their remittance, membership card and a stamped self-addressed envelope. If you wish to book for more films than there are spaces above, please use an additional sheet.



# NEW CINEMA IN SWITZERLAND

With one exception, this Swiss film season documents the last three years of Swiss film-making. *Nice Time*, however, by Alain Tanner and Claude Goretta (produced by the BFI Experimental Production Committee) came at the beginning of a development which is known in Switzerland by the proud and challenging description "Young Swiss Film". It was made by two of those film-makers who, a good ten years later, were to attract foreign interest to Switzerland's film production, which, though small, is independent, meticulous and ingenious. England's Free Cinema was an important inspiration for the new Swiss cinema; in 1957, when *Nice Time* was being made in London, the Free Cinema was just beginning and was proclaiming its aims. The progress achieved by Swiss film production since 1957 can perhaps be summed up as follows: The 20 directors of the films being shown in London have each made at least two films during the period represented – 1969 to 1972. By laborious and patient work in the field of cultural policy, Swiss film makers have in the last ten years created the basis for a continuity, uneven though it may be, in Swiss film-making. In the fifties and the opening years of the sixties, Switzerland could only look back more or less proudly on past creations; today the Swiss film has a future as well. This selection documents not only the development of Swiss film-making, but also show directions in the Swiss cinema. The examples from the French-speaking part of the country adhere to the tradition of the French film and transform it from within while those from German-speaking Switzerland show a clear tendency to create a new kind of film, without gods or masters, so to speak. What holds these two branches of the New Swiss Film together is the obvious solidarity of all Swiss film-makers, who, without exception, see themselves as members of a generation which examines tradition critically before passing it on . . . or not. During the past ten years the Swiss film has also developed into a political factor which can no longer be ignored.—Martin Schaub.

Mon 4 June 8.45/Sun 10 June 6.15

## The Surveyors

(Les arpenteurs)

A meditation on friendship and the difficulties of human relationships. This well-known theme from earlier films by Soutter is given lively form in *Les arpenteurs* with superb dialogue constantly formulating the unexpected. There is a freshness and truth on the part of the actors quite removed from ponderous realism with the surveyors of the title striding to and fro among houses, people and sentiments.

Switzerland 1972 / Dir Michel Soutter. With Marie Dubois, Jean-Luc Bideau, Jacques Denis, Jacqueline Moore.

Shorts: *The Adventures of Hick and Hack* by Gorgon Haas, *A Line Is A Line Is A Line* by Urs Graf and *Murmure* by Marcel Schüpach.







Mon 4 June 6.15/Fri 8 June 8.30.

## Charles Dead or Alive

(Charles mort ou vif)

The crisis in the life of a Geneva manufacturer. A television interview to mark his 50th birthday gives him an opportunity to break out of his secure and ordinary life, and, freed from social pressures, to find himself. Alain Tanner's first feature film (prior to *La Salamandre*) is to be understood as a bitter confrontation with a Swiss reality which only recognises material values. *Switzerland 1970 / Dir Alain Tanner. With François Simon, Marcel Robert, Marie-Claire Dufour, Maya Simon, André Schmidt.* Short: *Nice Time* by Alain Tanner and Claude Goretta, made in 1957, produced by the BFI Experimental Production Committee.

Tue 5 June 6.15/Sun 10 June 8.30.

## The Wedding Day

(Le Jour des Noces)

An adaptation of Maupassant's short story "Une partie de campagne", previously used by Renoir, though the comparison is unfair to Goretta who tells his story with subtlety and mordant wit. Moreover, this apparently surface comedy of an interrupted wedding is soon revealed as social satire, which is made particularly fascinating by the superb acting. *Switzerland 1970 / Dir Claude Goretta. With Arnold Walter, Dora Doll, Martine Garrel, André Schmidt.*

Shorts: *Anamorphosis* by Guido Haas, *Alunissons* by Ernest and Gisèle Anserge, *Macaque* by Daniel Suter.



Tue 5 June 8.30/Mon 11 June 6.15.

## Tonight or Never

(Heute Nacht oder nie)

The noble Hungarian family of Esterhazy used to elevate their servants to the role of masters for one evening in every year. Daniel Schmid has transformed this theme into a splendid visual parable, apparently absurd and without historical reference, which can be interpreted in present-day terms. One is reminded of Stroheim, Resnais and Visconti, of Fassbinder and theatrical producer Peter Stein – and yet Schmid's style is unmistakable and completely independent. *Switzerland 1972 / Dir Daniel Schmid. With Ingrid Caven, Voli Geiler, Peter Chatel, Harry Bär.*

Shorts: *About a Tapestry* by Ernst Bertschi and Isa Hesse, *One Sunday in Autumn* by Claude Champion and *The Nails* by Kurt Aeschbacher.



Thu 7 June 6.15/Mon 11 June 8.30.

## Swiss Shorts and Documentaries—1

Switzerland and other countries, foreigners and Switzerland: *Braccia si - uomini no* by Peter Ammann (1970) is a documentary explaining the so-called "Ueberfremdungsinstitut" (political moves relating to over-population by aliens) and the problem of the (mainly Italian) foreign workers. The dreams, desires and fears of a 15-year-old American girl, 40 lbs over weight, who spends a year in Switzerland with a guitar, are described by Alexander Seiler in *Fifteen. Bananera Libertad*, by Peter von Gunten, examines the causes of the so-called under-development in Paraguay, Peru and Guatemala and shows its relationship to the Swiss affluent society.



Thu 7 June 8.30/Thu 14 June 8.30.

## Swiss Shorts and Documentaries—2

Switzerland and two important social problems. *The Landscape Gardeners*, by Kurt Gloor, is a documentary about the beauty of the Swiss Alps and the life of their inhabitants; the slums and the proletariat are no longer found in the cities but in the mountains. The title of *About the Housing Question*, by Hans and Nina Stürm, is self-explanatory. The programme has two "starters": *Arise Like A Fire* by Hans-Jakob Siber, an abstract cartoon, and *Passages*, by Fredi M. Murer, about the works and method of the painter H. R. Giger, one of the most prominent representatives of fantastic realism.

Fri 8 June 6.15/Thu 14 June 8.30.

## Alfred R.

A suicide's last day and the events and forces leading to this final step are what Georg Radanowicz tries to show us in his first feature film. He does it with scrupulous exactitude and earnestness, perhaps at the cost of the human element, but it is precisely this that reveals the individuality and the limitations of the film. *Switzerland 1972 / Dir Georg Radanowicz. With Xavier Koller.*  
Short: *Cinema* by Sebastian C. Schroeder.





# LUIS BUNUEL



Film seems an involuntary imitation of dreams. The cinema might have been invented to express the life of the subconscious, so deeply is it rooted in poetry...

It was Surrealism which showed me that in life there is a moral direction man cannot but follow. Through Surrealism I understood for the first time that man is not free. I believed in the total liberty of man, but Surrealism showed me a discipline to follow. It was one of the great lessons of my life, a marvellous, poetic step forward.

Man is an animal, like all others, but morality takes no account of this.

I am against conventional morals, traditional phantasms, sentimentalism and all that moral uncleanness that sentimentalism introduces into society... Bourgeois morality is for me immoral, and to be fought. The morality founded on our most unjust social institutions, like religion, patriotism, the family, culture: briefly, what are called the pillars of society.

In a world as badly made as this, the only path to take is that of rebellion.

If it were possible for me, I would make films which, apart from entertaining the audience, would convey to them the absolute certainty that they *do not live in the best of all possible worlds*. And in doing this I believe that my intentions would be highly constructive.

I want to be sincere with myself. If the public like it, that's all right. If they don't, I don't care.

I am an atheist, thank God. I believe you must look for God in man. It's a very simple attitude...

In practice, I'm not in the least sadistic or masochistic. Only in theory – and I only accept these elements as elements of struggle and violence.

It is absurd to pose a problem *a priori* and try to prove something in a film.

If the meaning of a film is clear, then it can no longer interest me... Mystery is the essential element of every work of art.

I have always been true to my surrealist principles: 'The need to eat never excuses prostituting one's art'. In nineteen or twenty films I have made three or four which are frankly bad, but in no case have I infringed my moral code. To have a code at all is childish to many people, but not to me.

I sometimes work out a marvellously clever shot with my cameraman. Everything is beautifully prepared, and we burst out laughing and scrap the whole thing and shoot quite straightforwardly with no camera effects.

I don't have any great pretensions about changing the world. I know that my own experience has been sterile, but it has helped to inspire my films...

When I'm dead I hope they burn everything I've ever made... I want to disappear completely, without trace.—*Luis Buñuel*. (Season prepared by Jim Hillier).



Sat 2 June 4.15. 6.30. 8.45

Sun 1 July 4.15. 6.30

## L'Age d'Or/Las Hurdes

"*L'Age d'or* (France 1930) is the only film in my career conceived and created in a state of euphoria and enthusiasm, of vertigo for overthrowing things and deliberate seeking of scandal, dedicated to attacking the representatives of 'order' and ridiculing their 'eternal' principles. The period called for such a spirit . . ."

*Las Hurdes* (Land Without Bread, Spain 1932) is a documentary about the desperate lives of the Hurdanos in central Spain: "I made *Las Hurdes* because I was interested in the problem of man. And surrealism made me look at reality in a completely different way . . ."



Sun 3 June 4.00. 6.15. 8.30

## Gran Casino

Buñuel's first film in 15 years, after *Las Hurdes*, as a director again. By all accounts, the subject – the criminal elimination of competition by capitalist trusts in the petrol business – is not in the least suited to the musical treatment it is given. But Buñuel was given two over-ripe singing stars to work with "so, I had them singing all the time. They sang tangos and I don't know what else – a lot anyhow". It would appear, however, that the film has its compensations, however small, like the close-up of the hero's hand stirring a pool of tar with a stick after a love song. *Mexico 1947 / Dir Luis Buñuel. With Libertad Lamarque, Jorge Negrete.*

Tue 5 June 8.45/Wed 6 June 8.45

## El Gran Calavera

"A mischievous comedy about a drunken millionaire whose righteous family try to teach him a lesson by persuading him that he's lost all his money. When he finds out, he teaches them an even better lesson by persuading them that he's lost all his money. All of this permits many gentle digs at notions of respectability, family loyalty, the morally edifying effect of working for one's bread, and so on." (Raymond Durnat). A commercial comedy, but by no means negligible, and Buñuel's first collaboration with the scenarist Luis Alcoriza who was to collaborate later on films like *Los Olvidados*, *El* and *The Exterminating Angel*. *Mexico 1949 / Dir Luis Buñuel. With Fernando Soler, Charito Granados.*







## Los Olvidados

The film with which Buñuel re-found an international audience. *Los Olvidados* looks at the lives of young people growing up in the slums of Mexico City and in particular at the desperately inevitable process by which an older, more corrupt gang leader, Jaibo, hounds and destroys the younger, more innocent Pedro before being destroyed himself. It is also Buñuel's answer to the "reasonable" orthodoxy of neo-realism: "For me *Los Olvidados* is a film of social struggle . . . Apart from that, I had absolutely no wish to make a film that stated a particular case. I had observed some things which moved me, which I wanted to transfer to the screen – but, always, with the kind of love I bear for the instinctive and the irrational". Mexico 1950 / *Dir Luis Buñuel*. (Not available for season).

Fri 8 June 6.30

## Susana/Un Chien Andalou

Released from jail by a miracle, "Susana wanders over the mountains to a rich man's ranch, where she is taken in, treated kindly, and given a job as a maid. And how does she reward her benefactor? Why, the little hussy tempts him at every turn, drives his son to distraction, seduces the foreman and, all in all, poses every sort of erotic threat to a wholesome family life. But the foreman, disgruntled by her tricks, denounces her to the police, who arrive in the nick of time and carry her back to prison where she belongs. And as soon as she has left the ranch, the family is united once more" (Raymond Durnat.) Mexico 1951 / *Dir Luis Buñuel*. With Rosita Quintana. Also, Buñuel and Dali's Surrealist short *Un Chien Andalou*, France 1928.



Fri 8 June 8.45

## La Hija del Engano

One of the films never seen in London, known also as *Don Quintin El Amargao*, it is in fact a re-make of a successful film with this title, produced by Buñuel in Spain in 1935. It is reckoned to be a pleasing mixture of comedy and melodrama in the story of a deceived husband who abandons his home and the baby daughter he believes is not his own. Twenty years later he learns from his dying wife (who remains unforgiven) that the child was his. He then searches for his daughter and finds both her and happiness. Mexico 1951 / *Dir Luis Buñuel*. With Fernando Soler, Alicia Caro.





Wed 13 June 6.30

## Una Mujer Sin Amor

*Una Mujer sin Amor* (A Woman Without Love) is an adaptation of Maupassant's *Pierre et Jean*. A commercial melodrama about which, it seems, Buñuel refuses to speak, it tells the story of a young wife who has an affair with a handsome young engineer but refuses to leave her aged cardiac husband. Twenty-five years later, her youngest son is left a fortune by a rich engineer in Argentina, the truth is found out and gives rise to a difficult situation until all is forgiven and ends well. Mexico 1951 / Dir Luis Buñuel. With Rosario Granados, Julio Villareal.



Wed 13 June 8.45

## Subida al Cielo

Buñuel's happiest film, despite the deeper complexities that inform this story of a comic Mexican bus ride taken by a boy anxious to get his dying mother's will ratified. Distractions abound: the bus is stranded in a storm and stuck in a river; a woman has a premature delivery; the boy is pursued by the local tart. His mental conflicts are deliciously portrayed in a jaunty dream sequence in which Buñuel parodies himself. This is the other Mexico of the tropics, with its rich fruitfulness and lazy Indians, and it has never been so spontaneously caught as in this enchanting film.—Tony Richardson. Mexico 1951 / Dir Luis Buñuel. With Lilia Prado, Esteban Márquez.



Fri 15 June 6.30/Thu 19 July 8.45

## El Bruto

"The butcher who gives the film its name is a slaughterhouse worker who believes his boss when told that the tenants' leaders are bad men. He beats up one of the leaders, accidentally killing him. Finally, he realises that his boss, who has always been like a father to him, literally is his father, and has consequently been cheating him of his birthright... He breaks his father's neck, and when he dies, he is, at least, in full flight from his real enemy, the police, as agents of an unjust order" (Raymond Durgnat). But the film is also about love, dramatizing, as Peter Harcourt says, "the conflict between gentle love and erotic passion, with the brutal defeat of the former". Mexico 1952 / Dir Luis Buñuel. With Pedro Armendariz, Katy Jurado.







Fri 15 June 8.45

## Robinson Crusoe

"I didn't like the book, but I liked the character and I accepted it because there is a certain purity about him. First of all, it's a man face to face with nature . . . I wanted to portray human solitude above everything else, the anguish of man without the society of either man or woman . . . I think the relationship between Crusoe and Friday remains clear despite the cuts; the relationship between the 'superior' Anglo-Saxon and the 'inferior' negro race. That is to say, at first Robinson, imbued with his own superiority, is mistrustful, but at the end the two discover a great human brotherhood . . ." *Mexico 1952 / Dir Luis Buñuel. With Dan O'Herlihy, Jaime Fernandez.*

Sat 16 June 4.15. 6.30. 8.45

## EI

"The hero, a man of wealth and apparent self-possession, is a paranoiac, ruthless in pursuit of his desires, insanely suspicious. He seduces the fiancée of one of his friends and immediately, on their wedding night, accuses her of infidelity and libertinism. The rest of the film is taken up with a meticulous exposure of the progress of this dementia" (Lindsay Anderson). Buñuel: "It's natural for me to see and think out a situation from a *Sadique* or sadist point of view – rather than shall we say, a neo-realist or a mystic one. I said to myself: what should the character take – a revolver? a knife? a chair? I finished by choosing some more disturbing objects. That's all". *Mexico 1952 / Dir Luis Buñuel. With Arturo de Córdova, Delia Garcés.*



Mon 18 June 8.45/Sat 7 July 4.15. 6.30

## Wuthering Heights

"It's a great book for the surrealists: they liked the side of it that elevates *l'amour fou* above everything – and naturally, as I was in the group, I had the same ideas about love and found it a great novel. But I never found a backer until I showed my adaptation to Dancigers. He accepted it. Really, I was no longer interested in making this film, and I didn't try any innovations. It remains the film I conceived in 1930, a 24-year-old film, but I think it's faithful to the spirit of Emily Brontë . . . a very harsh film, without concessions, and it respects the novel's attitudes to love". *Mexico 1953 / Dir Luis Buñuel. With Irasema Dillian, Jorge Mistral.*



Wed 20 June 6.15. 8.30

## The Runaway Street-Car

*La Ilusión Viaja en Tranvía* is the picaresque tale of two workers taking a crazy night-ride in a stolen street-car, streaking through the town from a café. Ado Kyrö mentions several characteristic sequences: slaughterhouse-men using luggage racks as butchers' hooks; two sweet little old ladies who carry about with them the holy statuette which enables them to live well by doing a spot of Christian "charitable" blackmail; the juxtaposition of a statue of Christ and a side of raw meat; and a theatrical performance on a Biblical subject. Mexico 1953 / Dir Luis Buñuel. With Lilia Prado, Carlos Navarro, Domingo Soler, Fernando Soto.



Fri 29 June 6.15. 8.30

## Death and the River

*El Río y la Muerte* examines the ritual mystique of the vendetta, carried out almost without passion, in a remote Mexican village. Buñuel, who shot the film in typically casual style, described the film as being about "death à la Mexicaine, what's called 'easy death' ... You know, when a man dies, there are people around who go on smoking calmly and drinking their little drinks - life is a little thing, death doesn't count. The film has seven deaths, four burials and I don't know how many funeral wakes ...". Mexico 1954 / Dir Luis Buñuel. With Columba Dominguez, Miguel Torruco.



Sun 1 July 8.45

## The Criminal Life of Archibaldo De La Cruz

"Archibaldo has the advantages of wealth, breeding, personal charm. Beneath the slightly dapper surface, however, lies an angry paranoia, which manifests itself in irrational compulsions to kill young women. The irony is that coincidences perpetually prevent his fantasies from achieving reality. Failure increases the ferocity of his dreams, with their constant symbolism of blood and fire; and in one profoundly disturbing sequence Archibaldo has to be satisfied with incinerating the wax dummy of his victim instead of her actual body". (Gavin Lambert). Mexico 1955 / Dir Luis Buñuel. With Ernesto Alonso, Miroslava Stern.







Mon 2 July 6.15. 8.30/Sat 14 July 4.15. 6.30

### Cela s'appelle l'aurore

The first film in what might be called Buñuel's political or revolutionary 'trilogy' (completed by *La Mort en ce Jardin* and *La Fièvre Monte à El Pao*). Set on a Mediterranean island, "this story of a man driven by injustice to murder, and of the efforts of decent people to help him, makes a forceful, uncompromising stand for personal loyalties, for generosity and understanding" (Lindsay Anderson). One of the most positive of the films of Buñuel, who called the Emmanuel Roblès novel on which it is based "a story so perfectly pure". France/Italy 1955 / Dir Luis Buñuel. With Georges Marchal, Lucia Bosè, Giani Esposito.

Thu 5 July 6.30. 8.45/Thu 12 July 6.30

### La Mort en ce Jardin

Set in a diamond-mining area of a Fascist South American state, "the intricate gunplay of the first half is treated with a speed, a cerebrality, that abstracts it into a series of syllogisms in the logic of power". The individualistic mining community is fed upon by a prostitute, a trader and a priest. In the second half, these parasites and some miners escape into a pitiless jungle and the power structure changes radically. A film of enormous force, its relatively crude style suits it perfectly. Also known as *Evil Eden*. France/Mexico 1956 / Dir Luis Buñuel. With Simone Signoret, Georges Marchal, Michel Piccoli, Charles Vanel.



Sat 7 July 8.45

### Nazarin

Nazarin is a saintly young priest who sets out with idealistic humility and charity to right the world only to find himself overcome by natural and human obstacles and to become changed as a result. Buñuel: "I am very much attached to Nazarin. He is a priest. He could as well be a hairdresser or a waiter. What interests me about him is that he stands by his ideas, that these ideas are unacceptable to society at large, and that after his adventures with prostitutes, thieves and so forth, they lead him to being irrevocably damned by the prevailing social order..." Mexico 1958 / Dir Luis Buñuel. With Francisco Rabal, Marga Lopez, Rita Macedo.





Sun 8 July 4.00. 6.15. 8.30  
 Mon 16 July 6.30

### La Fièvre Monte à El Pao

The third of Buñuel's political films and rather less successful than either *Cela S'Appelle l'Aurore* or *La Mort en ce Jardin*. The story is again set in a Fascist South American State. A liberal young administrator ("the Nazarin of secular politics" as Durnat puts it) works his way to a position of power and becomes responsible for a barbarous political prison. He tries to introduce a humane regime but is taken advantage of and finds himself sustaining the corrupt system. Realising this, he can only make a futile gesture which results in his own destruction. Also known as *Republic of Sin*. France/Mexico 1959 / Dir Luis Buñuel. With Gérard Phillips, Marie Félix, Jean Servais.



Mon 9 July 6.30. 8.45

### The Young One

On an island off the Southern states (the film is also known as *Island of Shame*), this film is the story of a young girl whose father has just died, a Negro on the run and a racist gamekeeper. Buñuel links the themes of the progress of the young girl to maturity and racialism. "Through his contact with little Ewie, Miller comes to re-examine not only his own racial prejudices but his whole way of thinking about life, about the supposedly clear-cut categories of good and evil. If *The Young One* must still be considered a 'bad' film by conventional standards, then it is one of the most subtle, most challenging, and most distinguished bad films ever made" (Peter Harcourt). Mexico 1960 / Dir Luis Buñuel. With Zachary Scott, Key Meersman, Bernie Hamilton.

Thu 12 July 8.45

### Viridiana

Buñuel's (temporary) return to work in Spain produced, in *Viridiana*, certainly one of his most celebrated but, more importantly, most achieved works. However, the film is a good deal more complex, more double-edged, and, finally, more bleak than its generally gleeful, radical chic reception here seemed to indicate. "Basically I wanted to make a humorous film – corrosive no doubt, but spontaneous – in which to express some erotic and religious childhood obsessions. I belong to a very Catholic family and, from the age of eight to fifteen, I was brought up by Jesuits. My religious education and surrealism left lifetime marks. But I insist on saying that I didn't seek to demonstrate anything and that I don't use the cinema as a pulpit to preach from". Spain/Mexico 1961 / Dir Luis Buñuel.







Sat 14 July 8.45

### The Exterminating Angel

Guests arrive at an elegant bourgeois party to find that the servants have mysteriously run away. When the party is over, they find, for equally mysterious reasons, that they are unable to leave the room. As this situation continues, their social system begins to disintegrate. Buñuel prefaced the film in France thus: "If the film you are going to see seems enigmatic, or incongruous, life is too. It is repetitive like life, and subject to many interpretations. The author declares that he did not wish to play on symbols, consciously at least. Perhaps the best explanation for *Exterminating Angel* is that, rationally, there isn't one". Mexico 1962 / Dir Luis Buñuel. With Silvia Pinal, Enrique Rambal.

Sun 15 July 4.15. 6.30. 8.45

### Diary of a Chambermaid

A chambermaid leaves Paris in 1928 to take up a post in a country town. Typically, Buñuel makes of the bourgeois family she enters a complex of religious, social and sexual pressures and repressions, but it is one of the least comic of his films. The bleakness of the physical setting echoes the bleakness of the lives of almost all the characters: the overriding feeling is one of waste, lack of fulfilment, gentleness constantly prey to violence. Although the two main working class characters, the chambermaid and the quietly violent caretaker, get what they want – she a bourgeois life, he a café of his own and involvement in the Fascist movement – they too are victims. A major Buñuel work, often rather neglected. France-Italy 1964 / Dir Luis Buñuel. With Jeanne Moreau.



Mon 16 July 8.45

### Simon of the Desert

*Simon del Desierto* is a study of the temptations of St. Simon Stylites, who spent thirty-seven years on top of a sixty-six foot column in the desert. "Simon is safe from temptation up on his column, even when it comes in the form of luscious Silvia Pinal improbably disguised as gentle Jesus, meek and mild, complete with golden curls and beard and a lamb which before long she smartly kicks out of frame. But the Devil has a worse trial in store for him; when we last see him, he has been transported to New York, where, an ageing beatnik, he has to suffer the boredom of swinging modern life..." (John Russell Taylor). Mexico 1965 / Dir Luis Buñuel. Plus Jean Epstein's *La Chute de la Maison Usher*, France 1928.





Tue 17 July 6.30. 8.45

### Belle de Jour

"*Belle de Jour* is a pornographic film . . . by that I mean chaste eroticism," Buñuel. Based on a Joseph Kessel novel, it turns its original inside out so we are never sure which level of fantasy or reality we are experiencing. Séverine (Catherine Deneuve), the beautiful wife of Pierre (Jean Sorel) becomes obsessed with the idea of working in a brothel. "Buñuel has made interpretation irrelevant, blending memory, fantasy and reality into an indissoluble whole. While Séverine's life and fantasies betray a total separation of flesh and spirit, love and eroticism, Sacha Vierny's camera-work fuses the two realms into one by extracting (as Baudelaire chose to do) the quintessentially beautiful from good and evil alike."—M.F.B. France-Italy 1967 / Dir Luis Buñuel.



Wed 18 July 6.30. 8.45

### La Voie Lactée

"The film has a double structure: Buñuel and his co-scenarist have used the form of the picaresque narrative to mount a serious, even scholarly, exploration of the six central 'mysteries' of Catholic doctrine and the heresies that have sprung up around them . . . Whereas Buñuel has in the past frequently concerned himself with the social and ethical implications of Catholicism, he has now penetrated the actual doctrinal system and it is on this highly specific level of cultural meanings that the film's significance must be sought . . . it is something of a documentary: a dialectical tracing of the implications of Christ's prediction (the last words in the film): 'I have come on earth not to bring peace, but the sword.'" (Ian Christie). France/Italy 1969 / Dir Luis Buñuel. With Laurent Terzieff.

### Tristana

"Cripples, church bells, a crucifix, fetishistic feet, all bearing discreet witness to the torments of a tale of *amour fou*: *Tristana* is so absolutely and inexorably a Buñuel film, telling everything but explaining nothing as it marshals wild cohorts of obsessions into a delicate filigree of pain, that it takes really Buñuelian language to describe it. *Tristana* as the exterminating angel, perhaps, taking her mocking revenge on all those heroes from Crusoe, El and Archibaldo onwards who fought so desperately for release from their solitude by contact with another human being, and who have now grown old, weak and defenceless in *Don Lope*". (Tom Milne). Spain-France-Italy 1970 / Dir Luis Buñuel. With Catherine Deneuve, Fernando Rey. (Not available for season).





# FRANK CAPRA



"I wanted to make you something outstanding, something you could be proud of, something that would realise the potentialities of film as the sociological and artistic medium that it is", cries Hollywood director Joel McCrea in Sturges' *Sullivan's Travels*. "Something like Capra I suppose?" scoffs his producer. "What's wrong with Capra?" The answer to what, after all, is a rhetorical question, is "Very little." Better than any of his contemporaries Frank Capra, in his pursuit of the "one man - one film" theory, caught on film the mood of a country undergoing its most serious economic and psychological crisis, and conveyed that mood with sincerity and sentiment. The critics who snipe at the so-called "Capra-corn" are revealing their own inability to distinguish between fake sentimentality and honest sentiment. Starting as a gag man for Mack Sennett, graduating to writing and directing Harry Langdon's best films, Capra learned the basics of his craft thoroughly. In 1928 Harry Cohn saw Capra's name at the top of a list of unemployed directors and offered him a job at Columbia. Capra made half a dozen ultra cheap, very quick movies for Columbia but he was given the chance to make the films his own way sacrificing money and stars for artistic freedom. When he moved on to directing "A" features, this artistic freedom gave him the confidence to recognise material which he could imprint with his unique personal stamp. The misery of the Depression and the early climb to stardom (*It Happened One Night* won five Oscars when Capra was only 37) combined to lead Capra into what, for Hollywood, was a new direction - the social morality comedy. Between 1936 and 1941 Capra made five films that will remain forever classic examples of the successful attempt to blend entertainment and serious endeavour within the rigorous framework of a commercial industry. The remarkable popular enthusiasm aroused by these pictures attested to Capra's instinctive ability to find the heroic figure in a disillusioned decade. In a world buffeted by economic misfortune and political incompetence, the Capra hero was a re-affirmation of the power and the potential of the honest individual. After the war, however, America developed into a highly technological post-industrial society in which the Capra hero became an untenable screen figure. Capra's films have been variously labelled as "fantasy", "fascist" and "populist" but like most great films, they really defy any attempt to classify them. The NFT is proud to present not only a John Player lecture with Mr. Capra but also a virtually complete retrospective of all his extant films. "Le style, c'est l'homme." Frank Capra would not have it otherwise.—Colin Shindler.



Sun 27 May 4.00. 6.15. 8.30.

## That Certain Thing

This "quickie" was Capra's first production for Columbia, which was known locally as "The Germ of the Ocean". It was budgeted at \$20,000, less than half the cost of a Mack Sennett two reeler., and the cast helped Harry Cohn to keep down the cost by eating the props—in this case, the box lunches. It was written, shot and edited in six weeks. Ralph Graves stars with Viola Dana in this simple story of a boy and the girl who make box lunches so successfully that they force the boy's restaurant-owning father to agree to their marriage before they will agree to a business merger. U.S.A. 1928 / Dir Frank Capra.



Mon 28 May 6.15. 8.30.

## Flight

Columbia's answer to *Wings* and *Hell's Angels*. The script, co-written by one of the stars, Ralph Graves, is not exactly the last word in originality, but the narrative serves only as a peg on which to hang the spectacular flying stunts. Most of the action was shot on location in the mountains behind San Diego and there was no resort to trick photography or process shots. Instead the production used the facilities and personnel of the Marine Corps, although both Ralph Graves and Jack Holt, Columbia's two resident stars, saw their share of action. It is particularly interesting to compare the freedom of the aerial photography with the static nature of the studio scenes current in movies of the time. U.S.A. 1929 / Dir Frank Capra.



Tue 29 May 6.15. 8.30.

## Dirigible

Airships were reckoned to be a big attraction in 1931, at least big enough to induce Harry Cohn to grant this film an "A" picture budget. The stars of *Flight*, Ralph Graves and Jack Holt, appear again in this story filmed on location at Lakehurst, New Jersey. The scenes at the South Pole prompted Capra to persuade the actors to keep dry ice in their mouths so that their breath would show—a stunt which cost Hobart Bosworth three teeth and part of his jawbone. After this development the ice was politely returned except by Clarence Muse who happily risked the safety of the inside of his mouth in return for a generous allotment of close-ups. U.S.A. 1931 / Dir Frank Capra. With Fay Wray and Roscoe Karns.







Thu 31 May 6.15. 8.30.

### Platinum Blonde

The first recognisable Capra production, with dialogue from Robert Riskin. It stars Robert Williams as the newspaper reporter who realises that marriage to Jean Harlow and her wealthy family is not worth the loss of self respect. The film shows Capra's flair for topicality with its use of Harlow as the platinum blonde and the newspaper locale, which was in vogue at the time. Williams is the embryonic Capra hero who was to mature with such distinction in *Mr. Deeds* and his successors. (For those who enjoy noting that sort of thing, there are a number of incidents in this picture which are echoed in *Mr. Deeds*.) Robert Williams' urbane playing of the central role makes his sudden death shortly afterwards all the sadder. U.S.A. 1931 / Dir Frank Capra. With Loretta Young.

Fri 1 June 6.15. 8.30.

### American Madness

This was Capra's initial response to the onset of the Depression (which was afflicting Hollywood with unaccustomed severity in the winter of 1932) and it marked for him a new departure in screen "realism". Walter Huston plays the bank president whose policy of making loans on the collateral of good character is severely tested by robbery, scurrilous rumour and a run on the bank. Capra's real heroes, the John Does, in this case the small depositors, stand as bulwarks against chicanery and panic. As *Variety* revealed at the time, "Its preachment on the bank's good will relations with its depositors has even interested Eugene Mayer Jr., the Government's financial expert" – an intriguing vindication of the commercial film. U.S.A. 1932 / Dir Frank Capra.



Fri 22 June 6.15. 8.30.

### The Bitter Tea of General Yen

Capra took this one off the desk of Walter Wanger who (with script-writer Edward Pasamore) was preparing an adaptation of Grace Zaring Stone's novel about miscegenation in China. A painstaking, not to say painful, make-up job on Nils Asther turned the Swedish actor into the powerful Chinese warlord who falls in love with Barbara Stanwyck as an American missionary. As the cynical American financial adviser to the General, Capra imported from the New York stage Walter Connolly, who on his very first appearance before a camera fell and broke a leg. The film, which opened Radio City Music Hall, was one of Capra's few commercial failures – due partly to the fact that it was banned in Great Britain and the Empire. U.S.A. 1933 / Dir Frank Capra.



Sun 3 June 4.00

## Frank Capra/John Player Lecture

The National Film Theatre is especially pleased to welcome the distinguished director Frank Capra to take part in a John Player Lecture as a highlight of the NFT retrospective. Mr. Capra will talk about his long career in the movies and the lecture will be illustrated with clips from some of his films. He will be in discussion with Colin Shindler who arranged the season and questions from the audience will be especially welcomed. Frank Capra is one of the legendary figures of Hollywood whose career spans the silent period and was at its most prolific in the golden days of Hollywood. He has worked with most of the great talents in the movies.



Mon 18 June 6.30

## It Happened One Night

Proving that the converse of Claudius's "When sorrows come, they come not single spies but in battalions" is equally valid, this film not only won Capra his much coveted Oscar for Best Director, but swept the board, winning all five of the major Academy awards. It has recently been categorised as the original "screwball" comedy, but, as with most Capra films, it really defies any label. Taken from the *Cosmopolitan* short story "Night Bus" by Samuel Hopkins Adams, the Capra and Riskin script makes of the confrontation between spoiled, wealthy Claudette Colbert and poor but honest Clark Gable, an entertaining, fast-paced Depression morality tale. U.S.A. 1934 / Dir Frank Capra. With Walter Connolly and Roscoe Karns.



Wed 6 June 6.15. 8.30.

## Lady for a Day

Capra was the perfect director for this sublime adaptation of Damon Runyon's story, "Madame La Gimp". The tale concerns an old apple seller who is helped by good hearted racketeers to become Mrs. E. Worthington Manville in order to impress her daughter (whom she has had educated in a Spanish convent) and her daughter's prospective noble in-laws. May Robson as Apple Annie and Warren William as Dave the Dude, the gangster who helps Annie because he relies on her apples to bring him luck, are well supported by some of Warner Brothers' most talented character actors. Capra's control and Riskin's marvellous dialogue make for tremendous entertainment. U.S.A. 1933 / Dir Frank Capra. With Guy Kibbee and Glenda Farrell.







Tue 12 June 6.15. 8.30.

### Broadway Bill

Another of Capra's affirmations that the good life is the simplest life. Warner Baxter's real terror of horses is well disguised as he renounces wealth and position to live with his racehorse. Adapted from another Mark Hellinger tale, this film boasts its collection of Picturesque characters spiced with Riskin dialogue. The brilliant cutting of the climactic race and the marvellous scene of Raymond Walburn being fooled by his own rumour are classics of their kind. U.S.A. 1934 / Dir Frank Capra.



Sun 3 June 8.45/Thu 14 June 8.45

### Mr. Deeds Goes To Town

The first of Capra's fully fledged moral tales, but one towards which he had been heading for some time. Gary Cooper is perfectly cast as Longfellow Deeds from Mandrake Falls, set down in the hostile urban environment of New York with only 20 million dollars to protect himself. His triumph over cynicism and selfishness is achieved through innate goodness and common sense, although his proposals for disbursing his fortune to the blighted farmers would have disturbed Lord Keynes. U.S.A. 1936 / Dir Frank Capra.



### Lost Horizon

Graham Greene thought Capra's Shangri-La looked like Beverly Hills and the *New Statesman* was reminded of "a slightly cranky co-educational school" but for most people it is not too far removed from Mandrake Falls. The production was postponed for eighteen months so that Capra could cast Ronald Colman who, as the lost English diplomat, leads us on a pre-Clark tour of civilisation. A musical version of the film has just been made. U.S.A. 1937 / Dir Frank Capra. [Film not available for retrospective.]



Sun 15 July 4.00. 6.15. 8.30

### You Can't Take It With You

The hilarious Kaufman and Hart Pulitzer Prize-winning play provided Capra with the basis for the third of his Oscars for best director. He and Riskin opened out the play by the inclusion of certain characters and added a whole new subplot to make it very much in the mainstream of his other work. Starring Lionel Barrymore as the head of a crazy but happy household, this movie is another example of the Shangri-La philosophy as applied to modern American life. U.S.A. 1938 / Dir Frank Capra. With Jean Arthur, James Stewart and Edward Arnold.



Sat 30 June 3.30. 6.00. 8.30

### Mr. Smith Goes To Washington

On its initial appearance, *Mr. Smith* upset Joseph Kennedy (at that time the U.S. Ambassador to Britain) and the Washington Press Club, but it pleased almost everyone else who saw it. A small town exhibitor in Maine wrote, "I am filled with song and tears and I am sitting on a mountain peak watching a new sun rising over this land, with a new insight on kindness and greatness - a new realisation of the meaning of truth and freedom". Some of the implications in the film, particularly the shot of cheering American Legion men at the climactic filibuster, might offend some, but the movie as a whole is a totally compelling piece of picture-making, upholding the virtues of traditional American ideals. U.S.A. 1939 / Dir Frank Capra. With James Stewart and Jean Arthur.



Tue 3 July 6.15. 8.30.

### Meet John Doe

Capra and Riskin made this picture with their own company at Warner Brothers but it bears all the hallmarks of their Columbia successes. Gary Cooper as a drifting minor league baseball player and Barbara Stanwyck as the journalist who makes him into a national hero teamed up for this last Capra-Riskin partnership. In its exploration of fascism in America the film is firmly rooted in its historical context, but the depiction of the reaction of the John Does to the situation makes it timeless. The effectiveness of the first two parts creates an unfortunate comparison with the rather lame conclusion, but the film overall is still a testament to Capra's superb narrative power. U.S.A. 1941 / Dir Frank Capra. With Edward Arnold and Walter Brennan.



Wed 4 July 6.15. 8.30.

### Arsenic and Old Lace

Joseph Kesselring's play was filmed by Capra in four weeks in 1941 but could not be publicly released until 1944 when the play had finished its stage run. Cary Grant stars as the theatre critic who, on his wedding day, discovers that his kindly old aunts have been poisoning a series of prospective lodgers with lethal doses of elderberry wine spiced with arsenic. Another example of Capra's brilliant casting ability mixes the talents of three of the original stage production with the more familiar faces of Edward Everett Horton, Peter Lorre and the incredibly evil Raymond Massey. U.S.A. 1941 / Dir Frank Capra. With Priscilla Lane.







Fri 6 July 6.00. 8.45

### Why We Fight—1

During the war Capra moved into the Army Pictorial Service and made a series of documentaries. He worked with Hollywood colleagues Anatole Litvak, Tony Veiller, Eric Knight and William Hornbeck. *Prelude to War* presents a general picture of the fascist and the free world. *The Nazis Strike* (co-directed with Litvak) deals with the rise of Hitler and his occupation of the Rhineland, Austria, Czechoslovakia and Poland. *Divide and Conquer* moves from the invasion of Norway to the collapse of France. U.S.A. 1942-3.



Tue 10 July 6.30

### Why We Fight—2

The series was eventually seen in cinemas in Britain, Canada, Australia, unoccupied Europe and South America. *The Battle of Britain* is an American view of what one had supposed was almost a British preserve. *The Battle of Russia* opens with a quick potted history of Russia, including a snippet of the Teutonic invasion of the thirteenth century, illustrated by a clip from *Alexander Nevsky*. *The Battle of China* shows the Japanese conquest of the Asian mainland. U.S.A. 1943-4. (Programme 3hrs. 18 min. All seats bookable at 66p).



Wed 11 July 6.15. 8.30

### It's a Wonderful Life

Capra's favourite film and immediate proof that he did not lose his touch after four years in the army. The location is once again small-town America. There are thematic echoes of at least four of his pre-war successes but if the ingredients are similar, the mixture is new. Henry Travers appears as an angel (second class) sent to help James Stewart as the long suffering partially deaf hero. The backing is provided by the stalwart Capra repertory company. U.S.A. 1946 / Dir Frank Capra.



Thu 12 July 6.15. 8.30.

### State of the Union

Based on a hit Broadway play, the movie takes as its hero a millionaire aircraft manufacturer, Grant Matthews, a classic Capra Good Man, who is caught up in a political rat race and rescued only by the courage of his wife and his innate honesty. Capra does not attack the various groups that constitute the basis of political parties so much as their apathy in the face of manipulation by their leaders. U.S.A. 1948 / Dir Frank Capra. With Spencer Tracy and Katharine Hepburn.



**Fri 13 July 6.15. 8.30.**

### Riding High

This remake of *Broadway Bill* was fitted out with songs for the new star, Bing Crosby, but much of Riskin's original script, some of the old action footage and a few of the feature players from the first version make welcome reappearances. The victory of *Broadway Bill* against fair and unfair competition is really the triumph of Capra's "little people". Not only do they triumph, but they reduce the forces of greed, big business, ruthlessness and naked crookery to contrition. U.S.A. 1949 / Dir Frank Capra. With Charles Bickford.



**Sat 9 June 4.00. 6.15. 8.30**

### Here Comes the Groom

The last product of Capra's "three year stretch in Balaban's Brig" (Paramount). The emotional chemistry of the Bing Crosby-Jane Wyman relationship gives life to an inconsequential piece of light humour. Crosby plays an unlikely journalist with an affection for children, while Jane Wyman recalls her early days as a song and dance girl with a spirited rendition of the Johnny Mercer-Hoagy Carmichael song "In the Cool, Cool, Cool of the Evening". U.S.A. 1951 / Dir Frank Capra. With Franchot Tone.



**Tue 17 July 6.15. 8.30.**

### A Hole in the Head

This tale of a Florida bush league wheeler-dealer seems a radical departure from traditional Capra territory but the Frank Sinatra character obviously raised memories of Capra's earlier experiments with comic scoundrels in the Runyon films. Adapted by Arnold Schulman from his own Broadway hit, the screenplay changes the Jewish characters to Italians. Capra steers a deft middle course between the current of Sinatra and the rock of Edward G. Robinson. U.S.A. 1959 / Dir Frank Capra.



**Thu 19 July 6.00. 8.45**

### A Pocketful of Miracles

Another re-make of a pre-war success, *Lady for a Day*, but extensively re-written and added to. The pace never falters, the invention never flags and the old flair and conviction are still there. As late as the Sixties, Capra could still create on celluloid that sentimental fairy tale world that had irrevocably vanished with the Second World War. The box office failure of the film indicated just how irrevocably. U.S.A. 1961 / Dir Frank Capra. With Bette Davis and Glenn Ford.





# MEMBERS

## Late Shows

Fri 1 June 11.00  
**The Maltese Falcon**



The prototype of the private eye film and still the acknowledged masterpiece of the genre. Huston caught the diamond-hard style of Dashiell Hammett with its laconic humour covering sleazy ambiguities of motive better than anyone else ever has, ably assisted by a superb cast. U.S.A. 1941 / Dir John Huston. With Humphrey Bogart, Mary Astor.

Fri 8 June 11.00  
**Les Biches**



A calm and exquisitely beautiful study of the permutations in the relationships between two women and one man, the first of Chabrol's major successes after his middle-period thrillers. The emotional turbulence leads to obsession, madness and despair, the dazzling geometry of love. France-Italy 1968 / Dir Claude Chabrol. With Stéphanie Audran.

Fri 15 June 11.00  
**Witchfinder General**



This violent and terrifying tale of British witch hunter Matthew Hopkins is considered the best film of the highly talented director, Michael Reeves, who died in 1969, aged 24. Vincent Price's portrayal of the obsessed and methodical inquisitor is among his finest (and most chilling) performances. G.B. 1968 / Dir Michael Reeves.

Fri 22 June 11.00  
**Valerie and Her Week of Wonders**



This haunting evocation of a beautiful young girl's emergence into womanhood has been described as both gothic horror and surrealism, a ravishingly beautiful dream-film in which horror and sexuality mingle with tenderness and innocence. Jires is one of the few Czech directors with a continuing sense of lyricism. Czechoslovakia 1969 / Dir Jaromil Jires.



# on Fridays

# REQUESTS

Fri 6 July 11.00  
**To Have and Have Not**



The film that introduced Lauren Bacall to the cinema and one of the very best Hawks' thrillers. Based on the Hemingway novel with a transfer of locale, it stars Humphrey Bogart as the boat captain who gets involved in World War II intrigues despite his best intentions. *U.S.A. 1944 / Dir Howard Hawks.*

Fri 29 June 11.00  
**I Was A Male War Bride**



One of the most bizarre of all comedies, a savage satire about the emasculation of men with Cary Grant slowly being driven further into dependency on Ann Sheridan until he ends up dressed as a woman. It's all very, very funny, of course, but the implications of the film are extremely disconcerting – for men at least. *U.S.A. 1949 / Dir Howard Hawks.*

Fri 13 July 11.00  
**The Moving Target**



The most effective recent Hollywood attempt to revive the private eye film genre of the 40's, based on a book by Ross MacDonald and featuring Paul Newman as private detective Lew Harper. Slick, fast-paced and atmospheric, with a nice script by William Goldman, it even features Lauren Bacall. *U.S.A. 1966 / Dir Jack Smight.*





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