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May 1983/Vol. 4, No. 5

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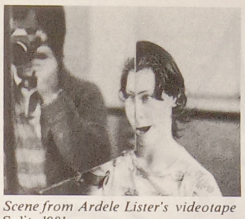
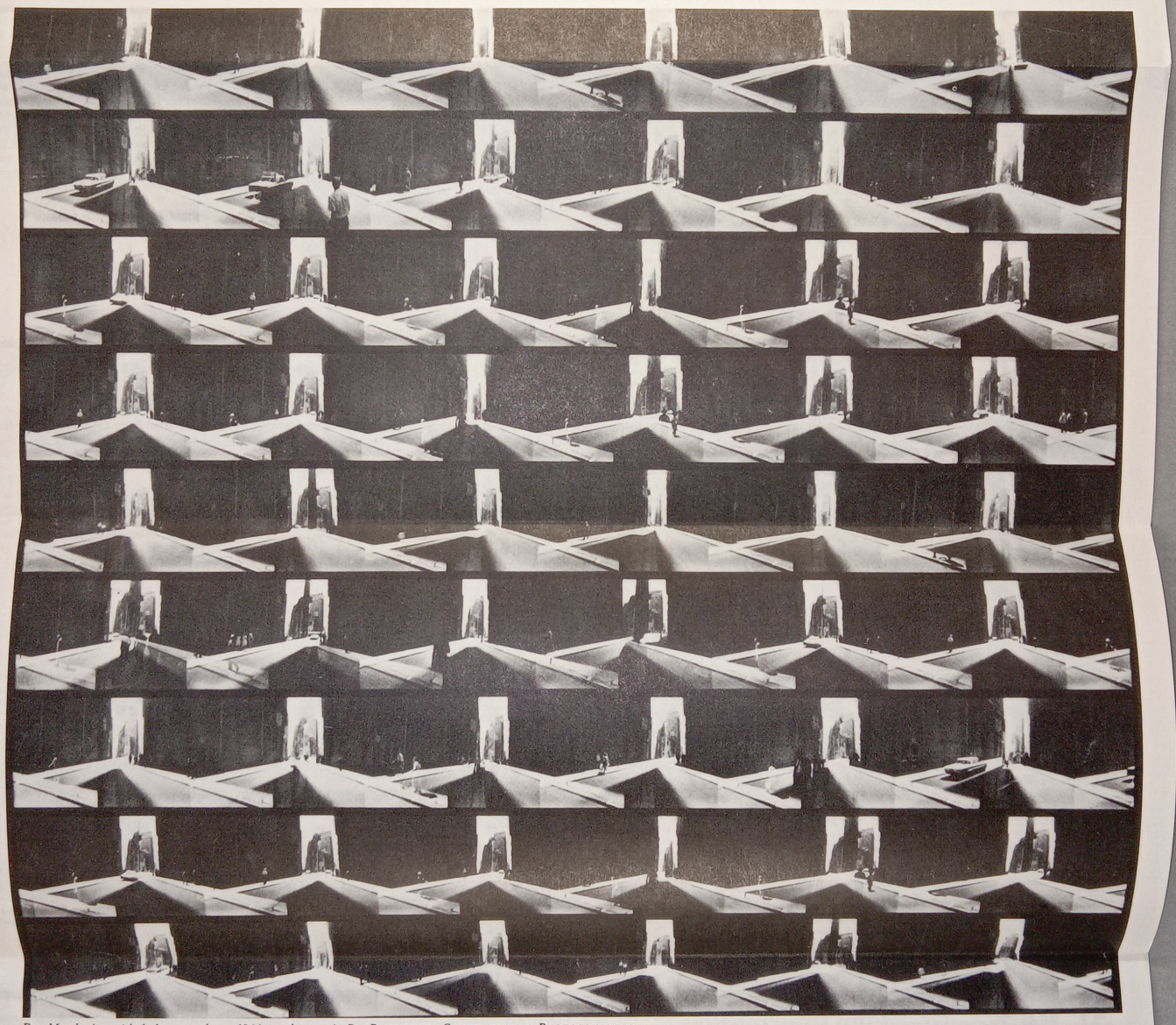
Vol. 4, No. 5

MEMBERS CALENDAR



Scene from Ardele Lister's videotape Split, *1981.*

The Museum of Modern Art **May 1983**



Ray Metzker's untitled photograph, ca. 1966, can be seen in BIG PICTURES BY CONTEMPORARY PHOTOGRAPHERS.

BIG PICTURES
by Contemporary Photographers

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	FILM	I.755

MAY 1983



Roy Lichtenstein's American Indian, Theme II, *a 1980 woodcut printed in color.*

General Information

Hours
11:00–6:00 Thursday 11:00–9:00
Closed Wednesday

Admission
Members free; adults $3.00; children $1.00; senior citizens $1.00; full-time students with identification $2.00
Tuesday: pay what you wish

Lobby Bookstore
11:00–5:45 Thursday 11:00–8:45

The Museum Store
37 West 53 Street
11:00–5:45 daily

1 Sun

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
2:30 ★ *Laburnum Grove.* 1936. Carol Reed. With Edmund Gwenn, Cedric Hardwicke, Victoria Hopper. 73 min.
5:00 ★ *Henry V.* 1944. Laurence Olivier in close association with the film editor Reginald Beck. With Laurence Olivier, Robert Newton, Leslie Banks, Renee Asherson. 137 min.

2 Mon

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ★ Compilation *British Cinema Advertising: 1897–1950.*
6:00 VIDEO VIEWPOINTS. "Screen Memory" by Thierry Kuntzel.

3 Tues

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ★ *The Lodger: A Story of the London Fog.** 1926. Alfred Hitchcock. With Ivor Novello. Tinted print. 65 min.
6:00 WHAT'S HAPPENING? *Facing the Big Cats.* 1982. Marc Christopher Falcone. On David Hoover, wild animal trainer. 21 min. / *Citizen Carney.* 1980. Walter Thomas and David Nugent. About carnival workers. 47 min.

4 Wed

Museum Closed



Laurence Olivier in Henry V, *1944.*

5 Thur

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30, 5:30, 7:00
FILM SHOWINGS:
2:30 ★ *Millions Like Us.* 1943. Frank Launder and Sidney Gilliat. With Patricia Roc, Eric Portman, Gordon Jackson. 103 min.
6:00 ★ *First a Girl.* 1935. Victor Saville. With Jessie Matthews, Sonnie Hale, Anna Lee, Griffith Jones. 93 min.

6 Fri

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ★ *Henry V.* See Sunday, May 1 at 5:00.
6:00 ★ *Laburnum Grove.* See Sunday, May 1 at 2:30.

11 Wed

Museum Closed



Piccadilly, *1929, is part of the* SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE.

12 Thur

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30, 5:30, 7:00
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 3. 55 min.
2:30 ★ *They Drive by Night.* See Saturday, May 7 at 5:00.
6:00 ★ *The Small Back Room.* See Tuesday, May 10 at 2:30.

13 Fri

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 4. ca. 55 min.
2:30 ★ *So Long at the Fair.* 1950. Terence Fisher and Anthony Darnborough. With Jean Simmons, Dirk Bogarde, David Tomlinson, Honor Blackman. 86 min.
6:00 ★ *Piccadilly.** 1929. E. A. Dupont. With Anna May Wong, Gilda Gray, Cyril Ritchard, Charles Laughton. 106 min.

14 Sat

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 1. 55 min.
2:30 ★ *Piccadilly.** See Friday, May 13 at 6:00.
5:00 ★ *So Long at the Fair.* See Friday, May 13 at 2:30.

15 Sun

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 2. 55 min.
2:30 ★ *Victoria the Great.* 1937. Herbert Wilcox. With Anna Neagle, Anton Walbrook, H.B. Warner, Walter Rilla. 112 min.
5:00 ★ *Fire Over England.* 1937. William K. Howard. With Flora Robson, Raymond Massey, Leslie Banks, Laurence Olivier, Vivien Leigh. 91 min.

16 Mon

BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 4. ca. 55 min.
2:30 ★ *Seven Days to Noon.* See Sunday, May 8 at 2:30.
6:00 VIDEO VIEWPOINTS. *"Electronic Filmmaking" by Alvy Ray Smith.*

21 Sat

BIG PICTURES
New Narrative
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 3. ca. 55 min.
2:30 ● *La Maternelle.* 1933. Jean Bentôit-Lévy, Marie Epstein. With Madeleine Renaud, Paulette Elambert. In French, English titles. 100 min.
5:00 ● *Rapt.* 1934. Dimitri Kirsanoff. With Dita Parlo, Nadia Sibirskaia. In French, no titles. 102 min.

22 Sun

BIG PICTURES
New Narrative
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 4. 55 min.
2:30 ● *Le Roman d'un Tricheur.* 1936. Sacha Guitry. With Guitry, Jacqueline Delubac, Marguerite Moreno. In French, English titles. 100 min.
5:00 ● *Lac aux Dames.* 1934. Marc Allégret. With Simone Simon, Jean-Pierre Aumont, Odette Joyeux, Vladimir Sokoloff. In French, no titles. 106 min.

23 Mon

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* (*The First Classics of the French Sound Film.*) From the "History of French Cinema" series directed by Armand Panigel. In French, English titles. (FACSEA, New York). 80 min.
2:30 ● *Rapt.* See Saturday, May 21 at 5:00.
6:00 CINEPROBE: An evening with Nathaniel Dorsky (San Francisco). Screening of *Hours for Jerome* (1982), 50 minutes, and *A Fall Trip Home* (1964), 11 minutes. Silent. Filmmaker present.

24 Tues

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* See Monday, May 23 at 12:00.
2:30 ● *La Maternelle.* See Saturday, May 21 at 2:30.
6:00 WHAT'S HAPPENING? *Angels of War.* 1982. Andrew Pike, Hank Nelson, Gavan Daws. The contribution of the natives of Papua, New Guinea, to the Allies in World War II. (Filmmakers Library). 52 min.

25 Wed

Museum Closed



9 Perspectives, *a 1972 photograph by Lew Thomas, is on view in* BIG PICTURES.

26 Thur

BIG PICTURES
New Narrative
Gallery Talk: 12:30, 5:30, 7:00
6:00 Artists' Talks, in conjunction with BIG PICTURES BY CONTEMPORARY PHOTOGRAPHERS.
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* See Monday, May 23 at 12:00.
2:30 ● *Lac aux Dames.* See Sunday, May 22 at 5:00.
6:00 ● *Le Martyre de l'Obese.* 1932. Pierre Chenal. With André Berley. In French, no titles. 87 min.

31 Tues

BIG PICTURES
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ● *Boudu Sauvé des Eaux.* 1932. Jean Renoir. With Michel Simon. 89 min.
6:00 WHAT'S HAPPENING? *I Remember Harlem: The Depression Years.* 1981. William Miles. (Films for the Humanities). 58 min.

Film Information

★ **A Salute to the National Film Archive, British Film Institute.** In celebration of the 50th anniversary of the British Film Institute, of which the National Film Archive is a major constituent, and as part of the city-wide program *Britain Salutes New York*, the Department of Film has prepared a three-week schedule of British films preserved by the Archive. Programmed jointly by the staffs of the Archive and the Department of Film, this series comprises classic British works such as Alfred Hitchcock's *The Lodger*, Laurence Olivier's *Henry V*, Alexander Korda's *Rembrandt*, E. A. Dupont's *Piccadilly*, and in a newly restored color print, Herbert Wilcox's *Victoria the Great*, as well as works that are not as well known but deserve to be recognized. Among the latter are *Laburnum Grove*, an early Carol Reed comedy from the play by J. B. Priestley, and Victor Saville's elegant *First a Girl*, starring Jessie Matthews and taken from the same source as Blake Edwards' recent *Victor/Victoria*. Also included are: the first United States showing of the original version of *Millions Like Us*, which marked the directing debut of writers Frank Launder and Sidney Gilliat; the Boulting Brothers' (John and Roy) tense and low-key thriller *Seven Days to Noon*; and *No Funny Business*, a 1933 trifle in its abbreviated 1951 reissue version, in which Laurence Olivier watches Gertrude Lawrence play the piano in a most unusual fashion.

We would like to thank Anthony Smith, Director of the British Film Institute, and David Francis, Curator of the National Film Archive, for their support of this program and to express our gratitude to the entire staff of the Archive, including Clyde Jeavons, Elaine Burrows, Scott Meek, David Meeker and Michelle Snapes for their collaboration and to Gillian Hartnoll for the documentation. *Through May 19, 1983.*

A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE, sponsored by Goldcrest Films and Television, Limited, with additional assistance from The British Council, is a BRITAIN SALUTES NEW YORK 1983 Festival presentation. Funded primarily by British and American companies with interests here and in Great Britain, SALUTE commemorates the signing of the peace treaty of 1783 through a festival of film, art, music, drama, and dance beginning April 13. It is New York's first International Arts Festival.

† **A Salute to British Advertising** The British like their television and cinema commercials to be surprising, informative, and entertaining. In a series of lunchtime programs, four British Creative Directors, now in New York, select those outstanding commercials from recent years that have also contributed to the art of film. Included will be commercials directed by such filmmakers as Ridley Scott (*Alien*), Alan Parker (*Fame*), Bob Brooks (*Tattoo*), Adrian Lyne (*Foxes*), and Hugh Hudson (*Chariots of Fire*).

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Hours
11:00–6:00 Thursday 11:00–9:00
Closed Wednesday
Admission
Members free; adults $3.00; children $1.00; senior citizens $1.00; full-time students with identification $2.00
Tuesday: pay what you wish

Lobby Bookstore
11:00–5:45 Thursday 11:00–8:45
The Museum Store
37 West 53 Street
11:00–5:45 daily

Museum Collections

Selections from the Painting and Sculpture, Drawings, Prints and Illustrated Books, Architecture and Design, and Photography collections. *Lower level, West Wing.*

Juice Bar

Fresh orange juice, mineral water, a variety of cakes and brownies, apples, and dried fruit are available at the Juice Bar on the second floor of the new West Wing.
Hours: 11:30–5:30 p.m.

Roy and Niuta Titus Theater 2. Film tickets are available with Museum admission and can be obtained at the admission booths after 11 a.m. on the day of the showing. Tickets for Family/Dual, Participating, and Contributing members can be obtained one week in advance at the Membership Desk.

Filmgoers Please Note: No one will be seated after film begins.

Ticket-holders will not be admitted after starting time indicated on ticket.

Absolutely no smoking, eating, or drinking in theater or lobby.

MEMBERS CALENDAR is published monthly by The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. (ISSN 0195-105X) Subscription fee of $3 included in the annual membership fee.

6 Fri

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ★ *Henry V.* See Sunday, May 1 at 5:00.
6:00 ★ *Laburnum Grove.* See Sunday, May 1 at 2:30.

7 Sat

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
12:00 ★ *The Funeral of Queen Victoria.* 1901. R.W. Paul./ *Rescued by Rover.* Charles Hepworth. 1905. *The Airship Destroyer.* 1909. Charles Urban./ *Tatters: A Tale of the Slums.* 1911. A. E. Coleby./ *Daydreams* and *Blue Bottles*, both 1928. Ivor Montagu. With Elsa Lanchester. Entire program* ca. 85 min.
2:30 ★ *Rembrandt.* See Monday, May 9 at 2:30.
5:00 ★ *They Drive by Night.* 1939. Arthur Woods. With Emlyn Williams, Ernest Thesiger.

8 Sun

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
12:00 ★ See Saturday, May 7 at 12:00.
2:30 ★ *Seven Days to Noon.* 1950. John Boulting. With Barry Jones, Olive Sloane, Andre Morell. 94 min.
5:00 ★ *No Funny Business.* 1951 abbreviated reissue of 1933 release. John Stafford and Victor Hanbury. With Gertrude Lawrence, Laurence Olivier, Jill Esmond. 50 min./ *Radio Parade of 1935.* 1935. Arthur Woods. With Will Hay, Helen Chandler, Clifford Mollison, and in one musical sequence, Alberta Hunter. 94 min.

9 Mon

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 1. 55 min.
2:30 ★ *Rembrandt.* 1936. Alexander Korda. With Charles Laughton, Gertrude Lawrence, Elsa Lanchester. 88 min.
6:00 CINEPROBE: An evening with Walter Ungerer. (Montpelier, Vermont). Screening of *The Winter There Was Very Little Snow.* 1982. With Ungerer, Andrea Donahue, Gracie Kiley. 75 min. Filmmaker present.

10 Tues

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 2. 55 min.
2:30 ★ *The Small Back Room.* 1948. Michael Powell and Emeric Pressburger. With David Farrar, Kathleen Byron, Jack Hawkins, Leslie Banks. 106 min.
6:00 WHAT'S HAPPENING? *Beneath the Anka.* 1982. Justin Ackerman. About the Khmer Rouge in western Cambodia (Kampuchea). 75 min.

16 Mon

BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 4. ca. 55 min.
2:30 ★ *Seven Days to Noon.* See Sunday, May 8 at 2:30.
6:00 VIDEO VIEWPOINTS. "Electronic Filmmaking" by Alvy Ray Smith.

17 Tues

BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 3. ca. 55 min.
2:30 ★ *Victoria the Great.* See Sunday, May 15 at 2:30.
6:00 WHAT'S HAPPENING? *Juan Felix Sanchez.* 1980. Cologero Salvo. On an aging folk artist in the Venezuelan Andes. 27 min./ *Artists at Work.* 1981. Mary Lance. On the New Deal's artists' program of the 1930s. 35 min.

18 Wed

Museum Closed



A scene from the Boulting Brothers' Seven Days to Noon, *1950.*

19 Thur

BIG PICTURES
Gallery Talk: 12:30, 5:30, 7:00
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 2. ca. 55 min.
2:30 ★ *Fire Over England.* See Sunday, May 15 at 5:00.
6:00 ★ *No Funny Business* and *Radio Parade of 1935.* See Sunday, May 8 at 5:00.

20 Fri

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 1. ca. 55 min.
2:30 ● *Mauvaise Graine.* 1934. Billy Wilder. With Danielle Darrieux. In French, no titles. 86 min.
6:00 ● *Le Crime de Monsieur Lange.* 1936. Jean Renoir. With René Lefèvre, Florelle, Jules Berry, Nadia Sibirskaia. In French, no titles. 79 min.

26 Thur

BIG PICTURES
New Narrative
Gallery Talk: 12:30, 5:30, 7:00
8:00. Artists' Talks, in conjunction with BIG PICTURES BY CONTEMPORARY PHOTOGRAPHERS.
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* See Monday, May 23 at 12:00.
2:30 ● *Lac aux Dames.* See Sunday, May 22 at 5:00.
6:00 ● *Le Martyre de l'Obèse.* 1932. Pierre Chenal. With André Berley. In French, no titles. 87 min.

27 Fri

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* See Monday, May 23 at 12:00.
2:30 ● *Le Martyre de l'Obèse.* See Thursday, May 26 at 6:00.
6:00 ● *Marie, Légende Hongroise.* 1932. Paul Fejos. With Annabella. Hungarian version, no English titles. 75 min.

28 Sat

BIG PICTURES
New Narrative
FILM SHOWINGS:
12:00 *Rubber Tarzan.* (*Gummi-Tarzan*). Denmark. 1981. Søren Kragh-Jacobsen. A mild-mannered son imagines himself as courageous as Tarzan. English subtitles. 87 min.
2:30 ● *Taris.* 1931. Jean Vigo. ca. 10 min. / *L'Atalante.* 1934. Jean Vigo. With Michel Simon, Dita Parlo, Jean Daste. In French, English titles. 68 min.
5:00 ● *Princesse Tam-Tam.* 1935. Edmond T. Gréville. With Josephine Baker, Albert Préjean. In French, no English titles. 77 min.

29 Sun

BIG PICTURES
New Narrative
FILM SHOWINGS:
12:00 *Rubber Tarzan.* See Saturday, May 28 at 12:00.
2:30 ● *Mister Flow.* 1936. Robert Siodmak. With Louis Jouvet, Edwige Feuillère, Fernand Gravey. In French, no English titles. 100 min.
5:00 ● *Mollenard.* 1937. Robert Siodmak. With Harry Baur, Albert Préjean, Gabrielle Dorziat, Gina Manès. In French, no English titles. 91 min.

30 Mon

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ● *Le Roman d'un Tricheur.* See Sunday, May 22 at 2:30.
6:00 ● *Ils Etaient Neuf Célibataires.* 1939. Sacha Guitry. With Sacha Guitry, Max Dearly, Elvire Popesco, Marguerite Moreno, Saturnin Fabre. In French, no English titles. 125 min.

These programs are sponsored by British Advertising Broadcast Awards, with the cooperation of Douglas Kentish at Illustra Films, London. This salute to British advertising is organized by Peter Whitelam, Creative Director, Parkson Advertising, New York, and is a *BRITAIN SALUTES NEW YORK* 1983 Festival presentation. *May 9–22 at 12:30 p.m.*

● **Rediscovering French Film Part II: 1895–1960.** PART I, programmed from November 1981 to January 1982, afforded a first and relatively brief sampling of some of the great, if lesser-known, achievements of the French film. PART II expands upon this earlier series with a comprehensive survey of more than six decades of French film history.

This month's programming concentrates on one of the richest periods of the French Cinema—the flowering of a classic tradition of filmmaking during the 1930s. Among the highlights scheduled are Jean Benôit-Lévy and Marie Epstein's intense study of child psychology, *La Maternelle*; two films by Sacha Guitry, the supreme exemplar of boulevard comedy spirit, *Le Roman d'un Tricheur* and *Ils Etaient Neuf Célibataires*; Jean Renoir's tender and witty tribute to working-class camaraderie, *Le Crime de Monsieur Lange*. Also programmed are such rarities as *Princesse Tam-Tam*, a vehicle for the exotic American expatriate Josephine Baker, and a selection of films by two emigrés from Nazi Germany who enjoyed brief sojourns in France on their way to Hollywood—Billy Wilder's *Mauvaise Graine*, and Robert Siodmak's *Mollenard* and *Mister Flow*.

For their aid and cooperation in organizing this month's programs in REDISCOVERING FRENCH FILM PART II, the Department of Film acknowledges its gratitude to the Centre National de la Cinématographie, the Cinémathèque de Toulouse, the British Film Institute, the Cinémathèque Royale de Belgique, the Cinémathèque Suisse, the Cinémathèque Française, the Cinémathèque Québécoise, Images Films, Films Inc., La Cinémathèque Municipale de Luxembourg, Wisconsin Center for Film and Theater Research, the Cultural Service of the French Embassy (FACSEA), the French Ministry of External Relations, William K. Everson, Unifrance Film, Paris and the French Film Office / Unifrance Film U.S.A.

REDISCOVERING FRENCH FILM is made possible by generous support from Thomson-CSF, with additional assistance from the National Endowment for the Arts.

*Silent film, original piano accompaniment by William Perry or Donald Sosin.

Cineprobe. A forum with the independent filmmaker. Made possible by grants from the National Endowment for the Arts and the New York State Council on the Arts. *Monday at 6:00. May 9 & 23*

What's Happening? Films of current social and political interest. *Tuesdays at 6:00.*

Video Viewpoints. *The Roy and Niuta Titus Theater 2.* Independent videomakers talk about and show their work. The series is partially supported with public funds from the New York State Council on the Arts and the National Endowment for the Arts. Tickets are available at the Information Desk on a first-come, first-served basis. *Monday, May 2 & 16 at 6:00.*

Schedule subject to change without notice. For precise information, call 708-9490 on day of showing.

The Museum's film program is made possible with public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.

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New Exhibition

Video—New Narrative. *2nd floor, West Wing. May 20 through June 30.*

Continuing Exhibitions

BIG PICTURES by Contemporary Photographers. *Ground floor, West Wing.* This exhibition presents work by contemporary photographers who confront, in pictures of unaccustomed size, traditional photographic problems of scale, illusion, space, and referential meaning.

Conventional photographs are concerned with the re-creation of a coherent and seamless illusion of depth behind the picture plane. Escaping this mimetic ambition, the pictures seen here are freed from the strictures of appropriate size. They are conceived for the wall; their size and physical presence are consciously considered formal elements, and an essential part of their content.

The artists represented in BIG PICTURES demonstrate three strategies for making large photographs. One approach is to construct large pictures from individual modules. As early as the mid-sixties, Ray K. Metzker synthesized "collected and related moments," represented by small, optically discrete images, into photomosaics as large as four by five feet.

Another approach is to describe objects at an unaccustomed scale, as Cindy Sherman does in her large photographs. The size of the color prints — two by four feet — alludes to the larger-than-life scale of the motion picture screen, where figures transcend everyday proportions and exude superhuman psychological intensity.

The third approach abandons photography's ability to provide complete linear and tonal description in order to emphasize the presence of the photographic object. Kathleen Agnoli, for example, makes grainy large photographs that require the viewer to work hard to establish and maintain the coherency of a representational scene.

This exhibition was organized by John Szarkowski, Director, and John Pultz, Newhall Fellow, Department of Photography. *Through June 28.*

Prints from Blocks: Gauguin to Now. *Ground Floor, West Wing.* A major survey of woodcuts and linoleum cuts selected from the Museum's incomparable Collection. Nearly 200 works covering developments in those media in Europe, the Western Hemisphere, and Japan are included in the exhibition. Woodcuts by Gauguin and Munch illustrate the new attitude toward printing from blocks in the last decade of the 19th century that led to the important creations of the German Expressionist and Fauve artists. Interest in the medium before World War II varied in proportion to its suitability to the style of art. Bauhaus artists made flat, linear constructions at the same time as artists expressing social and political comment cut their blocks with brutal vigor. Since the 1940s there have been two revivals of intense interest in block printing: one in response to the new awareness of German Expressionism and deeper understanding of Japanese artistic philosophies took place 30 years ago; the other seems to be occurring today. With recent works by American and German artists, the exhibition reveals the substantial impact of block prints less than a century old on contemporary art. Riva Castleman, Director of the Department of Prints and Illustrated Books, organized the exhibition. *Through May 15.*

Video: British Broadcast Dramas from the British Film Institute (BFI). *2nd floor, West Wing. Through May 17.*

Lecturers for Groups

Museum lecturers can be engaged by private groups for talks in the Museum's collection and exhibition galleries and for slide talks at other locations. Call the Department of Education (212) 708-9795 for information about fees and hours.

Gallery Talks

Weekdays at 12:30 (except Wednesday). Thursday evenings at 5:30 and 7:00. Free with Museum admission.

5:30 talks by Sylvia Milgram; 12:30 talks and 7:00 talks by Wendy Belser, Pari Stave Choate, Susan Cooke, Sherry Goodman, Adam Gopnik, Judith Meighan, Julie Saul.

Topics are subject to change; please check with the Lobby Information Desk.

	DATE		TIME	TOPIC
*	Monday	May 2	12:30	Primitivism in Modern Art
*	Tuesday	May 3	12:30	The Modern Nude,
	Thursday	May 5	12:30	Big Pictures
*	Thursday	May 5	5:30	Matisse: Austerity and Sensuality
	Thursday	May 5	7:00	Photography Since 1920
	Friday	May 6	12:30	Prints from Blocks
	Monday	May 9	12:30	Prints from Blocks
*	Tuesday	May 10	12:30	Matisse
	Thursday	May 12	12:30	Prints from Blocks
*	Thursday	May 12	5:30	The Northern Voice
	Thursday	May 12	7:00	Big Pictures
	Friday	May 13	12:30	Big Pictures
*	Monday	May 16	12:30	The Modern City
*	Tuesday	May 17	12:30	Cubism
	Thursday	May 19	12:30	Modern Design
*	Thursday	May 19	5:30	The Dynamics of Futurism
**	Thursday	May 19	7:00	Big Pictures
	Friday	May 20	12:30	Matisse
	Monday	May 23	12:30	Big Pictures
*	Tuesday	May 24	12:30	Art Since 1945
*	Thursday	May 26	12:30	Post-Impressionism
*	Thursday	May 26	5:30	Henri Rousseau
	Thursday	May 26	7:00	Modern Design
	Friday	May 27	12:30	Big Pictures
	Monday	May 30	12:30	Photography Since 1920
*	Tuesday	May 31	12:30	The Modern Nude

*Group limited in number. Tickets will be distributed one half hour prior to the talk at the entrance to the galleries.

**With sign-language interpretation.

This program of gallery talks is made possible in part by a grant from the National Endowment for the Arts. The program of sign-language interpretation is supported by grants from the New York State Council on the Arts and the National Endowment for the Arts.

Gala Premiere of Superman III to Benefit Museum Film Preservation Fund

The gala premiere of *Superman III*, which will benefit the Museum Film Preservation Fund, takes place on Tuesday, June 14, 1983 at Cinema I. The film, starring Christopher Reeve and Richard Pryor, is an Alexander Salkind Presentation for Warner Bros. release and an Alexander and Ilya Salkind Production. The screenplay is by David and Leslie Newman; executive producer, Ilya Salkind; producer, Pierre Spengler; director, Richard Lester.

The screening will be preceded by a champagne reception and followed by a black-tie supper-dance at the Hotel Pierre with Peter Duchin and his orchestra.

For information about tickets to the Benefit please call (212) 708-9680.

From the Museum Store

Postage Stamp Holder

This new product holds your stamps neatly, compactly, and with style. The flexible, magnetized covers hold stamps in three plastic covered compartments. It fits into wallet or credit-card holder.
2″ x 3¼″. Gray with white lettering.
#3117. $5.00 (members $3.75)

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Name

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City State Zip

Membership category and no.

Artists' Talks

in conjunction with the exhibition
BIG PICTURES by Contemporary Photographers

Thursday, May 26, 1983, at 8:00 p.m.

Three artists included in the exhibition—Nancy Hellebrand, William Wegman, and Brian Wood—present their views of the problems of making large photographs.

Tickets $5.00, members $4.00, students with current I.D. $3.00, available at the Lobby Information Desk at 18 West 54 Street, or by sending a stamped, self-addressed envelope with payment and coupon to: Department of Education, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019.

Ticket-holders are invited to view the exhibition prior to the program.

Support for this program has been provided by the Associate Council.

The Museum of Modern Art
Department of Education
11 West 53 Street, New York, N.Y. 10019

BIG PICTURES by Contemporary Photographers
Artists' Talks
Thursday, May 26 at 8:00 p.m.

Please send ____ tickets at $5.00, ____ Member tickets at $4.00, ____ student tickets at $3.00.

Enclosed is my check, payable to The Museum of Modern Art, for $ ____ with a stamped, self-addressed envelope.

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Membership category and no.

School affiliation

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	FILM	I.755

Members Calendar

May 1983/Vol. 4, No. 5

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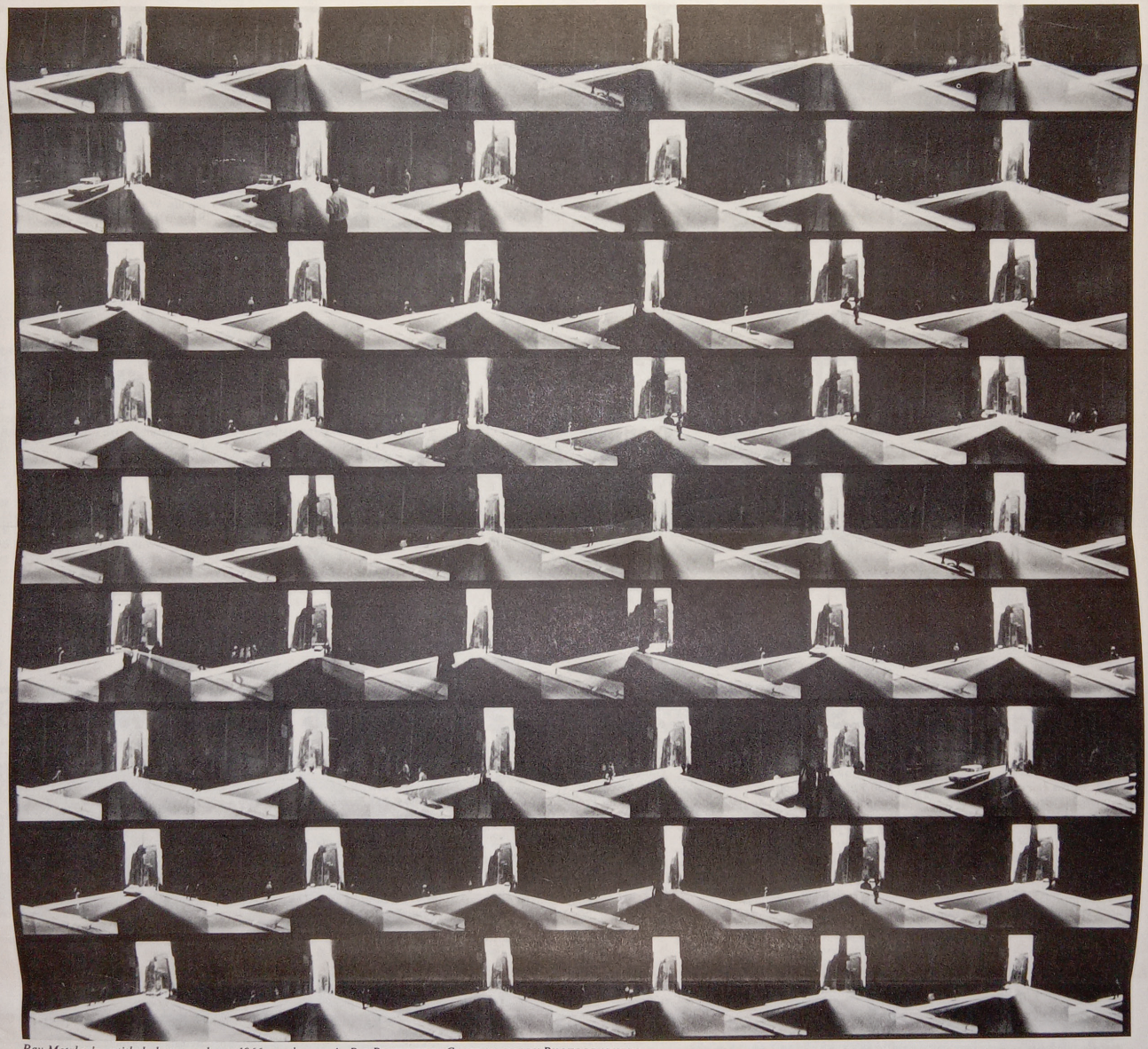
Vol. 4, No. 5

MEMBERS CALENDAR



Scene from Ardele Lister's videotape Split, *1981.*

The Museum of Modern Art **May 1983**



Ray Metzker's untitled photograph, ca. 1966, can be seen in BIG PICTURES BY CONTEMPORARY PHOTOGRAPHERS.

BIG PICTURES
by Contemporary Photographers

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The Museum of Modern Art Archives, NY	Collection: FILM	Series.Folder: I.755

MAY 1983



Roy Lichtenstein's American Indian, Theme II, *a 1980 woodcut printed in color.*

1 Sun

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
2:30 ★ *Laburnum Grove.* 1936. Carol Reed. With Edmund Gwenn, Cedric Hardwicke, Victoria Hopper. 73 min.
5:00 ★ *Henry V.* 1944. Laurence Olivier in close association with the film editor Reginald Beck. With Laurence Olivier, Robert Newton, Leslie Banks, Renee Asherson. 137 min.

2 Mon

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ★ Compilation *British Cinema Advertising: 1897–1950.*
6:00 VIDEO VIEWPOINTS. "Screen Memory" by Thierry Kuntzel.

3 Tues

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ★ *The Lodger: A Story of the London Fog.** 1926. Alfred Hitchcock. With Ivor Novello. Tinted print. 65 min.
6:00 WHAT'S HAPPENING? *Facing the Big Cats.* 1982. Marc Christopher Falcone. On David Hoover, wild animal trainer. 21 min. / *Citizen Carney.* 1980. Walter Thomas and David Nugent. About carnival workers. 47 min.

4 Wed

Museum Closed



Laurence Olivier in Henry V, *1944.*

5 Thur

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30, 5:30, 7:00
FILM SHOWINGS:
2:30 ★ *Millions Like Us.* 1943. Frank Launder and Sidney Gilliat. With Patricia Roc, Eric Portman, Gordon Jackson. 103 min.
6:00 ★ *First a Girl.* 1935. Victor Saville. With Jessie Matthews, Sonnie Hale, Anna Lee, Griffith Jones. 93 min.

6 Fri

Prints from Blocks
BIG PICTURES
Video from British Film
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ★ *Henry V.* See Su
1 at 5:00.
6:00 ★ *Laburnum Grov*
Sunday, May 1 at 2:30.

11 Wed

Museum Closed



Piccadilly, *1929, is part of the* SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE.

12 Thur

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30, 5:30, 7:00
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 3. ca. 55 min.
2:30 ★ *They Drive by Night.* See Saturday, May 7 at 5:00.
6:00 ★ *The Small Back Room.* See Tuesday, May 10 at 2:30.

13 Fri

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 4. ca. 55 min.
2:30 ★ *So Long at the Fair.* 1950. Terence Fisher and Anthony Darnborough. With Jean Simmons, Dirk Bogarde, David Tomlinson, Honor Blackman. 86 min.
6:00 ★ *Piccadilly.** 1929. E. A. Dupont. With Anna May Wong, Gilda Gray, Cyril Ritchard, Charles Laughton. 106 min.

14 Sat

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 1. 55 min.
2:30 ★ *Piccadilly.** See Friday, May 13 at 6:00.
5:00 ★ *So Long at the Fair.* See Friday, May 13 at 2:30.

15 Sun

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 2. 55 min.
2:30 ★ *Victoria the Great.* 1937. Herbert Wilcox. With Anna Neagle, Anton Walbrook, H.B. Warner, Walter Rilla. 112 min.
5:00 ★ *Fire Over England.* 1937. William K. Howard. With Flora Robson, Raymond Massey, Leslie Banks, Laurence Olivier, Vivien Leigh. 91 min.

16 Mon

BIG PICTURES
Video from British Fi
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Telev Commercials.* Progr ca. 55 min.
2:30 ★ *Seven Days* Sunday, May 8 at
6:00 VIDEO VIEWP "Electronic Filmma Alvy Ray Smith.

21 Sat

BIG PICTURES
New Narrative
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 3. ca. 55 min.
2:30 ● *La Maternelle.* 1933. Jean Bentôit-Lévy, Marie Epstein. With Madeleine Renaud, Paulette Elambert. In French, English titles. 100 min.
5:00 ● *Rapt.* 1934. Dimitri Kirsanoff. With Dita Parlo, Nadia Sibirskaia. In French, no titles. 102 min.

22 Sun

BIG PICTURES
New Narrative
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 4. 55 min.
2:30 ● *Le Roman d'un Tricheur.* 1936. Sacha Guitry. With Guitry, Jacqueline Delubac, Marguerite Moreno. In French, English titles. 100 min.
5:00 ● *Lac aux Dames.* 1934. Marc Allégret. With Simone Simon, Jean-Pierre Aumont, Odette Joyeux, Vladimir Sokoloff. In French, no titles. 106 min.

23 Mon

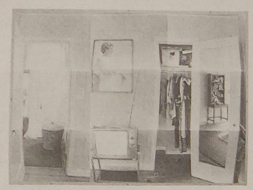
BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* (*The First Classics of the French Sound Film.*) From the "History of French Cinema" series directed by Armand Panigel. In French, English titles. (FACSEA, New York). 80 min.
2:30 ● *Rapt.* See Saturday, May 21 at 5:00.
6:00 CINEPROBE: An evening with Nathaniel Dorsky (San Francisco). Screening of *Hours for Jerome* (1982), 50 minutes, and *A Fall Trip Home* (1964), 11 minutes. Silent. Filmmaker present.

24 Tues

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* See Monday, May 23 at 12:00.
2:30 ● *La Maternelle.* See Saturday, May 21 at 2:30.
6:00 WHAT'S HAPPENING? *Angels of War.* 1982. Andrew Pike, Hank Nelson, Gavan Daws. The contribution of the natives of Papua, New Guinea, to the Allies in World War II. (Filmmakers Library). 52 min.

25 Wed

Museum Closed



9 Perspectives, *a 1972 photograph by Lew Thomas, is on view in* BIG PICTURES.

26 Thu

BIG PICTURES
New Narrative
Gallery Talk: 12:30,
8:00. Artists' Talks, with BIG PICTURES
PORARY PHOTOGRA
FILM SHOWINGS:
12:00 ● *Les Premiers Parlant Français.* Se May 23 at 12:00.
2:30 ● *Lac aux Dam* Sunday, May 22 at
6:00 ● *Le Martyre d* Pierre Chenal. With In French, no titles.

31 Tues

BIG PICTURES
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ● *Boudu Sauvé des Eaux.* 1932. Jean Renoir. With Michel Simon. 89 min.
6:00 WHAT'S HAPPENING? *I Remember Harlem: The Depression Years.* 1981. William Miles. (Films for the Humanities). 58 min.

Film Information

★ **A Salute to the National Film Archive, British Film Institute.** In celebration of the 50th anniversary of the British Film Institute, of which the National Film Archive is a major constituent, and as part of the city-wide program *Britain Salutes New York*, the Department of Film has prepared a three-week schedule of British films preserved by the Archive. Programmed jointly by the staffs of the Archive and the Department of Film, this series comprises classic British works such as Alfred Hitchcock's *The Lodger*, Laurence Olivier's *Henry V*, Alexander Korda's *Rembrandt*, E. A. Dupont's *Piccadilly*, and in a newly restored color print, Herbert Wilcox's *Victoria the Great*, as well as works that are not as well known but deserve to be recognized. Among the latter are *Laburnum Grove*, an early Carol Reed comedy from the play by J. B. Priestley, and Victor Saville's elegant *First a Girl*, starring Jessie Matthews and taken from the same source as Blake Edwards' recent *Victor/Victoria*. Also included are: the first United States showing of the original version of *Millions Like Us*, which marked the directing debut of writers Frank Launder and Sidney Gilliat; the Boulting Brothers' (John and Roy) tense and low-key thriller *Seven Days to Noon*; and *No Funny Business*, a 1933 trifle in its abbreviated 1951 reissue version, in which Laurence Olivier watches Gertrude Lawrence play the piano in a most unusual fashion.

We would like to thank Anthony Smith, Director of the British Film Institute, and David Francis, Curator of the National Film Archive, for their support of this program and to express our gratitude to the entire staff of the Archive, including Clyde Jeavons, Elaine Burrows, Scott Meek, David Meeker and Michelle Snapes for their collaboration and to Gillian Hartnoll for the documentation. *Through May 19, 1983.*

A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE, sponsored by Goldcrest Films and Television, Limited, with additional assistance from The British Council, is a BRITAIN SALUTES NEW YORK 1983 Festival presentation. Funded primarily by British and American companies with interests here and in Great Britain, SALUTE commemorates the signing of the peace treaty of 1783 through a festival of film, art, music, drama, and dance beginning April 13. It is New York's first International Arts Festival.

† **A Salute to British Advertising**
The British like their television and cinema commercials to be surprising, informative, and entertaining. In a series of lunchtime programs, four British Creative Directors, now in New York, select those outstanding commercials from recent years that have also contributed to the art of film. Included will be commercials directed by such filmmakers as Ridley Scott (*Alien*), Alan Parker (*Fame*), Bob Brooks (*Tattoo*), Adrian Lyne (*Foxes*), and Hugh Hudson (*Chariots of Fire*).

General Information

Hours: Thursday
11:00–6:00
Closed Wednesday
Admission
Members free; adults $3.
$1.00; senior citizens $1.0
students with identificati
Tuesday: pay what you w

Lobby Bookstore
11:00–5:45 Thursday
The Museum Store
37 West 53 Street
11:00–5:45 daily

These programs are
British Advertising
Awards, with the co
Douglas Kentish at
London. This salute
advertising is organiz
Parkinson, Creative D
Parkinson Advertising,
and as a BRITAIN SAL
York 1983 Festival p
May 9–22 at 12:30 p.m

● **Rediscovering Fren**
Part II: 1895–1960.
PART I, programmed
November 1981 to Jan
afforded a first and rel
showing of some of th
French-known, achiev
French film. PART II
film earlier, sometim
decade to the

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755



n, Theme II, *a 1980*

General Information

Hours
11:00–6:00 Thursday 11:00–9:00
Closed Wednesday

Admission
Members free; adults $3.00; children $1.00; senior citizens $1.00; full-time students with identification $2.00
Tuesday: pay what you wish

Lobby Bookstore
11:00–5:45 Thursday 11:00–8:45

The Museum Store
37 West 53 Street
11:00–5:45 daily

Museum Collections

Selections from the Painting and Sculpture, Drawings, Prints and Illustrated Books, Architecture and Design, and Photography collections. *Lower level, West Wing.*

Juice Bar

Fresh orange juice, mineral water, a variety of cakes and brownies, apples, and dried fruit are available at the Juice Bar on the second floor of the new West Wing.
Hours: 11:30–5:30 p.m.

Roy and Niuta Titus Theater 2. Film tickets are available with Museum admission and can be obtained at the admission booths after 11 a.m. on the day of the showing. Tickets for Family/Dual, Participating, and Contributing members can be obtained one week in advance at the Membership Desk.

Filmgoers Please Note: No one will be seated after film begins.

Ticket-holders will not be admitted after starting time indicated on ticket.

Absolutely no smoking, eating, or drinking in theater or lobby.

MEMBERS CALENDAR is published monthly by The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. (ISSN 0195-105X) Subscription fee of $3 included in the annual membership fee.

Thur

from Blocks
CTURES
from British Film Institute
Talk: 12:30, 5:30, 7:00
HOWINGS:
Millions Like Us. 1943.
Launder and Sidney Gilliat.
Patricia Roc, Eric Portman,
n Jackson. 103 min.
First a Girl. 1935. Victor
. With Jessie Matthews,
Hale, Anna Lee, Griffith
93 min.

6 Fri

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ★ *Henry V.* See Sunday, May 1 at 5:00.
6:00 ★ *Laburnum Grove.* See Sunday, May 1 at 2:30.

7 Sat

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
12:00 ★ *The Funeral of Queen Victoria.* 1901. R.W. Paul./ *Rescued by Rover.* Charles Hepworth. 1905. *The Airship Destroyer.* 1909. Charles Urban./ *Tatters: A Tale of the Slums.* 1911. A. E. Coleby./ *Daydreams* and *Blue Bottles*, both 1928. Ivor Montagu. With Elsa Lanchester. Entire program* ca. 85 min.
2:30 ★ *Rembrandt.* See Monday, May 9 at 2:30.
5:00 ★ *They Drive by Night.* 1939. Arthur Woods. With Emlyn Williams, Ernest Thesiger.

8 Sun

Prints from Blocks
BIG PICTURES
Video from British Film Institute
FILM SHOWINGS:
12:00 ★ See Saturday, May 7 at 12:00.
2:30 ★ *Seven Days to Noon.* 1950. John Boulting. With Barry Jones, Olive Sloane, Andre Morell. 94 min.
5:00 ★ *No Funny Business.* 1951 abbreviated reissue of 1933 release. John Stafford and Victor Hanbury. With Gertrude Lawrence, Laurence Olivier, Jill Esmond. 50 min./ *Radio Parade of 1935.* 1935. Arthur Woods. With Will Hay, Helen Chandler, Clifford Mollison, and in one musical sequence, Alberta Hunter. 94 min.

9 Mon

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 1. 55 min.
2:30 ★ *Rembrandt.* 1936. Alexander Korda. With Charles Laughton, Gertrude Lawrence, Elsa Lanchester. 88 min.
6:00 CINEPROBE: An evening with Walter Ungerer. (Montpelier, Vermont). Screening of *The Winter There Was Very Little Snow.* 1982. With Ungerer, Andrea Donahue, Gracie Kiley. 75 min. Filmmaker present.

10 Tues

Prints from Blocks
BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 2. 55 min.
2:30 ★ *The Small Back Room.* 1948. Michael Powell and Emeric Pressburger. With David Farrar, Kathleen Byron, Jack Hawkins, Leslie Banks. 106 min.
6:00 WHAT'S HAPPENING? *Beneath the Anka.* 1982. Justin Ackerman. About the Khmer Rouge in western Cambodia (Kampuchea). 75 min.

Sun

from Blocks
ICTURES
from British Film Institute
SHOWINGS:
† *British Television*
mercials. Program 2.
.
★ *Victoria the Great.* 1937.
rt Wilcox. With Anna
, Anton Walbrook, H.B.
r, Walter Rilla. 112 min.
★ *Fire Over England.* 1937.
m K. Howard. With Flora
n, Raymond Massey, Leslie
, Laurence Olivier, Vivien
91 min.

16 Mon

BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 4. ca. 55 min.
2:30 ★ *Seven Days to Noon.* See Sunday, May 8 at 2:30.
6:00 VIDEO VIEWPOINTS. "Electronic Filmmaking" by Alvy Ray Smith.

17 Tues

BIG PICTURES
Video from British Film Institute
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 3. ca. 55 min.
2:30 ★ *Victoria the Great.* See Sunday, May 15 at 2:30.
6:00 WHAT'S HAPPENING? *Juan Felix Sanchez.* 1980. Cologero Salvo. On an aging folk artist in the Venezuelan Andes. 27 min./ *Artists at Work.* 1981. Mary Lance. On the New Deal's artists' program of the 1930s. 35 min.

18 Wed

Museum Closed



A scene from the Boulting Brothers' Seven Days to Noon, *1950.*

19 Thur

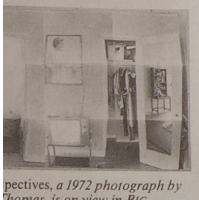
BIG PICTURES
Gallery Talk: 12:30. 5:30, 7:00
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 2. ca. 55 min.
2:30 ★ *Fire Over England.* See Sunday, May 15 at 5:00.
6:00 ★ *No Funny Business* and *Radio Parade of 1935.* See Sunday, May 8 at 5:00.

20 Fri

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
12:30 † *British Television Commercials.* Program 1. ca. 55 min.
2:30 ● *Mauvaise Graine.* 1934. Billy Wilder. With Danielle Darrieux. In French, no titles. 86 min.
6:00 ● *Le Crime de Monsieur Lange.* 1936. Jean Renoir. With René Lefèvre, Florelle, Jules Berry, Nadia Sibirskaia. In French, no titles. 79 min.

Wed

im Closed



spectives, *a 1972 photograph by Thomas, is on view in* BIG *RES.*

26 Thur

BIG PICTURES
New Narrative
Gallery Talk: 12:30, 5:30, 7:00
8:00. Artists' Talks, in conjunction with BIG PICTURES BY CONTEMPORARY PHOTOGRAPHERS.
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* See Monday, May 23 at 12:00.
2:30 ● *Lac aux Dames.* See Sunday, May 22 at 5:00.
6:00 ● *Le Martyre de l'Obèse.* 1932. Pierre Chenal. With André Berley. In French, no titles. 87 min.

27 Fri

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
12:00 ● *Les Premiers Classiques du Parlant Français.* See Monday, May 23 at 12:00.
2:30 ● *Le Martyre de l'Obèse.* See Thursday, May 26 at 6:00.
6:00 ● *Marie, Légende Hongroise.* 1932. Paul Fejos. With Annabella. Hungarian version, no English titles. 75 min.

28 Sat

BIG PICTURES
New Narrative
FILM SHOWINGS:
12:00 *Rubber Tarzan.* (*Gummi-Tarzan*). Denmark. 1981. Søren Kragh-Jacobsen. A mild-mannered son imagines himself as courageous as Tarzan. English subtitles. 87 min.
2:30 ● *Taris.* 1931. Jean Vigo. ca. 10 min. / *L'Atalante.* 1934. Jean Vigo. With Michel Simon, Dita Parlo, Jean Daste. In French, English titles. 68 min.
5:00 ● *Princesse Tam-Tam.* 1935. Edmond T. Gréville. With Josephine Baker, Albert Préjean. In French, no English titles. 77 min.

29 Sun

BIG PICTURES
New Narrative
FILM SHOWINGS:
12:00 *Rubber Tarzan.* See Saturday, May 28 at 12:00.
2:30 ● *Mister Flow.* 1936. Robert Siodmak. With Louis Jouvet, Edwige Feuillère, Fernand Gravey. In French, no English titles. 100 min.
5:00 ● *Mollenard.* 1937. Robert Siodmak. With Harry Baur, Albert Préjean, Gabrielle Dorziat, Gina Manès. In French, no English titles. 91 min.

30 Mon

BIG PICTURES
New Narrative
Gallery Talk: 12:30
FILM SHOWINGS:
2:30 ● *Le Roman d'un Tricheur.* See Sunday, May 22 at 2:30.
6:00 ● *Ils Etaient Neuf Célibataires.* 1939. Sacha Guitry. With Sacha Guitry, Max Dearly, Elvire Popesco, Marguerite Moreno, Saturnin Fabre. In French, no English titles. 125 min.

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s here and in Great Britain, commemorates the signing peace treaty of 1783 through al of film, art, music, drama, nce beginning April 13. It is ork's first International Arts l.

lute to British Advertising
itish like their television and commercials to be surprisormative, and entertaining. ies of lunchtime programs, itish Creative Directors, New York, select those outg commercials from recent at have also contributed to of film. Included will be rcials directed by such kers as Ridley Scott (*Alien*), arker (*Fame*), Bob Brooks), Adrian Lyne (*Foxes*), and Hudson (*Chariots of Fire*).

These programs are sponsored by British Advertising Broadcast Awards, with the cooperation of Douglas Kentish at Illustra Films, London. This salute to British advertising is organized by Peter Whitelam, Creative Director, Parkson Advertising, New York, and is a *BRITAIN SALUTES NEW YORK* 1983 Festival presentation. *May 9–22 at 12:30 p.m.*

● Rediscovering French Film Part II: 1895–1960.
PART I, programmed from November 1981 to January 1982, afforded a first and relatively brief sampling of some of the great, if lesser-known, achievements of the French film. PART II expands upon this earlier series with a comprehensive survey of more than six decades of French film history.

This month's programming concentrates on one of the richest periods of the French Cinema—the flowering of a classic tradition of filmmaking during the 1930s. Among the highlights scheduled are Jean Benoît-Lèvy and Marie Epstein's intense study of child psychology, *La Maternelle*; two films by Sacha Guitry, the supreme exemplar of boulevard comedy spirit, *Le Roman d'un Tricheur* and *Ils Etaient Neuf Célibataires*; Jean Renoir's tender and witty tribute to working-class camaraderie, *Le Crime de Monsieur Lange*. Also programmed are such rarities as *Princesse Tam-Tam*, a vehicle for the exotic American expatriate Josephine Baker, and a selection of films by two emigrés from Nazi Germany who enjoyed brief sojourns in France on their way to Hollywood—Billy Wilder's *Mauvaise Graine*, and Robert Siodmak's *Mollenard* and *Mister Flow*.

For their aid and cooperation in organizing this month's programs in REDISCOVERING FRENCH FILM PART II, the Department of Film acknowledges its gratitude to the Centre National de la Cinématographie, the Cinémathèque de Toulouse, the British Film Institute, the Cinémathèque Royale de Belgique, the Cinémathèque Suisse, the Cinémathèque Française, the Cinémathèque Québécoise, Images Films, Films Inc., La Cinémathèque Municipale de Luxembourg, Wisconsin Center for Film and Theater Research, the Cultural Service of the French Embassy (FACSEA), the French Ministry of External Relations, William K. Everson, Unifrance Film, Paris and the French Film Office / Unifrance Film U.S.A.

REDISCOVERING FRENCH FILM is made possible by generous support from Thomson-CSF, with additional assistance from the National Endowment for the Arts.

*Silent film, original piano accompaniment by William Perry or Donald Sosin.

Cineprobe. A forum with the independent filmmaker. Made possible by grants from the National Endowment for the Arts and the New York State Council on the Arts. *Monday at 6:00. May 9 & 23*

What's Happening? Films of current social and political interest. *Tuesdays at 6:00.*

Video Viewpoints. *The Roy and Niuta Titus Theater 2.* Independent videomakers talk about and show their work.The series is partially supported with public funds from the New York State Council on the Arts and the National Endowment for the Arts. Tickets are available at the Information Desk on a first-come, first-served basis. *Monday, May 2 & 16 at 6:00.*

Schedule subject to change without notice. For precise information, call 708-9490 on day of showing.

The Museum's film program is made possible with public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.

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New Exhibition

Video—New Narrative. *2nd floor, West Wing. May 20 through June 30.*

Continuing Exhibitions

Big Pictures by Contemporary Photographers. *Ground floor, West Wing.* This exhibition presents work by contemporary photographers who confront, in pictures of unaccustomed size, traditional photographic problems of scale, illusion, space, and referential meaning.

Conventional photographs are concerned with the re-creation of a coherent and seamless illusion of depth behind the picture plane. Escaping this mimetic ambition, the pictures seen here are freed from the strictures of appropriate size. They are conceived for the wall; their size and physical presence are consciously considered formal elements, and an essential part of their content.

The artists represented in Big Pictures demonstrate three strategies for making large photographs. One approach is to construct large pictures from individual modules. As early as the mid-sixties, Ray K. Metzker synthesized "collected and related moments," represented by small, optically discrete images, into photomosaics as large as four by five feet.

Another approach is to describe objects at an unaccustomed scale, as Cindy Sherman does in her large photographs. The size of the color prints — two by four feet — alludes to the larger-than-life scale of the motion picture screen, where figures transcend everyday proportions and exude superhuman psychological intensity.

The third approach abandons photography's ability to provide complete linear and tonal description in order to emphasize the presence of the photographic object. Kathleen Agnoli, for example, makes grainy large photographs that require the viewer to work hard to establish and maintain the coherency of a representational scene.

This exhibition was organized by John Szarkowski, Director, and John Pultz, Newhall Fellow, Department of Photography. *Through June 28.*

Prints from Blocks: Gauguin to Now. *Ground Floor, West Wing.* A major survey of woodcuts and linoleum cuts selected from the Museum's incomparable Collection. Nearly 200 works covering developments in those media in Europe, the Western Hemisphere, and Japan are included in the exhibition. Woodcuts by Gauguin and Munch illustrate the new attitude toward printing from blocks in the last decade of the 19th century that led to the important creations of the German Expressionist and Fauve artists. Interest in the medium before World War II varied in proportion to its suitability to the style of art. Bauhaus artists made flat, linear constructions at the same time as artists expressing social and political comment cut their blocks with brutal vigor. Since the 1940s there have been two revivals of intense interest in block printing: one in response to the new awareness of German Expressionism and deeper understanding of Japanese artistic philosophies took place 30 years ago; the other seems to be occurring today. With recent works by American and German artists, the exhibition reveals the substantial impact of block prints less than a century old on contemporary art. Riva Castleman, Director of the Department of Prints and Illustrated Books, organized the exhibition. *Through May 15.*

Video: British Broadcast Dramas from the British Film Institute (BFI). *2nd floor, West Wing. Through May 17.*

Lecturers for Groups

Museum lecturers can be engaged by private groups for talks in the Museum's collection and exhibition galleries and for slide talks at other locations. Call the Department of Education (212) 708-9795 for information about fees and hours.

Gallery Talks

Weekdays at 12:30 (except Wednesday). Thursday evenings at 5:30 and 7:00. Free with Museum admission.

5:30 talks by Sylvia Milgram; 12:30 talks and 7:00 talks by Wendy Belser, Pari Stave Choate, Susan Cooke, Sherry Goodman, Adam Gopnik, Judith Meighan, Julie Saul.

Topics are subject to change; please check with the Lobby Information Desk.

DATE		TIME	TOPIC
* Monday	May 2	12:30	Primitivism in Modern Art
* Tuesday	May 3	12:30	The Modern Nude,
Thursday	May 5	12:30	Big Pictures
* Thursday	May 5	5:30	Matisse: Austerity and Sensuality
Thursday	May 5	7:00	Photography Since 1920
Friday	May 6	12:30	Prints from Blocks
Monday	May 9	12:30	Prints from Blocks
* Tuesday	May 10	12:30	Matisse
Thursday	May 12	12:30	Prints from Blocks
* Thursday	May 12	5:30	The Northern Voice
Thursday	May 12	7:00	Big Pictures
Friday	May 13	12:30	Big Pictures
* Monday	May 16	12:30	The Modern City
* Tuesday	May 17	12:30	Cubism
Thursday	May 19	12:30	Modern Design
* Thursday	May 19	5:30	The Dynamics of Futurism
** Thursday	May 19	7:00	Big Pictures
Friday	May 20	12:30	Matisse
Monday	May 23	12:30	Big Pictures
* Tuesday	May 24	12:30	Art Since 1945
* Thursday	May 26	12:30	Post-Impressionism
* Thursday	May 26	5:30	Henri Rousseau
Thursday	May 26	7:00	Modern Design
Friday	May 27	12:30	Big Pictures
Monday	May 30	12:30	Photography Since 1920
* Tuesday	May 31	12:30	The Modern Nude

*Group limited in number. Tickets will be distributed one half hour prior to the talk at the entrance to the galleries.

**With sign-language interpretation.

This program of gallery talks is made possible in part by a grant from the National Endowment for the Arts. The program of sign-language interpretation is supported by grants from the New York State Council on the Arts and the National Endowment for the Arts.

Gala Premiere of Superman III to Benefit Museum Film Preservation Fund

The gala premiere of *Superman III*, which will benefit the Museum Film Preservation Fund, takes place on Tuesday, June 14, 1983 at Cinema I. The film, starring Christopher Reeve and Richard Pryor, is an Alexander Salkind Presentation for Warner Bros. release and an Alexander and Ilya Salkind Production. The screenplay is by David and Leslie Newman; executive producer, Ilya Salkind; producer, Pierre Spengler; director, Richard Lester.

The screening will be preceded by a champagne reception and followed by a black-tie supper-dance at the Hotel Pierre with Peter Duchin and his orchestra.

For information about tickets to the Benefit please call (212) 708-9680.

From the Museum Store

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This new product holds your stamps neatly, compactly, and with style. The flexible, magnetized covers hold stamps in three plastic covered compartments. It fits into wallet or credit-card holder.
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Street

City State Zip

Membership category and no.

Artists' Talks

in conjunction with the exhibition
Big Pictures by Contemporary Photographers

Thursday, May 26, 1983, at 8:00 p.m.

Three artists included in the exhibition—Nancy Hellebrand, William Wegman, and Brian Wood—present their views of the problems of making large photographs.

Tickets $5.00, members $4.00, students with current I.D. $3.00, available at the Lobby Information Desk at 18 West 54 Street, or by sending a stamped, self-addressed envelope with payment and coupon to: Department of Education, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019.

Ticket-holders are invited to view the exhibition prior to the program.

Support for this program has been provided by the Associate Council.

The Museum of Modern Art
Department of Education
11 West 53 Street, New York, N.Y. 10019

Big Pictures by Contemporary Photographers
Artists' Talks
Thursday, May 26 at 8:00 p.m.

Please send ____ tickets at $5.00, ____ Member tickets at $4.00, ____ student tickets at $3.00.

Enclosed is my check, payable to The Museum of Modern Art, for $ ____ with a stamped, self-addressed envelope.

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Members Calendar
May 1983/Vol. 4, No. 5

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The Museum of Modern Art

A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE

An exhibition of about 8 to 10 programs of short and feature-length British films preserved by the National Film Archive in London will represent the Department of Film's participation in "Britain Salutes New York". Opening either late April or early May the exhibition will run for approximately two weeks in the new Roy and Niuta Titus Theater II on the Museum's Mezzanine Level. Both rare titles and well-known classic works will be included, and the season will be introduced by Clyde Jeavons, Deputy Curator of the National Film Archive.

The National Film Archive is a part of the British Film Institute which is celebrating its 50th anniversary in 1983 and whose Chairman is Sir Richard Attenborough and whose Patron, HRH the Prince of Wales. The Archive itself is one of the oldest established film archives in the world, and was a founding member of the International Federation of Film Archives (FIAF) of which the Department of Film is also a member.

The National Film Archive and the British Film Institute will be cooperating with the Department of Film and The Museum of Modern Art in preparing a major exhibition of British Cinema scheduled to open in late 1983.

11 West 53 Street, New York, N.Y. 10019, 212-708-9400 Cable: Modernart

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The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

SALUTE TO THE NATIONAL FILM ARCHIVE OF THE BRITISH FILM INSTITUTE

April 29 - May 19, 1983

SCHEDULE:

Apr. 29 at 2:30 pm: THE LODGER
Apr. 29 at 6:00 pm: HISTORIC CINEMA COMMERCIALS
Apr. 30 at Noon: THE STORY OF GILBERT & SULLIVAN
Apr. 30 at 2:30 pm: FIRST A GIRL
Apr. 30 at 5:00 pm: MILLIONS LIKE US
May 1 at Noon: THE STORY OF GILBERT & SULLIVAN
May 1 at 2:30 pm: LABURNUM GROVE
May 1 at 5:00 pm: HENRY V
May 2 at Noon: TWENTIETH CENTURY TREASURE TROVE
May 2 at 2:30 pm: HISTORIC CINEMA COMMERCIALS
May 3 at Noon: TWENTIETH CENTURY TREASURE TROVE
May 3 at 2:30 pm: THE LODGER
May 5 at Noon: ARE YOU HAVING ANY FUN?
May 5 at 2:30: MILLIONS LIKE US
May 5 at 6:00 pm: FIRST A GIRL
May 6 at Noon: ARE YOU HAVING ANY FUN?
May 6 at 2:30 pm: HENRY V
May 6 at 6:00 pm: LABURNUM GROVE
May 7 at 2:30 pm: REMBRANDT
May 7 at 5:00 pm: THEY DRIVE BY NIGHT
May 8 at 2:30 pm: SEVEN DAYS TO NOON
May 8 at 5:00 pm: NO FUNNY BUSINESS and RADIO PARADE OF 1935
May 9 at 2:30 pm: REMBRANDT
May 10 at 2:30 pm: THE SMALL BACK ROOM
May 12 at 2:30 pm: THEY DRIVE BY NIGHT
May 12 at 6:00 pm: THE SMALL BACK ROOM
May 13 at 2:30 pm: SO LONG AT THE FAIR
May 13 at 6:00 pm: SEVEN DAYS TO NOON

cont'd...

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SALUTE TO THE NATIONAL FILM ARCHIVE

SCHEDULE cont'd...

May 14 at 2:30 pm: SO LONG AT THE FAIR
May 14 at 5:00 pm: PICCADILLY
May 15 at 2:30 pm: VICTORIA THE GREAT
May 15 at 5:00 pm: FIRE OVER ENGLAND
May 16 at 2:30 pm: PICCADILLY
May 17 at 2:30 pm: VICTORIA THE GREAT
May 19 at 2:30 pm: FIRE OVER ENGLAND
May 19 at 6:00 pm: NO FUNNY BUSINESS & RADIO PARADE OF 1935

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ENTRANCE at 18 W. 54

#26

FOR IMMEDIATE RELEASE

FILM AND VIDEO ADVANCE SCHEDULE
MAY - AUGUST 1983

*******SPECIAL EVENTS*******

June 14

MUSEUM FILM PRESERVATION FUND BENEFIT--
GALA PREMIERE OF SUPERMAN III

As a benefit for the Museum Film Preservation Fund, the gala premiere of Superman III will take place on Tuesday, June 14, at Cinema I. The film, starring Christopher Reeve and Richard Pryor, is an Alexander Salkind Presentation for Warner Bros. release and an Alexander and Ilya Salkind Production, directed by Richard Lester. The screening will be preceded by a champagne reception and followed by a black-tie supper-dance at the Hotel Pierre with Peter Duchin and his orchestra.

June 14

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With the release of Richard Lester's 19th feature, Superman III, and his visit to New York, the Department of Film has arranged a one-day salute to the Philadelphia-born filmmaker who has lived and worked in Britain since 1955. The three films in the program, The Knack, Petulia, and Robin and Marian, selected by the filmmaker and the Department, illustrate not only the apparent ease with which the director works in various genres, but how the filmmaker molds the genre to his particular style. Richard Lester will be present to introduce Robin and Marian.

*******COMING UP*******

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Advance Schedule

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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are presenting 18 eclectic programs culled from the London archive. Among the films to be shown are: Alfred Hitchcock's 1926 The Lodger; Laurence Olivier's 1944 Henry V; and, in a newly restored color print, Herbert Wilcox's 1937 Victoria the Great. Exciting rediscoveries in the series include John and Roy Boulting's tense and low-key thriller, Seven Days to Noon (1950) and Victor Saville's elegant First a Girl (1935), taken from the same source as Blake Edwards's recent Victor/Victoria. A SALUTE TO THE NATIONAL FILM ARCHIVE is made possible by a generous grant from Goldcrest Films and Television, Ltd., with additional assistance of the British Council.

May 9 - May 22

A SALUTE TO BRITISH ADVERTISING

This series of four separate lunchtime programs presents compilations of recent commercials that are both persuasive in getting across their messages and also contribute to the art of filmmaking. The programs, compiled by the Creative Directors of four major advertising agencies, include works by Hugh Hudson, Nicholas Roeg, Ridley Scott, and Tony Scott. A SALUTE TO BRITISH ADVERTISING is organized by Peter Whitelam, Creative Director, Parkson Advertising, New York, and is sponsored by The British Advertising Broadcast Awards with the cooperation of Illustra Films, London, as a presentation of the "Britain Salutes New York" Festival.

June 17 - June 21

HAPPY BIRTHDAY, NEW DAY FILMS

In honor of the 10th Anniversary of New Day Films, the Film Department is presenting eight programs of documentaries on social and political issues from this distribution cooperative for independent filmmakers. New Day has participated in and charted many of the social changes in the United States in the last decade, and the 20 films in this series richly illustrate the varied interests of the New Day filmmakers. Joanne Grant, New Day's East Coast Coordinator for the anniversary celebration, will introduce the first program, which will include Ms. Grant's 1980 Fundi: The Story of Ella Baker, a portrait of the civil rights activist and organizer. The concluding program will be shown as part of the WHAT'S HAPPENING? series on June 21 (see page 3).

*******CONTINUING*******

Through September

REDISCOVERING FRENCH FILM PART II

This in-depth survey of French film history from 1895 to 1960 will continue in the coming months with classics from the 1930s through the final period before

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the New Wave. Among the highlights will be two rarities from Max Ophüls--his charming ghost story La Tendre Ennemie (1936) and Le Roman de Werther (1938), adapted from Goethe's novel--and the first film version of The Postman Always Rings Twice, Pierre Chenal's Le Dernier Tournant (1939). Also coming up are two outstanding films made during the Occupation --Les Inconnus dans la Maison (1942) by Henri Decoin, based on a novel by Georges Simenon, and Le Corbeau (1943), Henri-Georges Clouzot's harshly realistic portrait of provincial life; a very rare documentary on D-Day, Le Six Juin à l'Aube (1944), made by Jean Grémillon less than three months after the Normandy landing; and René Clair's 1947 Le Silence Est d'Or, a witty and affectionate tribute to the early days of French filmmaking, starring Maurice Chevalier. REDISCOVERING FRENCH FILM is made possible by generous support from Thomson-CSF with additional support from the National Endowment for the Arts.

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CINEPROBE--15th Season

Coming up in this Monday-night forum for independent filmmakers will be Walter Ungerer, Nathaniel Dorsky, Kon Petrochuk, and Abigail Child.

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WHAT'S HAPPENING?--12th Season

This Tuesday-night showcase for documentary and independent films on political and social issues concludes the season with films on the lives of people on five different continents. A special program will be shown on June 21 in conjunction with HAPPY BIRTHDAY, NEW DAY FILMS (see page 2).

# # #

V I D E O

*******COMING UP*******

April 22 - May 24

VIDEO FROM THE BRITISH FILM INSTITUTE

In conjunction with the programs A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE and A SALUTE TO BRITISH ADVERTISING, the Museum's Video Program will present a selection of dramatic works conceived especially for television, taken from the BFI Archive. The program will include an excerpt from the Royal Shakespeare Company's Macbeth, starring Ian McKellan; The Chester Mystery Plays, a re-creation of the 14th-century dramas, with Tom Courtenay as

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Christ; and The Journal of Bridget Hitler, with Siobhan McKenna.

May 26 - June 30

NEW NARRATIVE

This exhibition will present six videotapes by artists who either develop entirely fictional works or else use documentary materials to tell a story rather than simply to report. Among the works to be shown are "Algiers Incident" by Janet Densmore, about the murder of a policeman in New Orleans and the police department's reaction, and "Split" by Ardele Lister, about a runaway teenage girl who's wise beyond her years.

July 1 - August 16

PERFORMANCE VIDEO

For the second year, the Video Program will present recent works staged by performance artists specifically for video. Last year's program, which enjoyed great critical and popular interest, included such artists as Vito Acconci, Laurie Anderson, David Byrne, and Eva Maier. Artists in this year's program are to be announced.

August 18 - September 27

THE SECOND LINK

An exhibition exploring life in the 1980s, THE SECOND LINK will feature some 30 videotapes by Canadian, American, and European artists. The program is based on an exhibition organized by the Walter Phillips Gallery, Banff.

*******CONTINUING*******

Through June 27

VIDEO VIEWPOINTS

The 1983 season of this forum, in which videomakers talk about and show their work, concludes with evenings with Thierry Kuntzel, Alvy Ray Smith, Judson Rosebush, and Michael Marton. VIDEO VIEWPOINTS alternates with CINEPROBE in the Roy and Niuta Titus Theater 2, Mondays at 6:00 p.m.

# # #

For further information, the public may call (212) 708-9400.
For a recorded announcement of daily film schedules: (212) 708-9490
Museum entrance: 18 West 54 Street
Film screenings are held in the Roy and Niuta Titus Theater 2
Video screenings are held in the Video Gallery, Second Floor

* *

For further PRESS information, please contact Stuart Klawans, Film Press Representative, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019 (212) 708-9752.

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The Museum of Modern Art Department of Film

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FOR IMMEDIATE RELEASE

FILM AND VIDEO ADVANCE SCHEDULE
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April 22 - May 24

VIDEO FROM THE BRITISH FILM INSTITUTE

In conjunction with the programs A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE and A SALUTE TO BRITISH ADVERTISING, the Museum's Video Program will present a selection of dramatic works conceived especially for television, taken from the BFI Archive. The program will include an excerpt from the Royal Shakespeare Company's Macbeth, starring Ian McKellan; The Chester Mystery Plays, a re-creation of the 14th-century dramas, with Tom Courtenay as

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Christ; and The Journal of Bridget Hitler, with Siobhan McKenna.

May 26 - June 30

NEW NARRATIVE

This exhibition will present six videotapes by artists who either develop entirely fictional works or else use documentary materials to tell a story rather than simply to report. Among the works to be shown are "Algiers Incident" by Janet Densmore, about the murder of a policeman in New Orleans and the police department's reaction, and "Split" by Ardele Lister, about a runaway teenage girl who's wise beyond her years.

July 1 - August 16

PERFORMANCE VIDEO

For the second year, the Video Program will present recent works staged by performance artists specifically for video. Last year's program, which enjoyed great critical and popular interest, included such artists as Vito Acconci, Laurie Anderson, David Byrne, and Eva Maier. Artists in this year's program are to be announced.

August 18 - September 27

THE SECOND LINK

An exhibition exploring life in the 1980s, THE SECOND LINK will feature some 30 videotapes by Canadian, American, and European artists. The program is based on an exhibition organized by the Walter Phillips Gallery, Banff.

*******CONTINUING*******

Through June 27

VIDEO VIEWPOINTS

The 1983 season of this forum, in which videomakers talk about and show their work, concludes with evenings with Thierry Kuntzel, Alvy Ray Smith, Judson Rosebush, and Michael Marton. VIDEO VIEWPOINTS alternates with CINEPROBE in the Roy and Niuta Titus Theater 2, Mondays at 6:00 p.m.

# # #

For further information, the public may call (212) 708-9400.
For a recorded announcement of daily film schedules: (212) 708-9490
Museum entrance: 18 West 54 Street
Film screenings are held in the Roy and Niuta Titus Theater 2
Video screenings are held in the Video Gallery, Second Floor

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For further PRESS information, please contact Stuart Klawans, Film Press Representative, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019 (212) 708-9752.

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The Museum of Modern Art Department of Film

The Department of Film of
The Museum of Modern Art
requests the pleasure of your company
at a cocktail reception and preview
of the exhibition

A Salute to the National Film Archive,
British Film Institute

Wednesday, April 27

The Museum of Modern Art
The Roy and Niuta Titus Theater
18 West 54 Street

Cocktails from 5:30 to 7:30
Screenings at 6:15 and 7:15

R.S.V.P. 212-708-9683 by April 21

This exhibition is made possible with the generous support of Goldcrest Films and Television Ltd. Additional assistance has been provided by the British Council and the National Endowment for the Arts. A Britain Salutes New York 1983 Festival presentation.

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RCHIVE OF THE BRITISH FILM INSTITUTE

9 - May 19, 1983

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John Boulting.
Michael Powell. With David Farrar, Jack

LIVAN (1953) Sidney Gilliat: With Robert

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The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

SALUTE TO THE NATIONAL FILM ARCHIVE OF THE BRITISH FILM INSTITUTE

April 29 - May 19, 1983

As part of the "Britain Salutes New York" Festival, The Department of Film of The Museum of Modern Art and The National Film Archive of the British Film Institute will co-present 18 programs of films culled from the London archive. The three-week series, to be screened in MoMA's Roy and Niuta Titus Theater 2, will include an eclectic sampling of British film history, dating from Alfred Hitchcock's 1926 silent, The Lodger, to a work currently in progress, made by the BFI for Britain's new Channel 4. The 18 programs are as follows:

1) THE LODGER: A STORY OF THE LONDON FOG (1926) Alfred Hitchcock. With Ivor Novello.
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7) REMBRANDT (1936) Alexander Korda. With Charles Laughton, Gertrude Lawrence, Elsa Lanchester.
8) THEY DRIVE BY NIGHT (1938) Arthur Woods.
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10) TWENTIETH CENTURY TREASURE TROVE. A BBC documentary on the NFA.
11) ARE YOU HAVING ANY FUN? BFI feature film for Channel 4 (currently in progress)
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13) SEVEN DAYS TO NOON (1950) John Boulting.
14) THE SMALL BACK ROOM (1948) Michael Powell. With David Farrar, Jack Hawkins, Leslie Banks.
15) THE STORY OF GILBERT & SULLIVAN (1953) Sidney Gilliat: With Robert Morley, Maurice Evans.

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SALUTE TO THE NATIONAL FILM ARCHIVE

16) FIRE OVER ENGLAND (1937) William K. Howard. With Flora Robson, Raymond Massey, Vivien Leigh, Laurence Olivier, Leslie Banks.

17) VICTORIA THE GREAT (1937) Herbert Wilcox. With Anna Neagle and Anton Walbrook.

18) LABURNUM GROVE (1936) Carol Reed. With Edmund Gwenn, Cedric Hardwicke.

The Museum of Modern Art's Film Program is made possible by grants from the National Endowment for the Arts and the New York State Council on the Arts.

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For further information, please contact Alicia Springer, Film Press Representative, (212) 708-9752, The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019.

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The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

release #11 February '83

"LOCAL HERO" PREVIEWS FOR MoMA AUDIENCES
Produced by DAVID PUTTNAM for GOLDCREST FILMS

LOCAL HERO, a new comedy from Britain, will be screened for a preview audience of members of The Museum of Modern Art at MoMA's Roy and Niuta Titus Theater 2 on Wednesday, February 16. The Warner Bros. release opens Thursday, February 17 at Cinema I.

LOCAL HERO is the tale of two cultures -- a Scottish seacoast village and a Houston oil conglomerate anxious to tap the North Sea oil reserves. The production team brought together the talent behind some of the most acclaimed British films of recent vintage: LOCAL HERO was written and directed by BILL FORSYTH, writer and director of "Gregory's Girl," and produced by DAVID PUTTNAM, producer of last year's Academy Award-winning "Chariots of Fire." An Enigma Production for Goldcrest Films, LOCAL HERO will be distributed by Warner Bros. in the United States and Canada.

LOCAL HERO stars BURT LANCASTER as an eccentric Texas oil magnate and PETER RIEGERT as his star "Acquisitions and Mergers" executive, who goes unexpectedly "native" upon reaching Scottish shores.

The MoMA screening will be introduced by Mr. Puttnam, Mr. Forsyth and Mr. Riegert, as well as MARK KNOPFLER who composed the music. JAKE EBERTS, Chief Executive of Goldcrest International, will also attend the screening.

At a dinner following the LOCAL HERO screening, Mr. Eberts will announce Goldcrest Film's Corporate Sponsorship of the MoMA Department of Film's upcoming program, A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE. Running from April 29 - May 19, 1983, the MoMA salute is part of the city-wide "Britain Salutes New York" Festival.

Full program information on A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE is forthcoming.

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GOLDCREST

PRESS RELEASE

Goldcrest Films & Television Ltd.
131-133 Holland Park Avenue,
London W11 4UT.
Telephone: 01 602 6626.
Telex: 267458 Goldcr.

GOLDCREST FILMS AND TELEVISION LIMITED

Goldcrest Films and Television Limited is engaged in the financing, production and distribution of feature films and television programmes. It is a wholly-owned subsidiary of Pearson Longman, the largest publishing group in Britain, which owns The Financial Times, Penguin Books, The Viking Press and Westminster Press.

Goldcrest was founded in 1976 as a feature film development financing company with modest initial capital. By the end of 1982 Goldcrest's activities had broadened to include not only development financing but also the full financing, production and distribution of feature films and television programmes. Goldcrest is now the largest independent film and television company in Europe with a $75.0 million production programme scheduled for 1983. Some of the films it has been involved with include WATERSHIP DOWN, CHARIOTS OF FIRE, PINK FLOYD - THE WALL, MOONLIGHTING and its most recently released film, Richard Attenborough's GANDHI. Its next film is the soon to be released LOCAL HERO, produced by David Puttnam, who also produced CHARIOTS OF FIRE, and directed by Bill Forsyth whose first feature film, GREGORY'S GIRL, was a substantial success in the U.K. and U.S.

Goldcrest's strategy is to develop close and in some cases exclusive relationships with talented film-makers (primarily but not exclusively British) in order to enable Goldcrest to continue to strive for distinctive product which will be notable for its originality and marketability in several media in a variety of world markets. In addition to the productions with Richard Attenborough and David Puttnam, it has also developed or produced projects with such well-known film-makers as Michael Apted, John Boorman, Alan Marshall, Alan Parker, Charles Sturridge and Peter Yates, and, indeed, both Richard Attenborough and David Puttnam serve as board members of Goldcrest.

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April 29 - May 19, 1983

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NATIONAL FILM BOARD OF CANADA: A RETROSPECTIVE
January 21 - September 15, 1981

ABOVE THE HORIZON. 1964. Roman Kroitor & Hugh O'Connor. 21 min. D
L'AFFAIRE BRONSWIK (BRONSWIK AFFAIR). 1978. Robert Awad and André Leduc. 24 min. A
AFTERLIFE. 1978. Ishu Patel. 7 min. A
L'AGE DE CHAISE (CHAIRMEN). 1978. Jean-Thomas Bédard. 14 min. A
AIR! 1975. Paul Driessen. 2 min. A
ALOUETTE. 1944. Norman McLaren/René Jodoin. 3 min. A
THE ANIMAL MOVIE. 1966. Grant Munro/Ron Tunis. 10 min. A
ANIMATED MOTION (5 PARTS). 1976-1978. Norman McLaren. 42 mins. A
ANIMATION FROM CAPE DORSET. 1973. Five Inuit Artists. 19 mins. A
ANTI-ALCOHOLIC CLIPS. 1979. Judith Klein. 2 min. A
ANTI-SMOKING CLIPS. 1975. Judith Klein. 5 min. A
AROUND PERCEPTION. 1968. Pierre Hébert. 17 min. A
ASHES OF DOOM. 1970. Grant Munro. 2 min. F
AU BOUT DE MA RUE (STREET TO THE WORLD). 1958. Louis-Georges Carrier. 14 min. D
AUCASSIN AND NICOLETTE. 1975. Lotte Reiniger. 16 min. A
THE BACK-BREAKING LEAF. 1959. Terence Macartney-Filgate. 28 min. D
BATE'S CAR: SWEET AS A NUT. 1974. Tony Ianzelo. 16 min. D
BATTLE IS THEIR BIRTHRIGHT. 1943. Stuart Legg. 18 min. D
BALABLOK. 1972. Bretislav Pojar. 8 min. A
BEAD GAME. 1977. Ishu Patel. 6 min. A
LE BEAU DERANGEMENT (LEGAULT'S PLACE). 1964. Suzanne Angel. 11 min. D
LE BEAU PLAISIR (BELUGA DAYS). 1968. Pierre Perrault, Bernard Gosselin, Michel Brault. 15 min. D
BEGONE DULL CARE. 1949. Norman McLaren/Evelyn Lambart. 8 min. A
BETHUNE. 1964. Donald Brittain/John Kemeny. 59 min. D
BID IT UP SUCKER. 1943. Jim Mackay. 2 min. A
BIGHORN. 1970. Bill Schmalz. 10 min. D
BLINKITY BLANK. 1955. Norman McLaren. 6 min. A
BLOOD AND FIRE. 1958. Terence Macartney-Filgate. 30 min. D
BLOWHARD. 1978. Brad Caslor. 10 min. A
"BLURR" TESTS. 1956. Norman McLaren. 7 min. A
BOOMSVILLE. 1967. Yvon Mallette. 10 min. A
THE BOY WHO STOPPED NIAGARA. 1947. Leslie MacFarlane. 33 min. F
BRAVERY IN THE FIELD. 1979. Giles Walker. 29 min. F
LES BUCHERONS DE LA MANOUANE (MANOUANE RIVER LUMBERJACKS). 1962. Arthur Lamothe. 28 min. D
CADET ROUSSELLE. 1947. George Dunning. 7 min. A
CANARIES TO CLYDESDALE. 1977. Eugene Boyko. 28 min. D
CANON. 1964. Norman McLaren/Grant Munro. 10 min. A
LE CANOT A RENALD A THOMAS (THE SKIFF OF RENALD AND THOMAS). 1980. Bernard Gosselin. 58 min. D
CARROUSEL. 1967. Bernard Longpré. 8 min. A
THE CASE OF CHARLIE GORDON. 1939. Stuart Legg. 16 min. F
CAT'S CRADLE. 1974. Paul Driessen. 11 min. A
CATTLE RANCH. 1961. Guy L. Côté. 20 min. D
CECI EST UN MESSAGE ENTREGISTRE (THIS IS A RECORDED MESSAGE). 1973. Jean-Thomas Bédard. 10 min. A
C'EST L'AVIRON. 1944. Norman McLaren. 3 min. A
A CHAIRY TALE. 1957. Norman McLaren/Claude Jutra. 10 min. A
CHALLENGER : AN INDUSTRIAL ROMANCE. 1980. Stephen Low. 58 min. D

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LE CHAT DANS LE SAC. 1965. Gilles Groulx. 74 min. F
LE CHATEAU DE SABLE (THE SAND CASTLE). 1977. Co Hoedeman. 13 min. A
CHER THEO (DEAR THEO). 1975. Jean Beaudin. 50 min. F
CHRISTMAS CRACKER. 1963. Grant Munro. 9 min. A
CHURCHILL'S ISLAND. 1941. Stuart Legg. 22 min. D
CIRCLE OF THE SUN. 1961. Colin Low. 30 min. D
CITIZEN HAROLD. 1971. Hugh Foulds. 9 min. A
CITY OF GOLD. 1957. Colin Low/Wolf Koenig. 22 min. D
CITYSCAPE. 1966. Ryan Larkin. 2 min. A
COLD JOURNEY. 1972. Martin DeFalco. 75 min. F
CONTE DE MON VILLAGE. 1946. ? 11 min. F
CORRAL. 1954. Colin Low. 12 min. D
COSMIC ZOOM. 1968. Robert Verrall/Joseph Koenig. 8 min. A
CREE HUNTERS OF MISTASSINI. 1974. Boyce Richardson/Tony Ianzelo. 58 min. D
THE CRUISE. 1966. John and Faith Hubley. 9 min. A
DANCE SQUARED. 1961. René Jodoin. 4 min. A
DANS LA VIE... 1972. Pierre Veilleux. 6 min. A
A DAY IN THE NIGHT OF JONATHAN MOLE. 1959. Donald Brittain. 30 min. F
THE DAYS BEFORE CHRISTMAS. 1958. Terence Macartney-Filgate/ Stanley Jackson/Wolf Koenig. 30 min. D
DEMON ET MERVEILLES (DEMON AND MARVELS). 1977. Bertrand Langlois. 8 min. A
THE DIONNE YEARS. 1979. Donald Brittain. 87 min. D
DOTS. 1940. Norman McLaren. 3 min. A
DRYLANDERS. 1962. Donald Haldane. 70 min. F
EN PASSANT. 1944. Alexandre Alexeieff. 2 min. A
THE ENERGY CAROL. 1975. Les Drew. 11 min. A
ESKIMO ARTIST KENOJUAK. 1964. John Feeney. 20 min. D
ESTUARY. 1980. Don White. 10 min. D
EVERY CHILD. 1979. Eugene Fedorenko. 6 min. A
EVOLUTION. 1971. Michael Mills. 11 min. A
THE FAMILY THAT DWELT APART. 1973. Yvon Mallette. 8 min. A
FAT FREEDOM. 1977. Richard Capener. 6 min. A
LE FESTIN DES MORTS (MISSION OF FEAR). 1965. Fernand Dansereau. 80 min. F
FIDDLE-DE-DEE. 1947. Norman McLaren. 4 min. A
FIELDS OF SPACE. 1969. Sidney Goldsmith. 19 min. A
FIELDS OF SACRIFICE. 1964. Donald Brittain. 38 min. D
FISHERMEN. 1959. Guy L. Côté. 22 min. D
FIVE FOR FOUR. 1942. Norman McLaren. 4 min. A
FLASH WILLIAM. 1978. John Lang & Thom Burstyn. 19 min. D
FLUXES. 1967. Arthur Lipsett. 24 min. D
GATES OF ITALY. 1943. Guy Glover/Sydney Newman. 21 min. D
GOING THE DISTANCE. 1979. Paul Cowan. 89 min. D
GOLD. 1955. Colin Low. 11 min. D
GOLDEN GLOVES. 1961. Gilles Groulx. 28 min. D
THE GREAT TOY ROBBERY. 1964. Jeff Hale. 7 min. A
GRIERSON. 1973. Bairstow/Blais/Beveridge/Brittain. 58 min. D
GRIM PASTURES. 1944. George Dunning. 4 min. A
HEN HOP. 1944. Norman McLaren. 3 min. A
HENRY FORD'S AMERICA. 1977. Donald Brittain. 57 min. D
HIGH GRASS CIRCUS. 1976. Torben Schioler/Tony Ianzelo. 57 min. D
HIGH OVER THE BORDERS. 1942. Irving Jacoby/John Ferno. 23 min. D

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HIGH STEEL. 1965. Don Owen. 14 min. D
THE HOMETWON. 1979. Bettina Matzkuhn. 5 min. A
L'HOMME AUX OISEAUX (THE BIRD FANCIER). 1953. Bernard Devlin/Jean Palardy. 30 min. F
HOPPITY POP. 1949. Norman McLaren. 8 min. A
HORIZON. 1975. Norman Grégoire/Claude Jobin. 9 min. F
HOT STUFF. 1971. Zlatko Grgic. 10 min. A
THE HOTTEST SHOW ON EARTH. 1977. Terence Macartney-Filgate/Derek Lamb/Wolf Koenig/Jeffrey Shon. 28 min. A
THE HOUSEWIFE. 1975. Cathy Bennett. 6 min. A
HOW TO BUILD AN IGLOO. 1950. Doug Wilkinson. 11 min. D
HUFF AND PUFF. 1954. Grant Munro/Gerald Potterton. 7 min. A
HUNGER. 1973. Peter Foldès. 12 min. A
THE HUNTSMAN. 1972. Douglas Jackson. 16 min. F
ICARUS. 1974. Paul Bochner. 8 min. A
I'LL FIND A WAY. 1977. Beverly Shaffer. 26 min. D
I'M A MAMMAL AND SO ARE YOU. 1972. no credit. 5 min. D
IMPERIAL SUNSET. 1967. Josef Reeve. 18 min. D
THE IMPOSSIBLE MAP. 1947. Evelyn Lambart. 10 min. A
IN A BOX. 1967. Eliot Noyes, Jr. 5 min. A
IN SEARCH OF THE BOWHEAD WHALE. 1974. William Mason. 50 min. D
INDOCHINA. 1955. Morton Parker. 32 min. D
THE INHERITANCE. 1980. John Kramer. 56 min. D
INSTANT FRENCH. 1980. André Leduc. 1 min. A
INTERVIEW. 1979. Caroline Leaf. 15 min. A
AN INTRODUCTION TO JET ENGINES. 1959. René Jodoin. 13 min. A
J.A. MARTIN, PHOTOGRAPHE. 1976. Jean Beaudin. 101 min. F
JEAN CARIGNAN, VIOLONEUX. 1975. Bernard Gosselin. 88 min. D
JOUR APRES JOUR (DAY AFTER DAY). 1962. Clément Perron. 28 min. D
KEEP YOUR MOUTH SHUT. 1944. Norman McLaren. 3 min. A
KINDERGARTEN. 1963. Guy L. Côté. 16 min. D
KING OF THE HILL: FERGUSON JENKINS. 1974. William Canning/Donald Brittain. 58 min. D
LADY FISHBOURNE'S COMPLETE GUIDE TO BETTER TABLE MANNERS. 1976. Janet Pearlman. 6 min. A
LA-HAUT SUR LES MONTAGNES. 1945. Norman McLaren. 3 min. A
LA LUTTE (WRESTLING). 1961. Michel Brault/Marcel Carrière/Claude Fournier/Claude Jutra. 28 min. D
LAND OF THE LONG DAY. 1952. Doug Wilkinson. 38 min. D
LAST DAYS OF LIVING. 1980. Malca Gillson. 58 min. D
LAUGH LINES/A PROFILE OF KAJ PINDAL. 1979. Zina Heczko/Franco Battista. 27 min. D
LET'S ALL SING TOGETHER (excerpts). 1944. from #2-Square Dance. René Jodoin; #3-The daring Young Man on the Flying Trapeze. Grant Munro; #4-My Wild Irish Rose. Grant Munro; En Roulant Ma Boule. Jim MacKay; Clementine. René Jodoin. 14 min. A
LINES HORIZONTAL. 1962. Norman McLaren/Evelyn Lambart. 6 min. A
LINES VERTICAL. 1960. Norman McLaren/Evelyn Lambart. 6 min. A
LISTEN TO THE PRAIRIES. 1945. Gudrun Bjerring (Parker). 20 min. D
A LITTLE PHANTASY ON A NINETEENTH CENTURY PAINTING. 1946. Norman McLaren. 4 min. A
LOG DRIVER'S WALTZ. 1979. John Weldon. 3 min. A
LOOPS. 1940. Norman McLaren. 3 min. A
LONELY BOY. 1961. Wolf Koenig/Roman Kroitor. 27 min. D

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THE LONGHOUSE PEOPLE. 1950. Alan Wargon. 23 min. D
LOS CANADIENSES. 1976. Albert Kish. 58 min. D
LUMAAQ: AN ESKIMO LEGEND. 1975. Co Hoedeman. 8 min. A
MAIL EARLY. 1941. Norman McLaren. 2 min. A
MAIL EARLY FOR CHRISTMAS. 1959. Norman McLaren. 40 seconds. A
THE MAN ON THE ASSEMBLY LINE (THE NATURE OF WORK). 1958. Morton Parker. 30 min. F
THE MANHATTAN ODYSSEY. 1970. Bernard Gosselin. 8 min. D
THE MASK OF NIPPON. 1942. Stuart Legg. 21 min. D
A MATTER OF FAT. 1969. William Weintraub. 99 min. D
MEMORANDUM. 1965. Donald Brittain/John Spotton. 59 min. D
MENTAL MECHANISMS. 1947-1948. Mental Health Division of Dept. of National Health and Welfare. Robert Anderson. #1-THE FEELING OF REJECTION. 20 min.; #2-THE FEELING OF HOSTILITY. 31 min. F
LE MERLE (Film and tests). 1958. Norman McLaren. 8 min. A
METAMORPHOSES. 1968. Laurent Coderre. 3 min. A
THE METAMORPHOSIS OF MR. SAMSA. 1977. Caroline Leaf. 10 min. A
METADATA. 1971. Peter Foldès. 9 min. A
MEZQUITAL:NOTES ON AN ETHNOCIDE. 1976. Paul Leduc. 140 min. D
MR. FROG WENT A-COURTING. 1974. Evelyn Lambart. 5 min. A
LA MOISSON (HARVESTING). 1966. Arthur Lamothe. 10 min. D
MON ONCLE ANTOINE. 1971. Claude Jutra. 110 min. F
MONSIEUR POINTU. 1975. Bernard Longpre & André Leduc. 13 min. A
LES MONTREALISTES.(VILLE-MARIE). 1965. Denys Arcand. 28 min. D
MOSAIC. 1965. Norman McLaren/Evelyn Lambart. 5 min. A
MOURIR A TUE-TETE (PRIMAL FEAR). 1978. Anne-Claire Poirer. 96 min. F
MY NAME IS SUSAN YEE. 1975. Beverly Shaffer. 12 min. D
N'AJUSTEZ PAS (ONE MOMENT PLEASE). 1970. Pierre Morette. 2 min. A
NATIONAL SCREAM. 1980. Robert Awad/David Verrall. 28 min. F
NEGOTIATING A NEW CANADIAN CONSTITUTION. 1973. Gordon Payne. 3 min. A
NELL AND FRED. 1971. Richard Todd. 28 min. D
NEIGHBOURS. 1952. Norman McLaren. 8 min. A
THE NETSILIK ESKIMO TODAY. 1971. Gilles Blais. 18 min. D
NEVER A BACKWARD STEP. (LORD THOMSON OF FLEET STREET). 1966. Donald Brittain/Arthur Hammond/John Spotton. 58 min. D
NEWS BROADCAST. 1979. Yossi Abolafia. 3 min. A
NEW YORK LIGHTBOARD "WELCOME TO CANADA". 1961. Norman McLaren. 8 min. A
NEW YORK LIGHT RECORD. 1961. Norman McLaren. 8 min. A
NIGHTCAP. 1974. André Forcier. 36 min. F
NOBODY WAVED GOODBYE. 1964. Don Owen. 80 min. F
NORTH CHINA COMMUNE. 1980. Boyce Richardson & Tony Ianzelo. 80 min. D
NORTH CHINA FACTORY. 1980. Boyce Richardson & Tony Ianzelo. 60 min. D
NOTIONS ELEMENTAIRE DE GENETIQUE. 1971. Pierre Hébert. 8 min. A
O.K. LALIBERTE. 1973. Marcel Carrière. 112 min. F
AN OLD BOX. 1975. Paul Driessen. 10 min. A
ON THE FARM (tests). 1949. Norman McLaren. 9 min. A
OP HOP-OP. 1966. Pierre Hébert. 4 min. A
OPENING SPEECH. 1960. Norman McLaren. 7 min. A
ORDEAL BY ICE. 1945. Joe Gibson & David Mayervitch. 11 min. D

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THE OWL AND THE RAVEN. 1973. Co Hoedeman. 7 min. A
THE OWL WHO MARRIED A GOOSE. 1974. Caroline Leaf. 8 min. A
PADDLE TO THE SEA. 1966. William Mason. 28 min. D
PARADISE LOST. 1970. Evelyn Lambart. 4 min. A
PARLIAMENTARY PROCEDURE. 1955. Morton Parker. 22 min. F
PAS DE DEUX. 1967. Norman McLaren. 14 min. A
LA PATINOIRE (THE RINK). 1963. Gilles Carle. 10 min. D
PAUL TOMKOWICZ: STREET-RAILWAY SWITCHMAN. 1954. Roman Kroitor. 10 min. D
PAYOFF IN PAIN. (CANADA CARRIES ON). 1948. ? 11 min. F
LE PAYSAGISTE (MINDSCAPE). 1976. Jacques Drouin. 8 min. A
PEN POINT PERCUSSION. 1951. Norman McLaren. 6 min. A
PERSPECTUM. 1974. Ishu Patel. 7 min. A
LES PETITES SOEURS (THE LITTLE SISTERS). 1959. Pierre Patry. 29 min. D
A PHANTASY. 1948-1952. Norman McLaren. 8 min. A
PICTURES OUT OF MY LIFE. 1973. Zina Heczko. 11 min. A
LA PLAGE (THE BEACH). 1978. Suzanne Gervais. 4 min. A
THE PLOTS THICKEN. 1944. Stanley Jackson. 10 min. F
POPULATION EXPLOSION. 1967. Pierre Hébert. 15 min. A
LA POULETTE GRISE. 1947. Norman McLaren. 6 min. A
POUR LA SUITE DU MONDE (MOON TRAP). 1964. Pierre Perrault. 84 min. D
PREMIERS JOURS (BEGINNINGS). 1980. Clorinda Warny/Suzanne Gervais/ Lina Gagnon. 9 min. A
PRETEND YOU'RE WEARING A BARREL. 1978. Jan-Marie Martell. 10 min. D
PRISON. 1975. George Geersten. 11 min. A
THE PROUDEST GIRL IN THE WORLD. 1944. Julian Roffman. 2 min. F
PROPAGANDA MESSAGE. 1974. Barrie Nelson. 14 min. A
QUESTION DE VIE (A MATTER OF LIFE). 1970. André Théberge. 70 min. F
THE RAILRODDER. 1965. Gerald Potterton. 25 min. F
LES RAQUETTEURS. 1958. Gilles Groulx. 15 min. D
R.C.M.P. FILE 1365: THE CONNORS CASE. 1947. Donald Mulholland. 36 min. F
REFERENDUM. (TEMPEST IN TOWN). 1953. Raymond Garceau. 13 min. F
THE RISE AND FALL OF THE GREAT LAKES. 1968. William Mason. 17 min. D
THE ROMANCE OF TRANSPORTATION IN CANADA. 1953. Wolf Koenig/ Robert Verrall/Colin Low. 11 min. A
ROSE ET LANDRY. 1963. Jean Rouch & Jacques Godbout. 28 min. D
ROULI-ROULANT (THE DEVIL'S TOY). 1966. Claude Jutra. 15 min. D
RYTHMETIC. 1956. Norman McLaren/Evelyn Lambart. 9 min. A
SAD SONG OF YELLOW SKIN. 1970. Michael Rubbo. 58 min. D
SASKATCHEWAN - 45° BELOW. 1971. Larry Kent. 14 min. D
SASKATCHEWAN TRAVELLER. 1956. Donald Haldane. 28 min. F
SATELLITES OF THE SUN. 1974. Sidney Goldsmith. 12 min. A
SAUL ALINSKY WENT TO WAR. 1968. Peter Pearson/Donald Brittain. 57 min. D
SEA DREAM. 1979. Ellen Besen. 6 min. A
SELF-PORTRAIT. 1961. Guy Glover/David Mayervitch. (41 films, 1939-1960). 150 min. D
SERENAL. 1959. Norman McLaren. 3 min. A
THE SHEPHERD. 1956. Julian Biggs. 11 min. D
THE SHOP STEWARD. (THE NATURE OF WORK). 1958. Morton Parker. 30 min. F
SHORT AND SUITE. 1959. Norman McLaren. 5 min. A

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60 CYCLES. 1965. Jean-Claude Labrecque. 17 min. D
SNOW. 1961. Barrie McLean. 13 min. D
SOME AMERICAN FEMINISTS. 1978. Luce Guilbeault/Nicole Brossard/ Margaret Wescott. 56 min. D
SONG OF THE PADDLE. 1978. William Mason. 41 min. D
SPECIAL DELIVERY. 1978. John Weldon/Eunice Macaulay. 7 min. A
THE SPECIALIST 1971. Boris Kolar. 10 min. A
SPHERES. 1969. Norman McLaren. 8 min. A
THE SPRING AND FALL OF NINA POLANSKI. 1974. Joan Hutton/Louise Roy. 6 min. A
STANLEY TAKES A TRIP. 1947. Jim MacKay and Grant Munro. 11 min. A
STEEL BLUES. 1976. Jorge Fajardo 34 min. F
STEELTOWN. 1966. Wolf Koenig/Rex Trasker. 56 min. D
STIGMA. 1958. Stanley Jackson. 20 min. F
A STORY ABOUT BREADMAKING IN THE YEAR 1255 A.D. 1948. Robert Verrall. 5 min. A
THE STOWAWAY. 1960. Grant Crabtree. 15 min. D
THE STREET. 1976. Caroline Leaf. 10 min. A
STREET MUSIQUE. 1972. Ryan Larkin. 10 min. A
SUFFER LITTLE CHILDREN. 1945. Sydney Newman. 10 min. D
A SUFI TALE. 1980. Gayle Thomas. 9 min. A
SUR LE PONT D'AVIGNON. 1951. Jean-Paul Ladouceur 6 min. A
THE SWEATER. 1980. Sheldon Cohen. 10 min. A
SYRINX. 1965. Ryan Larkin. 3 min. A
A TALE OF MAIL. 1966. Donald Stearn/William Canning. 17 min. A
TARA'S MULCH GARDEN. 1976. Jon Pederson. 21 min. D
TAX IS NOT A FOUR-LETTER WORD. 1967. Michael Mills. 9 min. A
TCHOU TCHOU. 1972. Co Hoedeman. 14 min. A
TEAMWORK-PAST AND PRESENT. 1950. Colin Low. 12 min. A

LE TEMPS D'UNE CHASSE (ONCE UPON A HUNT). 1972. Francis Mankiewicz. 98 min. F
LA TENDRESSE ORDINAIRE. 1973. Jacques Leduc. 82 min. F
TEST 0558. 1965. Bernard Longpré. 5 min. A
THE THINGS I CANNOT CHANGE. 1966. Tanya Ballantyne. 55 min. D

TI-JEAN S'EN VA-T-AUX CHANTIERS (TI-JEAN GOES LUMBERING). 1953. Jean Palardy. 15 min. F
TILT. 1972. Don Arioli. 19 min. A
TO SEE OR NOT TO SEE. 1969. Bretislav Pojar. 15 min. A
TOTEMS. 1944. Laura Boulton. 10 min. D
TOURIST GO HOME. 1959. ? 25 min. F
TRAVEL LOG. 1978. Donald Winkler. 10 min. F
TRAVELLERS PALM. excerpt. 1977. Joyce Borenstein. 2 min. A
TV SALE. 1975. Ernie Schmidt. 11 min. A
TWO BAGATELLES. 1952. Norman McLaren/Grant Munro. 3 min. A
UNIVERSE. 1960. Roman Kroitor/Colin Low. 26 min. D
V FOR VICTORY. 1941. Norman McLaren. 2 min. A
VAN'S CAMP. 1974. Donald Brittain/Les Rose. 27 min. D
LES VOITURES D'EAU (RIVER SCHOONERS). 1969. Pierre Perrault. 110 min. D
VOLCANO. 1976. Donald Brittain. 100 min. D
WAITING FOR FIDEL. 1974. Michael Rubbo. 58 min. D
WET EARTH AND WARM PEOPLE. 1971. Michael Rubbo. 59 min. D

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WHAT DO YOU THINK?...ABOUT ONE MAN'S OPINION. 1955-1957. Gudrun Parker. 5 min. F

WHAT IS LIFE? 1970. Kenneth H. Horn/Robert Verrall/Joseph Koenig. 9 min. A

WHAT ON EARTH! 1966. Les Drew & Kaj Pindal. 10 min. A

WHAT'S MAKING UP YOUR MIND? #3. Gudrun Parker. 8 min. F

WHAT'S YOUR OPINION? #4. MAKING A DECISION IN THE FAMILY. 1954-1957. Julia Murphy. 5 min. F

WHEN ASIA SPEAKS. 1944. Stuart Legg. 19 min. D

WHERE THERE'S SMOKE. (anti-smoking clips compilation). 1970. 10 min. A

WHO ARE WE? 1974. Zlatko Grgic. 10 min. A

WHO WILL TEACH OUR CHILD? 1948. Gudrun (Bjerring) Parker. 25 min. F

WHY MEN RAPE. 1979. Douglas Jackson. 40 min. D

WIND. 1972. Ron Tunis. 10 min. A

WOMEN ON THE MARCH, Part One: THE STRUGGLE FOR EQUAL RIGHTS. 1958. Douglas Tunstell. 30 min. D

WORKSHOP EXPERIMENTS IN ANIMATED SOUND. 1949. Norman McLaren. 7 min. A

YOU ARE IN INDIAN LAND. 1969. George C. Stoney/Mort Ransen/Noel Starblanket/Mike Mitchell. 37 min. D

YOU DON'T BACK DOWN. 1965. Don Owen. 28 min. D

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

The National Film Archive

The National Film Archive was founded in May, 1935, as a division of the British Film Institute (set up 20 months earlier, in September, 1933) and in fulfilment of one of the ten aims of the Institute: "to maintain a national repository of films of permanent value". In the 1950s, the Archive began systematically to select and acquire television programmes as well as films for preservation, and in 1961 the Institute's terms of reference were officially extended to include television. Known initially as the National Film Library, the Archive began as a part-time activity of a single member of the Institute's staff, the late Ernest Lindgren, OBE, who continued as Curator until his retirement in June, 1973. He was succeeded by the present Curator, David Francis, who had been the Archive's first Television Officer. The Archive was also a founder-member, in 1938, of the International Federation of Film Archives (FIAF), which now represents film preservation organizations in some 50 countries throughout the world.

Today the Archive employs a staff of 140 and remains - with the exception of the Imperial War Museum's specialist Film Department - the only official national repository of film and television in the United Kingdom. It is financed principally through the BFI's annual budget from the government's Office of Arts and Libraries, but also receives a sizeable annual grant from the Independent Television Companies Association (ITCA) for the purchase of broadcast-standard commercial television material. In recent years, the Archive's hard-pressed nitrate preservation programme has gained additional financial support from a variety of commercial sponsors and private benefactors.

The Archive's main objectives are to select, acquire, preserve, document and make permanently accessible for research and study a national collection of films and television programmes of all kinds from any source and of any nationality which have been exhibited or transmitted in the United Kingdom, and which have lasting value as works of art, as historical or scientific records, and as evidence of contemporary life and behaviour, and which collectively illustrate the artistic and historical development of cinema and television. The Archive's collection now numbers some 75,000 titles, comprising feature and fiction films, short films, documentaries, newsreels, sponsored films, amateur films, and television programmes, ranging in period from 1894 to the present day.

In physical terms, this collection consists largely of negatives and prints in varying condition, and films and videotapes acquired from the British Broadcasting Corporation (BBC) and Independent Television companies. There is a continuous programme of duplication onto modern safety stock of decaying nitrate film to ensure its future preservation. The current copying rate is five million feet of film per year, but in common with many of the world's film archives, the NFA faces a daunting task in the saving of its nitrate collection. With 150 million feet - much of it received in badly neglected condition - still in its care, the Archive will need to complete its nitrate duplication programme by the year 2000 if films in the collection are not to be lost through natural but irreversible decomposition. The Archive has also become increasingly con-

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cerned in recent years with the rapid fading of color films and the unpredictable life of videotape, the more so as the scale of funding necessary to tackle these problems properly has yet to be secured.

The Archive also has curatorial responsibility for the BFI's Stills, Posters and Designs collection - one of the largest of it kind in the world, numbering some two million black and white stills, nearly a million color transparencies, and several thousand movie posters and original set designs. These are in constant demand for research, publishing, and exhibition purposes.

The work and problems of the National Film Archive are not, of course, unique, and for historical reasons the NFA enjoys an expecially close bond with its New York Counterpart, The Department of Film of the Museum of Modern Art. The Archive is flattered and proud to have been invited to participate in "Britain Salutes New York" with its presentation of classic British films. Bigger things are in store: plans have already been laid for a major retrospective of British cinema, when some 400 films restored and preserved by the National Film Archive will be programmed at the Museum's new premises.

- Clyde Jeavons, Deputy Curator,
National Film Archive

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BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Wednesday, April 27: Special Preview of the Exhibition (excerpts).

FIRE OVER ENGLAND. 1937. William K. Howard. With Flora Robson, Leslie Banks, Vivien Leigh, James Mason. 7 minutes.

NO FUNNY BUSINESS. 1933. John Stafford and Victor Hanbury. With Gertrude Lawrence, Edmond Breon. 4 minutes.

THEY DRIVE BY NIGHT. 1939. Arthur Woods. With Emlyn Williams. 5 minutes.

THE STORY OF GILBERT AND SULLIVAN. 1953. Sidney Gilliat. With Robert Morley, Maurice Evans, Peter Finch. 10 minutes.

In celebration of the 50th anniversary of the British Film Institute, of which the National Film Archive is a major constituent, and as part of the city-wide program, BRITAIN SALUTES NEW YORK, the Department of Film has prepared a three-week schedule of British films preserved by the Archive.

Clyde Jeavons, Deputy Director of the National Film Archive will introduce the series with an NFA compilation of short films, THE ART OF ADVERTISING: BRITISH CINEMA ADVERTISING, 1897 - 1979.

We would like to thank Anthony Smith, Director of the British Film Institute, and David Francis, Curator of the National Film Archive, for their support of this program and to express our gratitude to the entire staff of the Archive, including Clyde Jeavons, Elaine Burrows, Scott Meek, and David Meeker for their collaboration.

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE
April 29 - May 19, 1983

Friday, April 29 (2:30)
Tuesday, May 3 (2:30)

THE LODGER: A STORY OF THE LONDON FOG. 1926. Directed by Alfred Hitchcock. Produced by Gainsborough, Michael Balcon. Screenplay by Alfred Hitchcock and Eliot Stannard, from the book by Mrs. Belloc Lowndes. Assistant Director: Alma Reville. Photography by Hal Young, Baron Ventimiglia. Editing and titling by Ivor Montagu. Art Director: C. Wilfred Arnold, Bertram Evans. Title design by E. McKnight Kauffer. Distributed by W. and F. Made at Islington Studios. Silent, original piano accompaniment by William Perry or Donald Sosin. ca. 65 mins.

With: Ivor Novello (Jonathan Drew, the lodger), June (Daisy Bunting), Malcolm Keen (Joe Betts), Arthur Chesney (Mr. Bunting), Marie Ault (Mrs. Bunting).

"THE LODGER was Hitchcock's third picture, and the first he made in Britain. He had entered the industry in 1920, at the age of twenty, writing and designed titles for Famous Players at Islington. In 1923 he joined Michael Balcon's new production company, Gainsborough Pictures, and worked for two years as assistant director, scenarist and art director by turns. In 1925 Balcon gave him his first chance to direct a film on his own: he made an immediate success with two romantic melodramas, THE PLEASURE GARDEN and THE MOUNTAIN EAGLE.

These films were produced by Balcon in Munich. In 1926 Hitchcock returned to Britain to direct this version of Mrs. Belloc Lowndes' celebrated novel "The Lodger". In his index to the work of Alfred Hitchcock (Sight and Sound Index Series No. 18), Peter Noble records the difficulties which had to be surmounted before the film attained its eventual great success: 'When THE LODGER was cut and finished it was taken to Ivor Montagu, who was then running a company in association with Adrian Brunel. Montagu was asked to re-edit the film as C.M. Woolf of W. and F. Distributors was not particularly pleased with it. He re-cut some sequences, ordered some new re-takes (which Hitchcock shot), wrote a new set of titles, reducing them to a sparse minimum, and commissioned McKnight Kauffer, the famous commercial designer, to design the titles and backgrounds. THE LODGER was then released by W. and F., and was one of the biggest successes of the year.'

Though the subject is one full of promise, a good deal of which is realised, THE LODGER suffers from several faults which prevent it from maintaining a continuous excitement; after all these years, in fact, it cannot stand on its own feet as a thriller, and a good deal of its interest is now academic. The handling is uneven; in the middle particularly the inexperience of the director becomes obvious from some stagy scenes, theatrically presented and acted. Novello's performance is throughout extremely crude (and often, now, very funny); this is partly due to his own limitations as an actor, but partly also to script and direction which require him to behave in a blatantly 'guilty' manner in order to deliberately mislead the audience.

Certain sequences, however, do still survive; the sharply cut murders; the very realistic, humorous scenes (backstage at a musical comedy, the dressing room a couturier's where Daisy works) which are used to build up an atmosphere of excitement

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and menace at the beginning of the film. Where, in fact, the scenario has translated the story with honesty and feeling for cinematic (rather than thatrical) style, Hitchcock has succeeded brilliantly in putting it on to film.

Considered in relation to Hitchcock's subsequent career, THE LODGER is particularly interesting. Its realistic settings, its lower-middle class locale (presented without any false glamor) are those which were to form the background to Hitchcock's famous series of melodramas in the thirties. Most, indeed, of the later films' ingredients are here; the ingenious visual touches, the acute and sometimes caustic observation, the imaginative, economical style, the long build-up of suspense, the climactic violence. In all these THE LODGER pointed forward to its director's great future."

- Lindsay Anderson, "Some Notes on THE LODGER," BFI Programme Notes (Spring, 1950)

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

Saturday, April 30 (2:30)
Thursday, May 5 (6:00)

April 29 - May 19, 1983

FIRST A GIRL. 1935. Directed by Victor Saville. Production Company: Gaumont British. Scenario by Marjorie Gaffney. Photography by Glen MacWilliams. Editing by A. Barnes. Art Director: O. Werndorff. Dresses by J. Strassner. Wardrobe by Marianne. Dances by Ralph Reader. Songs by M. Sigler, A. Goodheart, A. Hoffman. Musical Director: Louis Levy. Sound by A.C. O'Donaghue. Distributed by G.B. Distributors. 91 mins.

With: Jessie Matthews (Elizabeth), Sonnie Hale (Victor), Anna Lee (Princess), Griffith Jones (Robert), Alfred Drayton (McLintock), Constance Godridge (Beryl), Eddie Gray (goose trainer), Martita Hunt (Seraphina), Donald Stewart (singer).

"When Reinhold Schünzel first filmed VIKTOR UND VIKTORIA (1933)*, this story pf an unemployed actress who meets up with an unemployed ham actor who makes spare money on the side as a female impersonator, (when they are caught in a downpour he loses his voice, and she, from hunger, agrees to take his place that night,) he was creating a near-the-knuckle classic in what always, especially with English and German audiences, was a hugely popular mode of comedy. From Shakespeare and Danny La Rue and the Venus in Tails - the sexual titillation and the ambiguous humor to be gotten out of a pretty woman disguised as a man and the reverse (though then it was nearly always played for out and out farce without the piquant sexual angle arising) had a long tradition in Europe, though it never caught on to anywhere near the same degree of popularity in America (a classic failure was Hepburn's SYLVIA SCARLETT)... The piquancy of a pretty girl, who by some devious plotting, is found masquerading as a boy served countless 20s and 30s English films such as GIRLS WILL BE BOYS, WINGS OF THE MORNING, ME AND MARLBOROUGH, etc., of which the best was to be Saville's English adaptation (though in a much stricter climate of censorship), FIRST A GIRL.

Whereas Renate Muller as the Viktoria of the German film ... was sufficiently androgynous in male clothing to fool the woman and the men, Jessie Matthews' disguise is purely nominal ... The joke came not from the disguise ... but from the fun of the telling - and this Saville handles smoothly, with the wit and style one has come to expect from him. No question but that he could have made a very sharp and pointed sexual comedy out of the material had he filmed it a year or so earlier - but instead, it serves as an amusing plot for a musical with lots of good numbers. The opening is a real treat, light and airy from the moments the credits roll, and very good songs which Miss Matthews does with ... grace and charm ...

Although the basic outline is the same in both this and Schünzel's film (the characters' names are the same and Vienna is the place it is set in) because of the different treatment of the 'sexual' angle, the films are to be seen side by side with equal pleasure - where Schünzel's situation piled on the double entendres till the possibilities branched out into almost every possible sexual variation, there is in FIRST A GIRL never any interest shown between the women, the scintillating cosmopolitan Princess ... and Jessie; and the hero only begins to find himself attracted to the 'boy' before the cat is out of the bag and he knows that he's a she ...

* Remade as VICTOR/VICTORIA in 1982 by Blake Edwards in the UK

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Sonnie Hale plays the ham actor who guides Jessie in his routines, and falls in love with the madcap Princess. In real life he was married to Jessie, and later even directed her. Griffith Jones plays the pliant engaging hero.

Thirty years later in the moral liberal moral climate of the late 50s, Billy Wilder returned to the subject; disguising the boys as girls and painting the film blue enough to satisfy the most liberated tastes to make SOME LIKE IT HOT - more Germanic even than its original. But here it's fun - light, amusing, lovely to look at, wittily treated ... "

- John Kobal, National Film Theatre
Programme Notes

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE
April 29 - May 19, 1983

Saturday, April 30 (5:00)
Thursday, May 5 (2:30)

MILLIONS LIKE US. 1943. Written and directed by Frank Launder and Sidney Gilliat. Produced by Gainsborough, Edward Black. Photography by Jack Cox, Roy Fogwell. Supervising Editor: R.E. Dearing. Edited by Alfred Roome. Art Director: John Bryan. Music by Louis Levy. Production Manager: Jack Swinburne. In Charge of Production: Maurice Ostrer. Sound Supervision: B.C. Sewell. Sound System: British Acoustic Films. Distributed by General Film Distributors Ltd. 103 mins.

With: Eric Portman (Charlie Forbes), Patricia Roc (Celia Crowson), Gordon Jackson (Fred Blake), Anne Crawford (Jennifer Knowles), Joy Shelton (Phyllis Crowson), Megs Jenkins (Gwen Price), Terry Randal (Annie Earnshaw), Basil Radford (Charters), Naunton Wayne (Caldicott), Moore Marriott (Jim Crowson), John Boxer (Tom Crowson), Valentine Dunn (Elsie Crowson), John Salew (Dr. Gill), Hilda Davies (Miss Hodge), Irene Handl (landlady), Angela Foulds (Megs), Terence Rhodes (Johnnie), Paul Drake (handsome young man), Gordon Edwards (wing commander), John Wynn (squadron leader), Albert Chevalier, Frank Webster (roof spotters), Beatrice Varley (Miss Wells), Courtney Luck (Polish officer), Amy Dalby (Mrs. Bourne), John Schofield (George), Amy Veness (Mrs. Blythe), Jack Vivyan (Sam), Arthur Denton (Ernie), Jonathan Field ("Ugly Youth"), Avis Scott (Alice), Clifford Cobbe ("Heavy Rescue"), Grace Allardyce (Mrs. Hammond), Barry Steele (Percy Hoskins), Bertha Willmott (the singer), John Slater (man on pier), Brenda Bruce (Brenda), "And Millions Like You in MILLIONS LIKE US".

"Launder and Gilliat's first feature as writers and directors was originally to be made with the full backing of the Ministry of Information. Roger Burford, script editor of the Films Division, (following Betjeman), had suggested that they provide a film covering the whole British war effort at home - a vast, if not impossible, assignment. Launder: 'With this object we toured the country, visiting docks, farms and coastal areas, and went to war factories and works all over Britain. We came to the conclusion that the best way to attract a wide public to a subject of this nature, which was what the Ministry wished, was to clothe it in a simple fictional story.' The story concerned action on the female industrial front. Gilliat: 'We were very impressed with the fate - if you like to call it that - of the conscripted woman, the mobile woman. And that's what we would have liked to call the thing if it hadn't been such a silly title! The M.O.I. said they greatly liked the script, but it wasn't the extensive documentary they'd been expecting. However, they strongly recommended Gainsborough to make it with their blessing and co-operation. Ted Black (unlike Maurice Ostrer) was happy to take it on. Kept us reasonably on the straight and narrow, too, and suggested no corn - anything obvious, vulgar or overdone was to be laid at our door. We shot as much as we could in actual factories, hostels and gunsites. For the dance hall scene we had real serving soldiers, airmen, and firemen - lent us for a couple of days by the service, several hundred all told (exactly as in the script, in fact). We overdid some things - sometimes by trying to make people look genuine and ordinary, and ending up with some of them at times looking slightly soppy - and exaggerated others. Ted made us over-elaborate the air-raid and put in too much contemporary documentary material, as well as some expensive large-scale models which we both felt we could have done without. But on the whole I don't think we compromised - our errors were those of

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inexperience and over-avidity. I still think it gives you, at times at any rate, the feeling of what it was like to be in a town in Britain in 1943.' ...

This is the only feature film where Launder and Gilliat both directed side by side on the floor (in THE GREAT ST. TRINIAN'S TRAIN ROBBERY, the only other case where they receive joint directing credits, each had his own unit). Both agree that it was not a good idea, though it did no serious harm to the results. Launder: 'To have one director working with the leading artists and shooting all the principal scenes, and another director with a second unit picking up scenes off the main stream is another matter, and makes for speed, and we have frequently done that, but co-direction we haver tried again. To start with it destroys the confidence of the actors to have two directors consulting together about what they are going to do. It may well be that the result of those deliberations could be more beneficial than the snap decisions of many directors in the singular, but that is not the way the actors see it. Because of the nature of films few of them are able to tell what is in the director's mind, and they like a firm hand on the wheel, even though the ship may be heading for the rocks. Eric Portman was a case in point. He became nervous about the consultings Sidney and I were having and complained to Ted Black who told him the rushes were fine. In the end Eric was 100% with us. For a first directional assignment this was a great experience for us. We had to cope with crowds in factories - we spent several weeks in a Vickers aircraft factory. We travelled the country with a camera unit, filming in docks and coastal defence areas, and on airfields, and in the course of it we had to direct a large and varied collection of actors and actresses.'"

- Geoff Brown, Launder and Gilliat (London: BFI, 1977), p. 108-109.

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Sunday, May 1 (2:30)
Friday, May 6 (6:00)

LABURNUM GROVE. 1936. Directed by Carol Reed. Produced by Associated Talking Pictures, Basil Dean. Screenplay by Anthony Kimmins, from a play by J.B. Priestley. Scenario Editor: Gordon Wellesley. Photography by John W. Boyle. Supervising Editor: Jack Kitchin. Art Direction: Edward Carrick, Denis Wreford. Music Director: Ernest Irving. Supervising Sound Engineer: Paul Wiser. Sound System: RCA Photophone. Distributed by A.B.F.D. 74 mins.

With: Edmund Gwenn (Mr. Radfern), Cedric Hardwicke (Mr. Baxley), Victoria Hopper (Elsie Radfern), Ethel Coleridge (Mrs. Baxley), Katie Johnson (Mrs. Radfern), Francis James (Harold Russ), James Harcourt (Joe Fletten), David Hawthorne (Inspector Stack), Frederick Burtwell (Simpson), Norman Walker (man with glasses), Terence Conlin (police sergeant).

"Here at last is an English film one can unreservedly praise. How pleasant for that stubborn grain of national feeling which would, I suppose, endure for centuries, like the embryo tail, even in a bright Genevan international day. I refer to Mr. Carol Reed's LABURNUM GROVE... LABURNUM GROVE maintains the promise of his first picture, MIDSHIPMAN EASY. Both films are thoroughly workmanlike and unpretentious, with just the hint of a personal manner which makes one believe that Mr. Reed, when he gets the right script, will prove far more than efficient. LABURNUM GROVE set him and Mr. Anthony Kimmins, the author of the screenplay, a difficult problem, for it is much harder to adapt a play to the screen than a novel. Mr. Priestley's suburban fairy-tale of the respectable amateur gardener of Ferndale, who confessed cheerfully over the supper-table to his family that he was really a successful counterfeiter wanted by the Yard, was admirably suited to the three acts of the stage. Nine directors out of ten would simply have canned the play for mass consumption: Mr. Reed has made a film of it. One remembers the opening sequence of MIDSHIPMAN EASY, the camera sailing with the motion of a frigate before the wind down the hedge and the country lane to Easy's home, when the camera in Mr. Reed's new film led us remorselessly down Laburnum Grove up to the threshold of the tall grim granite church at the bottom. Mr. Priestley has been allowed to tell his agreeable and amusing story in much the same order and the same words as on the stage; but Mr. Reed's camera has gone behind the dialogue, has picked out far more of the suburban background than Mr. Priestley could convey or the stage illustrate between its three walls: the hideous variegated Grove itself, the bottled beer and cold suppers, the crowded ferny glass-house, the little stuffy bedrooms with thin walls, and the stale cigarette smoke and Bertie's half-consumed bananas. Suburbia, one of the newest suburbias, where the gravel lies lightly over what was grass and clover, insinuates itself into every shot. There isn't a wasted foot...Mr. Reed's camera acts with a kind of quick shrewd independence of the dialogue, and presents its own equally dramatic commentary, so that the picture of suburbia seems to be drawn simultaneously from two angles - which is as near as the screen can come as yet to stereoscopy."

- Graham Greene, The Spectator, July 31, 1936; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 90-91

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A SALUTE TO THE NATIONAL FILM ARCHIVE,
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April 29 - May 19, 1983

Sunday, May 1 (5:00)
Friday, May 6 (2:30)

HENRY V. 1944. Produced and directed by Laurence Olivier in close association with the editor Reginald Beck. Production Company: Two Cities. Associate Producer: Dallas Bower. Assistant Director: Vincent Permane. Text Editor: Alan Dent. Director of Photography (Technicolor): Robert Krasker. Operating Cameraman: Jack Hilyard. Art Director: Paul Sheriff. Assistant Art Director: Carmen Dillon. Scenic Artist: E. Lindegaard. Special Effects by Percy Day. Costumes designed by Roger Furse. Assistant Costume Designer: Margaret Furse. Make-up by Tony Sforzini. Hairdresser: Vivienne Walker. Continuity: Joan Barry. Chief Electrician: W.Wall. Master of the Horse: John White MRCVS. Production Unit: Alec Hayes, P.G. Bang, Laurence Evans. Music by William Walton, conducted by Muir Mathieson, played by the London Symphony Orchestra. Sound Recordists: John Dennis, Desmond Dew. Photographer of Stills: Wilfrid Newton. Production Supervisor for Laurence Olivier Productions: Phil Samuels. Distributed by Eagle-Lion. 136 mins.

With: Laurence Olivier (King Henry V of England), Robert Newton (Ancient Pistol), Leslie Banks (Chorus), Renee Asherson (Princess Katherine), Esmond Knight (Fluellen), Leo Genn (Constable of France), Felix Aylmer (Archbishop of Canterbury), Ralph Truman (Mountjoy, the French herald), Nicholas Hannen (Duke of Exeter), Harcourt Williams (King Charles VI of France), Robert Helpman (Bishop of Ely), Ivy St. Helier (Alice, Lady-in-Waiting), Freda Jackson (Mistress Quickly), Ernest Thesiger (Duke of Berri, the French Ambassador), Jimmy Hanley (Williams, soldier in English camp), Max Adrian (the Dauphin), John Laurie (Jamy, Captain in English army), Valentine Dyall (Duke of Burgundy), Goerge Robey (Sir John Falstaff), Frances Lister (Duke of Orleans), Niall MacGinnis (MacMorris, Captain in English army), Russell Thorndike (Duke of Bourbon), Roy Emerton (Lieutenant Bardolph), Michael Shepley (Gower, Captain in English Army), Griffith Jones (Earl of Salisbury), Morland Graham (Sir Thomas Erpingham), Arthur Hambling(Bates, soldier in English camp), Brian Nissen(Court, soldier in English camp), Frederick Cooper (Corporal Nym), Gerald Case (Earl of Westmoreland), Michael Warre (Duke of Gloucester), Janet Burnell (Queen Isabel of France), Frank Tickle (Governor of Harfleur), George Cole (boy), Jonathan Field (French messenger), Ernest Hare (a priest), Vernon Greeves (English herald).

"...As Shakespeare wrote it, The Chronicle History of Henry the Fifth is an intensely masculine, simple, sanguine drama of kinghood and war. Its more eloquent theme is a young king's coming of age... Olivier's Henry V frees Shakespeare from ... Elizabethan limitations (of the stage) ... Almost continually, it invests the art of Shakespeare - and the art of cinema as well - with a new spaciousness, a new mobility, a new radiance. Sometimes, by courageous (but never revolutionary) cuts, rearrangements and interpolations, it improves on the original. Yet its brilliance is graceful, never self-assertive. It simply subserves, extends, illuminates and liberates Shakespeare's poem...

(The) poetry is such that after hearing it, in this production, I find it as hard to judge fairly even the best writing since Shakespeare as it is to see the objects in a room after looking into the sun. The one great glory of the film is this language. The greatest credit I can assign to those who made the film is that they have loved and

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served the language so well ... (It is) spoken by people who know and love poetry as poetry and have spent a lifetime learning how to speak it accordingly. Their voices, faces, and bodies are all in charge of a man who has selected them as shrewdly as a good orchestrator selects and blends his instruments ...Charming as it is to look at, the film is essentially less visual than musical ... The sureness and seductive power of the pacing alone and its shifts and contrasts, in scene after scene, has seldom been equaled in a movie; the adjustments and relationships of tone are just as good...

Photographic perspectives are shallow, as in medieval painting. Most depths end in two dimensional backdrops. Often as not, the brilliant Technicolor is deliberately anti-naturalistic... The French court, in fragility, elegance, spaciousness and color, is porbably the most enchanting single set ever to appear on the screen. Almost every shot of the French court is like a pre-Renaissance painting...

To find the 'kind of poetic country' he wanted, and to avoid such chance anachronisms as air raids (the picture was made in Britain during the war) Olivier shot the battle sequence in Ireland ... The most inspired part of Shakespeare's play deals with the night before the battle of Agincourt. It is also the most inspired sequence in the film... It is unlikely that anything on the subject has been written to excel Shakespeare's short study, in Henry V, of men stranded on the verge of death and disaster ... In appearance and in most of what they say, the three soldiers with whom Henry talks on the eve of Agincourt might just as well be soldiers of World War II. No film of that war has yet said what they say so honestly or so well...

It is tantalizing to be able tommention so few of the dozens of large and hundreds of small excellences which Mr. Olivier and his associates have developed to sustain Shakespeare's poem...It was chiefly Olivier who did the brilliant casting; he who gave the French court its more-than-Shakespearean character. Many of the most poetic ideas in cutting and transition were also his. Above all, his was the whole anti-naturalistic conception of the film - a true Shakespearean's recognition that man is greater, and nature less, than life...

Henry V is one of the great experiences in the history of motion pictures - a major achievement - this perfect marriage of great dramatic poetry with the greatest contemporary medium for expressing it ... I cannot think of any (film) that seems to be more beautiful, more skillfully and charmingly achieved within its wisely ordered limits, or more thoroughly satisfying ... For years to come (it) will refresh and enchant every moviegoer who has it in him to love great dramatic poetry, beautifully spoken and acted."

- James Agee, extracts from reviews of HENRY V,
Agee on Film: Reviews and Comments by James Agee
(Boston: Beacon Press, 1958)

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A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Saturday, May 7 (2:30)
Monday, May 9 (2:30)

REMBRANDT. 1936. Produced and directed by Alexander Korda. Production Company: London Film. Screenplay by Carl Zuckmayer. Scenario by June Head, Arthur Wimperis, Carl Zuckmayer. Photography by Georges Périnal. Sets by Vincent Korda. Special Effects by Ned Mann. Production Manager: David B. Cunynghame. Costumes by John Armstrong. Musical Director: Muir Mathieson. Recording Director: A.W. Watkins, Supervising Editor: William Hornbeck. Editor: Francis Lyon. Unit Manager: Geoffrey Boothby. Technical Advisor: Johan de Meester. Musical Score: Geoffrey Toye. Camera Operator: Robert Krasker. Assistant Art Director: H.M. Waller. Sound Recordist: A. Fisher. Distributed by United Artists. 84 minutes.

With: Charles Laughton (Rembrandt van Rijn), Gertrude Lawrence (Geertke Dirx), Elsa Lanchester (Hendrickje Stoffels), John Bryning (Titus van Rijn), Richard Gofe (Titus as a child), Meinhart Maur (Ornia), Walter Hudd (Banning Cocq), John Clements (Govaert Flink), Henry Hewitt (Jan Six), George Merritt (the churchwarden), John Turnbull (the minister), Sam Livesey (the auctioneer), Roger Livesey (Beggar Saul), Lawrence Hanray (Heertsbeeke), Abraham Sofaer (Dr. Menasseh), Edward Chapman (Fabrizius), William Fagan (the Burgomaster), Austin Trevor (the Marquis), Raymond Huntley (Ludvig), Lewis Broughton, Frederick Burtwell (Saskia's brothers), Baroness Varany (a waitress), Marius Goring (Baron Leivens), Allan Jeayes (Dr. Tulp), Basil Gill (Adriaen), Herbert Lomas (Miller Harmen van Rijn), Gertrude Musgrove (Agelintje), Quentin McPherson (an official), Jack Livesey (a peasant), Edmund Willard (Van Zeeland), Roger Wellesley (Burgomaster's secretary), Byron Webber, Bellenden Powell (court members), Charles Paton, Hector Abbas, Leonard Sharpe (burghers at auction), Jerrold Robertshaw, George Pughe (museum directors).

"In the two years since THE PRIVATE LIFE OF HENRY VIII Korda had failed to find a suitable next role for Charles Laughton. Laughton was announced for the leads in THE SCARLET PIMPERNEL, THE GHOST GOES WEST, and THINGS TO COME, but the parts eventually went to other Korda players. For almost a year Korda and Laughton worked on an adaptation of Edmond Rostand's Cyrano de Bergerac; but one week they disagreed on the script, the next week they argued about casting, and the following week they could not agree on the appropriate false nose. The project was finally cancelled, to be replaced by the idea of making a biographical film about Rembrandt. Early in 1936 Alex was in Paris for Laughton's appearance at the Comédie Francaise, and after the performance they went to Amsterdam for a little reconnaissance. Back in London Korda decided to hire the German playwright Carl Zuckmayer, author of THE CAPTAIN OF KOPENICK (1928), to write the scenario for the Rembrandt film. Typically, Korda then got Lajos Biro, Arthur Wimperis, and June Head to work on the script in order to translate Zuckmayer's German sentimentality into a more acceptable English idiom ...

Korda and Laughton were concerned with exploring the man behind the paintings - the supreme egoist, impassioned craftsman, and peasant philosopher who refused to let financial adversity, his too early success, and society's artistic short-sightedness hinder the development of his talent. Since these qualities of Rembrandt's character were more apparent in his later years, it was decided that the story should commence at the

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turning point in Rembrandt's career, in 1642 when he had just finished his commissioned painting of the Civic Guard, 'The Night Watch', when his beloved wife Saskia died, and when he began to lose the favor and patronage of the Dutch bourgeoisie. The rest of the film is a series of vignettes describing his last years ...

Weeks and months of exhaustive research went into the preparation of the film. Almost everyone on the staff spent some time in Holland, poring over paintings, engravings, books, any source which would afford information on details of seventeenth-century Dutch architecture, furnishings, and costuming. It was a sudden time-shift for men like Périnal, Vincent Korda, and John Armstrong, all of whom had just worked on the twenty-first-century episode of THINGS TO COME.

Looking at REMBRANDT as a whole, what Korda and Laughton have achieved is the humanisation of a great artist ... it lacks a conventional dramatic structure, for REMBRANDT is a series of 'tableaux' often without dramatic links between them. On the other hand, there is scarcely a superfluous scene in the whole film; each one is thematically linked to the overall portrait of the artist which Korda is trying to express ...

As a director, Alex Korda often gives the impression that he avoids close-ups because they waste film time which could be better spent displaying the fabulous sets that he has created. In REMBRANDT, although the sets are key to the film, so are the close-ups: the faces of Rembrandt, Hendrickje, burghers, beggars, and cavaliers. It is interesting that Korda had planned on using shots of Rembrandt's paintings throughout the film but was dissuaded because he felt that these, especially the self-portraits, might destroy audience identification of Laughton with Rembrandt. Instead, Korda and Périnal probed the faces which inspired the artist's paintings. Besides the bitter comments about art and about the artist as 'beggar' to his patrons, Laughton's Rembrandt does not discuss his craft either. Nevertheless, Korda's philosophy is clear: the artist's life and his art are one.

When Korda made REMBRANDT, he discarded his formula for successful international film-making. Gone were the easily identifiable stereotypes and stereotypical situations, and gone, too, was any chance of the film becoming a commercial success. Its lack of conventional narrative structure and its 'high-brow' subject further weakened its box-office potentional. When Alex was warned of this, he was reported to have replied: 'I know - but it's very beautiful.' It was beautiful, and it was a critical success. After a triumphant premiere in Holland, the audiences, as expected, stayed away from the film."

- Karol Kulik, Alexander Korda: Man Who Could Work Miracles (N.Y.: Arlington House, 1975).

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April 29 - May 19, 1983

Saturday, May 7 (5:00)
Thursday, May 12 (2:30)

THEY DRIVE BY NIGHT. 1939. Directed by Arthur Woods. Produced by Warner Brothers First National Productions Ltd. Executive Producer: Jerome J. Jackson. Screenplay by Paul Gangelin, James Curtis, Derek Twist, based on the novel by James Curtis. Dialogue director: Anthony Hankey. Director of Photography: Basil Emmott. Art Directors: Peter Proud, Michael Relph. Musical Director: Bretton Byrd. Editor: Leslie Norman. Sound by RCA. Made at Teddington Studios. Distributed by First National. 84 mins.

With: Emlyn Williams ("Shorty" Matthews), Anna Konstam (Molly), Allan Jeayes (Wally), Ernest Thesiger (Hoover), Jennie Hartley (landlady), Ronald Shiner (Charlie), Anthony Holles (Murray), Billy Hartnell (bus conductor), Kitty de Legh (Mrs. Wally), Joe Cunningham (Detective Pryor), Yolande Terrell (Marge), Julie Barrie (Pauline).

"The resurrection of the English film continues. In another twelve months we may find ourselves pursuing English films into obscure cinemas in the Edgware Road. THEY DRIVE BY NIGHT is a murder-story set against an authentic background of dance-palaces, public houses, seedy Soho clubs, and the huge wet expanse of the Great North Road, with its bungaloid cafés, the grinding gears, and the monstrous six-wheeled lorries plunging through the rain. Well acted by Mr. Emlyn Williams as a young gaol-bird wanted for a murder he hasn't committed, and superbly acted by Mr. Ernest Thesiger as Mr. Hoover, the sedate, pedantic sex-maniac with the sloping, humble walk, the grasshopper head, and the abominable pride, it gets the realistic twist out of every situation. One remembers Mr. Hoover expatiating on the crime in the public house - the most authentic pub conversation I have heard on the screen: Mr. Hoover saluting the stray cat, 'Ah, you pretty thing! Ah, my subtle one!': the absurd formalities of the dance palace. Dialogue, acting, and direction put this picture on a level with the French cinema - the settings for the first time in an English low-life story are not romanticized, and for once we are not conscious of the brooding auntie-like presence in Carlisle House - perhaps they didn't know what some of the words meant... The author of the English film has taken characters in a simple melodramatic situation and given them a chance to show with some intensity their private battlefields."

- Graham Greene, The Spectator, April 21, 1939; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 214-215

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE
April 29 - May 19, 1983

Friday, April 29 (6:00)
Monday, May 2 (2:30)

The Art of Advertising: program c. 98 minutes. Compiled by Clyde Jeavons, Deputy Curator, National Film Archive. Mr. Jeavons will introduce the six o'clock program on April 29th.

A program of historic British advertising films specially chosen from the unique collection preserved by the National Film Archive in London. The selection ranges in period from 1897 to the present and traces the development of the advertising film in Britain from the earliest days of cinema to the advent of commercial television - reaching, perhaps, unexpected levels of art and entertainment on the way.

VINOLIA SOAP (c. 1897). Silent. 50 secs.

One of the earliest surviving cinema commercials, filmed by Charles Goodwin Norton of London. Vinolia was a Pear's product.

THE WHISKEY OF HIS ANCESTORS (c. 1898). Silent. One minute.

One of two Dewar's Perth Whiskey advertisements of the 1890's known to exist, with a typically patriotic theme. Dewar's recently revived this original commercial in one of their campaigns.

THE SMALLEST CAR IN THE LARGEST CITY IN THE WORLD. (1913). Silent. 6 mins. 50 secs.

British and Colonial Kinematograph Co., for Cadillac Automobile Co. Director: F.S. Bennett.
Promotion film for Cadillac. A miniature car ordered from Cadillac's London headquarters by Queen Alexandra as a present for Prince Olaf of Norway is driven to the docks through the streets of London.

SHINE, SIR? (1916). 6 mins.

Made for the Kiwi Polish Co. during World War I. In this sound version a presenter makes some dubious claims about the beginnings of both film advertising and animation.

DADDY'S BIRTHDAY (c. 1919). Silent. 6 mins.

London Press Exchange for Swan Pens.
A budding novelist releases his "writer's block" with the aid of a Swan fountain pen.

CANDY CUSHIONS (c. 1925). Silent. 2 mins.

Advertisement for "Candy Cushions", which were sold with novelty gifts directly to the cinema audience.

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TROJAN CARS (c. 1925). Silent. 7 mins.

Debenham and Co., York, for Ayrshire Motor Co.
Promotion film for the versatile, if somewhat bizarre, Trojan motor car, shot in and around the historic town of York.

THE BOY WHO WANTED TO MAKE PICTURES (c. 1928). Silent. 2 mins. 30 secs.

Cartoons by H.M. Bateman, animated by David Barker.
Cartoon advertisement for Kodak pocket cameras. H.M. Bateman was a celebrated and much respected satirical social cartoonist of his day, and more than once lent his style and skill to advertising films.

TWO MORE (1929). Silent. 4 mins. 40 secs.

Publicity films.
Dramatised advertisement for "Plus Two" cigarettes, which offered better value by coming in packets of twelve; also, you never ran out.

AUSTRALIAN WINES (1930). Silent. 1 min. 50 secs.

British Commonwealth-linked promotional film made in a "modern" contemporary graphic style and with an unexpected punchline. Produced by the Empire Marketing Board, precursor of the GPO Film Unit and breeding ground of the British Documentary Movement.

MEET MR. YORK: A SPEAKING LIKENESS (1929). 6 mins. 30 secs.

British Publicity Talking Pictures in conjunction with S.H. Benson Ltd. for Rowntree & Co. Director: Bertram Phillips. Cartoons: Joe Noble. Part animated, part live-action commercial for York chocolate, claiming itself to be the "first talking cartoon advertisement". Somewhat creaky on both counts.

SOUND ADVICE (c. 1935) 6 mins. 30 secs.

National Film Corporation for "Classic" pipe tobacco. A doctor cures comedian Bobbie Comber's fragile nerves by prescribing pipe-smoking.

THE BIRTH OF THE ROBOT (1935) 6 mins. 30 secs.

Directors: Len Lye, Humphrey Jennings. Photography: Alex Strasser. Art Directors: John Banting, Alan Farmer. Sound: Jack Ellitt.
Many of the experimental geniuses of the British Documentary Movement directed their talents into advertising films. This beautiful example, a puppet film for Shell Oils, was made in Gasparcolor.

RAINBOW DANCE (1936). 4 mins.

GPO Film Unit. Director: Len Lye.
Experimental animation film in Gasparcolor, promoting the Post Office Savings Bank; generally acknowledged to be one of the finest, most timeless examples of Len Lye's work.

RHYTHM OF THE ROAD (1936). 4 mins.

"Sing-along" ad. for the Ford V8 motor car. Lyric by Cossar Turfery. Music by King Palmer's V8 Shadow Symphony Orchestra, which was formed especially to promote the V8 car. Sung by Gordon Little. A characteristic example of numerous entertainment commercials made by Ford in the 30s.

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THE KING WITH THE TERRIBLE HICCUPS (c. 1937) 4 mins. 50 secs.

Anson Dyer for Bush Radios.
One of several highly accomplished Technicolor cartoon commercials made by leading British animator Anson Dyer for Bush Radios.

SKY PIRATES (1937) 6 mins. 40 secs.

J. Walter Thompson. Director: George Pal. Music: Debroy Somers.
One of a series of brilliant Technicolor puppet cartoons made by George Pal for Horlicks.

THE HPO (1938). 3 mins. 50 secs.

GPO Film Unit. Animation: Lotte Reiniger. Music: Brian Easdale.
Assistant: R.M. Harris.
Silhouette cartoonist Lotte Reiniger was another major talent who made films for the GPO. This charming example in Dufaycolor promoted the "Heavenly Post Office".

ELOPEMENT IN FRANCE (1944). 2 mins.

Lintas for Rinso. Director: Richard Massingham.
Oddball director Richard Massingham is best known for the humerous propaganda shorts he made for the Ministry of Information in World War II. He also made commercials, like this comic ad. for soap powder.

CLOSE-UPS OF THE STARS No. 1 - VALERIE HOBSON (1945). 5 mins. 30 secs.

J. Walter Thompson for Lever Brothers.
First of a series of commercials for Lux Toilet Soap featuring leading movie stars and their complexions.

AN ENGLISHMAN'S HOME (1946). 2 mins. 10 secs.

Public Relationship Films for J. Walter Thompson. Director: Richard Massingham.
Massingham in a more lyrical mood with an ad. for Horlicks which gently re-affirms English social values after World War II.

GIBBS S.R. TOOTHPASTE (1955). 1 min. 15 secs.

Young and Rubicam for Gibbs.
The first British TV commercial, transmitted at 8.12 p.m. on 22nd September, 1955, and allegedly picked out of a hat for this singular honor.

HANCOCK AT THE BREAKFAST TABLE and HANCOCK A LA BREAKFAST TABLE (c. 1965). 2 mins.

Egg Marketing Board. With Tony Hancock and Patricia Hayes.
Tony Hancock, Britain's favorite comedian in the 60s, persuading the public to buy more eggs.

FIGARO (1979). 2 mins.

Director: Hugh Hudson.
Most of David Puttnam's protégés cut their teeth on commercials, including Hugh Hudson, director of Chariots of Fire. This is his most famous ad., for the Fiat Strada motor car - "hand-built by robots" to an operatic accompaniment.

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Sunday, May 8 (2:30)
Monday, May 16 (2:30)

SEVEN DAYS TO NOON. 1950. Directed by John Boulting. Produced and edited by Roy Boulting. Production Company: A Boulting Brothers Production for London Films. Screenplay by Frank Harvey and Roy Boulting, from an original story by Paul Dehn and James Bernard. Associate Producer: Peter de Sarigny. Assistant Director: Mike Johnson. Production Manager: John Palmer. Director of Photography: Gilbert Taylor. Associate Cameraman: Ray Sturgess. Camera Operators: Bob Huke, Gerald Moss, Denis Fox. Set Design: John Elphick. Sound Recordist: Bert Ross. Make-up: U.P. Hutchinson. Assembly Editor: Max Benedict. Sound Editor: Bert Eggleton. Assistant: Ann Chegwidden. Music composed by John Addison, played by The Philharmonia Orchestra, conducted by Dr. Hubert Clifford. Sound system by Western Electric. Dubbing by Red Law. Made at Shepperton Studios and in the Streets of London. Distributed by British Lion. 96 minutes.

With: Barry Jones (Professor Willingdon), Olive Sloane (Goldie), André Morell (Superintendent Folland), Sheila Manahan (Ann Willingdon), Hugh Cross (Stephen Lane), Joan Hickson (Mrs. Peckett), Hamilton Keene (General Willoughby), Noel Coleman (Brigadier Grant), Victor Maddern (Private Jackson), Ernest Clark (Barber), Ronald Adam (the Prime Minister), Marie Ney (Mrs. Willingdon), Merrill Mueller (American commentator), and Joss Ackland, Gerald Anderson, Pat Baring, Gordon Bell, Esme Berringer, Van Boolen, Joan Boxer, Robert Brooks-Turner, Robin Cole, Michael Conry, Basil Cunard, Glyn Davies, Rupert Davies, Robert Dean, Charles Doran, Jim Duggan, Edwin Ellis, Arnold English, Alec Faversham, Louise Gainsborough, Willoughby Gray, Chris Halward, Mona Harrison, Helen Harvey, Walter Horsborough, Peter Humphries, Elaine Innescourt, James Knight, Dennis Lehrer, Gordon Littman, Charles Mansell, Eve Martell, Geoffrey Matthews, Patrick McKnee, Peter Mitchell, Ernest Priest, Joe Pring, Malcolm Russell, George Selfe, Ella Starling, John Stamp, Mary Stone, John Stratton, Jean Sheppard, Dorothy Vernon, Barry Wicks, John Warren, Russell Waters, John Whitty and Michael Ward.

The Producers acknowledge: The War Office, Metropolitan and City of London Police, British Railways (Southern Region), London Transport Executive, Port of London Authority, The Automobile Association, The Royal Automobile Club and the Citizens of London.

"Advertisements for SEVEN DAYS TO NOON address themselves to 'the citizens of London', appropriately, because the success of this thriller depends as much on the realism of the London scene as on the more commonplace power to excite ... SEVEN DAYS TO NOON is the story of a city under strain. The film ... is an alarmingly topical thriller - it is, perhaps, a mistake to read more into it, to make it a plea for or against atomic warfare. A professor engaged on atomic research presents the Prime Minister with a personal ultimatum: he has abstracted a bomb and, unless a promise is given that all atomic work will cease, he will use it after a week to blow London sky-high. Professor Willingdon's part is not merely that of a spark to set the wheels of the plot in motion. He is no anonymous lunatic, but a deeply conscientious man, driven to his crazy gesture by an obsessive horror. Barry Jones makes his fall into madness a believable appeal for understanding.

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... The Prime Minister broadcasts the facts to the nation; the evacuation of London is undertaken. In these scenes, detail is accumulated to play discreetly on the audiences memories and fears. Loaded trains, cars, buses, leave the city, until there are only the deserted streets, haunted by the dogs and cats which their owners have been forced to abandon. The city streets, the Mall, the Belgravia squares, are caught by the camera in an empty, early morning light which lends its own strangeness to the scene.

Olive Sloane's Goldie is a comic, foolish, appealing creature, in a short scene the Professor attempts to explain the inevitability of his own action to this representative of the people. Common sense comes face to face with intellect run mad: neither can begin to understand the other....

SEVEN DAYS TO NOON stems directly (although so different in subject) from such wartime documentary-fiction films as THE WAY AHEAD and MILLIONS LIKE US, in which the individual story, the individual player, were subordinated to the actions of a whole group - a regiment, a factory, in this case a city ... SEVEN DAYS TO NOON employs a cast of largely unknown actors, and presents them objectively, without becoming greatly involved in their emotions....

As a whole, SEVEN DAYS TO NOON is solid, straightforward, and workmanlike in style, cleverly edited (by Roy Boulting) to convey the growing tension from a routine police investigation to a desperate race, and photographed (except in the last scene in a dramatically lit ruined church) simply and expressively. Above all, the Boultings seldom forget that the main purpose of the film is to keep the eye of the audience on the clock, as noon on the seventh day draws closer ... the Boultings have chosen to tell their story through the reactions of a mass of frequently anonymous people - a difficult task - and they are at their best when calling in the resources of London to convey both the normal and the extraordinary behaviour of the city."

- Penelope Houston, Sight and Sound 19: 8 (December, 1950),p.332

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NO FUNNY BUSINESS
RADIO PARADE OF 1935

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Sunday, May 8 (5:00)
Thursday, May 19 (6:00)

NO FUNNY BUSINESS. 1933 (1951 reissue version). Directed by John Stafford and W. Victor Hanbury. Production Company: John Stafford Productions. Production Manager: Duncan Harvey. Script by Victor Hanbury, from a story by Dorothy Hope. Assistant Directors: J. Martin, W. Kelly, S. Carlyle. Photography by Walter Blakely, D. Langley. Edited by E.B. Jarvis. Art Director: MacDonald Sutherland. Costume Supervisor: Clare Rabagliati. Gowns by Victoire. Musical Director: Ernest Broadhurst. Music by Noel Gay. Lyrics by Clifford Grey, Desmond Carter, Noel Gay. Sound Recordist: Cecil Thornton. Made at B.I.P., Elstree. Distributed by United Artists. 50 minutes. Abbreviated 1951 reissue of 1933 release.

With: Laurence Olivier (Clive Dering), Jill Esmond (Anne Moore), Gertrude Lawrence (Yvonne Kane), Edmond Breon (Edmond Kane), Gibb McLaughlin (Monsieur Florey), Finlay Currie (Mr. Potterton), Muriel Aked (Mrs. Frothergill).

RADIO PARADE OF 1935. 1935. Directed by Arthur Woods. Produced by British International Pictures, Walter C. Mycroft. Screenplay by Jack Davies, Paul Perez, James Bunting, Arthur Woods, from a scenario by Reginald Purdell, John Watt. Music by Hans May, Arthur Young, Benjamin Frankel, Bob Busby, Lawrence Brewis, Carl Foulke, Jimmy Messini. Dances by Buddy Bradley. Photography by Cyril Bristow, Philip Grinrod. Color photography by Claude Friese-Greene. Assistant Director: J. R. Sloan. Sound by C.V. Thornton. Sets by Clarence Elder, David Rawnsley. Musical Director: Benjamin Frankel. Edited by E.B. Jarvis. Color by Dufaycolor. Sound by Ambiphone. Made at Elstree Studios. Distributed by Wardour. 94 minutes.

With: Will Hay (Director General of the National Broadcasting Group, William Garland), Helen Chandler (Joan Garland, his daughter), Clifford Mollison (Jimmy Clare, Complaints Manager), Davy Burnaby (Major General Sir Ffrederick Ffortheringhay, first assistant), Robert Nainby (Colonel Egbert Featherstone Haugh-Haugh, second assistant), Jimmy Godden (Lieutenant Commander Vere de Vere de Vere, third assistant), Basil Foster (Captain Esme St. J. Entwistle, fourth assistant), Ivor McLaren (Flight Lieutenant Eric Lyttle Lyttle, fifth assistant), Billy Bennett (Commissionaire), Hugh E. Wright (inventor), Lily Morris, Nellie Wallace (two charladies), The Western Brothers (two announcers), Haver & Lee (two effects men), The Three Sailors (Assistants to the Complaints Manager), The Carlyle Cousins (three telephonists), Georgie Harris (Chief Page Boy), Gerry Fitzgerald, Arthur Young (two window cleaners), Claude Dampier (piano tuner), Teddy Joyce and his Band (band), Alfred Drayton (Carl Graham, head of Theatre Trust, Denier Warren (his P.A.), Clapham and Dwyer (two reporters), and Eve Becke, Fay Carroll, Peggy Cochrane, Yvette Darnac, Ronald Frankau, Alberta Hunter, Joyce Richardson, Ted Ray, Beryl Orde, Stanelli and his Hornchestra, Buddy Bradley Girls, Fred Conyngham (In Town Tonight).

Songs: "Goodmorning to You", performed by The Ensemble; "You're My Everything", performed by Fay Carroll; "Doing the Newer than New", performed by The Ensemble; "Signature Tune" and "Let's Go Wild", performed by Ronald Frankau; "But There's No

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One to Care for Me", performed by Eve Becke; "I'm Not Quite What I Used to Be", performed by Lily Morris and Nellie Wallace; "Let Me Go On Dreaming of You", performed by Gerry Fitzgerald and Arthur Young; "There's No Excusing Susan", performed by The Carlyle Cousins and Fred Conyngham; "Black Shadows Seem to be Haunting Me", performed by Alberta Hunter.

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Tuesday, May 10 (2:30)
Thursday, May 12 (6:00)

THE SMALL BACK ROOM. 1948. Written, produced, and directed by Michael Powell and Emeric Pressburger. Prcduction Company: The Archers. From the novel by Nigel Balchin. Assistant Producer: George R. Busby. Assistant Director: Sydney S. Streeter. Director of Photography: Christopher Challis. Edited by Reginald Mills. Production Designer: Hein Heckroth. Art Director: John Hoesli. Music: Brian Easdale. Nightclub music by Ted Heath's Kenny Baker Swing Group. Sound by Alan Allen. Distributed by British Lion. 107 minutes.

With: David Farrar (Sammy Rice), Kathleen Byron (Susan), Jack Hawkins (R.B. Waring), Leslie Banks (Colonel Holland), Michael Gough (Stuart), Cyril Cusack (Corporal Taylor), Milton Rosmer (Professor Mair), Walter Fitzgerald (Brine), Emrys Jones (Joe), Michael Goodliffe (Till), Renee Asherson (ATS Corporal), Anthony Bushell (Colonel Strang), Henry Caine (Sergeant Major Rose), Elwyn Brook-Jones (Gladwin), James Dale (Brigadier), Sam Kydd (Crowhurst), June Elvin (Gillian), David Hutcheson (Norval), Sidney James (Knucksie), Roderick Lovell (Pearson), James Carney (Sergeant Groves), Roddy Hughes (Welsh doctor), Geoffrey Keene (Pinker), Bryan Forbes (dying gunner).

"Whether light or serious in tone, virtually all of the Powell-Pressburger films of the 40's were either escapist or dealt with themes of escape and/or withdrawal from the contemporary world, a linking motif that seemed to irk the critics. THE SMALL BACK ROOM was not designed to answer those critics or to bow to them - but it was Powell and Pressburger's only really serious look at the (comparatively) contemporary British scene, retreating only to the extent of dealing with the latter days of the war. Its sole hint of fantasy was in a bizarre surrealist delirium-tremens sequence inspired by THE LOST WEEKEND. As a piece of filmmaking it was one of their best, and as a dramatic thriller it was realistic, moving, satiric, and (particularly in its prolonged climax of the de-fusing of a bomb) almost unbearable in its suspense. And in the days of a far from permissive screen, it managed to suggest a great deal about a far from conventional (by movie standards) relationship between hero and heroine. Though extremely well received by British critics, it had virtually no exhibition at all. There was no London premiere run, and no circuit booking - automatically condemning it to financial failure. Months after the press show, it finally emerged at a little theater in Golder's Green, a North London suburb, and subsequent bookings were only sporadic.

The delirium sequence apart, THE SMALL BACK ROOM perhaps now seems one of the more conventional Powell/Pressburger films, but if so it also seems one of the most meticulously crafted. The editing, the crisp use of sound, and above all the total avoidance of musical scoring in the climactic bomb sequence make that episode both a tour-de-force and a model of its kind. Quite incidentally, THE SMALL BACK ROOM is one of the Powell films that most impressed Martin Scorsese, who points to the night club sequence as being of definite influence on certain scenes in his own NEW YORK, NEW YORK.

THE SMALL BACK ROOM marked the reunion of Powell and Pressburger with Alexander Korda, with whom they had not worked since 1940. At this particular time the Rank Empire

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was becoming more economy-prone and more commercial-minded. There was less room for experimentation and 'prestige' production under the current policy, and Rank's key filmmakers - David Lean, Carol Reed, Launder and Gilliat - joined Powell and Pressburger in making the move to the Korda company, a move that was certainly quite justified via the artistic, if not always the monetary, results."

- © William K. Everson

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A SALUTE TO THE NATIONAL FILM ARCHIVE
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April 29 - May 19, 1983

Friday, May 13 (2:30)
Saturday, May 14 (5:00)

SO LONG AT THE FAIR. 1950. Directed by Terence Fisher and Antony Darnborough. Production Company: Sydney Box/Gainsborough. Produced by Betty E. Box. Screenplay by Hugh Mills and Anthony Thorne. Associate Producer: Vivian Cox. Production Controller: Arthur Alcott. Dialogue by Hugh Mills. Director of Photography: Reginald Wyer. Edited by Gordon Hales. Assistant Director: Gerald O'Hara. Production Manager: Billy Boyle. Camera Operator: David Harcourt. Art Director: Cedric Dawe. Supervising Art Director: George Provis. Special Effects: Bill Warrington, Leslie Bowie. Dress Designer: Elizabeth Haffenden. Make-up by George Blackler. Sound by S. Lambourne, Gordon McCallum. Music composed and conducted by Benjamin Frankel. Distributed by General Film Distributors Ltd. 88 mins.

With: Jean Simmons (Victoria Barton), Dirk Bogarde (George Hathaway), David Tomlinson (Johnny Barton), Marcel Poncin (Narcisse), Cathleen Nesbitt (Madame Hervé), Honor Blackman (Rhoda O'Donovan), Betty Warren (Mrs. O'Donovan), Eugene Deckers (day porter), Zena Marshall (Nina), Felix Aylmer (British Consul), André Morell (Dr. Hart), Austin Trevor (Police Commissaire), Natasha Sokolova (Charlotte), Nelly Arno (Madame Verni).

"...the pre-Hammer films ... from Highbury and Gainsborough relate strikingly and unexpectedly to his later work. SO LONG AT THE FAIR (Gainsborough, 1949), for example, demonstrates against all the odds that every major component of Fisher's world was already expressed on film before he even entered horror. In this instance the heroine is Vicky Barton (Jean Simmons), a respectable and innocent young English girl visiting Paris with her brother Johnny at the time of the World Fair. Fisher goes to some trouble to illustrate the enticing seductive atmosphere of the city, emphasising in one sweeping shot the lush flamboyant décor of their hotel, but there are hints both in the dialogue and the mise-en-scène that this gay exterior disguises an inner corruption and decay. Vicky is presented as being highly ingenuous and vulnerable while her brother is better equipped to separate the appearance of Paris from the reality ... there are ... jocular English references to foreign menace and deceit ... which have a distinctly nervous undertone ... the pair visits the Folies Bergères, whose raw physicality as portrayed by Fisher brings the contrast between the two worlds nearer the surface. The next day when Vicky goes to wake her brother both he and the room in which he is staying have completely disappeared. The camera tracks behind her as she comes up against a blank wall where the door had been, and soon she is becoming hysterical with the hotel staff, who deny her brother's existence. Their icy malevolent charm now comes nearer to the surface and Fisher inserts one remarkably vampiresque composition of Jean Simmons, pale and crying, on her bed in the foreground, being menaced by the black predatory figure of Madame Hervé, the maitresse, standing directly behind her.

... the plot rapidly develops into an allegorical, but explicit, struggle between English rationality and benevolence on the one hand, and alien hypocrisy and evil on the other. To overcome the latter, the girl has to reject her own self-denying 'propriety' and enlist the help of George Hathaway, an English artist working in Paris;

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together they break into the sealed chamber from an adjoining bedroom, and then force their way through the bricked-up door out into the hall. This smashing of the attractive exterior of the Parisian hotel effectively shatters the seductive veneer of Paris as surely as the stake entering the luscious female vampire in DRACULA transforms her into a haggard old crone ... In fact SO LONG AT THE FAIR could easily have been re-shot, sequence for sequence, as a vampire movie without making any difference to its basic mechanics, for the same dualistic structure pervades every frame. Presumably the film would then end with the staking of the brother to purify and purge the alien 'infection' to which he has succumbed.

The film reveals that Fisher's place at the centre of the cinematic horror revival of the late 1950s was very far from being accidental. While other mainstream film-makers like Cass or Crabtree took to horror diffidently or even reluctantly, Fisher saw it from the first as a kind of liberation, and he was easily able to extend the kind of bipolar structure he had elaborated for SO LONG AT THE FAIR into Hammer's major myth-cycles."

- David Pirie, A Heritage of Horror: The English Gothic Cinema 1946 - 1972 (N.Y.: Avon, 1973).

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The Museum of Modern Art Department of Film

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

*

Friday, May 13 (6:00)
Saturday, May 14 (2:30)

*Introduced by Scott Meek, Feature Films Officer of the National Film Archive, British Film Institute

PICCADILLY.** 1929. Produced and directed by E.A. Dupont. Production Company: British International Pictures. Scenario and subtitles by Arnold Bennett. Photography by Werner Brandes. Art Director: Alfred Jünge. Assistant Director: Rona D. Goetz. Edited by J.N. McConaughty. Made at Elstree Studios. Distributed by Wardour. 106 minutes.

With: Gilda Gray (Mabel Greenfield), Anna May Wong (Shosho), Jameson Thomas (Valentine Wilmot), King Ho-Chang (Jim), Cyril Ritchard (Victor Smiles), Hannah Jones (Bessie), Charles Laughton (a continental visitor), Ellen Pollock (vamp), Harry Terry (publican), Gordon Begg (coroner), Charles Paton (doorman).

**Silent film with piano accompaniment by William Perry or Donald Sosin.

"E.A. Dupont (1891-1956) had made a mediocre film debut in Germany before achieving world fame with the classic VARIETE (known as VAUDEVILLE in Britain) in 1926.. His subsequent trip to Hollywood to make LOVE ME AND THE WORLD IS MINE (1927) had not been a success, but his years in London produced some striking work. After collaborating on Wilcox's MADAME POMPADOUR, he directed two very stylish silent films, MOULIN ROUGE (1928) and PICCADILLY (1929), both photographed by his fellow expatriate Werner Brandes in sets by Alfred Jünge. Dupont's work may not be particularly British in style of inspiration, but it offers an example of sheer cinematic skill which was seldom surpassed in Britain in the 1920s. From its opening shots, for example, PICCADILLY shows his exceptional visual sense - his use of camera movement, skill in intercutting and predilection for mirrors and shadows, glass and glossy surfaces. The result is an extreme opulence and filmic dynamism. The plot is simple but with customary Dupont overtones: a nightclub owner, aware that his mistress is losing her drawing power as a dancer, gambles on the attraction of a young Chinese girl he discovers washing dishes in the scullery of his own restaurant. The girl quickly ensnares him, and when she is found dead both he and his mistress are under suspicion, until a suitably melodramatic ending allows them to go free.

In PICCADILLY Dupont shows himself to be fascinated by the Chinese femme fatale protrayed by Anna May Wong, whom he surrounds with decadent glamor. The differing atmospheres of nightclub dance floor and backroom scullery are neatly captured, the drunk-filled bars of Piccadilly have a real sleazy corruption, and the hero discovers a disconcerting world of oriental mystery when he ventures into Limehouse. Dupont's cinema is marked by his mastery of light and surface texture - the beauty of women's faces and bodies, the effect of smoke or shadow - all captured with an admirably fluid camera. With the advent of sound, Dupont made a considerable impact with ATLANTIC (1929), B.I.P.'s first talking film, but his next two films, CAPE FORLORN and TWO WORLDS, made in triple language versions in accordance with the company's current policy in 1930, were markedly less successful. Dupont left Britain for good in 1931, to resume his career first in Germany and subsequently in Hollywood, where he ended as

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a deafeated figure reduced to making cheap and insignificant quickies. The British company whose reputation he had helped to establish, however, remained a major force in the film industry. "

- Roy Armes, A Critical History of British Cinema (N.Y.: Oxford University Press, 1978), p. 74-75.

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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This exhibition is made possible with the generous support of Goldcrest Films and Television Ltd. Additional assistance has been provided by the British Council and the National Endowment for the Arts. A Britain Salutes New York 1983 Festival presentation.

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Sunday, May 15 (2:30)
Tuesday, May 17 (2:30)

VICTORIA THE GREAT.* 1937. Produced and directed by Herbert Wilcox. Production Company: Imperator Film Productions. Scenario and dialogue by Miles Malleson and Charles de Grandcourt. Photography by F.A. Young. Art Director: L.P. Williams. Sound Recording by L.E. Overton. Color sequence in Technicolor. Technicolor Color Director: Mrs. N. Kalmus. Technicolor Photography by William V. Skall. Musical Score by Anthony Collins. Musical Director: Muir Mathieson. Designs by Doris Zinkeisen, Tom Heslewood. Make-up and hairdressing by Guy and Patricia Pearce. Supervising Editor: James Elmo Williams. Edited by Jill Irving. Assistant Director: Lloyd Richards. Production Manager: Tom White. Music Played by The London Symphony Orchestra and The Band of His Majesty's Life Guards. Recorded on Western Electric Wide Range Noiseless Recording. Made at the London Film Studios, Denham. Distributed by RKO Radio Pictures. 121 minutes.

With: Anna Neagle (Queen Victoria), Anton Walbrook (Prince Albert), H.B. Warner (Lord Melbourne), Walter Rilla (Prince Ernest), Mary Morris (Duchess of Kent), Greta Wegener (Baroness Lehzen), C.V. France (Archbishop of Canterbury), James Dale (Duke of Wellington), Charles Carson (Sir Robert Peel), Hubert Harben (Lord Conyngham), Felix Aylmer (Lord Palmerston), Arthur Young (Mr. Gladstone), Derrick De Marney (young Mr. Disraeli), Hugh Miller (Lord Beaconsfield, old Disraeli), Paul Leyssac (Baron Stockmar), Percy Parsons (President Lincoln), Lewis Casson (Archbishop of Canterbury-Jubilee), Frank Birch (Sir Charles Dilke), William Dewhurst (Mr. John Bright), Henry Hallatt (Mr. Joseph Chamberlain), Ivor Barnard (assassin), Gordon McLeod (John Brown), Tom Heslewood (Sir Francis Grant), Miles Malleson (physician), Joan Young (Miss Pitt), Wyndham Goldie (Cecil Rhodes), and Robert Atkins, Arnold Lucy, Neil McKay, Bert Bendon, Syd Crossley, Hal Gordon, Edgar Driver, G. Moore Marriott, Charles Lefeaux, O.B. Clarence, Clarence Blakiston, Vi Kaley, Marie Wright.

* Newly restored color print.

"Herbert Wilcox, born in County Cork, Ireland, has also throughout his long career vigorously waved the British flag. His exultantly triumphant VICTORIA THE GREAT arose from a request by the Duke of Windsor during the brief period in 1936 when he occupied the throne as King Edward VIII. Alexander Korda was for once left at the post. The film was shot in five weeks, a remarkably short time for such a subject ... Its treatment was episodic, being based on Laurence Housman's Victoria Regina, which was more a series of sketches based on Victoria's life than a play. The film was exhibited to the public at a psychologically appropriate time, and Britain, troubled by a worsening European situation, gladly revelled in a frenzy of nostalgic imperialism ..."

- George Perry, The Great British Picture Show (N.Y.: Hill and Wang, 1974) pp. 80-81

"VICTORIA THE GREAT's title is misleading, for there is little evidence of the political factors of her sixty-four-year reign. Rather, in episodic and condensed fashion, the film endeavors to portray the domestic ruler and her behind-the-scenes

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life, from the time of her sudden ascension to the throne at eighteen to her triumphant Diamond Jubilee on June 22, 1897.

Anna Neagle, whose professional association with Wilcox had seen her forsake the costumed movie biographies of actresses Nell Gwyn and Peg Woffington (PEG OF OLD DRURY) for a succession of mediocre backstage romantic dramas (LIMELIGHT, THE THREE MAXIMS, LONDON MELODY), realized in Victoria a performance that finally brought her international recognition, as well as American celebrity. From impetuous youth, through the tender relationship with her prince consort, Albert of Saxe-Coburg, to the tottering, widowed octogenarian whose subjects' acclaim moves her to murmur, 'How good they are! How kind!' Anna Neagle's delineation of Victoria's more admirable traits is sufficiently beguiling to persuade audiences that this, indeed, was the genuine article - the Queen herself. And, to a lesser degree, this illusion is supported by the charming impersonation of Albert by Austrian-born Anton Walbrook.

Filmed largely in black and white, VICTORIA THE GREAT bursts suddenly into somewhat gaudy Technicolor for its climatic Jubilee sequence, a harbinger of SIXTY GLORIOUS YEARS, the all-color sequel that Wilcox produced with Neagle and Walbrook in 1938. So financially rewarding were both these motion pictures that Wilcox derived additional mileage from them by splicing the first half of VICTORIA THE GREAT with the last half of SIXTY GLORIOUS YEARS and rereleasing them in 1942 as QUEEN VICTORIA."

- Jerry Vermilye, The Great British Films (Secaucus, N.J.: The Citadel Press, 1978), p. 40

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Sunday, May 15 (5:00)
Thursday, May 19 (2:30)

FIRE OVER ENGLAND. 1937. Directed by William K. Howard. Production Company: London Film Productions/Mayflower-Pendennis, an Alexander Korda presentation. Produced by Erich Pommer. Screenplay by Clemence Dane, Sergei Nolbandov. Photography by James Wong Howe. Special Effects Photography: Eddie Cohen. Edited by Jack Dennis. Art Director: Lazare Meerson. Special Effects: Ned Mann, Lawrence Butler. Costumes by René Hubert. Miss Robson's make-up by Guy Pearce. Music by Richard Addinsell. Musical Director: Muir Mathieson. Sound Director: A.W. Watkins. Sound recording by Jack Rogerson. Based on a novel by A.E.W. Mason. Assistant Art Director: Frank Wells. Assistant Director: W. O'Kelly. Camera Operator: Wilkie Cooper. Production Manager: Roland Gillett. Sound System by Western Electric. Distributed by United Artists. 89 minutes.

With: Flora Robson (Queen Elizabeth), Raymond Massey (Philip of Spain), Leslie Banks (Earl of Leicester), Vivien Leigh (Cynthia), Morton Selton (Burleigh), Tamara Desni (Elena), Lyn Harding (Sir Richard), George Thirwell (Gregory), Henry Oscar (Spanish Ambassador), Robert Rendell (Don Miguel), Robert Newton (Don Pedro), Donald Calthrop (Don Escobal), Charles Carson (Admiral Valdez), Laurence Olivier (Michael Ingolby), Lawrence Hanray (French Ambassador), Roy Russell (Cooper), Howard Douglas (Amberley), Cecil Mainwaring (Illingworth), Francis de Wolfe (Tarleton), Graham Cheswright (Maddison), A. Corney Grain (Hatton), Herbert Lomas (Richard Ingolby), James Mason (Hillary Vane), Ralph Truman (inquisitor).

"Ever since HENRY VIII, Korda had wanted to make a film about Queen Elizabeth I, for as the other 'best-known' English monarch she represented the most likely and appropriate subject for a follow-up to HENRY. Alex had already picked out his star, Flora Robson, but she and the public had to wait four years while Korda had several scripts written about the Virgin Queen. He finally bought the film rights to A.E.W. Mason's novel Fire Over England, and Clemence Dane, the British writer, was set to work adapting the novel for the screen. Korda then hired William K. Howard, one of Hollywood's most promising film directors (e.g. THE POWER AND THE GLORY-1933) to direct the film, and Howard brought with him from Hollywood the cameraman who had shot almost all his American films, James Wong Howe, now considered one of the masters of Hollywood cinematography. To design the sets for the film Korda obtained the talented Russian-born art director Lazare Meerson, whose work had added so immeasurably to the French films of René Clair, Jacques Feyder, and Marcel L'Herbier. Once this truly international team was gathered together, Korda left the actual execution of the film to Pommer.

The Armada confrontation and the rulers and courts of Spain and England provide the historical background for this fictional story about a headstrong young Englishman (Michael Ingolby, played by Laurence Olivier), who saves Elizabeth and England from a group of English traitors in the paid service of Philip of Spain. It seems ironic that in such a patriotic film the court of Philip would turn out to be far more

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interesting, in sets, action, and acting, than the Elizabethan court ... there is much action ... and some stirring Armada scenes, including some of the best model ship sequences in all of cinema. Richard Addinsell's music adds to the rousing spirit of the film and deserves to be numbered with the finest scores written for British films. Of all the films during this period made for Korda by others, FIRE OVER ENGLAND is the most like an Alexander Korda production and owes much of its success to the Korda 'panache'."

- Karol Kulik, Alexander Korda: Man Who Could Work Miracles (N.Y.: Arlington House, 1975).

"An unofficial companion-piece to Eisenstein's ALEXANDER NEVSKY in that it was a semi-propagandist warning to Hitler to keep 'Hands Off' by stressing the failure of a previous invasion attempt, FIRE OVER ENGLAND, though wholly filmed in England, was produced with an impressive roster of international talent. Producer Erich Pommer (who himself directed at times, and was responsible for dozens of silent and sound classics in Germany, the USA and England) was obviously far more than just a nominal producer here, and his personal touch can be recognised throughout... Olivier's youth and acting inexperience are happily just right for the character he plays; Leigh is young and incredibly lovely, and a surprisingly unbilled James Mason makes a rather petulant minor villain. (One of the film's drawbacks - as a swashbuckler - is that it has no real villain, other than Philip of Spain, in the capable hands of that latter-day Arliss, Raymond Massey). Acting honors on the whole are quite easily stolen by the veterans - Flora Robson, Leslie Banks, and most especially Morton Selten in a beautifully rounded performance."

- William K. Everson, as program notes for The New School, The Play and Novel as Film (Program 4: March 3, 1967)

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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BRITAIN SALUTES NEW YORK

A SALUTE TO BRITISH ADVERTISING

MAY 9th to 22nd 1983

The British like their television and cinema commercials to be surprising, informative, and entertaining. In a series of lunch-time programs, four British Creative Directors, now in New York, select those outstanding commercials from recent years that have also contributed to the art of film. Included will be commercials directed by such filmmakers as Ridley Scott (ALIEN), Alan Parker (FAME), Bob Brooks (TATTOO), Adrian Lyne (FLASHDANCE), and Hugh Hudson (CHARIOTS OF FIRE).

These programs are sponsored by the British Television Advertising Awards, with the cooperation of Douglas Kentish at Illustra Films, London. This salute to British advertising is organized by Peter Whitelam, Creative Director, Parkson Advertising, New York.

PROGRAM 1 At 12.30. May 9, 14, 19. Approximately 45 minutes.

Compiled by Norman Berry, Executive Creative Director, Ogilvy and Mather.

CLIENT	PRODUCTION	AGENCY
EMI Records	Dragon	Collett, Dickenson, Pearce
Cadbury Smash	Brooks, Fulford	Boase, Massimi, Pollitt
The Eggs Authority	Morgan & Mount	McCann Erickson
Rawlings Ginger Ale	Brooks, Fulford	Collett, Dickenson, Pearce
Fisher Price Toys	Vernon Howe	FGA Kenyon & Eckhardt
Olympus Cameras	Alan Parker Films	Collett, Dickenson, Pearce
AP Evening News	Joe Film Producers	Saatchi, Garland, Compton
Polydor Connie Francis	Brooks, Fulford	McCann Erickson
International Wool	Park Village	Davidson, Pearce, Berry etc
Fiat UK	Film Contracts	Collett, Dickenson, Pearce
Alcan Clingfilm	Perkins St. Clair	Davidson, Pearce, Berry etc
Daily Express	Vernon Howe	Collett, Dickenson, Pearce
Brooke Bond PG Tips	NS & H Creative	Davidson, Pearce, Berry etc
COI Youth Opportunity	Sid Roberson	Saatchi, Garland, Compton
Courage Colt 45	Hudson Film	Boase, Massimi, Pollitt
Tefal Superfryers	Spots Films	Euro Advertising
COI Seat Belts	Park Village	Young & Rubicam
Courage John Smith's	Park Village	Boase, Massimi, Pollitt
The Post Office	RSA Productions	KMP Partnership
R & C Vintners	Park Village	Foote, Cone & Belding
Gallagher Hamlet	Alan Parker Films	Collett, Dickenson, Pearce

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CLIENT	PRODUCTION	AGENCY
Citroen	Sierra Productions	Colman & Partners
Barclays Bank	Brooks, Fulford	Collett, Dickenson, Pearce
Commercial Union	Park Village	Doyle Dane Bernbach
Sunday Times	Picture Palace	Benton & Bowles
Gallagher Hamlet	Film Contracts	Collett, Dickenson, Pearce
Benson & Hedges	Brooks, Fulford	Collett, Dickenson, Pearce
Courage Best	Brooks, Fulford	Boase, Massimi, Pollitt
V.A.G. UK	David Ashwell	Euro Advertising
Courage John Smith's	Park Village	Boase, Massimi, Pollitt
Welsh Development	Byfield Single	Waldron Allen Henry etc
Gallagher B & H	Hudson Film	Collett, Dickenson, Pearce
Courage John Smith's	Park Village	Boase, Massimi, Pollitt
Sony UK	Directors Precinct	Benton & Bowles
Holsten Export	Baker More O'Ferrall	Gold Greenlees Trott
COI Dept. of Energy	Messenger Page	Young & Rubicam
CPC UK Hellmans	Rose Hackney	Boase, Massimi, Pollitt
Lever Persil	Terence Donovan	J. Walter Thompson
Wilkinson Sword	Brooks, Fulford	Michael Bungey DFS
Commercial Union	Brooks, Fulford	Doyle Dane Bernbach
Parker Pen	Hudson Film	Collett, Dickenson, Pearce
COI Drink and Drive	James Garrett	Wasey Campbell Ewald
Dunn & Co.	Spots Films	Collett, Dickenson, Pearce
Smith, Nephew Limara	Richard Williams	Saatchi, Garland, Compton
Shell UK	Park Village	Ogilvy & Mather
Sunday Times	Haggard & Phillips	Benton & Bowles
Lever Persil	Goldmason	J. Walter Thompson
Black and Decker	Perkins St. Clair	Saatchi, Garland, Compton
Thorn EMI Lightbulbs	Brooks, Fulford	Gold Greenlees Trott
Brooke Bond PG Tips	NS & H Creative	Davidson, Pearce, Berry etc
Harp Kronenbourg	Vernon Howe	Saatchi, Garland, Compton
Dunlop	Park Village	Saatchi, Garland, Compton
Hovis Bread	RSA Productions	Collett, Dickenson, Pearce
Lee Cooper	Patterson Godman	Zetland
Courage Best	Brooks, Fulford	Boase, Massimi, Pollitt

Footnote : Ridley Scott and Tony Scott (THE HUNGER) work with RSA Productions; Adrian Lyne is with Jennie and Co.; and Nicholas Roeg directs for James Garrett & Partners.

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BRITAIN SALUTES NEW YORK

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MAY 9th to 22nd 1983

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These programs are sponsored by the British Television Advertising Awards, with the cooperation of Douglas Kentish at Illustra Films, London. This salute to British advertising is organized by Peter Whitelam, Creative Director, Parkson Advertising, New York.

PROGRAM 2 At 12.30. May 10, 15, 20. Approximately 45 minutes.

Compiled by Barry Day, Vice Chairman, McCann Erickson International

CLIENT	PRODUCTION	AGENCY
Courage Best	Hudson Film	Boase, Massimi, Pollitt
Cadbury Smash	Brooks, Fulford	Boase, Massimi, Pollitt
Health Education	Cotswold Management	Saatchi, Garland, Compton
Levi Strauss	Jennie and Co.	McCann Erickson
H. J. Heinz	Park Village	Doyle Dane Bernbach
COI Drink and Drive	James Garrett	Wasey Campbell Ewald
Qualcast Products	Owen Hayward	WCRS
Rowntree Mackintosh	RSA Productions	J. Walter Thompson
Conservative Party	Baker More O'Ferrall	Saatchi, Garland, Compton
Clarks Shoes	Brooks, Fulford	Collett, Dickenson, Pearce
EMI Nat King Cole	RSA Productions	Collett, Dickenson, Pearce
Coty L'Aimant	Hudson Film	Boase, Massimi, Pollitt
Gallagher Silk Cut	Alan Parker Films	Collett, Dickenson, Pearce
Gallagher Hamlet	Beechurst Films	Collett, Dickenson, Pearce
Cinzano UK	Hudson Film	Collett, Dickenson, Pearce
Whitbread Heineken	Trick Films	Collett, Dickenson, Pearce
Phillips Cointreau	Jennie and Co.	Doyle Dane Bernbach
Courage John Smith's	Park Village	Boase, Massimi Pollitt
RHM Foods	Beechurst Films	Collett, Dickenson, Pearce
Whitbread Heineken	Paul Weiland	Collett, Dickenson, Pearce
Cinzano UK	Paul Weiland	Collett, Dickenson, Pearce
Warner Lambert UK	Trick Films	J. Walter Thompson

Continued ...

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CLIENT	PRODUCTION	AGENCY
Whitbread Heineken	Paul Weiland	Collett, Dickenson, Pearce
Shell UK	Richard Williams	Ogilvy & Mather
Quaker Harvest Crunch	Clearwater Films	Boase, Massimi, Pollitt
Growy Knirps	Paul Weiland	Gold Greenlees Trott
British Airways	Spots Films	Foote Cone & Belding
Brooke Bond PG Tips	NS & H Creative	Davidson, Pearce, Berry etc
Sony UK	Directors Precinct	Benton & Bowles
Holsten Export	Baker More O'Ferrall	Gold Greenlees Trott
COI Dept. of Energy	Messenger Page	Young & Rubicam
The Eggs Authority	Morgan & Mount	McCann Erickson
Arthur Guinness Son	Not known	J. Walter Thompson
Tic Tac	Richard Williams	Boase, Massimi, Pollitt
Martini & Rossi UK	Not known	McCann Erickson
Cadbury Flake	Not known	Leo Burnett
Lever Sure Deodorant	RSA Productions	Foote Cone & Belding
Courage John Smith's	Park Village	Boase, Massimi, Pollitt
CPC Hellmans	Rose Hackney	Boase, Massimi, Pollitt
Fiat UK	Hudson Film	Collitt, Dickenson, Pearce
Bluebell Wrangler	James Garrett	Collett, Dickenson, Pearce
Smith's Food Group	Jennie and Co.	Dorland Advertising
H. J. Heinz	Spots Films	Doyle Dane Bernbach
Courage John Smith's	Brooks, Fulford	Boase, Massimi, Pollitt
Tefal Superfryers	Rose Stone	Euro Advertising
Olympus Cameras	Brooks, Fulford	Collett, Dickenson, Pearce
Cadbury Delight	RSA Productions	Foote Cone & Belding
Renault 18	Directors' Studio	Boase, Massimi, Pollitt
Kwik Fit	Park Village	Hall Advertising
Courage John Smith's	Park Village	Boase, Massimi, Pollitt
Lego UK	Clearwater Films	TBWA
J & B Scotch	James Garrett	Collett, Dickenson, Pearce

Footnote : Ridley Scott and Tony Scott (THE HUNGER) work with RSA Productions; Adrian Lyne is with Jennie and Co.; and Nicholas Roeg directs for James Garrett & Partners.

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PROGRAM 3 At 12.30. May 12, 16, 21. Approximately 45 minutes.

Compiled by Len Sugarman, Executive Creative Director, Foote Cone & Belding.

CLIENT	PRODUCTION	AGENCY
EMI Records	Vernon Howe	Collett, Dickenson, Pearce
Health Education	Cotswold Management	Saatchi, Garland, Compton
The Eggs Authority	Morgan & Mount	McCann Erickson
H. J. Heinz	Spots Films	Doyle Dane Bernbach
Arthur Guinness Son	RSA Productions	J. Walter Thompson
Brooke Bond PG Tips	NS & H Creative	Davidson, Pearce, Berry etc
Cadbury Pepsi Cola	Brooks, Fulford	Boase, Massimi, Pollitt
Gallagher Hamlet	Brooks, Fulford	Collett, Dickenson, Pearce
COI Youth Opportunity	Bussman Llewellyn	Saatchi, Garland, Compton
London Transport	Park Village	Foote Cone & Belding
Cadbury Dairy Milk	RSA Productions	Foote Cone & Belding
Elida Gibbs Astral	Morgan Mount Hibbert	Foote Cone & Belding
Arthur Guinness Son	RSA Productions	J. Walter Thompson
Gallagher Hamlet	Brooks, Fulford	Collett, Dickenson, Pearce
Walls Meat Company	Brooks, Fulford	Collett, Dickenson, Pearce
Wilkinson Foster Grant	Lewin & Matthews	The Kirkwood Company
Black & Decker	Barrie Joll Assoc.	Saatchi, Garland, Compton
Birds Eye Foods	Alan Parker Films	Collett, Dickenson, Pearce
Colman's Foods	RSA Productions	Collett, Dickenson, Pearce
ICI Dulux Paints	Park Village	Foote Cone & Belding
Bass Hemeling	Picture Palace	Foote Cone & Belding

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CLIENT	PRODUCTION	AGENCY
Colmans Foods	Brian Byfield	Foote Cone & Belding
Holsten Export	Baker More O'Ferrall	Gold Greenlees Trott
COI Dept. of Energy	Messenger Page	Young & Rubicam
Scottish & Newcastle	Clearwater Films	Doyle Dane Bernbach
British Airways	Spots Films	Foote Cone & Belding
Whitbread Heineken	Brooks, Fulford	Lowe & Howard Spink
Fiat UK	Brooks, Fulford	Collett, Dickenson, Pearce
Clarks Shoes	Brooks, Fulford	Collett, Dickenson, Pearce
Nabisco	Beechurst Films	Collett, Dickenson, Pearce
Barclays Bank	Jennie and Co.	Collett, Dickenson, Pearce
Brooke Bond PG Tips	NS & H Creative	Davidson, Pearce, Berry etc
Sony UK	Directors Precinct	Benton & Bowles
Beecham Body Mist	Perkins St. Clair	McCann Erickson
Arthur Guinness Son	Grand Slamm	J. Walter Thompson
Gillette Papermate	Cotswold Management	Ogilvy & Mather
Ford Motor Company	Spots Films	Ogilvy & Mather
Courage John Smith's	Park Village	Boase, Massimi, Pollitt
Tanqueray Gordon	Sid Roberson Films	Foote Cone & Belding
The Post Office	Brooks, Trillion	Boase, Massimi, Pollitt
ICI Dulux Paints	Richard Williams	Foote Cone & Belding
Cadbury Dairy Milk	English Connection	Foote Cone & Belding
Cadbury Pepsi Cola	RSA Productions	Boase, Massimi, Pollitt
Gallagher Hamlet	Jennie and Co.	Collett, Dickenson, Pearce
Sony UK	Directors Precinct	Benton & Bowles
Adams Foods	Rees Harrington	Zetland
British Airways	David Ashwell	Foote Cone & Belding
Gallagher Silk Cut	Beechurst Films	Collett, Dickenson, Pearce
Birds Eye Walls	Brooks, Fulford	Lowe & Howard Spink
Olympus Cameras	Brooks, Fulford	Collett, Dickenson, Pearce
CPC Hellmans	Rose Hackney	Boase, Massimi, Pollitt
Tanqueray Gordon	English Connection	Foote Cone & Belding
Corona Drinks Tango	Rose Hackney	Doyle Dane Bernbach

Footnote : Ridley Scott and Tony Scott (THE HUNGER) work with RSA Productions; Adrian Lyne is with Jennie and Co.; and Nicholas Roeg directs for James Garrett & Partners.

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11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

BRITAIN SALUTES NEW YORK

A SALUTE TO BRITISH ADVERTISING

MAY 9th to 22nd 1983

The British like their television and cinema commercials to be surprising, informative, and entertaining. In a series of lunch-time programs, four British Creative Directors, now in New York, select those outstanding commercials from recent years that have also contributed to the art of film. Included will be commercials directed by such filmmakers as Ridley Scott (ALIEN), Alan Parker (FAME), Bob Brooks (TATTOO), Adrian Lyne (FLASHDANCE), and Hugh Hudson (CHARIOTS OF FIRE).

These programs are sponsored by the British Television Advertising Awards, with the cooperation of Douglas Kentish at Illustra Films, London. This salute to British advertising is organized by Peter Whitelam, Creative Director, Parkson Advertising, New York.

PROGRAM 4 At 12.30. May 13, 16, 22. Approximately 45 minutes.

Compiled by Peter Whitelam, Creative Director, Parkson Advertising.

CLIENT	PRODUCTION	AGENCY
Gallagher B & H	Hudson Film	Collett, Dickenson, Pearce
Colmans Foods	RSA Productions	Collett, Dickenson, Pearce
Cadbury Smash	Brooks, Fulford	Boase, Massimi, Pollitt
Gallagher Hamlet	Beechurst Films	Collett, Dickenson, Pearce
RHM Foods	Beechurst Films	Collett, Dickenson, Pearce
Cadbury Schweppes	Richard Williams	Boase, Massimi, Pollitt
Citroen	Jennie and Co.	Colman & Partners
Holsten Export	Harpoon Pictures	FGA/Kenyon & Eckhardt
J. J. Masters Winners	Filmfair	Colman & Partners
Horatio Myer Beds	Alan Parker Films	Collett, Dickenson, Pearce
Chanel No. 5	Directors' Studio	Ayer Barker Hegemann
Cadbury Fudge	Spots Films	Foote Cone & Belding
Sellotape	Clearwater Films	J. Walter Thompson
Fiat UK	Brooks, Fulford	Collett, Dickenson, Pearce
Ever Ready Batteries	David Ashwell	D'Arcy McManus & Masius
Berlei Secrets	RSA Productions	Zetland
Parker Pen	Vernon Howe	Collett, Dickenson, Pearce
COI Road Safety	Sierra Productions	Ogilvy & Mather
Observer Newspapers	David Ashwell	Davidson, Pearce, Berry etc
Harveys Bristol Cream	Brooks, Fulford	Collett, Dickenson, Pearce
Esselte Dymo UK	Fouracre Films	Lansdown Euro
Whitbread Heineken	Brooks, Fulford	Collett, Dickenson, Pearce
Jacobs Mallows	Richard Williams	Benton & Bowles
Snips Scissors	Jennie and Co.	TBWA

Continued ...

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CLIENT	PRODUCTION	AGENCY
Commercial Union	Park Village	Doyle Dane Bernbach
Jetlink Seajet	RSA Productions	PVAF Ltd.
Courage John Smith's	Park Village	Boase, Massimi, Pollitt
Kawasaki	Sid Roberson Films	TBWA
Gallagher Hamlet	Paul Weiland	Collett, Dickenson, Pearce
Health Education	Cotswold Management	Saatchi, Garland, Compton
The Eggs Authority	Morgan & Mount	McCann Erickson
Reckitt & Colman	Alan Parker Films	Collett, Dickenson, Pearce
Rawlings Tonic Water	Brooks, Fulford	Collett, Dickenson, Pearce
Ferrero Tic Tac	Richard Williams	Boase, Massimi, Pollitt
Courage John Smith's	Park Village	Boase, Massimi, Pollitt
Smith & Nephew	Jennie and Co.	Saatchi, Garland, Compton
Sony UK	AB & C/Trilion	Benton & Bowles
Sterling Roncraft	Haggard & Phillips	CM Partnership
Int. Distillers	Brooks, Fulford	Young & Rubicam
Coty L'Aimant	Paul Weiland	Leagas Delaney Partnership
Gallagher Hamlet	Sergeant Ibbetson	Collett, Dickenson, Pearce
Fiat UK	Brooks, Fulford	Lowe & Howard Spink
Halifax Building Soc.	James Garrett	Brunnings Advertising
Qualcast Products	Cotswold Management	WCRS
Tefal UK	Kinsman Taylor	Euro Advertising
Bluebell Wrangler	Brooks, Fulford	Collett, Dickenson, Pearce
Gallagher B & H	Brooks, Fulford	Collett, Dickenson, Pearce
Whitbread Heineken	Berry & Coutts	Lowe & Howard Spink
Gallagher Hamlet	Beechurst Films	Collett, Dickenson, Pearce
Whitbread Trophy	Park Village	Lowe & Howard Spink
Brutus Jeans	Paul Weiland	WCRS
Arthur Guinness Son	Sierra Productions	J. Walter Thompson

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Sunday, May 1 (2:30)
Friday, May 6 (6:00)

LABURNUM GROVE. 1936. Directed by Carol Reed. Produced by Associated Talking Pictures, Basil Dean. Screenplay by Anthony Kimmins, from a play by J.B. Priestley. Scenario Editor: Gordon Wellesley. Photography by John W. Boyle. Supervising Editor: Jack Kitchin. Art Direction: Edward Carrick, Denis Wreford. Music Director: Ernest Irving. Supervising Sound Engineer: Paul Wiser. Sound System: RCA Photophone. Distributed by A.B.F.D. 74 mins.

With: Edmund Gwenn (Mr. Radfern), Cedric Hardwicke (Mr. Baxley), Victoria Hopper (Elsie Radfern), Ethel Coleridge (Mrs. Baxley), Katie Johnson (Mrs. Radfern), Francis James (Harold Russ), James Harcourt (Joe Fletten), David Hawthorne (Inspector Stack), Frederick Burtwell (Simpson), Norman Walker (man with glasses), Terence Conlin (police sergeant).

"Here at last is an English film one can unreservedly praise. How pleasant for that stubborn grain of national feeling which would, I suppose, endure for centuries, like the embryo tail, even in a bright Genevan international day. I refer to Mr. Carol Reed's LABURNUM GROVE... LABURNUM GROVE maintains the promise of his first picture, MIDSHIPMAN EASY. Both films are thoroughly workmanlike and unpretentious, with just the hint of a personal manner which makes one believe that Mr. Reed, when he gets the right script, will prove far more than efficient. LABURNUM GROVE set him and Mr. Anthony Kimmins, the author of the screenplay, a difficult problem, for it is much harder to adapt a play to the screen than a novel. Mr. Priestley's suburban fairy-tale of the respectable amateur gardener of Ferndale, who confessed cheerfully over the supper-table to his family that he was really a successful counterfeiter wanted by the Yard, was admirably suited to the three acts of the stage. Nine directors out of ten would simply have canned the play for mass consumption: Mr. Reed has made a film of it. One remembers the opening sequence of MIDSHIPMAN EASY, the camera sailing with the motion of a frigate before the wind down the hedge and the country lane to Easy's home, when the camera in Mr. Reed's new film led us remorselessly down Laburnum Grove up to the threshold of the tall grim granite church at the bottom. Mr. Priestley has been allowed to tell his agreeable and amusing story in much the same order and the same words as on the stage; but Mr. Reed's camera has gone behind the dialogue, has picked out far more of the suburban background than Mr. Priestley could convey or the stage illustrate between its three walls: the hideous variegated Grove itself, the bottled beer and cold suppers, the crowded ferny glass-house, the little stuffy bedrooms with thin walls, and the stale cigarette smoke and Bertie's half-consumed bananas. Suburbia, one of the newest suburbias, where the gravel lies lightly over what was grass and clover, insinuates itself into every shot. There isn't a wasted foot...Mr. Reed's camera acts with a kind of quick shrewd independence of the dialogue, and presents its own equally dramatic commentary, so that the picture of suburbia seems to be drawn simultaneously from two angles - which is as near as the screen can come as yet to stereoscopy."

- Graham Greene, The Spectator, July 31, 1936; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 90-91

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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Friday, April 29 (6:00)
Monday, May 2 (2:30)

The Art of Advertising: program c. 98 minutes. Compiled by Clyde Jeavons, Deputy Curator, National Film Archive. Mr. Jeavons will introduce the six o'clock program on April 29th.

A program of historic British advertising films specially chosen from the unique collection preserved by the National Film Archive in London. The selection ranges in period from 1897 to the present and traces the development of the advertising film in Britain from the earliest days of cinema to the advent of commercial television - reaching, perhaps, unexpected levels of art and entertainment on the way.

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One of the earliest surviving cinema commercials, filmed by Charles Goodwin Norton of London. Vinolia was a Pear's product.

THE WHISKEY OF HIS ANCESTORS (c. 1898). Silent. One minute.

One of two Dewar's Perth Whiskey advertisements of the 1890's known to exist, with a typically patriotic theme. Dewar's recently revived this original commercial in one of their campaigns.

THE SMALLEST CAR IN THE LARGEST CITY IN THE WORLD. (1913). Silent. 6 mins. 50 secs.

British and Colonial Kinematograph Co., for Cadillac Automobile Co. Director: F.S. Bennett.
Promotion film for Cadillac. A miniature car ordered from Cadillac's London headquarters by Queen Alexandra as a present for Prince Olaf of Norway is driven to the docks through the streets of London.

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A budding novelist releases his "writer's block" with the aid of a Swan fountain pen.

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Debenham and Co., York, for Ayrshire Motor Co.
Promotion film for the versatile, if somewhat bizarre, Trojan motor car, shot in and around the historic town of York.

THE BOY WHO WANTED TO MAKE PICTURES (c. 1928). Silent. 2 mins. 30 secs.

Cartoons by H.M. Bateman, animated by David Barker.
Cartoon advertisement for Kodak pocket cameras. H.M. Bateman was a celebrated and much respected satirical social cartoonist of his day, and more than once lent his style and skill to advertising films.

TWO MORE (1929). Silent. 4 mins. 40 secs.

Publicity films.
Dramatised advertisement for "Plus Two" cigarettes, which offered better value by coming in packets of twelve; also, you never ran out.

AUSTRALIAN WINES (1930). Silent. 1 min. 50 secs.

British Commonwealth-linked promotional film made in a "modern" contemporary graphic style and with an unexpected punchline. Produced by the Empire Marketing Board, precursor of the GPO Film Unit and breeding ground of the British Documentary Movement.

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Directors: Len Lye, Humphrey Jennings. Photography: Alex Strasser. Art Directors: John Banting, Alan Farmer. Sound: Jack Ellitt.
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One of several highly accomplished Technicolor cartoon commercials made by leading British animator Anson Dyer for Bush Radios.

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Assistant: R.M. Harris.
Silhouette cartoonist Lotte Reiniger was another major talent who made films for the GPO. This charming example in Dufaycolor promoted the "Heavenly Post Office".

ELOPEMENT IN FRANCE (1944). 2 mins.

Lintas for Rinso. Director: Richard Massingham.
Oddball director Richard Massingham is best known for the humerous propaganda shorts he made for the Ministry of Information in World War II. He also made commercials, like this comic ad. for soap powder.

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Wednesday, April 27: Special Preview of the Exhibition (excerpts).

FIRE OVER ENGLAND. 1937. William K. Howard. With Flora Robson, Leslie Banks, Vivien Leigh, James Mason. 7 minutes.

NO FUNNY BUSINESS. 1933. John Stafford and Victor Hanbury. With Gertrude Lawrence, Edmond Breon. 4 minutes.

THEY DRIVE BY NIGHT. 1939. Arthur Woods. With Emlyn Williams. 5 minutes.

THE STORY OF GILBERT AND SULLIVAN. 1953. Sidney Gilliat. With Robert Morley, Maurice Evans, Peter Finch. 10 minutes.

In celebration of the 50th anniversary of the British Film Institute, of which the National Film Archive is a major constituent, and as part of the city-wide program, BRITAIN SALUTES NEW YORK, the Department of Film has prepared a three-week schedule of British films preserved by the Archive.

Clyde Jeavons, Deputy Director of the National Film Archive will introduce the series with an NFA compilation of short films, THE ART OF ADVERTISING: BRITISH CINEMA ADVERTISING, 1897 - 1979.

We would like to thank Anthony Smith, Director of the British Film Institute, and David Francis, Curator of the National Film Archive, for their support of this program and to express our gratitude to the entire staff of the Archive, including Clyde Jeavons, Elaine Burrows, Scott Meek, and David Meeker for their collaboration.

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Friday, April 29 (2:30)
Tuesday, May 3 (2:30)

THE LODGER: A STORY OF THE LONDON FOG. 1926. Directed by Alfred Hitchcock. Produced by Gainsborough, Michael Balcon. Screenplay by Alfred Hitchcock and Eliot Stannard, from the book by Mrs. Belloc Lowndes. Assistant Director: Alma Reville. Photography by Hal Young, Baron Ventimiglia. Editing and titling by Ivor Montagu. Art Director: C. Wilfred Arnold, Bertram Evans. Title design by E. McKnight Kauffer. Distributed by W. and F. Made at Islington Studios. Silent, original piano accompaniment by William Perry or Donald Sosin. ca. 65 mins.

With: Ivor Novello (Jonathan Drew, the lodger), June (Daisy Bunting), Malcolm Keen (Joe Betts), Arthur Chesney (Mr. Bunting), Marie Ault (Mrs. Bunting).

"THE LODGER was Hitchcock's third picture, and the first he made in Britain. He had entered the industry in 1920, at the age of twenty, writing and designed titles for Famous Players at Islington. In 1923 he joined Michael Balcon's new production company, Gainsborough Pictures, and worked for two years as assistant director, scenarist and art director by turns. In 1925 Balcon gave him his first chance to direct a film on his own: he made an immediate success with two romantic melodramas, THE PLEASURE GARDEN and THE MOUNTAIN EAGLE.

These films were produced by Balcon in Munich. In 1926 Hitchcock returned to Britain to direct this version of Mrs. Belloc Lowndes' celebrated novel "The Lodger". In his index to the work of Alfred Hitchcock (Sight and Sound Index Series No. 18), Peter Noble records the difficulties which had to be surmounted before the film attained its eventual great success: 'When THE LODGER was cut and finished it was taken to Ivor Montagu, who was then running a company in association with Adrian Brunel. Montagu was asked to re-edit the film as C.M. Woolf of W. and F. Distributors was not particularly pleased with it. He re-cut some sequences, ordered some new re-takes (which Hitchcock shot), wrote a new set of titles, reducing them to a sparse minimum, and commissioned McKnight Kauffer, the famous commercial designer, to design the titles and backgrounds. THE LODGER was then released by W. and F., and was one of the biggest successes of the year.'

Though the subject is one full of promise, a good deal of which is realised, THE LODGER suffers from several faults which prevent it from maintaining a continuous excitement; after all these years, in fact, it cannot stand on its own feet as a thriller, and a good deal of its interest is now academic. The handling is uneven; in the middle particularly the inexperience of the director becomes obvious from some stagy scenes, theatrically presented and acted. Novello's performance is throughout extremely crude (and often, now, very funny); this is partly due to his own limitations as an actor, but partly also to script and direction which require him to behave in a blatantly 'guilty' manner in order to deliberately mislead the audience.

Certain sequences, however, do still survive; the sharply cut murders; the very realistic, humorous scenes (backstage at a musical comedy, the dressing room a couturier's where Daisy works) which are used to build up an atmosphere of excitement

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and menace at the beginning of the film. Where, in fact, the scenario has translated the story with honesty and feeling for cinematic (rather than thatrical) style, Hitchcock has succeeded brilliantly in putting it on to film.

Considered in relation to Hitchcock's subsequent career, THE LODGER is particularly interesting. Its realistic settings, its lower-middle class locale (presented without any false glamor) are those which were to form the background to Hitchcock's famous series of melodramas in the thirties. Most, indeed, of the later films' ingredients are here; the ingenious visual touches, the acute and sometimes caustic observation, the imaginative, economical style, the long build-up of suspense, the climactic violence. In all these THE LODGER pointed forward to its director's great future."

- Lindsay Anderson, "Some Notes on THE LODGER," BFI Programme Notes (Spring, 1950)

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

Saturday, April 30 (2:30) April 29 - May 19, 1983
Thursday, May 5 (6:00)

FIRST A GIRL. 1935. Directed by Victor Saville. Production Company: Gaumont British. Scenario by Marjorie Gaffney. Photography by Glen MacWilliams. Editing by A. Barnes. Art Director: O. Werndorff. Dresses by J. Strassner. Wardrobe by Marianne. Dances by Ralph Reader. Songs by M. Sigler, A. Goodheart, A. Hoffman. Musical Director: Louis Levy. Sound by A.C. O'Donaghue. Distributed by G.B. Distributors. 91 mins.

With: Jessie Matthews (Elizabeth), Sonnie Hale (Victor), Anna Lee (Princess), Griffith Jones (Robert), Alfred Drayton (McLintock), Constance Godridge (Beryl), Eddie Gray (goose trainer), Martita Hunt (Seraphina), Donald Stewart (singer).

"When Reinhold Schünzel first filmed VIKTOR UND VIKTORIA (1933)*, this story pf an unemployed actress who meets up with an unemployed ham actor who makes spare money on the side as a female impersonator, (when they are caught in a downpour he loses his voice, and she, from hunger, agrees to take his place that night,) he was creating a near-the-knuckle classic in what always, especially with English and German audiences, was a hugely popular mode of comedy. From Shakespeare and Danny La Rue and the Venus in Tails - the sexual titillation and the ambiguous humor to be gotten out of a pretty woman disguised as a man and the reverse (though then it was nearly always played for out and out farce without the piquant sexual angle arising) had a long tradition in Europe, though it never caught on to anywhere near the same degree of popularity in America (a classic failure was Hepburn's SYLVIA SCARLETT)... The piquancy of a pretty girl, who by some devious plotting, is found masquerading as a boy served countless 20s and 30s English films such as GIRLS WILL BE BOYS, WINGS OF THE MORNING, ME AND MARLBOROUGH, etc., of which the best was to be Saville's English adaptation (though in a much stricter climate of censorship), FIRST A GIRL.

Whereas Renate Muller as the Viktoria of the German film ... was sufficiently androgynous in male clothing to fool the woman and the men, Jessie Matthews' disguise is purely nominal ... The joke came not from the disguise ... but from the fun of the telling - and this Saville handles smoothly, with the wit and style one has come to expect from him. No question but that he could have made a very sharp and pointed sexual comedy out of the material had he filmed it a year or so earlier - but instead, it serves as an amusing plot for a musical with lots of good numbers. The opening is a real treat, light and airy from the moments the credits roll, and very good songs which Miss Matthews does with ... grace and charm ...

Although the basic outline is the same in both this and Schünzel's film (the characters' names are the same and Vienna is the place it is set in) because of the different treatment of the 'sexual' angle, the films are to be seen side by side with equal pleasure - where Schünzel's situation piled on the double entendres till the possibilities branched out into almost every possible sexual variation, there is in FIRST A GIRL never any interest shown between the women, the scintillating cosmopolitan Princess ... and Jessie; and the hero only begins to find himself attracted to the 'boy' before the cat is out of the bag and he knows that he's a she ...

* Remade as VICTOR/VICTORIA in 1982 by Blake Edwards in the UK

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Sonnie Hale plays the ham actor who guides Jessie in his routines, and falls in love with the madcap Princess. In real life he was married to Jessie, and later even directed her. Griffith Jones plays the pliant engaging hero.

Thirty years later in the moral liberal moral climate of the late 50s, Billy Wilder returned to the subject; disguising the boys as girls and painting the film blue enough to satisfy the most liberated tastes to make SOME LIKE IT HOT - more Germanic even than its original. But here it's fun - light, amusing, lovely to look at, wittily treated ... "

- John Kobal, National Film Theatre
Programme Notes

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A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE
April 29 - May 19, 1983

Saturday, April 30 (5:00)
Thursday, May 5 (2:30)

MILLIONS LIKE US. 1943. Written and directed by Frank Launder and Sidney Gilliat. Produced by Gainsborough, Edward Black. Photography by Jack Cox, Roy Fogwell. Supervising Editor: R.E. Dearing. Edited by Alfred Roome. Art Director: John Bryan. Music by Louis Levy. Production Manager: Jack Swinburne. In Charge of Production: Maurice Ostrer. Sound Supervision: B.C. Sewell. Sound System: British Acoustic Films. Distributed by General Film Distributors Ltd. 103 mins.

With: Eric Portman (Charlie Forbes), Patricia Roc (Celia Crowson), Gordon Jackson (Fred Blake), Anne Crawford (Jennifer Knowles), Joy Shelton (Phyllis Crowson), Megs Jenkins (Gwen Price), Terry Randal (Annie Earnshaw), Basil Radford (Charters), Naunton Wayne (Caldicott), Moore Marriott (Jim Crowson), John Boxer (Tom Crowson), Valentine Dunn (Elsie Crowson), John Salew (Dr. Gill), Hilda Davies (Miss Hodge), Irene Handl (landlady), Angela Foulds (Megs), Terence Rhodes (Johnnie), Paul Drake (handsome young man), Gordon Edwards (wing commander), John Wynn (squadron leader), Albert Chevalier, Frank Webster (roof spotters), Beatrice Varley (Miss Wells), Courtney Luck (Polish officer), Amy Dalby (Mrs. Bourne), John Schofield (George), Amy Veness (Mrs. Blythe), Jack Vivyan (Sam), Arthur Denton (Ernie), Jonathan Field ("Ugly Youth"), Avis Scott (Alice), Clifford Cobbe ("Heavy Rescue"), Grace Allardyce (Mrs. Hammond), Barry Steele (Percy Hoskins), Bertha Willmott (the singer), John Slater (man on pier), Brenda Bruce (Brenda), "And Millions Like You in MILLIONS LIKE US".

"Launder and Gilliat's first feature as writers and directors was originally to be made with the full backing of the Ministry of Information. Roger Burford, script editor of the Films Division, (following Betjeman), had suggested that they provide a film covering the whole British war effort at home - a vast, if not impossible, assignment. Launder: 'With this object we toured the country, visiting docks, farms and coastal areas, and went to war factories and works all over Britain. We came to the conclusion that the best way to attract a wide public to a subject of this nature, which was what the Ministry wished, was to clothe it in a simple fictional story.' The story concerned action on the female industrial front. Gilliat: 'We were very impressed with the fate - if you like to call it that - of the conscripted woman, the mobile woman. And that's what we would have liked to call the thing if it hadn't been such a silly title! The M.O.I. said they greatly liked the script, but it wasn't the extensive documentary they'd been expecting. However, they strongly recommended Gainsborough to make it with their blessing and co-operation. Ted Black (unlike Maurice Ostrer) was happy to take it on. Kept us reasonably on the straight and narrow, too, and suggested no corn - anything obvious, vulgar or overdone was to be laid at our door. We shot as much as we could in actual factories, hostels and gunsites. For the dance hall scene we had real serving soldiers, airmen, and firemen - lent us for a couple of days by the service, several hundred all told (exactly as in the script, in fact). We overdid some things - sometimes by trying to make people look genuine and ordinary, and ending up with some of them at times looking slightly soppy - and exaggerated others. Ted made us over-elaborate the air-raid and put in too much contemporary documentary material, as well as some expensive large-scale models which we both felt we could have done without. But on the whole I don't think we compromised - our errors were those of

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inexperience and over-avidity. I still think it gives you, at times at any rate, the feeling of what it was like to be in a town in Britain in 1943.' ...

This is the only feature film where Launder and Gilliat both directed side by side on the floor (in THE GREAT ST. TRINIAN'S TRAIN ROBBERY, the only other case where they receive joint directing credits, each had his own unit). Both agree that it was not a good idea, though it did no serious harm to the results. Launder: 'To have one director working with the leading artists and shooting all the principal scenes, and another director with a second unit picking up scenes off the main stream is another matter, and makes for speed, and we have frequently done that, but co-direction we haver tried again. To start with it destroys the confidence of the actors to have two directors consulting together about what they are going to do. It may well be that the result of those deliberations could be more beneficial than the snap decisions of many directors in the singular, but that is not the way the actors see it. Because of the nature of films few of them are able to tell what is in the director's mind, and they like a firm hand on the wheel, even though the ship may be heading for the rocks. Eric Portman was a case in point. He became nervous about the consultings Sidney and I were having and complained to Ted Black who told him the rushes were fine. In the end Eric was 100% with us. For a first directional assignment this was a great experience for us. We had to cope with crowds in factories - we spent several weeks in a Vickers aircraft factory. We travelled the country with a camera unit, filming in docks and coastal defence areas, and on airfields, and in the course of it we had to direct a large and varied collection of actors and actresses.'"

- Geoff Brown, Launder and Gilliat (London: BFI, 1977), p. 108-109.

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A SALUTE TO THE NATIONAL FILM ARCHIVE,
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April 29 - May 19, 1983

Sunday, May 1 (2:30)
Friday, May 6 (6:00)

LABURNUM GROVE. 1936. Directed by Carol Reed. Produced by Associated Talking Pictures, Basil Dean. Screenplay by Anthony Kimmins, from a play by J.B. Priestley. Scenario Editor: Gordon Wellesley. Photography by John W. Boyle. Supervising Editor: Jack Kitchin. Art Direction: Edward Carrick, Denis Wreford. Music Director: Ernest Irving. Supervising Sound Engineer: Paul Wiser. Sound System: RCA Photophone. Distributed by A.B.F.D. 74 mins.

With: Edmund Gwenn (Mr. Radfern), Cedric Hardwicke (Mr. Baxley), Victoria Hopper (Elsie Radfern), Ethel Coleridge (Mrs. Baxley), Katie Johnson (Mrs. Radfern), Francis James (Harold Russ), James Harcourt (Joe Fletten), David Hawthorne (Inspector Stack), Frederick Burtwell (Simpson), Norman Walker (man with glasses), Terence Conlin (police sergeant).

"Here at last is an English film one can unreservedly praise. How pleasant for that stubborn grain of national feeling which would, I suppose, endure for centuries, like the embryo tail, even in a bright Genevan international day. I refer to Mr. Carol Reed's LABURNUM GROVE... LABURNUM GROVE maintains the promise of his first picture, MIDSHIPMAN EASY. Both films are thoroughly workmanlike and unpretentious, with just the hint of a personal manner which makes one believe that Mr. Reed, when he gets the right script, will prove far more than efficient. LABURNUM GROVE set him and Mr. Anthony Kimmins, the author of the screenplay, a difficult problem, for it is much harder to adapt a play to the screen than a novel. Mr. Priestley's suburban fairy-tale of the respectable amateur gardener of Ferndale, who confessed cheerfully over the supper-table to his family that he was really a successful counterfeiter wanted by the Yard, was admirably suited to the three acts of the stage. Nine directors out of ten would simply have canned the play for mass consumption: Mr. Reed has made a film of it. One remembers the opening sequence of MIDSHIPMAN EASY, the camera sailing with the motion of a frigate before the wind down the hedge and the country lane to Easy's home, when the camera in Mr. Reed's new film led us remorselessly down Laburnum Grove up to the threshold of the tall grim granite church at the bottom. Mr. Priestley has been allowed to tell his agreeable and amusing story in much the same order and the same words as on the stage; but Mr. Reed's camera has gone behind the dialogue, has picked out far more of the suburban background than Mr. Priestley could convey or the stage illustrate between its three walls: the hideous variegated Grove itself, the bottled beer and cold suppers, the crowded ferny glass-house, the little stuffy bedrooms with thin walls, and the stale cigarette smoke and Bertie's half-consumed bananas. Suburbia, one of the newest suburbias, where the gravel lies lightly over what was grass and clover, insinuates itself into every shot. There isn't a wasted foot...Mr. Reed's camera acts with a kind of quick shrewd independence of the dialogue, and presents its own equally dramatic commentary, so that the picture of suburbia seems to be drawn simultaneously from two angles - which is as near as the screen can come as yet to stereoscopy."

- Graham Greene, The Spectator, July 31, 1936; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 90-91

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Sunday, May 1 (5:00)
Friday, May 6 (2:30)

HENRY V. 1944. Produced and directed by Laurence Olivier in close association with the editor Reginald Beck. Production Company: Two Cities. Associate Producer: Dallas Bower. Assistant Director: Vincent Permane. Text Editor: Alan Dent. Director of Photography (Technicolor): Robert Krasker. Operating Cameraman: Jack Hilyard. Art Director: Paul Sheriff. Assistant Art Director: Carmen Dillon. Scenic Artist: E. Lindegaard. Special Effects by Percy Day. Costumes designed by Roger Furse. Assistant Costume Designer: Margaret Furse. Make-up by Tony Sforzini. Hairdresser: Vivienne Walker. Continuity: Joan Barry. Chief Electrician: W.Wall. Master of the Horse: John White MRCVS. Production Unit: Alec Hayes, P.G. Bang, Laurence Evans. Music by William Walton, conducted by Muir Mathieson, played by the London Symphony Orchestra. Sound Recordists: John Dennis, Desmond Dew. Photographer of Stills: Wilfrid Newton. Production Supervisor for Laurence Olivier Productions: Phil Samuels. Distributed by Eagle-Lion. 136 mins.

With: Laurence Olivier (King Henry V of England), Robert Newton (Ancient Pistol), Leslie Banks (Chorus), Renee Asherson (Princess Katherine), Esmond Knight (Fluellen), Leo Genn (Constable of France), Felix Aylmer (Archbishop of Canterbury), Ralph Truman (Mountjoy, the French herald), Nicholas Hannen (Duke of Exeter), Harcourt Williams (King Charles VI of France), Robert Helpman (Bishop of Ely), Ivy St. Helier (Alice, Lady-in-Waiting), Freda Jackson (Mistress Quickly), Ernest Thesiger (Duke of Berri, the French Ambassador), Jimmy Hanley (Williams, soldier in English camp), Max Adrian (the Dauphin), John Laurie (Jamy, Captain in English army), Valentine Dyall (Duke of Burgundy), Goerge Robey (Sir John Falstaff), Frances Lister (Duke of Orleans), Niall MacGinnis (MacMorris, Captain in English army), Russell Thorndike (Duke of Bourbon), Roy Emerton (Lieutenant Bardolph), Michael Shepley (Gower, Captain in English Army), Griffith Jones (Earl of Salisbury), Morland Graham (Sir Thomas Erpingham), Arthur Hambling(Bates, soldier in English camp), Brian Nissen(Court, soldier in English camp), Frederick Cooper (Corporal Nym), Gerald Case (Earl of Westmoreland), Michael Warre (Duke of Gloucester), Janet Burnell (Queen Isabel of France), Frank Tickle (Governor of Harfleur), George Cole (boy), Jonathan Field (French messenger), Ernest Hare (a priest), Vernon Greeves (English herald).

"...As Shakespeare wrote it, The Chronicle History of Henry the Fifth is an intensely masculine, simple, sanguine drama of kinghood and war. Its more eloquent theme is a young king's coming of age... Olivier's Henry V frees Shakespeare from ... Elizabethan limitations (of the stage) ... Almost continually, it invests the art of Shakespeare - and the art of cinema as well - with a new spaciousness, a new mobility, a new radiance. Sometimes, by courageous (but never revolutionary) cuts, rearrangements and interpolations, it improves on the original. Yet its brilliance is graceful, never self-assertive. It simply subserves, extends, illuminates and liberates Shakespeare's poem...

(The) poetry is such that after hearing it, in this production, I find it as hard to judge fairly even the best writing since Shakespeare as it is to see the objects in a room after looking into the sun. The one great glory of the film is this language. The greatest credit I can assign to those who made the film is that they have loved and

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served the language so well ... (It is) spoken by people who know and love poetry as poetry and have spent a lifetime learning how to speak it accordingly. Their voices, faces, and bodies are all in charge of a man who has selected them as shrewdly as a good orchestrator selects and blends his instruments ...Charming as it is to look at, the film is essentially less visual than musical ... The sureness and seductive power of the pacing alone and its shifts and contrasts, in scene after scene, has seldom been equaled in a movie; the adjustments and relationships of tone are just as good...

Photographic perspectives are shallow, as in medieval painting. Most depths end in two dimensional backdrops. Often as not, the brilliant Technicolor is deliberately anti-naturalistic... The French court, in fragility, elegance, spaciousness and color, is porbably the most enchanting single set ever to appear on the screen. Almost every shot of the French court is like a pre-Renaissance painting...

To find the 'kind of poetic country' he wanted, and to avoid such chance anachronisms as air raids (the picture was made in Britain during the war) Olivier shot the battle sequence in Ireland ... The most inspired part of Shakespeare's play deals with the night before the battle of Agincourt. It is also the most inspired sequence in the film... It is unlikely that anything on the subject has been written to excel Shakespeare's short study, in Henry V, of men stranded on the verge of death and disaster ... In appearance and in most of what they say, the three soldiers with whom Henry talks on the eve of Agincourt might just as well be soldiers of World War II. No film of that war has yet said what they say so honestly or so well...

It is tantalizing to be able tommention so few of the dozens of large and hundreds of small excellences which Mr. Olivier and his associates have developed to sustain Shakespeare's poem...It was chiefly Olivier who did the brilliant casting; he who gave the French court its more-than-Shakespearean character. Many of the most poetic ideas in cutting and transition were also his. Above all, his was the whole anti-naturalistic conception of the film - a true Shakespearean's recognition that man is greater, and nature less, than life...

Henry V is one of the great experiences in the history of motion pictures - a major achievement - this perfect marriage of great dramatic poetry with the greatest contemporary medium for expressing it ... I cannot think of any (film) that seems to be more beautiful, more skillfully and charmingly achieved within its wisely ordered limits, or more thoroughly satisfying ... For years to come (it) will refresh and enchant every moviegoer who has it in him to love great dramatic poetry, beautifully spoken and acted."

- James Agee, extracts from reviews of HENRY V,
Agee on Film: Reviews and Comments by James Agee
(Boston: Beacon Press, 1958)

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A SALUTE TO THE NATIONAL FILM ARCHIVE,
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April 29 - May 19, 1983

Saturday, May 7 (2:30)
Monday, May 9 (2:30)

REMBRANDT. 1936. Produced and directed by Alexander Korda. Production Company: London Film. Screenplay by Carl Zuckmayer. Scenario by June Head, Arthur Wimperis, Carl Zuckmayer. Photography by Georges Périnal. Sets by Vincent Korda. Special Effects by Ned Mann. Production Manager: David B. Cunynghame. Costumes by John Armstrong. Musical Director: Muir Mathieson. Recording Director: A.W. Watkins, Supervising Editor: William Hornbeck. Editor: Francis Lyon. Unit Manager: Geoffrey Boothby. Technical Advisor: Johan de Meester. Musical Score: Geoffrey Toye. Camera Operator: Robert Krasker. Assistant Art Director: H.M. Waller. Sound Recordist: A. Fisher. Distributed by United Artists. 84 minutes.

With: Charles Laughton (Rembrandt van Rijn), Gertrude Lawrence (Geertke Dirx), Elsa Lanchester (Hendrickje Stoffels), John Bryning (Titus van Rijn), Richard Gofe (Titus as a child), Meinhart Maur (Ornia), Walter Hudd (Banning Cocq), John Clements (Govaert Flink), Henry Hewitt (Jan Six), George Merritt (the churchwarden), John Turnbull (the minister), Sam Livesey (the auctioneer), Roger Livesey (Beggar Saul), Lawrence Hanray (Heertsbeeke), Abraham Sofaer (Dr. Menasseh), Edward Chapman (Fabrizius), William Fagan (the Burgomaster), Austin Trevor (the Marquis), Raymond Huntley (Ludvig), Lewis Broughton, Frederick Burtwell (Saskia's brothers), Baroness Varany (a waitress), Marius Goring (Baron Leivens), Allan Jeayes (Dr. Tulp), Basil Gill (Adriaen), Herbert Lomas (Miller Harmen van Rijn), Gertrude Musgrove (Agelintje), Quentin McPherson (an official), Jack Livesey (a peasant), Edmund Willard (Van Zeeland), Roger Wellesley (Burgomaster's secretary), Byron Webber, Bellenden Powell (court members), Charles Paton, Hector Abbas, Leonard Sharpe (burghers at auction), Jerrold Robertshaw, George Pughe (museum directors).

"In the two years since THE PRIVATE LIFE OF HENRY VIII Korda had failed to find a suitable next role for Charles Laughton. Laughton was announced for the leads in THE SCARLET PIMPERNEL, THE GHOST GOES WEST, and THINGS TO COME, but the parts eventually went to other Korda players. For almost a year Korda and Laughton worked on an adaptation of Edmond Rostand's Cyrano de Bergerac; but one week they disagreed on the script, the next week they argued about casting, and the following week they could not agree on the appropriate false nose. The project was finally cancelled, to be replaced by the idea of making a biographical film about Rembrandt. Early in 1936 Alex was in Paris for Laughton's appearance at the Comédie Francaise, and after the performance they went to Amsterdam for a little reconnaissance. Back in London Korda decided to hire the German playwright Carl Zuckmayer, author of THE CAPTAIN OF KOPENICK (1928), to write the scenario for the Rembrandt film. Typically, Korda then got Lajos Biro, Arthur Wimperis, and June Head to work on the script in order to translate Zuckmayer's German sentimentality into a more acceptable English idiom ...

Korda and Laughton were concerned with exploring the man behind the paintings - the supreme egoist, impassioned craftsman, and peasant philosopher who refused to let financial adversity, his too early success, and society's artistic short-sightedness hinder the development of his talent. Since these qualities of Rembrandt's character were more apparent in his later years, it was decided that the story should commence at the

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turning point in Rembrandt's career, in 1642 when he had just finished his commissioned painting of the Civic Guard, 'The Night Watch', when his beloved wife Saskia died, and when he began to lose the favor and patronage of the Dutch bourgeoisie. The rest of the film is a series of vignettes describing his last years ...

Weeks and months of exhaustive research went into the preparation of the film. Almost everyone on the staff spent some time in Holland, poring over paintings, engravings, books, any source which would afford information on details of seventeenth-century Dutch architecture, furnishings, and costuming. It was a sudden time-shift for men like Périnal, Vincent Korda, and John Armstrong, all of whom had just worked on the twenty-first-century episode of THINGS TO COME.

Looking at REMBRANDT as a whole, what Korda and Laughton have achieved is the humanisation of a great artist ... it lacks a conventional dramatic structure, for REMBRANDT is a series of 'tableaux' often without dramatic links between them. On the other hand, there is scarcely a superfluous scene in the whole film; each one is thematically linked to the overall portrait of the artist which Korda is trying to express ...

As a director, Alex Korda often gives the impression that he avoids close-ups because they waste film time which could be better spent displaying the fabulous sets that he has created. In REMBRANDT, although the sets are key to the film, so are the close-ups: the faces of Rembrandt, Hendrickje, burghers, beggars, and cavaliers. It is interesting that Korda had planned on using shots of Rembrandt's paintings throughout the film but was dissuaded because he felt that these, especially the self-portraits, might destroy audience identification of Laughton with Rembrandt. Instead, Korda and Périnal probed the faces which inspired the artist's paintings. Besides the bitter comments about art and about the artist as 'beggar' to his patrons, Laughton's Rembrandt does not discuss his craft either. Nevertheless, Korda's philosophy is clear: the artist's life and his art are one.

When Korda made REMBRANDT, he discarded his formula for successful international film-making. Gone were the easily identifiable stereotypes and stereotypical situations, and gone, too, was any chance of the film becoming a commercial success. Its lack of conventional narrative structure and its 'high-brow' subject further weakened its box-office potentional. When Alex was warned of this, he was reported to have replied: 'I know - but it's very beautiful.' It was beautiful, and it was a critical success. After a triumphant premiere in Holland, the audiences, as expected, stayed away from the film."

- Karol Kulik, Alexander Korda: Man Who Could Work Miracles (N.Y.: Arlington House, 1975).

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Saturday, May 7 (5:00)
Thursday, May 12 (2:30)

THEY DRIVE BY NIGHT. 1939. Directed by Arthur Woods. Produced by Warner Brothers First National Productions Ltd. Executive Producer: Jerome J. Jackson. Screenplay by Paul Gangelin, James Curtis, Derek Twist, based on the novel by James Curtis. Dialogue director: Anthony Hankey. Director of Photography: Basil Emmott. Art Directors: Peter Proud, Michael Relph. Musical Director: Bretton Byrd. Editor: Leslie Norman. Sound by RCA. Made at Teddington Studios. Distributed by First National. 84 mins.

With: Emlyn Williams ("Shorty" Matthews), Anna Konstam (Molly), Allan Jeayes (Wally), Ernest Thesiger (Hoover), Jennie Hartley (landlady), Ronald Shiner (Charlie), Anthony Holles (Murray), Billy Hartnell (bus conductor), Kitty de Legh (Mrs. Wally), Joe Cunningham (Detective Pryor), Yolande Terrell (Marge), Julie Barrie (Pauline).

"The resurrection of the English film continues. In another twelve months we may find ourselves pursuing English films into obscure cinemas in the Edgware Road. THEY DRIVE BY NIGHT is a murder-story set against an authentic background of dance-palaces, public houses, seedy Soho clubs, and the huge wet expanse of the Great North Road, with its bungaloid cafés, the grinding gears, and the monstrous six-wheeled lorries plunging through the rain. Well acted by Mr. Emlyn Williams as a young gaol-bird wanted for a murder he hasn't committed, and superbly acted by Mr. Ernest Thesiger as Mr. Hoover, the sedate, pedantic sex-maniac with the sloping, humble walk, the grasshopper head, and the abominable pride, it gets the realistic twist out of every situation. One remembers Mr. Hoover expatiating on the crime in the public house - the most authentic pub conversation I have heard on the screen: Mr. Hoover saluting the stray cat, 'Ah, you pretty thing! Ah, my subtle one!': the absurd formalities of the dance palace. Dialogue, acting, and direction put this picture on a level with the French cinema - the settings for the first time in an English low-life story are not romanticized, and for once we are not conscious of the brooding auntie-like presence in Carlisle House - perhaps they didn't know what some of the words meant... The author of the English film has taken characters in a simple melodramatic situation and given them a chance to show with some intensity their private battlefields."

- Graham Greene, The Spectator, April 21, 1939; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 214-215

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April 29 - May 19, 1983

The National Film Archive

The National Film Archive was founded in May, 1935, as a division of the British Film Institute (set up 20 months earlier, in September, 1933) and in fulfilment of one of the ten aims of the Institute: "to maintain a national repository of films of permanent value". In the 1950s, the Archive began systematically to select and acquire television programmes as well as films for preservation, and in 1961 the Institute's terms of reference were officially extended to include television. Known initially as the National Film Library, the Archive began as a part-time activity of a single member of the Institute's staff, the late Ernest Lindgren, OBE, who continued as Curator until his retirement in June, 1973. He was succeeded by the present Curator, David Francis, who had been the Archive's first Television Officer. The Archive was also a founder-member, in 1938, of the International Federation of Film Archives (FIAF), which now represents film preservation organizations in some 50 countries throughout the world.

Today the Archive employs a staff of 140 and remains - with the exception of the Imperial War Museum's specialist Film Department - the only official national repository of film and television in the United Kingdom. It is financed principally through the BFI's annual budget from the government's Office of Arts and Libraries, but also receives a sizeable annual grant from the Independent Television Companies Association (ITCA) for the purchase of broadcast-standard commercial television material. In recent years, the Archive's hard-pressed nitrate preservation programme has gained additional financial support from a variety of commercial sponsors and private benefactors.

The Archive's main objectives are to select, acquire, preserve, document and make permanently accessible for research and study a national collection of films and television programmes of all kinds from any source and of any nationality which have been exhibited or transmitted in the United Kingdom, and which have lasting value as works of art, as historical or scientific records, and as evidence of contemporary life and behaviour, and which collectively illustrate the artistic and historical development of cinema and television. The Archive's collection now numbers some 75,000 titles, comprising feature and fiction films, short films, documentaries, newsreels, sponsored films, amateur films, and television programmes, ranging in period from 1894 to the present day.

In physical terms, this collection consists largely of negatives and prints in varying condition, and films and videotapes acquired from the British Broadcasting Corporation (BBC) and Independent Television companies. There is a continuous programme of duplication onto modern safety stock of decaying nitrate film to ensure its future preservation. The current copying rate is five million feet of film per year, but in common with many of the world's film archives, the NFA faces a daunting task in the saving of its nitrate collection. With 150 million feet - much of it received in badly neglected condition - still in its care, the Archive will need to complete its nitrate duplication programme by the year 2000 if films in the collection are not to be lost through natural but irreversible decomposition. The Archive has also become increasingly con-

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cerned in recent years with the rapid fading of color films and the unpredictable life of videotape, the more so as the scale of funding necessary to tackle these problems properly has yet to be secured.

The Archive also has curatorial responsibility for the BFI's Stills, Posters and Designs collection - one of the largest of it kind in the world, numbering some two million black and white stills, nearly a million color transparencies, and several thousand movie posters and original set designs. These are in constant demand for research, publishing, and exhibition purposes.

The work and problems of the National Film Archive are not, of course, unique, and for historical reasons the NFA enjoys an expecially close bond with its New York Counterpart, The Department of Film of the Museum of Modern Art. The Archive is flattered and proud to have been invited to participate in "Britain Salutes New York" with its presentation of classic British films. Bigger things are in store: plans have already been laid for a major retrospective of British cinema, when some 400 films restored and preserved by the National Film Archive will be programmed at the Museum's new premises.

- Clyde Jeavons, Deputy Curator,
National Film Archive

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Wednesday, April 27: Special Preview of the Exhibition (excerpts).

FIRE OVER ENGLAND. 1937. William K. Howard. With Flora Robson, Leslie Banks, Vivien Leigh, James Mason. 7 minutes.

NO FUNNY BUSINESS. 1933. John Stafford and Victor Hanbury. With Gertrude Lawrence, Edmond Breon. 4 minutes.

THEY DRIVE BY NIGHT. 1939. Arthur Woods. With Emlyn Williams. 5 minutes.

THE STORY OF GILBERT AND SULLIVAN. 1953. Sidney Gilliat. With Robert Morley, Maurice Evans, Peter Finch. 10 minutes.

In celebration of the 50th anniversary of the British Film Institute, of which the National Film Archive is a major constituent, and as part of the city-wide program, BRITAIN SALUTES NEW YORK, the Department of Film has prepared a three-week schedule of British films preserved by the Archive.

Clyde Jeavons, Deputy Director of the National Film Archive will introduce the series with an NFA compilation of short films, THE ART OF ADVERTISING: BRITISH CINEMA ADVERTISING, 1897 - 1979.

We would like to thank Anthony Smith, Director of the British Film Institute, and David Francis, Curator of the National Film Archive, for their support of this program and to express our gratitude to the entire staff of the Archive, including Clyde Jeavons, Elaine Burrows, Scott Meek, and David Meeker for their collaboration.

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A SALUTE TO THE NATIONAL FILM ARCHIVE,
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April 29 - May 19, 1983

Friday, April 29 (2:30)
Tuesday, May 3 (2:30)

THE LODGER: A STORY OF THE LONDON FOG. 1926. Directed by Alfred Hitchcock. Produced by Gainsborough, Michael Balcon. Screenplay by Alfred Hitchcock and Eliot Stannard, from the book by Mrs. Belloc Lowndes. Assistant Director: Alma Reville. Photography by Hal Young, Baron Ventimiglia. Editing and titling by Ivor Montagu. Art Director: C. Wilfred Arnold, Bertram Evans. Title design by E. McKnight Kauffer. Distributed by W. and F. Made at Islington Studios. Silent, original piano accompaniment by William Perry or Donald Sosin. ca. 65 mins.

With: Ivor Novello (Jonathan Drew, the lodger), June (Daisy Bunting), Malcolm Keen (Joe Betts), Arthur Chesney (Mr. Bunting), Marie Ault (Mrs. Bunting).

"THE LODGER was Hitchcock's third picture, and the first he made in Britain. He had entered the industry in 1920, at the age of twenty, writing and designed titles for Famous Players at Islington. In 1923 he joined Michael Balcon's new production company, Gainsborough Pictures, and worked for two years as assistant director, scenarist and art director by turns. In 1925 Balcon gave him his first chance to direct a film on his own: he made an immediate success with two romantic melodramas, THE PLEASURE GARDEN and THE MOUNTAIN EAGLE.

These films were produced by Balcon in Munich. In 1926 Hitchcock returned to Britain to direct this version of Mrs. Belloc Lowndes' celebrated novel "The Lodger". In his index to the work of Alfred Hitchcock (Sight and Sound Index Series No. 18), Peter Noble records the difficulties which had to be surmounted before the film attained its eventual great success: 'When THE LODGER was cut and finished it was taken to Ivor Montagu, who was then running a company in association with Adrian Brunel. Montagu was asked to re-edit the film as C.M. Woolf of W. and F. Distributors was not particularly pleased with it. He re-cut some sequences, ordered some new re-takes (which Hitchcock shot), wrote a new set of titles, reducing them to a sparse minimum, and commissioned McKnight Kauffer, the famous commercial designer, to design the titles and backgrounds. THE LODGER was then released by W. and F., and was one of the biggest successes of the year.'

Though the subject is one full of promise, a good deal of which is realised, THE LODGER suffers from several faults which prevent it from maintaining a continuous excitement; after all these years, in fact, it cannot stand on its own feet as a thriller, and a good deal of its interest is now academic. The handling is uneven; in the middle particularly the inexperience of the director becomes obvious from some stagy scenes, theatrically presented and acted. Novello's performance is throughout extremely crude (and often, now, very funny); this is partly due to his own limitations as an actor, but partly also to script and direction which require him to behave in a blatantly 'guilty' manner in order to deliberately mislead the audience.

Certain sequences, however, do still survive; the sharply cut murders; the very realistic, humorous scenes (backstage at a musical comedy, the dressing room a couturier's where Daisy works) which are used to build up an atmosphere of excitement

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and menace at the beginning of the film. Where, in fact, the scenario has translated the story with honesty and feeling for cinematic (rather than thatrical) style, Hitchcock has succeeded brilliantly in putting it on to film.

Considered in relation to Hitchcock's subsequent career, THE LODGER is particularly interesting. Its realistic settings, its lower-middle class locale (presented without any false glamor) are those which were to form the background to Hitchcock's famous series of melodramas in the thirties. Most, indeed, of the later films' ingredients are here; the ingenious visual touches, the acute and sometimes caustic observation, the imaginative, economical style, the long build-up of suspense, the climactic violence. In all these THE LODGER pointed forward to its director's great future."

- Lindsay Anderson, "Some Notes on THE LODGER," BFI Programme Notes (Spring, 1950)

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

Saturday, April 30 (2:30) April 29 - May 19, 1983
Thursday, May 5 (6:00)

FIRST A GIRL. 1935. Directed by Victor Saville. Production Company: Gaumont British. Scenario by Marjorie Gaffney. Photography by Glen MacWilliams. Editing by A. Barnes. Art Director: O. Werndorff. Dresses by J. Strassner. Wardrobe by Marianne. Dances by Ralph Reader. Songs by M. Sigler, A. Goodheart, A. Hoffman. Musical Director: Louis Levy. Sound by A.C. O'Donaghue. Distributed by G.B. Distributors. 91 mins.

With: Jessie Matthews (Elizabeth), Sonnie Hale (Victor), Anna Lee (Princess), Griffith Jones (Robert), Alfred Drayton (McLintock), Constance Godridge (Beryl), Eddie Gray (goose trainer), Martita Hunt (Seraphina), Donald Stewart (singer).

"When Reinhold Schünzel first filmed VIKTOR UND VIKTORIA (1933)*, this story pf an unemployed actress who meets up with an unemployed ham actor who makes spare money on the side as a female impersonator, (when they are caught in a downpour he loses his voice, and she, from hunger, agrees to take his place that night,) he was creating a near-the-knuckle classic in what always, especially with English and German audiences, was a hugely popular mode of comedy. From Shakespeare and Danny La Rue and the Venus in Tails - the sexual titillation and the ambiguous humor to be gotten out of a pretty woman disguised as a man and the reverse (though then it was nearly always played for out and out farce without the piquant sexual angle arising) had a long tradition in Europe, though it never caught on to anywhere near the same degree of popularity in America (a classic failure was Hepburn's SYLVIA SCARLETT)... The piquancy of a pretty girl, who by some devious plotting, is found masquerading as a boy served countless 20s and 30s English films such as GIRLS WILL BE BOYS, WINGS OF THE MORNING, ME AND MARLBOROUGH, etc., of which the best was to be Saville's English adaptation (though in a much stricter climate of censorship), FIRST A GIRL.

Whereas Renate Muller as the Viktoria of the German film ... was sufficiently androgynous in male clothing to fool the woman and the men, Jessie Matthews' disguise is purely nominal ... The joke came not from the disguise ... but from the fun of the telling - and this Saville handles smoothly, with the wit and style one has come to expect from him. No question but that he could have made a very sharp and pointed sexual comedy out of the material had he filmed it a year or so earlier - but instead, it serves as an amusing plot for a musical with lots of good numbers. The opening is a real treat, light and airy from the moments the credits roll, and very good songs which Miss Matthews does with ... grace and charm ...

Although the basic outline is the same in both this and Schünzel's film (the characters' names are the same and Vienna is the place it is set in) because of the different treatment of the 'sexual' angle, the films are to be seen side by side with equal pleasure - where Schünzel's situation piled on the double entendres till the possibilities branched out into almost every possible sexual variation, there is in FIRST A GIRL never any interest shown between the women, the scintillating cosmopolitan Princess ... and Jessie; and the hero only begins to find himself attracted to the 'boy' before the cat is out of the bag and he knows that he's a she ...

* Remade as VICTOR/VICTORIA in 1982 by Blake Edwards in the UK

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Sonnie Hale plays the ham actor who guides Jessie in his routines, and falls in love with the madcap Princess. In real life he was married to Jessie, and later even directed her. Griffith Jones plays the pliant engaging hero.

Thirty years later in the moral liberal moral climate of the late 50s, Billy Wilder returned to the subject; disguising the boys as girls and painting the film blue enough to satisfy the most liberated tastes to make SOME LIKE IT HOT - more Germanic even than its original. But here it's fun - light, amusing, lovely to look at, wittily treated ... "

- John Kobal, National Film Theatre
Programme Notes

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
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April 29 - May 19, 1983

Saturday, April 30 (5:00)
Thursday, May 5 (2:30)

MILLIONS LIKE US. 1943. Written and directed by Frank Launder and Sidney Gilliat. Produced by Gainsborough, Edward Black. Photography by Jack Cox, Roy Fogwell. Supervising Editor: R.E. Dearing. Edited by Alfred Roome. Art Director: John Bryan. Music by Louis Levy. Production Manager: Jack Swinburne. In Charge of Production: Maurice Ostrer. Sound Supervision: B.C. Sewell. Sound System: British Acoustic Films. Distributed by General Film Distributors Ltd. 103 mins.

With: Eric Portman (Charlie Forbes), Patricia Roc (Celia Crowson), Gordon Jackson (Fred Blake), Anne Crawford (Jennifer Knowles), Joy Shelton (Phyllis Crowson), Megs Jenkins (Gwen Price), Terry Randal (Annie Earnshaw), Basil Radford (Charters), Naunton Wayne (Caldicott), Moore Marriott (Jim Crowson), John Boxer (Tom Crowson), Valentine Dunn (Elsie Crowson), John Salew (Dr. Gill), Hilda Davies (Miss Hodge), Irene Handl (landlady), Angela Foulds (Megs), Terence Rhodes (Johnnie), Paul Drake (handsome young man), Gordon Edwards (wing commander), John Wynn (squadron leader), Albert Chevalier, Frank Webster (roof spotters), Beatrice Varley (Miss Wells), Courtney Luck (Polish officer), Amy Dalby (Mrs. Bourne), John Schofield (George), Amy Veness (Mrs. Blythe), Jack Vivyan (Sam), Arthur Denton (Ernie), Jonathan Field ("Ugly Youth"), Avis Scott (Alice), Clifford Cobbe ("Heavy Rescue"), Grace Allardyce (Mrs. Hammond), Barry Steele (Percy Hoskins), Bertha Willmott (the singer), John Slater (man on pier), Brenda Bruce (Brenda), "And Millions Like You in MILLIONS LIKE US".

"Launder and Gilliat's first feature as writers and directors was originally to be made with the full backing of the Ministry of Information. Roger Burford, script editor of the Films Division, (following Betjeman), had suggested that they provide a film covering the whole British war effort at home - a vast, if not impossible, assignment. Launder: 'With this object we toured the country, visiting docks, farms and coastal areas, and went to war factories and works all over Britain. We came to the conclusion that the best way to attract a wide public to a subject of this nature, which was what the Ministry wished, was to clothe it in a simple fictional story.' The story concerned action on the female industrial front. Gilliat: 'We were very impressed with the fate - if you like to call it that - of the conscripted woman, the mobile woman. And that's what we would have liked to call the thing if it hadn't been such a silly title! The M.O.I. said they greatly liked the script, but it wasn't the extensive documentary they'd been expecting. However, they strongly recommended Gainsborough to make it with their blessing and co-operation. Ted Black (unlike Maurice Ostrer) was happy to take it on. Kept us reasonably on the straight and narrow, too, and suggested no corn - anything obvious, vulgar or overdone was to be laid at our door. We shot as much as we could in actual factories, hostels and gunsites. For the dance hall scene we had real serving soldiers, airmen, and firemen - lent us for a couple of days by the service, several hundred all told (exactly as in the script, in fact). We overdid some things - sometimes by trying to make people look genuine and ordinary, and ending up with some of them at times looking slightly soppy - and exaggerated others. Ted made us over-elaborate the air-raid and put in too much contemporary documentary material, as well as some expensive large-scale models which we both felt we could have done without. But on the whole I don't think we compromised - our errors were those of

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inexperience and over-avidity. I still think it gives you, at times at any rate, the feeling of what it was like to be in a town in Britain in 1943.' ...

This is the only feature film where Launder and Gilliat both directed side by side on the floor (in THE GREAT ST. TRINIAN'S TRAIN ROBBERY, the only other case where they receive joint directing credits, each had his own unit). Both agree that it was not a good idea, though it did no serious harm to the results. Launder: 'To have one director working with the leading artists and shooting all the principal scenes, and another director with a second unit picking up scenes off the main stream is another matter, and makes for speed, and we have frequently done that, but co-direction we haver tried again. To start with it destroys the confidence of the actors to have two directors consulting together about what they are going to do. It may well be that the result of those deliberations could be more beneficial than the snap decisions of many directors in the singular, but that is not the way the actors see it. Because of the nature of films few of them are able to tell what is in the director's mind, and they like a firm hand on the wheel, even though the ship may be heading for the rocks. Eric Portman was a case in point. He became nervous about the consultings Sidney and I were having and complained to Ted Black who told him the rushes were fine. In the end Eric was 100% with us. For a first directional assignment this was a great experience for us. We had to cope with crowds in factories - we spent several weeks in a Vickers aircraft factory. We travelled the country with a camera unit, filming in docks and coastal defence areas, and on airfields, and in the course of it we had to direct a large and varied collection of actors and actresses.'"

- Geoff Brown, Launder and Gilliat (London: BFI, 1977), p. 108-109.

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April 29 - May 19, 1983

Sunday, May 1 (2:30)
Friday, May 6 (6:00)

LABURNUM GROVE. 1936. Directed by Carol Reed. Produced by Associated Talking Pictures, Basil Dean. Screenplay by Anthony Kimmins, from a play by J.B. Priestley. Scenario Editor: Gordon Wellesley. Photography by John W. Boyle. Supervising Editor: Jack Kitchin. Art Direction: Edward Carrick, Denis Wreford. Music Director: Ernest Irving. Supervising Sound Engineer: Paul Wiser. Sound System: RCA Photophone. Distributed by A.B.F.D. 74 mins.

With: Edmund Gwenn (Mr. Radfern), Cedric Hardwicke (Mr. Baxley), Victoria Hopper (Elsie Radfern), Ethel Coleridge (Mrs. Baxley), Katie Johnson (Mrs. Radfern), Francis James (Harold Russ), James Harcourt (Joe Fletten), David Hawthorne (Inspector Stack), Frederick Burtwell (Simpson), Norman Walker (man with glasses), Terence Conlin (police sergeant).

"Here at last is an English film one can unreservedly praise. How pleasant for that stubborn grain of national feeling which would, I suppose, endure for centuries, like the embryo tail, even in a bright Genevan international day. I refer to Mr. Carol Reed's LABURNUM GROVE... LABURNUM GROVE maintains the promise of his first picture, MIDSHIPMAN EASY. Both films are thoroughly workmanlike and unpretentious, with just the hint of a personal manner which makes one believe that Mr. Reed, when he gets the right script, will prove far more than efficient. LABURNUM GROVE set him and Mr. Anthony Kimmins, the author of the screenplay, a difficult problem, for it is much harder to adapt a play to the screen than a novel. Mr. Priestley's suburban fairy-tale of the respectable amateur gardener of Ferndale, who confessed cheerfully over the supper-table to his family that he was really a successful counterfeiter wanted by the Yard, was admirably suited to the three acts of the stage. Nine directors out of ten would simply have canned the play for mass consumption: Mr. Reed has made a film of it. One remembers the opening sequence of MIDSHIPMAN EASY, the camera sailing with the motion of a frigate before the wind down the hedge and the country lane to Easy's home, when the camera in Mr. Reed's new film led us remorselessly down Laburnum Grove up to the threshold of the tall grim granite church at the bottom. Mr. Priestley has been allowed to tell his agreeable and amusing story in much the same order and the same words as on the stage; but Mr. Reed's camera has gone behind the dialogue, has picked out far more of the suburban background than Mr. Priestley could convey or the stage illustrate between its three walls: the hideous variegated Grove itself, the bottled beer and cold suppers, the crowded ferny glass-house, the little stuffy bedrooms with thin walls, and the stale cigarette smoke and Bertie's half-consumed bananas. Suburbia, one of the newest suburbias, where the gravel lies lightly over what was grass and clover, insinuates itself into every shot. There isn't a wasted foot...Mr. Reed's camera acts with a kind of quick shrewd independence of the dialogue, and presents its own equally dramatic commentary, so that the picture of suburbia seems to be drawn simultaneously from two angles - which is as near as the screen can come as yet to stereoscopy."

- Graham Greene, The Spectator, July 31, 1936; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 90-91

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE
April 29 - May 19, 1983

Sunday, May 1 (5:00)
Friday, May 6 (2:30)

HENRY V. 1944. Produced and directed by Laurence Olivier in close association with the editor Reginald Beck. Production Company: Two Cities. Associate Producer: Dallas Bower. Assistant Director: Vincent Permane. Text Editor: Alan Dent. Director of Photography (Technicolor): Robert Krasker. Operating Cameraman: Jack Hilyard. Art Director: Paul Sheriff. Assistant Art Director: Carmen Dillon. Scenic Artist: E. Lindegaard. Special Effects by Percy Day. Costumes designed by Roger Furse. Assistant Costume Designer: Margaret Furse. Make-up by Tony Sforzini. Hairdresser: Vivienne Walker. Continuity: Joan Barry. Chief Electrician: W.Wall. Master of the Horse: John White MRCVS. Production Unit: Alec Hayes, P.G. Bang, Laurence Evans. Music by William Walton, conducted by Muir Mathieson, played by the London Symphony Orchestra. Sound Recordists: John Dennis, Desmond Dew. Photographer of Stills: Wilfrid Newton. Production Supervisor for Laurence Olivier Productions: Phil Samuels. Distributed by Eagle-Lion. 136 mins.

With: Laurence Olivier (King Henry V of England), Robert Newton (Ancient Pistol), Leslie Banks (Chorus), Renee Asherson (Princess Katherine), Esmond Knight (Fluellen), Leo Genn (Constable of France), Felix Aylmer (Archbishop of Canterbury), Ralph Truman (Mountjoy, the French herald), Nicholas Hannen (Duke of Exeter), Harcourt Williams (King Charles VI of France), Robert Helpman (Bishop of Ely), Ivy St. Helier (Alice, Lady-in-Waiting), Freda Jackson (Mistress Quickly), Ernest Thesiger (Duke of Berri, the French Ambassador), Jimmy Hanley (Williams, soldier in English camp), Max Adrian (the Dauphin), John Laurie (Jamy, Captain in English army), Valentine Dyall (Duke of Burgundy), Goerge Robey (Sir John Falstaff), Frances Lister (Duke of Orleans), Niall MacGinnis (MacMorris, Captain in English army), Russell Thorndike (Duke of Bourbon), Roy Emerton (Lieutenant Bardolph), Michael Shepley (Gower, Captain in English Army), Griffith Jones (Earl of Salisbury), Morland Graham (Sir Thomas Erpingham), Arthur Hambling(Bates, soldier in English camp), Brian Nissen(Court, soldier in English camp), Frederick Cooper (Corporal Nym), Gerald Case (Earl of Westmoreland), Michael Warre (Duke of Gloucester), Janet Burnell (Queen Isabel of France), Frank Tickle (Governor of Harfleur), George Cole (boy), Jonathan Field (French messenger), Ernest Hare (a priest), Vernon Greeves (English herald).

"...As Shakespeare wrote it, The Chronicle History of Henry the Fifth is an intensely masculine, simple, sanguine drama of kinghood and war. Its more eloquent theme is a young king's coming of age... Olivier's Henry V frees Shakespeare from ... Elizabethan limitations (of the stage) ... Almost continually, it invests the art of Shakespeare - and the art of cinema as well - with a new spaciousness, a new mobility, a new radiance. Sometimes, by courageous (but never revolutionary) cuts, rearrangements and interpolations, it improves on the original. Yet its brilliance is graceful, never self-assertive. It simply subserves, extends, illuminates and liberates Shakespeare's poem...

(The) poetry is such that after hearing it, in this production, I find it as hard to judge fairly even the best writing since Shakespeare as it is to see the objects in a room after looking into the sun. The one great glory of the film is this language. The greatest credit I can assign to those who made the film is that they have loved and

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served the language so well ... (It is) spoken by people who know and love poetry as poetry and have spent a lifetime learning how to speak it accordingly. Their voices, faces, and bodies are all in charge of a man who has selected them as shrewdly as a good orchestrator selects and blends his instruments ...Charming as it is to look at, the film is essentially less visual than musical ... The sureness and seductive power of the pacing alone and its shifts and contrasts, in scene after scene, has seldom been equaled in a movie; the adjustments and relationships of tone are just as good...

Photographic perspectives are shallow, as in medieval painting. Most depths end in two dimensional backdrops. Often as not, the brilliant Technicolor is deliberately anti-naturalistic... The French court, in fragility, elegance, spaciousness and color, is porbably the most enchanting single set ever to appear on the screen. Almost every shot of the French court is like a pre-Renaissance painting...

To find the 'kind of poetic country' he wanted, and to avoid such chance anachronisms as air raids (the picture was made in Britain during the war) Olivier shot the battle sequence in Ireland ... The most inspired part of Shakespeare's play deals with the night before the battle of Agincourt. It is also the most inspired sequence in the film... It is unlikely that anything on the subject has been written to excel Shakespeare's short study, in Henry V, of men stranded on the verge of death and disaster ... In appearance and in most of what they say, the three soldiers with whom Henry talks on the eve of Agincourt might just as well be soldiers of World War II. No film of that war has yet said what they say so honestly or so well...

It is tantalizing to be able tommention so few of the dozens of large and hundreds of small excellences which Mr. Olivier and his associates have developed to sustain Shakespeare's poem...It was chiefly Olivier who did the brilliant casting; he who gave the French court its more-than-Shakespearean character. Many of the most poetic ideas in cutting and transition were also his. Above all, his was the whole anti-naturalistic conception of the film - a true Shakespearean's recognition that man is greater, and nature less, than life...

Henry V is one of the great experiences in the history of motion pictures - a major achievement - this perfect marriage of great dramatic poetry with the greatest contemporary medium for expressing it ... I cannot think of any (film) that seems to be more beautiful, more skillfully and charmingly achieved within its wisely ordered limits, or more thoroughly satisfying ... For years to come (it) will refresh and enchant every moviegoer who has it in him to love great dramatic poetry, beautifully spoken and acted."

- James Agee, extracts from reviews of HENRY V,
Agee on Film: Reviews and Comments by James Agee
(Boston: Beacon Press, 1958)

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Saturday, May 7 (2:30)
Monday, May 9 (2:30)

REMBRANDT. 1936. Produced and directed by Alexander Korda. Production Company: London Film. Screenplay by Carl Zuckmayer. Scenario by June Head, Arthur Wimperis, Carl Zuckmayer. Photography by Georges Périnal. Sets by Vincent Korda. Special Effects by Ned Mann. Production Manager: David B. Cunynghame. Costumes by John Armstrong. Musical Director: Muir Mathieson. Recording Director: A.W. Watkins, Supervising Editor: William Hornbeck. Editor: Francis Lyon. Unit Manager: Geoffrey Boothby. Technical Advisor: Johan de Meester. Musical Score: Geoffrey Toye. Camera Operator: Robert Krasker. Assistant Art Director: H.M. Waller. Sound Recordist: A. Fisher. Distributed by United Artists. 84 minutes.

With: Charles Laughton (Rembrandt van Rijn), Gertrude Lawrence (Geertke Dirx), Elsa Lanchester (Hendrickje Stoffels), John Bryning (Titus van Rijn), Richard Gofe (Titus as a child), Meinhart Maur (Ornia), Walter Hudd (Banning Cocq), John Clements (Govaert Flink), Henry Hewitt (Jan Six), George Merritt (the churchwarden), John Turnbull (the minister), Sam Livesey (the auctioneer), Roger Livesey (Beggar Saul), Lawrence Hanray (Heertsbeeke), Abraham Sofaer (Dr. Menasseh), Edward Chapman (Fabrizius), William Fagan (the Burgomaster), Austin Trevor (the Marquis), Raymond Huntley (Ludvig), Lewis Broughton, Frederick Burtwell (Saskia's brothers), Baroness Varany (a waitress), Marius Goring (Baron Leivens), Allan Jeayes (Dr. Tulp), Basil Gill (Adriaen), Herbert Lomas (Miller Harmen van Rijn), Gertrude Musgrove (Agelintje), Quentin McPherson (an official), Jack Livesey (a peasant), Edmund Willard (Van Zeeland), Roger Wellesley (Burgomaster's secretary), Byron Webber, Bellenden Powell (court members), Charles Paton, Hector Abbas, Leonard Sharpe (burghers at auction), Jerrold Robertshaw, George Pughe (museum directors).

"In the two years since THE PRIVATE LIFE OF HENRY VIII Korda had failed to find a suitable next role for Charles Laughton. Laughton was announced for the leads in THE SCARLET PIMPERNEL, THE GHOST GOES WEST, and THINGS TO COME, but the parts eventually went to other Korda players. For almost a year Korda and Laughton worked on an adaptation of Edmond Rostand's Cyrano de Bergerac; but one week they disagreed on the script, the next week they argued about casting, and the following week they could not agree on the appropriate false nose. The project was finally cancelled, to be replaced by the idea of making a biographical film about Rembrandt. Early in 1936 Alex was in Paris for Laughton's appearance at the Comédie Francaise, and after the performance they went to Amsterdam for a little reconnaissance. Back in London Korda decided to hire the German playwright Carl Zuckmayer, author of THE CAPTAIN OF KOPENICK (1928), to write the scenario for the Rembrandt film. Typically, Korda then got Lajos Biro, Arthur Wimperis, and June Head to work on the script in order to translate Zuckmayer's German sentimentality into a more acceptable English idiom ...

Korda and Laughton were concerned with exploring the man behind the paintings - the supreme egoist, impassioned craftsman, and peasant philosopher who refused to let financial adversity, his too early success, and society's artistic short-sightedness hinder the development of his talent. Since these qualities of Rembrandt's character were more apparent in his later years, it was decided that the story should commence at the

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turning point in Rembrandt's career, in 1642 when he had just finished his commissioned painting of the Civic Guard, 'The Night Watch', when his beloved wife Saskia died, and when he began to lose the favor and patronage of the Dutch bourgeoisie. The rest of the film is a series of vignettes describing his last years ...

Weeks and months of exhaustive research went into the preparation of the film. Almost everyone on the staff spent some time in Holland, poring over paintings, engravings, books, any source which would afford information on details of seventeenth-century Dutch architecture, furnishings, and costuming. It was a sudden time-shift for men like Périnal, Vincent Korda, and John Armstrong, all of whom had just worked on the twenty-first-century episode of THINGS TO COME.

Looking at REMBRANDT as a whole, what Korda and Laughton have achieved is the humanisation of a great artist ... it lacks a conventional dramatic structure, for REMBRANDT is a series of 'tableaux' often without dramatic links between them. On the other hand, there is scarcely a superfluous scene in the whole film; each one is thematically linked to the overall portrait of the artist which Korda is trying to express ...

As a director, Alex Korda often gives the impression that he avoids close-ups because they waste film time which could be better spent displaying the fabulous sets that he has created. In REMBRANDT, although the sets are key to the film, so are the close-ups: the faces of Rembrandt, Hendrickje, burghers, beggars, and cavaliers. It is interesting that Korda had planned on using shots of Rembrandt's paintings throughout the film but was dissuaded because he felt that these, especially the self-portraits, might destroy audience identification of Laughton with Rembrandt. Instead, Korda and Périnal probed the faces which inspired the artist's paintings. Besides the bitter comments about art and about the artist as 'beggar' to his patrons, Laughton's Rembrandt does not discuss his craft either. Nevertheless, Korda's philosophy is clear: the artist's life and his art are one.

When Korda made REMBRANDT, he discarded his formula for successful international film-making. Gone were the easily identifiable stereotypes and stereotypical situations, and gone, too, was any chance of the film becoming a commercial success. Its lack of conventional narrative structure and its 'high-brow' subject further weakened its box-office potentional. When Alex was warned of this, he was reported to have replied: 'I know - but it's very beautiful.' It was beautiful, and it was a critical success. After a triumphant premiere in Holland, the audiences, as expected, stayed away from the film."

- Karol Kulik, Alexander Korda: Man Who Could Work Miracles (N.Y.: Arlington House, 1975).

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Saturday, May 7 (5:00)
Thursday, May 12 (2:30)

THEY DRIVE BY NIGHT. 1939. Directed by Arthur Woods. Produced by Warner Brothers First National Productions Ltd. Executive Producer: Jerome J. Jackson. Screenplay by Paul Gangelin, James Curtis, Derek Twist, based on the novel by James Curtis. Dialogue director: Anthony Hankey. Director of Photography: Basil Emmott. Art Directors: Peter Proud, Michael Relph. Musical Director: Bretton Byrd. Editor: Leslie Norman. Sound by RCA. Made at Teddington Studios. Distributed by First National. 84 mins.

With: Emlyn Williams ("Shorty" Matthews), Anna Konstam (Molly), Allan Jeayes (Wally), Ernest Thesiger (Hoover), Jennie Hartley (landlady), Ronald Shiner (Charlie), Anthony Holles (Murray), Billy Hartnell (bus conductor), Kitty de Legh (Mrs. Wally), Joe Cunningham (Detective Pryor), Yolande Terrell (Marge), Julie Barrie (Pauline).

"The resurrection of the English film continues. In another twelve months we may find ourselves pursuing English films into obscure cinemas in the Edgware Road. THEY DRIVE BY NIGHT is a murder-story set against an authentic background of dance-palaces, public houses, seedy Soho clubs, and the huge wet expanse of the Great North Road, with its bungaloid cafés, the grinding gears, and the monstrous six-wheeled lorries plunging through the rain. Well acted by Mr. Emlyn Williams as a young gaol-bird wanted for a murder he hasn't committed, and superbly acted by Mr. Ernest Thesiger as Mr. Hoover, the sedate, pedantic sex-maniac with the sloping, humble walk, the grasshopper head, and the abominable pride, it gets the realistic twist out of every situation. One remembers Mr. Hoover expatiating on the crime in the public house - the most authentic pub conversation I have heard on the screen: Mr. Hoover saluting the stray cat, 'Ah, you pretty thing! Ah, my subtle one!': the absurd formalities of the dance palace. Dialogue, acting, and direction put this picture on a level with the French cinema - the settings for the first time in an English low-life story are not romanticized, and for once we are not conscious of the brooding auntie-like presence in Carlisle House - perhaps they didn't know what some of the words meant... The author of the English film has taken characters in a simple melodramatic situation and given them a chance to show with some intensity their private battlefields."

- Graham Greene, The Spectator, April 21, 1939; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 214-215

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A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE
April 29 - May 19, 1983

Friday, April 29 (6:00)
Monday, May 2 (2:30)

The Art of Advertising: program c. 98 minutes. Compiled by Clyde Jeavons, Deputy Curator, National Film Archive. Mr. Jeavons will introduce the six o'clock program on April 29th.

A program of historic British advertising films specially chosen from the unique collection preserved by the National Film Archive in London. The selection ranges in period from 1897 to the present and traces the development of the advertising film in Britain from the earliest days of cinema to the advent of commercial television - reaching, perhaps, unexpected levels of art and entertainment on the way.

VINOLIA SOAP (c. 1897). Silent. 50 secs.

One of the earliest surviving cinema commercials, filmed by Charles Goodwin Norton of London. Vinolia was a Pear's product.

THE WHISKEY OF HIS ANCESTORS (c. 1898). Silent. One minute.

One of two Dewar's Perth Whiskey advertisements of the 1890's known to exist, with a typically patriotic theme. Dewar's recently revived this original commercial in one of their campaigns.

THE SMALLEST CAR IN THE LARGEST CITY IN THE WORLD. (1913). Silent. 6 mins. 50 secs.

British and Colonial Kinematograph Co., for Cadillac Automobile Co. Director: F.S. Bennett.
Promotion film for Cadillac. A miniature car ordered from Cadillac's London headquarters by Queen Alexandra as a present for Prince Olaf of Norway is driven to the docks through the streets of London.

SHINE, SIR? (1916). 6 mins.

Made for the Kiwi Polish Co. during World War I. In this sound version a presenter makes some dubious claims about the beginnings of both film advertising and animation.

DADDY'S BIRTHDAY (c. 1919). Silent. 6 mins.

London Press Exchange for Swan Pens.
A budding novelist releases his "writer's block" with the aid of a Swan fountain pen.

CANDY CUSHIONS (c. 1925). Silent. 2 mins.

Advertisement for "Candy Cushions", which were sold with novelty gifts directly to the cinema audience.

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TROJAN CARS (c. 1925). Silent. 7 mins.

Debenham and Co., York, for Ayrshire Motor Co.
Promotion film for the versatile, if somewhat bizarre, Trojan motor car, shot in and around the historic town of York.

THE BOY WHO WANTED TO MAKE PICTURES (c. 1928). Silent. 2 mins. 30 secs.

Cartoons by H.M. Bateman, animated by David Barker.
Cartoon advertisement for Kodak pocket cameras. H.M. Bateman was a celebrated and much respected satirical social cartoonist of his day, and more than once lent his style and skill to advertising films.

TWO MORE (1929). Silent. 4 mins. 40 secs.

Publicity films.
Dramatised advertisement for "Plus Two" cigarettes, which offered better value by coming in packets of twelve; also, you never ran out.

AUSTRALIAN WINES (1930). Silent. 1 min. 50 secs.

British Commonwealth-linked promotional film made in a "modern" contemporary graphic style and with an unexpected punchline. Produced by the Empire Marketing Board, precursor of the GPO Film Unit and breeding ground of the British Documentary Movement.

MEET MR. YORK: A SPEAKING LIKENESS (1929). 6 mins. 30 secs.

British Publicity Talking Pictures in conjunction with S.H. Benson Ltd. for Rowntree & Co. Director: Bertram Phillips. Cartoons: Joe Noble. Part animated, part live-action commercial for York chocolate, claiming itself to be the "first talking cartoon advertisement". Somewhat creaky on both counts.

SOUND ADVICE (c. 1935) 6 mins. 30 secs.

National Film Corporation for "Classic" pipe tobacco. A doctor cures comedian Bobbie Comber's fragile nerves by prescribing pipe-smoking.

THE BIRTH OF THE ROBOT (1935) 6 mins. 30 secs.

Directors: Len Lye, Humphrey Jennings. Photography: Alex Strasser. Art Directors: John Banting, Alan Farmer. Sound: Jack Ellitt.
Many of the experimental geniuses of the British Documentary Movement directed their talents into advertising films. This beautiful example, a puppet film for Shell Oils, was made in Gasparcolor.

RAINBOW DANCE (1936). 4 mins.

GPO Film Unit. Director: Len Lye.
Experimental animation film in Gasparcolor, promoting the Post Office Savings Bank; generally acknowledged to be one of the finest, most timeless examples of Len Lye's work.

RHYTHM OF THE ROAD (1936). 4 mins.

"Sing-along" ad. for the Ford V8 motor car. Lyric by Cossar Turfery. Music by King Palmer's V8 Shadow Symphony Orchestra, which was formed especially to promote the V8 car. Sung by Gordon Little. A characteristic example of numerous entertainment commercials made by Ford in the 30s.

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THE KING WITH THE TERRIBLE HICCUPS (c. 1937) 4 mins. 50 secs.

Anson Dyer for Bush Radios.
One of several highly accomplished Technicolor cartoon commercials made by leading British animator Anson Dyer for Bush Radios.

SKY PIRATES (1937) 6 mins. 40 secs.

J. Walter Thompson. Director: George Pal. Music: Debroy Somers.
One of a series of brilliant Technicolor puppet cartoons made by George Pal for Horlicks.

THE HPO (1938). 3 mins. 50 secs.

GPO Film Unit. Animation: Lotte Reiniger. Music: Brian Easdale.
Assistant: R.M. Harris.
Silhouette cartoonist Lotte Reiniger was another major talent who made films for the GPO. This charming example in Dufaycolor promoted the "Heavenly Post Office".

ELOPEMENT IN FRANCE (1944). 2 mins.

Lintas for Rinso. Director: Richard Massingham.
Oddball director Richard Massingham is best known for the humerous propaganda shorts he made for the Ministry of Information in World War II. He also made commercials, like this comic ad. for soap powder.

CLOSE-UPS OF THE STARS No. 1 - VALERIE HOBSON (1945). 5 mins. 30 secs.

J. Walter Thompson for Lever Brothers.
First of a series of commercials for Lux Toilet Soap featuring leading movie stars and their complexions.

AN ENGLISHMAN'S HOME (1946). 2 mins. 10 secs.

Public Relationship Films for J. Walter Thompson. Director: Richard Massingham.
Massingham in a more lyrical mood with an ad. for Horlicks which gently re-affirms English social values after World War II.

GIBBS S.R. TOOTHPASTE (1955). 1 min. 15 secs.

Young and Rubicam for Gibbs.
The first British TV commercial, transmitted at 8.12 p.m. on 22nd September, 1955, and allegedly picked out of a hat for this singular honor.

HANCOCK AT THE BREAKFAST TABLE and HANCOCK A LA BREAKFAST TABLE (c. 1965). 2 mins.

Egg Marketing Board. With Tony Hancock and Patricia Hayes.
Tony Hancock, Britain's favorite comedian in the 60s, persuading the public to buy more eggs.

FIGARO (1979). 2 mins.

Director: Hugh Hudson.
Most of David Puttnam's protégés cut their teeth on commercials, including Hugh Hudson, director of Chariots of Fire. This is his most famous ad., for the Fiat Strada motor car - "hand-built by robots" to an operatic accompaniment.

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BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Sunday, May 8 (2:30)
Monday, May 16 (2:30)

SEVEN DAYS TO NOON. 1950. Directed by John Boulting. Produced and edited by Roy Boulting. Production Company: A Boulting Brothers Production for London Films. Screenplay by Frank Harvey and Roy Boulting, from an original story by Paul Dehn and James Bernard. Associate Producer: Peter de Sarigny. Assistant Director: Mike Johnson. Production Manager: John Palmer. Director of Photography: Gilbert Taylor. Associate Cameraman: Ray Sturgess. Camera Operators: Bob Huke, Gerald Moss, Denis Fox. Set Design: John Elphick. Sound Recordist: Bert Ross. Make-up: U.P. Hutchinson. Assembly Editor: Max Benedict. Sound Editor: Bert Eggleton. Assistant: Ann Chegwidden. Music composed by John Addison, played by The Philharmonia Orchestra, conducted by Dr. Hubert Clifford. Sound system by Western Electric. Dubbing by Red Law. Made at Shepperton Studios and in the Streets of London. Distributed by British Lion. 96 minutes.

With: Barry Jones (Professor Willingdon), Olive Sloane (Goldie), André Morell (Superintendent Folland), Sheila Manahan (Ann Willingdon), Hugh Cross (Stephen Lane), Joan Hickson (Mrs. Peckett), Hamilton Keene (General Willoughby), Noel Coleman (Brigadier Grant), Victor Maddern (Private Jackson), Ernest Clark (Barber), Ronald Adam (the Prime Minister), Marie Ney (Mrs. Willingdon), Merrill Mueller (American commentator), and Joss Ackland, Gerald Anderson, Pat Baring, Gordon Bell, Esme Berringer, Van Boolen, Joan Boxer, Robert Brooks-Turner, Robin Cole, Michael Conry, Basil Cunard, Glyn Davies, Rupert Davies, Robert Dean, Charles Doran, Jim Duggan, Edwin Ellis, Arnold English, Alec Faversham, Louise Gainsborough, Willoughby Gray, Chris Halward, Mona Harrison, Helen Harvey, Walter Horsborough, Peter Humphries, Elaine Innescourt, James Knight, Dennis Lehrer, Gordon Littman, Charles Mansell, Eve Martell, Geoffrey Matthews, Patrick McKnee, Peter Mitchell, Ernest Priest, Joe Pring, Malcolm Russell, George Selfe, Ella Starling, John Stamp, Mary Stone, John Stratton, Jean Sheppard, Dorothy Vernon, Barry Wicks, John Warren, Russell Waters, John Whitty and Michael Ward.

The Producers acknowledge: The War Office, Metropolitan and City of London Police, British Railways (Southern Region), London Transport Executive, Port of London Authority, The Automobile Association, The Royal Automobile Club and the Citizens of London.

"Advertisements for SEVEN DAYS TO NOON address themselves to 'the citizens of London', appropriately, because the success of this thriller depends as much on the realism of the London scene as on the more commonplace power to excite ... SEVEN DAYS TO NOON is the story of a city under strain. The film ... is an alarmingly topical thriller - it is, perhaps, a mistake to read more into it, to make it a plea for or against atomic warfare. A professor engaged on atomic research presents the Prime Minister with a personal ultimatum: he has abstracted a bomb and, unless a promise is given that all atomic work will cease, he will use it after a week to blow London sky-high. Professor Willingdon's part is not merely that of a spark to set the wheels of the plot in motion. He is no anonymous lunatic, but a deeply conscientious man, driven to his crazy gesture by an obsessive horror. Barry Jones makes his fall into madness a believable appeal for understanding.

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... The Prime Minister broadcasts the facts to the nation; the evacuation of London is undertaken. In these scenes, detail is accumulated to play discreetly on the audiences memories and fears. Loaded trains, cars, buses, leave the city, until there are only the deserted streets, haunted by the dogs and cats which their owners have been forced to abandon. The city streets, the Mall, the Belgravia squares, are caught by the camera in an empty, early morning light which lends its own strangeness to the scene.

Olive Sloane's Goldie is a comic, foolish, appealing creature, in a short scene the Professor attempts to explain the inevitability of his own action to this representative of the people. Common sense comes face to face with intellect run mad: neither can begin to understand the other....

SEVEN DAYS TO NOON stems directly (although so different in subject) from such wartime documentary-fiction films as THE WAY AHEAD and MILLIONS LIKE US, in which the individual story, the individual player, were subordinated to the actions of a whole group - a regiment, a factory, in this case a city ... SEVEN DAYS TO NOON employs a cast of largely unknown actors, and presents them objectively, without becoming greatly involved in their emotions....

As a whole, SEVEN DAYS TO NOON is solid, straightforward, and workmanlike in style, cleverly edited (by Roy Boulting) to convey the growing tension from a routine police investigation to a desperate race, and photographed (except in the last scene in a dramatically lit ruined church) simply and expressively. Above all, the Boultings seldom forget that the main purpose of the film is to keep the eye of the audience on the clock, as noon on the seventh day draws closer ... the Boultings have chosen to tell their story through the reactions of a mass of frequently anonymous people - a difficult task - and they are at their best when calling in the resources of London to convey both the normal and the extraordinary behaviour of the city."

- Penelope Houston, Sight and Sound 19: 8 (December, 1950),p.332

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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NO FUNNY BUSINESS
RADIO PARADE OF 1935

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April 29 - May 19, 1983

Sunday, May 8 (5:00)
Thursday, May 19 (6:00)

NO FUNNY BUSINESS. 1933 (1951 reissue version). Directed by John Stafford and W. Victor Hanbury. Production Company: John Stafford Productions. Production Manager: Duncan Harvey. Script by Victor Hanbury, from a story by Dorothy Hope. Assistant Directors: J. Martin, W. Kelly, S. Carlyle. Photography by Walter Blakely, D. Langley. Edited by E.B. Jarvis. Art Director: MacDonald Sutherland. Costume Supervisor: Clare Rabagliati. Gowns by Victoire. Musical Director: Ernest Broadhurst. Music by Noel Gay. Lyrics by Clifford Grey, Desmond Carter, Noel Gay. Sound Recordist: Cecil Thornton. Made at B.I.P., Elstree. Distributed by United Artists. 50 minutes. Abbreviated 1951 reissue of 1933 release.

With: Laurence Olivier (Clive Dering), Jill Esmond (Anne Moore), Gertrude Lawrence (Yvonne Kane), Edmond Breon (Edmond Kane), Gibb McLaughlin (Monsieur Florey), Finlay Currie (Mr. Potterton), Muriel Aked (Mrs. Frothergill).

RADIO PARADE OF 1935. 1935. Directed by Arthur Woods. Produced by British International Pictures, Walter C. Mycroft. Screenplay by Jack Davies, Paul Perez, James Bunting, Arthur Woods, from a scenario by Reginald Purdell, John Watt. Music by Hans May, Arthur Young, Benjamin Frankel, Bob Busby, Lawrence Brewis, Carl Foulke, Jimmy Messini. Dances by Buddy Bradley. Photography by Cyril Bristow, Philip Grinrod. Color photography by Claude Friese-Greene. Assistant Director: J. R. Sloan. Sound by C.V. Thornton. Sets by Clarence Elder, David Rawnsley. Musical Director: Benjamin Frankel. Edited by E.B. Jarvis. Color by Dufaycolor. Sound by Ambiphone. Made at Elstree Studios. Distributed by Wardour. 94 minutes.

With: Will Hay (Director General of the National Broadcasting Group, William Garland), Helen Chandler (Joan Garland, his daughter), Clifford Mollison (Jimmy Clare, Complaints Manager), Davy Burnaby (Major General Sir Ffrederick Ffortheringhay, first assistant), Robert Nainby (Colonel Egbert Featherstone Haugh-Haugh, second assistant), Jimmy Godden (Lieutenant Commander Vere de Vere de Vere, third assistant), Basil Foster (Captain Esme St. J. Entwistle, fourth assistant), Ivor McLaren (Flight Lieutenant Eric Lyttle Lyttle, fifth assistant), Billy Bennett (Commissionaire), Hugh E. Wright (inventor), Lily Morris, Nellie Wallace (two charladies), The Western Brothers (two announcers), Haver & Lee (two effects men), The Three Sailors (Assistants to the Complaints Manager), The Carlyle Cousins (three telephonists), Georgie Harris (Chief Page Boy), Gerry Fitzgerald, Arthur Young (two window cleaners), Claude Dampier (piano tuner), Teddy Joyce and his Band (band), Alfred Drayton (Carl Graham, head of Theatre Trust, Denier Warren (his P.A.), Clapham and Dwyer (two reporters), and Eve Becke, Fay Carroll, Peggy Cochrane, Yvette Darnac, Ronald Frankau, Alberta Hunter, Joyce Richardson, Ted Ray, Beryl Orde, Stanelli and his Hornchestra, Buddy Bradley Girls, Fred Conyngham (In Town Tonight).

Songs: "Goodmorning to You", performed by The Ensemble; "You're My Everything", performed by Fay Carroll; "Doing the Newer than New", performed by The Ensemble; "Signature Tune" and "Let's Go Wild", performed by Ronald Frankau; "But There's No

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One to Care for Me", performed by Eve Becke; "I'm Not Quite What I Used to Be", performed by Lily Morris and Nellie Wallace; "Let Me Go On Dreaming of You", performed by Gerry Fitzgerald and Arthur Young; "There's No Excusing Susan", performed by The Carlyle Cousins and Fred Conyngham; "Black Shadows Seem to be Haunting Me", performed by Alberta Hunter.

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April 29 - May 19, 1983

Tuesday, May 10 (2:30)
Thursday, May 12 (6:00)

THE SMALL BACK ROOM. 1948. Written, produced, and directed by Michael Powell and Emeric Pressburger. Production Company: The Archers. From the novel by Nigel Balchin. Assistant Producer: George R. Busby. Assistant Director: Sydney S. Streeter. Director of Photography: Christopher Challis. Edited by Reginald Mills. Production Designer: Hein Heckroth. Art Director: John Hoesli. Music: Brian Easdale. Nightclub music by Ted Heath's Kenny Baker Swing Group. Sound by Alan Allen. Distributed by British Lion. 107 minutes.

With: David Farrar (Sammy Rice), Kathleen Byron (Susan), Jack Hawkins (R.B. Waring), Leslie Banks (Colonel Holland), Michael Gough (Stuart), Cyril Cusack (Corporal Taylor), Milton Rosmer (Professor Mair), Walter Fitzgerald (Brine), Emrys Jones (Joe), Michael Goodliffe (Till), Renee Asherson (ATS Corporal), Anthony Bushell (Colonel Strang), Henry Caine (Sergeant Major Rose), Elwyn Brook-Jones (Gladwin), James Dale (Brigadier), Sam Kydd (Crowhurst), June Elvin (Gillian), David Hutcheson (Norval), Sidney James (Knucksie), Roderick Lovell (Pearson), James Carney (Sergeant Groves), Roddy Hughes (Welsh doctor), Geoffrey Keene (Pinker), Bryan Forbes (dying gunner).

"Whether light or serious in tone, virtually all of the Powell-Pressburger films of the 40's were either escapist or dealt with themes of escape and/or withdrawal from the contemporary world, a linking motif that seemed to irk the critics. THE SMALL BACK ROOM was not designed to answer those critics or to bow to them - but it was Powell and Pressburger's only really serious look at the (comparatively) contemporary British scene, retreating only to the extent of dealing with the latter days of the war. Its sole hint of fantasy was in a bizarre surrealist delirium-tremens sequence inspired by THE LOST WEEKEND. As a piece of filmmaking it was one of their best, and as a dramatic thriller it was realistic, moving, satiric, and (particularly in its prolonged climax of the de-fusing of a bomb) almost unbearable in its suspense. And in the days of a far from permissive screen, it managed to suggest a great deal about a far from conventional (by movie standards) relationship between hero and heroine. Though extremely well received by British critics, it had virtually no exhibition at all. There was no London premiere run, and no circuit booking - automatically condemning it to financial failure. Months after the press show, it finally emerged at a little theater in Golder's Green, a North London suburb, and subsequent bookings were only sporadic.

The delirium sequence apart, THE SMALL BACK ROOM perhaps now seems one of the more conventional Powell/Pressburger films, but if so it also seems one of the most meticulously crafted. The editing, the crisp use of sound, and above all the total avoidance of musical scoring in the climactic bomb sequence make that episode both a tour-de-force and a model of its kind. Quite incidentally, THE SMALL BACK ROOM is one of the Powell films that most impressed Martin Scorsese, who points to the night club sequence as being of definite influence on certain scenes in his own NEW YORK, NEW YORK.

THE SMALL BACK ROOM marked the reunion of Powell and Pressburger with Alexander Korda, with whom they had not worked since 1940. At this particular time the Rank Empire

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was becoming more economy-prone and more commercial-minded. There was less room for experimentation and 'prestige' production under the current policy, and Rank's key filmmakers - David Lean, Carol Reed, Launder and Gilliat - joined Powell and Pressburger in making the move to the Korda company, a move that was certainly quite justified via the artistic, if not always the monetary, results."

- © William K. Everson

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April 29 - May 19, 1983

Friday, May 13 (2:30)
Saturday, May 14 (5:00)

SO LONG AT THE FAIR. 1950. Directed by Terence Fisher and Antony Darnborough. Production Company: Sydney Box/Gainsborough. Produced by Betty E. Box. Screenplay by Hugh Mills and Anthony Thorne. Associate Producer: Vivian Cox. Production Controller: Arthur Alcott. Dialogue by Hugh Mills. Director of Photography: Reginald Wyer. Edited by Gordon Hales. Assistant Director: Gerald O'Hara. Production Manager: Billy Boyle. Camera Operator: David Harcourt. Art Director: Cedric Dawe. Supervising Art Director: George Provis. Special Effects: Bill Warrington, Leslie Bowie. Dress Designer: Elizabeth Haffenden. Make-up by George Blackler. Sound by S. Lambourne, Gordon McCallum. Music composed and conducted by Benjamin Frankel. Distributed by General Film Distributors Ltd. 88 mins.

With: Jean Simmons (Victoria Barton), Dirk Bogarde (George Hathaway), David Tomlinson (Johnny Barton), Marcel Poncin (Narcisse), Cathleen Nesbitt (Madame Hervé), Honor Blackman (Rhoda O'Donovan), Betty Warren (Mrs. O'Donovan), Eugene Deckers (day porter), Zena Marshall (Nina), Felix Aylmer (British Consul), André Morell (Dr. Hart), Austin Trevor (Police Commissaire), Natasha Sokolova (Charlotte), Nelly Arno (Madame Verni).

"...the pre-Hammer films ... from Highbury and Gainsborough relate strikingly and unexpectedly to his later work. SO LONG AT THE FAIR (Gainsborough, 1949), for example, demonstrates against all the odds that every major component of Fisher's world was already expressed on film before he even entered horror. In this instance the heroine is Vicky Barton (Jean Simmons), a respectable and innocent young English girl visiting Paris with her brother Johnny at the time of the World Fair. Fisher goes to some trouble to illustrate the enticing seductive atmosphere of the city, emphasising in one sweeping shot the lush flamboyant décor of their hotel, but there are hints both in the dialogue and the mise-en-scène that this gay exterior disguises an inner corruption and decay. Vicky is presented as being highly ingenuous and vulnerable while her brother is better equipped to separate the appearance of Paris from the reality ... there are ... jocular English references to foreign menace and deceit ... which have a distinctly nervous undertone ... the pair visits the Folies Bergères, whose raw physicality as portrayed by Fisher brings the contrast between the two worlds nearer the surface. The next day when Vicky goes to wake her brother both he and the room in which he is staying have completely disappeared. The camera tracks behind her as she comes up against a blank wall where the door had been, and soon she is becoming hysterical with the hotel staff, who deny her brother's existence. Their icy malevolent charm now comes nearer to the surface and Fisher inserts one remarkably vampiresque composition of Jean Simmons, pale and crying, on her bed in the foreground, being menaced by the black predatory figure of Madame Hervé, the maitresse, standing directly behind her.

... the plot rapidly develops into an allegorical, but explicit, struggle between English rationality and benevolence on the one hand, and alien hypocrisy and evil on the other. To overcome the latter, the girl has to reject her own self-denying 'propriety' and enlist the help of George Hathaway, an English artist working in Paris;

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together they break into the sealed chamber from an adjoining bedroom, and then force their way through the bricked-up door out into the hall. This smashing of the attractive exterior of the Parisian hotel effectively shatters the seductive veneer of Paris as surely as the stake entering the luscious female vampire in DRACULA transforms her into a haggard old crone ... In fact SO LONG AT THE FAIR could easily have been re-shot, sequence for sequence, as a vampire movie without making any difference to its basic mechanics, for the same dualistic structure pervades every frame. Presumably the film would then end with the staking of the brother to purify and purge the alien 'infection' to which he has succumbed.

The film reveals that Fisher's place at the centre of the cinematic horror revival of the late 1950s was very far from being accidental. While other mainstream film-makers like Cass or Crabtree took to horror diffidently or even reluctantly, Fisher saw it from the first as a kind of liberation, and he was easily able to extend the kind of bipolar structure he had elaborated for SO LONG AT THE FAIR into Hammer's major myth-cycles."

- David Pirie, A Heritage of Horror: The English Gothic Cinema 1946 - 1972 (N.Y.: Avon, 1973).

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Research by Howard Feinstein

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April 29 - May 19, 1983

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Friday, May 13 (6:00)
Saturday, May 14 (2:30)

*Introduced by Scott Meek, Feature Films Officer of the National Film Archive, British Film Institute

PICCADILLY.** 1929. Produced and directed by E.A. Dupont. Production Company: British International Pictures. Scenario and subtitles by Arnold Bennett. Photography by Werner Brandes. Art Director: Alfred Jűnge. Assistant Director: Rona D. Goetz. Edited by J.N. McConaughty. Made at Elstree Studios. Distributed by Wardour. 106 minutes.

With: Gilda Gray (Mabel Greenfield), Anna May Wong (Shosho), Jameson Thomas (Valentine Wilmot), King Ho-Chang (Jim), Cyril Ritchard (Victor Smiles), Hannah Jones (Bessie), Charles Laughton (a continental visitor), Ellen Pollock (vamp), Harry Terry (publican), Gordon Begg (coroner), Charles Paton (doorman).

**Silent film with piano accompaniment by William Perry or Donald Sosin.

"E.A. Dupont (1891-1956) had made a mediocre film debut in Germany before achieving world fame with the classic VARIETE (known as VAUDEVILLE in Britain) in 1926.. His subsequent trip to Hollywood to make LOVE ME AND THE WORLD IS MINE (1927) had not been a success, but his years in London produced some striking work. After collaborating on Wilcox's MADAME POMPADOUR, he directed two very stylish silent films, MOULIN ROUGE (1928) and PICCADILLY (1929), both photographed by his fellow expatriate Werner Brandes in sets by Alfred Jünge. Dupont's work may not be particularly British in style of inspiration, but it offers an example of sheer cinematic skill which was seldom surpassed in Britain in the 1920s. From its opening shots, for example, PICCADILLY shows his exceptional visual sense - his use of camera movement, skill in intercutting and predilection for mirrors and shadows, glass and glossy surfaces. The result is an extreme opulence and filmic dynamism. The plot is simple but with customary Dupont overtones: a nightclub owner, aware that his mistress is losing her drawing power as a dancer, gambles on the attraction of a young Chinese girl he discovers washing dishes in the scullery of his own restaurant. The girl quickly ensnares him, and when she is found dead both he and his mistress are under suspicion, until a suitably melodramatic ending allows them to go free.

In PICCADILLY Dupont shows himself to be fascinated by the Chinese femme fatale protrayed by Anna May Wong, whom he surrounds with decadent glamor. The differing atmospheres of nightclub dance floor and backroom scullery are neatly captured, the drunk-filled bars of Piccadilly have a real sleazy corruption, and the hero discovers a disconcerting world of oriental mystery when he ventures into Limehouse. Dupont's cinema is marked by his mastery of light and surface texture - the beauty of women's faces and bodies, the effect of smoke or shadow - all captured with an admirably fluid camera. With the advent of sound, Dupont made a considerable impact with ATLANTIC (1929), B.I.P.'s first talking film, but his next two films, CAPE FORLORN and TWO WORLDS, made in triple language versions in accordance with the company's current policy in 1930, were markedly less successful. Dupont left Britain for good in 1931, to resume his career first in Germany and subsequently in Hollywood, where he ended as

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a deafeated figure reduced to making cheap and insignificant quickies. The British company whose reputation he had helped to establish, however, remained a major force in the film industry. "

- Roy Armes, A Critical History of British Cinema (N.Y.: Oxford University Press, 1978), p. 74-75.

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April 29 - May 19, 1983

Sunday, May 15 (2:30)
Tuesday, May 17 (2:30)

VICTORIA THE GREAT.* 1937. Produced and directed by Herbert Wilcox. Production Company: Imperator Film Productions. Scenario and dialogue by Miles Malleson and Charles de Grandcourt. Photography by F.A. Young. Art Director: L.P. Williams. Sound Recording by L.E. Overton. Color sequence in Technicolor. Technicolor Color Director: Mrs. N. Kalmus. Technicolor Photography by William V. Skall. Musical Score by Anthony Collins. Musical Director: Muir Mathieson. Designs by Doris Zinkeisen, Tom Heslewood. Make-up and hairdressing by Guy and Patricia Pearce. Supervising Editor: James Elmo Williams. Edited by Jill Irving. Assistant Director: Lloyd Richards. Production Manager: Tom White. Music Played by The London Symphony Orchestra and The Band of His Majesty's Life Guards. Recorded on Western Electric Wide Range Noiseless Recording. Made at the London Film Studios, Denham. Distributed by RKO Radio Pictures. 121 minutes.

With: Anna Neagle (Queen Victoria), Anton Walbrook (Prince Albert), H.B. Warner (Lord Melbourne), Walter Rilla (Prince Ernest), Mary Morris (Duchess of Kent), Greta Wegener (Baroness Lehzen), C.V. France (Archbishop of Canterbury), James Dale (Duke of Wellington), Charles Carson (Sir Robert Peel), Hubert Harben (Lord Conyngham), Felix Aylmer (Lord Palmerston), Arthur Young (Mr. Gladstone), Derrick De Marney (young Mr. Disraeli), Hugh Miller (Lord Beaconsfield, old Disraeli), Paul Leyssac (Baron Stockmar), Percy Parsons (President Lincoln), Lewis Casson (Archbishop of Canterbury-Jubilee), Frank Birch (Sir Charles Dilke), William Dewhurst (Mr. John Bright), Henry Hallatt (Mr. Joseph Chamberlain), Ivor Barnard (assassin), Gordon McLeod (John Brown), Tom Heslewood (Sir Francis Grant), Miles Malleson (physician), Joan Young (Miss Pitt), Wyndham Goldie (Cecil Rhodes), and Robert Atkins, Arnold Lucy, Neil McKay, Bert Bendon, Syd Crossley, Hal Gordon, Edgar Driver, G. Moore Marriott, Charles Lefeaux, O.B. Clarence, Clarence Blakiston, Vi Kaley, Marie Wright.

* Newly restored color print.

"Herbert Wilcox, born in County Cork, Ireland, has also throughout his long career vigorously waved the British flag. His exultantly triumphant VICTORIA THE GREAT arose from a request by the Duke of Windsor during the brief period in 1936 when he occupied the throne as King Edward VIII. Alexander Korda was for once left at the post. The film was shot in five weeks, a remarkably short time for such a subject ... Its treatment was episodic, being based on Laurence Housman's Victoria Regina, which was more a series of sketches based on Victoria's life than a play. The film was exhibited to the public at a psychologically appropriate time, and Britain, troubled by a worsening European situation, gladly revelled in a frenzy of nostalgic imperialism ..."

- George Perry, The Great British Picture Show (N.Y.: Hill and Wang, 1974) pp. 80-81

"VICTORIA THE GREAT's title is misleading, for there is little evidence of the political factors of her sixty-four-year reign. Rather, in episodic and condensed fashion, the film endeavors to portray the domestic ruler and her behind-the-scenes

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life, from the time of her sudden ascension to the throne at eighteen to her triumphant Diamond Jubilee on June 22, 1897.

Anna Neagle, whose professional association with Wilcox had seen her forsake the costumed movie biographies of actresses Nell Gwyn and Peg Woffington (PEG OF OLD DRURY) for a succession of mediocre backstage romantic dramas (LIMELIGHT, THE THREE MAXIMS, LONDON MELODY), realized in Victoria a performance that finally brought her international recognition, as well as American celebrity. From impetuous youth, through the tender relationship with her prince consort, Albert of Saxe-Coburg, to the tottering, widowed octogenarian whose subjects' acclaim moves her to murmur, 'How good they are! How kind!' Anna Neagle's delineation of Victoria's more admirable traits is sufficiently beguiling to persuade audiences that this, indeed, was the genuine article - the Queen herself. And, to a lesser degree, this illusion is supported by the charming impersonation of Albert by Austrian-born Anton Walbrook.

Filmed largely in black and white, VICTORIA THE GREAT bursts suddenly into somewhat gaudy Technicolor for its climatic Jubilee sequence, a harbinger of SIXTY GLORIOUS YEARS, the all-color sequel that Wilcox produced with Neagle and Walbrook in 1938. So financially rewarding were both these motion pictures that Wilcox derived additional mileage from them by splicing the first half of VICTORIA THE GREAT with the last half of SIXTY GLORIOUS YEARS and rereleasing them in 1942 as QUEEN VICTORIA."

- Jerry Vermilye, The Great British Films (Secaucus, N.J.: The Citadel Press, 1978), p. 40

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Sunday, May 15 (5:00)
Thursday, May 19 (2:30)

FIRE OVER ENGLAND. 1937. Directed by William K. Howard. Production Company: London Film Productions/Mayflower-Pendennis, an Alexander Korda presentation. Produced by Erich Pommer. Screenplay by Clemence Dane, Sergei Nolbandov. Photography by James Wong Howe. Special Effects Photography: Eddie Cohen. Edited by Jack Dennis. Art Director: Lazare Meerson. Special Effects: Ned Mann, Lawrence Butler. Costumes by René Hubert. Miss Robson's make-up by Guy Pearce. Music by Richard Addinsell. Musical Director: Muir Mathieson. Sound Director: A.W. Watkins. Sound recording by Jack Rogerson. Based on a novel by A.E.W. Mason. Assistant Art Director: Frank Wells. Assistant Director: W. O'Kelly. Camera Operator: Wilkie Cooper. Production Manager: Roland Gillett. Sound System by Western Electric. Distributed by United Artists. 89 minutes.

With: Flora Robson (Queen Elizabeth), Raymond Massey (Philip of Spain), Leslie Banks (Earl of Leicester), Vivien Leigh (Cynthia), Morton Selton (Burleigh), Tamara Desni (Elena), Lyn Harding (Sir Richard), George Thirwell (Gregory), Henry Oscar (Spanish Ambassador), Robert Rendell (Don Miguel), Robert Newton (Don Pedro), Donald Calthrop (Don Escobal), Charles Carson (Admiral Valdez), Laurence Olivier (Michael Ingolby), Lawrence Hanray (French Ambassador), Roy Russell (Cooper), Howard Douglas (Amberley), Cecil Mainwaring (Illingworth), Francis de Wolfe (Tarleton), Graham Cheswright (Maddison), A. Corney Grain (Hatton), Herbert Lomas (Richard Ingolby), James Mason (Hillary Vane), Ralph Truman (inquisitor).

"Ever since HENRY VIII, Korda had wanted to make a film about Queen Elizabeth I, for as the other 'best-known' English monarch she represented the most likely and appropriate subject for a follow-up to HENRY. Alex had already picked out his star, Flora Robson, but she and the public had to wait four years while Korda had several scripts written about the Virgin Queen. He finally bought the film rights to A.E.W. Mason's novel Fire Over England, and Clemence Dane, the British writer, was set to work adapting the novel for the screen. Korda then hired William K. Howard, one of Hollywood's most promising film directors (e.g. THE POWER AND THE GLORY-1933) to direct the film, and Howard brought with him from Hollywood the cameraman who had shot almost all his American films, James Wong Howe, now considered one of the masters of Hollywood cinematography. To design the sets for the film Korda obtained the talented Russian-born art director Lazare Meerson, whose work had added so immeasurably to the French films of René Clair, Jacques Feyder, and Marcel L'Herbier. Once this truly international team was gathered together, Korda left the actual execution of the film to Pommer.

The Armada confrontation and the rulers and courts of Spain and England provide the historical background for this fictional story about a headstrong young Englishman (Michael Ingolby, played by Laurence Olivier), who saves Elizabeth and England from a group of English traitors in the paid service of Philip of Spain. It seems ironic that in such a patriotic film the court of Philip would turn out to be far more

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interesting, in sets, action, and acting, than the Elizabethan court ... there is much action ... and some stirring Armada scenes, including some of the best model ship sequences in all of cinema. Richard Addinsell's music adds to the rousing spirit of the film and deserves to be numbered with the finest scores written for British films. Of all the films during this period made for Korda by others, FIRE OVER ENGLAND is the most like an Alexander Korda production and owes much of its success to the Korda 'panache'."

- Karol Kulik, Alexander Korda: Man Who Could Work Miracles (N.Y.: Arlington House, 1975).

"An unofficial companion-piece to Eisenstein's ALEXANDER NEVSKY in that it was a semi-propagandist warning to Hitler to keep 'Hands Off' by stressing the failure of a previous invasion attempt, FIRE OVER ENGLAND, though wholly filmed in England, was produced with an impressive roster of international talent. Producer Erich Pommer (who himself directed at times, and was responsible for dozens of silent and sound classics in Germany, the USA and England) was obviously far more than just a nominal producer here, and his personal touch can be recognised throughout... Olivier's youth and acting inexperience are happily just right for the character he plays; Leigh is young and incredibly lovely, and a surprisingly unbilled James Mason makes a rather petulant minor villain. (One of the film's drawbacks - as a swashbuckler - is that it has no real villain, other than Philip of Spain, in the capable hands of that latter-day Arliss, Raymond Massey). Acting honors on the whole are quite easily stolen by the veterans - Flora Robson, Leslie Banks, and most especially Morton Selten in a beautifully rounded performance."

- William K. Everson, as program notes for The New School, The Play and Novel as Film (Program 4: March 3, 1967)

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

The National Film Archive

The National Film Archive was founded in May, 1935, as a division of the British Film Institute (set up 20 months earlier, in September, 1933) and in fulfilment of one of the ten aims of the Institute: "to maintain a national repository of films of permanent value". In the 1950s, the Archive began systematically to select and acquire television programmes as well as films for preservation, and in 1961 the Institute's terms of reference were officially extended to include television. Known initially as the National Film Library, the Archive began as a part-time activity of a single member of the Institute's staff, the late Ernest Lindgren, OBE, who continued as Curator until his retirement in June, 1973. He was succeeded by the present Curator, David Francis, who had been the Archive's first Television Officer. The Archive was also a founder-member, in 1938, of the International Federation of Film Archives (FIAF), which now represents film preservation organizations in some 50 countries throughout the world.

Today the Archive employs a staff of 140 and remains - with the exception of the Imperial War Museum's specialist Film Department - the only official national repository of film and television in the United Kingdom. It is financed principally through the BFI's annual budget from the government's Office of Arts and Libraries, but also receives a sizeable annual grant from the Independent Television Companies Association (ITCA) for the purchase of broadcast-standard commercial television material. In recent years, the Archive's hard-pressed nitrate preservation programme has gained additional financial support from a variety of commercial sponsors and private benefactors.

The Archive's main objectives are to select, acquire, preserve, document and make permanently accessible for research and study a national collection of films and television programmes of all kinds from any source and of any nationality which have been exhibited or transmitted in the United Kingdom, and which have lasting value as works of art, as historical or scientific records, and as evidence of contemporary life and behaviour, and which collectively illustrate the artistic and historical development of cinema and television. The Archive's collection now numbers some 75,000 titles, comprising feature and fiction films, short films, documentaries, newsreels, sponsored films, amateur films, and television programmes, ranging in period from 1894 to the present day.

In physical terms, this collection consists largely of negatives and prints in varying condition, and films and videotapes acquired from the British Broadcasting Corporation (BBC) and Independent Television companies. There is a continuous programme of duplication onto modern safety stock of decaying nitrate film to ensure its future preservation. The current copying rate is five million feet of film per year, but in common with many of the world's film archives, the NFA faces a daunting task in the saving of its nitrate collection. With 150 million feet - much of it received in badly neglected condition - still in its care, the Archive will need to complete its nitrate duplication programme by the year 2000 if films in the collection are not to be lost through natural but irreversible decomposition. The Archive has also become increasingly con-

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cerned in recent years with the rapid fading of color films and the unpredictable life of videotape, the more so as the scale of funding necessary to tackle these problems properly has yet to be secured.

The Archive also has curatorial responsibility for the BFI's Stills, Posters and Designs collection - one of the largest of it kind in the world, numbering some two million black and white stills, nearly a million color transparencies, and several thousand movie posters and original set designs. These are in constant demand for research, publishing, and exhibition purposes.

The work and problems of the National Film Archive are not, of course, unique, and for historical reasons the NFA enjoys an expecially close bond with its New York Counterpart, The Department of Film of the Museum of Modern Art. The Archive is flattered and proud to have been invited to participate in "Britain Salutes New York" with its presentation of classic British films. Bigger things are in store: plans have already been laid for a major retrospective of British cinema, when some 400 films restored and preserved by the National Film Archive will be programmed at the Museum's new premises.

- Clyde Jeavons, Deputy Curator,
National Film Archive

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Wednesday, April 27: Special Preview of the Exhibition (excerpts).

FIRE OVER ENGLAND. 1937. William K. Howard. With Flora Robson, Leslie Banks, Vivien Leigh, James Mason. 7 minutes.

NO FUNNY BUSINESS. 1933. John Stafford and Victor Hanbury. With Gertrude Lawrence, Edmond Breon. 4 minutes.

THEY DRIVE BY NIGHT. 1939. Arthur Woods. With Emlyn Williams. 5 minutes.

THE STORY OF GILBERT AND SULLIVAN. 1953. Sidney Gilliat. With Robert Morley, Maurice Evans, Peter Finch. 10 minutes.

In celebration of the 50th anniversary of the British Film Institute, of which the National Film Archive is a major constituent, and as part of the city-wide program, BRITAIN SALUTES NEW YORK, the Department of Film has prepared a three-week schedule of British films preserved by the Archive.

Clyde Jeavons, Deputy Director of the National Film Archive will introduce the series with an NFA compilation of short films, THE ART OF ADVERTISING: BRITISH CINEMA ADVERTISING, 1897 - 1979.

We would like to thank Anthony Smith, Director of the British Film Institute, and David Francis, Curator of the National Film Archive, for their support of this program and to express our gratitude to the entire staff of the Archive, including Clyde Jeavons, Elaine Burrows, Scott Meek, and David Meeker for their collaboration.

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Friday, April 29 (2:30)
Tuesday, May 3 (2:30)

THE LODGER: A STORY OF THE LONDON FOG. 1926. Directed by Alfred Hitchcock. Produced by Gainsborough, Michael Balcon. Screenplay by Alfred Hitchcock and Eliot Stannard, from the book by Mrs. Belloc Lowndes. Assistant Director: Alma Reville. Photography by Hal Young, Baron Ventimiglia. Editing and titling by Ivor Montagu. Art Director: C. Wilfred Arnold, Bertram Evans. Title design by E. McKnight Kauffer. Distributed by W. and F. Made at Islington Studios. Silent, original piano accompaniment by William Perry or Donald Sosin. ca. 65 mins.

With: Ivor Novello (Jonathan Drew, the lodger), June (Daisy Bunting), Malcolm Keen (Joe Betts), Arthur Chesney (Mr. Bunting), Marie Ault (Mrs. Bunting).

"THE LODGER was Hitchcock's third picture, and the first he made in Britain. He had entered the industry in 1920, at the age of twenty, writing and designed titles for Famous Players at Islington. In 1923 he joined Michael Balcon's new production company, Gainsborough Pictures, and worked for two years as assistant director, scenarist and art director by turns. In 1925 Balcon gave him his first chance to direct a film on his own: he made an immediate success with two romantic melodramas, THE PLEASURE GARDEN and THE MOUNTAIN EAGLE.

These films were produced by Balcon in Munich. In 1926 Hitchcock returned to Britain to direct this version of Mrs. Belloc Lowndes' celebrated novel "The Lodger". In his index to the work of Alfred Hitchcock (Sight and Sound Index Series No. 18), Peter Noble records the difficulties which had to be surmounted before the film attained its eventual great success: 'When THE LODGER was cut and finished it was taken to Ivor Montagu, who was then running a company in association with Adrian Brunel. Montagu was asked to re-edit the film as C.M. Woolf of W. and F. Distributors was not particularly pleased with it. He re-cut some sequences, ordered some new re-takes (which Hitchcock shot), wrote a new set of titles, reducing them to a sparse minimum, and commissioned McKnight Kauffer, the famous commercial designer, to design the titles and backgrounds. THE LODGER was then released by W. and F., and was one of the biggest successes of the year.'

Though the subject is one full of promise, a good deal of which is realised, THE LODGER suffers from several faults which prevent it from maintaining a continuous excitement; after all these years, in fact, it cannot stand on its own feet as a thriller, and a good deal of its interest is now academic. The handling is uneven; in the middle particularly the inexperience of the director becomes obvious from some stagy scenes, theatrically presented and acted. Novello's performance is throughout extremely crude (and often, now, very funny); this is partly due to his own limitations as an actor, but partly also to script and direction which require him to behave in a blatantly 'guilty' manner in order to deliberately mislead the audience.

Certain sequences, however, do still survive; the sharply cut murders; the very realistic, humorous scenes (backstage at a musical comedy, the dressing room a couturier's where Daisy works) which are used to build up an atmosphere of excitement

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and menace at the beginning of the film. Where, in fact, the scenario has translated the story with honesty and feeling for cinematic (rather than thatrical) style, Hitchcock has succeeded brilliantly in putting it on to film.

Considered in relation to Hitchcock's subsequent career, THE LODGER is particularly interesting. Its realistic settings, its lower-middle class locale (presented without any false glamor) are those which were to form the background to Hitchcock's famous series of melodramas in the thirties. Most, indeed, of the later films' ingredients are here; the ingenious visual touches, the acute and sometimes caustic observation, the imaginative, economical style, the long build-up of suspense, the climactic violence. In all these THE LODGER pointed forward to its director's great future."

- Lindsay Anderson, "Some Notes on THE LODGER," BFI Programme Notes (Spring, 1950)

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Saturday, April 30 (2:30) April 29 - May 19, 1983
Thursday, May 5 (6:00)

FIRST A GIRL. 1935. Directed by Victor Saville. Production Company: Gaumont British. Scenario by Marjorie Gaffney. Photography by Glen MacWilliams. Editing by A. Barnes. Art Director: O. Werndorff. Dresses by J. Strassner. Wardrobe by Marianne. Dances by Ralph Reader. Songs by M. Sigler, A. Goodheart, A. Hoffman. Musical Director: Louis Levy. Sound by A.C. O'Donaghue. Distributed by G.B. Distributors. 91 mins.

With: Jessie Matthews (Elizabeth), Sonnie Hale (Victor), Anna Lee (Princess), Griffith Jones (Robert), Alfred Drayton (McLintock), Constance Godridge (Beryl), Eddie Gray (goose trainer), Martita Hunt (Seraphina), Donald Stewart (singer).

"When Reinhold Schünzel first filmed VIKTOR UND VIKTORIA (1933)*, this story pf an unemployed actress who meets up with an unemployed ham actor who makes spare money on the side as a female impersonator, (when they are caught in a downpour he loses his voice, and she, from hunger, agrees to take his place that night,) he was creating a near-the-knuckle classic in what always, especially with English and German audiences, was a hugely popular mode of comedy. From Shakespeare and Danny La Rue and the Venus in Tails - the sexual titillation and the ambiguous humor to be gotten out of a pretty woman disguised as a man and the reverse (though then it was nearly always played for out and out farce without the piquant sexual angle arising) had a long tradition in Europe, though it never caught on to anywhere near the same degree of popularity in America (a classic failure was Hepburn's SYLVIA SCARLETT)... The piquancy of a pretty girl, who by some devious plotting, is found masquerading as a boy served countless 20s and 30s English films such as GIRLS WILL BE BOYS, WINGS OF THE MORNING, ME AND MARLBOROUGH, etc., of which the best was to be Saville's English adaptation (though in a much stricter climate of censorship), FIRST A GIRL.

Whereas Renate Muller as the Viktoria of the German film ... was sufficiently androgynous in male clothing to fool the woman and the men, Jessie Matthews' disguise is purely nominal ... The joke came not from the disguise ... but from the fun of the telling - and this Saville handles smoothly, with the wit and style one has come to expect from him. No question but that he could have made a very sharp and pointed sexual comedy out of the material had he filmed it a year or so earlier - but instead, it serves as an amusing plot for a musical with lots of good numbers. The opening is a real treat, light and airy from the moments the credits roll, and very good songs which Miss Matthews does with ... grace and charm ...

Although the basic outline is the same in both this and Schünzel's film (the characters' names are the same and Vienna is the place it is set in) because of the different treatment of the 'sexual' angle, the films are to be seen side by side with equal pleasure - where Schünzel's situation piled on the double entendres till the possibilities branched out into almost every possible sexual variation, there is in FIRST A GIRL never any interest shown between the women, the scintillating cosmopolitan Princess ... and Jessie; and the hero only begins to find himself attracted to the 'boy' before the cat is out of the bag and he knows that he's a she ...

* Remade as VICTOR/VICTORIA in 1982 by Blake Edwards in the UK

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Sonnie Hale plays the ham actor who guides Jessie in his routines, and falls in love with the madcap Princess. In real life he was married to Jessie, and later even directed her. Griffith Jones plays the pliant engaging hero.

Thirty years later in the moral liberal moral climate of the late 50s, Billy Wilder returned to the subject; disguising the boys as girls and painting the film blue enough to satisfy the most liberated tastes to make SOME LIKE IT HOT - more Germanic even than its original. But here it's fun - light, amusing, lovely to look at, wittily treated ... "

- John Kobal, National Film Theatre
Programme Notes

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Saturday, April 30 (5:00)
Thursday, May 5 (2:30)

MILLIONS LIKE US. 1943. Written and directed by Frank Launder and Sidney Gilliat. Produced by Gainsborough, Edward Black. Photography by Jack Cox, Roy Fogwell. Supervising Editor: R.E. Dearing. Edited by Alfred Roome. Art Director: John Bryan. Music by Louis Levy. Production Manager: Jack Swinburne. In Charge of Production: Maurice Ostrer. Sound Supervision: B.C. Sewell. Sound System: British Acoustic Films. Distributed by General Film Distributors Ltd. 103 mins.

With: Eric Portman (Charlie Forbes), Patricia Roc (Celia Crowson), Gordon Jackson (Fred Blake), Anne Crawford (Jennifer Knowles), Joy Shelton (Phyllis Crowson), Megs Jenkins (Gwen Price), Terry Randal (Annie Earnshaw), Basil Radford (Charters), Naunton Wayne (Caldicott), Moore Marriott (Jim Crowson), John Boxer (Tom Crowson), Valentine Dunn (Elsie Crowson), John Salew (Dr. Gill), Hilda Davies (Miss Hodge), Irene Handl (landlady), Angela Foulds (Megs), Terence Rhodes (Johnnie), Paul Drake (handsome young man), Gordon Edwards (wing commander), John Wynn (squadron leader), Albert Chevalier, Frank Webster (roof spotters), Beatrice Varley (Miss Wells), Courtney Luck (Polish officer), Amy Dalby (Mrs. Bourne), John Schofield (George), Amy Veness (Mrs. Blythe), Jack Vivyan (Sam), Arthur Denton (Ernie), Jonathan Field ("Ugly Youth"), Avis Scott (Alice), Clifford Cobbe ("Heavy Rescue"), Grace Allardyce (Mrs. Hammond), Barry Steele (Percy Hoskins), Bertha Willmott (the singer), John Slater (man on pier), Brenda Bruce (Brenda), "And Millions Like You in MILLIONS LIKE US".

"Launder and Gilliat's first feature as writers and directors was originally to be made with the full backing of the Ministry of Information. Roger Burford, script editor of the Films Division, (following Betjeman), had suggested that they provide a film covering the whole British war effort at home - a vast, if not impossible, assignment. Launder: 'With this object we toured the country, visiting docks, farms and coastal areas, and went to war factories and works all over Britain. We came to the conclusion that the best way to attract a wide public to a subject of this nature, which was what the Ministry wished, was to clothe it in a simple fictional story.' The story concerned action on the female industrial front. Gilliat: 'We were very impressed with the fate - if you like to call it that - of the conscripted woman, the mobile woman. And that's what we would have liked to call the thing if it hadn't been such a silly title! The M.O.I. said they greatly liked the script, but it wasn't the extensive documentary they'd been expecting. However, they strongly recommended Gainsborough to make it with their blessing and co-operation. Ted Black (unlike Maurice Ostrer) was happy to take it on. Kept us reasonably on the straight and narrow, too, and suggested no corn - anything obvious, vulgar or overdone was to be laid at our door. We shot as much as we could in actual factories, hostels and gunsites. For the dance hall scene we had real serving soldiers, airmen, and firemen - lent us for a couple of days by the service, several hundred all told (exactly as in the script, in fact). We overdid some things - sometimes by trying to make people look genuine and ordinary, and ending up with some of them at times looking slightly soppy - and exaggerated others. Ted made us over-elaborate the air-raid and put in too much contemporary documentary material, as well as some expensive large-scale models which we both felt we could have done without. But on the whole I don't think we compromised - our errors were those of

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inexperience and over-avidity. I still think it gives you, at times at any rate, the feeling of what it was like to be in a town in Britain in 1943.' ...

This is the only feature film where Launder and Gilliat both directed side by side on the floor (in THE GREAT ST. TRINIAN'S TRAIN ROBBERY, the only other case where they receive joint directing credits, each had his own unit). Both agree that it was not a good idea, though it did no serious harm to the results. Launder: 'To have one director working with the leading artists and shooting all the principal scenes, and another director with a second unit picking up scenes off the main stream is another matter, and makes for speed, and we have frequently done that, but co-direction we haver tried again. To start with it destroys the confidence of the actors to have two directors consulting together about what they are going to do. It may well be that the result of those deliberations could be more beneficial than the snap decisions of many directors in the singular, but that is not the way the actors see it. Because of the nature of films few of them are able to tell what is in the director's mind, and they like a firm hand on the wheel, even though the ship may be heading for the rocks. Eric Portman was a case in point. He became nervous about the consultings Sidney and I were having and complained to Ted Black who told him the rushes were fine. In the end Eric was 100% with us. For a first directional assignment this was a great experience for us. We had to cope with crowds in factories - we spent several weeks in a Vickers aircraft factory. We travelled the country with a camera unit, filming in docks and coastal defence areas, and on airfields, and in the course of it we had to direct a large and varied collection of actors and actresses.'"

- Geoff Brown, Launder and Gilliat (London: BFI, 1977), p. 108-109.

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Sunday, May 1 (2:30)
Friday, May 6 (6:00)

LABURNUM GROVE. 1936. Directed by Carol Reed. Produced by Associated Talking Pictures, Basil Dean. Screenplay by Anthony Kimmins, from a play by J.B. Priestley. Scenario Editor: Gordon Wellesley. Photography by John W. Boyle. Supervising Editor: Jack Kitchin. Art Direction: Edward Carrick, Denis Wreford. Music Director: Ernest Irving. Supervising Sound Engineer: Paul Wiser. Sound System: RCA Photophone. Distributed by A.B.F.D. 74 mins.

With: Edmund Gwenn (Mr. Radfern), Cedric Hardwicke (Mr. Baxley), Victoria Hopper (Elsie Radfern), Ethel Coleridge (Mrs. Baxley), Katie Johnson (Mrs. Radfern), Francis James (Harold Russ), James Harcourt (Joe Fletten), David Hawthorne (Inspector Stack), Frederick Burtwell (Simpson), Norman Walker (man with glasses), Terence Conlin (police sergeant).

"Here at last is an English film one can unreservedly praise. How pleasant for that stubborn grain of national feeling which would, I suppose, endure for centuries, like the embryo tail, even in a bright Genevan international day. I refer to Mr. Carol Reed's LABURNUM GROVE... LABURNUM GROVE maintains the promise of his first picture, MIDSHIPMAN EASY. Both films are thoroughly workmanlike and unpretentious, with just the hint of a personal manner which makes one believe that Mr. Reed, when he gets the right script, will prove far more than efficient. LABURNUM GROVE set him and Mr. Anthony Kimmins, the author of the screenplay, a difficult problem, for it is much harder to adapt a play to the screen than a novel. Mr. Priestley's suburban fairy-tale of the respectable amateur gardener of Ferndale, who confessed cheerfully over the supper-table to his family that he was really a successful counterfeiter wanted by the Yard, was admirably suited to the three acts of the stage. Nine directors out of ten would simply have canned the play for mass consumption: Mr. Reed has made a film of it. One remembers the opening sequence of MIDSHIPMAN EASY, the camera sailing with the motion of a frigate before the wind down the hedge and the country lane to Easy's home, when the camera in Mr. Reed's new film led us remorselessly down Laburnum Grove up to the threshold of the tall grim granite church at the bottom. Mr. Priestley has been allowed to tell his agreeable and amusing story in much the same order and the same words as on the stage; but Mr. Reed's camera has gone behind the dialogue, has picked out far more of the suburban background than Mr. Priestley could convey or the stage illustrate between its three walls: the hideous variegated Grove itself, the bottled beer and cold suppers, the crowded ferny glass-house, the little stuffy bedrooms with thin walls, and the stale cigarette smoke and Bertie's half-consumed bananas. Suburbia, one of the newest suburbias, where the gravel lies lightly over what was grass and clover, insinuates itself into every shot. There isn't a wasted foot...Mr. Reed's camera acts with a kind of quick shrewd independence of the dialogue, and presents its own equally dramatic commentary, so that the picture of suburbia seems to be drawn simultaneously from two angles - which is as near as the screen can come as yet to stereoscopy."

- Graham Greene, The Spectator, July 31, 1936; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 90-91

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE
April 29 - May 19, 1983

Sunday, May 1 (5:00)
Friday, May 6 (2:30)

HENRY V. 1944. Produced and directed by Laurence Olivier in close association with the editor Reginald Beck. Production Company: Two Cities. Associate Producer: Dallas Bower. Assistant Director: Vincent Permane. Text Editor: Alan Dent. Director of Photography (Technicolor): Robert Krasker. Operating Cameraman: Jack Hilyard. Art Director: Paul Sheriff. Assistant Art Director: Carmen Dillon. Scenic Artist: E. Lindegaard. Special Effects by Percy Day. Costumes designed by Roger Furse. Assistant Costume Designer: Margaret Furse. Make-up by Tony Sforzini. Hairdresser: Vivienne Walker. Continuity: Joan Barry. Chief Electrician: W.Wall. Master of the Horse: John White MRCVS. Production Unit: Alec Hayes, P.G. Bang, Laurence Evans. Music by William Walton, conducted by Muir Mathieson, played by the London Symphony Orchestra. Sound Recordists: John Dennis, Desmond Dew. Photographer of Stills: Wilfrid Newton. Production Supervisor for Laurence Olivier Productions: Phil Samuels. Distributed by Eagle-Lion. 136 mins.

With: Laurence Olivier (King Henry V of England), Robert Newton (Ancient Pistol), Leslie Banks (Chorus), Renee Asherson (Princess Katherine), Esmond Knight (Fluellen), Leo Genn (Constable of France), Felix Aylmer (Archbishop of Canterbury), Ralph Truman (Mountjoy, the French herald), Nicholas Hannen (Duke of Exeter), Harcourt Williams (King Charles VI of France), Robert Helpman (Bishop of Ely), Ivy St. Helier (Alice, Lady-in-Waiting), Freda Jackson (Mistress Quickly), Ernest Thesiger (Duke of Berri, the French Ambassador), Jimmy Hanley (Williams, soldier in English camp), Max Adrian (the Dauphin), John Laurie (Jamy, Captain in English army), Valentine Dyall (Duke of Burgundy), Goerge Robey (Sir John Falstaff), Frances Lister (Duke of Orleans), Niall MacGinnis (MacMorris, Captain in English army), Russell Thorndike (Duke of Bourbon), Roy Emerton (Lieutenant Bardolph), Michael Shepley (Gower, Captain in English Army), Griffith Jones (Earl of Salisbury), Morland Graham (Sir Thomas Erpingham), Arthur Hambling(Bates, soldier in English camp), Brian Nissen(Court, soldier in English camp), Frederick Cooper (Corporal Nym), Gerald Case (Earl of Westmoreland), Michael Warre (Duke of Gloucester), Janet Burnell (Queen Isabel of France), Frank Tickle (Governor of Harfleur), George Cole (boy), Jonathan Field (French messenger), Ernest Hare (a priest), Vernon Greeves (English herald).

"...As Shakespeare wrote it, The Chronicle History of Henry the Fifth is an intensely masculine, simple, sanguine drama of kinghood and war. Its more eloquent theme is a young king's coming of age... Olivier's Henry V frees Shakespeare from ... Elizabethan limitations (of the stage) ... Almost continually, it invests the art of Shakespeare - and the art of cinema as well - with a new spaciousness, a new mobility, a new radiance. Sometimes, by courageous (but never revolutionary) cuts, rearrangements and interpolations, it improves on the original. Yet its brilliance is graceful, never self-assertive. It simply subserves, extends, illuminates and liberates Shakespeare's poem...

(The) poetry is such that after hearing it, in this production, I find it as hard to judge fairly even the best writing since Shakespeare as it is to see the objects in a room after looking into the sun. The one great glory of the film is this language. The greatest credit I can assign to those who made the film is that they have loved and

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served the language so well ... (It is) spoken by people who know and love poetry as poetry and have spent a lifetime learning how to speak it accordingly. Their voices, faces, and bodies are all in charge of a man who has selected them as shrewdly as a good orchestrator selects and blends his instruments ...Charming as it is to look at, the film is essentially less visual than musical ... The sureness and seductive power of the pacing alone and its shifts and contrasts, in scene after scene, has seldom been equaled in a movie; the adjustments and relationships of tone are just as good...

Photographic perspectives are shallow, as in medieval painting. Most depths end in two dimensional backdrops. Often as not, the brilliant Technicolor is deliberately anti-naturalistic... The French court, in fragility, elegance, spaciousness and color, is porbably the most enchanting single set ever to appear on the screen. Almost every shot of the French court is like a pre-Renaissance painting...

To find the 'kind of poetic country' he wanted, and to avoid such chance anachronisms as air raids (the picture was made in Britain during the war) Olivier shot the battle sequence in Ireland ... The most inspired part of Shakespeare's play deals with the night before the battle of Agincourt. It is also the most inspired sequence in the film... It is unlikely that anything on the subject has been written to excel Shakespeare's short study, in Henry V, of men stranded on the verge of death and disaster ... In appearance and in most of what they say, the three soldiers with whom Henry talks on the eve of Agincourt might just as well be soldiers of World War II. No film of that war has yet said what they say so honestly or so well...

It is tantalizing to be able tommention so few of the dozens of large and hundreds of small excellences which Mr. Olivier and his associates have developed to sustain Shakespeare's poem...It was chiefly Olivier who did the brilliant casting; he who gave the French court its more-than-Shakespearean character. Many of the most poetic ideas in cutting and transition were also his. Above all, his was the whole anti-naturalistic conception of the film - a true Shakespearean's recognition that man is greater, and nature less, than life...

Henry V is one of the great experiences in the history of motion pictures - a major achievement - this perfect marriage of great dramatic poetry with the greatest contemporary medium for expressing it ... I cannot think of any (film) that seems to be more beautiful, more skillfully and charmingly achieved within its wisely ordered limits, or more thoroughly satisfying ... For years to come (it) will refresh and enchant every moviegoer who has it in him to love great dramatic poetry, beautifully spoken and acted."

- James Agee, extracts from reviews of HENRY V,
Agee on Film: Reviews and Comments by James Agee
(Boston: Beacon Press, 1958)

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Saturday, May 7 (2:30)
Monday, May 9 (2:30)

REMBRANDT. 1936. Produced and directed by Alexander Korda. Production Company: London Film. Screenplay by Carl Zuckmayer. Scenario by June Head, Arthur Wimperis, Carl Zuckmayer. Photography by Georges Périnal. Sets by Vincent Korda. Special Effects by Ned Mann. Production Manager: David B. Cunynghame. Costumes by John Armstrong. Musical Director: Muir Mathieson. Recording Director: A.W. Watkins, Supervising Editor: William Hornbeck. Editor: Francis Lyon. Unit Manager: Geoffrey Boothby. Technical Advisor: Johan de Meester. Musical Score: Geoffrey Toye. Camera Operator: Robert Krasker. Assistant Art Director: H.M. Waller. Sound Recordist: A. Fisher. Distributed by United Artists. 84 minutes.

With: Charles Laughton (Rembrandt van Rijn), Gertrude Lawrence (Geertke Dirx), Elsa Lanchester (Hendrickje Stoffels), John Bryning (Titus van Rijn), Richard Gofe (Titus as a child), Meinhart Maur (Ornia), Walter Hudd (Banning Cocq), John Clements (Govaert Flink), Henry Hewitt (Jan Six), George Merritt (the churchwarden), John Turnbull (the minister), Sam Livesey (the auctioneer), Roger Livesey (Beggar Saul), Lawrence Hanray (Heertsbeeke), Abraham Sofaer (Dr. Menasseh), Edward Chapman (Fabrizius), William Fagan (the Burgomaster), Austin Trevor (the Marquis), Raymond Huntley (Ludvig), Lewis Broughton, Frederick Burtwell (Saskia's brothers), Baroness Varany (a waitress), Marius Goring (Baron Leivens), Allan Jeayes (Dr. Tulp), Basil Gill (Adriaen), Herbert Lomas (Miller Harmen van Rijn), Gertrude Musgrove (Agelintje), Quentin McPherson (an official), Jack Livesey (a peasant), Edmund Willard (Van Zeeland), Roger Wellesley (Burgomaster's secretary), Byron Webber, Bellenden Powell (court members), Charles Paton, Hector Abbas, Leonard Sharpe (burghers at auction), Jerrold Robertshaw, George Pughe (museum directors).

"In the two years since THE PRIVATE LIFE OF HENRY VIII Korda had failed to find a suitable next role for Charles Laughton. Laughton was announced for the leads in THE SCARLET PIMPERNEL, THE GHOST GOES WEST, and THINGS TO COME, but the parts eventually went to other Korda players. For almost a year Korda and Laughton worked on an adaptation of Edmond Rostand's Cyrano de Bergerac; but one week they disagreed on the script, the next week they argued about casting, and the following week they could not agree on the appropriate false nose. The project was finally cancelled, to be replaced by the idea of making a biographical film about Rembrandt. Early in 1936 Alex was in Paris for Laughton's appearance at the Comédie Francaise, and after the performance they went to Amsterdam for a little reconnaissance. Back in London Korda decided to hire the German playwright Carl Zuckmayer, author of THE CAPTAIN OF KOPENICK (1928), to write the scenario for the Rembrandt film. Typically, Korda then got Lajos Biro, Arthur Wimperis, and June Head to work on the script in order to translate Zuckmayer's German sentimentality into a more acceptable English idiom ...

Korda and Laughton were concerned with exploring the man behind the paintings - the supreme egoist, impassioned craftsman, and peasant philosopher who refused to let financial adversity, his too early success, and society's artistic short-sightedness hinder the development of his talent. Since these qualities of Rembrandt's character were more apparent in his later years, it was decided that the story should commence at the

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turning point in Rembrandt's career, in 1642 when he had just finished his commissioned painting of the Civic Guard, 'The Night Watch', when his beloved wife Saskia died, and when he began to lose the favor and patronage of the Dutch bourgeoisie. The rest of the film is a series of vignettes describing his last years ...

Weeks and months of exhaustive research went into the preparation of the film. Almost everyone on the staff spent some time in Holland, poring over paintings, engravings, books, any source which would afford information on details of seventeenth-century Dutch architecture, furnishings, and costuming. It was a sudden time-shift for men like Périnal, Vincent Korda, and John Armstrong, all of whom had just worked on the twenty-first-century episode of THINGS TO COME.

Looking at REMBRANDT as a whole, what Korda and Laughton have achieved is the humanisation of a great artist ... it lacks a conventional dramatic structure, for REMBRANDT is a series of 'tableaux' often without dramatic links between them. On the other hand, there is scarcely a superfluous scene in the whole film; each one is thematically linked to the overall portrait of the artist which Korda is trying to express ...

As a director, Alex Korda often gives the impression that he avoids close-ups because they waste film time which could be better spent displaying the fabulous sets that he has created. In REMBRANDT, although the sets are key to the film, so are the close-ups: the faces of Rembrandt, Hendrickje, burghers, beggars, and cavaliers. It is interesting that Korda had planned on using shots of Rembrandt's paintings throughout the film but was dissuaded because he felt that these, especially the self-portraits, might destroy audience identification of Laughton with Rembrandt. Instead, Korda and Périnal probed the faces which inspired the artist's paintings. Besides the bitter comments about art and about the artist as 'beggar' to his patrons, Laughton's Rembrandt does not discuss his craft either. Nevertheless, Korda's philosophy is clear: the artist's life and his art are one.

When Korda made REMBRANDT, he discarded his formula for successful international film-making. Gone were the easily identifiable stereotypes and stereotypical situations, and gone, too, was any chance of the film becoming a commercial success. Its lack of conventional narrative structure and its 'high-brow' subject further weakened its box-office potentional. When Alex was warned of this, he was reported to have replied: 'I know - but it's very beautiful.' It was beautiful, and it was a critical success. After a triumphant premiere in Holland, the audiences, as expected, stayed away from the film."

- Karol Kulik, Alexander Korda: Man Who Could Work Miracles (N.Y.: Arlington House, 1975).

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Britain Salutes New York

A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Saturday, May 7 (5:00)
Thursday, May 12 (2:30)

THEY DRIVE BY NIGHT. 1939. Directed by Arthur Woods. Produced by Warner Brothers First National Productions Ltd. Executive Producer: Jerome J. Jackson. Screenplay by Paul Gangelin, James Curtis, Derek Twist, based on the novel by James Curtis. Dialogue director: Anthony Hankey. Director of Photography: Basil Emmott. Art Directors: Peter Proud, Michael Relph. Musical Director: Bretton Byrd. Editor: Leslie Norman. Sound by RCA. Made at Teddington Studios. Distributed by First National. 84 mins.

With: Emlyn Williams ("Shorty" Matthews), Anna Konstam (Molly), Allan Jeayes (Wally), Ernest Thesiger (Hoover), Jennie Hartley (landlady), Ronald Shiner (Charlie), Anthony Holles (Murray), Billy Hartnell (bus conductor), Kitty de Legh (Mrs. Wally), Joe Cunningham (Detective Pryor), Yolande Terrell (Marge), Julie Barrie (Pauline).

"The resurrection of the English film continues. In another twelve months we may find ourselves pursuing English films into obscure cinemas in the Edgware Road. THEY DRIVE BY NIGHT is a murder-story set against an authentic background of dance-palaces, public houses, seedy Soho clubs, and the huge wet expanse of the Great North Road, with its bungaloid cafés, the grinding gears, and the monstrous six-wheeled lorries plunging through the rain. Well acted by Mr. Emlyn Williams as a young gaol-bird wanted for a murder he hasn't committed, and superbly acted by Mr. Ernest Thesiger as Mr. Hoover, the sedate, pedantic sex-maniac with the sloping, humble walk, the grasshopper head, and the abominable pride, it gets the realistic twist out of every situation. One remembers Mr. Hoover expatiating on the crime in the public house - the most authentic pub conversation I have heard on the screen: Mr. Hoover saluting the stray cat, 'Ah, you pretty thing! Ah, my subtle one!': the absurd formalities of the dance palace. Dialogue, acting, and direction put this picture on a level with the French cinema - the settings for the first time in an English low-life story are not romanticized, and for once we are not conscious of the brooding auntie-like presence in Carlisle House - perhaps they didn't know what some of the words meant... The author of the English film has taken characters in a simple melodramatic situation and given them a chance to show with some intensity their private battlefields."

- Graham Greene, The Spectator, April 21, 1939; reprinted in Graham Greene on Film: Collected Film Criticism (N.Y.: Simon and Schuster, 1972), p. 214-215

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A SALUTE TO THE NATIONAL FILM ARCHIVE,
BRITISH FILM INSTITUTE
April 29 - May 19, 1983

Friday, April 29 (6:00)
Monday, May 2 (2:30)

The Art of Advertising: program c. 98 minutes. Compiled by Clyde Jeavons, Deputy Curator, National Film Archive. Mr. Jeavons will introduce the six o'clock program on April 29th.

A program of historic British advertising films specially chosen from the unique collection preserved by the National Film Archive in London. The selection ranges in period from 1897 to the present and traces the development of the advertising film in Britain from the earliest days of cinema to the advent of commercial television - reaching, perhaps, unexpected levels of art and entertainment on the way.

VINOLIA SOAP (c. 1897). Silent. 50 secs.

One of the earliest surviving cinema commercials, filmed by Charles Goodwin Norton of London. Vinolia was a Pear's product.

THE WHISKEY OF HIS ANCESTORS (c. 1898). Silent. One minute.

One of two Dewar's Perth Whiskey advertisements of the 1890's known to exist, with a typically patriotic theme. Dewar's recently revived this original commercial in one of their campaigns.

THE SMALLEST CAR IN THE LARGEST CITY IN THE WORLD. (1913). Silent. 6 mins. 50 secs.

British and Colonial Kinematograph Co., for Cadillac Automobile Co. Director: F.S. Bennett.
Promotion film for Cadillac. A miniature car ordered from Cadillac's London headquarters by Queen Alexandra as a present for Prince Olaf of Norway is driven to the docks through the streets of London.

SHINE, SIR? (1916). 6 mins.

Made for the Kiwi Polish Co. during World War I. In this sound version a presenter makes some dubious claims about the beginnings of both film advertising and animation.

DADDY'S BIRTHDAY (c. 1919). Silent. 6 mins.

London Press Exchange for Swan Pens.
A budding novelist releases his "writer's block" with the aid of a Swan fountain pen.

CANDY CUSHIONS (c. 1925). Silent. 2 mins.

Advertisement for "Candy Cushions", which were sold with novelty gifts directly to the cinema audience.

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TROJAN CARS (c. 1925). Silent. 7 mins.

Debenham and Co., York, for Ayrshire Motor Co.
Promotion film for the versatile, if somewhat bizarre, Trojan motor car, shot in and around the historic town of York.

THE BOY WHO WANTED TO MAKE PICTURES (c. 1928). Silent. 2 mins. 30 secs.

Cartoons by H.M. Bateman, animated by David Barker.
Cartoon advertisement for Kodak pocket cameras. H.M. Bateman was a celebrated and much respected satirical social cartoonist of his day, and more than once lent his style and skill to advertising films.

TWO MORE (1929). Silent. 4 mins. 40 secs.

Publicity films.
Dramatised advertisement for "Plus Two" cigarettes, which offered better value by coming in packets of twelve; also, you never ran out.

AUSTRALIAN WINES (1930). Silent. 1 min. 50 secs.

British Commonwealth-linked promotional film made in a "modern" contemporary graphic style and with an unexpected punchline. Produced by the Empire Marketing Board, precursor of the GPO Film Unit and breeding ground of the British Documentary Movement.

MEET MR. YORK: A SPEAKING LIKENESS (1929). 6 mins. 30 secs.

British Publicity Talking Pictures in conjunction with S.H. Benson Ltd. for Rowntree & Co. Director: Bertram Phillips. Cartoons: Joe Noble. Part animated, part live-action commercial for York chocolate, claiming itself to be the "first talking cartoon advertisement". Somewhat creaky on both counts.

SOUND ADVICE (c. 1935) 6 mins. 30 secs.

National Film Corporation for "Classic" pipe tobacco. A doctor cures comedian Bobbie Comber's fragile nerves by prescribing pipe-smoking.

THE BIRTH OF THE ROBOT (1935) 6 mins. 30 secs.

Directors: Len Lye, Humphrey Jennings. Photography: Alex Strasser. Art Directors: John Banting, Alan Farmer. Sound: Jack Ellitt.
Many of the experimental geniuses of the British Documentary Movement directed their talents into advertising films. This beautiful example, a puppet film for Shell Oils, was made in Gasparcolor.

RAINBOW DANCE (1936). 4 mins.

GPO Film Unit. Director: Len Lye.
Experimental animation film in Gasparcolor, promoting the Post Office Savings Bank; generally acknowledged to be one of the finest, most timeless examples of Len Lye's work.

RHYTHM OF THE ROAD (1936). 4 mins.

"Sing-along" ad. for the Ford V8 motor car. Lyric by Cossar Turfery. Music by King Palmer's V8 Shadow Symphony Orchestra, which was formed especially to promote the V8 car. Sung by Gordon Little. A characteristic example of numerous entertainment commercials made by Ford in the 30s.

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THE KING WITH THE TERRIBLE HICCUPS (c. 1937) 4 mins. 50 secs.

Anson Dyer for Bush Radios.
One of several highly accomplished Technicolor cartoon commercials made by leading British animator Anson Dyer for Bush Radios.

SKY PIRATES (1937) 6 mins. 40 secs.

J. Walter Thompson. Director: George Pal. Music: Debroy Somers.
One of a series of brilliant Technicolor puppet cartoons made by George Pal for Horlicks.

THE HPO (1938). 3 mins. 50 secs.

GPO Film Unit. Animation: Lotte Reiniger. Music: Brian Easdale.
Assistant: R.M. Harris.
Silhouette cartoonist Lotte Reiniger was another major talent who made films for the GPO. This charming example in Dufaycolor promoted the "Heavenly Post Office".

ELOPEMENT IN FRANCE (1944). 2 mins.

Lintas for Rinso. Director: Richard Massingham.
Oddball director Richard Massingham is best known for the humerous propaganda shorts he made for the Ministry of Information in World War II. He also made commercials, like this comic ad. for soap powder.

CLOSE-UPS OF THE STARS No. 1 - VALERIE HOBSON (1945). 5 mins. 30 secs.

J. Walter Thompson for Lever Brothers.
First of a series of commercials for Lux Toilet Soap featuring leading movie stars and their complexions.

AN ENGLISHMAN'S HOME (1946). 2 mins. 10 secs.

Public Relationship Films for J. Walter Thompson. Director: Richard Massingham.
Massingham in a more lyrical mood with an ad. for Horlicks which gently re-affirms English social values after World War II.

GIBBS S.R. TOOTHPASTE (1955). 1 min. 15 secs.

Young and Rubicam for Gibbs.
The first British TV commercial, transmitted at 8.12 p.m. on 22nd September, 1955, and allegedly picked out of a hat for this singular honor.

HANCOCK AT THE BREAKFAST TABLE and HANCOCK A LA BREAKFAST TABLE (c. 1965). 2 mins.

Egg Marketing Board. With Tony Hancock and Patricia Hayes.
Tony Hancock, Britain's favorite comedian in the 60s, persuading the public to buy more eggs.

FIGARO (1979). 2 mins.

Director: Hugh Hudson.
Most of David Puttnam's protégés cut their teeth on commercials, including Hugh Hudson, director of Chariots of Fire. This is his most famous ad., for the Fiat Strada motor car - "hand-built by robots" to an operatic accompaniment.

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BRITISH FILM INSTITUTE

April 29 - May 19, 1983

Sunday, May 8 (2:30)
Monday, May 16 (2:30)

SEVEN DAYS TO NOON. 1950. Directed by John Boulting. Produced and edited by Roy Boulting. Production Company: A Boulting Brothers Production for London Films. Screenplay by Frank Harvey and Roy Boulting, from an original story by Paul Dehn and James Bernard. Associate Producer: Peter de Sarigny. Assistant Director: Mike Johnson. Production Manager: John Palmer. Director of Photography: Gilbert Taylor. Associate Cameraman: Ray Sturgess. Camera Operators: Bob Huke, Gerald Moss, Denis Fox. Set Design: John Elphick. Sound Recordist: Bert Ross. Make-up: U.P. Hutchinson. Assembly Editor: Max Benedict. Sound Editor: Bert Eggleton. Assistant: Ann Chegwidden. Music composed by John Addison, played by The Philharmonia Orchestra, conducted by Dr. Hubert Clifford. Sound system by Western Electric. Dubbing by Red Law. Made at Shepperton Studios and in the Streets of London. Distributed by British Lion. 96 minutes.

With: Barry Jones (Professor Willingdon), Olive Sloane (Goldie), André Morell (Superintendent Folland), Sheila Manahan (Ann Willingdon), Hugh Cross (Stephen Lane), Joan Hickson (Mrs. Peckett), Hamilton Keene (General Willoughby), Noel Coleman (Brigadier Grant), Victor Maddern (Private Jackson), Ernest Clark (Barber), Ronald Adam (the Prime Minister), Marie Ney (Mrs. Willingdon), Merrill Mueller (American commentator), and Joss Ackland, Gerald Anderson, Pat Baring, Gordon Bell, Esme Berringer, Van Boolen, Joan Boxer, Robert Brooks-Turner, Robin Cole, Michael Conry, Basil Cunard, Glyn Davies, Rupert Davies, Robert Dean, Charles Doran, Jim Duggan, Edwin Ellis, Arnold English, Alec Faversham, Louise Gainsborough, Willoughby Gray, Chris Halward, Mona Harrison, Helen Harvey, Walter Horsborough, Peter Humphries, Elaine Innescourt, James Knight, Dennis Lehrer, Gordon Littman, Charles Mansell, Eve Martell, Geoffrey Matthews, Patrick McKnee, Peter Mitchell, Ernest Priest, Joe Pring, Malcolm Russell, George Selfe, Ella Starling, John Stamp, Mary Stone, John Stratton, Jean Sheppard, Dorothy Vernon, Barry Wicks, John Warren, Russell Waters, John Whitty and Michael Ward.

The Producers acknowledge: The War Office, Metropolitan and City of London Police, British Railways (Southern Region), London Transport Executive, Port of London Authority, The Automobile Association, The Royal Automobile Club and the Citizens of London.

"Advertisements for SEVEN DAYS TO NOON address themselves to 'the citizens of London', appropriately, because the success of this thriller depends as much on the realism of the London scene as on the more commonplace power to excite ... SEVEN DAYS TO NOON is the story of a city under strain. The film ... is an alarmingly topical thriller - it is, perhaps, a mistake to read more into it, to make it a plea for or against atomic warfare. A professor engaged on atomic research presents the Prime Minister with a personal ultimatum: he has abstracted a bomb and, unless a promise is given that all atomic work will cease, he will use it after a week to blow London sky-high. Professor Willingdon's part is not merely that of a spark to set the wheels of the plot in motion. He is no anonymous lunatic, but a deeply conscientious man, driven to his crazy gesture by an obsessive horror. Barry Jones makes his fall into madness a believable appeal for understanding.

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... The Prime Minister broadcasts the facts to the nation; the evacuation of London is undertaken. In these scenes, detail is accumulated to play discreetly on the audiences memories and fears. Loaded trains, cars, buses, leave the city, until there are only the deserted streets, haunted by the dogs and cats which their owners have been forced to abandon. The city streets, the Mall, the Belgravia squares, are caught by the camera in an empty, early morning light which lends its own strangeness to the scene.

Olive Sloane's Goldie is a comic, foolish, appealing creature, in a short scene the Professor attempts to explain the inevitability of his own action to this representative of the people. Common sense comes face to face with intellect run mad: neither can begin to understand the other....

SEVEN DAYS TO NOON stems directly (although so different in subject) from such wartime documentary-fiction films as THE WAY AHEAD and MILLIONS LIKE US, in which the individual story, the individual player, were subordinated to the actions of a whole group - a regiment, a factory, in this case a city ... SEVEN DAYS TO NOON employs a cast of largely unknown actors, and presents them objectively, without becoming greatly involved in their emotions....

As a whole, SEVEN DAYS TO NOON is solid, straightforward, and workmanlike in style, cleverly edited (by Roy Boulting) to convey the growing tension from a routine police investigation to a desperate race, and photographed (except in the last scene in a dramatically lit ruined church) simply and expressively. Above all, the Boultings seldom forget that the main purpose of the film is to keep the eye of the audience on the clock, as noon on the seventh day draws closer ... the Boultings have chosen to tell their story through the reactions of a mass of frequently anonymous people - a difficult task - and they are at their best when calling in the resources of London to convey both the normal and the extraordinary behaviour of the city."

- Penelope Houston, Sight and Sound 19: 8 (December, 1950),p.332

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

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NO FUNNY BUSINESS
RADIO PARADE OF 1935

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April 29 - May 19, 1983

Sunday, May 8 (5:00)
Thursday, May 19 (6:00)

NO FUNNY BUSINESS. 1933 (1951 reissue version). Directed by John Stafford and W. Victor Hanbury. Production Company: John Stafford Productions. Production Manager: Duncan Harvey. Script by Victor Hanbury, from a story by Dorothy Hope. Assistant Directors: J. Martin, W. Kelly, S. Carlyle. Photography by Walter Blakely, D. Langley. Edited by E.B. Jarvis. Art Director: MacDonald Sutherland. Costume Supervisor: Clare Rabagliati. Gowns by Victoire. Musical Director: Ernest Broadhurst. Music by Noel Gay. Lyrics by Clifford Grey, Desmond Carter, Noel Gay. Sound Recordist: Cecil Thornton. Made at B.I.P., Elstree. Distributed by United Artists. 50 minutes. Abbreviated 1951 reissue of 1933 release.

With: Laurence Olivier (Clive Dering), Jill Esmond (Anne Moore), Gertrude Lawrence (Yvonne Kane), Edmond Breon (Edmond Kane), Gibb McLaughlin (Monsieur Florey), Finlay Currie (Mr. Potterton), Muriel Aked (Mrs. Frothergill).

RADIO PARADE OF 1935. 1935. Directed by Arthur Woods. Produced by British International Pictures, Walter C. Mycroft. Screenplay by Jack Davies, Paul Perez, James Bunting, Arthur Woods, from a scenario by Reginald Purdell, John Watt. Music by Hans May, Arthur Young, Benjamin Frankel, Bob Busby, Lawrence Brewis, Carl Foulke, Jimmy Messini. Dances by Buddy Bradley. Photography by Cyril Bristow, Philip Grinrod. Color photography by Claude Friese-Greene. Assistant Director: J. R. Sloan. Sound by C.V. Thornton. Sets by Clarence Elder, David Rawnsley. Musical Director: Benjamin Frankel. Edited by E.B. Jarvis. Color by Dufaycolor. Sound by Ambiphone. Made at Elstree Studios. Distributed by Wardour. 94 minutes.

With: Will Hay (Director General of the National Broadcasting Group, William Garland), Helen Chandler (Joan Garland, his daughter), Clifford Mollison (Jimmy Clare, Complaints Manager), Davy Burnaby (Major General Sir Ffrederick Ffortheringhay, first assistant), Robert Nainby (Colonel Egbert Featherstone Haugh-Haugh, second assistant), Jimmy Godden (Lieutenant Commander Vere de Vere de Vere, third assistant), Basil Foster (Captain Esme St. J. Entwistle, fourth assistant), Ivor McLaren (Flight Lieutenant Eric Lyttle Lyttle, fifth assistant), Billy Bennett (Commissionaire), Hugh E. Wright (inventor), Lily Morris, Nellie Wallace (two charladies), The Western Brothers (two announcers), Haver & Lee (two effects men), The Three Sailors (Assistants to the Complaints Manager), The Carlyle Cousins (three telephonists), Georgie Harris (Chief Page Boy), Gerry Fitzgerald, Arthur Young (two window cleaners), Claude Dampier (piano tuner), Teddy Joyce and his Band (band), Alfred Drayton (Carl Graham, head of Theatre Trust, Denier Warren (his P.A.), Clapham and Dwyer (two reporters), and Eve Becke, Fay Carroll, Peggy Cochrane, Yvette Darnac, Ronald Frankau, Alberta Hunter, Joyce Richardson, Ted Ray, Beryl Orde, Stanelli and his Hornchestra, Buddy Bradley Girls, Fred Conyngham (In Town Tonight).

Songs: "Goodmorning to You", performed by The Ensemble; "You're My Everything", performed by Fay Carroll; "Doing the Newer than New", performed by The Ensemble; "Signature Tune" and "Let's Go Wild", performed by Ronald Frankau; "But There's No

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One to Care for Me", performed by Eve Becke; "I'm Not Quite What I Used to Be", performed by Lily Morris and Nellie Wallace; "Let Me Go On Dreaming of You", performed by Gerry Fitzgerald and Arthur Young; "There's No Excusing Susan", performed by The Carlyle Cousins and Fred Conyngham; "Black Shadows Seem to be Haunting Me", performed by Alberta Hunter.

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April 29 - May 19, 1983

Tuesday, May 10 (2:30)
Thursday, May 12 (6:00)

THE SMALL BACK ROOM. 1948. Written, produced, and directed by Michael Powell and Emeric Pressburger. Production Company: The Archers. From the novel by Nigel Balchin. Assistant Producer: George R. Busby. Assistant Director: Sydney S. Streeter. Director of Photography: Christopher Challis. Edited by Reginald Mills. Production Designer: Hein Heckroth. Art Director: John Hoesli. Music: Brian Easdale. Nightclub music by Ted Heath's Kenny Baker Swing Group. Sound by Alan Allen. Distributed by British Lion. 107 minutes.

With: David Farrar (Sammy Rice), Kathleen Byron (Susan), Jack Hawkins (R.B. Waring), Leslie Banks (Colonel Holland), Michael Gough (Stuart), Cyril Cusack (Corporal Taylor), Milton Rosmer (Professor Mair), Walter Fitzgerald (Brine), Emrys Jones (Joe), Michael Goodliffe (Till), Renee Asherson (ATS Corporal), Anthony Bushell (Colonel Strang), Henry Caine (Sergeant Major Rose), Elwyn Brook-Jones (Gladwin), James Dale (Brigadier), Sam Kydd (Crowhurst), June Elvin (Gillian), David Hutcheson (Norval), Sidney James (Knucksie), Roderick Lovell (Pearson), James Carney (Sergeant Groves), Roddy Hughes (Welsh doctor), Geoffrey Keene (Pinker), Bryan Forbes (dying gunner).

"Whether light or serious in tone, virtually all of the Powell-Pressburger films of the 40's were either escapist or dealt with themes of escape and/or withdrawal from the contemporary world, a linking motif that seemed to irk the critics. THE SMALL BACK ROOM was not designed to answer those critics or to bow to them - but it was Powell and Pressburger's only really serious look at the (comparatively) contemporary British scene, retreating only to the extent of dealing with the latter days of the war. Its sole hint of fantasy was in a bizarre surrealist delirium-tremens sequence inspired by THE LOST WEEKEND. As a piece of filmmaking it was one of their best, and as a dramatic thriller it was realistic, moving, satiric, and (particularly in its prolonged climax of the de-fusing of a bomb) almost unbearable in its suspense. And in the days of a far from permissive screen, it managed to suggest a great deal about a far from conventional (by movie standards) relationship between hero and heroine. Though extremely well received by British critics, it had virtually no exhibition at all. There was no London premiere run, and no circuit booking - automatically condemning it to financial failure. Months after the press show, it finally emerged at a little theater in Golder's Green, a North London suburb, and subsequent bookings were only sporadic.

The delirium sequence apart, THE SMALL BACK ROOM perhaps now seems one of the more conventional Powell/Pressburger films, but if so it also seems one of the most meticulously crafted. The editing, the crisp use of sound, and above all the total avoidance of musical scoring in the climactic bomb sequence make that episode both a tour-de-force and a model of its kind. Quite incidentally, THE SMALL BACK ROOM is one of the Powell films that most impressed Martin Scorsese, who points to the night club sequence as being of definite influence on certain scenes in his own NEW YORK, NEW YORK.

THE SMALL BACK ROOM marked the reunion of Powell and Pressburger with Alexander Korda, with whom they had not worked since 1940. At this particular time the Rank Empire

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was becoming more economy-prone and more commercial-minded. There was less room for experimentation and 'prestige' production under the current policy, and Rank's key filmmakers - David Lean, Carol Reed, Launder and Gilliat - joined Powell and Pressburger in making the move to the Korda company, a move that was certainly quite justified via the artistic, if not always the monetary, results."

- © William K. Everson

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April 29 - May 19, 1983

Friday, May 13 (2:30)
Saturday, May 14 (5:00)

SO LONG AT THE FAIR. 1950. Directed by Terence Fisher and Antony Darnborough. Production Company: Sydney Box/Gainsborough. Produced by Betty E. Box. Screenplay by Hugh Mills and Anthony Thorne. Associate Producer: Vivian Cox. Production Controller: Arthur Alcott. Dialogue by Hugh Mills. Director of Photography: Reginald Wyer. Edited by Gordon Hales. Assistant Director: Gerald O'Hara. Production Manager: Billy Boyle. Camera Operator: David Harcourt. Art Director: Cedric Dawe. Supervising Art Director: George Provis. Special Effects: Bill Warrington, Leslie Bowie. Dress Designer: Elizabeth Haffenden. Make-up by George Blackler. Sound by S. Lambourne, Gordon McCallum. Music composed and conducted by Benjamin Frankel. Distributed by General Film Distributors Ltd. 88 mins.

With: Jean Simmons (Victoria Barton), Dirk Bogarde (George Hathaway), David Tomlinson (Johnny Barton), Marcel Poncin (Narcisse), Cathleen Nesbitt (Madame Hervé), Honor Blackman (Rhoda O'Donovan), Betty Warren (Mrs. O'Donovan), Eugene Deckers (day porter), Zena Marshall (Nina), Felix Aylmer (British Consul), André Morell (Dr. Hart), Austin Trevor (Police Commissaire), Natasha Sokolova (Charlotte), Nelly Arno (Madame Verni).

"...the pre-Hammer films ... from Highbury and Gainsborough relate strikingly and unexpectedly to his later work. SO LONG AT THE FAIR (Gainsborough, 1949), for example, demonstrates against all the odds that every major component of Fisher's world was already expressed on film before he even entered horror. In this instance the heroine is Vicky Barton (Jean Simmons), a respectable and innocent young English girl visiting Paris with her brother Johnny at the time of the World Fair. Fisher goes to some trouble to illustrate the enticing seductive atmosphere of the city, emphasising in one sweeping shot the lush flamboyant décor of their hotel, but there are hints both in the dialogue and the mise-en-scène that this gay exterior disguises an inner corruption and decay. Vicky is presented as being highly ingenuous and vulnerable while her brother is better equipped to separate the appearance of Paris from the reality ... there are ... jocular English references to foreign menace and deceit ... which have a distinctly nervous undertone ... the pair visits the Folies Bergères, whose raw physicality as portrayed by Fisher brings the contrast between the two worlds nearer the surface. The next day when Vicky goes to wake her brother both he and the room in which he is staying have completely disappeared. The camera tracks behind her as she comes up against a blank wall where the door had been, and soon she is becoming hysterical with the hotel staff, who deny her brother's existence. Their icy malevolent charm now comes nearer to the surface and Fisher inserts one remarkably vampiresque composition of Jean Simmons, pale and crying, on her bed in the foreground, being menaced by the black predatory figure of Madame Hervé, the maitresse, standing directly behind her.

... the plot rapidly develops into an allegorical, but explicit, struggle between English rationality and benevolence on the one hand, and alien hypocrisy and evil on the other. To overcome the latter, the girl has to reject her own self-denying 'propriety' and enlist the help of George Hathaway, an English artist working in Paris;

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together they break into the sealed chamber from an adjoining bedroom, and then force their way through the bricked-up door out into the hall. This smashing of the attractive exterior of the Parisian hotel effectively shatters the seductive veneer of Paris as surely as the stake entering the luscious female vampire in DRACULA transforms her into a haggard old crone ... In fact SO LONG AT THE FAIR could easily have been re-shot, sequence for sequence, as a vampire movie without making any difference to its basic mechanics, for the same dualistic structure pervades every frame. Presumably the film would then end with the staking of the brother to purify and purge the alien 'infection' to which he has succumbed.

The film reveals that Fisher's place at the centre of the cinematic horror revival of the late 1950s was very far from being accidental. While other mainstream film-makers like Cass or Crabtree took to horror diffidently or even reluctantly, Fisher saw it from the first as a kind of liberation, and he was easily able to extend the kind of bipolar structure he had elaborated for SO LONG AT THE FAIR into Hammer's major myth-cycles."

- David Pirie, A Heritage of Horror: The English Gothic Cinema 1946 - 1972 (N.Y.: Avon, 1973).

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Research by Howard Feinstein

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BRITISH FILM INSTITUTE

April 29 - May 19, 1983

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Friday, May 13 (6:00)
Saturday, May 14 (2:30)

*Introduced by Scott Meek, Feature Films Officer of the National Film Archive, British Film Institute

PICCADILLY.** 1929. Produced and directed by E.A. Dupont. Production Company: British International Pictures. Scenario and subtitles by Arnold Bennett. Photography by Werner Brandes. Art Director: Alfred Jünge. Assistant Director: Rona D. Goetz. Edited by J.N. McConaughty. Made at Elstree Studios. Distributed by Wardour. 106 minutes.

With: Gilda Gray (Mabel Greenfield), Anna May Wong (Shosho), Jameson Thomas (Valentine Wilmot), King Ho-Chang (Jim), Cyril Ritchard (Victor Smiles), Hannah Jones (Bessie), Charles Laughton (a continental visitor), Ellen Pollock (vamp), Harry Terry (publican), Gordon Begg (coroner), Charles Paton (doorman).

**Silent film with piano accompaniment by William Perry or Donald Sosin.

"E.A. Dupont (1891-1956) had made a mediocre film debut in Germany before achieving world fame with the classic VARIETE (known as VAUDEVILLE in Britain) in 1926.. His subsequent trip to Hollywood to make LOVE ME AND THE WORLD IS MINE (1927) had not been a success, but his years in London produced some striking work. After collaborating on Wilcox's MADAME POMPADOUR, he directed two very stylish silent films, MOULIN ROUGE (1928) and PICCADILLY (1929), both photographed by his fellow expatriate Werner Brandes in sets by Alfred Jünge. Dupont's work may not be particularly British in style of inspiration, but it offers an example of sheer cinematic skill which was seldom surpassed in Britain in the 1920s. From its opening shots, for example, PICCADILLY shows his exceptional visual sense - his use of camera movement, skill in intercutting and predilection for mirrors and shadows, glass and glossy surfaces. The result is an extreme opulence and filmic dynamism. The plot is simple but with customary Dupont overtones: a nightclub owner, aware that his mistress is losing her drawing power as a dancer, gambles on the attraction of a young Chinese girl he discovers washing dishes in the scullery of his own restaurant. The girl quickly ensnares him, and when she is found dead both he and his mistress are under suspicion, until a suitably melodramatic ending allows them to go free.

In PICCADILLY Dupont shows himself to be fascinated by the Chinese femme fatale protrayed by Anna May Wong, whom he surrounds with decadent glamor. The differing atmospheres of nightclub dance floor and backroom scullery are neatly captured, the drunk-filled bars of Piccadilly have a real sleazy corruption, and the hero discovers a disconcerting world of oriental mystery when he ventures into Limehouse. Dupont's cinema is marked by his mastery of light and surface texture - the beauty of women's faces and bodies, the effect of smoke or shadow - all captured with an admirably fluid camera. With the advent of sound, Dupont made a considerable impact with ATLANTIC (1929), B.I.P.'s first talking film, but his next two films, CAPE FORLORN and TWO WORLDS, made in triple language versions in accordance with the company's current policy in 1930, were markedly less successful. Dupont left Britain for good in 1931, to resume his career first in Germany and subsequently in Hollywood, where he ended as

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a deafeated figure reduced to making cheap and insignificant quickies. The British company whose reputation he had helped to establish, however, remained a major force in the film industry. "

- Roy Armes, A Critical History of British Cinema (N.Y.: Oxford University Press, 1978), p. 74-75.

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April 29 - May 19, 1983

Sunday, May 15 (2:30)
Tuesday, May 17 (2:30)

VICTORIA THE GREAT.* 1937. Produced and directed by Herbert Wilcox. Production Company: Imperator Film Productions. Scenario and dialogue by Miles Malleson and Charles de Grandcourt. Photography by F.A. Young. Art Director: L.P. Williams. Sound Recording by L.E. Overton. Color sequence in Technicolor. Technicolor Color Director: Mrs. N. Kalmus. Technicolor Photography by William V. Skall. Musical Score by Anthony Collins. Musical Director: Muir Mathieson. Designs by Doris Zinkeisen, Tom Heslewood. Make-up and hairdressing by Guy and Patricia Pearce. Supervising Editor: James Elmo Williams. Edited by Jill Irving. Assistant Director: Lloyd Richards. Production Manager: Tom White. Music Played by The London Symphony Orchestra and The Band of His Majesty's Life Guards. Recorded on Western Electric Wide Range Noiseless Recording. Made at the London Film Studios, Denham. Distributed by RKO Radio Pictures. 121 minutes.

With: Anna Neagle (Queen Victoria), Anton Walbrook (Prince Albert), H.B. Warner (Lord Melbourne), Walter Rilla (Prince Ernest), Mary Morris (Duchess of Kent), Greta Wegener (Baroness Lehzen), C.V. France (Archbishop of Canterbury), James Dale (Duke of Wellington), Charles Carson (Sir Robert Peel), Hubert Harben (Lord Conyngham), Felix Aylmer (Lord Palmerston), Arthur Young (Mr. Gladstone), Derrick De Marney (young Mr. Disraeli), Hugh Miller (Lord Beaconsfield, old Disraeli), Paul Leyssac (Baron Stockmar), Percy Parsons (President Lincoln), Lewis Casson (Archbishop of Canterbury-Jubilee), Frank Birch (Sir Charles Dilke), William Dewhurst (Mr. John Bright), Henry Hallatt (Mr. Joseph Chamberlain), Ivor Barnard (assassin), Gordon McLeod (John Brown), Tom Heslewood (Sir Francis Grant), Miles Malleson (physician), Joan Young (Miss Pitt), Wyndham Goldie (Cecil Rhodes), and Robert Atkins, Arnold Lucy, Neil McKay, Bert Bendon, Syd Crossley, Hal Gordon, Edgar Driver, G. Moore Marriott, Charles Lefeaux, O.B. Clarence, Clarence Blakiston, Vi Kaley, Marie Wright.

* Newly restored color print.

"Herbert Wilcox, born in County Cork, Ireland, has also throughout his long career vigorously waved the British flag. His exultantly triumphant VICTORIA THE GREAT arose from a request by the Duke of Windsor during the brief period in 1936 when he occupied the throne as King Edward VIII. Alexander Korda was for once left at the post. The film was shot in five weeks, a remarkably short time for such a subject ... Its treatment was episodic, being based on Laurence Housman's Victoria Regina, which was more a series of sketches based on Victoria's life than a play. The film was exhibited to the public at a psychologically appropriate time, and Britain, troubled by a worsening European situation, gladly revelled in a frenzy of nostalgic imperialism ..."

- George Perry, The Great British Picture Show (N.Y.: Hill and Wang, 1974) pp. 80-81

"VICTORIA THE GREAT's title is misleading, for there is little evidence of the political factors of her sixty-four-year reign. Rather, in episodic and condensed fashion, the film endeavors to portray the domestic ruler and her behind-the-scenes

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life, from the time of her sudden ascension to the throne at eighteen to her triumphant Diamond Jubilee on June 22, 1897.

Anna Neagle, whose professional association with Wilcox had seen her forsake the costumed movie biographies of actresses Nell Gwyn and Peg Woffington (PEG OF OLD DRURY) for a succession of mediocre backstage romantic dramas (LIMELIGHT, THE THREE MAXIMS, LONDON MELODY), realized in Victoria a performance that finally brought her international recognition, as well as American celebrity. From impetuous youth, through the tender relationship with her prince consort, Albert of Saxe-Coburg, to the tottering, widowed octogenarian whose subjects' acclaim moves her to murmur, 'How good they are! How kind!' Anna Neagle's delineation of Victoria's more admirable traits is sufficiently beguiling to persuade audiences that this, indeed, was the genuine article - the Queen herself. And, to a lesser degree, this illusion is supported by the charming impersonation of Albert by Austrian-born Anton Walbrook.

Filmed largely in black and white, VICTORIA THE GREAT bursts suddenly into somewhat gaudy Technicolor for its climatic Jubilee sequence, a harbinger of SIXTY GLORIOUS YEARS, the all-color sequel that Wilcox produced with Neagle and Walbrook in 1938. So financially rewarding were both these motion pictures that Wilcox derived additional mileage from them by splicing the first half of VICTORIA THE GREAT with the last half of SIXTY GLORIOUS YEARS and rereleasing them in 1942 as QUEEN VICTORIA."

- Jerry Vermilye, The Great British Films (Secaucus, N.J.: The Citadel Press, 1978), p. 40

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Sunday, May 15 (5:00)
Thursday, May 19 (2:30)

FIRE OVER ENGLAND. 1937. Directed by William K. Howard. Production Company: London Film Productions/Mayflower-Pendennis, an Alexander Korda presentation. Produced by Erich Pommer. Screenplay by Clemence Dane, Sergei Nolbandov. Photography by James Wong Howe. Special Effects Photography: Eddie Cohen. Edited by Jack Dennis. Art Director: Lazare Meerson. Special Effects: Ned Mann, Lawrence Butler. Costumes by René Hubert. Miss Robson's make-up by Guy Pearce. Music by Richard Addinsell. Musical Director: Muir Mathieson. Sound Director: A.W. Watkins. Sound recording by Jack Rogerson. Based on a novel by A.E.W. Mason. Assistant Art Director: Frank Wells. Assistant Director: W. O'Kelly. Camera Operator: Wilkie Cooper. Production Manager: Roland Gillett. Sound System by Western Electric. Distributed by United Artists. 89 minutes.

With: Flora Robson (Queen Elizabeth), Raymond Massey (Philip of Spain), Leslie Banks (Earl of Leicester), Vivien Leigh (Cynthia), Morton Selton (Burleigh), Tamara Desni (Elena), Lyn Harding (Sir Richard), George Thirwell (Gregory), Henry Oscar (Spanish Ambassador), Robert Rendell (Don Miguel), Robert Newton (Don Pedro), Donald Calthrop (Don Escobal), Charles Carson (Admiral Valdez), Laurence Olivier (Michael Ingolby), Lawrence Hanray (French Ambassador), Roy Russell (Cooper), Howard Douglas (Amberley), Cecil Mainwaring (Illingworth), Francis de Wolfe (Tarleton), Graham Cheswright (Maddison), A. Corney Grain (Hatton), Herbert Lomas (Richard Ingolby), James Mason (Hillary Vane), Ralph Truman (inquisitor).

"Ever since HENRY VIII, Korda had wanted to make a film about Queen Elizabeth I, for as the other 'best-known' English monarch she represented the most likely and appropriate subject for a follow-up to HENRY. Alex had already picked out his star, Flora Robson, but she and the public had to wait four years while Korda had several scripts written about the Virgin Queen. He finally bought the film rights to A.E.W. Mason's novel Fire Over England, and Clemence Dane, the British writer, was set to work adapting the novel for the screen. Korda then hired William K. Howard, one of Hollywood's most promising film directors (e.g. THE POWER AND THE GLORY-1933) to direct the film, and Howard brought with him from Hollywood the cameraman who had shot almost all his American films, James Wong Howe, now considered one of the masters of Hollywood cinematography. To design the sets for the film Korda obtained the talented Russian-born art director Lazare Meerson, whose work had added so immeasurably to the French films of René Clair, Jacques Feyder, and Marcel L'Herbier. Once this truly international team was gathered together, Korda left the actual execution of the film to Pommer.

The Armada confrontation and the rulers and courts of Spain and England provide the historical background for this fictional story about a headstrong young Englishman (Michael Ingolby, played by Laurence Olivier), who saves Elizabeth and England from a group of English traitors in the paid service of Philip of Spain. It seems ironic that in such a patriotic film the court of Philip would turn out to be far more

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interesting, in sets, action, and acting, than the Elizabethan court ... there is much action ... and some stirring Armada scenes, including some of the best model ship sequences in all of cinema. Richard Addinsell's music adds to the rousing spirit of the film and deserves to be numbered with the finest scores written for British films. Of all the films during this period made for Korda by others, FIRE OVER ENGLAND is the most like an Alexander Korda production and owes much of its success to the Korda 'panache'."

- Karol Kulik, Alexander Korda: Man Who Could Work Miracles (N.Y.: Arlington House, 1975).

"An unofficial companion-piece to Eisenstein's ALEXANDER NEVSKY in that it was a semi-propagandist warning to Hitler to keep 'Hands Off' by stressing the failure of a previous invasion attempt, FIRE OVER ENGLAND, though wholly filmed in England, was produced with an impressive roster of international talent. Producer Erich Pommer (who himself directed at times, and was responsible for dozens of silent and sound classics in Germany, the USA and England) was obviously far more than just a nominal producer here, and his personal touch can be recognised throughout... Olivier's youth and acting inexperience are happily just right for the character he plays; Leigh is young and incredibly lovely, and a surprisingly unbilled James Mason makes a rather petulant minor villain. (One of the film's drawbacks - as a swashbuckler - is that it has no real villain, other than Philip of Spain, in the capable hands of that latter-day Arliss, Raymond Massey). Acting honors on the whole are quite easily stolen by the veterans - Flora Robson, Leslie Banks, and most especially Morton Selten in a beautifully rounded performance."

- William K. Everson, as program notes for The New School, The Play and Novel as Film (Program 4: March 3, 1967)

Credits compiled by National Film Archive, British Film Institute
Research by Howard Feinstein

*****

This exhibition is made possible with the generous support of Goldcrest Films and Television Ltd. Additional assistance has been provided by the British Council and the National Endowment for the Arts. A Britain Salutes New York 1983 Festival presentation.

The Museum's film program is made possible in part through the support of The Roy and Niuta Titus Fund, the National Endowment for the Arts, Washington, D.C., and with public funds from the New York State Council on the Arts.

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A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE

In celebration of the British Film Institute, and as part of the city-wide program, Britain Salutes New York, the Department of Film has prepared a three-week schedule of films preserved by the National Film Archive, one of the oldest (founded in May 1935) and largest film archives. Programmed jointly by the staffs of the NFA and the Department of Film, the series comprises both classic British works such as Hitchock's THE LODGER, Olivier's HENRY V, Korda's REMBRANDT, Dupont's PICCADILLY, and in a stunningly restored color print, Wilcox's VICTORIA THE GREAT, and works that are not as well known but deserve to be. Among the latter are LABURNUM GROVE, an early Carol Reed comedy adapted from the Priestley play; Victor Saville's elegant FIRST A GIRL starring Jessie Matthews and taken from the same source as Blake Edward's recent VICTOR/VICTORIA; the writers Frank Launder and Sydney Gilliat's debut feature as directors ~~(as well as writers)~~, MILLIONS LIKE US, to be shown for the first time in America in its original version; the Boulting Brothers' tense and low-key thriller, SEVEN DAYS TO NOON; and NO FUNNY BUSINESS, an incomparable meringue starring Laurence Olivier and Gertrude Lawrence who plays the paino but not with her fingers.

Clyde Jeavons, Deputy Curator of the National Film Archive, will introduce the program on Friday, April 29th at 6:00 p.m. with a compilation of early commercials prepared for British cinemas.

A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE is ~~supported~~ made possible in part by a generous grant from Goldcrest Films and Television, London. April 29 - May 19, 1983

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Friday, April 29

2:30 THE LODGER: A STORY OF THE LONDON FOG. 1926. Alfred Hitchcock. With Ivor Novello. Tinted print. Silent, piano accompaniment. 65 mins.

6:00 Compilation BRITISH CINEMA ADVERTISING: 1897-1950. Introduced by Clyde Jeavons, Deputy Curator, National Film Archive. approx. 90 mins.

Saturday, April 30

53

Noon THE STORY OF GILBERT AND SULLIVAN. 1933. Sidney Gilliat. With Robert Morley, Maurice Evans, Peter Finch, ~~Eileen Herlie, Martyn Green~~. 109 mins.

2:30 FIRST A GIRL. 1935. Victor Saville. With Jessie Matthews, Sonnie Hale, Anna Lee, Griffith Jones. 93 mins.

5:00 MILLIONS LIKE US. 1943. Frank Launder & Sidney Gilliat. With Patricia Roc, Eric Portman, Gordon Jackson. 103 mins.

Sunday, May 1

Noon THE STORY OF GILBERT AND SULLIVAN.

2:30 LABURNUM GROVE. 1936. Carol Reed. With Edmund Gwenn, Cedric Hardwicke, Victoria Hopper. 73 mins.

5:00 HENRY V. 1944. Laurence Olivier in close association with the film editor Reginald Beck. With Laurence Olivier, Robert Newton, Leslie Banks, Renee Asherson. 137 mins.

Monday, May 2

2:30 BRITISH CINEMA ADVERTISING. same program as April 29 at 6:00

Tuesday, May 3

2:30 THE LODGER. see April 29 2:30

Thursday, May 5

2:30 MILLIONS LIKE US. see April 30 at 5:00

6:00 FIRST A GIRL. see April 30 at 2:30

Friday, May 6

2:30 HENRY V. see May 1 at 5:00

6:00 LABURNUM GROVE. see May 1 at 2:30

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Saturday, May 7

2:30 REMBRANDT. 1936. Alexander Korda. With Charles Laughton, Gertrude Lawrence, Elsa Lanchester. 88 mins.

5:00 THEY DRIVE BY NIGHT. 1939. Arthur Woods. With Emlyn Williams, Ernest Thesiger, Anna Konstam. 84 mins.

Sunday, May 8

2:30 SEVEN DAYS TO NOON. 1950. John Boulting. With Barry Jones, Olive Sloane, Andre Morell. 94 mins.

5:00 NO FUNNY BUSINESS. 1951 abbreviated reissue of 1933 release. John Stafford & Victor Hanbury. With Gertrude Lawrence, Laurence Olivier, Jill Esmond. 50 mins. and
RADIO PARADE OF 1935. 1935. Arthur Woods. With Will Hay, Helen Chandler, Clifford Mollison, and in one musical sequence, Alberta Hunter. 94 mins.

Monday, May 9

2:30 REMBRANDT. see May 7 at 2:30

Tuesday, May 10

2:30 THE SMALL BACK ROOM. 1948. Michael Powell and Emeric Pressburger. With David Farrar, Kathleen Byron, Jack Hawkins, Leslie Banks. 106 min.

Thursday, May 12

2:30 THEY DRIVE BY NIGHT. see May 7 at 5:00

6:00 THE SMALL BACK ROOM. see May 10 at 2:30

Friday, May 13

2:30 SO LONG AT THE FAIR. 1950. Terence Fisher & Anthony Darnborough. With Jean Simmons, Dirk Bogarde, David Tomilson, Honor Blackman. 86 mins.

6:00 PICCADILLY. 1929. E.A. Dupont. With Anna May Wong, Gilda Gray, Cyril Ritchard, Charles Laughton. Silent, with piano accompaniment. 106 mins.

Saturday, May 14

2:30 PICCADILLY. see May 13 6:00.

5:00 SO LONG AT THE FAIR. see May 13 at 2:30

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Sunday, May 15

2:30 VICTORIA THE GREAT. 1937. Herbert Wilcox. With Anna Neagle, Anton Walbrook, H.B. Warner, Walter Rilla. 112 mins.

5:00 FIRE OVER ENGLAND. 1937. William K. Howard. With Flora Robson, Raymond Massey, Leslie Banks, Laurence Olivier, Vivien Leigh. 91 mins.

Monday, May 16

2:30 SEVEN DAYS TO NOON. see May 8 2:30

Tuesday, May 17

2:30 VICTORIA THE GREAT. see May 15 2:30

Thursday, May 19

2:30 FIRE OVER ENGLAND. see May 15 at 5:00

6:00 NO FUNNY BUSINESS and RADIO PARADE OF 1935. see May 8 at 5:00

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The Museum of Modern Art

50th Anniversary

February 23, 1982

Ms. Joan Sands
Cultural Communications Group
380 Madison Avenue, 20th Floor
New York, New York

Mary Lea Bandy
Director, Department of Film
212-956-4202

Dear Joan,

Here is a description of the BRITISH CINEMA series, and the article from Variety. It was good to talk with you, and thank you for giving me a lot of useful information.

BRITISH CINEMA will be a year-long restrospective comprising 350 films covering the past 60 years of filmmaking in Great Britain, to be presented at The Museum of Modern Art as its inaugural film exhibition of the Museum's expanded facilities, scheduled to open in May 1983. Two hundred feature-length films and 150 short works, including documentaries and animated films, will be screened in the two Roy and Niuta Titus Auditoria, constituting the largest and most comprehensive survey ever mounted of British cinema history. Highest quality prints of celebrated British masterworks rarely seen in America as well as important British films virtually unknown in the U.S. will be made available from the National Film Archive of the British Film Institute, which is collaborating with the Museum's Department of Film on the series and accompanying activities.

BRITISH CINEMA will be presented in two parts, the first devoted to the work of Michael Balcon, whose career parallels the history of British cinema for five decades from 1922 to 1977. Balcon, who established Gainsborough and Ealing studios, gave Hitchcock his first assignment, and worked with Victor Saville, Alberto Cavalcanti, Carol Reed, Tony Richardson, and virtually every major actor and writer on many films, including Journey's End, The 39 Steps, Nicholas Nickleby, Tom Jones, The Lavender Hill Mob, and Kind Hearts and Coronets.

Part two of BRITISH CINEMA will be a chronological survey beginning with early silent features by Anthony Asquith, Hitchcock, and Herbert Wilcox; John Grierson's documentaries; films from the war years; Laurence Olivier's postwar contributions; American-British co-productions; Americans in Britain such as Stanley Kubrick and Richard Lester; the social realism of Lindsay Anderson, Karel Reisz, John Schlesinger, and Tony Richardson of the '60s

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in such films as Look Back in Anger, A Taste of Honey, Billy Liar, Darling, This Sporting Life; and animation, experimental, and documentary films through the 1970s. An exhibition of posters and set designs from Balcon productions will accompany the retrospective, and a catalogue of critical essays and commentaries will be published.

Actors and actresses, directors, writers, and producers will attend the opening festivities and special screenings throughout the series. Hosted at the Museum by Mrs. Blanchette Rockefeller, President of the Museum, and Lillian Gish, a close associate of its Film Department, the opening wil be a gala honoring the great figures of the British screen such as Sir John Gielgud, James Mason, and many others.

BRITISH CINEMA also is celebrating the 50th Anniversary of the British Film Institute, whose chairman is Richard Attenborough and Patron, HRH the Prince of Wales.

Please let me know should you need additional information.

With best regards,

Mary Lea Bandy

MLB:rmg

cc: Richard E. Oldenburg
Adrienne Mancia
Larry Kardish
Alicia Springer

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CHARLIE BUBBLES
GET CARTER

L-SHAPED ROOM
ANGRY SILENCE
ITS TRAD DAD
HARD DAYS
KNACK
BARRY LYNDON
CLOCKWORK ORANGE
SPORTING LIFE
OH HAPPY MAN
GIRL GREEN EYES
HONEY
ENTERTAINER
ANGER
LONELINESS
ROOM TOP
KIND OF
BILLY
SUNDAY
LEAGUE OF GENTLEMEN
DARLING
MORGAN
SAT NIGHT SUN AM
SUMMER HOLIDAY
ROBBERY
I'M ALL RIGHT JACK
FAMILY WAY
BELLES ST TRINIANS
INNOCENTS
WRONG BOX
SMASHING TIME
POOR COW
FAMILY LIFE
KES
OR NO
FROM RUSSIA
TRIALS OF OSCAR WILDE
VICTIM
SAPPHIRE
EXPRESSO BONGO
× THE UNKNOWN = QUARTERMASS X
QUATERMASS AND THE PIT
THE SERVANT
ACCIDENT
YELLOW SUBMARINE
PERFORMANCE
DRACULA
FRANKENSTEIN
WITCHFINDER GENERAL
FERRY CROSS THE MERSEY

IT'S ~~TRAD~~ DAD

GREEN MAN
THE AFRICAN QUEEN
STRAW DOGS
A TOWN LIKE ALICE

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Rank Film Distributors Ltd 127 Wardour Street London W1V 4AD Tel 01-437 9020 Cables Rankovfilm London W1 Telex 262556

London

cAM - if you plan to visit in July let him know

Rank Film Distributors

KCR/JL

20th May, 1982.

Miss M. L. Bandy,
Director, Department of Film,
The Museum of Modern Art,
11 West 53 Street,
New York,
N.Y. 10019, U.S.A.

Dear Miss Bandy,

"HENRY V"

I am writing to let you know - in case it has gone astray in the post - that we do not appear to have received your Purchasing Department's order to which you referred in your letter to me of 2nd March. Delayed, but I'm sure they'll have it...

Have you any news yet about the likely dates for your visit to this country as our studio people have asked that I give them as much notice as possible in order to arrange for your visit to Pinewood studios.

Kind regards.

Yours sincerely,

K. C. Robertson

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BRITISH FILM INSTITUTE **NATIONAL FILM ARCHIVE**

81 DEAN STREET, LONDON W1V 6AA

Telephone: 01-437 4355
Telegrams/Cables: BRIFILINST LONDON W1
Telex: 27624

Chairman/Sir Richard Attenborough, CBE
Director/Anthony Smith
Deputy Director/Gerry Rawlinson

Curator: David Francis

19th October 1982

Adrienne Mancia
The Museum of Modern Art
11 West 53 Street
New York
NY 10019

Dear Adrienne,

Clyde is currently away from London for a few days attending the Tyneside Film Festival, but before he left he asked me to thank you very much for your lovely letter. He will be in touch with you soon about the May event at MoMA.

Very best wishes.

Yours sincerely,

Jane

Jane Hockings
Secretary to the Deputy Curator
National Film Archive

Friday April 29

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The Museum of Modern Art

October 29, 1982

David Nathans
Cultural Communications Group
380 Madison Avenue
New York, New York

Dear David Nathans:

As I mentioned to you on the phone earlier today we have had to reschedule our BRITISH CINEMA exhibition because of changes in the construction schedule that were outside the control of the Department of Film. The BRITISH CINEMA exhibition as described by Mary Lea Bandy in her note of February 23rd to Joan Sands will happen, but unfortunately, not during "Britain Salutes New York".

However, Mary Lea, Adrienne Mancia who is curator in Film Exhibitions, and mayself all wanted to remain as participants in your program, and we were pleased to be able both to stay within "Britain Salutes New York" and also salute our colleagues at the British Film Institute (whose 50th anniversary it is next year).

I trust the enclosed "description" of the program will be sufficent for your catalogue which you are typesetting today. We cannot be any more specific because we are still working on the details.

With best wishes,

Larry Kardish
Associate Curator, Exhibitions

cc: Mary Lea Bandy
Adrienne Mancia
Alicia Springer, Film Press Representative, MoMA

Peter Herdrich
Joan Sands
Edwina Sandys

11 West 53 Street, New York, N.Y. 10019, 212-708-9400 Cable: Modernart

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BRITISH FILM INSTITUTE NATIONAL FILM ARCHIVE

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Telephone: 01-437 4355
Telegrams/Cables: BRIFILINST LONDON W1
Telex: 27624

Chairman/Sir Basil Engholm, KCB
Director/Anthony Smith
Deputy Director/Gerry Rawlinson

Curator: David Francis

2nd November 1982

Adrienne Mancia
The Museum of Modern Art
11 West 53 Street
New York
NY 10019

Dear Adrienne,

Further to your nice letter of 5th October, the NFA's Crazy Gang has now (after detailed discussions over lunch) come up with a first interim short-list of suggestions for "Britain Salutes New York". List is attached, divided into Features (20 possibles), Specials (including the ads. program(me)), and Shorts (which you'll probably find cryptic/enigmatic/bizarre, but you'll have to trust us). Shorts can be tailored to features when we've cut the latter down to a final choice.

You may think there are glaring omissions from the Features list - feel free to say so. But as my brief comments hopefully suggest, we've tried to steer a course between the rare, the intriguing, the underrated, and the simply gorgeous, as well as including obvious classics and special restorations. The list may be self-regulating, anyway, as some of the films we still have only on nitrate (N) and don't know yet if they'll be transferred in time (although in the case of THE RED SHOES, for example, we can probably get a decent print from Rank). Also, a few of the prints we have to check ourselves for quality to ensure that we end up with a mint show.

Anyway, let us know what your team thinks and we'll take it from there.

NOWHERE TO GO was directed by Seth Holt, not Robert Hamer. Go to the top of the class.

We'll send further bulletins about the programme if and when the picture changes. Meanwhile, our warmest and best to you all.

Yours,

Clyde Jeavons
Deputy Curator
National Film Archive

Enc

cc: Elaine Burrows
Scott Meek
David Meeker
David Francis

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The Museum of Modern Art

November 12, 1982

Clyde Jeavons
The British Film Institute
81 Dean Street
London W1V 6AA
England

Dear Clyde:

In response to your letter of November 2, and as a follow-up to our phone conversationf November 12, re: "Britain Salutes NYNY" and we salute the NFA:

our OK for:
1) THE LODGER (with tinting s.v.p.)
2) PICCADILLY
3) MILLIONS LIKE US
4) HENRY V
5) SO LONG AT THE FAIR
6) FIRST A GIRL
7) REMBRANDT
8) THEY DRIVE BY NIGHT
9) HISTORIC CINEMA COMMERCIALS (with superstar CJ)
10) TWENTIETH CENTURY TREASURE TROVE
11) BRITISH ON HOLIDAY (working title)

we would like to add:

12) NO FUNNY BUSINESS
13) LABURNUM GROVE
14) BLACK JACK
15) SEVEN DAYS TO NOON

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16) THE SMALL BACK ROOM

17) THE STORY OF GILBERT AND SULLIVAN

18) THE RAILWAY CHILDREN

NFA team to rethink and let us know about:

1) RADIO PARADE OF 1935

2) ROYAL CAVALCADE

3) LONDON TOWN

You will let us know if our seven additions are acceptable (and if you will have the prints). Also, the NFA team would write a brief essay on Preservation which we would distribute to the public. We also thought that we could hold the short films for the second part of the British show.

We've set the opening date for the salute for Friday, April 29th.

On pins and needles until I hear from you -- so call or write ASAP.

Happy Thanksgiving and all that.

Ciao,

Adrienne Mancia
Curator
Department of Film

AM/rb
cc: David Francis
Elaine Burrows
Scott Meek
David Meeker

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AM

The Museum of Modern Art

December 8, 1982

Clyde Jeavons
The British Film Institute
81 Dean Street
London W1V 6AA
England

Dear Clyde:

RE: our phone conversation about "Britain Salutes New York," here are our finalists (Hooray!):

1) THE LODGER (please let us know if tinted)
2) PICCADILLY
3) MILLIONS LIKE US
4) HENRY V
5) SO LONG AT THE FAIR
6) FIRST A GIRL
7) REMBRANDT
8) THEY DRIVE BY NIGHT
9) HISTORIC CINEMA COMMERCIALS
10) TWENTIETH CENTURY TREASURE TROVE
11) ARE YOU HAVING ANY FUN
12) (double bill) NO FUNNY BUSINESS - cut version
RADIO PARADE OF 1935
13) LABURNUM GROVE
14) SEVEN DAYS TO NOON
15) THE SMALL BACK ROOM (you will advise if nitrate print)
16) THE STORY OF GILBERT AND SULLIVAN
17) FIRE OVER ENGLAND
18) VICTORIA THE GREAT

As I mentioned to you, we are in urgent need of documentation on the NFA and on the films (especially important for our immediate PR is running time, year, cast and credits). I'll let Michelle know if we need stills. Our dates are Friday, April 29 - Sunday, May 15. OK?

The Xmas trees are a-bloomin' here. Regards.

AM/rb
cc: David Francis
Elaine Burrows
Scott Meek
David Meeker
Gillian Hartnoll
Michelle Snapes
Larry Kardish
Alicia Springer
Matthew Seig

Ciao,

Adrienne Mancia

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ALICIA cc MLB,LK

Adrienne

Dec 13, '82

SALUTE TO THE NATIONAL FILM ARCHIVE of the BFI (Britain Salutes NY)

Alicia here's some dope (if only):

New dates: April 29 - May 19, 1983 (you can call it a three-week show)

Program

1) THE LODGER:A STORY OF THE LONDON FOG - 1926 - Alfred Hitchcock with Ivor Novello
2) PICCADILLY - 1929 - E.A. Dupont with Anna May Wong, Charles Laughton
3) MILLIONS LIKE US- 1943-Frank Launder and Sidney Gilliat- w.Patricia Roc &Eric Portman
4) HENRY V- 1944- Laurence Olivier
5) SO LONG AT THE FAIR- 1950 - Terence Fisher-w.Jean Simmons,Dirk Bogarde
6) FIRST A GIRL(note:Br."Victor,Victoria)-1935-Victor Saville-w.Jessie Matthews & Sonnie Hale
7) REMBRANDT- 1936-Alexander Korda-w.Charles Laughton,Gertrude Lawrence,ElsaLanchester
8) THEY DRIVE BY NIGHT-Arthur Woods- 1938
9) HISTORIC CINEMA COMMERCIALS - compiled by Clyde Jeavons,Deputy Curator of NFA - this will probably be our opening night program & he will introduce
10) TWENTIETH CENTHRY TREASURE TROVE - a BBC documentary on NFA , c. 75 min
11)ARE YOU HAVING ANY FUN - this is a film in the works by BFI for new Channel 4- it will be about Brits on holiday-
12)(double bill): NO FUNNY BUSINESS-cut version- 1933;John Stafford with Olivier and Gertrude Lawrence
RADIO PARADE OF 1935 --- British radio stars PLUS ALBERTA HUNTER
13) LABURNUM GROVE - 1936 - Carol Reed - with Edmund Gwenn & Cedric Hardwicke
14) SEVEN DAYS TO NOON - John Boulting - 1950
15) THE SMALL BACK ROOM - 1948 - Michael Powell-with David Farrar,Jack Hawkins, Leslie Banks
16) THE STORY OF GILBERT AND SULLIVAN- 1953-Sidney Gilliat w.Robert Morley,MauriceEvans
17) FIRE OVER ENGLAND- 1937- Wm.K. Howard-Flora Robson,Raymond Massey,Leslie Banks, Vivien Leigh, Olivier
18)VICTORIA THE GREAT- 1937- Herbert Wilcox with Anna Neagle and Anton Walbrook

That's all, folks!

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LK

The Museum of Modern Art

December 21, 1982

Department of Film

Mr. James G. Lee
Pearson Longman
Millbank Tower
Millbank
London SW1P4QZ

Dear James,

Gandhi is a big hit here, and I hope it is bringing in a fortune for you. All here think it is terrific, and a major boost for the British film industry. I read a fine article in the Washington Post about you and the film's production, and there are many good feature articles in the Times. Very best of luck for a big, big hit!

We are most grateful, and most excited that Goldcrest Film and Television will be the sponsor of the British film retrospective, and will of course help you in any way we can to get some co-sponsorship. In the meantime, we have changed the schedule because of delays in our building program, and have decided, after talking to Tony Smith and BFI staff, to hold a special three-week program in May 1983, and present the entire series beginning next November. Between May and November we must close the Museum to move Louise and everybody back into the renovated buildings, and we didn't want to break up the major parts of the retrospective. This gives us all more time, and we hope you will agree it makes life easier for us all.

For the spring series, a marvelous selection of great films preserved by the BFI, we wish to give you lots of publicity, as its sponsor, and would like to take out an ad in the January issue of Variety devoted to the British industry. I enclose a copy of the proposed ad, which must be at Variety by about January 10. If you approve of the text, we think this is a good way to announce your sponsorship, in a half-or full-page ad. If you think it is too soon to make such an announcement, we would hold off. We basically wanted to take advantage of the special British issue.

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

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Please let my office know if we should, or should not, run this ad. I will be away until January 3, but you could call my assistant Rachel Gallagher, at (212) 708-9600 or Alicia Springer, our Film Publicist, at (212) 708-9752. We look forward to hearing from you, and send all our thanks for your support of the program, and our best wishes for a fine holiday and a great new year for Goldcrest.

Cordially,

Rachel Gallagher for M.L. Bandy

Mary Lea Bandy
Director

(attached)

cc: Adrienne Mancia
~~Luisa Kreisberg~~ Mary Lea Bandy ✓
Alicia Springer

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The Department of Film
of
The Museum of Modern Art
in cooperation with
The National Film Archive
of
The British Film Institute
announces
A SALUTE TO THE NATIONAL FILM ARCHIVE
April 29-May 19, 1982
A retrospective program
in honor of
"Britain Salutes New York"
and
The 50th Anniversary of the British Film Institute
The Roy and Niuta Titus Theater 2
The Museum of Modern Art, New York
* * * * * * * * * * * * * * * * * * *
A Major Retrospective
of
BRITISH CINEMA
will be presented in 1983-1984
in cooperation with
The British Film Institute
The Roy and Niuta Titus Theaters 1 and 2

Made possible by the generous support of
Goldcrest Film and Television

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Britain Salutes New York 1983

NEW YORK INTERNATIONAL ARTS FESTIVAL

→ (LK) Alicia S

IM Bandy

please do in all releases, calendar if poss.

MEMORANDUM

To: SALUTE Program Participants and Sponsors

FROM: David Nathans, The Cultural Communications Group

DATE: December 22, 1982

SUBJECT: SALUTE Credits

Attached is the recommended tag-line and statement to be used in reference to SALUTE programs. We would appreciate your incorporating this information, along with the Festival logo sent earlier, in any appropriate printed material.

Tag-line for Advertising:

This (exhibition or performance), sponsored by (sponsor(s)), is a BRITAIN SALUTES NEW YORK 1983 Festival Presentation.

Statement for Press Releases or In-House Promotion:

This (performance or exhbition), sponsored by (sponsor(s)), is a BRITAIN SALUTES NEW YORK 1983 Festival presentation. Funded primarily by British and American companies with interests here and in Great Britain, SALUTE commemorates the signing of the peace treaty of 1783 through a festival of art, music, drama and dance beginning April 13, 1983. It is New York's first International Arts Festival.

If you have any questions regarding sponsor credits, please call our office at 986-4607.

Many thanks for your co-operation.

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cc E. Sheiss from MLB

→ Larry — can we use in our calendar or on prog. notes?

BRITAIN SALUTES NEW YORK 1983

December 15th, 1982

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H.R.H. The Prince of Wales, KG, KT, GCB

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Marife Hernandez
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Robert S. Pirie
Herbert Ruben
Lewis Rudin, CBE
Preston Robert Tisch
Hon. Marietta Tree
Amber Walker
Angus Lightfoot Walker
Dennis Weatherstone
Ronald A. Wilford
James D. Wolfensohn

TO: Alicia Springer

FROM: The Cultural Communications Group

RE: Britain Salutes New York Festival Logo

Attached please find a copy of the official logo sheet for Britain Salutes New York.

Naturally, as a part of the Festival, we hope that you will use the logo in your advertising and other materials whenever appropriate.

For additional copies of the logo sheet, please contact David Nathans at the Cultural Communications Group, 380 Madison Avenue - 20th Floor, New York, New York 10017; telephone (212) 986-4607.

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Richmond Crinkley
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Harvey Lichtenstein
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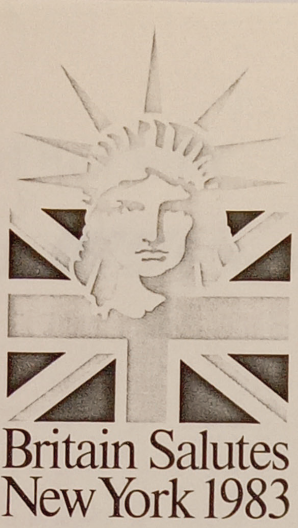

Guide for color only. Not to be used for reproduction.

Graphic Standards Guide
Britain Salutes New York 1983

This symbol and logo type will be used in both Great Britain and New York to promote all International Arts Festival events.

For reproduction in 2-color

Grey areas print Red, PMS 185.
Solid Black areas, including all type, print Blue, PMS 286.

For reproduction in Black & White

Symbol and type print solid Black.

Reproduction size

Symbol and type must reproduce in the exact proportions shown. They should not be used larger than the maximum size indicated, nor smaller than the minimum size indicated.

NOTE: All guidelines for reproduction apply to both vertical and horizontal logo versions.

For reproduction

Maximum Size



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Maximum Size



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GILLIAN HARTNOLL
BRITISH FILM INSTITUTE
DOCUMENTATION AND INFORMATION DEPARTMENT
ENGLAND(LONDON) BFILDNG

DEAR GILLIAN

COULD YOU SEND ADRIENNE AND ME ONE SET OF WHATEVER MATERIAL YOU HAVE IN YOUR FILES ON THE FILMS SELECTED FOR OUR NATIONAL FILM ARCHIVE PROGRAM ELAINE SHOULD HAVE LIST PLEASE ,PLEASE DO NOT SEND US MICROFICHE THANK YOU FOR WHATEVER HELP YOU CAN GIVE US THIS MATERIAL WILL BE USED FOR PROGRAM NOTES AND PUBLICITY AND EVENTUALLY END IN OUR STUDY CENTER FILES

BEST WISHES
LARRY KARDISH
MODERNART NEW YORK
NNNN
16:44 01/14/83 ACCEPTED IMOD ISN 0003

THE LODGER - this will be a new silent print, should be OK, and Harold Brown promises that it will be tinted. Should run at 24 f.p.s. unless you think otherwise upon rehearsal.

PICCADILLY - original silent version, very nice quality. Should run at 24 f.p.s. Musical accompaniment should take note of the fact that the film opens in a nightclub and has dance and band scenes. Please N.B. that this print is required back in the UK for an NFT screening on 30th May.

MILLIONS LIKE US - OK print.

HENRY V - schedule for 1st May! Our print is not terrific, but will do. However, Rank say they gave you a brand new print last year. What's it like? If it's fine, then it would be sensible to use that, wouldn't it?

/continued.....

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Western Union International, Inc. International Telex

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7 JANUARY 1983

MUSEUM OF MODERN ART
DEPARTMENT OF FILM
ADRIENNE MANCIA

DEAR ADREINNE

HANK CINQ SHOULD PLYA MAY ONETH. IT SAYS SO ON THE OPENING TITLE 'THIS DAY THE FIRST OF MAYM 1600'. WE CAN CLAIM IT AS THE 383RD ANNIVERSARY SCREENING.

LOVE AND HAPPY NEW YEAR TO ALL INCLUDING SIR ALFRED.
ELIANE BURROWS NFA.
27624 BFILDN G
27624 BFILDN G
MODART62370UW

VIA WUI

NNNN
16:59 01/14/83 ACCEPTED IMOD ISN 0004

INTL RELAY
001.4 MIN

WUI GA

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/continued.....

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Western Union International Telex

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INTL RELAY ⌖
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ELAINE BURROWS
NATIONAL FILM ARCHIVE
BRITISH FILM INSTITUTE
LONDON(ENGLAND) BFILDNG

THANKETH ALL THEE SALUTATIONS AND ADVICES STOPETH FIRSTEST DAY MAY IT ISEST FOR OLDE HANK STOPETH SIR ALFRED SMILES ON STOPETH MANY PINTS OF PLAIN

LARRY KARDISH
MODART NEW YORK
NNNN
16:59 01/14/83 ACCEPTED IMOD ISN 0004

INTL RELAY
001.4 MIN

WUI GA

Western Union International, Inc.

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/continued.....

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BRITISH FILM INSTITUTE NATIONAL FILM ARCHIVE

81 DEAN STREET, LONDON W1V 6AA

Telephone: 01-437 4355
Telegrams/Cables: BRIFILINST LONDON W1
Telex: 27624

Chairman/Sir Richard Attenborough, CBE
Director/Anthony Smith
Deputy Director/Gerry Rawlinson

Curator: David Francis

Xerox of this letter to LK ✓

18th January 1983

Adrienne Mancia
The Museum of Modern Art
11 West 53 Street
New York
NY 10019

Dear Adrienne,

Further despatches from the home front at last!

I enclose a full set of credits for the features selected for BSNY, together with dates and running times. These were compiled by my assistant, Jane Hockings, and Elaine, and are as complete and accurate as they have been able to make them. The only omissions at this stage are more complete details of the Commercials programme, ditto "20th Century Treasure Trove" (we still have to get our hands on a complete BBC print), and "Are You Having Any Fun?" which is in its final stages of production. In fact, we may have to drop "Are You Having Any Fun?" as it will only exist on video in its finished form - unless you want to screen it on monitors. It will be nice, but perhaps you don't want to (or will be unable to) introduce video at this stage. Up to you - but for your information it will run about 50 minutes, maybe a little bit more.

We will send supporting documentation (reviews, etc.) in a day or two - Jane is just completing work on that. Meanwhile, I enclose also a recent BFI dossier on Gainsborough, which will not feature much at BSNY, but will come in handy maybe when we get down to the nitty-gritty in November onwards.

Now some up-to-date technical comments on each film/programme:

THE LODGER - this will be a new silent print, should be OK, and Harold Brown promises that it will be tinted. Should run at 24 f.p.s. unless you think otherwise upon rehearsal.

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/continued.....

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18th January 1983

Adrienne Mancia

SO LONG AT THE FAIR - OK print

FIRST A GIRL - OK print

REMBRANDT - we've ordered a new print from the orig. negs. - should be OK

THEY DRIVE BY NIGHT - ditto

RADIO PARADE OF 1935 - OK print, insofar as it's the best possible restoration, including all surviving colour sections (except that, bizarrely, there are a few inserted black-and-white frames where colour bits have gone missing! A programme note should cover this)

NO FUNNY BUSINESS - we're not happy about the sound quality on our print (it "motor-boats" badly); we'll try to make an improved print, but cannot guarantee satisfactory results

LABURNUM GROVE - print is OK, but what a boring little film! Do you really want it?

SEVEN DAYS TO NOON - print quality poor. We'll try to borrow a better one, or make an improved print ourselves, though if the latter we can't guarantee results

THE SMALL BACK ROOM - new print ordered from orig. negs., should be OK

THE STORY OF GILBERT AND SULLIVAN - our print not wonderful; it'll do at a pinch, but we're trying to get a better one from EMI

VICTORIA THE GREAT - despite strenuous restoration efforts (partly to satisfy gala royal screening at the NFT) it's a rotten print; we'll try to improve it, but the problems (particularly with the soundtrack) may be insuperable

FIRE OVER ENGLAND - new print being made from orig. negs., should be OK

TWENTIETH-CENTURY TREASURE TROVE - as noted above: was made for video transmission, but we hope BBC can supply film version. Runs about 75 mins

HISTORIC CINEMA COMMERCIALS - as noted above: will range in date from 1897 to 1955 and run about 90-100 mins plus 10-20 minutes chat from me

"ARE YOU HAVING ANY FUN?" - as noted above

/continued.....

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18th January 1983

Adrienne Mancia

That's about it for now, I think. I hope there are not too many ifs-and-buts; on the whole, I think we will have an attractive and entertaining show. Copyright clearance, at least, should present no problems.

Greetings from all of us - and a further despatch soon.

Very best wishes.

Yours,

Clyde

Clyde Jeavons
Deputy Curator
National Film Archive

Encs.

cc Elaine Burrows
Scott Meek
David Meeker

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BRITAIN SALUTES NEW YORK 1983

2, Columbus Circle, 10019

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Alton E. Peters, OBE
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Herbert Ruben
Lewis Rudin, CBE
Preston Robert Tisch
Hon. Marietta Tree
Amber Walker
Angus Lightfoot Walker
Dennis Weatherstone
Ronald A. Wilford
James D. Wolfensohn

18th January 1983

Dear Mr. Whitelaw,

We write to invite you to participate in BRITAIN SALUTES NEW YORK, a festival of art, drama, music and dance, beginning April 13, 1983. It commemorates 200 years of peace and the close ties between Britain and the United States.

BRITAIN SALUTES NEW YORK (SALUTE) is established in New York as a non-profit, tax-exempt organization. Funds have been raised from the business communities of New York and London for several major exhibitions and performances which feature British artists. Although a full, exciting program is emerging -- as outlined in the enclosed article from The New York Times -- we believe that events with a British theme should be planned throughout all five boroughs. Such popular activities will provide a balanced cross-section of past and present British culture and will celebrate the mutual influences which have shaped the arts of both countries.

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Robert M. Batscha
Michael Botwinick
Richmond Crinkley
John H. Dobkin
Wilder Green
Harvey Lichtenstein
Robert R. Littman
John W. Mazzola
Thomas M. Messer
Arthur Mitchell
Philippe de Montebello
Joseph Veach Noble
Richard Oldenburg
Sir John Pope-Hennessy, CBE
John P. Richardson
Charles Ryskamp
Gerald Schoenfeld
Sybil C. Simon
Lisa Taylor
Stewart J. Warkow
Albert K. Webster

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Jennifer Williams
Sir Paul Wright, KCMG, OBE

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CHAIRMAN: SIR RICHARD ATTENBOROUGH CBE DIRECTOR: ANTHONY SMITH DEPUTY DIRECTOR: GERRY RAWLINSON

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I have been appointed by the Board of SALUTE to discover and encourage appropriate events to coincide with the festival. New York's Department of Cultural Affairs has provided SALUTE with an office to coordinate these "umbrella" events. Although there are no funds available for sponsorship, interested organizations that become part of the official festival program will be able to use the SALUTE logo in their publicity. In turn, SALUTE will include information on all festival events wherever possible. To ensure high standards, a SALUTE panel will approve all program activities. Finally, SALUTE's main program is concentrated in the period April 13 through end of May 1983, but some events (exhibitions) will continue throughout the summer and early fall.

We want your involvement. If you are interested, please contact me at your earliest convenience.

Yours sincerely,

Edwina Sandys

EDWINA SANDYS
Director of
Umbrella Events

PS - It would be wonderful if you could arrange a series of British Television Commercials - and even to link up the event with Channel 13. E.S. Maybe you should talk to Beverly Hill of WNET Channel 13. 356 w 58. She is interested in Salute.

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Matt Seig

Adrienne Mancia

February 1, 1983

BRITAIN SALUTES NEW YORK file (April 29 - May 19)

Dear Matt:

Please note that the British film, PICCADILLY, which we are showing in "Britain Salutes New York" on May 14 and 16, must be returned immediately after its screening here to The British Film Institute.

For your information, I believe that all the films in this program will be coming from the National Film Archives -- except for HENRY V -- we're using our own print.

Thank you.

James G. Lee

JGL/vk

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CCLK -AM

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London SW1P 4QZ

Telephone 01 630 5051
01 828 9020
Telex 8953869
Fax 01 828 3342

Ms. Mary Lea Bandy
Director
Department of Film
The Museum of Modern Art
11 West 53 Street
New York
N.Y. 10019
U.S.A.

2 February 1983

Dear Mary Lea,

Thank you for your letter of 27th January.

I understand that the arrangements for announcing our sponsorship at the LOCAL HERO evening are virtually complete. Jake Eberts hopes to be in New York that night. Unfortunately I had arranged to go to Copenhagen that day and I am therefore not going to be with you.

I have noted the 27th April date for the cocktail party to open the April show.

Yours sincerely,

James G. Lee

JGL/vk

As soon as you have the programme of films for the first retrospective - please send it to me so that we can use it in any Press Release etc this end.

PATRON: HRH THE PRINCE OF WALES KG KT GCB
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cc Virginia K/
Ethel Cathy L
AM
LK
(bump)

THE GUINNESS-HARP CORPORATION

Guinness House—37-88 Review Avenue, Long Island City, New York, N.Y. 11101
Telephone: 212-729-2000—Cable Address: IRISHBEER
Telex: 62108

February 9, 1983

Ms. Mary Lea Bandy
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Ms Bandy

As a fellow Salute Sponsor, you must like us, be using the months leading up to Britain Salutes New York 1983, to plan the details of your involvement. Now that the holidays are over, April will be upon us before we know it. At Guinness-Harp we think it not too early to be setting down ideas for maximising our own activity in the Festival. I hope you will not mind my troubling you at this stage to bring something to your attention which should give extra "sparkle" to the Festival.

In addition to our "Salute" sponsorship of Aspects of British Art at the Guggenheim Museum, we are also contributors in our underwriting of the Portfolio supplement detailing the exhibitions of British Art and Artists in now nearly 40 New York galleries. We are particularly delighted to have gained the support of the Festival Board of Directors to name GUINNESS VELVET as The Festival Drink. I attach David Lloyd-Jacob's endorsement letter. If you are not aware of the drink, it is based upon Black Velvet, Champagne and Guinness Stout in equal quantities. This was probably the first real cocktail, and we think the greatest British entry into an area dominated subsequently by American creativity. David tells a little of the origins of this cocktail and we will soon be producing an extended leaflet with recommended serving suggestions. We will send it to you at a later date.

I hope I shall see you at some of the events prior to the Festival during which GUINNESS VELVET will be served. I would also like to think that at any receptions you are holding before and during the Festival, you will have The Festival Drink available.

As a support measure to other sponsors, the Guinness-Harp Corporation would be happy to make Guinness Stout available at a special price of $15.00 per case of 24 bottles. We would prefer to have a minimum order of 3 cases to facilitate delivery. For Champagne purchase we would recommend you contact Bernie Weber, Madison Liquor Shop at 309 Madison Avenue in Manhattan, who has agreed to work with us. The telephone number is (212) 687-7373. They do deliver. Please mention Britain Salutes New York and the Guinness-Harp Corporation.

Continued/.....

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THE GUINNESS-HARP CORPORATION

I would be happy to talk personally on anything connected with making The Festival Drink available. I know, however, you are a busy person and to make life easier we would be happy to talk directly with your caterers if appropriate. All that would be needed would be the caterer's name and a simple authorisation that you wish GUINNESS VELVET to be available at your event.

I hope to hear from you and to be meeting sometime soon. In the meantime, good luck with all the planning.

Yours sincerely,

THE GUINNESS-HARP CORPORATION

Richard C. Funnell
President

RCF/BAF
Encl.

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BRITAIN SALUTES NEW YORK 1983

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Special Supplement to the May/June Portfolio
and Introducing "Guinness Velvet"

Dear Colleague:

In support of "British Art and Artists" in New York Galleries, The Guinness-Harp Corporation is planning an exciting program next spring. First, it is sponsoring a special 32-page supplement in Portfolio's May/June issue and reprints will reach thousands of interested collectors. This "mini-catalogue" will be available by April 25th, early enough in the Festival period to attract attention of the wide and diverse audience expected to visit Salute events.

The second part of Guinness' program is the introduction of the Festival drink called "Guinness Velvet." It is based on a drink served at the Brooks Club in London in 1861 at the time when Britain was in mourning for the death of the Prince Consort. "Guinness Velvet" will serve to toast Salute occasions in an especially British way.

As Chairman of Britain Salutes New York 1983, I am pleased that the Guinness-Harp Corporation has developed this program alongside its original Salute sponsorship of Aspects of British Art, an exhibition at the Guggenheim Museum. I endorse their plans and hope you too will see it as a very special advertising and marketing opportunity.

David Lloyd-Jacob
Chairman

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Festival Management: The Cultural Communications Group 380 Madison Avenue, New York, New York 10017 (212) 986-4607

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cc Brit Sal NY file

A. Springer
L. Kreisberg
Goldcrest file
Balcon file

The Museum of Modern Art

To Adrienne/Larry

From Mary Lea

Date February 11, 1983

Re Credit re British Cinema, see attached

David Francis says it would be a good idea if we could credit The British Council in our material, and The British Council, pleased with our consideration, agrees to the wording: "with additional assistance from The British Council". Therefore on our April/May program, we should print: the whole BRITAIN SALUTES NEW YORK text, credit to GOLDCREST FILMS AND TELEVISION LIMITED, "with additional assistance from The British Council. For our major program the credit shoud read: "Made possible by the generous support of Goldcrest Films and Television Limited, with additional assistance from the British Council". Larry: try to get the Council into the April calendar, and May. Also, Larry please show me the NEA/NYSCA line, too.

Thanks.

Mary Lea

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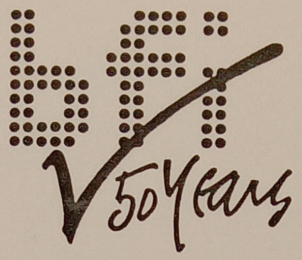

BRITISH FILM INSTITUTE · 1933-1983

NATIONAL FILM ARCHIVE
CURATOR: DAVID FRANCIS

3rd February 1983

Ms. Mary Lea Bandy
The Museum of Modern Art
11 West 53rd Street
New York
N.Y. 10019
USA

Dear Mary Lea,

We have just received the cheque from The British Council to cover the cost of shipping films to you for the British retrospective. As you will see from the attached letter, I have agreed to accredit them in all publications associated with the event, and suggested that you approve the form of words with Hugh Crooke.

Yours sincerely,

David Francis
Curator
National Film Archive

Enc.

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3rd February 1983

Mr. Bruce Nightingale
The British Council Films Department
11 Portland Place
London W1

Dear Bruce Nightingale,

Just a note to thank you very much indeed for the cheque for £2,000 to cover the shipment of films to and from New York for our British retrospective. This really is a most welcome gesture, and we will ensure that you are formally thanked in all the official publications associated with the season. I will suggest to Mary Lea Bandy, who is organising the event, that she checks a suitable form of words with your local representative, Hugh Crooke.

Yours sincerely,

David Francis
Curator
National Film Archive

cc Mary Lea Bandy ✓

202-
462-1340

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BRITISH FILM INSTITUTE · 1933-1983

NATIONAL FILM ARCHIVE
CURATOR: DAVID FRANCIS

order in "Rainbow Dance" "Birth of a Robot"

22nd March 1983

Adrienne Mancia
Department of Film
The Museum of Modern Art
11 West 53rd Street
New York
NY 10019
USA

Dear Adrienne,

Enclosed is a complete breakdown of the commercials programme for 29th April, which I hope gives you all the information you need. I have made two lists: the first is a title list, in preferred running order, with credits and brief notes, which can be used as a programme sheet for the presentation; the second is a projection schedule, indicating gauge, speed, timing, etc. of each film.

If you anticipate any problems, especially with the projection schedule, please let me know. To achieve an optimum presentation, I would prefer not to change the schedule in any way - but if it is going to cause difficulties, I can if necessary make some compromises as to running order, projection speed, etc. I shall be very happy to discuss the programme with your projectionist when I reach NY, if that's permitted and if it will help to iron out any problems. At present, we're talking about something like a two-hour show, taking into account projection time plus me chatting to the audience. What format would you prefer for my presentation? I can either do a comprehensive intro and then let the films run continuously, or split the "lecture" up and talk between the films (or groups of films). Which would be easier for the projectionists?

We'll be sending all the films in one consignment (except, of course, the two you are supplying), but not rolled together. They'll arrive as separate reels. I feel it would be better to make up composite reels after they've arrived, once we're sure of the running order and have identified any snags. Besides, you will be holding two of the items, which will have to be plumbed in at your end anyway.

/continued .....



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Other points which occur to me are:

i) We perhaps should have some kind of musical accompaniment to the silent films - either a pianist or something on tape. Can this be arranged?

ii) Is it possible to project a slide at the beginning of the programme? We normally like to preface our compilation programmes with an acknowledgment slide identifying the NFA as the source of the films on show. I can bring the slide with me.

I realize I still have to supply you with a few general words about the NFA/BFI and the 50th Anniversary/BSNY tie-up, but I'll send that in a day or two - more important, I think, to get the ads. programme to you as quickly as possible.

I hope all is well. I'm due to arrive in NY on 23rd April and will make contact on the 25th. I expect we'll speak on the 'phone before then, however.

All the best.

Yours,

Clyde x.

Clyde Jeavons
Deputy Curator
National Film Archive

Encs.

cc: Elaine Burrows

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MLB

L & A

March 22, 1983

if Celeste gives dinner party we think that in addition

to ourselves the following people should be considered;

Eileen (archive to archive)

Bill Sloan (Circ handling BFI touring program)

Clyde Jeavons,

Scott Meek

Coldcrest, you decide who

we do not know if you want to invite anyone from Britain Salutes New York (Joan Sands, head of PR?) or from British Council (but that is in Washington)

Sid Silverman & the Mrs. (Variety's proprietor)

Lillian Gish & James Frasher

Joanne and Dick Koch

Bill Everson

Sheldon Gunsberg (Ziegfeld where GHANDI is playing) & wife ?

Saul Turell (used to buy British films for Walter Reade and now...) (it is a question tho; if you invite Saul whether Bill Becker has to...)

someone from Columbia Pict? Frank Price (who made the decision to go with GHANDI) & or Vincent ?

Ralph Donnelly & Gloria

Gledzahler's replacement???

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The Museum of Modern Art

Alicia Springer
Film Press Representative
708-9752

Department of Film

Mr. Barney Josephson
The Cookery
21 University Place
New York, NY 10003

Dear Mr. Josephson:

The MoMA Film Department is planning a British film series from April 29 through May 19 that will include a rare movie called "Radio Parade of 1935."

One of the highlights of "Radio Parade" is a number by Alberta Hunter that, I hear, is quite spectacular (I haven't seen the film -- it's from the National Film Archive in London, and hasn't been shown here for years -- but colleagues tell me her segment is wonderful.)

We would love to invite Alberta Hunter to appear at one, or both, of the film's screenings in the MoMA theater, to say a few words, or just take a bow from the audience, or, even, if the spirit moves her, to sing a few bars!

We often have special guests at film screenings who add a tremendous boost to the audience's enjoyment, by reminiscing or just by being there with them. Alberta Hunter, who is so beloved in New York, would give our viewers a thrill.

Please let me know if I may convey an invitation directly to Miss Hunter, or if you would like to discuss it with her.

Thanks so much for your help and attention. I hope you can come to the film and join us in applauding Alberta Hunter.

Sincerely,

Alicia Springer

P.S. I almost forgot the salient points -- the screenings are on May 8 at 5:00 pm and May 19 at 6:00 pm. I've enclosed some information on the show -- please let me know if I can tell you more. Thanks again.

cc: Adrienne Mancia ✓
Curator, Dept. of Film

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AM

The Museum of Modern Art

March 25, 1983

Department of Film

Mr. Anthony Smith
Director
The British Film Institute
127/133 Charing Cross Road
London, WC2H-OEA
England

Dear Tony,

We are all set for our wonderful Spring show, "A Salute to the National Film Archive, British Film Institute." We thank you and the archive staff for your collaboration in bringing these treasures preserved by the National Film Archive, and we believe this salute will be not only a big hit in itself but an exciting forecast of the British show when the Museum reopens.

I enclose several copies of the April Members Calendar, and am sending some to David Francis as well. We hope you are pleased by the smashing cover of the calendar.

The Salute opens April 29 with Clyde's program of British Advertising films. We thought we would hold an opening party two days earlier on Wednesday, April 27, for 250 people, to celebrate your anniversary. We must do any parties on Wednesday, the only day each week the Museum is closed to the public. We certainly wish you and Richard Attenborough to be our guests of honor that evening, and you will receive invitations as soon as they come back from the printer.

Following the cocktail party of the 27th, Celeste Bartos kindly has offered to host a very small dinner party for you, Richard Attenborough, Clyde, and the Goldcrest sponsors. We hope you will let us know as soon as possible if you plan to be here, so we may put together a guest list for Celeste.

To make the week truly a salute to the British Film Institute, on Tuesday, April 26, we will hold a private Members' screening of The Draughtsman's Contract, and we of course would be delighted if Peter Greenaway comes to New York to promote the film. Going backward one more day, you know that April 25 is the Olivier tribute at Lincoln Center. What a week for the British cinema!

I will be coming to London in mid-April, I hope, and again at the end of May, and will meet with David and other British Film Institute staff about the Retrospective, the publications, promotion, and of course the dates for the year-long series. Our building project is moving slowly but I hope to have in a few weeks a meaningful schedule for the completion of the project then we will be able to work out with you the dates in question.

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

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To bring you up to date on the sponsorship of the Retrospective I have reached an agreement with James Lee that Goldcrest will be the sole sponsor of the April-May Salute and the co-sponsor of the year-long program. Goldcrest still hopes to find a co-sponsor to bear some of the financial burden, and at any rate we are trying to accommodate their needs as well as our own. I will fill you in, in detail when next I see you.

In the meantime, please accept best wishes from all here.

Sincerely,

Mary Lea

Mary Lea Bandy
Director

Enclosures

MLB:LG

cc: Adrienne Mancia
Larry Kardish
David Francis

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5.4.83

ATT. ADRIENNE MANCIA

DEAR ADRIENNE

STOP BITING YOUR NAILS. ALLES IN ORDNUNG (AT LAST). FILMS WILL BE DESPATCHED SHORTLY AND I'LL SEND YOU FLIGHT DETAILS. MILLIONS LIKE US WILL COME IN SCOTT'S HAND LUGGAGE ON THE 28TH SO NO CUSTOMS PANIC. I'LL WRITE PROPERLY WITH TALES OF WOE AND NERVOUS BREAKDOWN AND WITH MY OWN FLIGHT DETAILS.
SEE YOU SOON

LOVE
ELAINE BURROWS
NFA
27624 BFILDN G
27624 BFILDN G
MODART62370UW

VIA WUI A

Received 14/5
Film
MA

Western Union International Telex

Best,

Larry

Dear Edith,

Thank you for the copy of your letter to Rank. David Semple phoned me to say that the loans are OK, so I [illegible] it to you to organise getting the prints out of MoMA and Filmex. Good Luck! Especially in the case of the latter organisation; the organisers are not exactly our favourite people at the moment.

not surprising

Love,
Edith

Best wishes,

Elaine

Elaine Burrows,
Viewings Supervisor,
National Film Archive.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

BFI 50 Years

BRITISH FILM INSTITUTE 1933-1983

NATIONAL FILM ARCHIVE
CURATOR: DAVID FRANCIS

April 5, 1983

Bill Perry
Great Amwell Company
271 Madison Avenue
New York, 10016

Dear Bill:

Addition please to April schedule.

Friday, April 29 at 6:00 - early British advertising films for cinema; approx 45 mins of program is silent. To be introduced by Clyde Jeavons of the National Film Archive, London.

Best,

Larry

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	FILM	I.755

BFI 50 Years

BRITISH FILM INSTITUTE · 1933 - 1983

NATIONAL FILM ARCHIVE

CURATOR DAVID FRANCIS

April 6, 1983

Edith R. Kramer,
Film Curator,
Pacific Film Archive,
University Art Museum,
Berkeley,
California 94720,
U.S.A.

Dear Edith,

Thank you for the copy of your letter to Rank. David Semple phoned me to say that the loans are OK, so I leave it to you to organise getting the prints out of MoMA and Filmex. Good Luck! Especially in the case of the latter organisation; the organisers are not exactly our favourite people at the moment.

not surprising

Love, Edith

Best wishes,

Elaine

Elaine Burrows,
Viewings Supervisor,
National Film Archive.

21 STEPHEN STREET LONDON W1P 2LN TELEPHONE 01-437 4355 TELEGRAMS/CABLES BRIFILINST LONDON W1 TELEX 27624

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

Robert

Larry

April 7, 1983

Poster for A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE

Would you please order from Graphics a vitrine poster for this program. It should be installed by 3:00 p.m. Wednesday, April 27 (in time for reception). On Friday, May 20th it may be removed and REDISCOVERING FRENCH CINEMA put back.

We would also like to order 2 "elevator-size" posters (also known as desk size). These should be backed so they are able to stand.

Please advise Graphics to take special care not to mark the photograph as our Stills Archives wants it back in pristine shape.

Text is as above

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	FILM	I.755

Sent
3/9/83
MIA
7i/N

WUI GA
MODART62370UW
640714+
0113860 1303 03/09

INTL RELAY
MODART62370UW

GA

851 27624
131

LONDON (ENGLAND)

CLYDE JEAVONS

WE HAVE VERY GOOD 16MM PRINT OF RAINBOW DANCE SHALL WE ORDER IT IN FOR YOUR PERFORMANCE? WAITING TO HEAR FROM YOU

REGARDS
MANCIA
MODERNART
NNNN
INTL RELAY
12:54 03/09/83 ACCEPTED IMOD ISN 0002

INTL RELAY
001.4 MIN

WUI GA

Project Number

Estimated Cost

Estimated Completion Date

White/Designer's Copy
Canary/Graphics Copy
Pink/Originator's Copy

Requesting Department Approval

Date

Exhibitions Approval (2000 Series)

Date

NF 926-a

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

Sent: 3/10/83

Re, D

Fi/M

WUI GA
✠
MODART62370UW
640714+
0049760 1651 03/10

INTL RELAY ✠
MODART62370UW

GA

851 27624
131
.

ELAINE BURROWS
BRITISH FILM INSTITUTE
LONDON(ENGLAND)

COULD WE PLEASE HAVE THE PRINTS FOR ''BRITAIN SALUTES NEW YORK''
BY THE FIRST WEEK OF APRIL? ARE YOU COMING TO NEW YORK?

REGARDS
MANCIA
MODERNART
NNNN✠
INTL RELAY
16:42 03/10/83 ACCEPTED IMOD ISN 0002

INTL RELAY
001.3 MIN

WUI GA

Western Union International Telex Inc.

Western Union International, Inc.

Project Number

Estimated Cost

Estimated Completion Date

White/Designer's Copy
Canary/Graphics Copy
Pink/Originator's Copy

Requesting Department Approval

Date

Exhibitions Approval (2000 Series)

Date

HF 926-a

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

Western Union International, Inc. WUI Inter

International Telex WUI Western

3/14/83 Received Film
610

0956 03/14
MODART62370UW

27624 BFILDN GFILDN G

14.3.83

ATT. ADRIENNE MANCIA

IF YOUR PRINT OF RAINBOW DANCE HAS GOOD COLOUR AND SOUND THEN PLEASE BOOK IT FOR 29 APRIL UNLESS EILEEN CAN PRODUCE GOOD 35MM PRINT IN TIME FOR THE SHOW. MARCIE ARRIVED SAFE AND HAPPY.

BESTEST
CLYDE
NATIONAL FILM ARCHIVE
LONDON
27624 BFILDN G
27624 BFILDN G
MODART62370UW

VIA WUI

Thanks.

N.B. Mary Corliss of our Film Stills Archive, who has lent us the attached still, asks us to take special care with the photograph, which she has requested back in "pristine" shape. Thanks again.

Project Number

Estimated Cost

Estimated Completion Date

White/Designer's Copy
Canary/Graphics Copy
Pink/Originator's Copy

Requesting Department Approval

Date

Exhibitions Approval (2000 Series)

Date

NF 926-a

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	FILM	I.755

The Museum of Modern Art **Graphics Request Sheet**

Please use typewriter only.

Date: April 11, 1983

Project Name: SALUTE TO NATIONAL FILM ARCHIVE

Quantity: One (1) ½-Vitrine; 2 small posters

Budget:

Date Needed: April 27, 1983

Dept./Program # 7615- 1194

Requested by: R. Beers

Department: FILM

Telephone: 619

Description of Project

Using the black-and-white still attached, please make up:

One ½-Vitrine Poster &
Two small (elevator-sized) posters, with easel-backing.

The Vitrine should be installed by 3:00 pm. Wednesday, April 27.
It should be removed on Friday, May 20, and replaced by the
REDISCOVERING FRENCH FILM PART II poster.

If you have any questions, please call me.

Thanks.

N.B. Mary Corliss of our Film Stills Archive, who has lent us the attached still, asks us to take special care with the photograph, which she has requested back in "pristine" shape. Thanks again.

Project Number

Estimated Cost

Estimated Completion Date

Requesting Department Approval

Date

Exhibitions Approval (2000 Series)

Date

White/Designer's Copy
Canary/Graphics Copy
Pink/Originator's Copy

MF 9.76 -a

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

The Museum of Modern Art

To Robert

From Larry

Date April 7, 1983

Re Poster for A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE

Would you please order from Graphics a vitrine poster for this program. It should be installed by 3:00 p.m. Wednesday, April 27 (in time for reception). On Friday, May 20th it may be removed and REDISCOVERING FRENCH CINEMA put back.

We would also like to order 2 "elevator-size" posters (also known as desk size). These should be backed so they are able to stand.

Please advise Graphics to take special care not to mark the photograph as our Stills Archives wants it back in pristine shape.

Text is as above.

cc: [illegible]
Tom McLaughlin
Larry Kardish
Adrienne Mancia
Robert Beers
Jeff Schulman
Matt Seig

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

The Museum of Modern Art

To Frank Derenze

From Stuart Klawans/PI

Date April 19, 1983

Re Press screening, A SALUTE TO THE NATIONAL FILM ARCHIVE

Please note that we are scheduling a press screening in the Titus Theater on Monday, April 25, starting at 10:00 a.m. We will show two films--FIRST A GIRL and THEY DRIVE BY NIGHT--with a total running time of 175 minutes.

If you have any questions, please call me at X752.

Many thanks,

cc: Mary Lea Bandy
Tom McLaughlin
Larry Kardish
Adrienne Mancia
Robert Beers
Jeff Schulman
Matt Seig

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	FILM	I.755

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

PRESS SCREENING ANNOUNCEMENT

Date: Monday, April 25, 1983

Time: 10:00 a.m.

Place: The Roy and Niuta Titus Theater 2
The Museum of Modern Art
18 West 54 Street

Program:

FIRST A GIRL. 1935. Victor Saville. With Jessie Matthews, Sonnie Hale. 91 min. An early version of the Victor/Victoria story.

THEY DRIVE BY NIGHT. 1939. Arthur Woods. With Emlyn Williams, Anna Konstam. 84 min. A murder-story set in London's dance palaces, public houses, and seedy Soho clubs.

Both films will be shown to the public as part of A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE. (Public screenings: April 30 at 2:30 and May 5 at 6:00 for FIRST A GIRL; May 7 at 5:00 and May 12 at 2:30 for THEY DRIVE BY NIGHT.)

A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE is made possible by a generous grant from Goldcrest Films and Television, Ltd., with additional assistance of the British Council. This exhibition is a BRITAIN SALUTES NEW YORK 1983 Festival presentation, running from April 29 through May 19.

For additional information, please contact Stuart Klawans, Film Press Representative, 708-9752.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

4/19/83

Larry--

I mailed a notice of the press screening to the following:

Canby *
Maslin *
Larry Van Gelder
Chris Chase
Ernie Leogrande (News)*
Harry Haun (News)
Kathleen Carroll (News)
Jerry Tallmer (Post) *
J. Hoberman
Sarris
Amy Taubin
Enrique Fernandez (Voice)
Larry Cohn (Variety)*
Stephen Klain (Variety)
Alex Keneas (Newsday) *
Joe Gelmis (Newsday)
Deborah Jerome (Record) *
Howard Kissel (WWD) *
Richard Eder (LA Times) *
Hal Hinson (LA Herald Examiner)*
Bernie Drew (Gannett)
Richard Freedman (Newhouse)
Roger Greenspun
Richard Corliss
Jack Kroll
David Ansen
David Sterritt (Christian Science Monitor)
Jeff Wells (Film Journal) * (minor, but he owes me a favor)

And of course:
Alice Maltin *
Elliott Stein

*=phoned office as well

Please let me know if I missed anybody I shouldn't have.

Thanks,

Stuart

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

AM FYI

Bill Perry

Robt. Beers

April 26, 1983

Friday, April 29 at 6:00pm: "The Art of Advertising"

Dear Bill -- Thanks for the last-minute rescue in regard to the above exhibition. The program (note enclosed) is a compilation of short advertising films, only some of which are silent: Adrienne estimates the silent portion of the program to be about 30 - 40 min. Mr. Clyde Jeavons (identified on the program note) will be present. Please call me with questions, if you have any. Thanks again.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

"Britain Salutes New York"

NFA/MoMA Programme: THE ART OF ADVERTISING: 29th April

A programme of historic British advertising films specially chosen from the unique collection preserved by the National Film Archive in London. The selection on show ranges in period from 1897 to the present day and traces the development of the advertising film in Britain from the earliest days of cinema to the advent of commercial television - reaching, perhaps, unexpected levels of art and entertainment on the way.

Programme compiled and presented by Clyde Jeavons, Deputy Curator, National Film Archive.

* * *

VINOLIA SOAP (c. 1897)

One of the earliest surviving cinema commercials, filmed by Charles Goodwin Norton of London. Vinolia was a Pear's product.

THE WHISKY OF HIS ANCESTORS (c. 1898)

One of two Dewar's Perth Whisky advertisements of the 1890s known to exist, with a typically patriotic theme. Dewar's recently revived this original commercial in one of their campaigns.

THE SMALLEST CAR IN THE LARGEST CITY IN THE WORLD (1913)

British & Colonial Kinematograph Co., for Cadillac Automobile Co. Director: F. S. Bennett.
Promotion film for Cadillac. A miniature car ordered from Cadillac's London headquarters by Queen Alexandra as a present for Prince Olaf of Norway is driven to the docks through the streets of London.

SHINE, SIR? (1916)

Made for the Kiwi Polish Co. during World War I. In this sound version a presenter makes some dubious claims about the beginnings of both film advertising and animation.

DADDY'S BIRTHDAY (c. 1919)

London Press Exchange for Swan Pens.
A budding novelist releases his "writer's block" with the aid of a Swan fountain pen.

CANDY CUSHIONS (c. 1925)

Advertisement for "Candy Cushions", which were sold with novelty gifts directly to the cinema audience.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

TROJAN CARS (c. 1925)

Debenham and Co., York, for Ayrshire Motor Co.
Promotion film for the versatile, if somewhat bizarre, Trojan motor car, shot in and around the historic town of York.

THE BOY WHO WANTED TO MAKE PICTURES (c. 1928)

Cartoons by H. M. Bateman, animated by David Barker.
Cartoon advertisement for Kodak pocket cameras. H. M. Bateman was a celebrated and much respected satirical social cartoonist of his day, and more than once lent his style and skill to advertising films.

TWO MORE (1929)

Publicity Films.
Dramatised advertisement for "Plus Two" cigarettes, which offered better value by coming in packets of twelve; also, you never ran out.

AUSTRALIAN WINES (1930)

British Commonwealth-linked promotional film made in a "modern" contemporary graphic style and with an unexpected punchline. Produced by the Empire Marketing Board, precursor of the GPO Film Unit and breeding ground of the British Documentary Movement.

MEET MR. YORK: A SPEAKING LIKENESS (1929)

British Publicity Talking Pictures in conjunction with S. H. Benson Ltd. for Rowntree & Co. Director: Bertram Phillips. Cartoons: Joe Noble.
Part animated, part live-action commercial for York chocolate, claiming itself to be the "first talking cartoon advertisement". Somewhat creaky on both counts.

SOUND ADVICE (c. 1935)

National Film Corporation for "Classic" pipe tobacco. A doctor cures comedian Bobbie Comber's fragile nerves by prescribing pipe-smoking.

THE BIRTH OF THE ROBOT (1935)

Directors: Len Lye, Humphrey Jennings. Photography: Alex Strasser. Art Directors: John Banting, Alan Farmer. Sound: Jack Ellitt.
Many of the experimental geniuses of the British Documentary Movement directed their talents into advertising films. This beautiful example, a puppet film for Shell Oils, was made in Gasparcolor.

RAINBOW DANCE (1936)

GPO Film Unit. Director: Len Lye.
Experimental animation film in Gasparcolor, promoting the Post Office Savings Bank; generally acknowledged as one of the finest, most timeless examples of Len Lye's work.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

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RHYTHM OF THE ROAD (1936)

"Sing-along" ad. for the Ford V8 motor car. Lyric by Cossar Turfery. Music by King Palmer's V8 Shadow Symphony Orchestra, which was formed specially to promote the V8 car. Sung by Gordon Little. A characteristic example of numerous entertainment commercials made by Ford in the 30s.

THE KING WITH THE TERRIBLE HICCUPS (c.1937)

Anson Dyer for Bush Radios.
One of several highly accomplished Technicolor cartoon commercials made by leading British animator Anson Dyer for Bush Radios.

SKY PIRATES (1937)

J. Walter Thompson. Director: George Pal. Music: Debroy Somers.
One of a series of brilliant Technicolor puppet cartoons made by George Pal for Horlicks.

THE HPO (1938)

GPO Film Unit. Animation: Lotte Reiniger. Music: Brian Easdale. Assistant: R. M. Harris.
Silhouette cartoonist Lotte Reiniger was another major talent who made films for the GPO. This charming example in Dufaycolor promoted the "Heavenly Post Office".

ELOPEMENT IN FRANCE (1944)

Lintas for Rinso. Director: Richard Massingham.
Oddball director Richard Massingham is best known for the humorous propaganda shorts he made for the Ministry of Information in World War II. He also made commercials, like this comic ad. for soap powder.

CLOSE-UPS OF THE STARS No. 1 - VALERIE HOBSON (1945)

J. Walter Thompson for Lever Brothers.
First of a series of commercials for Lux Toilet Soap featuring leading movie stars and their complexion.

AN ENGLISHMAN'S HOME (1946)

Public Relationship Films for J. Walter Thompson. Director: Richard Massingham.
Massingham in more lyrical mood with an ad. for Horlicks which gently re-affirms English social values after World War II.

GIBBS S.R. TOOTHPASTE (1955)

Young and Rubicam for Gibbs.
The first British TV commercial, transmitted at 8.12 pm on 22nd September, 1955, and allegedly picked out of a hat for this singular honour.

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HANCOCK AT THE BREAKFAST TABLE and HANCOCK À LA BREAKFAST TABLE (c. 1965)

Egg Marketing Board. With Tony Hancock and Patricia Hayes.
Tony Hancock, Britain's favourite comedian in the 60s, persuading the public to buy more eggs.

FIGARO (1979)

Director: Hugh Hudson.
Most of David Puttnam's protégés cut their teeth on commercials, including Hugh Hudson, director of Chariots of Fire. This is his most famous ad., for the Fiat Strada motor car - "hand-build by robots" to an operatic accompaniment.

* Running time of films: approximately 98 minutes.

* * *

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

NFA/MoMA 29th April

THE ART OF ADVERTISING: Projection Schedule

1. VINOLIA SOAP

   35mm silent/full aperture — 16 fps — 50 secs.

2. THE WHISKY OF HIS ANCESTORS

   35mm sound aperture — 16 fps — 1 min.

   Note: This is a modernised sound print but should be projected silent at 16 fps.

3. THE SMALLEST CAR IN THE LARGEST CITY IN THE WORLD

   35mm silent/full aperture — 16 fps — 6 mins. 50 secs.

4. SHINE, SIR?

   16mm sound — 24 fps — 6 mins.

5. DADDY'S BIRTHDAY

   35mm silent/full aperture — 16 fps — 6 mins.

6. CANDY CUSHIONS

   35mm silent/full aperture — 16 fps — 2 mins.

7. TROJAN CARS

   35mm silent/full aperture — 20 fps — 7 mins

8. THE BOY WHO WANTED TO MAKE PICTURES

   35mm silent/full aperture — 24 fps — 2 mins. 30 secs.

9. TWO MORE

   35mm silent/full aperture — 24 fps — 4 mins. 40 secs.

10. AUSTRALIAN WINES

    35mm silent/full aperture — 24 fps — 1 mina. 50 secs.

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	FILM	I.755

11. MEET MR. YORK: A SPEAKING LIKENESS

35mm sound — 6 mins. 40 secs.

Note: The soundtrack is very poor: please give plenty of volume.

12. SOUND ADVICE

35mm sound — 6 mins. 30 secs.

Note: Keep volume up.

13. THE BIRTH OF THE ROBOT

16mm sound (MoMA print) — 6 mins. 30 secs.

14. RAINBOW DANCE

16mm sound (MoMA print) — 4 mins.

15. RHYTHM OF THE ROAD

35mm sound — 4 mins.

16. THE KING WITH THE TERRIBLE HICCUPS

16mm sound — 4 mins. 50 secs.

17. SKY PIRATES

35mm sound — 6 mins. 40 secs.

18. THE HPO

35mm sound — 3 mins. 50 secs.

19. ELOPEMENT IN FRANCE

35mm sound — 2 mins.

20. CLOSE-UPS OF THE STARS No. 1 - VALERIE HOBSON

35mm sound — 5 mins. 30 secs.

21. AN ENGLISHMAN'S HOME

35mm sound — 2 mins. 10 secs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

22. GIBBS S.R. TOOTHPASTE

35mm sound — 1 min. 15 secs.

23. HANCOCK AT THE BREAKFAST TABLE and HANCOCK À LA BREAKFAST TABLE

35mm sound — 2 mins.

24. FIGARO

16mm sound — 2 mins.

Running time of films: 96 mins. 35 secs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

Arts Council
OF GREAT BRITAIN

Chairman Sir William Rees-Mogg
Secretary-General Sir Roy Shaw, D.Litt. D.Univ.
Deputy Secretary-General Richard Pulford

Arts Council of Great Britain 105 Piccadilly London W1V 0AU Telephone 01-629 9495 Telemessages Amec London W1

23 May 1983

Larry Kardish
Museum of Modern Art
11 West 53 Street
NEW YORK
NY 10019
USA

Dear Larry

You must be reeling now from a surfeit of British Art...but can I innocently ask you whether any avant-garde film did make it to your shores? Video, did, I know - I have Stuart Marshall's catalogue from this show of recent British work at the Kitchen. And, yes, Simon Field, off his own bat and unofficially took 2 programmes of film to the Collective but did anything make it - officially - via the BFI?

I hope you'll confound me - but I have my doubts...(my colleagues at the BFI maintain their enthusiasms elsewhere).

Yours sincerely Best Wishes

David

David Curtis
Assistant Film Officer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

The Museum of Modern Art

Department of Film

June 17, 1983

David Curtis
Arts Council of Great Britain
105 Picadilly
London W1V OAU
England

Dear David:

Good to hear from you. About avant-garde film and Britain Salutes New York, well, the Public Theater (New York Shakespeare Festival) screened the touring BFI-Production package (Wollen/Mulvey/Greenaway included). Does that constitute avant-garde? We, of course, expect to include a number of works in the rather monumental series (or year) we are planning, but those dates are contingent on MoMA's re-opening and that's still some time off.

I was delighted to read about Simon Field's appointment to the Collective. Its a good place and has had some of the most current work from the avant-garde.

Will you be coming to NY in the near future?

Best wishes,

Larry Kardish
Associate Curator, Exhibitions

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

The Museum of Modern Art

CR No.

CHECK REQUEST

Draw a check to the order of:

NAME: Clyde Jeavons

ADDRESS: c/o MoMA

CITY:

Mail to: DO NOT MAIL

Hold and Call: R. Beers x610

Requisitioner:	Date:	Department:	Dept. Authorization:	Date:
R. Beers	April 25, 1983	FILM		

Task, Service or Supplies	Quantity of items or hours worked	Account to be charged	Hourly rate or Unit Cost	Total
Honorarium: guest curator: BRITISH CINEMA	Clyde Jeavons, Deputy Curator, National Film Archive British Film Institute	7411 1194	$700.00	$700.00

For Personnel-related Expenses _____
Personnel

For Exhibition-related Expenses _____
Exhibitions

Total $700.00

Over $500.00 Chief Acct. _____

Over $2500.00 Chief Financial Officer _____

MF 213
rev 11/81

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.755

The Museum of Modern Art

CR No.

CHECK REQUEST

Draw a check to the order of:

NAME: Scott Meek

ADDRESS: c/o MoMA

CITY:

Mail to: Do Not Mail

Hold and Call: R. Beers x610

Requisitioner:	Date:	Department:	Dept. Authorization:	Date:
R. Beers	April 25, 1983	FILM		

Task, Service or Supplies	Quantity of items or hours worked	Account to be charged	Hourly rate or Unit Cost	Total
Honorarium: guest curator: BRITISH CINEMA	Scott Meek, Feature Acquisitions Officer, National Film Archive, British Film Institute	7411 1194	$700.00	$700.00

For Personnel-related Expenses _____
Personnel

For Exhibition-related Expenses _____
Exhibitions

Total $700.00

Over $500.00 Chief Acct. _____

Over $2500.00 Chief Financial Officer _____

MF 213
rev 11/81

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Mary Lea

Robert

April 27, 1983

Attached Memo to Robert Oldakowski

This is "back-up material". Mr. O always desires same. Thanks.

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Robert Oldakowski

Mary Lea Bandy

April 26, 1983

Honoraria: Guest Curators - BRITISH CINEMA

I am writing to authorize the attached two (2) check requests: one for Mr. Clyde Jeavons and one for Mr. Scott Meek. Both of these gentlemen, who are associated with the National Film Archive, British Film Institute, London, and are visiting the Museum in order to participate in the opening of BRITISH CINEMA, our major British film retrospective.

If you have any further questions, please contact Robert Beers, x610. Thnak you.

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Sent 4/26/83

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SCOTT MEEK
THE BRITISH FILM INSTITUTE
LONDON(ENGLAND)

DEAR SCOTT, KEEP FRIDAY EVENING, APRIL 29 OPEN PLEASE DINNER PARTY
FOR TONY EXPECTING YOU CIAO

ADRIENNE
MODERNART
NNNN
11:05 04/26/83 ACCEPTED IMOD ISN 0001

INTL RELAY
001.3 MIN

WUI GA

Western Union International, Inc. International Telex

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Security

Mary Lea Bandy

April 25, 1983

Temporary Security Passes

Two members of the staff of the British Film Institute will be at the Museum assisting the Department of Film on our BRITISH CINEMA show. I am requesting that you issue temporary ID cards for them in order to facilitatw their entrance to the building, etc.

Their names and periods of stay in New York are as follows, please issue ID cards to cover the stay of each:

Mr. Clyde Jeavons -- through May 30

Mr. Scott Meek -- through May 30.

If you have any questions, please contact Robert Beers, x610.
Thank you.

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The Museum of Modern Art

3/9/83

To Adrienne/Larry

From Rachel

Date 3/8/83

Re Britain Salutes N.Y./MoMA Cocktail Party-April 27th.

Would you please submit a proposed guest list for the cocktail party which will be hosted by us to open the British show on the 27th. It will take place in the auditorium lobby and approximately 200-300 guests will be invited (combining the British guest list with ours). Give your list to me.

Thanks,

Rachel

that that is correct. A number of our board including, hopefully, Richard Attenborough, David Puttnam and Harry Evans, will be there that evening. But otherwise I am leaving the invitation list up to you.

We wish to use the evening to meet in an informal atmosphere as many of the leading film and television people in the New York area. I know that you have excellent contacts with all of them and that you will have no difficulty.

I have attached a list of names of some of the people that we hope that you will be able to invite on our behalf.

I am afraid I shall be on holiday ski-ing in France between Monday, 28 March, and Thursday, 7th April, but I can be contacted on 79.08.28.22.

Yours sincerely,

James G. Lee

JGL/vk

c.c. Jake Eberts
Ed Menken

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-Jake Limpert
-Kathy L
-AM/LK
-Luisa K.

Ms. Mary Lea Bandy
Director
The Museum of Modern Art
11 West 53 Street
New York
N.Y. 10019
U.S.A.

25 March 1983

Dear Mary Lea,

I am working on the assumption that you have very kindly offered to arrange the cocktail party for the British Retrospective on the evening of Wednesday, 27th April, as we discussed earlier.

Ed Menken has been commissioned to work on the public relations for our sponsorship and I know that he has already been in touch with you.

We are depending on you to extend the invitations, I hope that that is correct. A number of our board including, hopefully, Richard Attenborough, David Puttnam and Harry Evans, will be there that evening. But otherwise I am leaving the invitation list up to you.

We wish to use the evening to meet in an informal atmosphere as many of the leading film and television people in the New York area. I know that you have excellent contacts with all of them and that you will have no difficulty.

I have attached a list of names of some of the people that we hope that you will be able to invite on our behalf.

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Yours sincerely,

James G. Lee

JGL/vk

c.c. Jake Eberts
Ed Menken

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LIST OF PEOPLE TO BE INVITED TO THE COCKTAIL PARTY ON THURSDAY, 27 APRIL 1983

Tom Bernstein
Paul Weiss Rifkind
345 Park Avenue
New York 10154.

Mr and Mrs Roland Betts
International Film Investors
595 Madison Avenue
New York
N.Y. 10022.

Mr and Mrs Frank Biondi
Home Box Office
Time & Life Building
6th Floor
Rockefeller Center
New York
N.Y. 10020.

Sam Cohn
ICM 40 West 57th Street
New York 10019.

Mr and Mrs Sid Finger
Solomon Finger & Newman
595 Madison Avenue
New York 10022.

Mr Michael Fuchs
Home Box Office
Time & Life Building
6th Floor
Rockefeller Center
New York 10020.

Richard Heffner
MPAA
522 Fifth Avenue at 43rd Street
New York 10036.

Mr and Mrs Victor Kaufman
Vice Chairman
Columbia Pictures
711 5th Avenue
New York 10022.

Mr and Mrs Tom Lewyn
Simpson Thacher & Bartlett
One Battery Park Plaza
New York 10004.

Cont'd.....

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Wendy Keyes and guest
Lincoln Center Film Festival
New York 10023.

Mr and Mrs Fred Laubi
Drake Hotel
440 Park Avenue
New York.

Mr. Leon Levy and guest
Oppenheimer & Company Inc.
One New York Plaza
New York 10004.

Bernie and Muriel Myerson
159 W. 53rd Street
New York.

Mr and Mrs Frank Mancuso
Paramount Pictures
1 Gulf and Western Plaza
New York 10023.

George Nelson
Warner Bros.
640 Fifth Avenue
New York 10019.

David Picker
Two Roads Productions
729 Seventh Avenue
New York 10019.

Mr and Mrs George Plimpton
541 East 72nd Street
New York 10021.

Mr and Mrs Steve Scheffer
Home Box Office
Time & Life Building
6th Floor
Rockefeller Center
New York 10020.

Charlotte Sheedy
145 West 86th Street
New York 10024.

m/m Sydney Schanberg
NY Times
229 W. 43rd Street
New York 10036.

Cont'd....

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Mr and Mrs Francis T. Vincent
President
Columbia Pictures
711 5th Avenue
New York 10022.

Mr Herb Schmertz & guest
Corporate Communications
Mobil Oil Corporation
150 East 42nd Street
New York 10017.

Mr. Anthony Smith
Director
British Film Institute
127 Charing Cross Road
London WC2H 0EA.

Mr. and Mrs. John Brademas
President
New York University.

Mr. Karl Katz
Metropolitan Museum
New York.

Joanne and Dick Koch (Joanne is Executive Director)
Film Society of Lincoln Center

Wendy Keys
Association Director
Film Society of Lincoln Center.

Kathleen Carroll, Daily News
Richard Corliss, Time
Roger and Joanne Greenspun, Penthouse
Charles Michener, Movies
Andrew Sarris, Village Voice
Molly Haskell, Vogue
Carrie Rickey, formerly Voice, also Art in America
Steve and Jami Klaine (Variety)
Fred and Joan Stewart (she is at William Morris).
Jamie Niven, member of Museum Trustee Committee on Film
Madge Rubenstein, Warner/Amex Television
Ralph Donnelly (he is President, Cinema 5 Theatres)

Cont'd.....

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Mary Ann Tighe
Vice President - Program Development
ARTS (ABC/HEARST)
825 7th Avenue
New York
New York 10010.

John D. Backe
c/o Munroe Pofcher
Suite 2520
825 Third Avenue
New York.

Alasdair Milne
Director General
BBC
Broadcasting House
London W.1.

Aubrey Singer
Managing Director
BBC Television
Television Centre
Wood Lane
London W.12.

Brian Wenham
Controller BBC-2
BBC Television Centre
London W12 7RJ.

J. Robert Bedell
Vice President
Corporate Development
Home Box Office
Time and Life Building
New York, 10020.

Timothy Burrill
51 Lansdowne Road
London W.11.

Robin Scott
The National Video Corporation Ltd.
45 Pall Mall
London S.W.1.

John Chittock
37 Gower Street
London WC1E 6HH.

Cont'd.....

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mark Damon
Producers Sales Organisation
8560 Sunset Boulevard
Los Angeles
CA.90060.

Jane Deknetal
Home Box Office
Suite 4170
2049 Century Park East
Los Angeles
California 90067.

Justin Dukes
Channel Four Television Co. Ltd.
60 Charlotte Street
London W1P 2AX.

Jeremy Isaacs
Channel Four Television Co. Ltd.
60 Charlotte Street
London W1P 2AX.

Paul Fox
Yorkshire Television
The Television Centre
Leeds
England.

Derek Palmar
Chairman
Yorkshire Television
c/o 30 Portland Place
London W.1.

Peter Jay
39 Castlebar Road
Ealing
London W.5.

Sir Denis Forman
Chairman
Granada Television
36 Golden Square
London W1R 4AH.

m/m Robert
~~Bob~~ Daly
Chairman ~~of the Board~~
Warner ~~Brothers~~ Bros.
Burbank Studios
Burbank
California 91522.

Cont'd....

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Dennis Stanfill
Stanfill, Doig and Co. Inc.
523 West Sixth Street
Suite 733
Los Angeles
California 90014.

Alan Schwartz
Barovick Konecky Braun Schwartz Kay
9665 Wilshire Boulevard
Beverly Hills
California 90212.

Fred Schneier
President
Viacom/Showtime
1211 Sixth Avenue
New York.

Martin Rosen
Nepenthe Productions Inc.
443 Jackson Street
San Francisco
California 94111.

Alan Sapper
Secretary
ACTT
2 Soho Square
London W.1.

Rupert Murdoch
Chairman
Times Newspapers Ltd.
New Printing House Square
Grays Inn Road
London W.C.1.

Bill Moll
Harte-Hanks Communications Inc.
P.O. Box 269
San Antonio
Texas 78291
U.S.A.

Peter Mayer
Penguin Books Ltd.
536 King's Road
London SW1O OUH.

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Mel Harris
President
Paramount Video
Paramount Pictures Corporation
5555 Melrose Avenue
Los Angeles
California 90038.

John Whitney
Director General
Independent Broadcasting Authority
70 Brompton Road
London SW3 1EY.

The Rt. Hon. The Lord Thomson
of Monifieth, K.T.
Chairman
Independent Broadcasting Authority
70 Brompton Road
London SW3 1EY.

Bill Forsyth
20 Winton Drive
Glasgow.

The Rt. Hon. John Freeman, M.B.E.
LWT (Holdings) Ltd.
South Bank
Television Centre
Kent House
Upper Ground
London S.E.1.

Roger Gimbel
President
EMI-TV
4024 North Radford
Studio City
CA. 91604.

Ms. Verity Lambert
EMI Films Limited
EMI Film House
142 Wardour Street
London W.1.

Haidee Granger
Time Life Films
Rockefeller Centre
New York 10020.

Cont'd.....

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Marvin H. Green, Jr.
Chairman of the Board
Reeves Communications Corporation
605 Third Avenue
New York
N.Y. 10158.

William Jovanovich
Harcourt Brace Jovanovich, Inc.
757 Third Avenue
New York
New York 10017.

Irv Goodman
Viking Penguin Inc.
625 Madison Avenue
New York
New York 10022.

Lawrence Allen
Financial Times
75 Rockefeller Plaza
New York
NY 10019.

Terry Semel
Warner Brothers.
Burbank Studios
Burbank
California 91522.

Frank Price
Columbia Pictures
300 South Colgems Square
Burbank
California 91505.

Grant Tinker
NBC
30 Rockefeller Plaza
New York
New York 10112.

~~David Horowitz~~
Warner Brothers Television
4000 Warner Boulevard
Burbank
California 91522.

All Office of the Pres.; WCI including S. Ross

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Dean Johnson
Executive Vice President
Warner Brothers Television
4000 Warner Boulevard
Burbank
California 91522.

ABC - Arthur Schimmel
Mary Anne Tighe
Herb Granath

HBO/TIME - Peter Gross
Thayer Bigelow
Gerald M. Levin
Nick Nicholas

SHOWTIME - Greg Nathanson
Mike Weinblatt

IBM - Mike Dann
Chuck Francis

XEROX - Michael Kirby
Bill Cameron/Needham

HALLMARK - Dick Lowry
Dick Welch

GENERAL ELECTRIC - Karl Koss
Bill Croasdale

ITT - Jack Mason

MOBIL OIL CORP. - Herb Schmertz

EXXON - Howard Taubman
Ken Kansas
Jill Johnson

AMER. PLAYHOUSE - Lindsay Law

MPC - Bob Bennett
Chet Collier
Regina Dantis

WESTINGHOUSE - Dr. Bill Baker
Lawrence Fraiberg
George Moynihan

MCCANN-ERICKSON - Gene de Witt

Cont'd.....

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P AND G - Gordon Young
Jack Wischard

BRISTOL MYERS - Marvin Koslow
Peter Spengler

INDIE - Alan Wagner

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7/14

TO MARY LEA BANDY
FROM VALERIE KEMP, SECRETARY TO JAMES LEE

C.C. ED MENKEN

29 MARCH 1983

I HAVE BEEN ASKED TO SEND YOU A FURTHER LIST OF GUESTS TO BE INVITED TO THE COCKTAIL PARTY.

MRS. BROOKE ASTOR
(ADDRESS FROM JAY ISSELIN WNET/CHANNEL 13)

MR. AND MRS DOUGLAS AUCHINCLOSS
1040 5TH AVENUE
NEW YORK 10028.

MISS LAUREN BACALL
43F DAKOTA APTS
1 W 72ND STREET
NEW YORK CITY.

BOATY BOATWRIGHT
9E
2211 BROADWAY AT 79TH STREET
NEW YORK.

MISS KAY BROWN
ICM
40 W 57TH STREET
NEW YORK 10019.

MR SAM COHN
ICM
40 W 57TH STREET
NEW YORK 10019.

MISS CLAUDETTE COLBERT
C/O 960 5TH AVENUE
NEW YORK 10021.

MR AND MRS ALASTAIR COOKE
APT 15A
1150 5TH AVENUE
NEW YORK 10028.

MR. RICHMOND CRINKLEY
CRINKLEY ENTERPRISES
1995 BROADWAY
NEW YORK 10023.

MR AND MRS FRED FRIENDLY
4614 FIELDSTONE ROAD
RIVERDALE
NEW YORK.

Western Union International, Inc. International Telex

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45 SUTTON PLACE SOUTH
NEW YORK CITY PL9 4086.

Mr. Milton Johnson

PETER GLENVILLE
18E 68TH
NEW YORK 10021.

ADOLPH AND PHYLLIS GREEN
211 CENTRAL PARK WEST
APT. 193
NEW YORK 10024.

MRS. KITTY HART
32E 64TH STREET
NEW YORK 10021.

MR. AND MRS. JACK HEINY (ADDRESS OBTAINABLE FROM WNET/13)

MR. JAY ISSELIN
WNET/13.

MISS PAULINE KAEL
C/O NEW YORKER.

MR AND MRS GARSON KANIN
1650 BROADWAY
NEW YORK 10019.

MR. KEN KANSAS
EXXON

MR. LINCOLN KERSTEIN
NEW YORK CITY BALLET.

MR. ROBERT KOTLOWITZ
WNET CHANNEL 13.

MRS. BETTY KYLE
117 E 95TH STREET
NEW YORK 10028.

MR. DAVID KENNEDY
ICM

MR. AND MRS. MARK LITTMAN
C/O CARLYLE HOTEL.

MR. LEO LERMAN
C/O VOGUE MAGAZINE
NEW YORK.

MR. AND MRS. JOSHUA LOGAN
RIVERHOUSE
435 EAST 52ND STREET
NEW YORK 10019.

MR. JOSEPH PAPP
C/O THE PUBLIC THEATRE.

SIR JOHN POPE-HENNESSY
1130 PARK AVENUE
APT 81
NEW YORK.

MRS. JOHN BARRY RYAN
450 E 52ND STREET
NEW YORK.

IRENE MAYER SELZNICK
APT 1007
2 EAST 61ST STREET
NEW YORK 21.

MR. ROBERT SILVERS
THE NEW YORK REVIEW OF BOOKS
250 WEST 57TH STREET
NEW YORK 10019.

MR. WILLIAM SHAWN
THE EDITOR
THE NEW YORKER
25 W 43 STREET

International Telex Western Union International, Inc.

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NEWSNDZGKWWQPIH

MR. STEVEN STAMMUS (CHECK SPELLING)
EXXON OIL CORPORATION

MR. AND MRS. STUART SCHEFTEL (GERALDINE FITZGERALD)
655 MADISON AVENUE
NEW YORK 10021.

MISS ARIANNA STASSINOPOULOS
131 E 66TH STREET
NEW YORK 10021.

MR. HOWARD TAUBMAN : EXXON OIL CORPORATION

MRS. MARIETTA TREE
1 SUTTON PLACE SOUTH
NEW YORK 10022.

KATHLEEN TYNAN
271 CENTRAL PARK WEST
APT 8W
NEW YORK 10024.

MR. JAC VENNA
WNET/CHANNEL 13.

MISS DIANA VREELAND
METROPITAN MUSEUM
NEW YORK 10028.

MISS JOANNA WOODWARD
CARLYLE HOTEL
35 E 76 STREET
NEW YORK.

MRS. CHARLES WRIGHTSMAN
820 5TH AVENUE
NEW YORK.

JOHN VAN E Eyssen
~~SMAN~~
820 5TH AVENUE
NEW YORK.

JOHN VAN EYSSEN
FILM WRITERS CO. INC
630 FIFTH AVENUE
SUITE 1510
NEW YORK 10020.

MISS MARTI STEVENS
56 E 77 STREET
NEW YORK.

MR. JOHN DUKA : NEW YORK TIMES
VINCENT CANBY : NEW YORK TIMES
MISS RAIDEE HARRIS : HOLLYWOOD REPORTER
JOHN O'CONNOR : NEW YORK TIMES
KAY GANDELLIA : NEW YORK POST
MR. GERALD CLARKE : TIME MAGAZINE
MR. JOHN SIMON : NEW YORK MAGAZINE

I AM SORRY THAT SOME OF THE ADDRESSES ARE INCOMPLETE: THIS IS ALL THE INFORMATION I HAVE BEEN GIVEN. PLEASE DO NOT HESITATE TO CONTACT ME BY TELEPHONE IF I CAN HELP YOU.

8953869PEARSN G
MODART62370UW

VIA WUI

MR AND MRS FRED FRIENDLY
4614 FIELDSTONE ROAD
RIVERDALE
NEW YORK

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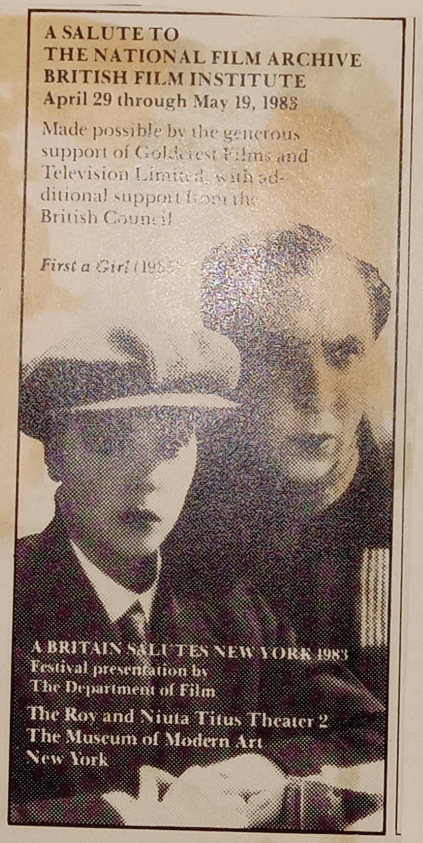
Advertisement in 4.10.83 supplement to NYTimes "Britain salutes New York"



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Goldcrest Sponsors MoMA's BFI Show

The preview of Goldcrest Film's "Local Hero," the Warner Bros. release, to be held Wednesday (16) at the Museum of Modern Art's Roy and Niuta Titus Theatre 2, will be followed by a dinner at which Goldcrest International chief executive Jake Eberts will reveal the company's Corporate Sponsorship of the MoMA Dept. of Film's upcoming "A Salute To The National Film Archive, British Film Institute," to be held April 29-May 19 as part of the city-wide "Britain Salutes New York" Festival.

The Burt Lancaster comedy, which bows citywide Thursday (17) at Cinema I, was produced by David ("Chariots Of Fire") Puttnam and written and directed by Bill ("Gregory's Girl") Forsyth. Goldcrest was a key financing catalyst for "Chariots Of Fire" and "Gandhi," in addition to "Local Hero."

The salute to the archive, which is (Continued on page 40)

Goldcrest / MoMA

(Continued from page 7)

co-sponsored by the Dept. of Film and the National Film Archive of the British Film Institute, will consist of 18 programs of films culled from the London archive and including an eclectic sampling of British films preserved by the National Film Archive. They include Alfred Hitchcock's 1926 "The Lodger," Laurence Olivier's 1944 "Henry V," Alexander Korda's 1936 "Rembrandt," E.A. Dupont's 1929 "Piccadilly" and Herbert Wilcox's 1937 "Victoria The Great."

National Film Archive deputy director Clyde Jeavons will introduce the series on April 29 with a compilation of advertising shorts, "The Art Of Advertising: British Cinema Advertising 1897-1950."

The "Local Hero" screening will be introduced by Puttnam, Forsyth and actor Peter Riegert plus Mark Knopfler, who composed the score for the film.

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THE NEW YORK TIMES, TUESDAY, APRIL 20, 1982

British Coming for '83 Arts Festival

By CAROL LAWSON

A dazzling display of Britain's cultural vitality is to fill many of New York's performing halls and museums next April for "Britain Salutes New York," the city's first international arts festival. Lincoln Center, Carnegie Hall, the Metropolitan Museum of Art, the Museum of Modern Art, Town Hall and the Morgan Library are among the sites where the four-month festival will take place.

Leading the list of groups scheduled to perform are the Royal Ballet, the London Symphony Orchestra and the Academy of St. Martin's in the Fields. The Royal Shakespeare Company has also been invited, and the organizers of the festival hope the company will be able to fit a visit to New York into its schedule.

In the fine arts, there will be an exhibition of Constable paintings, a Henry Moore retrospective, a show of paintings from London's Royal Academy of Arts and the first exhibition outside Europe of drawings, paintings and miniatures by Hans Holbein from Queen Elizabeth II's collection at Windsor Castle.

The festival, which is expected to cost $3 million, is being financed privately, without government funds, by British and American companies that do business on both sides of the Atlantic.

'Private-Sector Gift'

"This is a private-sector gift to the people of New York City," Martin E. Segal, chairman of the board of Lincoln Center, said yesterday at a news conference at Avery Fisher Hall, where the festival was announced. A simultaneous announcement was made in London by Sir Hugh Casson, president of the Royal Academy of Arts, and Sir Claus Moser, chairman of the Royal Opera House, who head the British Advisory Committee for the festival.

The festival began 18 months ago as the idea of David Lloyd-Jacob, chairman of the Amcon Group Inc., a British mining-equipment company that has had its headquarters in New York since 1907. Mr. Lloyd-Jacob and a group of friends in British business and arts chose next year for the festival because it will mark the bicentennial of the signing of the 1783 peace treaty between Britain and the United States.

"Our two countries have a co-conspirator relationship in so many fields, especially culture," Mr. Lloyd-Jacob, chairman of the board of "Britain Salutes New York," said at the news conference. "Our common heritage and language and our strong business ties are nowhere stronger than in New York City."

Mr. Lloyd-Jacob said that the British were "the biggest foreign investors in America" and added, "The commitment of the British business community to this city has led us to plan a special New York celebration of the peace bicentennial in 1983."

Series of Social Events

Amcon is donating $500,000. Among the other large contributors are Barclay's Bank, which is sponsoring the Royal Ballet, and Mobil Oil, which is underwriting the Holbein exhibition.

The festival will start with a flurry of glittering social events. The first will be the opening April 13 of "Constable's England: the Suffolk Years" at the Metropolitan Museum — the first major show of Constable paintings in New York in 35 years.

The exhibition, like the others in the festival, was planned with advice and assistance from both sides of the Atlantic. In this case, Philippe de Montebello, director of the Met, and Sir John Pope-Hennessy, consultative chairman of the museum's European paintings depatment, worked with officials of the Tate Gallery and other art experts in Britain.

"We wanted to be very sure Britain did not dictate what its ex-colonists ought to see," Mr. Lloyd-Jacob said.

The last two weeks in April and the first week in May will be packed with other openings — the Academy of St. Martin in the Fields at Carnegie Hall, the Royal Ballet at the Metropolitan Opera House, "Holbein and the Court of Henry VIII" at the Morgan Library, "The World of Henry Moore" at the Metropolitan Museum, the London Symphony Orchestra at Carnegie Hall, "Paintings From the Royal Academy: 200 Years of British Art" at the National Academy of Design, a British film retrospective at the Museum of Modern Art and a British television exhibition at the Museum of Broadcasting.

Other Attractions Sought

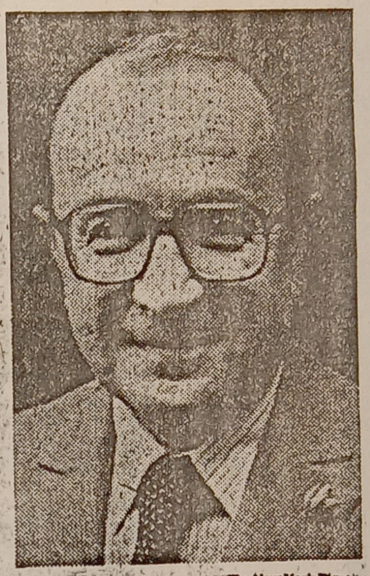
The festival's organizers hope to announce other attractions, including the London Contemporary Dance Theater at the Brooklyn Academy of Music, a Fabergé exhibition from Queen Elizabeth's collection at the Cooper-Hewitt Museum, an exhibition of contemporary British printmaking at the Brooklyn Museum and an exhibition at the Solomon R. Guggenheim Museum of British art from the museum's collection.

The festival's plan calls for events in all the city's boroughs. Queens College and Snug Harbor on Staten Island will be among the sites for small performing-arts groups, and the New York Botanical Garden in the Bronx will have a Chelsea flower show.

There will also be tourism promotions and commercial tie-ins. Sotheby Parke Bernet is going to hold sales of English paintings and furniture, Steuben Glass and Tiffany's are planning special exhibitions, and Bloomingdale's will go British.

Mr. Segal announced that "Britain Salutes New York" would be "the first in a series of international arts festivals celebrating the cultural resources of other nations and the historic alliances shared by America with these countries."

"It has always been our dream to have a citywide international arts festival," said Mr. Segal, who has formed an International Arts Festival Advisory Committee of prominent New Yorkers to assist "Britain Salutes New York" and future festivals.



The New York Times

Martin Segal

Roud when latter started up the New York festival), and the two-screen National Film Theatre plus a network of 30 boondock affiliates.

Significantly, the NFT boxoffice is the one growth sector in an otherwise declining field of British exhibition. The buff citadel dates from 1951, but only since '57 in its current site on the Thames riverfront. On

(Continued on page 31)

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British Film Institute Preps Jubilee Bash; MoMA Event; To H'wood

By JACK PITMAN

London, July 27.

One of the first cinematheques, the British Film Institute, clocks its 50th anniversary next year with celebrations ranging from a gala public dinner in London to a year-long British screen retrospective (from 1910 onwards) at the Museum of Modern Art, in New York. BFI director Anthony Smith describes the MoMA salute as the biggest national cinema survey ever assembled.

Also pending for jubilee year, in which a new BFI film storage vault will be opened in the suburbs, is a studio-tour Hollywood junket for as many of the Institute's 45,000 buff members as the traffic will bear at their own expense, which at the moment is estimated at something over $1,000 per head. Not yet firm but hoped-for at next year's October gala in London is the presence of the BFI's royal patron, the Prince of Wales.

Commemorative promotion planning also lists unreeling at the buff National Film Theatre of selected British features repping each of the previous 50 years, together with a reprise of vintage newsreels from the '30s. Various other projects in the offing include the first of a prospective series of annual yearbooks on the British film scene, and a number of commissioned essays angled to "British Cinema Today."

If plans firm up, the MoMA marathon beginning next May would also be the setting for some publicity-catching cultural and fund-raising events, possibly including a reception for the expatriate British film colony in the U.S.

The lofty purpose of encouraging "the use and development of cinema as a means of entertainment and instruction" attended the BFI's birth in Sept. 1933, predating the Cinematheque Francaise by three years, and all the more remarkable in view of a snobbishly dismissive English attitude toward the screen as merely the "peoples' entertainment." It's a debatable point whether, 50 years onward, the British intelligentsia has at long last become reconciled to film as a legitimate art form.

Conspicuously active here when the BFI opened for business were the colorful Kordas (Alex, Vincent and Zoltan), documentary pioneer John Grierson and Alfred Hitchcock, whose release of that year was "Waltzes From Vienna."

Once of the shoestring experimental variety, BFI-funded theatrical film production has lately developed a commercial aspiration and taste for richer budgets. Also encompassed by the Institute are the national film archive, the no-prize London film festival in November (26th edition coming up and the 12th under Ken Wlaschin of Kansas who succeeded Richard Roud when latter started up the New York festival), and the two-screen National Film Theatre plus a network of 30 boondock affiliates.

Significantly, the NFT boxoffice is the one growth sector in an otherwise declining field of British exhibition. The buff citadel dates from 1951, but only since '57 in its current site on the Thames riverfront. On

(Continued on page 31)

British Institute

(Continued from page 7)

the occasion of the new house's formal opening, on hand in black tie for toasts were Laurence Olivier, John Ford, Gina Lollobrigida, Akira Kurosawa, Vittorio de Sica and other film notables. Princess Margaret lent an air of royal pomp.

Mainstay of BFI's publication activity has been the glossy monthly mag Sight and Sound, a year older than the Institute itself. Its early film critics included Alistair Cooke, Paul Rotha and Graham Greene.

Also planned for the jubilee is the start of construction on a BFI-spearheaded Museum of the Moving Image, fundraising for which is underway, aimed at collecting upwards of $7,000,000. If all goes per plan, the cornerstone would be laid on the day of the gala public dinner.

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Film/15



Jessie Matthews impersonates a boy, aided by Sonnie Hale, in Victor Saville's 1935 musical comedy, "First a Girl," Saturday in the Museum of Modern Art's "Salute to the National Film Archive, British Film Institute." The three-week series begins on Friday.

NYT. The Guide 4.24.83. cover picture

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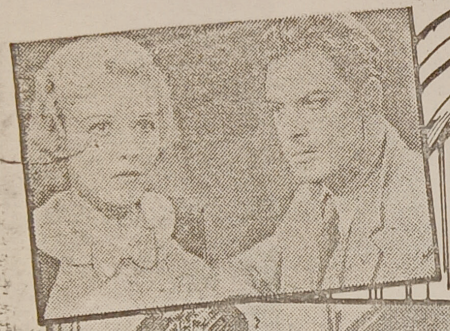
Gentlemen, dim the lights







Top to bottom: "The Thirty-Nine Steps," "The Lady Vanishes" and "M"

• Starting tonight and continuing through July 7, The Metro Cinema, 2626 Broadway, at 99th St. (222-1200), will devote Fridays and Saturdays to **The Classics**, from Fritz Lang's "M" through Masahiro Shinoda's recent "Demon Pond." Highlights of the festival include five films by Ingmar Bergman ("Wild Strawberries," "The Virgin Spring," "Monika," "The Seventh Seal," "Smiles of a Summer Night"), five films by Alfred Hitchcock ("Foreign Correspondent," "The Lady Vanishes," "The Man Who Knew Too Much," "Rebecca," "The Thirty-Nine Steps") and major works by Fellini, Cocteau, Polanski, Mizoguchi, Pasolini, Renoir, Ophuls, Kurosawa, Chaplin, Lubitsch and others. In addition, on Sundays from June 5-July 3, the theater will present a program of sci-fi classics, ranging from "The Forbidden Planet" (1956) to H.G. Wells' "War of the Worlds" to the recent "The Road Warrior." Also included will be the first New York showing in five years of Andrei Tarkovsky's legendary "Solaris."

• As part of the city-wide "Britain Salutes New York" festival, **"A Salute to the National Film Archive, British Film Institute"** will be presented at The Museum of Modern Art, 11 W. 53rd St., starting today and continuing through May 19. Included in the series will be such classics as Hitchcock's 1926 "The Lodger," Laurence Olivier's "Henry V," Alexander Korda's "Rembrandt" (starring Charles Laughton) and Herbert Wilcox's 1937 "Victoria the Great." For a daily recorded meesage of film schedules, call 708-9490.

And before Dolly, there was Jane. And lo, the movie theaters were filled with wonder, that someone with the, er, uh, wink, leer, dimensions of Jane Russell was right up there for everyone to see. And this Sunday, through the wonders of double-system projection, Jane can be seen again the way Howard Hughes intended her to be seen when he made "The French Line" in 1954. Not in 1-D, not in 2-D, but in 3-D! How about that, guys? Wear long-sleeve shirts in case you drool. Sharpen your elbows to dig them into your buddy's ribs. And if Jane in 3-D is too much, you can take it easy with the co-feature, which is Jane in 2-D, as the co-star of "Gentlemen Prefer Blondes." You may remember that one; Marilyn Monroe was also in it. She was the blonde.

—David Hinckley

"The French Line" (2, 6, 10 p.m.) and "Gentlemen Prefer Blondes" (4, 8 p.m.) Sunday at the Thalia Theatre, 95th St. and Broadway. Call 222-3370.

★★★★★★★★★★★★★★★★★★★★★★★★

Meanwhile and elsewhere at the movies this weekend:

• The American premiere of the original, uncut version of **"The Ruling Class,"** starring Peter O'Toole as a paranoid schizophrenic who thinks he's Jesus Christ and who has just inherited an earldom from his grandfather, opens today at Loew's New York Twin, Second Ave. at 66th St. (When it originally opened here in 1972, the already-2½-hour-long movie was described as "alternately brilliant, bawdy, boisterous and blasphemous.")







Top to bottom: "Henry V," "Gentle Prefer Blondes" and "The Seventh

Daily News, April 29, 1983

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USA: Superproduktionen für einen Supersommer

Langsam, aber sicher läuft das Sommergeschäft in den Filmtheatern der USA an. Universal startete Anfang Mai mit „Doctor Detroit" und Paramount mit „Cheech and Chong's Still Smoking", zwei Filme, die vor allem jugendliche Besucher ansprechen dürfte. Columbia folgte Mitte Mai mit „Das fliegende Auge".

MGM/UA bringt Anfang Juni in 900 Theatern „War Games" mit Matthew Broderick als Computer-Wiz-Kid, der mit seinen Spielereien fast einen Atomkrieg auslöst. Ende Mai startete die Columbia dann ihren 3D-Film „Space Hunter", Fox präsentiert zur gleichen Zeit den Boxer-Film „Tough enough" mit Randy Quaid und dem verstorbenen Warren Oates. Den Monat Mai beschließt die Fox mit „Return of the Jedi" (früherer Arbeitstitel „Die Rache der Jedi-Ritter"), einem dritten Superabenteuer aus dem „Krieg der Sterne". Universal startet den Juni mit „Psycho II" mit Anthony Perkins und Vera Miles. Mitte Juni antwortet Warner Brothers mit „Superman III", der in 1400 Theatern anläuft, und Fox versucht es mit „Porky's II: The next day". MGM/UA läßt am 10. Juni die Katze aus dem Sack mit dem letzten (?) Bond-Thriller „Octopussy", in dem nochmals Roger Moore spielt, während der Ex-007-Agent Sean Connery zur gleichen Zeit in Warner Brothers' „Never say never again" zu sehen ist.

Am 24. Juni werden gleichzeitig zwei Filme gestartet: Paramounts „Trading Places" mit Eddie Murphy und Dan Aykroyd und „Unheimliche Schattenlichter", der von Steven Spielberg produziert wurde und in dem auch John Landis und zwei andere Regisseure Regie führen. Hierbei verunglückte der Star Vic Morrow tödlich. Zwei Tage vorher setzt die Columbia „The Survivors" mit Robin Williams, Walter Matthau und Jerry Reed ein. Ebenfalls läuft im Juni Warner Brothers' „The man with two brains" an und Fox „Heart like a wheel" über eine weibliche Rennfahrerin.

Der heiße Monat Juli sieht den Start folgender Filme: Universals „Stroker Ace" (früherer Titel „Stand on it") mit Burt Reynolds und Loni Anderson, Paramounts „Staying alive" (Nur Samstag Nacht, 2. Teil) mit John Travolta unter der Regie von Sylvester Stallone, Universals Superknüller „Jaws 3D", also in 3D, Warner Brothers' „National Lampoon's Vacation", Universals „Private School", MGM/UAs „Brainstorm" mit der zeitlich verstorbenen Natalie Wood, Columbias Science-fiction-Love-Story „Krull" und Warner Brothers' „Mike's Murder".

Im Monat August laufen folgende Filme an: Universals „Going Berserk" (früherer Titel „Drums over Malta") mit der SCTV-Gang, MGM/UAs „Curse of the Pink Panther", Fox' „Star Chamber", Paramounts „Insel der Piraten" mit Tommy Lee Jones, Universals „Ein ausgekochtes Schlitzohr III", Columbias „Yor, the Hunter" und Paramounts „The Keep".

Noch keine Termine wurden bis jetzt für die Filme „Sahara" mit Brooke Shields und „Die verruchte Lady" mit Faye Dunaway genannt.

Hollywoods sommerliche Kost: Viel, viel Abenteuer, einige davon sogar in 3D, ein paar Nervenkitzler, etwas Sex und genügend Humor dürften die Kassen auch wieder in den heißen Monaten klingeln lassen. Joe Pasternack

Joe H. Pasternack
1642 Second Ave. Box 155
New York, NY 10028 USA

film-echo FILMWOCHE
vereinigt mit filmblätter

New Yorker Stenogramm

All By Myself, ein 85-Minuten-Filmportrait von Christian Blackwood über die farbig-rassige Sängerin Eartha Kitt (Cé ci bon), gelangte im Film-Forum I zur amerikanischen Premiere.

Education and Telecommunications: German TV and the A. Grimme Institute wird Anfang Mai gemeinsam von der New School, N. Y., und dem Goethe-Haus, N. Y., gefördert. Nach zweitägigen Konferenzen und Panel-Diskussionen, an denen Dr. Peter von Rüden (Adolf-Grimme-Institut) und Peter Haratonik (Universitäts-Media-Studies-Programm) teilnehmen, laufen die preisgekrönten Fernsehfilme: Ilse Hoffmanns „Die Welt jenen Sommers", Thomas Draegers „Metin", Edgar Reitz' „Die Stunde Null" und eine „Dandelion"-Fernseh-Episode.

Salut of the National Film Archive of the British Film Institute ist der Beitrag des Museums of Modern Art zum englischen Kulturfestival „Britain salutes New York", das in der ganzen Stadt mit Hunderten von Veranstaltungen gefeiert wird. Zur Vorführung gelangen u. a. solche Klassiker wie Hitchcocks „The Lodger" (1926), Kordas „Rembrandt" (1936) und Savilles „First a girl" (1935), das als „Victor & Victoria" zweimal verfilmt wurde.

Kaffeeklatsch heißt die erste deutschsprachige Fernsehsendung, die in Groß-New York und Umgebung von über 1,4 Millionen deutschsprachigen Zuschauern empfangen werden kann. Horst Tony Hoeller (UN) ist der Leiter des 28-Minuten-Programms mit Interviews deutschsprachiger Persönlichkeiten, Berichten und Schlagzeilen des UN-Fernsehens, Kurzfilmen und Reportagen aus deutschsprachigen Ländern.

Hollywood-Stars am New Yorker Broadway: Richard Dreyfuss (Der weiße Hai) in dem Drama „Total Abandon", Donald O'Connor in dem Musical „Showboat", Keith Carradine in dem Schauspiel „Fox Fire", Twiggy in dem Musical „My one and only", James Robards, James Coco und Colleen Dewhurst in der Komödie „You can't take it with you" und last not least Elizabeth Taylor und Richard Burton in der Noel-Coward-Komödie „Privatleben" (Premiere 8. Mai).

Ernennungen: Bei der Paramount: Frank H. Kelly zum Vizepräsidenten Programming der Paramount TV Domestic Verleih; Joseph K. Lucas zum Vizepräsidenten der Paramount TV International; Leslie Pound zum Vizepräsidenten (Intern. Marketing, Motion Picture Division); bei der Centfox: Tom Sherak zum Präsidenten der domestic distribution and marketing; Jean Louis Rubin zum Präsidenten der international distribution and marketing; Lawrence Keller zum Vizepräsidenten für TV Sales in Europa, Afrika und Mittelost; William Saunders zum Senior-Vizepräsidenten für international syndication und David Saunders zum Senior-Vizepräsidenten der Fox-Produktionen. J. P.

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Variety Wednesday, May 11, 1983

New York Sound Track

History repeats itself: Columbia Pictures has rushed out "Spacehunter: Adventures In The Forbidden Zone" opening May 20 to beat Universal's "Jaws 3-D" (bowing July 22) to market, paralleling an event 30 years ago. In 1953, Col topper **Harry Cohn** halted the filming of the **Edmond O'Brien**-starrer "Man In The Dark," ordered a script rewrite and the film was shot quickly in 3-D, beating Warner Brothers' major entry "House Of Wax" to premiere. "Spacehunter" also went through the rewrite and switch to 3-D maneuver.

Leslie Dart is a new senior v.p. at Pickwick/Maslansky/Koenigsberg p.r. firm, in charge of the Gotham office and overseeing all East Coast activity for the agency ... The Yale School of Drama is holding the New England preem of alumnus **John Badham's** "Blue Thunder" on May 7 followed by a sneak preview of his "WarGames" on May 9 ahead of its June 3 release. Nearly-simultaneous national bow of two new films by a director is only paralleled recently by **Richard Loncraine's** "The Missionary" and "Brimstone & Treacle" coming out last fall.

Director **Bill Buckley's** documentary "The Time Has Come" has been selected as a finalist in the American Film Festival in the category of Nuclear Issues. Feature was produced by **David Goodman** and written by **Tracy Sugarman** for Rediscovery Prods ... "New York Experience" multi-screen show unspooling at the Trans-Lux Experience Theatre in the McGraw-Hill Bldg. is in its 500th week of ongoing performances. Film has racked up over 33,000 screenings, with nearly 4,000,000 people attending over a ten-year period ... **Michael Lindsay-Hogg** is directing "Loving," an ABC telepic, on New Jersey locations. Written by **Agnes Nixon**, film will be broadcast June 26 by the network, with a daytime tv series spinoff to follow ... VanDerKloot Film & Tv won a gold award for its Georgia segment of the WTBS series "Portrait Of America" at the Houston International Film Festival. Show was produced and directed by **William VanDerKloot** and **Michael Simpson** for the Atlanta-based prodction company.

Museum of Modern Art hosted a cocktail reception April 27 to celebrate its three-week film series "A Salute to the National Film Archive, British Film Institute." Excerpts from the films "Fire Over England," "No Funny Business," **Emlyn Williams**-starrer "They Drive By Night" and "The Story of Gilbert and Sullivan." BFI director **Anthony Smith** and NFA deputy curator **Clyde Jeavons** attended, along with series sponsors **Pearson Longman** (parent company of Goldcrest) chairman **James Lee** and Goldcrest Films and Tv exec director **Jake Eberts.**

Frank Daniel, Sundance Film Institute program director and Columbia U. film prof, advised indie producers how to write screenplays

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St.: 228-8888) at midnight tonight. | returns to a cabaret setting at 8

DAILY NEWS 5/5/83
TONIGHT IN MANHATTAN
BY ERNEST LEOPARDI



SILVER SCREENS

British imagination

"First a Girl," a 1935 movie directed by Victor Saville, is based on the same source material as Blake Edwards' 1982 "Victor/Victoria." Jessie Matthews, one of England's most delightful stars of the period, a singing, dancing comedienne, plays the transvestite role. She's no more believable as a man than Julie Andrews, but that's not the point. The reason for the movie was to present a farcical situation, with an opportunity for snappy dialogue and musical production numbers, just like so many of the early Astaire-Rogers movies. The Edwards movie deals with the sexual bewilderment of the hero in love with the impersonator more incisively, but the 1935 movie gets in its sly digs too.

Jessie Matthews in "First a Girl."

Sonnie Hale, who was married to Matthews in real life, is the man who importunes the heroine into disguising herself, the role Robert Preston plays in the later movie. "First a Girl" is being shown at 6 tonight at the Museum of Modern Art *(18 W. 54th St.: 708-9400)* in its series celebrating the 50th anniversary of the British Film Institute... In another celebration of the BFI, a series called "London Calling" is running at the Public Theater *(425 Lafayette St.: 598-7150)*. Being shown nightly at 8 through Sunday is Peter Greenaway's 1980 three-hour sci-fi, "The Falls," a world of the future in which genetics has gone haywire. (Greenaway's new feature, "The Draughtsman's Contract," will be opening in New York soon.)

Daily News, Thursday, May 5, 1983

Frank Launder and Sidney Gilliat's **Millions Like Us** (1943), from their screenplay, with Eric Portman, Anne Crawford, Basil Radford, and Patricia Roc. The established writing team of Launder and Gilliat, seen to highest advantage in Hitchcock's *The Lady Vanishes*, went on to have a very interesting career of their own as makers of pleasant entertainments that were seldom spectacular enough to attract attention in America. *Millions Like Us* is their low-key equivalent of the overblown, home-front heroics of David O. Selznick's *Since You Went Away*. The film works within a narrow range of social types and private feelings, but is decent and poignant in the best British manner. The likable leads, under the crises of the Blitz, domestic shortages, and battle tragedies, are developed in a manner that should delight all staunch Anglophiles. **Museum of Modern Art: 5 p.m.; also the following Thursday at 2:30.**

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VOICE 5/3/83 ✓

REVIVALS IN FOCUS

A Critical Guide by Andrew Sarris & Tom Allen

Wednesday

Pál Gábor's **Angi Vera** (1979), from his script, based on a novel by Endré Veszi, with Veronica Papp, Erzsi Pásztor, Tamas Dunai, and Éva Szabo, traces the political benighting of a young woman in the newly communized Hungary of 1948 at the same time she is sexually awakened. In this sardonic glimpse at the shabby realities and petty infighting of a developing socialist bureaucracy, Papp's Vera plays a wide-eyed innocent with a seemingly fierce independent spirit. The film, which justly won the 1979 International Critics Prize at Cannes, inexorably leads to a subtle but shattering psychological twist in which the heroine falls prey to the great temptation of Leninism: betraying the warm reality of the flesh for the cold illusion of ideology. The bold style, in the Hungarian mode of breathless close-ups, aptly reinforces the frieze approach to dramaturgy. *Angi Vera* is not the type of film that favors found moments of grace in the French style of character study. Although a product of the anti-Stalinist thaw, the film is, in its fervent argumentative bent, an inversion of Soviet agitprop. (Co-feature: István Szabo's *Confidence*) **Metro: 2:45, 6:25, 10:05.**

Friday

Alfred Hitchcock's **The Lodger: A Story of the London Fog** (1926), from a screenplay by Hitchcock and Eliot Stannard, based on the novel by Mrs. Belloc-Lowndes, with Ivor Novello, Malcolm Keen, Arthur Chesney, and Marie Ault, is generally accepted as the director's first fully realized work in the cinema mainstream, if only in launching his commercial guise as the Master of Suspense. The effete matinee idol Novello is toyed with as a character whom everyone suspects of being Jack the Ripper. The psychologically darkened narrative reflects many Germanic influences and, at slightly more than an hour's running length, is daringly conceived in a self-consciously bravura style. Hitchcock innovated many visual tricks to build up the suspense, especially the celebrated glass ceiling above a parlor to register visually the lodger's pacing on a silent screen, but there was not much he could do with the anticlimactic plot. Watch for the first use of Hitchcock's symbolism in depicting interlocking wrists. The movie begins a three-week Salute to the National Film Archive, marking the 50th anniversary of the British Film Institute. **Museum of Modern Art: 2:30; also Tuesday at 2:30.**

Saturday

Frank Launder and Sidney Gilliat's **Millions Like Us** (1943), from their screenplay, with Eric Portman, Anne Crawford, Basil Radford, and Patricia Roc. The established writing team of Launder and Gilliat, seen to highest advantage in Hitchcock's *The Lady Vanishes*, went on to have a very interesting career of their own as makers of pleasant entertainments that were seldom spectacular enough to attract attention in America. *Millions Like Us* is their low-key equivalent of the overblown, home-front heroics of David O. Selznick's *Since You Went Away*. The film works within a narrow range of social types and private feelings, but is decent and poignant in the best British manner. The likable leads, under the crises of the Blitz, domestic shortages, and battle tragedies, are developed in a manner that should delight all staunch Anglophiles. **Museum of Modern Art: 5 p.m.; also the following Thursday at 2:30.**

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NEW YORK 5/9/83

IN AND AROUND TOWN

By Ruth Gilbert

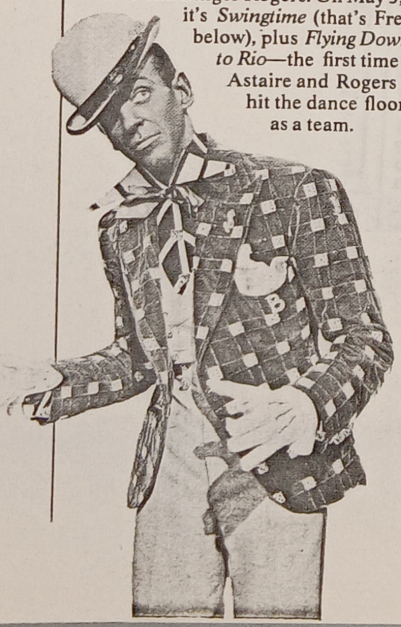
May 2 through 11

S	M	T	W	T	F	S
	2	3	4	5	6	7
8	9	10	11			

Ballet is the big thing at this time of the year. Look at all the options you have this week—our own New York City Ballet is at the State Theater through June 26; one of our favorite troupes, the American Ballet Theatre, is at the Metropolitan Opera House through July 16, to say nothing of the Feld Ballet at the Joyce and the Alvin Ailey American Dance Theater at City Center, both of whose seasons end May 22.

Mr. Bojangles

Every Tuesday in May, the Thalia will be showing a 1930s musical starring Fred Astaire and Ginger Rogers. On May 3, it's *Swingtime* (that's Fred below), plus *Flying Down to Rio*—the first time Astaire and Rogers hit the dance floor as a team.



Zero Hour

"A Salute to the National Film Archive, British Film Institute" is being offered at the Museum of Modern Art through May 19 and features classics and rediscovered gems. Now's your chance to see *Seven Days to Noon* (right), directed by John Boulting, which will be shown May 8 and 16 at 2:30 P.M.



Two to Tango

The Feld Ballet has a repertoire choreographed entirely by Eliot Feld, its founder. Below, Cheryl Jones and Edmund LaFosse (brother of Robert LaFosse, who performs with the American Ballet Theatre) in *Danzon Cubano*, which you can see May 4 at 8 P.M.





Scoop

Buried Inside Extra, Thomas Babe's new comedy about a metropolitan newspaper, is at the Public Theater and stars Vincent Gardenia, Sandy Dennis, William Converse-Roberts, and (above) Dixie Carter as a society editor and Hal Holbrook as a city editor.



Putting On the Ritz

The Flying Karamazov Brothers don't fly, aren't Russians, and aren't even related, but they are vastly entertaining and make their Broadway debut May 10. The show is being previewed right now at the newly renovated Ritz Theatre, on 48th Street.

Photographs: center, Lois Greenfield; center right, Martha Swope.

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TIMES 4/30/83 N

GOING OUT Guide

SALUTATIONS

There's a lot of trans-Atlantic cultural saluting going on lately from Britain to New York. A part of Britain Salutes New York festival has begun in the film series now in the Roy and Niuta Titus Theater 2 at the Museum of Modern Art, 18 West 54th Street.

"A Salute to the National Film Archive, British Film Institute" is screening 18 movies made in Britain between 1901 and the 1950's. Some are hardy perennials and others you may want to catch up with for the first time.

Today at noon, the series will offer Sidney Gilliat's "The Story of Gilbert and Sullivan" (1953), with Robert Morley and Maurice Evans; at 2:30 P.M., Victor Saville's 1935 "First a Girl," with Jesse Matthews and Sonnie Hale, derived from the same source as the recent "Victor/Victoria"; at 5 P.M., the 1943 "Millions Like Us," with Patricia Roc and Eric Portman, made by Frank Launder and Sidney Gilliat.

Tomorrow at 2:30 P.M. moviegoers may view Carol Reed's "Laburnum Grove" (1936), with Edmund Gwenn and Cedric Hardwicke; at 5, Laurence Olivier's "Henry V" (1944), with Lord Olivier, Robert Newton and Renee Asherson.

Among other films on tap are Alfred Hitchcock's "Lodger" (Tuesday), E. A. Dupont's 1929 silent, "Picadilly," with Charles Laughton and Anna May Wong (May 13 and May 14), and a special bill of short silent films made between 1901 and 1928.

There is no extra charge for films. Museum admission: $3; over-65's and under-12's, $1; students, $2; Tuesdays, pay-what-you wish. Film information: 708-9490.

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Freitag, den 15. April 1983 PLATTDUETSCHE POST

New Yorker Kulturnotizen

(Fruehling '83)

MUSEUM OF MODERN ART (18 West 54th St.): "Prints from Blocks: Gauguin to Now" gibt anhand von ueber 200 Holzschnitten und Linoleumsarbeiten Aufschluss ueber die Entwicklung dieser Kunst und fordert zum Vergleich moderner Meister und heutiger Kuenstler heraus. (bis 15. Mai) Neu erworbene Zeichnungen sind bis 12. April zu sehen. "Big Pictures by Contemporary Photographers" wird am 14. April eroeffnet. Hier werden 33 uebergrosse Bilder gegenwaertiger Fotographen (von 1966 an) praesentiert, Das Groesste davon, eine Kombination von 100 Bildern misst 8 mal 12 Fuss. (bis 28. Juni). Im Roy and Niuta Titus Auditorium laeuft der zweite Teil "Rediscovering French Film" mit franzoesischen Stumm- und ersten Tonfilmen. Fast vergessen sind heute solche Kuenstler wie: Albert Prejean, Alfred Abel, Brigitte Helm (auch sie filmte in Frankreich), Francoise Rosay, Michel Simon, Pierre Fresney und Harry Bauer. (bis 28. April) Im Anschluss daran laeuft "A Salute to the National Film Archive, British Film Institute", eine Serie rarer englischer Filme aus den Jahren 1929-1950, und ebenfalls "A Salute to British Advertising", also TV und Filmwerbung. (bis 19. Mai) Dies ist der Beitrag des Museums zum englischen Kultur-Festival "Britain salutes New York", ueber das wir noch ausfuehrlich berichten werden.

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...ritain Salutes

...the expected ... British Coun... and Mrs. ...erton, UN Am... Sir John and ...homson, Neil ... tea party in the Furnished Room at the Stanhope in honor of Princess Marie Christine.

★ ★ ★

THE Kentucky Derby is always something to Brown and his wife Phyllis. Vice President and Barbara Bush will be the houseguests of Will Farrish, a polo player and horse breeder from Houston who now lives in Lexington.

Friday night Sonny and Mary Lou Whitney will be giving their traditional night-before-the-race-dinner at their Kentucky farm house, the home in which they spend more time than any other of their international collection of homes.

Just this past weekend, Mary Lou was in town hosting a dinner for 33 guests, most of them visiting members of the Whitney Museum National committee of which she is a member.

Sonny remained in Kentucky where parties for the Derby had already begun.

★ ★ ★

WHAT do you serve for a dinner party that has one of the world's most famous culinary experts as guest of honor? Tom Margittai, responsible for the Cuisinart, and his wife.

★ ★ ★

ELIZABETH de Cuevas, daughter of the late Marquis George de Cuevas, who founded the famous Paris ballet company that first introduced Rudolf Nureyev and whose mother, Margaret Strong de Larrain is the granddaughter of John D. Rockefeller, has been seriously studying and creating art for the past 20 years. Today her first solo show of sculpture opens at the Iolas Gallery.

Some of the guests expected are: Brooke Hayward, Peter Duchin, Paloma Picasso, Ruth Ford, Harold Stevenson, Lily Auchincloss, Isabelle and Frederick Eberstadt, Prince Michael and Marina of Greece, Andy Warhol, Alexander Papamakou and the Alexander Romanofs.

Elizabeth thinks big and some of her bronze pieces are five to seven feet tall.

"I think of large public places," she says of her bronze and stainless steel figures, "but they are mostly heads and faces."

When she is commissioned to create a very large sculpture, she will do a small maquette first. Some of these, as well as eight bronze heads, will be on display at the Iolas Gallery for the next few weeks.

★ ★ ★

POPCORN, champagne and a special appearance by actress Eva Marie Saint, will all figure in Museum of Modern Art's Associate Council's gala evening next Monday in a celebration of the high style and good spirits of the films of the 1950s.

Jaime Niven, son of actor David Niven, will chair the event.

Highlight of the evening will be a screening of Alfred Hitchcock's 1959 classic, *North by Northwest*, introduced by the film's leading actress, Miss Marie Saint.

Hosts for pre-theater dinners include Ronald and Jo Carole Lauder, Jonathan and Kimberly Farkas, Philip and Barbara Isles, and John and Jody Eastman.

Eugenia Shepard
5/3/83

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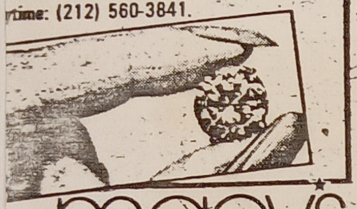

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Brokerage (D.145), Ninth Floor, Herald Square. Brokerage closed on Sunday.

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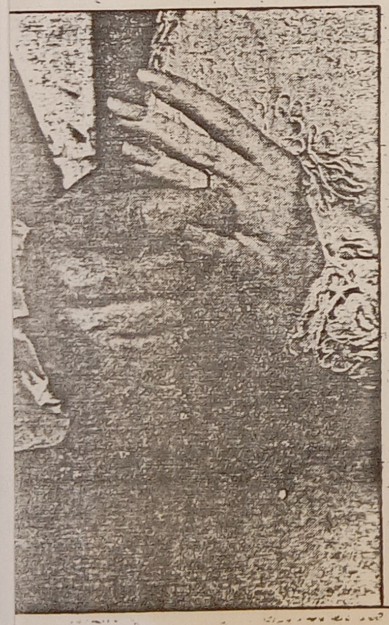

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VARIETY

The Department of Film of The Museum of Modern Art presents
A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE,
April 29 through May 19, 1983, in honor of the 50th Anniversary of The British Film Institute. Made possible by the generous support of Goldcrest Films and Television Limited, with additional assistance from The British Council.

Britain Salutes New York 1983
NEW YORK INTERNATIONAL ARTS FESTIVAL

The Roy and Niuta Titus Theater 2
The Museum of Modern Art
18 West 54 Street New York, N.Y.

APRIL 27, 1983

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Daily News, Friday, May 13, 1983



Anna May Wong / "Piccadilly."

SILVER SCREENS

Nightclub act: Murder

Anna May Wong became a camp name in movies because of the roles she was relegated to. Too bad because it obscured the serious quality of her work. One of the best movies for giving her her due is the 1932 Josef von Sternberg "Shanghai Express" with Marlene Dietrich, in which the two women are like the two sides of a coin. Tonight at 6, the Museum of Modern Art *(18 W. 54th St.S: 708-9400)* will show a rarely seen silent feature, "Piccadilly," made in 1929. Wong plays a dishwasher in a London nightclub who becomes the featured singer in the club when the owner (Jameson Thomas) grows disenchanted with his mistress (Gilda Gray), who had that spot. It is out of the kitchen and into the frying pan for the dishwasher, who is murdered. Both the owner and mistress are under suspicion. The movie will be introduced by Scott Meek from the British Film Institute's National Film Archive, which supplied the print, and there will be piano accompaniment. Bonus: A chance to see the young Charles Laughton, 30, in one of his first film roles, as a greedy diner at the club.

● The original version of "Breathless," with Jean-Paul Belmondo and Jean Seberg (selling the Herald Tribune on the streets of Paris), opens today for a two-week run in the Agee Room of the Bleecker St. Cinema *(144 Bleecker St.: 674-2560)*. Times tonight: 7, 9 and 11.