FOR IMMEDIATE RELEASE

MoMA TO CONCLUDE PART ONE OF BRITISH FILM RETROSPECTIVE WITH POST-WAR FILMS OF EALING STUDIOS

MICHAEL BALCON: THE PURSUIT OF BRITISH CINEMA, Part One of The Museum of Modern Art's massive survey of British film history, will be devoted in its final weeks to the post-war work of producer Michael Balcon at Ealing Studios. This section of the two-part series, shown in the Museum's Roy and Niuta Titus Theater 1, will conclude on February 5.

The period after World War II was one of the most productive for Balcon, who, as the unofficial statesman and spokesman of the British film industry, worked tirelessly to help create an indigenous British cinema. The January and February programs at MoMA will include not only the celebrated Whisky Galore (known in the U.S. as Tight Little Island) but also three of Alec Guinness's most famous comedies, The Lavender Hill Mob, The Man in the White Suit, and The Ladykillers. Also among the best-known Ealings are the moving, almost pacific reminiscence of corvette duty during World War II, The Cruel Sea, and Alexander Mackendrick's poignant and unsentimental account of a deaf child's education, Mandy. From Basil Dearden come two thrillers: the popular police procedural The Blue Lamp, in which a young Dirk Bogarde plays a murderous delinquent, and the lesser-known Pool of London, a shadowy dockside drama. Also included is Ealing's first Technicolor feature and "prestige" film for Rank, Saraband for Dead Lovers, a dark and intelligent historical melodrama.

Ealing's England was usually familiar, cozy, and charmed; Painted Boats is perhaps the paradigmatic depiction of this, as with the barest of narratives it describes family life aboard the barges operating along Britain's waterways. Robert Hamer's bitter It Always Rains on Sunday, however, takes an adversary position; Googie Withers, in the role of a reluctant stepmother, provides a corrosive illustration of what happens to too much family in too little space.

BRITISH FILM will resume in March 1985 with Part Two, a comprehensive and thematic survey covering all nine decades of British film history. Part Two—which will include not just feature films but also short works, documentaries, animated films, and the avant-garde—will run through late 1986.

This series would not have been possible without the close collaboration of the staff of the National Film Archive, a division of the British Film Institute, London.
The shape and content of BRITISH FILM were determined by the curatorial staffs of both the NFA and the Department of Film of MoMA, and the majority of prints in this exhibition are 35mm copies borrowed from the National Film Archive.

Special thanks go to Sir Richard Attenborough, Chairman, and Anthony Smith, Director, British Film Institute, and to David Francis, Curator of the National Film Archive for their co-operation.

Co-directing BRITISH FILM in New York are Adrienne Mancia, Curator, and Larry Kardish, Curator, the Department of Film; from London, Clyde Jeavons, Deputy Curator of the National Film Archive; Elaine Burrows, Viewings Supervisor, NFA; and David Meeker, Print and Copyright Research. Also participating in the selection was Scott Meek, former Feature Films Officer of the NFA.

The Department of Film would also like to thank the following American distributors for the loan of films and the permission to screen prints borrowed from Britain: Janus Films, Films Incorporated, Kino International, and MGM/UA. Thanks are also given to William K. Everson, New York, and Geoff Brown, London, for their advice and guidance on MICHAEL BALCON: THE PURSUIT OF BRITISH CINEMA.

BRITISH FILM is sponsored by Pearson, Goldcrest Films and Television, and Thorn EMI London. Additional support comes from the National Endowment for the Arts, the New York State Council on the Arts, the British Council, London, and the Roy and Niuta Titus Fund.

For further information, the public may call (212) 708-9500.

November 1984
SCHEDULE
MICHAEL BALCON: THE PURSUIT OF BRITISH CINEMA
January - February 1985

Tue. 1/1 2:30 The Overlanders. 1946. Harry Watt. With Chips Rafferty, Daphne Campbell. 91 min.


Thu. 1/3 2:30 Painted Boats.

6:00 The Halfway House. 1944. Basil Dearden. With Françoise Rosay, Mervyn Johns, Glynis Johns, Tom Walls. 95 min.

Fri. 1/4 2:30 The Halfway House.

6:00 The Bells Go Down. 1943. Basil Dearden. With Tommy Trinder, James Mason. 90 min.

Sat. 1/5 2:00 The Loves of Joanna Godden. 1947. Charles Frend. With Googie Withers, Jean Kent, John McCallum, Derek Bond. 89 min.

5:00 Saraband for Dead Lovers. 1948. Basil Dearden. With Stewart Granger, Joan Greenwood, Flora Robson, Françoise Rosay. 96 min.


5:00 It Always Rains on Sunday. 1947. Robert Hamer. With Googie Withers, Edward Chapman, John McCallum. 92 min.

Mon. 1/7 2:30 The Bells Go Down.


Tue. 1/8 2:30 Johnny Frenchman.

6:00 Whisky Galore!

Thu. 1/10 2:30 The Loves of Joanna Godden.

6:00 Saraband for Dead Lovers.


6:00 It Always Rains on Sunday.

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Sat. 1/12  2:00  Pool of London.  1951. Basil Dearden.  With Bonar Colleano, Susan Shaw.  85 min.

5:00  The Captive Heart.

Sun. 1/13  2:00  The Lavender Hill Mob.  1951. Charles Crichton.  With Alec Guinness, Stanley Holloway, Sidney James, Alfie Bass.  78 min.

5:00  The Man in the White Suit.  1951. Alexander Mackendrick.  With Alec Guinness, Joan Greenwood, Cecil Parker.  (Kino International)  85 min.


6:00  Pool of London.


6:00  The Lavender Hill Mob.


6:00  The Man in the White Suit.

Sat. 1/19  2:00  A Run for Your Money.

5:00  The Blue Lamp.

Sun. 1/20  2:00  Mandy.


Mon. 1/21  2:30  The Cruel Sea.

6:00  Secret People.  1952. Thorold Dickinson.  With Valentina Cortese, Serge Reggiani, Audrey Hepburn, Megs Jenkins.  96 min.

Tue. 1/22  2:30  Secret People.

6:00  I Believe in You.  1952. Basil Dearden.  With Cecil Parker, Celia Johnson, Godfrey Tearle, Harry Fowler, Joan Collins.  95 min.

Fri. 1/25  2:30  Nowhere to Go.  1958. Seth Holt.  With George Nader, Maggie Smit Bessie Love.  87 min.


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Sat. 1/26 2:00  The Ladykillers.
   5:00  Nowhere to Go.


Mon. 1/28 2:30  The Maggie.
   6:00  The Long Arm.  1956. Charles Frend. With Jack Hawkins, Dorothy Alison. 96 min.

Tue. 1/29 2:30  I Believe in You.

Fri. 2/1 2:30  His Excellency.  1952. Robert Hamer. With Eric Portman, Cecil Parker. 84 min.

Sat. 2/2 2:00  Sammy Going South.

Sun. 2/3 2:00  The Scapegoat.
   5:00  His Excellency.

Mon. 2/4 2:30  The Long and the Short and the Tall.  1961. Leslie Norman. With Richard Todd, Laurence Harvey, Richard Harris, David McCallum. 110 min.
   6:00  Dunkirk.

Tue. 2/5 2:30  Scott of the Antarctic.
   6:00  The Long and the Short and the Tall.

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