



WRITTEN ON THE WIND



LE JOUR SE LEVE



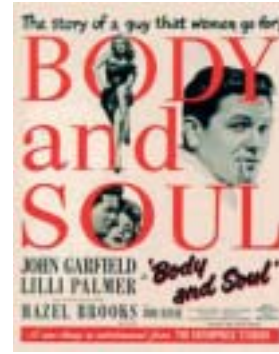
A TREE GROWS IN BROOKLYN



THE MISSOURI BREAKS



THE MAGGIE



CHARULATA



RIOT IN CELL BLOCK 11



THE MAJOR AND THE MINOR

METROPOLIS

Thursday 23 February 8.00pm

BRIDGES GO ROUND 1958 Shirley Clarke 7 minutes
Shirley Clarke's influential experimental short film is a montage of images of a giant New York bridge first with an electronic music soundtrack then with a jazz soundtrack.

WRITTEN ON THE WIND 1956 Douglas Sirk 96 minutes
'Welcome to Hadley. The town and the family.'
Rock Hudson is Mitch Wayne, growing up poor on the ranch owned by Texas millionaire Jasper Hadley (Robert Keith) and trying to keep Hadley's drunken playboy son Kyle (Robert Stack) and nymphomaniac daughter Marylee (Dorothy Malone) from destroying the Hadley name. Mitch loves Lucy Moore (Lauren Bacall) but Kyle steals her away and they marry. She becomes pregnant but then Kyle discovers that he is impotent... Sirk's magnificent melodrama appears to play it straight with its wildly improbable plot, hysterical characterisations and lurid, over-bright colours. Under its surface, however, is a devastating critique of the corrupt heart of middle-class America, 'a screaming Brechtian essay on the shared impotence of American family and business life.'

Thursday 30 March 8.00pm

CHARLESTON 1927 Jean Renoir 17 minutes
100 years into the future a black astronaut flies from Africa to Europe and meets a Parisian jungle-woman maiden with a pet gorilla. She introduces him to her native dance, the Charleston. Made by Renoir as a tribute to American jazz, this unfortunately now-silent film is a bizarre but vibrant experiment in image and movement.

LE JOUR SE LEVE 1939 Marcel Carné 89 minutes
A Paris factory worker (Jean Gabin) shoots a man and then holes up in a dingy room for the night as the police and crowds wait below. His story unfolds in flashback as he awaits his inevitable fate. This remains one of the most celebrated of Carné and screenwriter Jacques Prévert's collaborations, displaying a poetic naturalism and melancholy sense of fate that was to be so influential on American *Film Noir*. With breathtaking composite sets by Alexandre Trauner's and superb performances by Gabin, Jules Berry and Arletty, this remains one of the great films of pre-war France.

Thursday 28 April 8.00pm

WRONG WAY BUTCH 1950 David Barclay 10 minutes
Produced in cooperation with the US Department of Labor, this Oscar-nominated Pete Smith Speciality addresses the subject of industrial safety using humour to demonstrate what happens when factory safety rules are ignored.

NO MAN OF HER OWN 1949 Mitchell Leisen 92 minutes
Barbara Stanwyck is Helen Ferguson, pregnant and penniless, who assumes the identity of a young bride killed with her wealthy husband in a train crash. The dead man's wealthy in-laws unwittingly welcome their new 'daughter-in-law' and child into the family but then Helen's ex-lover turns up and begins blackmailing her. Mitchell Leisen can lay strong claim to being Hollywood's most underrated director and this striking combination of noirish thriller and weepie, based on a Cornell Woolrich novel, is one of his finest films. A palpable sense of doom and fatalism permeates the film, heightened by Leisen's superb pacing and strong visual sense and a powerful performance by Stanwyck.

Thursday 25 May 8.00pm

FIDDLE DE DEE 1948 Norman McLaren 4 minutes
An experimental animated short film by Norman McLaren with images drawn, scratched and painted directly onto film stock, mirroring the vibrant music of folk-fiddler Eugene Desormaux.

A TREE GROWS IN BROOKLYN 1945 Elia Kazan 129 minutes
Elia Kazan's first film is the moving story of a family in turn-of-the-century Brooklyn, struggling to survive despite poverty and Papa's alcoholism. Kazan, already an acclaimed stage director, allows the characters and story to build gently, eschewing judgement or easy moralising. Johnny Nolan (James Dunn) may be a drunk but he is a loving father whose sympathy and imagination carry his young daughter Francie away from the harsh reality of her surroundings. Flawlessly acted by its entire cast and with a quite remarkable performance by Peggy Ann Garner as Francie, this is one of Hollywood's most unique and touching portrayals of the joy and sadness of childhood.

Thursday 29 June 8.00pm

POWERS OF TEN 1978 Charles and Ray Eames 8 minutes
A striking (and much parodied) film by Charles and Ray Eames in which the camera travels (in powers of ten) up from a picnicking couple in a Chicago park to the outer galaxies then back to the couple and eventually into the microworld of cells, molecules and subatomic particles.

THE MISSOURI BREAKS 1976 Arthur Penn 124 minutes
Arthur Penn's superb Western was virtually ignored on its original release, with audiences unable to fathom its elliptical, digressive narrative and flamboyant performances. Jack Nicholson is Tom Logan, a horse thief that 'regulator' Lee Clayton (Marlon Brando) is hired to hunt down. Brando, in his last great role, seems at times to wander in and out scenes at random, wearing an array of different costumes (including, at one stage, a dress and bonnet) and trying on a range of accents. Allegories abound if you wish to look for them (Vietnam, Watergate), otherwise enjoy it for its witty script, magnificent photography and a director and cast at the peak of their powers.

Thursday 31 August 8.00pm

ONE FROGGY EVENING 1955 Chuck Jones 7 minutes
This Chuck Jones masterpiece (described by Stephen Spielberg as 'the *Citizen Kane* of animated film'), tells the story a singing bullfrog that obstinately refuses to perform on cue, destroying the life of a construction worker hoping to make his fortune exploiting it.

THE MAGGIE 1954 Alexander Mackendrick 92 minutes
The captain of a dilapidated old 'puffer' boat, the Maggie, tricks an American businessman into letting his crew carry the valuable cargo of domestic appliances including four baths ('What? All on one island?'), to a Scottish retreat. The script reveals an anxiety about and resistance towards change that is characteristic of the Ealing Studio's comedies. However, Mackendrick's marked ambivalence towards his characters, at odds with the seemingly gentle humour in William Rose's script, gives the film what David Thomson has called 'a sense of frustration that is genuinely tortured...the ordeal is piled on until pain itself is dominant.'

Thursday 28 September 8.00pm

THE FATAL GLASS OF BEER 1933 Clyde Bruckman 18 minutes
Directed by occasional Buster Keaton collaborator Clyde Bruckman, this classic W.C. Fields' short is a surrealist delight with Fields' unique brand of misanthropy given free rein.

BODY AND SOUL 1947 Robert Rossen 106 minutes
A great collaboration between director Robert Rossen, actor John Garfield and scriptwriter Abraham Polonsky (all of whom were soon to be targeted by HUAC) has Garfield as a Jewish East Side kid who makes good in the boxing ring only to be confronted by the corrupting effects of money and success. Garfield gives a commanding performance in this powerful morality tale, photographed by James Wong Howe who famously shot the final fight sequence with a hand held camera while roller skating round the ring.

Thursday 26 October 8.00pm

GALAXY 1964 Arthur and Corinne Cantrill 4 minutes
An early experimental film by the Cantrills depicting abstract patterns derived from fireworks.

CHARULATA 1964 Satyajit Ray 124 minutes
Charulata (Madhabi Mukherjee), the wife of an idealistic editor of a political newspaper (Sailen Mukherjee), lives the privileged life of the Bengali upper class in late Victorian India. Sustained by the companionship she finds with her husband's brother (Soumitra Chatterjee), a poet and dreamer, she gradually comes to realise the social and economic limitations of her existence. The delicate understatement of Ray's work seems to belong to another era but the sensibility is startlingly modern. The love triangle is explored with exquisite tact and sensitivity but Ray's analysis of the contradictions inherent in Charulata's world is remarkably complex. Intensely moving and humorous, with superb performances, photography, design and music (written by Ray himself), it is a flawless gem.

Thursday 23 November 8.00pm

THE WAY TO THE SHADOW GARDEN 1954 Stan Brakhage 10 minutes
An early Brakhage about a young man who blinds himself to escape from the world and enters the shadow garden.

RIOT IN CELL BLOCK 11 1954 Don Siegel 80 minutes
Prison inmates stage an uprising and take hostages in protest at inhumane conditions and their brutal treatment at the hands of guards. Don Siegel's tough, taut film is a miracle of narrative economy. Shot in almost documentary style on location in California's Folsom State prison, the film goes beyond a mere critique of the prison system to encompass the corruption at the heart of the political process. Producer Walter Wanger, who had served time for shooting a man, contributed a heightened sense of immediacy to Richard Collins' script, while Siegel's controlled direction and cynical tone make the film burn with energy and anger.

Thursday 14 December 8.00pm

THE BATTLE OF MIDWAY 1942 John Ford 18 minutes
Ford himself shot the images for this landmark documentary from the tower of a battleship. Although ostensibly an objective record of various moments from one of the key battles of WW2 (Ford was wounded during filming), actual events, such as the flag detail raising the flag in the middle of battle, reveal Fordian myth-making at its most potent.

THE MAJOR AND THE MINOR 1942 Billy Wilder 100 minutes
After many years as a screenwriter, Wilder's directorial debut, written with Charles Brackett, is a wisecracking comedy featuring Ginger Rogers as a disillusioned career woman who masquerades as a 12 year old to avoid paying the full train fare home to Iowa, only to find herself adopted by and made to accompany Ray Milland's major to a military school with its lecherous cadets. Sharply written, fast paced and laden with innuendo; 'Why don't you step out of that wet coat and into a dry martini?', this is one of Wilder's wittiest comedies.