

TUESDAY MARCH 29th AT 8.00 P.M.

YOUR LOCAL AWARD-WINNING CINEMA CLUB



BASED IN THE HEART OF GOLDSWORTH PARK

PROUDLY PRESENTS

Goldwater
ON Lodge **BIGSCREEN**

THE 1920 SILENT FILM

THE
LAST
OF
THE
INDIANS



THE
LAST
OF
THE
INDIANS

SUPPORTING PROGRAMME
OF EQUAL RARITY VALUE

Introduction by
local film expert

PATRICK J STANBURY

MUSICAL ACCOMPANIMENT
BY NEIL BRAND



THE LAST OF THE MOHICANS

Wallace Beery
Barbara Bedford
Albert Roscoe
Lillian Hall
Henry Woodward
James Gordon
George Hackathorne
Nelson McDowell
Harry Lorraine
Theodore Lerch
Jack F McDonald
Sydney Deane

Directors
Scenario
Based on the novel by
Photography
Art Director

Magua
Cora Munro
Uncas
Alice Munro
Major Heyward
Colonel Munro
Captain Randolph
David Gamut
Hawkeye
Chingachgook
Tamenund
General Webb

Maurice Tourneur and Clarence Brown
Robert A Dillon
James Fennimore Cooper
Phillip R Dubois and Charles van Enger
Floyd Mueller

Maurice Tourneur Productions, Inc 1920
Distributed by Associated Producers, Inc

A GIRL'S FOLLY

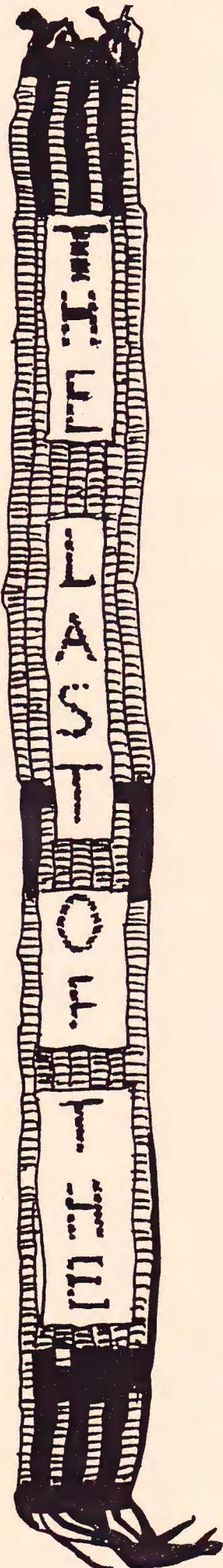
Doris Kenyon
Robert Warwick
Chester Barnett
Jane Adair
June Elvidge
Johnny Hines

Director
Presented by
Assistant Director
Scenario
Photography
Editor

Mary Baker
Kenneth Driscoll
Johnny Applebloom
Mrs Baker
Vivian Carleton
Hank

Maurice Tourneur
William A Brady
Clarence Brown
Frances Marion and Maurice Tourneur
John van den Broeck
Clarence Brown

Paragon Films, Inc 1917
Distributed by World Film Corp



During the last ten years or so, a major reevaluation has taken place of the American films of the 'teens. Until comparatively recently, the inaccessibility of the vast majority of features from this period has obscured the richness, and inventiveness, of film makers at this time. The works of a few key figures - eg Griffith - were known and rightly valued, but many other talents had been all but forgotten. But with the opening up of archives, studio holdings and, most importantly, private

collections, a vast wealth of material has come to light to expand - and in many cases correct - our knowledge of this exciting time when the feature film was still an infant.

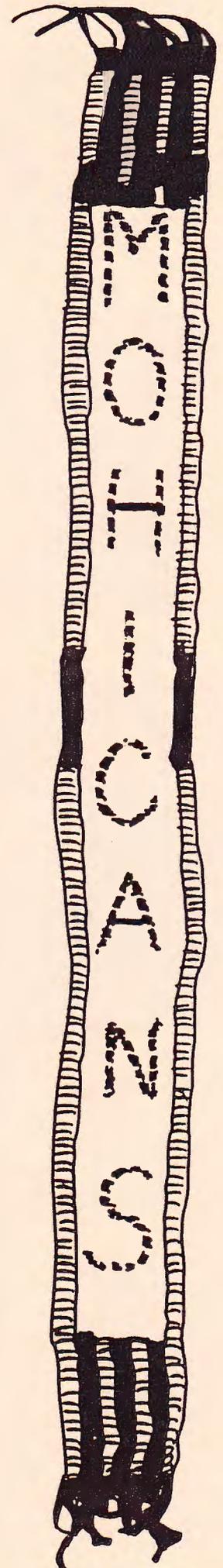
One of the most important directors to have emerged is Maurice Tourneur, the first great pictorialist of the American cinema. Born in France in 1876, by the turn of the century he had had a wide career in the visual arts : book illustrator, poster and textile designer, interior decorator, assistant to Auguste Rodin. Several years in the theatre, as actor and later manager-director, led in 1912 to an invitation to move into cinema by joining the French Eclair Company. In 1914 he was in turn moved to Eclair's studio in Fort Lee, New Jersey. During the next six years or so he was to make an increasingly confident body of work, which would include some of the most stylistically beautiful of films of the silent era. But, like Griffith, he had difficulties dealing with the financially driven studio system that grew alongside him, and, again like Griffith, his own style did not change to match the times. His American career waned in the twenties, and he returned to Europe, where he continued working until the late forties. He died in 1961. His son, Jacques, who had started working with his father in the twenties, also had a successful career as a director.

It has been said that, with his artistic background, Tourneur was the man most appropriately talented to be a director prior to the advent of Eisenstein. What most characterises the best of his work is an extraordinary sense of visual design, both in terms of the composition of the images and the way those images are naturally incorporated into the narrative flow. Whilst it is possible to sense his theatrical background in his groupings, at the same time he can build upon that by adding a cinematic sense of depth, or by using the scenery (be it a set or location) to provide a "proscenium" frame to a shot. In all of this he is aided immeasurably by the skill of his art directors and cameramen. His films varied substantially in style - for example from a story of feuding families in the backwoods (*The Cub*) to the totally studio bound magic of a Maeterlink fable (*The Blue Bird*). I first encountered Tourneur in April 1975 when the NFT gave one showing to the sole surviving tinted nitrate original print of *The Blue Bird*. The copy was falling apart before our eyes, and was already incomplete, but it was one of the most beautiful and affecting films I had ever seen.

It seems that Tourneur disliked working on location, preferring the controlled conditions of the studio, and it is therefore ironic that the film which is generally accepted to be his masterpiece, *The Last of the Mohicans*, should depend so much for its success upon its beautifully photographed scenery (much of the film was shot around Big Bear Lake and in Yosemite). This was not the first version of the Fenimore Cooper classic - Griffith had made a one reeler in 1908 - nor was it the only feature version of the silent era : Bela Lugosi appeared in a German version playing the Indian hero! Tourneur's version is a model of simplicity. A small scale film which doesn't pull its punches (the Indian attack is savage without resorting to the gratuitous bloodletting of today), it tells its story very neatly in six reels. Unlike the recent version in which Hawkeye is the principal character, here it is the relationship of Uncas and Cora which is to the fore. There is no doubting the sympathy which Tourneur feels for the nobility of the Indian, and this comes over remarkably well in the tragic climax. And once past the rather awkward interior which opens the film, his pictorial flair is ever present. It is worth noting that a few days into production, Tourneur was injured in a fall, and much of the film was made under the supervision of his assistant Clarence Brown, who was to have a long and major career as a director from the 20's onwards. Brown himself has averred, however, that he was working to Tourneur's plan, and that there was a detailed review of rushes to ensure that plan was being correctly followed.

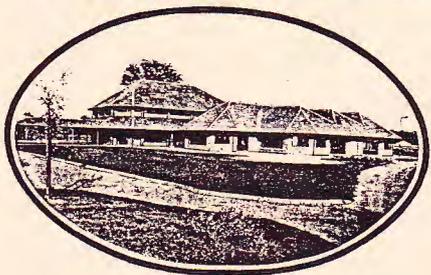
The Last of the Mohicans was originally presented in tinted and toned form, but is currently only available to us in black and white. The texts of all the titles in tonight's print are original, but they have been reshot in a modern style - originally they were ornately designed.

A Girl's Folly came to light when the American Film Institute started scouring the country for its lost heritage in the 70's. One print, already decomposing, came to light in private hands. A light comedy set against the background of the film studios at Fort Lee, it is one of Tourneur's lesser films, of principal interest today for what it shows us of film making at that time, and in that it is invaluable. We are showing it tonight in an abridgement - retitled *A Movie Romance* - which cuts out most of the plot and concentrates on the film-making footage.



Goldwater Lodge

BIG SCREEN



GOLDSWORTH PARK, WOKING

**COMING
NEXT MONTH**



'Leon the Pig Farmer'

Though Gary Sinyor and Vadim Jean's debut feature cost only £150,000, it certainly looks as if it was made on the £3 million budget once hoped for. A remarkably polished and professional effort, it derives its laughs from the confusion that blights a Jewish boy (Mark Frankel) who discovers that he's the product of early experiments in artificial insemination; furthermore, his biological father is not north London net-curtain king Sydney Geller, but one Brian Chadwick, a far from kosher pig-farmer in the Yorkshire Dales. The guilt of it all! What will become of Leon's relationship with the *goyische* Madeleine, who likes dating Jews for their 'intensity'? And what of nice Jewish neighbour Lisa, who disdains Leon's career moves (from disillusioned estate agent to delivery man for his mum's catering firm) as proof of a boring personality.

Sharply shot, cut and performed (by a

cast that includes Janet Suzman, Brian Glover, Connie Booth, Gina Bellman and Maryam D'Abo), this slight but very smart comedy proffers plenty of wittily absurd lines, a wealth of offbeat visual gags, and more than its fair share of invention (particularly amusing is the way Leon's panicky thoughts are externalised and voiced by total strangers he meets). Hearteningly, too, it never comes over as a British riposte to Woody Allen or Mel Brooks. But what's fascinating is the fact that the film is, for want of a better term, ideologically unreadable. Is it for or against the cosy repressions of Jewish family life? Endorsing or guying stereotypes? Are we meant to agree that personal and racial identity are defined primarily by the donor of sperm? Or that the hybridisation of farm-animal species is somehow analogous to procreation between humans of different creeds? Still, if it's hard finally to fathom what the film *means*, it's pacy enough for its generous, mostly unsentimental humour to override more serious doubts.

Geoff Andrew

**STOP PRESS: "TALENT AND DETERMINATION
FIND CASH AND WIN PRIZES"** Nigel Andrews,
Financial Times



Leon The Pig Farmer

Mark Frankel Janet Suzman Brian Glover Connie Booth
David De Keyser Maryam D'Abo Gina Bellman

Produced and Directed by Gary Sinyor & Vadim Jean



**"British film comedy
has made a GIANT
LEAP from Ealing to
Golders Green"** Tim Bradford, NME

**"★★★★ UTTERLY
HILARIOUS. I URGE
YOU TO SEE IT!"**

Rachel Simpson, Daily Express



**"This very smart
comedy proffers...a
wealth of offbeat visual
gags and more than its
fair share of
invention"** Geoff Andrew, Time Out



**"EXTREMELY
FUNNY...
I hope it makes a
FORTUNE"** Shaun Usher, Daily Mail



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TUESDAY 12 APRIL ONLY AT 8:00 pm

PERFORMANCE ENDS 10.15 p.m.