

LOOK AT BRITAIN!

FREE CINEMA PROGRAMME NR. 3

FREE CINEMA 2:

- 9.-12. September 1956
- On the Bowery, Lionel Rogosin, US, 1955, 65'
- Neighbours, Norman McLaren, Canada, 1952, 8' mins
- Le sang des bêtes, Georges Franju, France, 1948, 20'

<http://blog.hslu.ch/freecinema/sources/>

FREE CINEMA 3

- 25.-29. May 1957
- Every Day Except Christmas, Lindsay Anderson, UK 1957, 40'
- Nice Time, Alain Tanner/ Claude Goretta UK 1957, 17'
- Wakefield Express, Lindsay Anderson, UK 1952, 30'
- The Singing Street, Nigel Mclsaac, UK 1952, 18'

MANIFESTO LOOK AT BRITAIN!

This programme is not put before you as an achievement, but as an aim. (...) British cinema [is] still obstinately class-bound; still rejecting the stimulus of contemporary life, as well as the responsibility to criticise; still reflecting a metropolitan, Southern English culture which excludes the rich diversity of tradition and personality which is the whole of Britain.

With a 16millimeter camera, and minimal resources, and no payment for your technicians, you cannot achieve very much - in commercial terms.

You cannot make a feature film, and your possibilities of experiment are severely restricted. But you can use your eyes and ears. (...) You can make poetry.

The poetry of this programme is made out of our feelings about Britain, the nation of which we are all part.

Of course these feelings are mixed. There are things to make us sad, and angry; things we must change. But feelings of pride and love are fundamental and only change inspired by such feelings will be effective.

To work on 16mm is of course not enough - though there is room for far more enterprise in this field from young film makers with something to say.

We feel, therefore, the sponsorship of **EVERY DAY EXCEPT CHRISTMAS** by the Ford Motor Company is something of particular importance. We are grateful to Fords for their enterprising policy which made this film possible; and for letting us show it in this program me. We hope other sponsors, and other filmmakers will follow the lead.

First to look at Britain, with honesty and with affection. To relish its eccentricities; attack its abuses; love its people. To use the cinema to express our allegiances, our rejections and our aspirations. This is our commitment.

This is a time (...) of rapid technical advances in the cinema. But (...), technical advances do not in themselves mean corresponding improvements in artistic or entertainment qualities. Films have got bigger and more expensive to make.

But the very expense involved in producing color films, CinemaScope films, VistaVision films - all these expensive systems are making producers more and more chary of subjects and styles involving chancy commodities like intelligence and artistry.

In this situation, the programme of Free Cinema which will be showing at the National Film Theatre may be felt to have particular significance. All of them have been produced outside the framework of the industry - though not without the help of the industry. This has meant that their directors have been able to express viewpoints that are entirely personal, sometimes unusual, without obligation to subscribe to the technical or social conventions imposed on work under commercial conditions. Hence the title - Free Cinema.

In presenting these films and presenting these programmes, we have tried to make a stand for independent, creative film-making in a world where the pressures of conformism and commercialism are becoming more personal every day. We will not abandon these convictions, nor the attempt to put them into action. Free Cinema is dead. Long live Free Cinema.

Committee for Free Cinema

FREE CINEMA 4: POLISH VOICES

- 3.-6. September 1958
- Dom, Jan Lenica, Poland, 1958, 12'
- Two Men and a Wardrobe, Roman Polanski, Poland, 1957, 15'
- Where the Devil Says Good-night, Kazimierz Karabasz, Poland, 1956, 11'
- Paragraph Zero, Włodzimierz Borowik, Poland, 1956, 17'
- House of Old Women, Jan Lomnicki, Poland, 1957, 9'
- Once upon a Time, Walerian Borowczyk, Poland, 1957, 9'

FREE CINEMA 5: FRENCH RENEVAL

- 7.-9. September 1958
- *Les Mistons*, François Truffaut, France, 1957, 26'
- *Le Beau Serge*, Claude Chabrol, France, 1959, 97'
(Considered to be the first film of the french
Nouvelle Vague)

FREE CINEMA 6: THE LAST FREE CINEMA

- 18.-22. March 1959
- We Are the Lambeth Boys, Karel Reisz, UK, 1959, 52'
- Enginemen, Michael Grigsby, UK, 1959, 21'
- Refuge England, Robert Vas, UK, 1959, 27'
- Food for a Blush, Elizabeth Russell, UK, 1955, 30'