

Document Citation

Title	Alexander Korda
Author(s)	Karol Kulik
Source	<i>National Film Theatre (London, England)</i>
Date	1976 Feb
Type	program note
Language	English
Pagination	
No. of Pages	13
Subjects	Korda, Alexander (1893-1956), Pusztaturpaszto, Hungary
Film Subjects	The four feathers, Korda, Zoltan, 1939 South Riding, Saville, Victor, 1938 The drum, Korda, Zoltan, 1938 The man who could work miracles, Mendes, Lothar, 1937 The ghost goes west, Clair, René, 1935 Knight without armour, Feyder, Jacques, 1937 The jungle book, Korda, Zoltan, 1942 La dame de Chez Maxim (The girl from Maxim's), Korda, Alexander, 1933 That Hamilton woman, Korda, Alexander, 1941 Rembrandt, Korda, Alexander, 1936

Elephant boy, Flaherty, Robert, 1937
Sanders of the river, Korda, Zoltan, 1935
The Scarlet Pimpernel, Young, Harold, 1934
The private life of Don Juan, Korda, Alexander, 1934
The rise of Catherine the Great, Korda, Alexander, 1934
Wedding rehearsal, Korda, Alexander, 1933
Yellow lily, Korda, Alexander, 1928
Eine Dubarry von heute (A modern Dubarry), Korda, Alexander, 1927
Tragödie im hause Hapsburg (Tragedy in the house of Hapsburg),
Korda, Alexander, 1924
The sound barrier, Lean, David, 1952
The spy in black, Powell, Michael, 1939
Das unbekannte morgen (The unknown tomorrow), Korda, Alexander,
1923
The thief of Bagdad, Powell, Michael, 1940
Eine versunkene welt (A vanished world), Korda, Alexander, 1922
Samson und Delila (Samson and Delilah), Korda, Alexander, 1922
Prinz und bettelknabe (The prince and the pauper), Korda,
Alexander, 1920
The private life of Henry VIII, Korda, Alexander, 1933
Marius, Korda, Alexander, 1931
Anna Karenina, Duvivier, Julien, 1948
Storm over the Nile, Korda, Zoltan, 1955
Cry, the beloved country, Korda, Zoltan, 1951
The fallen idol, Reed, Carol, 1948
An ideal husband, Korda, Alexander, 1947
Perfect strangers, Korda, Alexander, 1945
The lion has wings, Powell, Michael, 1939
Things to come, Menzies, William Cameron, 1936
The third man, Reed, Carol, 1949
The divorce of Lady X, Whelan, Tim, 1938
The epic that never was, Duncalf, Bill, 1965
Fire over England, Howard, William K., 1937

The National Film Archive presents

ALEXANDER KORDA

'We are in the show business now, and we come from the fairground and the fairground barker. The barkers may have worn checked coats and crude colours while we are more elegant; but never forget we are the same. We are in the show business – and we should make a good show.' As a film-maker's creed it may send aesthetes into utter despair, but this simple rationale was what 'made' Hollywood and was what guided the long career of its author, Alexander Korda, the Hungarian-born director and producer whose death twenty years ago robbed the British cinema of its most flamboyant film showman.

Con-man and connoisseur, bohemian and conservative, ambitious artist and clever businessman, Korda was a film mogul who, unlike his Hollywood counterparts, actually directed films for thirty-five years. From Hungary where he was the top producer by the age of twenty-four, he progressed with his first wife Maria Corda through all the film capitals until finally reaching Britain in 1931. (We have the unique opportunity to follow the development of his sophisticated style in early silents like *The Prince and the Pauper*, *Samson und Delila*, and *Eine Dubarry von heute*.) Two years after founding London Film Productions, Korda directed *The Private Life of Henry VIII*, the lusty and lively picture whose success convinced British producers that they could conquer the international market. *Henry*, his other 'historical' films (*The Private Life of Don Juan*, *Lady Hamilton*), and his upper class satires

(*Wedding Rehearsal*, *An Ideal Husband*) prove that Korda was a superb craftsman, but only when he ventured outside these genres, as he did in *Marius*, *Rembrandt*, and *Perfect Strangers*, did his serious talent for drawing out the best in his actors overcome his showman's need to create spectacular visual effects.

His greatest contributions were as a producer and initiator, for in this capacity he brought to the screen such classics as *Things to Come*, *The Ghost Goes West*, *Knight Without Armour*, *The Scarlet Pimpernel*, his Empire pictures (*Sanders of the River*, *The Drum*, *The Four Feathers*), and the Technicolor treats, *Thief of Bagdad* and *Jungle Book*. His international outlook led Korda to fill Denham Studios and later Shepperton with a host of foreign directors, technicians, and artists; filial devotion added his two talented brothers, director Zoltan and set designer Vincent, to the list; and as a gesture of his Anglophilia he also encouraged such British professionals as Michael Powell, Carol Reed, and David Lean. As an assessment of Alexander Korda's position in British film history, this 1938 tribute perhaps says it best: '... he is the only imaginative figure one sees in a bunch of dim-wits and the only courageous figure in a bunch of lily-livers. And that will do for now.'—*Karol Kulik*.

(Ms. Kulik is the author of "ALEXANDER KORDA – The Man Who Could Work Miracles", recently published by W. H. Allen.)



Mon 9 Feb 6.30. 8.45/Tue 24 Feb 6.30. 8.45

The Private Life of Henry VIII

The historical film which, against all odds, put Korda and the British film industry squarely on the international film map. *Henry* owes its phenomenal success to three vigorous, bravura performances by Charles Laughton, Elsa Lanchester (Anne of Cleves), and Binnie Barnes (Katherine Howard), to production values which cleverly belie the film's limited resources, and to Korda's circumspect handling of a sex romp, which, by his placing all the emphasis on the 'romp', becomes an almost wholesome family entertainment. G.B. 1933/With Robert Donat, Merle Oberon.

Tue 10 Feb 6.15. 8.30

The Prince and the Pauper

The most seminal of Korda's early films, marking as it does his first international success and his first collaboration with Lajos Biro, while anticipating his later *Henry VIII*. Alfred Schreiber's *King Henry* was highly praised, as was Korda's use of Mark Twain's famous story as the basis for a series of picturesque tableaux which one reviewer compared to the way 'Turner used the legends of ancient mythology as the subject of some spacious and ideal landscapes'. Plus extract from *A nagymama* (Hungary 1916), all that remains of his Hungarian films. *Austria 1920*.



Thu 12 Feb 6.15. 8.30

Samson and Delilah

Like so many of his contemporaries – Lubitsch and Curtiz included – Korda attempted in *Samson und Delila* to imitate the grandiose scale of Griffith's *Intolerance* and of earlier Italian costume epics. The biblical tale is here interwoven with a modern-day comedy drama in which a temperamental operatic star, singing the role of Delilah, is reconciled with the young tenor she has previously spurned. Although the resulting mixture is not wholly satisfying, the lavishness of this ambitious production foreshadows the extravagant showmanship for which Korda was to become famous. *Austria 1922/With Maria Corda*.



Wed 11 Feb 6.15. 8.30

A Vanished World

(Eine Versunkene Welt)

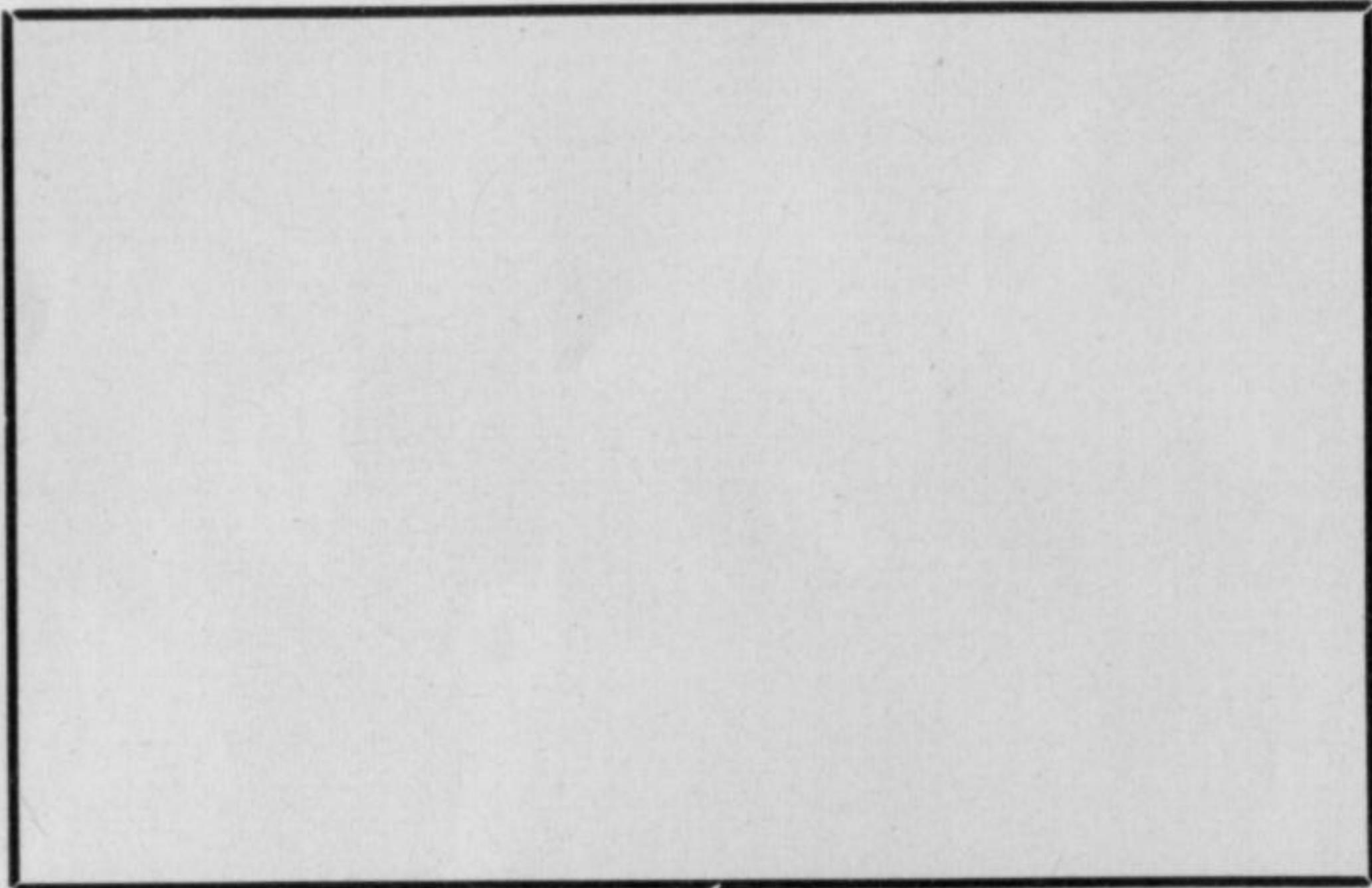
For the third and best of his Austrian films Korda assembled an impressive team of technicians and artists. The popular Italian actor Alberto Capozzi stars as a Hapsburg nobleman, an impassioned sailor, who disappears without a trace while sailing around the world, having been betrayed by the woman for whom he has relinquished his title. Korda deliberately applied a slow-paced directional style to Biro's dramatic script, and this, plus the film's excellent photography, helped to make *A Vanished World* Korda's first prize-winning production. *Austria 1922/With Maria Corda*.

Fri 13 Feb 6.15. 8.30

The Unknown Tomorrow

(Das unbekannte Morgen)

Korda launched his German career with this contemporary melodrama about a proud wife's struggle to regain her reputation and family after a supposed infidelity has caused her husband to disown her. Maria Corda again stars, but is upstaged at every turn by the veteran expressionist actor Werner Krauss as the 'violinist-maniac' in love with her. What makes *The Unknown Tomorrow* fascinating is the way Korda deals with German expressionist themes and techniques while following a narrative already familiar to his repertoire. *Germany 1923*.



Mon 16 Feb 6.15. 8.30

Tragedy in the House of Hapsburg

(Tragödie im Hause Hapsburg)

Certainly one of the earliest versions of this often-filmed real-life tragedy with Koloman Zatory and Maria Corda playing Crown Prince Rudolph and his mistress Maria Vetsera, the romantic couple whose frustrated love affair was to end in a double suicide at the Hapsburg hunting lodge of Mayerling. Despite the obvious commercial merits of the story and Korda's concern with authenticity, this film did not have the success of Anatole Litvak's *Mayerling* made twelve years later. *Germany 1924.*



Tue 17 Feb 6.15. 8.30

A Dubarry of Today

(Eine Dubarry von heute)

Designed to capture the foreign markets his backers needed, Korda's last three German films were all frothy 'French Society' pictures. *Eine Dubarry von heute*, the most spectacular of the three, was a starring vehicle for Maria Corda, who excelled in such light, petulant roles. In Biro's complicated adaptation this 'modern Dubarry' is a young Parisian coquette who works her way through a series of men to become the 'Queen of Astoria'. A small part played by the (as yet) undiscovered Marlene Dietrich is well worth noting. *Germany 1927.*



Wed 18 Feb 6.15. 8.30

Yellow Lily

A suave Hungarian archduke throws aside his histrionic mistress and pursues, compromises, is shot by and finally reunited with an upright village girl (Billie Dove). Lajos Biro's sardonic script is best exploited in the stylish early scenes where the classic screen 'cad' is played to perfection by Clive Brook. This representative example of Korda's little known early work in Hollywood is coupled with an extract from *The Private Life of Helen of Troy* (U.S.A. 1927), the picture which set the pattern for many subsequent Korda films. *U.S.A. 1928.*



Thu 19 Feb 6.15. 8.45

Marius

The earliest and best of Marcel Pagnol's famous 'Marseilles Trilogy', *Marius* represents the first 'great' film with which Korda was associated, although his contributions as director have seldom been acknowledged. Rather than open out the original play and risk hampering the full blooded and perfectly-timed performances of his stage trained actors – including the unforgettable Raimu – Korda instead relied on subtle camera movements and lighting to tell us about the internal and external worlds of the characters. *France 1931/With Charpin, Pierre Fresnay.*

Fri 20 Feb 6.15. 8.30

Wedding Rehearsal

Korda made the most of his talent for satirising the upper classes and his passion for epigrammatic dialogue in this comedy which marked the debut of London Film Productions. He also wisely balanced the inexperienced acting of his starlets (Merle Oberon, Wendy Barrie, Joan Gardner, and Diana Napier) with solid performances from familiar British players like George Grossmith, Lady Tree, and Roland Young, who stars as a bachelor Marquis who marries off all the eligible young girls only to fall in love with his mother's secretary. *G.B. 1933.*



Mon 23 Feb 6.15. 8.30

The Girl from Maxim's

When Frances Day, playing 'La Mome, the girl from Maxim's', stopped production by refusing to wear the bunching cotton undergarments designed for her, order was quickly restored by Korda: 'Make them silk!' he commanded, 'then maybe we can make a feelm.' Shot in Paris before *Henry*, but not generally released until 1934, this Gay Nineties musical comedy taken from Georges Feydeau's farce relies heavily on period detail and provides perfect material for veteran British stage revue artists like Leslie Henson, George Grossmith, and Stanley Holloway. *G.B. 1933.*



Wed 25 Feb 6.30. 8.45

The Rise of Catherine the Great

An ingenious bit of casting gives us Elisabeth Bergner as the shy German princess destined to rule Russia and Douglas Fairbanks, Junior, as her mad husband in this underrated follow-up to *Henry* which takes a deeper, though no more truthful look at its historical figures than its predecessor. Périnal's exquisite photography and Czinner's sensitive direction allow the characters to stand out against the visual opulence of the Czarist court. *G.B. 1934/Dir Paul Czinner.*





Thu 26 Feb 6.30. 8.45

The Private Life of Don Juan

This picaresque tale about the middle-aged Don Juan—bored with balcony rendezvous, but vain enough to keep trying to seduce women with the same worn out patter—was written especially for Douglas Fairbanks, Senior, whose subtle comic talent is not at its best in this film. A series of carefully composed anecdotes, *Don Juan* boasts some splendid sets designed by Vincent Korda and a robust performance from Binnie Barnes who outshines the other Korda starlets showcased here. *G.B. 1934/ With Benita Hume, Merle Oberon.*

Fri 27 Feb 6.30/Sat 27 Mar 6.15. 8.30

The Scarlet Pimpernel

One of the best-loved 'British' thrillers of all time executed by a team of Hollywood professionals from Hungarian Baroness Orczy's popular novel. With consummate grace Leslie Howard portrays Sir Percy Blakeney, the foppish Englishman who, disguised as the 'Scarlet Pimpernel', rescues French aristocrats condemned to death during the French Revolution. The film emphasizes the irony of Blakeney's dual life in London and his cat-and-mouse encounters with Chauvelin (Raymond Massey), the villain out to expose him. *G.B. 1934/Dir Harold Young. With Merle Oberon.*



Fri 27 Feb 8.45/Mon 29 Mar 6.15. 8.30

Sanders of the River

Paul Robeson's memorable renditions of native songs and Leslie Banks' restrained performance as Sanders, the archetypal English District Commissioner bringing law and order to the warring African tribes, are two highlights of Zoltan Korda's first Empire picture, which pays tribute to those 'handful of white men whose everyday work is an unsung saga of courage and efficiency'. The plot, based on Edgar Wallace's novel, is basically a convenient thread used to connect impressive documentary scenes of native dances and African wildlife. *G.B. 1935/Dir Zoltan Korda.*



Sun 29 Feb 4.00. 6.15. 8.30

The Ghost Goes West

One of Clair's most enjoyable films full of the thematic and stylistic touches associated with his satirical comedies. Here Scottish clan rivalry and niggardliness, American materialism and hunger for culture are the traits humorously exposed when a destitute Scot (Robert Donat) sells his castle (complete with ghost – also played by Donat) to an American food magnate (Eugene Pallette) who re-builds it in Florida. Some marvellous underplaying and subtle dialogue produce the kind of warm and sentimental characters often missing in Korda films. *G.B. 1935/Dir René Clair.*



Mon 1 Mar 6.30. 8.45

Things to Come

We may quibble with H. G. Wells's prediction of what civilisation would be like in three future periods, in each of which progressives and reactionaries struggle for control, but for sheer scale and visual achievements this is Korda's most monumental production. From its riveting first sequence to its depiction of a world-wide holocaust in 1940, the film's opening is so powerful and prophetic that even the clever special effects for the more futuristic episodes cannot match it. *G.B. 1936/Dir William Cameron Menzies. With Raymond Massey, Ralph Richardson.*



Tue 2 Mar 6.30. 8.45

The Man Who Could Work Miracles

What happens when some celestial spirits bestow on a timid Englishman (the well-cast Roland Young) the ability to work miracles? After he elicits and rejects suggestions as to how to use his power and almost succeeds in destroying the world, the spirits are led to conclude: 'Once an ape, always an ape'. This second H. G. Wells-Alex Korda collaboration has more humour, as much 'message', and almost as many visual tricks as *Things to Come*, plus a Ralph Richardson performance that's pure vaudeville. *G.B. 1937/Dir Lothar Mendes.*





Wed 3 Mar 6.30. 8.45

Elephant Boy

Fifty-five hours of background material had been shot in India by documentary film-maker Robert Flaherty before Korda called everyone home, had a script written from Kipling's *Toomai of the Elephants*, and let his brother Zoltan direct these scenes. As a compromise between two different conceptions of film-making – documentary vs. entertainment – and of India – native vs. Empire – it's remarkably effective. *G.B. 1937/Dir Robert Flaherty, Zoltan Korda.*

Thu 4 Mar 6.30. 8.45

Rembrandt

This elegant, if over-reverent, biopic of the Dutch Master examines the egotistical, impassioned craftsman and peasant philosopher who refused to let financial adversity, his too early success, and society's short-sightedness hinder the development of his talent. Périnal's camera studies the faces which inspired Rembrandt's paintings, while Vincent Korda's sets recreate the pristine Dutch interiors within which Charles Laughton, Elsa Lanchester, and Gertrude Lawrence admirably enact the personal dramas of the artist's life. A film of haunting beauty, Korda's finest and most audacious directorial achievement. *G.B. 1936.*



Fri 5 Mar 6.30. 8.45

Knight Without Armour

James Hilton's novel was the source for this evocative portrait of post-revolutionary Russia which owes much to Lazare Meerson's set designs, Harry Stradling's camerawork, and above all, Jacques Feyder's directorial genius for balancing story and spectacle by keeping his characters at the appropriate distance – 'close enough for intimacy and far enough for art'. An impressive performance by Robert Donat as the British translator who becomes involved in the Russian Revolution, falls in love with a countess (Marlene Dietrich), and helps her to escape. *G.B. 1937/Dir Jacques Feyder.*





Wed 3 Mar 6.30. 8.45

Elephant Boy

Fifty-five hours of background material had been shot in India by documentary film-maker Robert Flaherty before Korda called everyone home, had a script written from Kipling's *Toomai of the Elephants*, and let his brother Zoltan direct these scenes. As a compromise between two different conceptions of film-making – documentary vs. entertainment – and of India – native vs. Empire – it's remarkably effective. *G.B. 1937/Dir Robert Flaherty, Zoltan Korda.*

Thu 4 Mar 6.30. 8.45

Rembrandt

This elegant, if over-reverent, biopic of the Dutch Master examines the egotistical, impassioned craftsman and peasant philosopher who refused to let financial adversity, his too early success, and society's short-sightedness hinder the development of his talent. Périnal's camera studies the faces which inspired Rembrandt's paintings, while Vincent Korda's sets recreate the pristine Dutch interiors within which Charles Laughton, Elsa Lanchester, and Gertrude Lawrence admirably enact the personal dramas of the artist's life. A film of haunting beauty, Korda's finest and most audacious directorial achievement. *G.B. 1936.*

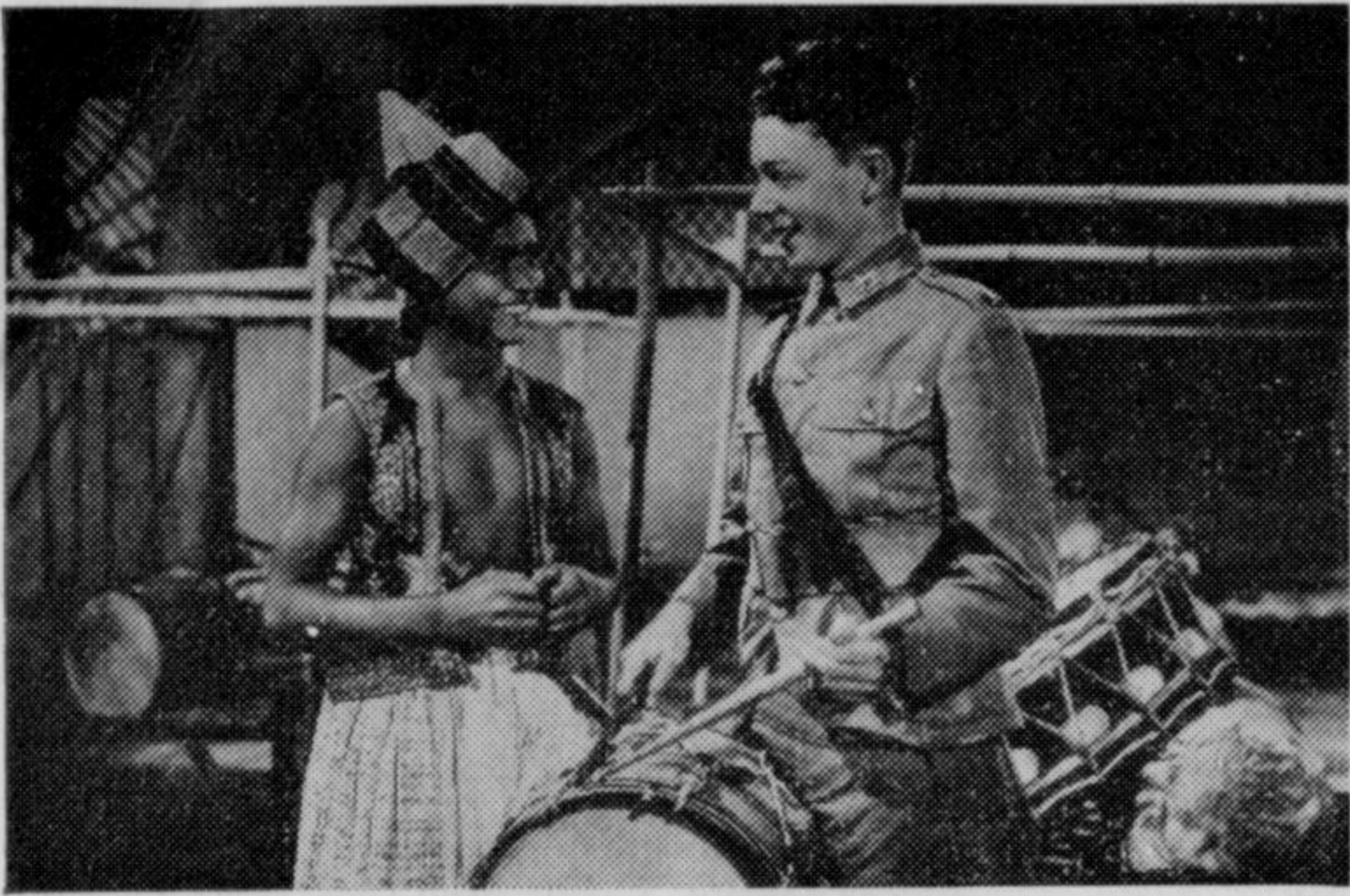


Fri 5 Mar 6.30. 8.45

Knight Without Armour

James Hilton's novel was the source for this evocative portrait of post-revolutionary Russia which owes much to Lazare Meerson's set designs, Harry Stradling's camerawork, and above all, Jacques Feyder's directorial genius for balancing story and spectacle by keeping his characters at the appropriate distance – 'close enough for intimacy and far enough for art'. An impressive performance by Robert Donat as the British translator who becomes involved in the Russian Revolution, falls in love with a countess (Marlene Dietrich), and helps her to escape. *G.B. 1937/Dir Jacques Feyder.*





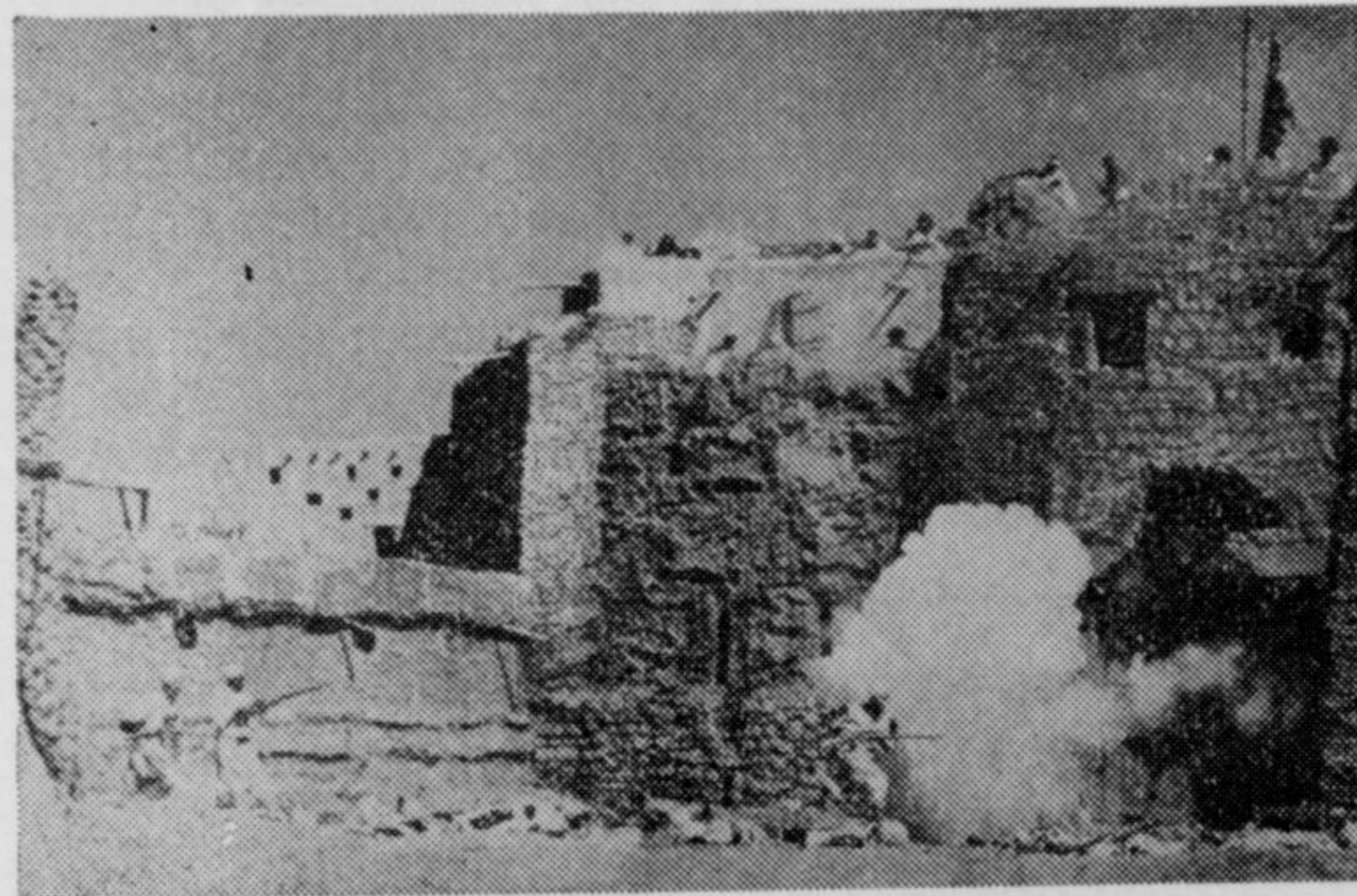
Mon 8 Mar 8.45/Mon 15 Mar 6.15. 8.30
The Drum

Returning to the Empire, this time in Technicolor, Zoltan Korda demonstrates his not to be underrated skill for directing exciting action pictures. The action is here set in India's North-West Frontier and revolves around the confrontations between a wily usurper, Prince Ghul (Raymond Massey), and the English regiment whom he plans to massacre in order to precipitate war with England. Substantial performances by Roger Livesey and Valerie Hobson and Sabu's touching friendship with a young drummer boy helped to ensure the film's success. *G.B. 1938/Dir Zoltan Korda.*



Tue 9 Mar 6.15. 8.30
South Riding

The problems of rural housing and education and of corruption in local government were unusual subjects for a commercial picture, especially one associated with Korda, but Victor Saville, working as an independent producer-director at Denham, tackled just these issues when he filmed Winifred Holtby's novel about a fictional English county and its inhabitants. A truly heart-warming and enjoyable film, thanks to Saville's unpretentious approach and the natural and humorous performances. *G.B. 1938/Dir Victor Saville.*



Wed 10 Mar 6.15/Sun 28 Mar 3.30. 6.00. 8.30
The Four Feathers

The most famous version of A. E. W. Mason's novel, due largely to its sensational battle sequences and the breathtaking colour and beauty of its desert landscapes. R. C. Sherriff's rousing script centres on an English officer (John Clements) who, after resigning his commission, receives white feathers of cowardice from his comrades and then earns the right to return them by following his old regiment to Africa where, in disguise, he saves his friends' lives. The Empire and the three Kordas at their best. *G.B. 1939/Dir Zoltan Korda.*



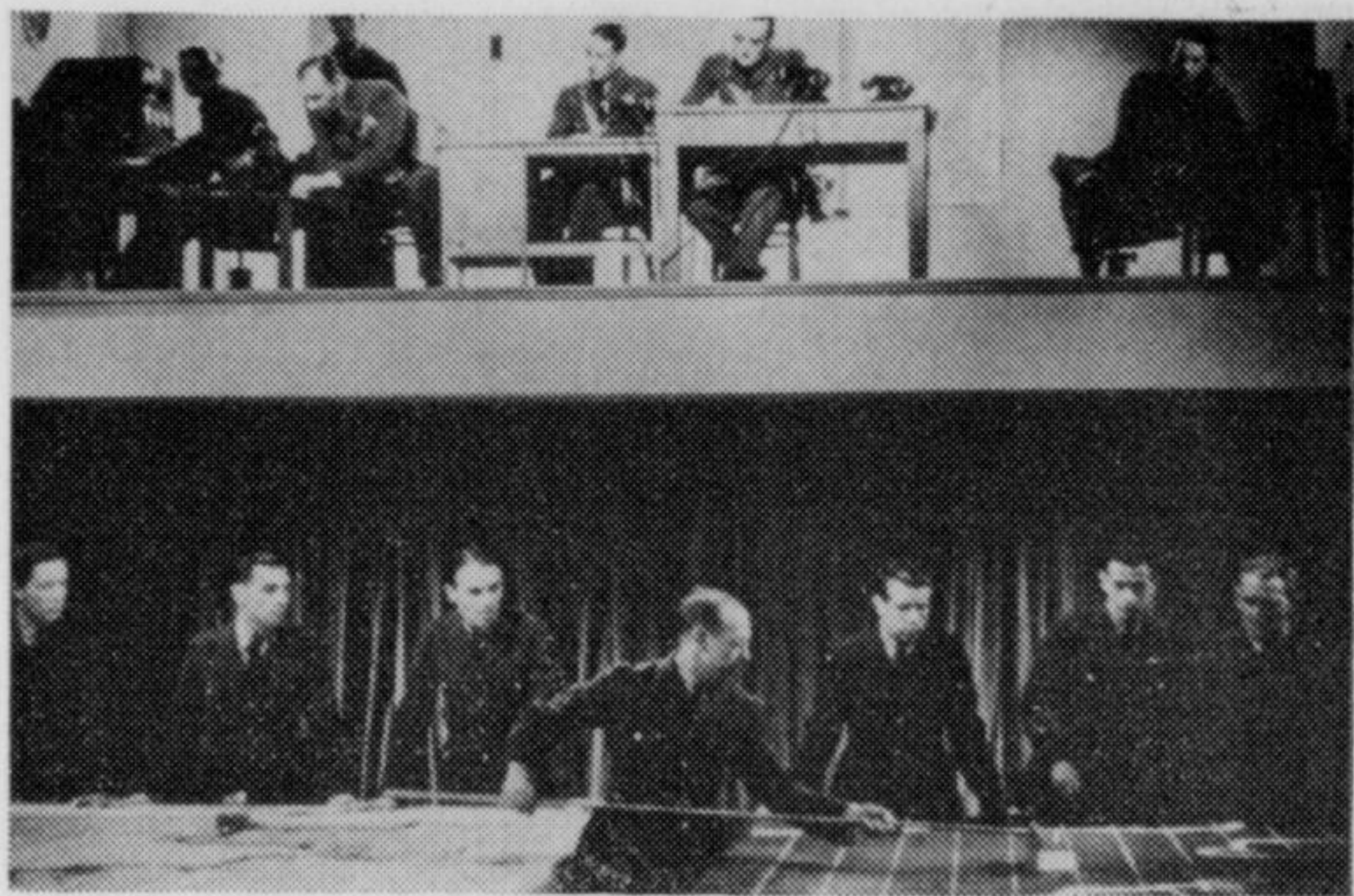
Wed 10 Mar 8.45
The Spy in Black

Hungarian scriptwriter Emeric Pressburger fashioned a taut thriller from J. Storer Clouston's novel about German agents operating in the Orkneys during the First World War and provided Conrad Veidt with a tailor-made role as a U-boat captain and spy who is outwitted by his charming accomplice (Valerie Hobson). The film's dark, menacing atmosphere is skilfully manipulated by director Michael Powell whose 20-year partnership with Pressburger, forged by Korda, was to produce some of Britain's most creative films. *G.B. 1939/Dir Michael Powell.*

Thu 11 Mar 6.15. 8.30

The Lion Has Wings

When war was declared, Korda immediately put everyone at Denham to work on this feature-length propaganda film made expressly to reassure the British public of the RAF's strength and of the adequacy of Britain's aerial defences. An unusual mixture of documentary footage, scenes from earlier fiction and training films, and a dramatic subplot, the picture opens brilliantly, paralleling of life in Britain and Germany during the thirties. G.B. 1939/Dir Michael Powell, Brian Desmond Hurst, Adrian Brunel.



Fri 12 Mar 6.30. 8.45

The Thief of Bagdad

It may be spectacle for spectacle's sake, but Korda's fantastic Arabian Nights tale has much vitality, especially in the acting of Sabu as the thieving Bagdad urchin, Conrad Veidt as the evil, piercing-eyed Jaffar, and Rex Ingram as the playful djinni. The consistent high quality of its production values and most of its special effects enhances the varying talents of the many directors here employed, although the sections directed by Michael Powell, notably the vivid opening sequence, easily stand out. G.B. 1940/Dir Ludwig Berger, Michael Powell, Tim Whelan.



Sat 13 Mar 6.15. 8.45

Lady Hamilton

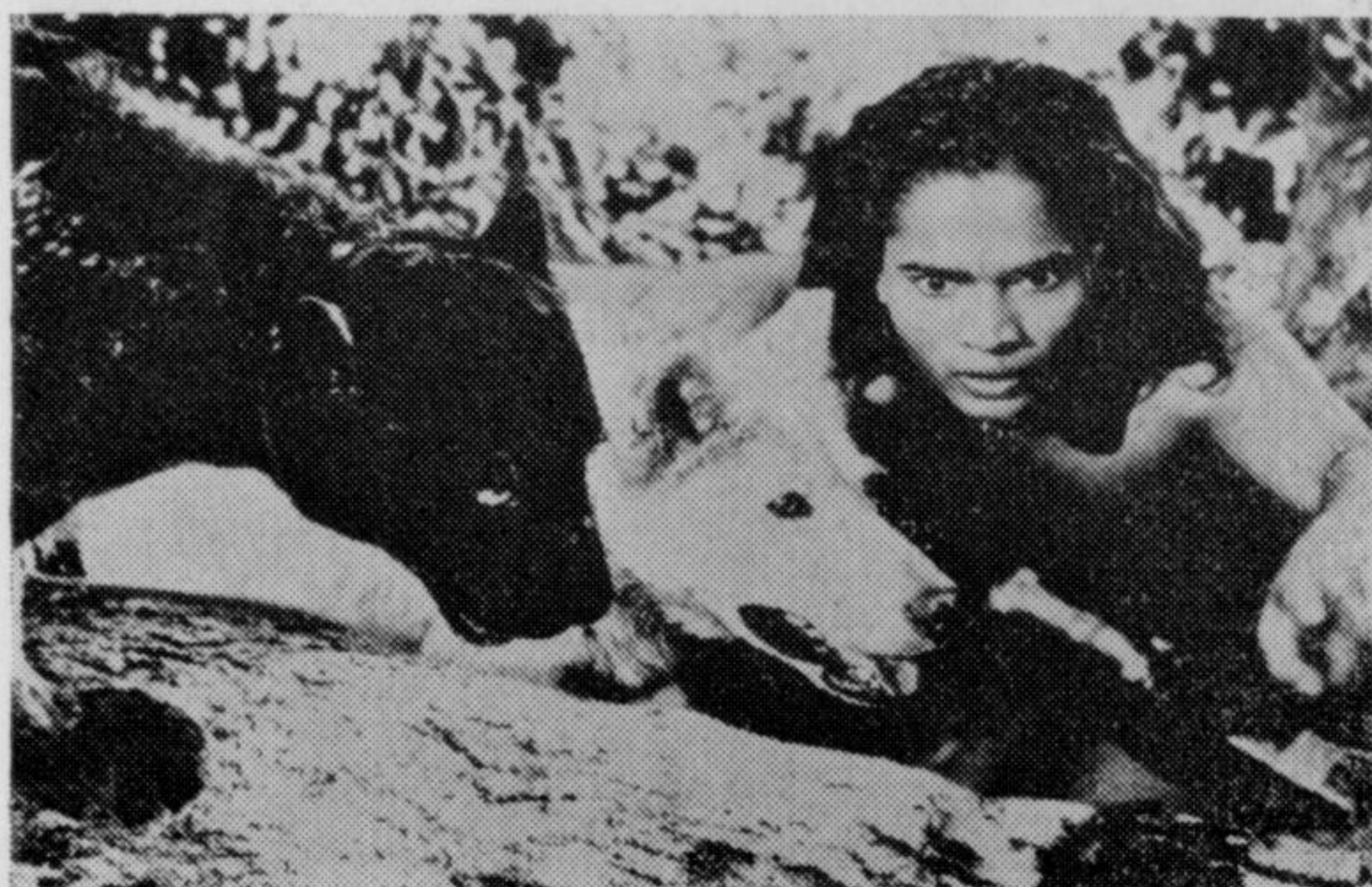
Propaganda with 'a very thick coating of sugar' was how Korda described his quasi-historical film about Lord Nelson and his adulterous affair with the bewitching Lady Hamilton. The evident analogy between Britain alone against Napoleon and Britain alone against Hitler helped make it Churchill's favourite film, but it's the exquisite Vivien Leigh, so lively and sympathetic as Emma, who carries the picture – and Laurence Olivier's less lively Nelson. Shooting to a tight schedule, Korda managed to create a stylish and convincing ambience. U.S.A. 1941.



Not available for screening

The Jungle Book

Sabu, as Mowgli the wild boy who prefers his beautiful Technicolor jungle home to the 'civilised' village whose greedy inhabitants try to tame him, shares best acting honours here with Shere Khan the man-eating tiger, Bagheera the black panther, and Baloo the bear. Kipling's *Jungle Book* stories, faithfully adapted by American dramatist Laurence Stallings, provided the basis for this last all-Korda production, a delightful fantasy-adventure film with a conventionally glamorised background. U.S.A. 1942/Dir Zoltan Korda.





Tue 16 Mar 6.15. 8.30

Perfect Strangers

Clemence Dane's timely and Academy Award winning story about the effect which wartime service has on a drab English couple is played with great comic flair by Robert Donat and Deborah Kerr. Their parallel character changes weigh on the centre but their reunion after three years apart crackles with verbal fireworks and bitchily witty dialogue and is proof that Korda was more assured when exploring the strengths of modern people than when exposing the weaknesses of legendary figures. *G.B. 1945.*



Wed 17 Mar 6.15. 8.30

An Ideal Husband

For his directorial swan song, Korda returned to the English upper class milieu by way of Oscar Wilde's satirical play in which the plot – adventuress blackmailing a government official to win support for a shady deal – is not as important as Wilde's exposure of a Victorian society full of false idealism and young people forever disclaiming the virtues of frivolousness and triviality. Only Michael Wilding holds his own against the lushness of Périnal's photography, Vincent Korda's sets, and Cecil Beaton's costumes. *G.B. 1947.*



Thu 18 Mar 6.15. 8.30

Anna Karenina

Henri Alekan's beautifully-austere black and white photography and Julien Duvivier's refined directing style do credit to this thoughtful adaptation of Tolstoy's classic. Although it lacks the panache of Clarence Brown's celebrated 1935 vehicle for Greta Garbo and the characterisations by Vivien Leigh and Ralph Richardson may be too cool and cerebral for some, Korda's production is still a most commendable attempt to put more of the novel, more of its characters' inner psychology, on to the screen. *G.B. 1948/Dir Julien Duvivier.*



Fri 19 Mar 6.15. 8.30

The Fallen Idol

Alex Korda initiated this project when, after reading Graham Greene's short story 'The Basement Room', he brought Greene and director Carol Reed together to elaborate the story into a near perfect suspense thriller about a small boy (Bobby Henrey) who believes that his 'idol' Baines, an embassy butler (Ralph Richardson), has murdered his wife and whose well-meant lies to the police almost lead to Baines's arrest. Reed blends scenes of great charm, innocence, and humour with moments of Hitchcockian terror. *G.B. 1948/Dir Carol Reed.*

Sat 20 Mar 6.15. 8.30/
Sun 21 Mar 4.00. 6.15. 8.30

The Third Man

The second Graham Greene-Carol Reed collaboration, like *Fallen Idol*, deals with the breaking down of an illusion. Here, amidst the ruins of post-war Vienna, American writer Holly Martins (Joseph Cotten) painfully learns the truth about his 'dead' friend Harry Lime (Orson Welles) from the police major (Trevor Howard) who stalked him and the girl friend (Alida Valli) who loved him. It was Korda's brainstorm which got the film started. G.B. 1949/Dir Carol Reed.



Mon 22 Mar 6.15. 8.30

Cry, the Beloved Country

Alan Paton here adapted his own distinguished novel about a black country priest (Canada Lee) and a white farmer (Charles Carson) who face the kind of personal tragedy – the farmer's son is murdered by the priest's son – fostered by the inequalities of South African society. Robert Krasker's disturbing visuals and Zoltan Korda's sensitive direction expose the harsh realities of that society in a film which, in one critic's words, 'never fakes its indignation . . . never loses the simple, lyrical dignity of Mr. Alan Paton's book'. G.B. 1951/Dir Zoltan Korda. With Sidney Poitier.



Tue 23 Mar 6.15. 8.30

The Sound Barrier

Obviously fascinated with flying (viz *Conquest of the Air*, *Lion Has Wings*), Korda took a personal interest in David Lean's film about the 'breaking of the sound barrier' and the professional and personal dramas which pursue the man (Ralph Richardson) who builds the jets, the pilots (Nigel Patrick, John Justin) who fly them, and the wives (Ann Todd, Dinah Sheridan) who wait at home. Rattigan's screenplay produces some cliché-ridden domestic scenes, but the exhilarating aerial sequences are fair compensation. G.B. 1952/Dir David Lean.



Wed 24 Mar 6.15. 8.30

Storm Over the Nile

It is fitting to end the season with this CinemaScope remake of *The Four Feathers* – one of the last projects with which Korda was involved – if only to remind us that, regardless of how out-of-touch it proved him to be, Alex Korda simply refused to relinquish the British Empire. Brother Zoltan sticks closely to his 1939 version and even uses some of its footage, but Anthony Steel, Laurence Harvey, and James Robertson Justice work in the shadow of the earliest stars. G.B. 1955/Dir Zoltan Korda. Terence Young.

