

Pinter on Screen: Power, Sex & Politics



With guests including theatre directors Lia Williams and Jamie Lloyd, actor Gina McKee and documentary activist John Pilger

Tuesday 19 June 2018, London.

To mark the 10th anniversary of the death of one of the most important and influential British playwrights of the last century, **HAROLD PINTER**, BFI Southbank will host a special two month season – **PINTER ON SCREEN: POWER, SEX & POLITICS** (1 July – 31 August) – curated by Harold Pinter biographer and theatre critic for The Guardian **Michael Billington**. Best-known for his work as a playwright, **PINTER ON SCREEN** will celebrate his contribution to film and television, which was extremely significant, not only writing pioneering plays for television, but also for working on scripts for a varied range of landmark films like Joseph Losey's *The Servant* (1963), *The French Lieutenant's Woman* (Karel Reisz, 1981) starring Meryl Streep and Jeremy Irons, *The Comfort of Strangers* (Paul Schrader, 1990) and the 1990 adaptation of Margaret Atwood's still all-too-relevant *The Handmaid's Tale* (Volker Schlöndorff).

"Truth in drama, is forever elusive. You never quite find it, but the search for it is compulsive." – Harold Pinter on receiving the Nobel Prize for Literature in 2005.

On this statement, and on Pinter, season curator Michael Billington says:

"That applies as much to his work for the screen as it does to the stage with which it shares many qualities: a fascination with the private roots of power, an abiding preoccupation with memory and the deceptiveness of language, a belief in the agency of women. Pinter, from his teenage years when he explored the work of Luis Buñuel, Marcel Carné and Jean Vigo, was always passionately in love with cinema and was proud that the majority of his screenplays were filmed. He also wrote many pioneering, and highly popular, plays for television. Pinter was a great writer whose work admits us to the dark room of his imagination."

Events during the season will include **Harold Pinter: Writing for the Screen** on **Tuesday 3 July**, a panel discussion which will consider the importance of Pinter's work for TV and cinema, and how his dramas have crossed media from stage to screen or screen to stage – guests at this panel will include academics and Pinter experts Jonathan Bignell, Billy Smart and Amanda Wrigley. **Pinter's Women** on **Sunday 29 July** will see guests including actor **Gina McKee**, actor-director **Lia Williams** and director **Jamie Lloyd** consider Pinter's complex women, who possess a range of psychosexual needs and who subtly control, manipulate and destabilise the male characters. **Jamie Lloyd** will also join a panel discussion on **Sunday 19 August** about **Pinter's Politics** in which he will talk about his upcoming revival of one of Pinter's most overtly political plays, *One for the Road* (alongside cast members to be announced), and **documentary activist John Pilger**. Alongside this panel discussion there will be a screening of the lecture given by Pinter on receiving the Nobel Prize for Literature. A number of the productions will be accompanied by screenings of

little-seen animated sketches written by Pinter. **Pinter on Screen** is presented in partnership with Ambassador Theatre Group who, from **6 September** present ***Pinter at the Pinter***, a unique season at the Harold Pinter Theatre featuring all twenty short plays in repertoire by a company of world-class creatives. The cast includes **Ron Cook, Danny Dyer, Martin Freeman, Tamsin Greig, Jane Horrocks, Celia Imrie, John Macmillan, Emma Naomi, Tracy Ann Oberman, Abraham Popoola, David Suchet** and **Nicholas Woodeson**. Direction is by **Jamie Lloyd, Patrick Marber, Lyndsey Turner, Ed Stambollouian** and **Lia Williams**.

The season will offer audiences a chance to see rare television plays such as the bleak and funny ***The Dumb Waiter*** (Kenneth Ives, Summer Season/BBC, 1985), ***Langrishe Go Down*** (David Jones, Play of the Week/BBC, 1978) starring Judi Dench and Jeremy Irons, ***Laurence Olivier Presents: The Collection*** (Michael Apted, ITV, 1976), which features an unforgettable performance from Olivier, and ***Old Times*** (Simon Curtis, Performance/BBC, 1991, featuring a young John Malkovich, alongside Miranda Richardson. Two versions of ***The Caretaker*** will also screen during the season, Clive Donner's 1963 film shot by Nic Roeg and starring Donald Pleasance and Alan Bates, and Kenneth Ives' 1981 BBC production, filmed for television and then staged at the National Theatre. There will also be an evening of Pinter's Political Plays including ***One For The Road*** (Kenneth Ives, Summer Season/BBC, 1985), ***Party Time*** (Harold Pinter, Without Walls/Channel 4, 1991) and ***Celebration*** (John Crowley, Channel 4, 2006).

Brutally rejected by critics on its first appearance in 1958, ***The Birthday Party*** is now regarded as a modern classic. As the shabby Stanley hides away in dingy seaside digs, two figures from an unnamed organisation arrive, and a populist thriller turns into a political work about the imperative need for resistance. The BFI will present two versions during the season, one directed by William Freidkin in 1968, and one BBC adaptation from 1987 which offers a rare chance to see Pinter acting in his own work. The latter version will screen alongside ***A Night Out*** (Philip Saville, Armchair Theatre/ITV, 1960), a play about male insecurity in which 28-year-old Albert seeks to escape a possessive mother, is accused of inappropriate behaviour at an office party and winds up with a genteel sex-worker.

Pinter's contribution to film as a screenwriter was vast, beginning with a trio of screenplays written for films directed by Joseph Losey – ***The Servant*** (1963), ***Accident*** (1967) and ***The Go-Between*** (1971). Pinter's screenplay for ***The Servant*** turns a melodramatic novella by Robin Maugham into an icily exact study of a predatory servant exploiting his master's infantile dependence, while ***The Accident*** was the winner of the 1967 Grand Prix and ***The Go-Between*** won the Palme d'Or as well as multiple BAFTAs. Pinter may not have seemed the obvious choice to adapt Penelope Mortimer's autobiographical novel about a compulsively maternal heroine married to a serial adulterer, but his script for ***The Pumpkin Eater*** (Jack Clayton, 1964) is both sharp and touching. Also screening is ***The Quiller Memorandum*** (Michael Anderson, 1966), based on a thriller by Adam Hall, in which an excellent George Segal plays Quiller, a secret agent dispatched to Berlin to uncover a neo-Nazi movement.

F Scott Fitzgerald's novel about an autocratic Hollywood producer, loosely based on MGM's Irving Thalberg, was left unfinished on his death in 1940, but Pinter fleshed out the story for Elia Kazan's ***The Last Tycoon*** (1976), featuring an all-star cast including Robert De Niro, Tony Curtis, Robert Mitchum, Jeanne Moreau and Ingrid Boulting. Pinter's adaptation of Ian McEwan's novel ***The Comfort of Strangers*** (Paul Schrader, 1990) preserves the original's sexual strangeness while adding – with the author's approval – a political dimension. Completing the line-up will be screenings of ***The French Lieutenant's Woman*** (Karel Reisz, 1981), Pinter's adaptation of John Fowles' self-consciously artful novel, which garnered Pinter an Academy Award nomination, and ***The Handmaid's Tale*** (Volker Schlöndorff, 1990), based on Margaret Atwood's dystopian novel, set in an America where women are forced into sexual and child-bearing servitude, and which has been recently adapted into an award-winning television series currently screening on Channel 4.

Full details of all the work screening in the season can be found in the listings below.

– **ENDS** –

NOTES TO EDITORS:

Press Contacts:

Liz Parkinson – Press Officer, BFI Southbank
liz.parkinson@bfi.org.uk / 020 7957 8918

Elizabeth Dunk – Junior Press Officer

SEASON LISTINGS:

Harold Pinter: Writing for the Screen

TRT 90min

One of the most important British playwrights of the last century, Harold Pinter also had a significant career writing for the screen. In this panel discussion, our invited speakers will consider the importance of his work for TV and cinema, and how his dramas have crossed media from stage to screen or screen to stage. The panel will explore the collaborative work of the screenwriter and touch on some of the themes in Pinter's writing.

Tickets £6.50

TUE 3 JUL 18:15 NFT3

The Room

Television Playhouse, ITV 1961. Dir Alvin Rakoff. With Catherine Lacey, JG Devlin, Daniel Massey. 49min

Rose, a nervously talkative woman, finds her bedsit invaded by a succession of visitors: her landlord; a young married couple; a mysterious blind man living in the basement. With his first stage play, Pinter thrillingly lays out the territory he was to make very much his own – the distinctive character of rooms, the perils of withdrawal from the outside world, the inescapable demands of the past. An astonishing debut.

+ The Dumb Waiter

Summer Season, BBC 1985. Dir Kenneth Ives. With Colin Blakely, Kenneth Cranham. 55min

A couple of contract killers await instructions in a deserted basement only to find their orders turning into ever more grotesque requests for food from the restaurant above. Brief, bleak and funny, the piece was one of Pinter's earliest plays and combines the staccato rhythms of music hall cross-talk with a mounting sense of terror, as if the Hackney Empire of his youth had cross-fertilised with Hemingway's *The Killers*.

TUE 3 JUL 20:30 NFT2

The Hothouse

BBC 1982. Dir Harold Pinter. With Derek Newark, Angela Pleasence, James Grant. 155min

Written in 1958 but not produced until 1980, Pinter's play is an eerily prophetic work about a secretive state institution designed to cure social dissidents. With riotous invention, Pinter shows how the staff are borderline insane, and themselves victims of the bureaucratic machine they're operating. This extraordinary work is like a farce written by Kafka and proves Pinter was always a political writer. Plus animated sketch *The Applicant* (1969. Dir Gerald Potterton. 4min).

SUN 1 JUL 17:00 NFT2

The Birthday Party

UK 1968. Dir William Friedkin. With Robert Shaw, Patrick Magee, Dandy Nichols. 124min. 35mm 15

Brutally rejected by critics on its first appearance in 1958, this early Pinter play is now regarded as a modern classic. As the shabby Stanley hides away in dingy seaside digs, two figures from an unnamed organisation arrive, and a populist thriller turns into a political work about the imperative need for resistance. A faithful adaptation by Friedkin, who went on to direct *The French Connection* and *The Exorcist*. Plus animated sketch *Black and White* (1969. Dir Gerald Potterton. 5min).

SUN 8 JUL 20:20 NFT3 / WED 18 JUL 20:30 NFT2

The Birthday Party

Theatre Night, BBC 1987. Dir Kenneth Ives. With Harold Pinter, Julie Walters, Joan Plowright, Kenneth Cranham. 80min

A rare chance to see Pinter acting in his own work. As Goldberg, who along with McCann comes to take away the feral Stanley, Pinter not only exudes a sinister avuncularity, but reminds us that the two intruders are themselves victims. A first-rate cast, in a light, tight production.

+ A Night Out

Armchair Theatre, ITV 1960. Dir Philip Saville. With Harold Pinter, Tom Bell, Vivien Merchant, Arthur Lowe, Madge Ryan. 53min

In this play about male insecurity, 28-year-old Albert seeks to escape a possessive mother, is accused of inappropriate behaviour at an office party and winds up with a genteel sex-worker. Tom Bell as Albert and Vivien Merchant as the prostitute are riveting, Pinter himself puts in a cameo appearance, and the play beat *Sunday Night at the London Palladium* to second place in the TV ratings.

SUN 15 JUL 17:30 NFT3

The Dwarfs

BBC 2002. Dir Christopher Morahan. With Mark Rice-Oxley, Jamie Lee, Ben Caplan, Daisy Haggard. 105min

Pinter's only novel gives a vivid picture of life amongst Hackney intellectuals in the 1950s, and explores the politics of friendship. A young actor and an angst-ridden City worker fight over a girl, watched by a disturbed mutual chum. One of Pinter's most formative, unjustly neglected early works is adapted by Kerry Crabbe. Plus animated sketch *Trouble in the Works* (1969. Dir Gerald Potterton. 4min).

SAT 28 JUL 15:45 NFT2

The Caretaker (aka The Guest)

UK 1963. Dir Clive Donner. With Donald Pleasence, Alan Bates, Robert Shaw. 105min. 35mm. PG

With Nic Roeg as cameraman, this is infinitely more than a photographed stage play. A tramp, played by Pleasence with a wonderful hectoring servility, seeks to play two brothers off against each other, but ends up expelled from his temporary Eden. Pinter was delighted with the way the film anchored the story in a real world of dirty snow, a derelict garden and the Hackney streets. Plus animated sketch *Request Stop* (1969. Dir Gerald Potterton. 3min).

SUN 15 JUL 19:45 NFT2 / SAT 21 JUL 18:20 NFT2

The Caretaker

BBC 1981. Dir Kenneth Ives. With Warren Mitchell, Jonathan Pryce, Kenneth Cranham. 120min

Kenneth Ives's production, filmed for television and then staged at the National Theatre, brought out different aspects of this endlessly fascinating play. Mitchell highlighted the ruthlessness, as well as the insecurity, of the bullying vagrant. Ives also made us realise that the touching relationship between the two brothers, the entrepreneurial Mick and the brain-damaged Aston, lies at the heart of Pinter's play.

SUN 22 JUL 15:40 NFT2

The Servant

UK 1963. Dir Joseph Losey. With Dirk Bogarde, James Fox, Sarah Miles, Wendy Craig. 115min. Digital. 12A

Pinter's screenplay turns a melodramatic novella by Robin Maugham into an icily exact study of a predatory servant exploiting his master's infantile dependence. Losey's direction and Richard Macdonald's design make the master's house itself a malignant force. And Bogarde was never better than as the sexually ambivalent intruder maintaining a mask of impassivity in the face of taunts from his employer's fiancée. One of the great post-war British films.

SAT 21 JUL 15:30 NFT3 / THU 26 JUL 20:40 NFT1

The Pumpkin Eater

UK 1964. Dir Jack Clayton. With Anne Bancroft, Peter Finch, James Mason. 112min. 35mm. 12A

Pinter may not have seemed the obvious choice to adapt Penelope Mortimer's autobiographical novel about a compulsively maternal heroine married to a serial adulterer, but his script is both sharp and touching. Jack Clayton gets superb performances from Bancroft, Finch and, most especially, Mason as a bitter cuckold. Maggie Smith provides a memorable cameo as a gushing house-guest.

SUN 29 JUL 20:00 NFT2 / MON 31 JUL 20:45 NFT3

The Quiller Memorandum

UK-USA 1966 Dir Michael Anderson. With George Segal, Senta Berger, Alec Guinness, Max von Sydow. 102min. Digital. PG

An excellent George Segal plays Quiller, a secret agent dispatched to Berlin to uncover a neo-Nazi movement. Based on a thriller by Adam Hall (aka Elleston Trevor), Pinter's screenplay transforms the hero from a Bond-like superman to an obdurate professional, and heightens the political resonance of a story about a man caught between the insidious banality of the neo-Nazis and the manipulative coldness of British spymasters.

SAT 21 JUL 20:40 NFT2 / MON 30 JUL 18:20 NFT2

Laurence Olivier Presents: The Collection

ITV 1976. Dir Michael Apted. With Laurence Olivier, Helen Mirren, Alan Bates, Malcolm McDowell. 63min

First seen on television in 1961, and later on stage, this is a classic Pinter play that seems to be about the elusiveness of truth. It also shows, as two couples seek to resolve what took place one night in a Leeds hotel room, how people manipulate the unverifiable to their own advantage. Olivier, in a stellar cast, is unforgettable as a vindictive couturier

+ The Lover

ITV 1963. Dir Joan Kemp-Welch. With Vivien Merchant, Alan Badel. 63min

A brilliant play that suggests Noel Coward crossed with Jean Genet: a study in the way any long-term relationship needs to be sustained by fantasy and illusion. Pinter also revealingly suggests, as in *The Collection*, that women more easily cope with sexual roleplay and contain more equilibrium than men. Merchant and Badel are impeccable as a well-heeled couple spicing up the monotony of monogamy.

SUN 29 JUL 17:45 NFT3

Pinter's Women: Q&A with actor Gina McKee, actor-director Lia Williams and director Jamie Lloyd (all work permitting), chaired by Michael Billington

TRT 90min

Pinter's women fascinate and intrigue us. From hapless naivety (eg Meg in *The Birthday Party*) they rapidly develop into complex individuals with a range of psychosexual needs who subtly control, manipulate and destabilise the male characters. With a glittering array of talent and plenty of clips, we'll explore the ambiguities of Pinter's women, and look forward to 'Pinter at the Pinter,' featuring new productions of *The Lover* and *The Collection*, with their director.

SUN 29 JUL 15:00 NFT3

Accident

UK 1967. Dir Joseph Losey. With Dirk Bogarde, Stanley Baker, Michael York, Jacqueline Sassard. 105min. Digital. 12A

Winner of the 1967 *Grand Prix* at Cannes, this film was less a faithful adaptation of a Nicholas Mosley novel than an imaginative re-creation of it. Pinter's screenplay subtly explores the impact of a beautiful Austrian student (Sassard) on the lives of five other people against the background of an idyllic Oxford summer perfectly captured by Losey. Bogarde and Baker are especially good as competitive university dons, and look out for Pinter's appearance as a TV producer's brutal sidekick.

WED 1 AUG 20:50 NFT1 / SUN 5 AUG 17:50 NFT1 / FRI 10 AUG 18:20 NFT2

Tea Party: The Largest Theatre in the World

BBC 1965. Dir Charles Jarrott. With Leo McKern, Vivien Merchant, John Le Mesurier. 75min

This intriguing TV play charts the breakdown of a rich, self-made sanitary engineer who ends up insecure, paranoid, virtually sightless and prey to lurid fantasies. Jarrott's direction includes sweeping Wellesian tracking-shots, and the scenes between McKern and Merchant crackle with sexual tension.

+ The Basement

Theatre 625, BBC 1967. Dir Charles Jarrott. With Derek Godfrey, Harold Pinter, Kika Markham. 52min

The owner of a basement retreat finds his territory threatened by a visitor whose female partner has a disruptive effect on both men. All the familiar Pinter themes are there: a room, male insecurity, sexual rivalry. But what gives the piece an extra edge is the use of the camera to switch between objective reality and subjective fantasy, and Pinter's own darkly brooding presence as the space invader.

THU 2 AUG 17:50 NFT2

Langrishe Go Down

Play of the Week, BBC 1978. Dir David Jones. With Judi Dench, Jeremy Irons, Annette Crosbie, Harold Pinter. 110min

Originally conceived for the cinema, and based on a novel by Aidan Higgins, this is a classic Pinter work about passion, politics and class: in particular it shows his preoccupation with time and memory. Set on a run-down Irish estate, and cutting between the late and early 1930s, it charts a summer-long affair between a gentrified country girl and an exploitative Bavarian student. The cast is superb and the atmosphere distinctly Chekhovian.

SAT 4 AUG 18:30 NFT3

The Go-Between

UK 1971. Dir Joseph Losey. With Julie Christie, Alan Bates, Edward Fox. 115min. Digital. PG

The third Pinter-Losey collaboration won the *Palme d'Or* and multiple BAFTAs. Pinter brilliantly solves the problems posed in adapting LP Hartley's novel by making past and present co-exist. We see the permanent emotional wounds inflicted on the hero as he revisits the Norfolk countryside where he once acted as a messenger for two clandestine lovers. Losey also captures perfectly what Pauline Kael called the 'sunny rot and corruption' of an upper-class English family.

SUN 12 AUG 15:40 NFT1 / WED 15 AUG 18:30 NFT3 / FRI 17 AUG 18:20 NFT3

Old Times

Performance, BBC 1991. Dir Simon Curtis. With John Malkovich, Kate Nelligan, Miranda Richardson. 78min

Pinter's 1971 stage play makes perfect television in that it combines an intimate power-battle with a hallucinatory framework. On one level, we watch a verbal, physical and musical battle between a successful filmmaker (Malkovich) and a house-guest (Richardson) over possession of the former's wife (Nelligan). But the play also shows all three characters re-creating the past according to the psychological and tactical needs of the moment.

+ Monologue

BBC 1973. Dir Christopher Morahan. With Henry Woolf. 20min

A neglected Pinter piece in which a man, who has no name or fixed identity, converses with an empty chair. But the pathos of the work stems from the fact that the speaker, trapped in a static present, feeds off a vividly imagined past. Performed by one of Pinter's own oldest friends, the piece gains extra resonance from Morahan's use of the speaker's reverse image. Could he simply be communing with his other self?

FRI 3 AUG 20:45 NFT3

The Last Tycoon

USA 1976. Dir Elia Kazan. With Robert De Niro, Tony Curtis, Robert Mitchum, Jeanne Moreau, Ingrid Boulting. 123min. Digital. 12A

F Scott Fitzgerald's novel about an autocratic Hollywood producer, loosely based on MGM's Irving Thalberg, was left unfinished on his death in 1940. Pinter successfully fleshes out the story, deals expertly with studio politics and charts the hero's obsession with a girl who resembles his dead wife. Kazan allegedly wanted to make the film more sexually explicit, but Pinter is at his best in the cryptic exchanges between Stahr (De Niro) and Kathleen (Boulting).

SUN 12 AUG 17:50 NFT3 / THU 16 AUG 20:35 NFT3

Landscape

Performance, BBC 1995. Dir Harold Pinter. With Ian Holm, Penelope Wilton. 40min

Pinter's study of physical nearness and emotional separation is played to perfection by Holm and Wilton. A man desperately tries to get through to his wife, who has calculatedly retreated into her own private world – he becomes a tragic figure craving absolution while she is a still, cool figure implacably anchored in the past.

+ No Man's Land

ITV 1978. Dir Julian Amyes. With Ralph Richardson, John Gielgud, Michael Kitchen, Terence Rigby. 90min

An immaculate record of Peter Hall's original 1975 National Theatre production about a down at-heel poet's invasion of a successful writer's bleakly ordered, booze-filled world. This mysteriously poetic work about people trapped in a limbo between life and death enshrines two standout performances: Gielgud, with his baggy, pin-striped suit and beer-belly, suggests a dilapidated WH Auden, while Richardson is all crumbling creativity.

MON 27 AUG 20:05 NFT3

Betrayal

UK 1983. Dir David Hugh Jones. With Jeremy Irons, Patricia Hodge, Ben Kingsley. 95min. 16mm. 15

This is a love story told backwards. Based on Pinter's 1978 stage play, it starts long after the end of an affair between Jerry (Irons) and Emma (Hodge) and tracks back to its inception. One of the story's many ironies is that Emma's husband (Kingsley) became aware of the affair while it was in progress, so the question arises of who exactly was betraying whom. Superbly acted, the film keeps one's sympathies shifting and is witty, incisive and stylishly painful.

TUE 14 AUG 20:40 NFT2 / SAT 18 AUG 16:10 NFT2

The French Lieutenant's Woman

UK 1981. Dir Karel Reisz. With Jeremy Irons, Meryl Streep, Hilton McRae. 123min. 35mm. 12A

Pinter always credited Reisz with providing the key to turning John Fowles' self-consciously artful novel into a film by interweaving a pastiche Victorian romance with the lives of the actors playing its principal characters. Streep's hooded image, as portrayed on the poster, became so emblematic it was taken up by a well-known insurance company.

MON 20 AUG 18:10 NFT1 / FRI 24 AUG 20:40 NFT1 / MON 27 AUG 14:50 NFT3

The Handmaid's Tale

USA-Germany 1990. Dir Volker Schlöndorff. With Natasha Richardson, Robert Duvall, Faye Dunaway, Aidan Quinn, Elizabeth McGovern. 108min. 35mm 15

Margaret Atwood's dystopian novel, set in an America where women are forced into sexual and child-bearing servitude, is now a popular TV series. The film version had a more chequered history. Prompted by Karel Reisz, Pinter worked on the screenplay for a year, and when Schlöndorff took over the project, he allowed him to use as much or as little as he wanted. Even if the final result is only partly Pinter's, it still has a disturbing power, especially in light of recent revelations of women's exploitation.

WED 22 AUG 20:45 NFT3 / FRI 17 AUG 20:45 NFT3 / WED 29 AUG 18:30 NFT1

Reunion L'ami retrouve

France-West Germany-UK 1989. Dir Jerry Schatzberg. With Jason Robards, Christien Anholt, Samuel West. 110min. 35mm. 15

This unjustly neglected film, based on a novella by Fred Uhlman, is a deeply political and heartfelt work about dualism in the German psyche, and the lost Eden of schoolboy friendship. A rich Manhattan lawyer rakes over his memories of growing up in 1930s Stuttgart where, as the son of a Jewish doctor, he found friendship with a scion of the German aristocracy. Anti-semitism is inescapable, but nothing, as Pinter's screenplay proves, is quite what it seems.

SUN 19 AUG 20:05 NFT3 / FRI 31 AUG 18:10 NFT3

The Comfort of Strangers Cortesie per gli ospiti

USA-Italy-UK 1990. Dir Paul Schrader. With Christopher Walken, Helen Mirren, Natasha Richardson, Rupert Everett. 104min. 35mm. Courtesy of the Paul Schrader Collection at the UCLA Film & Television Archive. 15

Pinter's adaptation of Ian McEwan's novel preserves the original's sexual strangeness while adding – with the author's approval – a political dimension. A young English couple fall into the clutches of a sinister Venetian and his Canadian wife while on holiday. Through the character of Robert, the father-worshipping host (a mesmerising Walken), Pinter suggests there is a direct link between an inflexible patriarchy and political absolutism. A chilling film.

SAT 18 AUG 20:30 NFT2 / FRI 31 AUG 20:30 NFT3

Harold Pinter: Art, Truth & Politics

Illuminations, Channel 4 2005. 46min

A recording of the lecture given by Pinter on receiving the Nobel Prize for Literature. Although he was seriously ill at the time, Pinter offers rare reflections on his working methods and the elusiveness of dramatic truth, while excoriating the tapestry of lies woven by many western governments.

+ Pinter's Politics: a panel discussion with documentary activist John Pilger, director Jamie Lloyd and cast TBA, chaired by Michael Billington

A discussion and Q&A on the development of Pinter's political passion, and his concern over the debasement of language and how this has manifested itself in his plays. Theatre director Jamie Lloyd will talk about his upcoming revival of one of Pinter's most overtly political plays, *One for the Road*, and will be joined by some of its cast.

SUN 19 AUG 15:00 NFT3

Pinter's Political Plays

One For The Road

Summer Season, BBC 1985. Dir Kenneth Ives. With Alan Bates, Roger Lloyd Pack, Rosie Kerslake. 30min

One of Pinter's most potent political plays, in which a dictatorial official, in an unnamed country, confronts three imprisoned members of a single family.

+ Mountain Language

BBC 1988. Dir Harold Pinter. With Michael Gambon, Miranda Richardson. 22min

Inspired by a visit to Turkey and Pinter's experience of the suppression of the Kurdish language, this short, sharp shock of a play explores the increasing intolerance of dissent.

+ Party Time

Without Walls, Channel 4 1991. Dir Harold Pinter. With Barry Foster, Nicola Pagett. 34min

A witty portrayal of the not-so-discreet charm of the bourgeoisie, in which Pinter exposes a hermetic society's indifference to the erosion of civil liberties.

+ Celebration

Channel 4 2006. Dir John Crowley. With Michael Gambon, Colin Firth, Julia McKenzie. Janie Dee. 42min

Pinter's last play, and one of his funniest, satirises the coarseness, crudity and vulgar materialism of two sets of diners at a posh London restaurant.

SUN 19 AUG 17:30 NFT3

About the BFI

The BFI is the lead body for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK - investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

The BFI is a Government arm's-length body and distributor of Lottery funds for film. The BFI serves a public role which covers the cultural, creative and economic aspects of film in the UK. It delivers this role:

- As the UK-wide organisation for film, a charity core funded by Government
- By providing Lottery and Government funds for film across the UK
- By working with partners to advance the position of film in the UK.

Founded in 1933, the BFI is a registered charity governed by Royal Charter.

The BFI Board of Governors is chaired by Josh Berger CBE.

The BFI Southbank is open to all. BFI members are entitled to a discount on all tickets. BFI Southbank Box Office tel: 020 7928 3232. Unless otherwise stated tickets are £12.65, concs £10.15 including Gift Aid donation. Members pay £2.20 less on any ticket - www.bfi.org.uk/southbank.

Young people aged 25 and under can buy last minute tickets for just £3, 45 minutes before the start of screenings and events, subject to availability - <http://www.bfi.org.uk/25-and-under>.

Tickets for FREE screenings and events must be booked in advance by calling the Box Office to avoid disappointment

BFI Shop

The BFI Shop is stocked and staffed by BFI experts with over 1,200 book titles and 1,000 DVDs to choose from, including hundreds of acclaimed books and DVDs produced by the BFI.

BFI Reuben Library

BFI Southbank is home to the BFI Reuben Library which holds the world's largest collection of books, journals and digitised material about film, television and the moving image. The library is free to access and hosts a year-round programme of talks and events.

'Not just for movie nerds - this huge collection of film and TV books, periodicals, scripts, stills and posters is full of inspiration for anyone involved in the creative arts' – Evening Standard Magazine

The BFI Reuben Library is open 10:30-19:00, Tuesday-Saturday.

The benugo bar & kitchen

Eat, drink and be merry in panoramic daylight. benugo's décor is contemporary, brightly lit and playful with a lounge space, bar and dining area. The place to network, hang out, unpack a film, savour the best of Modern British or sip on a cocktail. There's more to discover about film and television through the BFI. Our world-renowned archival collections, cinemas, festivals, films, publications and learning resources are here to inspire you.

BFI Mediatheque

Free to access BFI Mediatheques offer users an opportunity to explore the digital collections drawn from the BFI National Archive and partner collections, at select UK-wide locations.

***** PICTURE DESK *****

A selection of images for journalistic use in promoting BFI Southbank screenings can be found at www.image.net under BFI / BFI Southbank / 2018 / July / Pinter on Screen