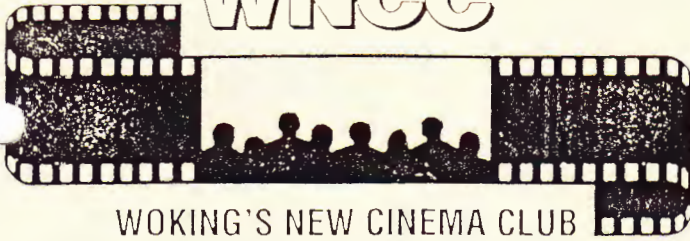


WNCC



WOKING'S NEW CINEMA CLUB

A Horizon-Romulus Production
Producer S P Eagle (Sam Spiegel)
Screenplay James Agee and John Huston,
based on the novel by C S Forrester
Photography Jack Cardiff
Editor Ralph Kemplen
Art Director Wilfred Shingleton
Music Alan Gray
Running time 105 mins Technicolor

Cast

Humphrey Bogart (Charlie Allnut)
Katharine Hepburn (Rose Sayer)
Robert Morley (Rev Samuel Sayer)
Peter Bull (Captain of the *Louisa*)
Theodore Bikel (First Officer)
Walter Gotell (Second Officer)

The African Queen

[A], USA, 1951. Directed by John Huston.



The heart of Africa, 1915. Miss Rose Sayer's missionary brother has been killed by the Germans, who are now in control of this remote jungle area, which is patrolled by a gun-boat on the lake. Rose's only hope of escape is to go with the rough, gin-loving river trader Charlie Allnut in his rickety old boat *The African Queen*. Rose not only decides to go with him - she persuades him to go down-river to the lake and to try and blow up the German patrol boat. During the long, perilous, incredible journey - over rapids, through reeds and marshes, beset by mosquitoes, leeches and endless difficulties - this ill-assorted couple come, after many battles due to their fundamental differences, to know, respect and finally love one another.

Bogart and Hepburn are delightful as they infuse their personal conflict with a memorable warmth, humour and tenderness. Bogart played many scenes with maximum authenticity, including the gruelling river journey where he becomes covered with leeches and suffers a severe fever attack; his drunk scene where he rebels against Hepburn and mocks her high-flown speeches, and the tender moments in which he realises he's fallen under her bewitching spell.

The African Queen was not an easy film to make. Most of it was filmed on location in the insect-infested, suffocatingly hot and humid Belgian Congo (later Zaire, now something else!) and in Uganda. Katharine Hepburn and others in the company became quite ill, causing some delays. Hepburn did not drink alcohol and got dysentery through drinking polluted water; Bogart drank whisky all the time and thus escaped. He also claimed that he was immune to the terrible attacks by mosquitoes because when they bit him they "either died or got drunk". *The African Queen* really sank and it took three days to get it afloat again, and the camp was attacked by an army of safari ants, all making a difficult undertaking even more difficult. But the result was a brilliantly entertaining film, and was one of 1952's top money-makers.

Stephen Bogart, son of Humphrey Bogart and Lauren Bacall, tells many tales of the making of the film in his book *In Search of my Father*. One constant theme, apart from all the trials and tribulations, was the abiding affection existing between Bogart and Hepburn, Hepburn and Bacall (who accompanied her husband on location), and all of them for John Huston. And while they were in Africa, John Huston learned that he had become the father of a baby girl - Anjelica

The African Queen was one of John Huston's masterpieces and one of the rare ones to have a happy ending. Analysts of cinema have been hard put to find a unifying theme or style in Huston's directorial work; this, they surmise, might be because most of his films were adaptations of books and for him the important thing was to tell the story as the writer intended. Huston himself confirmed this in a statement in *Film Comment* in 1973 when he said "Of course, as a director I do interpret reality. Just pointing a camera at a certain reality means an interpretation of that reality. But I don't seek to interpret reality by placing my stamp on it. I try to be as faithful as I can to the material I have chosen to film. Everything technical and artistic in the picture is designed to depict that material for an audience. That, in the end, is what really matters."

Bogart, after a fearsome run of six unsuccessful films, won the Academy Award for Best Actor for his role in *The African Queen*. Hepburn, for whom this film was a turning point in her mid-life acting career, was nominated for an Academy Award as Best Actress. John Huston was nominated as Best Director, and James Agee for the screenplay. A wonderful film, improbable in many parts and with visible seams between location and studio settings, it remains in the memory as one of the last of the films of the age of innocence before dark and gritty realism set in. Yet those of us who remember it the first time round will recall being astounded at two great stars allowing themselves to appear in such an unglamorous way, and at what for us was a gritty realism hitherto only seen in French films. We see it now in a somewhat different light, and can enjoy its warmth, humour, subtlety and - yes, innocence - to the full.

Bernadette Rivett



The incomparable Katharine Hepburn and Humphrey Bogart filmed some scenes of John Huston's *The African Queen* (1951) at Worton Hall, Isleworth. The film was also partly made at Shepperton.

JOHN HUSTON

Dates: 1906-1987



COUNTRY OF ORIGIN: USA but an international filmmaker from 1952 onwards
JOB DESCRIPTION: Dynastic Maverick
NEED TO KNOW: The son of actor Walter Huston, father of daughter Anjelica. Huston's

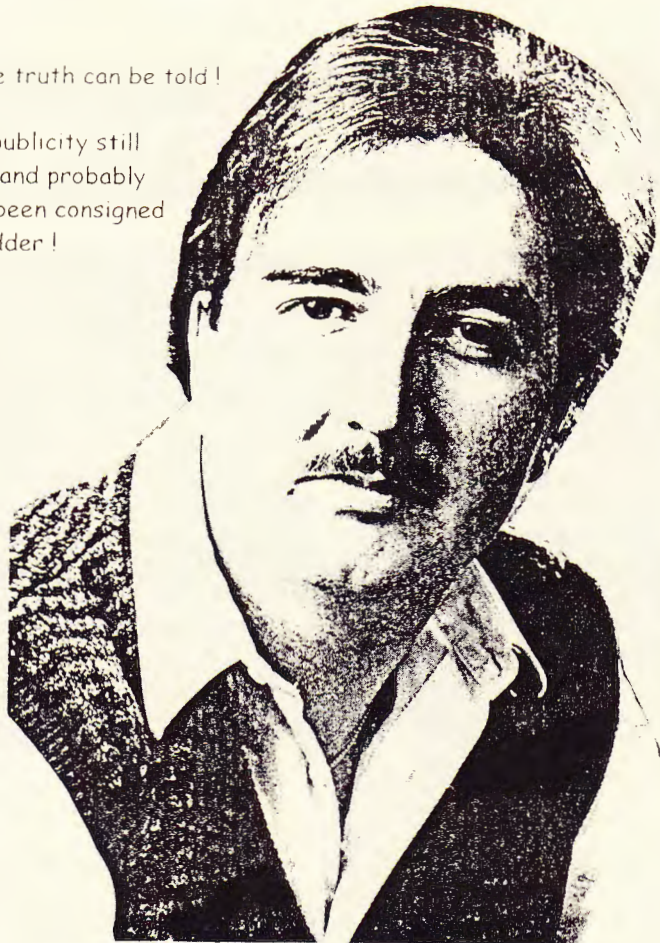
greatest movies — The Maltese Falcon, Treasure Of The Sierra Madre, The Asphalt Jungle, The African Queen, The Man Who Would Be King, Fat City, Wise Blood, The Dead — are faithful, spirited adaptations of minor literary classics, although his ambitions sometimes got the better of him — Moby Dick, The Bible. Yet alongside the wheat there is the chaff: no great director has made as many terrible films — Reflections In A Golden Eye, The Mackintosh Man, Phobia, Escape To Victory, Annie, Under The Volcano. Many would credit him more as a writer (he was Oscar nominated for co-scripting Dr. Ehrlich's Magic Bullet and Sergeant York) and producer than as a consistently great director. He also acts with remarkable range (notably The Cardinal and Chinatown). His directing career rallied with Mafia comedy Prizzi's Honor and, finally, The Dead shortly after making which, he died.

NEED TO SEE: Treasure Of The Sierra Madre (1947), for Bogart, for the bandit who don't need no badges, for John's dad Walter and for laughing at the worthlessness of the gold. The Dead (1988), the greatest last film ever made, clearly capturing a perfect source.

From 'EMPIRE' magazine

At last - the truth can be told!

Here's the publicity still that Neil Brand probably wishes had been consigned to the shredder!



Neil Brand

Shooting Stars (14/1/99)

27 reactions, average score 7.52

Comments

Amazing what they were up to then!

Stylish film enhanced by the music.

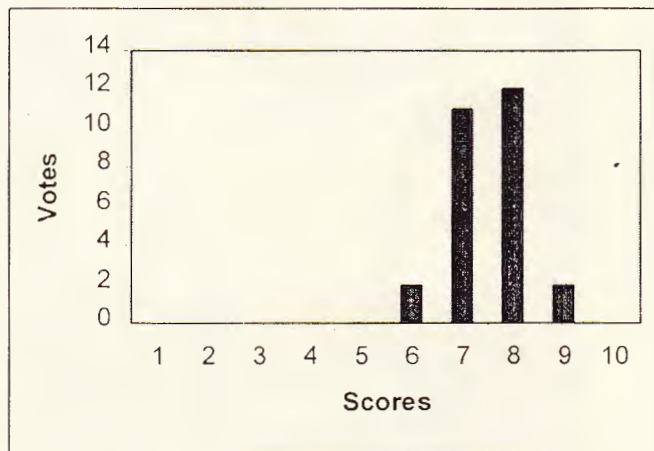
Really interesting and very advanced for its time.

Neil Brand what a star – you almost thought there was a soundtrack with the film.

Remarkably subtle – no wide eyes or hands to the brow.

Great film, very educational and entertaining.

Music was perfect.



REACTIONS ROUND-UP 1998/99 SEASON

Title(No Of Reactions)	Rating [%]					Helen Sayers
	4	5	6	7	8	
> Road to Morocco(33).....						7.52
> Mrs. Brown(45).....						7.93
> Twelve Monkeys(23).....						6.00
> Letter From My Village(20).....						6.50
> Grosse Pointe Blank(38).....						7.58
> Ridicule (46).....						7.78
> It's A Wonderful Life (27).....						8.41
> Shooting Stars (27).....						7.52

Obituaries

From 'Film Review' magazine

● Actress and comedienne **Betty Marsden** – who died on July 18 aged 79 – was best known for her radio work in the '60s shows *Beyond Our Ken* and *Round The Horne*. She also made occasional film appearances, such as in *Carry On Camping* (1969).

● Actress **Binnie Barnes** – who died on July 27 aged 95 – made her name in such films as *The Private Life of Henry VIII* (1934), *Diamond Jim* (1935), *The Last of the Mohicans* (1935) and *The Three Musketeers* (1939) and more recently in *The Trouble With Angels* (1966).

● Actress **Viola Keats** – who died on March 27 aged 87 – starred in such films as Michael Powell's *The Night of the Party* (1934) and *The Love Affaire* (1935), and continued to work extensively in film and theatre until her retirement.

● A leading man who came to prominence during Hollywood's Golden Age, **Robert Young** – who died on July 21 aged 90 – emerged in films such as *The Sins of Madelon Claudet* (1931), *Strange Interlude* (1932) and most effectively in Hitchcock's *Secret Agent* (1936). Other notable roles came in *Joe Smith, American* (1942), *The Enchanted Cottage* (1945), *Crossfire* (1947) and *Sitting Pretty* (1948). He moved to radio, then television, with *Father Knows Best* and the equally popular *Marcus Welby, MD*.

● Hungarian born actress **Eva Bartok** – who died on August 1 aged 72 – enjoyed a career that took her around the world, her best known films being *The Crimson Pirate* (1952), *Front Page Story* (1954), *Ten Thousand Bedrooms* (1957) and *Operation Amsterdam* (1959).

● Actor **Michael Denison** – who died on July 22 aged 82 – brought a gentlemanly quality to films and stage and television appearances in a career that spanned seven decades. His best known roles came in *My Brother Jonathan* (1947) and *The Glass Mountain* (1948), both opposite his wife *Dulcie Gray*.

11th February - Perhaps Tony Curtis's finest hour, as he dodges Henry Fonda's dogged cop in:

THE BOSTON STRANGLER [18], USA, 1968. Directed by Richard Fleischer.

Real-life serial killer Albert de Salvo murdered 13 women in Boston during 1962 and 1964. This widescreen biography is split into two halves: the murders are first presented as a 'whodunnit', followed by Fonda's intense interrogation as he presents each item of proof to an increasingly disturbed Curtis.

Forthcoming Attractions



STARRING **TONY CURTIS · HENRY FONDA · GEORGE KENNEDY** CO-STARRING Mike Kellin Murray Hamilton

Programme ends at 10.20 pm (approx)

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