
ERWIN HILLER (1911, Germany): MDB: "Of mixed German and English family, Erwin studied briefly at an art school in Berlin but was then forced to leave and find a job. A friend introduced him to the great genius of German silent films, F.W. Murnau who looked at Erwin's paintings and asked him to become a camera assistant on his next (and final) picture, Tabu (1931). Because Murnau was a promiscuous homosexual, Hiller's father forced Erwin to stop working with Murnau. Murnau took no offence and instead introduced Erwin to another director friend of his: Fritz Lang. So Erwin's first real job was as a camera assistant on Lang's first sound film, M (1931), starring Peter Lorre." He was cinematographer on about 50 films, among them 42:6 - Ben Gurion (1970), The Valley of Gwangi/The Lost Valley/The Valley Time Forgot/The Valley Where Time Stood Still (1969), The Shoes of the Fisherman (1968), The Quiller Memorandum (1966), Sands of the Kalahari (1965), Operation Crossbow (1965), School for Scoundrels (1960), Shake Hands with the Devil (1959), The Mark of Cain (1947), A Canterbury Tale (1944), and Lady from Lisbon (1942).

WENDY HILLER (15 August 1912, Bromham, Cheshire, England), Officer of the Order of the British Empire (OBE) 1971, Dame of the Order of the British Empire (DBE) 1975. Biography from Leonard Maltin's Movie Encyclopedia: "Primarily a stage actress, Wendy Hiller has heightened the screen with some of its most memorable performances, beginning with her inspired Eliza Doolittle in Shaw's Pygmalion (1938, opposite Leslie Howard), which earned her an Academy Award nomination... She was particularly striking as Shaw's Major Barbara (1941), a wealthy young British lady who joins the Salvation Army. As her stage career flourished, Hiller made few films, but always impressed audiences when she did—in even if the films themselves were less than memorable. She won a Best Supporting Actress Oscar for her portrayal of a lonely innkeeper in the all-star drama Separate Tables (1958), and was nominated for her starring turn as Alice More in Fred Zinnemann's acclaimed A Man for All Seasons (1966). She has also starred in productions of Witness for the Prosecution and The Importance of Being Earnest (1958) for British TV. Some of her other films are The Lonely Passion of Judith Hearne (1987), The Elephant Man (1980), Voyage of the Damned (1976), Murder on the Orient Express (1974), A Man for All Seasons (1966), Toys in the Attic (1963), Sons and Lovers (1960), and Something of Value (1957).

ROGER LIVESEY (25 June 1906, Barry, Wales—5 February 1976, Watford, Hertfordshire, England, cancer of the bowel), who appeared as lead and character actor in 34 films, first appeared on stage (according to his IMDB bio) "as the office boy in Loyalties at St. James's theatre in 1917. He has since played everything from Shakespeare to modern comedies. He played various roles in the West End from 1920 to 1926. He toured the West Indies and South Africa the returned to join the Old Vic/Sadler's Wells company from September 1932 until May 1934. In 1936 he appeared in New York in the old English comedy The Country Wife and also married Ursula Jeans whom he had previously known in England. At the outbreak of war Roger and Ursula were among the first volunteers to entertain the troops before he volunteered for flying duties in the R.A.F. He was turned down as too old to fly so went to work in an aircraft factory at Desford aerodrome near Leicester to 'do his bit for the war effort.' He was chosen by Michael Powell to play the lead in The Life and Death of Colonel Blimp (1943). This was shown in New York and established his international reputation as a brilliant character actor. He continued playing many theatrical roles during his film career from 1935 until 1969." His first screen appearance was in The Four Feathers 1921; his second was in East Lynne on the Western Front a decade later. His began doing regular film work in 1935 with Midshipman Easy and Lorna Doone. Some of his other films were as the 1st 'player' and Gravedigger in Hamlet (1968), the Shepherd in Oedipus the King (1968), the Drunk Parson in The Amorous Adventures of Moll Flanders (1965). He also appeared in Of Human Bondage (1964), The Entertainer (1960), A Matter of Life and Death (1946), and Rembrandt (1956).

Mark Rugid, “Fantastic Life,” from bfi online [http://www.bfi.org.uk/features/curious/fantasies.html]:

"There is not a British director with as many worthwhile films to his credit as Michael Powell" - David Thomson

If Twentieth Century cinema is characterised as a battle between 'realism' and fantasy, then Michael Powell and Emeric Pressburger were the spearhead. Their collaboration began with The Archers (1941), a key moment in the history of British cinema, and continued through to the late 1960s with films such as A Matter of Life and Death (1946) and The Red Shoes (1948). Their work was set against a backdrop of political and social upheaval, and their films often reflected this in their themes and styles. Powell and Pressburger were a formidable team, working together on over 50 films, and their influence can still be felt today in the world of cinema.

Written, produced and directed by Michael Powell & Emeric Pressburger

Written, produced and directed by Michael Powell & Emeric Pressburger

Wendy Hiller... Joan Webster
Roger Livesey... Torquil MacNeil
George Carney... Mr. Webster
Pamela Brown .... Catriona Potts
Walter Hudd.... Hunter Captain
Duncan MacKenzie... Captain of 'Lochinvar'
Ian Sadler.... Iain Finlay
Currie.... Ruairidh Mor
Murdo Morrison.... Kenny
Margot Fitzsimmons.... Bridie
Captain C.W.R. Knight.... Colonel
Barnstable
Donald Strachan.... Shepherd
John Rae .... Old Shepherd
Duncan McIntyre.... Old Shepherd's Son
Petula Clark.... Cheril
Boyd Steven.... Singer in the Ceildh
Maxwell Kennedy.... Singer in the Ceildh
Jean Houston.... Singer in the Ceildh
Arthur Chesney.... Harmonica Player
Original music by Allan Gray
Cinematography by Erwin Hillier
Film Editing by John Seabourne Sr.
Art Director...Alfred Junge
David Rawnsley....tank constructor
Captain C.W.R. Knight....falconry advisor
John Laurie... ceildhe advisor
substantial work, *The Edge of the World* (1937), and partnered the two for *Spy in Black* in 1939.

The duo spent the early part of the war making inspiring propaganda films, notably *49th Parallel* (1941) for which Pressburger won an Oscar, although Powell's collaboration on the spectacular fantasy *Thief of Bagdad*, released in 1940, was an indication of their later direction. In 1942 they established their own production company, The Archers with its distinctive target logo, and thereafter their films carried the label "Written, Produced and Directed by Michael Powell and Emeric Pressburger". It was all but unprecedented for a director to share credit in this way.

The *Life and Death of Colonel Blimp* (1943), a domestic success despite earning the displeasure of Churchill (who tried to ban it) marked the beginning of Powell and Pressburger's departure from realist orthodoxy, with its non-linear chronology and its use of the same actress - Deborah Kerr - to play the three women in the life of its hero. They went further with its follow-up, *A Canterbury Tale* (1944), which imbued the Kent countryside with an almost pagan mysticism in its tale of three modern pilgrims pursuing a haphazard path to spiritual awakening. The film was their first flop, and an early sign that they couldn't depend on carrying either critics, audiences or industry along with their most ambitious explorations. Moreover, in its central conceit, the hunt for the 'guile man', a bizarre character who puts glue in young women's hair to deter them from fraternising with American troops, it sowed the seeds of the critical hostility that would emerge following Powell's *Peeping Tom* (1960).

In a similarly mystical vein was their second, and Powell's third, trip to the Scottish islands (following *Edge of the World* and *Spy in Black*), *I Know Where I'm Going!* (1945), a strange love story with supernatural overtones. Undeterred by the failure of critics and audiences to appreciate their increasingly individual vision, Powell and Pressburger turned an asessment from the Ministry of Information to make a film to further Anglo-American relations into their most extravagant fantasy yet. Memorably contrasting a monochrome afterlife with a real world of radiant technicolor, *A Matter of Life and Death* (1946) was a feast of cinematic invention, from the appearance of a camera obscurum to the celebrated moving stairway to Heaven, to the closing of the huge eyelids as David Niven's romantic pilot succumbed to anæsthesia.

The pair continued to explore this new terrain of fantasy and their next film, *Black Narcissus* (1947), further estranged them from the British cinema establishment. Rebuilding a Himalayan palace on a Pinewood sound stage, the film was a sustained erotic tour-de-force detailing the conflicts of a group of English nuns beset by a hostile environment and an unruly local population, and featuring an extraordinary scene-stealing performance from the virtually unknown Kathleen Byron.

The ballet extravaganza *The Red Shoes* (1948) was a deceptively simple tale of a young dancer torn between love and her career, based on a story by Hans Christian Anderson. The film's centrepiece was a seventeen-minute ballet which is still perhaps the most concentrated imaginative sequence in British films.

*The Red Shoes* was a high-water mark for Powell and Pressburger. They found themselves at odds with the industry, falling out first with Rank, then with Korda. They continued to make interesting films - *The Small Back Room* (1949) was an unexpectedly straight thriller, abeit with touches of fantasy, while *Gone to Earth* (1950) was a visually sumptuous, if flawed, rural melodrama. *Tales of Hoffman* (1951) attempted, with some success, to recapture the magic of *The Red Shoes*, and contained some stunning sequences; a further musical, *Oh... Rosalinda!* was less satisfying.

By 1957 the two were pulling in different directions, and the partnership came to an end. In 1960, Powell scandalised critics with *Peeping Tom*, an intense study of a voyeuristic killer - a film that many found hard to watch, despite being released in the same year as Hitchcock's *Psycho* - and arguably a better film - it was too much for a Britain yet to leave behind the conservatism of the 1950s, and it attracted universal condemnation, not least for a sequence in which Powell himself played the killer's father, with his own son playing the boy.

The backlash was such that much of The Archers' earlier work from *A Canterbury Tale* onwards was damned retrospectively for its supposed 'morbidity'. The film all but ended Powell's career: he managed to make a few more films, including two more with Pressburger, then languished in obscurity until Franci Coppola invited him to become 'director in residence' at his Zoetrope studios in the early 1980s. By the time of his death in 1990, however, *Peeping Tom* had been recognised as a masterpiece: as Powell ruefully commented in his autobiography, "I make a film that nobody wants to see and then, thirty years later, everybody has either seen it or wants to see it".

Despite their separation, Powell and Pressburger remained friends until the latter's death in 1988. Theirs was a truly complementary partnership: Powell was English through and through, but with an international spirit and an imagination which owed nothing to English reticence; Pressburger brought the insights of an outsider, and had a delight in the language and culture of his adopted home. Powell had a rich visual sense; Pressburger wrote dialogue crackling with wit and energy. Powell was exuberant and confident; Pressburger shy, but with a fierce intelligence. Above all, they were both tireless and inventive storytellers.

Powell's own favourite of their films, *A Matter of Life and Death*, struck a chord with a British public starved for fantasy and romance in the immediate aftermath of war. But the Archers' films became too rich for British palates; audiences preferred American escapism, while the British film industry was more comfortable with smaller, realist pictures than the baroque - and costly - experiments of Powell and Pressburger. They left behind a set of films unlike anything seen before or since in the British cinema - at least five masterpiece among them - and a sense of what is possible in film that will continue to inspire well into the medium's second century.

Some Powell lines we like:

"My master in film, Buñuel, was a far greater storyteller than I. It was just that in my films miracles occur on the screen."

"Art is merciless observation, sympathy, imagination, and a sense of detachment that is almost cruelty."

"I got my first assignment as a director in 1927. I was slim, arrogant, intelligent, foolish, shy, coxsure, dreamy and irritating. Today [1987], I'm no longer slim."

"I am the teller of the tale, not the creator of the story."

**And a Pressburger take on movie magic:** "I think that a film should have a good story, a clear story, and it should have if possible, something which is probably the most difficult thing - it should have a little bit of magic ... Magic being unouchable and very difficult to cast, you can't deal with it at all. You can only try to prepare some rests, hoping that a little bit of magic will slide into them." NYC 1980

**From Michael Powell, James Howard, B T Batsford Ltd, London, 1996**

[Powell on IKWIG] "We were guessing a year ahead what the general position of the war would be and what would be the propaganda message. After all, films take a year to make and get out... and so we had to be good guessers."  

**from Emeric Pressburger The Life and Death of a Screenwriter, Kevin Macdonal, Faber & Faber, 1994**

In 1947, while on a trip to Hollywood, Emeric visited his old friend Anatole Litvak at Paramount. Having lunch in the studio restaurant Emeric was invited to the head of the script department. Paramount, he said, owned its very own print of *Ikig*. Whenever his writers were stuck for inspiration, or needed a lesson in screenwriting, he ran them the film, as an example of a perfect screenplay. He had already screened it a dozen times.

The partners had been taken aback by the strength of feeling aroused by *Blimp*, and set about to make something in a less combative register. Instead of challenging the status quo, *A Canterbury Tale* and *I Know Where I’m Going* reinforce it. They are celebrations of the oddities, the irrationalities, the mysteries of British life. They are intimate films, stories of self-discovery, about in individuals finding the correct values to live by. No longer were the Archers interested in how to win the war (by 1943 an American-aided victory seemed assured sooner or later), but in the moral health of...
Roger Livesey, playing Torquil MacNeil in *I Know Where I'm Going!*, never came within five hundred miles of the Western Isles. I know that of you who have read everything I could lay my hands on about the Western Isles. I was determined to make the film as authentic as possible in every detail. Every face was chosen by me, and every voice. I persuaded Malcolm MacKefaig of Morar, where the sands are as white as the sands of Kikronan are golden, that he had to come and be my Gaelic dialogue director and he came, besides playing a small part in the film. I engaged Ian MacKenzie and his powerful great diesel motorboat to be with us permanently throughout the film, so that I could always be sure of transport, or of taking advantage of a change in the weather. Ian had his big motorboat undocked, because he used it in the spring for transporting cattle to the uninhabited islands, for instance the Isles of the Sea; he left them there all summer to get fat on the good grazing,

In October, the crew returned to Denham for the interiors. A huge tank was filled, and the Glasgow Orchestra, men and women this time, to take part in the recording, protested at his orchestral simulation of the pipes. I persuaded Sir Hugh Robertson of the BBC to conduct the recording. He agreed, but he was not very sure that the public wanted a strange wayward story loaded with Celtic sounds and voices, and which seemed to them to have no relation to the facts of the 1940s. I think they thought we were an unremarkable couple. Today, of course, the picture stands on its own legs as a romantic and moving farewell to a European culture that was vanishing. It was also a wry salute to the materialism which was fast taking over Europe after the war.

Allan turned in one of his best scores. Not even the most touchy Scotsman has ever protested at his orchestral simulation of the pipes. I persuaded Sir Hugh Robertson and the Glasgow Orchestra, men and women this time, to take part in the recording, and actually to appear on the screen in the Céilidh sequence. We recorded some of their famous Mouth Music and we had three pipers of the Black Watch.

But in 1945, our distributors were cautious. We had all of us had the stuffing knocked out of us by the reception given *A Canterbury Tale*. We had mistimed that picture and I had an uneasy feeling that they felt we had mistimed this one too. They weren't very sure that the public wanted a strange wayward story loaded with Celtic sounds and voices, and which seemed to them to have no relation to the facts of 1945. I think they thought we were an unpredictable couple. Today, of course, the picture stands on its own legs as a romantic and moving farewell to a European culture that was vanishing. It was also a wry salute to the materialism which was fast taking over Europe after the war.

### from A Life in Movies An Autobiography, Michael Powell, Knopf, 1987

Emeric was in sympathy with the novel and, thematically, at least, it has something in common with his own work. Like *I Know Where I'm Going!*, it dwells on the brute power of sexuality to shape our lives.

Roger Livesey, playing Torquil MacNeil in *I Know Where I'm Going!*, never came within five hundred miles of the Western Isles. I know that of you who have read everything I could lay my hands on about the Western Isles. I was determined to make the film as authentic as possible in every detail. Every face was chosen by me, and every voice. I persuaded Malcolm MacKefaig of Morar, where the sands are as white as the sands of Kikronan are golden, that he had to come and be my Gaelic dialogue director and he came, besides playing a small part in the film. I engaged Ian MacKenzie and his powerful great diesel motorboat to be with us permanently throughout the film, so that I could always be sure of transport, or of taking advantage of a change in the weather. Ian had his big motorboat undocked, because he used it in the spring for transporting cattle to the uninhabited islands, for instance the Isles of the Sea; he left them there all summer to get fat on the good grazing, and then fetched them in September for the markets, fattened up at no expense to himself. He knew the islands and the cliffs and the currents and high winds. It was the right way to do the shot, but who else would have taken the trouble to work it out and do it? It was problems like the bells of Canterbury, the whirlpool of Corryvreckan in *I Know Where I’m Going!*, and Dr Reeves’s camel obscura in *A Matter of Life and Death*, that made people want to work with us.

We had brought back with us the actual open motorboat which we used in the film. I was determined to construct a machine with two iron hands which could grip the keel of the boat, and mount it on an eccentric screw with variable speeds worked by a motor, which would toss the boat about in a realistic manner, or at least in a manner to which we were all accustomed. For we had spent many dozens of hours in an open boat and knew what it was like. Later on, such machines were common for scenes involving acrobatics and for small boats, but at the time this was quite a new idea and our machine shop became really interested in it, and gave me what I wanted. The actors were able to work in a real boat, surrounded by wind and water machines, a working close-up against a back projection screen, so close that they almost could feel the whirling waters of Corryvreckan.

In October, the crew returned to Denham for the interiors. A huge tank was filled, and the Glasgow Orchestra, men and women this time, to take part in the recording, and actually to appear on the screen in the Céilidh sequence. We recorded some of their famous Mouth Music and we had three pipers of the Black Watch.

The black and white cinematography on *I Know Where I’m Going!* was inventive, poetic, miraculous. Only Johnny Seiz, Rex Ingram’s cameraman, who taught me to appreciate romantic photography was [Erwin Hillier’s] equal. Erwin has done many wonderful films since then, but his work on *A Canterbury Tale* and *I Know Where I’m Going!* was original and unforgettable.
Corryveckran is the name given the tidal race off the Scottish island of Scarba, which produces the whirlpool in *I Know Where I’m Going!* By lashing himself to the mast of a motorboat, Michael managed to film the whirlpool forming, which was later combined with special effects footage created in the studio. Pamela accompanied him on the dangerous boat ride.

I spent some time in the story department [at Paramount], where the writers welcomed us and told us that when they had a spiritual flat they ran *I Know Where I’m Going!* So far they had run it nine times. I told this, later on, to Emeric.

“Not enough,” he said.

“When you told me the story about the girl and the island, you said that she did know what she wanted.”

“She did, but she was mistaken. That is what the story is all about.”

“You really want to start the film with a little girl, who can hardly walk, in a comfortable, middle-class nursery, crawling across the floor in a straight line?”

“Yes, Michael.”

“Are you sure it won’t empty the cinema?”

“Yes, Michael. We will mix shots of the baby and the little girl with the credit titles of the film. *I Know Where I’m Going!* is a good title. The audience will get the idea.”

Erwin [Hillier] was always very polite, a true Continental, a true artist. I think that his photography on *I Know Where I’m Going!* is a high-water mark of black-and-white photography in the 1930s and ’40s. It’s so delicate and emotional, and he has complete control of every inch of the screen.


**Powell & Pressburger** [entry signed by Stephen L. Hanson]

Thematically, Powell and Pressburger operate in a limbo somewhere between romance and realism. The former, characterized by technical effects, camera angles and movements, and the innovative use of color, often intrudes in the merest of details in fundamentally naturalistic films. In the eyes of some, this weakens the artistic commitment to realism. On the other hand, the psychological insights embodied in serious fantasies like *A Matter of Life and Death* are too often dismissed as simply entertainment. Most of the Powell-Pressburger efforts are, in fact, attempts at fundamental reconciliations between modern ideas and the irrational, between science and savagery, or between religion and eroticism.

Although such mergings of reality and fantasy met with approval by the moviegoing public, Powell and Pressburger were less successful with the British film establishment. In a sense they were alienated from it through their exercise of a decidedly non-British flamboyance.


And, should you want to get out of the house in the interim, which you should, the place to go in Buffalo is the Albright-Knox Art Gallery, where there’s an exhibit of photos from the New York Times and more, including a Harley-Davidson and some comic books that will make your head swim....for more info on all that’s going on there visit [http://csac.buffalo.edu/thefifties](http://csac.buffalo.edu/thefifties)

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