THE FILM SOCIETY

1925 - 1939

a guide to collections
Introduction

1995 WAS THE 70TH ANNIVERSARY of the founding of the Film Society, making it an appropriate choice as the subject of the first in an occasional series of Guides to the Collections to be published by the Library and Information Service of the British Film Institute; appropriate because so much of the film culture we take for granted today stems from the Society’s innovative programming. A national movement was born which formed the basis of local film societies, independent regional cinemas and the National Film Theatre; many of its prints were donated to the National Film Archive in 1942, and the work which it began has been continued by the BFI, the British Federation of Film Societies, and the film festivals which have sprung up since all over the world.

Modelled on the Stage Society (which put on single performances of uncommercial or controversial plays for its members on Sundays) the Film Society aimed to screen films of artistic and technical interest which were not shown in commercial cinemas, encouraging a serious approach to film-making as an art. To understand the scope of its ambitions and the scale of its achievements, it is necessary to remember how things were in 1925. The medium of film itself was barely 30 years old, and as Ivor Montagu reminded us in a 50th anniversary article in Sight and Sound in 1975 (1), there were “no film institutes, no film archives, no Oscars, no film festivals, no film schools... no really functional educational cinema, scientific research cinema, historical record cinema, no specialised cinema theatres...”

The Founders

WHO WERE THE PEOPLE who brought the Film Society into being? The First Council was notable for its youth.

SIDNEY BERNSTEIN was 26, a film exhibitor who had taken over the family chain of music halls on his father’s death three years previously and transformed them into cinemas. By the end of the decade he was to build the first of the famous Granada super-cinemas. He formed the production company Transatlantic Pictures with Alfred Hitchcock after World War Two, producing Rope, Under Capricorn and I Confess, before going on to create one of the first four British independent television companies, Granada, in the 1950s.

IVOR MONTAGU was 20, not long down from Cambridge and already a member of the executive committee of the Holborn branch of the Labour Party. The youngest son a peer (Baron Montagu of the banking family) he was a zoologist and founder-president of the International Table Tennis Federation. He had been a film critic on the University magazine Granta, and became the first film critic of The Observer in 1926. He was to work with Michael Balcon and Alfred Hitchcock in the next decade as associate producer on The Man Who Knew Too Much, The 39 Steps, The Secret Agent and Sabotage. He was also to become a founder member of the Association of Cine Technicians, join the Communist Party and become the close friend and champion of Sergei Eisenstein, collaborating on the screenplays of the unproduced

ADRIAN BRUNEL was 33. He had trained as an opera singer and worked in the booking office of Moss Empires Bioscope Company, before joining the film department of the Ministry of Information. Perhaps one of the ‘forgotten men’ of British film, he spent many years trying to get work after Elstree Calling in 1930, only to end up churning out ‘quota quickies’. An indication of how the trade viewed the Society is shown by the fact that Brunel had to leave the Council before the end of the first season, as his employer insisted that his association with the Society would damage the prestige of the films he made for them (2).
IRIS BARRY was 29 and film critic on The Spectator. She subsequently established the first US film archive at the New York Museum of Modern Art, becoming its first curator, and it is easy to forget how innovative it was at that time to treat cinema as another art. One of her first achievements was to gain the trust of DW Griffith, enabling MOMA to save his archive for posterity. Unlike some single-minded film critics, Barry brought to bear on her work not only a love of films but a literary catholicity of taste, and a love and knowledge of music and painting.

HUGH MILLER was a striking 36 year-old actor from Berwick upon Tweed whose film roles included Paganini and Charles I. WALTER MYCROFT another film critic, who was to turn his hand to filmmaking, first as a scriptwriter and adapter, and later as a prolific producer of such films as Mister Cinders, Blossom Time and Invitation To The Waltz. The final member of the first Council was the sculptor FRANK DOBSON.

The Context

IN HIS UNPUBLISHED HISTORY OF The Film Society (3) written in the early 1960s, critic and film historian David Robinson quotes the Hon. Mrs. Ewan Montagu: “There wasn’t much to do on Sunday afternoons. Maybe a concert at the Albert Hall or the Queen’s Hall. But generally you played golf or did nothing. That’s why the Film Society was quite a social event. It was quite a thing to do, to have someone to lunch on Sunday and then to go off to the Film Society.”

Though the popular press jeered, the Film Society became fashionable with the intelligentsia, the Bohemian ‘beau monde’ made up of ‘young men with beards and young women in home-spun cloaks’(4). Founder members included Anthony Asquith, George Bernard Shaw and HG Wells. Montagu’s own family were always loyal supporters of the Society, despite characterising its meetings as ‘Ivor’s Sunday afternoons of gloom’(5), but the Committee intended the programmes to be fun as well as informative and educational; animation, burlesques, and comedies from Lubitch, Chaplin and Keaton were screened. The venture was so successful that the venue had to be changed from the 1,400 seater New Gallery to the Tivoli which could accommodate between 2,000-3,000 people.

The Programmes

SIGNIFICANT MOMENTS IN THE HISTORY OF CINEMA are documented in the programmes which the Society screened. There was an early focus on German Expressionism and films such as das Cabinet des Dr. Calagari, Dr. Mabuse Der Spieler and Orlacs Hande were shown as revivals. This practice fostered an appreciation of the interest of old films, which flowered in the 1930s into the film archive movement. However, the membership were less impressed by Murnau’s Nosferatu “noteworthy for the now discarded trick effects attempted...the general production combines the ridiculous and the horrid in about the same proportion as the play”, than by the first Soviet film to be screened, Pudovkin’s Mat during the fourth season in 1928.

The Society (and Montagu in particular) had long wanted to show the exciting and innovative work coming out of the Soviet Union, but when these screenings eventually took place they met with hostile reactions from both the censors and the popular press - indeed, the Society was accused of being an agent of Moscow. (In 1929, Montagu was moved to publish a pamphlet The Political Censorship of Films, explaining how the British Board of Film Censors came by its powers and urging that the censorship system be revised). Even so, the great
Soviet films like *Potomok Chinglis-Khana* and *Staraye i Novoe* were shown for the first time in Britain by the Society, and Pudovkin and Eisenstein were invited to lecture to members on film technique.

The screening of *Potomok Potyomkin* was screened at the 33rd performance on 10 November 1929, sharing the programme with a short, *The Fall of the House of Usher*, a Mickey Mouse cartoon *The Barn Dance* - and *John Grierson’s Drifters*, a documentary on the North Sea herring fisheries. This screening signalled the beginning of the relationship between the Film Society and the British documentary – from then on the Society showed nearly all the best work of the British documentarists as it appeared.

As the 1930s progressed, there was a notable decrease in the number of new German films available for screening, as the German film industry declined under the inexorable rise of Nazism. The development of experimental cinema, the advent of sound, the introduction of colour - all these landmarks can be traced through the programmes. The Film Society Council were the first people to show the work of Leni, Berger, Wiene, Czinner, L’Hervier, Pabst, Reiniger, Renoir, Clair, Cavalcanti, Ivans, Lye and many others in this country, and the first to screen anything Japanese. One programme (no.38) consisted of films made or written by women, including the controversial study in surrealism, *La Coquille et le Clergyman* by Germaine Dulac, rejected by the BBFC as being “so cryptic as to be almost meaningless. If there is a meaning, it is doubtless objectionable.”

The Society bowed out on 23 April 1939, the 108th performance, with Eisenstein’s first sound film, *Alexander Nevsky*, completed the previous year.

After the war, no-one felt the need to revive it - its work was done. As Montagu remembered in 1975, “there were fewer unshewn worthwhile films to hunt. Already the last two seasons before the end had cut down the regular eight performances to six. What need of the Film Society when so many of its aims had been attained, so many reinforcements had arrived to take over?” The BFI, the NFA, the BFFS, the emerging film festivals had all taken up the banner.

**Conclusion**

*THE FILM SOCIETY* had been created initially because its originators wanted to see the films it presented themselves, and assumed there were other like-minded souls who would also be interested. It operated in a now vanished and almost unrecognisable world, which it did much to change - its work recorded for posterity in this Collection. The material in the Collection was donated to the Library and Information Service of the British Film Institute by Lord Bernstein. For other special collections which may be of interest, see Anthony Asquith, Thorold Dickinson and Ivor Montagu. The Special Materials Unit (LIS) incorporates the holdings of unpublished scripts, pressbooks and special collections which have been acquired gradually since the inception of the BFI in 1933. It aims to collect original material on British cinema and television history.

*Janet Moat, Special Materials Librarian*

Endnotes
ITEMS 1 – 4

Item 1
a) Articles of Association of The Film Society Ltd.
b) Certificate of Incorporation. 22 June 1925.

Item 2
Constitution and Rules of The Film Society Ltd.

Item 3
List of Members of 1927 - Listed as 'prominent' and 'ordinary' members.

Item 4 Council of The Film Society.
a) Meeting notices and agendas 1926-1931. Council meeting agendas, bulletins, minutes. [INCOMPLETE].
b) 1934-1935.
c) 1938-1939.
e) Council correspondence. 1925-1939.

Includes:
Letter from Heinrich Fraenkel accepting his election as an Honorary member of The Film Society in 1925.
Letter from Council to Adrian Brunei accepting his resignation from the Council. 7 January 1926.
Letter from Ivor Montagu to Council regarding his resignation as chairman of the Council. 29 November 1929.
Correspondence with Edmund Dulac regarding the future of The Film Society. 1931.
Letter from Basil Wright regarding proposal for post-screening parties. 1939.
Letter from E. McKnight Kauffer regarding his resignation from the Council. 18 November 1939.

ITEMS 5-7

Item 5
Programme Notes 1925-1939 (INCOMPLETE).
Note: A complete set of Film Society programmes can be found in the Library.

Item 6
Film Society Projects
a) Correspondence on and invitations for Paul Leni exhibition of designs for film sets. 4 February 1926.
b) Correspondence on and copy of speech from Pudovkin's address to The Film Society. 6 February 1929.
c) Study Groups:-
- Eisenstein Lecture. 19 November 1929.
- Hans Richter Film Technique Seminar. 28 November 1929.
(See also. Item 37)
d) Film scenario submissions. September 1932.
e) Correspondence and film lists from film scout Harold Elvin. 1935.
f) Correspondence regarding Anthony Asquith film project. 1939. A special film presentation to members on original films and remakes. The INFORMER (GB,1926), and The INFORMER (US, 1935).

Item 7
La Sarraz Congress of International Independent Cinema.
6 September 1929.
a) List of delegates.
b) Schedule of events.
c) Report on Assembly.
d) Correspondence relating to conference. 1929-1930.

ITEMS 8-14

Item 8
100th Performance of Film Society 20 February 1938.
a) Miscellaneous items relating to 100th performance including booklet, 'History of The Film Society, 1925-1938', designed by E. McKnight Kauffer.
b) Rough draft of background and a history of The Film Society, n.d.
c) List of details relating to events to coincide with performance.
d) Correspondence regarding the 100th performance. 1938.

Item 9
Membership information and leaflets for members
a) Information regarding tickets and subscriptions, reduced subscription information, ticket stubs to Tivoli, New Gallery and a few guest ticket receipts, and correspondence regarding tickets. 1935.
b) Press list and correspondence relating to press tickets. 1934-1935.
c) Member notices 1934-1939.

Item 10
Member Survey 1939
Survey sent to former members in an attempt to find out why they have lost interest in The Film Society.
a) Correspondence regarding survey.
b) Draft of survey and results.

Item 11
Press clippings relating to The Film Society 1925-1995
Includes 1995 obituary for William D’Arcy Hart, solicitor for The Film Society.

Item 12
Theatres: New Gallery Kinema and the Tivoli, Strand
a) Correspondence regarding the use of theatres for performances. 1929-1939.
Tivoli. 1934-1935
(Programmes 33-80).
New Gallery. 1936-1937
(Programmes 81-108).

Item 13
Music for performances of The Film Society
a) Correspondence regarding orchestras and other music for performances. 1925-1934.
b) Invoices and receipts from DeWolfe’s regarding hire of orchestra. 1925-1935.

Item 14
Film Lists 1929-1932
a) Lists of films held by the Film Society, correspondence regarding film vault, 1929-1931, and other, miscellaneous, correspondence 1925-1975.
b) Other film lists relating to the Society.

ITEM 15

Item 15
Film Society Performances
Correspondence and other materials related to films shown in the Film Society’s 108 Programmes during the 14 seasons from 1925-1939.

Performances 1-16
Seasons 1-2
1925-1927.

Performances 17-48
Seasons 3-6
1927-1931.

Performances 49-88
Seasons 7-11
1931-1936.

Performances 89-108
Seasons 12-14
1936-1939.

The following list is of films shown by the Film Society for which there is related correspondence or other documentation (for example, a pressbook), available.

FIRST SEASON 1925-1926
1 25 Oct
OPUS II, III, IV (GE, 1922-1925)
HOW BRONCHO BILLY LEFT BEAR COUNTY (US, 1912)
2 22 Nov
WHEN THE PRESS SPEAKS (US, 1913)
the FATAL MALLET
(US, 1914)

SECOND SEASON 1926-1927
9 24 Oct
ORLACS HÄNDE (AT, 1925)
10 28 Nov
DR. MABUSE, DER SPIELER
(GE, 1922)
11 19 Dec
MARIA MARTEN, OR THE MYSTERY OF THE RED BARN
(GB, 1913)
GREED (US, 1925)
12 16 Jan
HIGH JUMP (US)
the SPRINT (US)
EMAK BAKIA (FR, 1926)
die FREUDLOSEGASSE
(GE, 1925)

13 13 Feb
the COMMA BUTTERFLY
I’ INHUMANE (FR, 1924)
14 13 Mar
an X-RAY FILM
TILLIE’S PUNCTURED ROMANCE (US, 1914)
SYLVESTER (GE, 1923)
15 10 Apr
POLIKUSHKA (SU, 1919)
CROSSING THE GREAT SAGRADA (GB, 1924)
the TOWER OF LIES (US, 1925)
16 8 May
die ABENTEUER DES PRINZEN ACHMED (GE, 1926)

THIRD SEASON 1926-1927
17 16 Oct
SYMPHONIE DIAGONALE
(GE, 1924)
RHYTHMUS (GE, 1922)
18 13 Nov
TECHNIQUE (GE)
22 4 Mar
BERLIN: DIE SINFONIE DER GROSSTADT (GE, 1927)
24 29 Apr
CHARLESTON (FR, 1927)

FOURTH SEASON 1928-1929
28 13 Jan
WEGE ZU KRAFT UND SCHONHEIT (GE, 1925)
RIEN (FR, 1926)
31 7 Apr
TOUR AU LARGE (FR, 1926)
SCARLETT RUNNER & CO

FIFTH SEASON 1929-1930
33 10 Nov
la CHUTE DE LA MAISON USHER (FR, 1928)
BRONENOSETS POTYOMKIN
(SU, 1925)
OKTYABAR (SU, 1928)
(Also shown in Ninth Season)
<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Country, Year(s)</th>
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<tbody>
<tr>
<td>3 Dec</td>
<td>NURI THE ELEPHANT</td>
<td>(GE, 1928)</td>
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<tr>
<td>5 Jan</td>
<td>HANDE (GE, 1929)</td>
<td>Le VOYAGE DANS LA LUNE (FR, 1902)</td>
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<tr>
<td>26 Jan</td>
<td>JUJIRO (JP, 1928)</td>
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<tr>
<td>23 Feb</td>
<td>DIVERTISSEMENT VISUEL</td>
<td>(FR, 1929)</td>
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<tr>
<td>30 Mar</td>
<td>SECRETS OF NATURE: DOWN UNDER</td>
<td>(GB, 1930)</td>
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<tr>
<td>6 Apr</td>
<td>SPRINGTIME (US, 1930)</td>
<td>(See Item 30)</td>
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<tr>
<td>4 May</td>
<td>MARKT IN BERLIN (GE, 1929)</td>
<td>SUMMER (US, 1930)</td>
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<tr>
<td>1 Oct</td>
<td>H2O (US, 1929)</td>
<td>FINDING HIS VOICE (US, 1930)</td>
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<td>16 Nov</td>
<td>SPELLBINDER (US, 1929)</td>
<td>DON DOUGIO (GB, 1930)</td>
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<td>14 Dec</td>
<td>MEKHANIKA GOLOVNOVO MOZGA (SU, 1925)</td>
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<td>8 Feb</td>
<td>IMAGES D’OSTENDE (BE, 1929)</td>
<td>the VILLAGE BARBER (US, 1930)</td>
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<td>8 Mar</td>
<td>FLEDERMAUS (GE, 1923)</td>
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<td>12 Apr</td>
<td>RAIN (NL, 1929)</td>
<td>Also, de BRUG (NL, 1928), shown</td>
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<tr>
<td>1 Nov</td>
<td>VELOCITA (IT, 1931)</td>
<td>NEGATIF (BE, 1930)</td>
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<tr>
<td>10 Jan</td>
<td>SPLENDOR ABSTRACT (GE, 1932)</td>
<td>WINTER (US, 1930), (See Item 47)</td>
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<tr>
<td>31 Jan</td>
<td>BLEU-BOTTLES (GB, 1928)</td>
<td>Note: Invoice dated 1935.</td>
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<tr>
<td>28 Feb</td>
<td>BIRDS OF A FEATHER (US, 1931), See</td>
<td>MAEDCHEN IN UNIFORM (GE, 1931)</td>
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<tr>
<td>17 Apr</td>
<td>LITTLE PEST (US, 1931)</td>
<td>der MORDER DIMITRI KARASOFF (GE, 1931)</td>
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<td>30 Oct</td>
<td>PIONEER DAYS (US, 31), See Item 47</td>
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<td>19 Nov</td>
<td>ANNA UND ELISABETH (GE, 1933)</td>
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<td>11 Feb</td>
<td>REIFENDE JUGEND (GE, 1933)</td>
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<td>11 Mar</td>
<td>OKTYABR (SU, 1928), See material at</td>
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<td>SEVENTH SEASON 1931-1932</td>
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<td>15 Nov</td>
<td>AUTUMN (US, 1930), (See Item 47)</td>
<td>ENTZUZIAZM (SU, 1931)</td>
</tr>
<tr>
<td>6 Dec</td>
<td>SHOULDER ARMS (US, 1918)</td>
<td>IN DER NACHT (GE, 1931)</td>
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<tr>
<td>10 Jan</td>
<td>MUSICAL ABSTRACT (GE, 1932)</td>
<td>WESTFRONT, 1918 (GE, 1930)</td>
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<td>31 Jan</td>
<td>BLEU-BOTTLES (GB, 1928)</td>
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<td>28 Feb</td>
<td>BIRDS OF A FEATHER (US, 1931), See</td>
<td>MAEDCHEN IN UNIFORM (GE, 1931)</td>
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<td>der MORDER DIMITRI KARASOFF (GE, 1931)</td>
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<td>30 Oct</td>
<td>PIONEER DAYS (US, 31), See Item 47</td>
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<td>19 Nov</td>
<td>ANNA UND ELISABETH (GE, 1933)</td>
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<td>11 Feb</td>
<td>REIFENDE JUGEND (GE, 1933)</td>
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<tr>
<td>11 Mar</td>
<td>OKTYABR (SU, 1928), See material at</td>
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</table>
ELEVENTH SEASON 1935-1936

81 27 Oct
COAL FACE (GB, 1935)
TRI PESNI O LENINE (SU, 1934)

82 24 Nov
CRIME ET CHATIMENT (FR, 1935)

83 15 Dec
MAGIE DU FER BLANC (FR, 1935)
L’ATALANTE (FR, 1934)

86 8 Mar
GENTLEMEN IN TOP HATS AND GENTLEMEN IN CROWNS (SE, 1935)
GALATHEA (GE, 1935)
JOFRIO (FR, 1933)

88 26 Apr
KLEINES TIER GROSS (GE, 1934)
TERRE D’AMOUR (FR, 1935)
MARCHAND D’AMOUR (FR, 1936)

TWELETH SEASON 1936-1937

89 22 Nov
the PLOW THAT BROKE THE PLAINS (US, 1936)
the EQUATION X + X = 0 (GB, 1936)
NOVYI GULLIVER (SU, 1935)

90 13 Dec
MYEST KINEMATOGRAFICH YEEKSKOVO OPERATOR (RE, 1911)
Also, WHAT THE DAISY SAID (US, 1910)
As screened in Programme 91

91 10 Jan
WHAT THE DAISY SAID (US, 1910), See Programme 90
la TOUR (FR, 1928)
lA TENDRE ENNEMIE (FR, 1936)

92 31 Jan
HELENE (FR, 1936)

93 21 Feb
HYAS, STENORINQUE, SPIROGRAPHIE (FR, 1929)
MY IZ KRON-SHTADTA (SU, 1938)

94 14 Mar
le ROMAN D’UN TRICHEUR (FR, 1936)

95 18 Apr
HOW TO TRAIN A DOG (US, 1936)
den HAAG (NL, 1936)
lA VIE EST A NOUS (FR, 1936)

96 2 May
POKOLENIE POBEDITELEJ (SU, 1936)

THIRTEENTH SEASON 1936 - 1937

99 23 Jan
le MOT DE CAMBRONNE (FR, 1937)

101 13 Mar
RAMUNTCHE (FR, 1937)

FOURTEENTH SEASON 1938-1939

104 18 Dec
the FACE OF SCOTLAND (GB, 1938)
IGNACE (FR, 1937)
Also, la FEMME DU BOULANGER (FR, 1938),
Shown in Programme 106

106 19 Feb
la FEMME DU BOULANGER (FR, 1938), See Programme 104

107 26 Mar
PROFESSOR MAMLOCK (SU, 1938)

108 23 Apr
ALEKSAANDR NEVSKI (SU, 1938)

ITEMS 16-19

Item 16
Russian Films
a) Correspondence regarding Russian films. 1926-1928,
Including, J. S. Reynell correspondence regarding Russian films for Japan. 1928.
b) List of Russian films and disclaimer by Film Society regarding political motives. n.d. [1930?]
c) Soviet Film Propaganda memo issued by British Conservative Party Headquarters. n.d. [1930?]
e) Correspondence. 1930-1931.
f) Correspondence. 1934-1937.
g) Correspondence regarding Jay Leyda. 1935.
h) Correspondence regarding a letter from Eisenstein to members of The Film Society about the war. 1941.

Item 17
Films from other countries.
Correspondence regarding attempts to acquire films. Listed alphabetically as follows:

a) Ceylon
b) China
c) France
d) Germany
e) India
f) Japan
g) Sweden
h) Turkey

Item 18
Miscellaneous correspondence:
a) War films. 1925.
b) Films for evacuated children. 1939-1940.
c) French films for Polish sailors stationed in Britian. 1940.

Item 19
Films considered but not shown by the Film Society
Correspondence. 1925-1939.
( listed alphabetically by film title).
a) CANCAO DA TERRA (PT, 1938)
1939
ARABESQUE (FR, 1929)
1929
BBC - DROITWICH (GB, 1935)
1936
la BRIERE(FR, 1924)
1929
CELOVEK IZ RESTORANA(SU, 1927)
1929
DON JUAN ET FAUST (FR.1922)
1925-1929
ERWACHTEN DES WEIBES (GE, 1927)
1932
les FILMES EXOTIQUES (FR1938)
les FLAGELLES (BE 1938)
FRAGMENTS OF AN EMPIRE (SU 1930)
FRAULEIN ESE (GE, 1929)
1930
der GOLEM WIE ER IN DIE WELT KAM (GE, 1920)
1926
un GRAND AMOUR DE BEETHOVEN (FR, 1936)
1937
the HOUSE IN DRAGONERSTRASSE (GE 1926)
1927
KRONIKA (PL, 1935)
LAIJA (FI.1938)
LIEBELEI (GE,1933)
1934
MAKA BIADA (PL, 1935)
the MILLERS DAUGHTER (CZ 1929)
MISERE AU BORINAGE (BE, 1933)
1936
NAHUMSOKOLOW (PL, 1935)
NOCTURNO (AT, 1934)
1935
QUAND ON A VINGT ANS (BE 1935)
ROMANCE SENTIMENTALE (FR, 1930)
1931
SEASCAPE (STOCK FOOTAGE) (GB, 1929)
a SHE DEVIL (GE, 1926)
la TAVOEA DEI POVERI (IT, 1932)
1936
TONEDE WELLE (GE, 1929)
TOTES WASSER (GE, 1935)

ITEMS 20-25

Item 20
London County Council
a) Correspondence regarding Sunday Entertainments Act, press shows for uncensored films, safety concerns with flammable film stock. 1925-1939
b) Correspondence regarding import duties on private societies. 1939.

Item 21
British Board of Film Censors (BBFC)
Correspondence, including details of Entertainment duty and Import duties on foreign films. 1925-1939. Also, STORM OVER ASIA (1930). • See Items 16-19.

Item 22
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a) Correspondence, including the Cinematograph Films Act, 1927. 1927-1939.

Item 23
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a) Customs & Excise correspondence and receipts. 1925 - 1927.
c) Income Tax correspondence and receipts. 1927-1939.

Item 24
Accounts
a) General meeting and annual financial reports for Annual reports. 1927-1939. (Incomplete.)
b) Account notices for members. 1929-1938. (Incomplete.)
c) Performance profit and loss reports. 1930 - 34. (Incomplete).
d) Profit and loss reports on Lotte Reiniger films.
e) Balance sheets. 1931-1934.
f) Miscellaneous financial summaries. 1930-1932.

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b) Correspondence. 1930-1938.
c) Correspondence regarding research into accountants for The Film Society. 1975.

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Item 26
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a) Correspondence with William D’Arcy Hart regarding the founding of the Film Society. September 1925.
b) Correspondence regarding the Company’s Act of 1929.
c) Apology to The Film Society from Sunday Express for an inflammatory article printed 6 October 1925.
d) Lawsuit against Sunday Pictorial (1929).
e) Correspondence with Horace Samuel, a member of the Film Society, regarding questions about the finances of The Film Society. 1934-1935.

Item 27
Non-film related expenses
a) Invoices and correspondence 1925-1937.

Item 27
Non-film related expenses
a) Account and closing office. 1939.
d) Correspondence regarding a new account at Barclays. 1939-1975 and an overdraft at the Westminster Bank. 1938-1948.
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**Item 28**
**Film related expenses**
Correspondence regarding subscriptions to film-related publications. 1928-1936.

**Item 29**
a) Miscellaneous film-related invoices and receipts. 1925-1937.

**Item 30**
**Miscellaneous correspondence of the Film Society**
a) 1925-1929.

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**Item 31**
**Correspondence with and regarding the following individuals:**
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b) Alberto Cavalcanti. 1929-1931.
c) Harry Lachman. 1929-1930. **See also Item 15, Programme 29**
e) W.C. Mycroft. 1938-1939.
f) Lotte Reiniger. 1930-1940.
g) Paul Rotha.
h) B. G. D. Salt. 1938. **See also Item 15, Programme 89**
i) Ralph Steiner. 1927. Other material can be found at Item 30e - Jenny Brown Item 35e - Sidney Cole Item 19 and Item 35g - Heinrich Fraenkel Item 17d - Max Goldschmidt Item 33a - Symon Gould Item 16h - Jay Leyda Items 16a and 17f - J. S. Reynell Item 6c and Item 37 - Hans Richter Item 19 - James Simon

**Item 32**
**Correspondence with other film societies and film-related organisations.**
Listed chronologically as follows:-

### Item 33
**Correspondence with New York film organisations.**

### ITEM 34

**Item 34**
**Film Bookings for other film societies**
Invoices and receipts from distributors. 1926-1939.
ITEM 36

Press clippings related to 50th Anniversary

a) FILM. October-November 1975. Special issue devoted to the 50th Anniversary.
b) FILM. December 1975, Issue 32. Article and photos from 50th Anniversary.
c) SIGHT & SOUND. Autumn 1975. Article by Ivor Montagu about the Film Society.
d) THE LADY. 20 November 1975. Article on the 50th Anniversary.
e) Miscellaneous press clippings about the 50th Anniversary events.
f) NFT Programme and information on screenings associated with 50th Anniversary. October 1975.
g) British Federation of Film Societies (B.F.F.S.) Programme notes from a special programme devoted to the Film Society. 24 October 1975.
h) Institute of Contemporary Arts (I.C.A) List of special screenings. October 1975.

ITEM 37

Hans RichterFilm

Proposal for film based on a Richter film EVERYDAY done as part of a film society study group in 1929 thought to have been lost. Correspondence as follows:
a) 1975
b) 1976
c) 1977

See related material in Item 6c.

ITEMS 38-43

Item 38

60th Anniversary of the Film Society
25 October 1985

a) Correspondence regarding Sidney Bernstein’s speech at the National Film Theatre. September and October 1985.
b) National Film Archive Programme of Film Society performances. October and November 1985.
c) National Film Theatre (NFT) Programme with related film screenings from October and November 1985.
d) VARIETY article about the 60th Anniversary of the Film Society. 30 October 1985.

Item 39

Transcript from radio programme

Item 40

Book Proposal
Correspondence regarding idea for a book about the Film Society. 1970.

Item 41

Researchers
Correspondence regarding individuals doing research on the Film Society. 1977-1978.

Item 42

Depositing films and record of the Film Society with the BFI and the National Film Archive
Correspondence. 1946-1981.

Item 43

References to the Film Society
Copies of information from books relating to the Film Society.
### Item 44

**Arno Press unauthorised book of programmes. ‘The Film Society Programmes’**

Correspondence.

- a) 1972
- b) 1974
- c) 1975
- d) 1976
- e) 1977-1978

**NOTE:** A copy of the book may be found in the Book Section of the Library.

### Item 45

**David Robinson manuscript. ‘The Career and Times of the Film Society’**

- a) Correspondence regarding commission to write a history of the Film Society, 1959 - 1963.
- b) Original manuscript complete in three leather binders.
- c) Copy of Robinson’s manuscript, loose pages divided into 5 parts.
- d) Film research notes from Robinson manuscript, listed alphabetically by film title.

### Item 46

**Publicity materials for films not shown by the Film Society, 1925-1939**

Listed alphabetically by film title:

<table>
<thead>
<tr>
<th>FILM TITLE (COUNTRY, DATE)</th>
<th>ITEM (bold)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIRPORT (GB, 1934)</td>
<td>Pressbook</td>
</tr>
<tr>
<td>BASSETSURY MANOR (GB, 1936)</td>
<td>Pressbook</td>
</tr>
<tr>
<td>BESIDE THE SEASIDE (GB, 1935)</td>
<td>Press material</td>
</tr>
<tr>
<td>BBC THE VOICE OF BRITAIN (GB, 1935)</td>
<td>Pressbook</td>
</tr>
<tr>
<td>BUDAPEST SYMPHONY (Unknown)</td>
<td>Press release</td>
</tr>
<tr>
<td>BURGTHEATER (AT, 1936)</td>
<td>Academy Cinema press release</td>
</tr>
<tr>
<td>THE CHANGING YEAR (GB, 1932)</td>
<td>BIP Films Brochure</td>
</tr>
<tr>
<td>CHAPTER AND VERSE (GB, 1936)</td>
<td>Booklet by Paul Rotha &amp; publicity leaflet</td>
</tr>
<tr>
<td>DERNIER MILLIARDIARE (FR, 1934)</td>
<td>Press release</td>
</tr>
<tr>
<td>ENOUGH TO EAT (GB, 1936)</td>
<td>Campaign book &amp; press releases</td>
</tr>
<tr>
<td>ENOUGH TO EAT (GB, 1936)</td>
<td>Press release</td>
</tr>
<tr>
<td>ERISKAY (GB, 1935)</td>
<td>the DRAGON OF WALES (GB, 1936)</td>
</tr>
<tr>
<td>FROM THE MANGER TO THE CROSS (US, 1913)</td>
<td>Academy Cinema press release</td>
</tr>
<tr>
<td>Small poster, pressbook &amp; press release</td>
<td>die GANZE WELT DREHT SICH UM LIEBE (AT, 1935)</td>
</tr>
<tr>
<td>GAS COUNCIL FILMS (GB, various)</td>
<td>Pressbook</td>
</tr>
<tr>
<td>Part of a school programme</td>
<td></td>
</tr>
</tbody>
</table>
GAUMONT BRITISH DISTRIBUTORS (GB, various)

Guide for exhibitors
HEJRUP! (CS, 1934)

Synopsis, press releases and Czech pressbook
HOW THE HIGHEST ALPINE ROAD WAS CONSTRUCTED (GB, C.J 930)

Publicity booklet
the IMMORTAL SWAN (GB, 1935)

Press book
IN THE LAND OF THE SOVIETS (SU, 1935)

Press leaflet
JUHA (FI, 1937)

Finnish pressbook
Die JULIKA (AT, 1936)

Academy Cinema press release
der KAISER VON KALIFORNEN (GE, 1936)

German pressbook
KAMET CONQUERED (GB, 1932)

Press material
the KEY TO SCOTLAND (GB, 1935)

Press releases
KING’S ENGLISH (GB, 1933)
See the CHANGING YEAR
KLEIN DORRIT (GE, 1934)

Pressbook & synopsis
KONFETTI (AT, 1936)

Press releases
LEISE FLEHEN MEINE LIEDER
(AT/GE,1933)

Press release
LEONTINES EHEMANNER (GE, c.1920)

Press leaflet
das LIED DER SONNE (GE, 1933)

Press material
LORNA DOONE (Unknown)
Exhibitor’s campaign book
LOT IN SODOM (US, 1932)

Clippings
LUISE (GE, 1931)

Pressbook
la MATERNELLE (FR, 1933)

55th Street Playhouse programme
MEN AGAINST THE SEA (GB, 1936)

Press releases
le MILLION (FR, 1931)

Synopsis
MOSCOW NIGHTS (GB, 1935)

World premiere booklet, 6 November 1935
MUSIC MYSTERIES SERIES
(GB, c. 1930)

Press booklet

BFI National Library

en NATTI(SE, 1931)

Academy Cinema press release
NIGHT MAIL (GB, 1936)

Pressbook
l’ORDONNANCE (FR, 1933)

French synopsis
OSTERREICHS ALPENSTRAND -
DER SEMMERING (AT, 1936)

Press leaflet
OUR DAILY BREAD (Unknown)

Press release
PESNIOOOST’E (SU)

Synopsis
POUR VOUS (FR/BE, c.1930)

French Press clippings
PRAIRIE WINTER (GB/CA, 1935)

Press releases
REMOUS (FR, 1934)

Synopsis & Press release
REINEKE FUCHS (GE, 1937)

Synopsis & German press release
REKA (CS, 1933)

Pressbook
the RUGGED ISLAND (GB, 1934)

Press booklet
RUSSIA TODAY (GB, c.1930)

Press release
SARDINIA (GB, 1936)

Press releases
der SCHIMMELREITER (GE, 1934)

Academy Cinema press release
the SEA GOES BACK (GB, 1938)

Press releases
SECRETS OF LIFE (Series 1 & 2)
(GB, 1934-1950)

Press booklet
SECRETS OF NATURE
(GB, 1922-1933)

Press booklet
SICILY (GB, 1935)

Press releases
SIGENDE JUGEND (Unknown)

Academy Cinema press release
SNOW HOUNDS (GB)

Press release
SO ENDETE EINE LIEBE (GE, 1934)

Press release
SONG OF THE SKI (SE, c.1930)

Press release
SO THIS IS LANCASTER (GB, 1935)

Press release
SO THIS IS LONDON! (GB, 1936)

Press release & press notice
the SPANISH EARTH (US, 1937)

Campaign booklet

STEEL (GB, 1936)

Pressbook
der STUDENT VON PRAG (GE, 1935)

Synopsis
a SYMPHONY OF THE SEA (GB, 1933)
See the CHANGING YEAR
THUNDER OVER MEXICO (US, 1934)

Press material
THY SERVANT THE HORSE (FR)

Press release
TIANLUN (CN, 1935)

Pressbook
TIERE SEHEN DICH AN! (GE, c.1930)

Poster & pressbook
TONI (FR, 1935)

55th Street Playhouse Programme
la TOUR (FR, 1928)

French press clippings
TRENCK (GE/AT, 1932)

Pressbook & director’s card
TURKSIB (SU, 1929)

Synopsis
UNDER THE WATER (GB, 1936)

Press release
VANISHING SAILS (GB, 1935)

Press releases
VERSPRICHT MIR NICHTS (GE, 1937)

Berkeley Cinema Press Release
VESYOLYE REBYATA (SU, 1934)

Pressbook
VOM FEES ZUM MEER DER
ELBESTROM (GE, c.1930)

Pressbook & press releases
VOSTANIYE RYBAKOV (SU, 1935)

Pressbook
ein WALZER UM DEN
STEPHANSTRUM (AT, 1935)

Academy Cinema pressbook
WHARVES AND STRAYS (GB, 1935)

Press release
YOUNG THINGS (GB, 1934)

Press release

Note: Tape of radio interview with Siddey Bernstein discussing Film Societies, December 1975, has been placed in the Tape Store.

Photographs used in the display at the National Film Theatre during the 50th Anniversary of the Film Society have been passed to BFI Stills, Posters and Designs, as have photographs, including negatives, taken during the 50th Anniversary reception at the National Film Theatre.
The following periodicals have been passed to the Periodicals Library:-
Film, October/November 1975
National Film Theatre Programme, October 1975
National Film Archive Folders, October/November 1985
National Film Theatre Programme, October/November 1985.
Related material can be found in the IVOR MONTAGU Collection.

Some of the publicity material in Item 15 and 46 was transferred from the Film Society Related Materials Sequence. Cards Related to these items have been removed from the Related Materials Index and are held in the Special Materials Unit. August 1995.

This list was compiled in April 1995 by Anna Fogg and revised in January 1996 by Saffron Parker. Scanned and corrected by Ian O'Sullivan (June 2007).