



O DREAMLAND! LINDSAY ANDERSON'S DARK BRITISH CINEMA

Never Apologize A Personal Visit with Lindsay Anderson

Never Apologize

A Personal Visit with Lindsay Anderson

Directed by: Mike Kaplan

©/Presented by: Travis Productions Inc., Ltd. Circle Associates

Conceived by: Malcolm McDowell

Produced by: Mike Kaplan, Malcolm McDowell

Producer Performance Footage: Peter Crane

Post-production (KBC Productions): Kris Crookham

Post-production (EZTV Media): Michael Masucci

Part-based on the book by: Davey Sherwin, Lindsay Anderson

Camera: Matt Walla, Jesse Hagy, John Paul Meyer, Christoph Faubert

Lighting: Brian Lofthaus

Edited by: Eric Foster, Kate Johnson

Sound: Larry McMillian

Re-recording Mixer: Jim Corbett

Subtitles: Claudine Mulard

Special Thanks: David Storey, Gavin Lambert, Karl Magee

Thank You: Kathy Burke, Lauren Hutton, Kelley McDowell, Joan Tewkesbury, David Thomson, Lois Smith

With:

Malcolm McDowell

UK 2007

111 mins

Digital

No actor was more associated with Anderson than Malcolm McDowell, the 'Mick Travis' of the director's great trilogy, and friend through thick and thin. In this filmed one-man stage performance, first performed at the 2004 Edinburgh Festival on the 10th anniversary of Anderson's death, McDowell gives a tenderly personal, appropriately gossipy and anecdote-rich reflection on his mentor's life and work.

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Malcolm McDowell as actor-writer and Mike Kaplan as director pull off a very surprising coup with *Never Apologize A Personal Visit with Lindsay Anderson*, succeeding in turning a plain record of a one-man stage show, done before a live audience, into a film that grips consistently for every one of its 111 minutes. The credit must be shared with their subject, Lindsay Anderson, the troublesome giant of British cinema – an irascible, generous, tormented, tormenting, passionate poet. Anderson launched McDowell's career when he gave him the leading role in *If...* (1968). McDowell's reciprocal admiration and affection – spiced with amused appreciation of Anderson's quirks – enrich the portrait he paints here.

McDowell is an easy and compelling raconteur, with tales to tell of his fraught audition for *If...*, and of the hazards of the film's celebrated nude scene with a phlegmatic Christine Noonan; of Anderson high on hashish brownies; of Rachel Roberts displaying her cropped (for a film) pubic hair at the Colombe d'Or until distracted by sudden lust for the passing Catherine Deneuve; even a touching story of Princess Diana, who irritated Lindsay when she sat beside him at the Cannes screening of *The Whales of August*. McDowell has a shrewd eye for character and a great talent for impersonation – especially when he is capturing Anderson at his most supercilious and inquisitorial, staring over his senatorial nose with eyes as mercilessly challenging as his questions. Kaplan cleverly sharpens up dialogue by cutting between angles of McDowell's close-up face.

McDowell also reads from David Sherwin's memoirs of working with Anderson and from Anderson's own letters and diaries. These are the show stoppers, each one spontaneously applauded by the theatre audience. Whether writing a postcard, a letter or a diary entry, Anderson was incapable of not making literature. The title of the film acknowledges his firm principle: 'Never apologise – it is a sign of weakness'. A lengthy letter, written to an estranged Alan Bates at the behest of friends who felt Lindsay owed him an apology, elegantly evades the necessity of doing any such thing. It is the sheer wickedness of the thing that captures the theatre audience. Filming *This Sporting Life*, Anderson agonises over working with Richard Harris, talented but terrible, and with whom he had fallen secretly but desperately in love. There is a superb essay on working with the angelic Lillian Gish and the diabolic Bette Davis on *The Whales of August*, and a moving account of a last meeting with his dying hero, John Ford. McDowell reads them beautifully, with authentic Anderson intonation; and he closes with a memory of the loss of Anderson himself that Anderson (his most merciless critic, naturally) would have approved for the absence of easy sentiment or 'acting'.

David Robinson, *Sight and Sound*, December 2007

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The Whales of August

Sat 25 May 16:00; Fri 31 May 20:30

Britannia Hospital

Sat 25 May 18:00

If You Were There...

Sat 25 May 20:40; Fri 31 May 18:30

In Collaboration: Anderson and Others

Sun 26 May 18:10

O Lucky Man!

Mon 27 May 19:20

If....

Tue 28 May 20:45

Lindsay Anderson Experimenta Mixtape, curated

by Stephen Sutcliffe

Thu 30 May 18:10

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