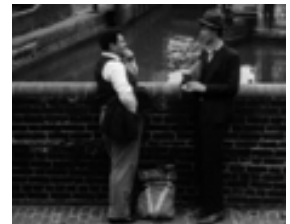


Free Cinema

A SELECTIVE FILMO-BIBLIOGRAPHY



**Selected, edited and reviewed by Christophe Dupin for
bfi Knowledge and the bfi National Library
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Our Definition of Free Cinema...

In 1977, Lindsay Anderson wrote in the programme note accompanying a Free Cinema season at the NFT: "Free Cinema, whether as a specific historical movement or as a genre or as an aspiration, has been defined, written about or attacked in terms so various that it isn't surprising there is now a great deal of confusion as to what exactly the term implies."

We indeed need to be clear about what definition of 'Free Cinema' we have chosen for this bibliography. We have decided to focus on "Free Cinema" in the strictest sense, ie. the 3 British programmes shown at the National Film Theatre in February 1956, May 1957 and March 1959. It does not include the 3 foreign programmes included in the Free Cinema series, or the feature films made by Richardson, Reisz, Anderson and others in the early 1960s and known as the *British New Wave*.

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Filmography: The Free Cinema Programmes

NB: The films and programmes covered in the bibliography appear in bold.

Free Cinema 1 (5-8 February 1956)

O Dreamland (dir. Lindsay Anderson, UK, 1953, 12 mins)
Momma Don't Allow (dir. Karel Reisz/Tony Richardson, UK, 1956, 22 mins)
Together (dir. Lorenza Mazzetti, UK, 1956, 52 mins)

Free Cinema 2 (9-12 September 1956)

On the Bowery (dir. Lionel Ragosin, US, 1955, 65 mins)
Neighbours (dir. Norman McLaren, Canada, 1952, 8 mins)
Le Sang des Bêtes (dir. Georges Franju, France, 1948, 20 mins)

Free Cinema 3 "Look at Britain" (25-29 May 1957)

Everyday Except Christmas (dir. Lindsay Anderson, UK, 1957, 40 mins)
Nice Time (dir. Alain Tanner/Claude Goretta, UK, 1957, 17 mins)
Wakefield Express (dir. Lindsay Anderson, UK, 1952, 30 mins) *extract only*
The Singing Street (dir. Norton Park Group/Nigel McIsaac, UK, 1952, 18 mins) *extract only*

Free Cinema 4 "Polish Voices" (3-6 September 1958)

Dom (dir. Jan Lenica, Poland, 1958, 12 mins)
Two Men and a Wardrobe (dir. Roman Polanski, Poland, 1957, 15 mins)
Where the Devil Says Good-night (dir. Kazimierz Karabasz, Poland, 1956, 11 mins)
Paragraph Zero (dir. Włodzimierz Borowik, Poland, 1956, 17 mins)
House of Old Women (dir. Jan Lomniki, Poland, 1957, 9 mins)
Once upon a Time (dir. Walerian Borowczyk, Poland, 1957, 9 mins)

Free Cinema 5 "French Renewal" (7-9 September 1958)

Les Mistons (dir. Francois Truffaut, France, 1957, 28 mins)
Le Beau Serge (dir. Claude Chabrol, France, 1958, 97 mins)

Free Cinema 6 "The Last Free Cinema"(18-22 March 1959)

We Are the Lambeth Boys (dir. Karel Reisz, UK, 1959, 52 mins)
Enginemen (Michael Grigsby, UK, 1957, 21mins)
Refuge England (dir. Robert Vas, UK, 1959, 27 mins)
Food for a Blush (dir. Elizabeth Russell, UK, 1955, 30 mins)

'Post-Free Cinema' Free Cinema: a selection of shorts

March to Aldermaston (anonymous, UK, 1959, 33 mins)
Terminus (dir. John Schlesinger, UK, 1961, 33 mins)
The Vanishing Street (dir. Robert Vas, UK, 1962, 18 mins)
Tomorrow's Saturday (dir. Michael Grigsby, UK, 1962, 18 mins)
Gala Day (dir. John Irvin, UK, 1963, 26 mins)
Saturday Men (dir. John Fletcher, UK, 1963, 29 mins)

Post-Free Cinema features (aka the "British New Wave")

Room at the Top (dir. Jack Clayton, 1958)
Look Back in Anger (dir. Tony Richardson, 1959)
Saturday Night Sunday Morning (Karel Reisz, 1961)
A Taste of Honey (dir. Tony Richardson, 1961)
A Kind of Loving (dir. John Schlesinger, 1962)
The Loneliness of the Long Distance Runner (dir. Tony Richardson, 1962)
This Sporting Life (dir. Lindsay Anderson, 1963)

Free Cinema on TV and video

British Cinema a Personal View: Free Cinema (dir. Lindsay Anderson, prod. Thames Television, tx 19/3/1986)

Free Cinema (video compilation containing *We Are the Lambeth Boys*, *Every Day Except Christmas* and the *Saturday Men*, VHS, dist. BFI Video)

General books and articles

ANDERSON Lindsay, "Free Cinema 1 and 2", NFT Programme Note, 15 August 1977. Consult <http://www.bfi.org.uk/features/freecinema/archive/index.html>

Lindsay Anderson took advantage of a season at the NFT give his personal view on the movement – and his role in it – some twenty years later.

ANDERSON Lindsay, "Free Cinema", in Universities and Left Review, no2, 1957

An article on Free Cinema in general, and Free Cinema 1 and 3 in particular. Includes the text and stills of NFT programme notes.

BARSAM Richard M., Non-Fiction Film: A Critical History, Indiana University Press, revised and expanded edition, 1992
► especially "British Free Cinema", pp. 249-254

A concise but elaborate account of Free Cinema, its themes and aesthetics, with many references to other films and film-makers.

DIXON Bryony and DUPIN Christophe, "Soup Dreams", in Sight and Sound, March 2001, pp. 28-30.
Consult http://www.bfi.org.uk/sightandsound/2001_03/soup.html

Written on the occasion of the Free Cinema evening at the NFT in March 2001, this essay re-assesses the strengths and weaknesses of the Free cinema movement.

DURGNAT Raymond, "Brain Drains: Drifters, Avant-Gardes and Kitchen Sinks", in Cinema, June 1969

A very critical examination of the Free Cinema and the whole British documentary tradition.

DURGNAT Raymond, A Mirror for England: British Movies from Austerity to Affluence, Faber and Faber 1970
► especially pp. 126-129

Another short but extremely critical account of Free cinema by Raymond Durnat.

ELLIS John (ed.), 1951-1976: British Film Institute Productions, London: British Film Institute, 1977
► especially "Free Cinema", pp.29-34
Consult <http://www.bfi.org.uk/features/freecinema/archive/index.html>

An important account of Free Cinema, with an emphasis of the films financed by the British Film Institute Experimental Film Fund.

ELLIS Jack C, "Changing the Guard From the Grierson Documentary to Free Cinema", in Quarterly Review of Film Studies, Winter 1982

Jack Ellis' piece shows the complex relationship between Grierson's documentary school and the Free Cinema generation.

ELLIS Jack C., The Documentary Idea: A Critical History of English Language Documentary Film and Video, New Jersey: Prentice Hall, 1989
► especially "British Free Cinema and Social Realist Features 1956-1963", pp. 203-215

A simple but well-organised analysis of the movement, discussing its critical background, the films, the political context and its follow-up. A good first approach to Free Cinema.

HORNE Denis, "The Free Cinema Hoax", in Film Journal, April 1961, pp. 103-109

Denis Horne co-directed Free Cinema's *Together* with Lorenza Mazzetti. Half way through the shooting, he was pushed aside by the other Free Cinema members. It took him years to overcome the frustration. This paper is his revenge!

LICHTENSTEIN Claude and SCHREGENBERGER Thomas (ed), As Found: The discovery of The Ordinary: British Architecture and Art of the 1950s, New Brutalism, Independent Group, Free Cinema, Angry Young Men, Zürich Museum of Design/Lars Müller Publishers, 2002

New book analysing how British art and architecture of the 1950s and 1960s managed to capture the essence of everyday life. Includes a chapter on Free Cinema and kitchen sink.

LOVELL, Alan, HILLIER, Jim, Studies in Documentary, Secker & Warburg 1972

► especially Chapter 3: "Free Cinema", pp. 133-172

This chapter on Free Cinema focuses on the aesthetic and theoretical aspects of the movement, and especially its links with the magazine *Sequence*. It is followed by a useful filmography.

LOVELL Alan, Breakthrough in Britain, London: BFI Education, [1967]
► especially "Free Cinema", pp. 7-9

This short piece, written by one of the staff of the BFI Education department in the late 1960s, was probably intended as an educational document. It explains in very simple terms the politics and aesthetics of the movement. However, some of the comments could have been better argued.

PESTER, David, Bibliography: Free Cinema, Postgraduate Diploma in Library Studies, [unpublished document]

An (unpublished) annotated – Free Cinema bibliography. Its scope is wider than that of this bibliography, so you will find more references than in here.

MEKAS Jonas, “Cinema of the New Generation: Part One, Free Cinema and the Nouvelle Vague”, in Film Culture, summer 1960

A general analysis of the new film movements of the late 1950s by the famous American avant-garde film-maker. Compares achievements of the Free cinema with those of the French New Wave.

SUSSEX Elizabeth, The Rise and the Fall of British Documentary: The Story of the Film Movement Founded by John Grierson, University of California Press, 1975, pp. 18-19 and 209-211

This short epilogue to the book shows the (conflictual) transition between Grierson’s documentary school and the young generation of the Free cinema movement.

VAS Robert, Free Cinema, unpublished lecture given on behalf of the BFI, circa 1961

A very personal – and political – account of the movement by one of its key-members. With an interesting discussion on the fact that most of the Free Cinema film-makers were not English. A rare document.

On the filmmakers

Lindsay Anderson

GRAHAM, Allison, Lindsay Anderson, Boston, MA: Twayne Publishers 1981
► especially “New Identities, new Images”, pp. 19-40, and “Self-Delighting Liberty: The Documentaries”, pp. 43-55

Links Free Cinema with Anderson’s early criticism and 1950s politics. Also provides an critical study of *O Dreamland* and *Every Day*, and attempts to redefine Anderson’s Free Cinema films in terms of cinematic avant-garde.

GRAHAM Allison, Growth and Enlightenment in the Major Films of Lindsay Anderson, Ann Arbor, MI: University Microfilms International, 1979

This is Graham’s PhD thesis, and therefore a more academic version of the book reviewed above. Focuses on a critical analysis of *O Dreamland* and *Every Day*.

HEDLING, Erik, Lindsay Anderson: Maverick Film-maker, London: Cassell 1998

► especially “Towards Art Cinema aesthetics; Free Cinema and this Sporting Life”, pp. 41-61

Critical assessment of Anderson’s two Free Cinema films, in relation to the ‘art film’ / ‘auteur’ debate.

LAMBERT Gavin, Mainly About Lindsay Anderson: a Memoir, London, Faber and Faber, 2000

The Free Cinema movement evoked by the then editor of *Sight and Sound* , who was a close friend of Lindsay Anderson’s.

SILET, Charles L.P, Lindsay Anderson: a Guide to References and Resources, Boston, MA: G.K.Hall 1979

The book gives a short but well-informed factual and critical analysis of Anderson’s involvement in Free Cinema.

SUSSEX, Elizabeth, Lindsay Anderson, Studio Vista 1969

Sussex delivers an in-depth analysis of the film-maker’s early work, especially *O Dreamland* and *Everyday Except Christmas*.

Tony Richardson

DURGNAT Raymond, “Loved One” in Films and Filming, vol. 12 n5, February 1966, pp. 19-23

This early tribute to Richardson gave Raymond Durnat an opportunity to critically assess Free Cinema, especially in its portrayal of the working classes. The author also showed Richardson’s evolution from Free Cinema to his sixties feature films.

RADOVICH Don , Tony Richardson: a Bio-bibliography, Westport, CT; London: Greenwood Press, 1995

► especially “Free Cinema and the royal Court: 1956-1958”, pp. 7-13

This short section of Richardson’s biography shows the links between his involvement in Free Cinema, his work for TV and and his new career as a theatre director. The book also includes an impressive bibliography of the film-maker.

RICHARDSON Tony, Long Distance Runner: a Memoir, London: Faber and Faber, 1993

WELSH James M. and TIBETTS John C. (ed), The Cinema of Tony Richardson: Essays and Interviews, New York: State University of New-York, 1999

Includes an interview with Reisz who evokes his work with Richardson on *Momma Don't Allow*, and a general article on Richardson and Free Cinema, his work for the Royal Court and his setting-up of Woodfall.

Karel Reisz

GASTON Georg, Karel Reisz, Boston: Twayne Publishers, 1980

The first merit of this study is that it is the only book about Karel Reisz's career ever written in English. The first chapter (*The Early Years*) gives a brief but personal description of Free Cinema and the two films Reisz directed for the movement. Includes a bibliography and filmography up to *Who'll Stop the Rain* (1978).

Walter Lassally

AMOS Lindsay, "Against the grain: Walter Lassally" in Cinema Papers, June 1998, pp. 62-68

Article recounting Lassally's whole career including the Free Cinema period. Includes an interview in which he explains the technical aspects of his art.

LASSALLY Walter, Itinerant Cameraman, John Murray 1987

A very personal account of the famous cinematographer's career, with a few paragraphs on his participation in the Free Cinema movement.

Alain Tanner

LEACH Jim, A Possible Cinema: the Films of Alain Tanner, Metuchen, NJ; London: The Scarecrow Press 1984

Includes a detailed account of the relationship between Tanner and British culture in the 1950s as well as a critical analysis of the Free Cinema aesthetics.

DIMITRIU Christian, Alain Tanner: A Film Poet Between Utopia and Realism, Zurich: Pro Helvetia, Arts Council of Switzerland, 1991

This book gives a short account of Tanner's life in London (1955-59), his encounters and his Free Cinema experience.

Robert Vas

DAVIES Brenda, "Robert Vas: 1932-1978", in BFI News, July 1978, p.3

Obituary.

GAVIN Barrie and ROSENTHAL Alan, "Witness: in Memoriam, Robert Vas" in Sight and Sound, summer 1978, pp. 186-190

Obituary and extract of an interview Vas gave not long before he died and in which he evokes his memories of Free Cinema.

Lorenza Mazzetti

DUPIN Christophe, [Interview with Lorenza Mazzetti] in Sight and Sound, March 2001, pp. 29-30.

Consult http://www.bfi.org.uk/sightandsound/2001_03/soup.html

Mazzetti's first interview in years, in which she recalls her time in London in the 1950s and her participation in the movement.

Relevant interviews with the film-makers

GELMIS Josph, The Film Director as Superstar, New York: Doubleday and Co, 1970, pp. 93-111

A very short section on Anderson's involvement in Free Cinema (pp. 97-99)

LEVIN Roy G., Documentary Explorations: 15 Interviews with Film-makers, New York, Doubleday and Co., 1971 [interview with Lindsay Anderson on documentary film-making, pp. 57-71]

Anderson speaks about documentary in general, from Grierson and Free Cinema to direct cinema and Ken Loach.

McFARLANE Brian, An Autobiography of British Cinema, Methuen, 1997, ► interviews with Lindsay Anderson (pp. 8-16), Walter Lassally (pp. 346-351) and Karel Reisz (pp. 475-480) in which they evoke their Free Cinema memories.

PHILLIPS Gene D., "An Interview with Karel Reisz" in Cinema, Vol. 4 n2, summer 1958, pp. 53-54

Free Cinema Event at the NFT, 22nd March 2001

the transcription of the discussion between Lorenza Mazzetti, Karel Reisz, Walter Lassally and David Robinson is now available on the *bfi* website.

Consult <http://www.bfi.org.uk/showing/nft/interviews/freecinema/index.html>

Free Cinema: theory and context

ALLSOP Kenneth, The Angry Decade: A Survey of the Cultural Revolt of the Nineteen-Fifties, Peter Owen Ltd., 1958

Allsop's text gives an important analysis of the left-wing movements of the 1950s. He is particularly critical of Anderson's 'emotionalist' – and ultimately patronising – political views, and the way he expressed them in *Every Day Except Christmas*.

ANDERSON Lindsay, "Angles of Approach" in Sequence, n2, winter 1947, pp. 5-8

An early example of Anderson's radical criticism of traditional British cinema.

ANDERSON Lindsay, "A Possible Solution" in Sequence, n3, spring 1948, pp. 7-10

An article in which the critic tries to explain why British cinema is so stagnant, and praises more experimental modes of production.

ANDERSON Lindsay, "British Cinema: The Descending Spiral" in Sequence, n7, spring 1949, pp. 6-11

Another attack on the lack of creativity of mainstream British cinema.

ANDERSON Lindsay, "Get Out and Push!" in Masher, Tom, Declaration, MaGibbon and Kee, 1957, pp. 153-181

A crucial text in which Anderson the politically-committed critic reaffirms his strong criticism of British cinema and gives his personal views on the Left in the context of the late 1950s.

ANDERSON Lindsay, "Only Connect: Some Aspects of the Work of Humphrey Jennings", in Sight and Sound, April/June 1954, pp. 181-186

This famous tribute to Jennings by Anderson helps us to understand the links between the links between the former and Free Cinema.

ANDERSON Lindsay, "Stand Up! Stand Up!" in Sight and Sound, autumn 1956, pp. 63-69

Written at the time of *Every Day Except Christmas*, this crucial essay symbolises the more theoretical of Anderson's commitment at that time. It is also a passionate piece about film criticism – and the lack of it – in Britain.

HEWISON Robert, In Anger: Culture in the Cold War 1945-60, Weidenfeld & Nicolson 1981

One of the few (serious) studies on British culture and cultural policy in the post-war period. Pages 150-159 analyses the renaissance of the film industry, the contribution of Free Cinema to that renaissance and the strong links between new developments in literature, theatre and film.

HOGGART Richard, Uses of Literacy: Aspects of Working-Class Life With Special Reference to Publications and Entertainments, Chatto & Windus, 1957 (first edition)

This classic and still influential study of the impact of mass-media on the evolution of working-class culture was published in 1957, at the time of the 3rd Free Cinema programme. It helps to contextualise the Free Cinema movement, especially in its treatment of the working-class.

HOGENKAMP Bert, Film, Television and the Left in Britain, 1950 to 1970, London: Lawrence & Wishart, 2000

► especially “Film and the New Left”, pp. 52-73

This article provides a detailed analysis of the political context by showing Free Cinema's links the New Left and CND in the 1950s.

COOKE Alan, “Free Cinema” in Sequence, n13, New Year 1951, pp. 11-13

The main interest of that article on the new developments of film avant-garde in America in the early 1950s, written several years before Free Cinema was launched, is its mention of the term *Free Cinema* – for the first time. For Alan Cook, Free cinema films “please or illuminate without compromise of self-mutilation”. Lindsay Anderson, then editor of *Sequence*, found the image interesting enough to use it again in 1956 at the time of the first Free Cinema programme.

On the British programmes and the films

Although the Free Cinema series is actually composed of 6 programmes screened at the National Film Theatre between 1956 and 1959, we have decided to focus on the 3 ‘British’ programmes – ‘Free cinema 1’, ‘Free Cinema 3: Look at Britain’, and ‘the Last Free Cinema’. For the content of the 6 programmes, consult:

http://www.bfi.org.uk/sightandsound/2001_03/free_cinema.html

Free Cinema 1

“Exciting Evening of Amateur Films”, in Amateur Cine World, April 1956

A very enthusiastic review of the first programme, seen as “one of the most important movements in the history of British cinema.”

“Free Cinema 1”, NFT Programme booklet including the Free Cinema Manifesto, February 1956.

Consult <http://www.bfi.org.uk/features/freecinema/prog1.html>

The official NFT programme note, including the famous Dylan Thomas quote and the launching text known as the ‘manifesto’.

JACOBS Lewis, “Free Cinema I” in Film Culture, Vol. 4 n2, February 1958

The point of view of an American critic as the free Cinema reached the Museum of Modern Art in New York in 1958.

LAMBERT Gavin, “Free Cinema”, in Sight and Sound, Spring 1956.

Consult <http://www.bfi.org.uk/features/freecinema/archive/index.html>

The first in-depth article about the Free Cinema aesthetics, through a rigorous analysis of the three films included in the first programme. By one of the leaders of the new generation of critics, ex-co-editor of *Sequence* and new editor of *Sight and Sound*.

POWELL, Dilys, “White Hopes”, in Sunday Times, 5 February 1956

In this short piece, the famous critic Dilys Powell describes her new faith in British Cinema generated by the first Free Cinema screening.

Free Cinema 3 “Look at Britain”

BERGER, John, “Look at Britain!” in Sight and Sound, Summer 1957

Consult <http://www.bfi.org.uk/features/freecinema/archive/index.html>

Berger delivers a similar review as the one Lambert wrote after the first Free Cinema programme. He nevertheless largely focuses his analysis on Anderson’s *Every Day Except Christmas*.

“Free Cinema 3: Look at Britain”, NFT Programme leaflet and booklet, May 1957

Free Cinema 6 “The Last Free Cinema”

HOGGART Richard, “We Are the Lambeth Boys” in Sight and Sound, summer/autumn 1959, pp. 164-165

“End of a Movement? What the Free Cinema has Achieved”, in the Times, 18th March 1959 (signed “a correspondent”)

Praises the quality of the last programme and analyses the success of the series in terms of prestige, rather than economic significance.

“Enginemen and Refuge England” in Sight and Sound, summer/autumn 1959, p. 174

A short review of the two films.

McLeod Lewis and Russell Elizabeth, “The End of Free Cinema”, Film and TV Technician, April 1959, p.61

An interestingly disappointed review of Free Cinema’s achievements. For the authors, the movement has stopped too early to achieve anything.

“The Last Free Cinema”, NFT Programme leaflet, March 1959

The text of the Free Cinema’s swansong, written by Anderson and his colleagues for the last NFT screening.

Reviews of the films in the Monthly Film Bulletin

Together: July 1956, n270, p. 95

Momma Don’t Allow: October 1959, n309, p.

Nice Time: December 1958, n299, p. 160

Everyday Except Christmas, March 1958, n290, p. 39

Refuge England, June 1959, n305, p. 77

We Are the Lambeth Boys, June 1959, n305, p. 77

Enginemen, May 1959, n304, p.64

NB: The press-books of the following films are available from *bfi* Special Collections: *Momma Don’t Allow*, *Together*, *Nice Time* and *We Are the Lambeth Boys*.

References in foreign languages

LOVELL Alan and FERRARIO Davide (ed), Free Cinema, Bergamo/Modena: Assessorato alla Cultural del Comune di Modena/Lab 80, 1981

This catalogue was published in 1981 on the occasion of two retrospectives of on Free Cinema organised in Bergamo and Modena in 1981/82. It consists of new texts and

translated versions of classic texts by Anderson, Lambert, Berger among others. The second part of the book reviews 30 films associated with Free Cinema and the British New Wave.

MARTINI Emanuela (ed), Free Cinema e Dintorni: Nuovo Cinema Inglese, 1956-1968, 2nd edition, Torino: Lindau, 1998

This collection of essays and interviews, which reproduces a few important texts mentioned in this bibliography, tackles the whole issue of New British cinema in development between the launch of Free cinema and the Swinging Sixties.

TOROK Jean-Paul, "Qu'est-ce que le Free Cinema?" in Positif, December 1962, pp. 13-20

One of the most comprehensive articles on Free Cinema written in French. Historical and critical analysis of the movement and its films.

PILARD Philippe, "Free Cinema, Un Cinema Libre?" in Images Documentaires, n20, 1er trimestre 1995, pp. 33-44 [*not held by the bfi National Library*]

A very personal study of the movement, in the context of 1950s British society, culture and cinema.

MARCORELLES Louis, "Une Aventure Esthétique: "Free Cinema", Cahiers du Cinema, March 1960, pp. 40-42

An original analysis of the movement, including various aesthetic influences from Mizoguchi, Pudovkin and Zavattini.

Other documents available at the <i>bfi</i>
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* The *bfi* National Library holds 2 folders of press cuttings, original booklets and programme notes on Free Cinema. Please ask for help at the reading room counter.

* *bfi* Special Collections hold a certain amount of original Free Cinema documents such as NFT programme notes, press-books and production documents. Contact Special Collections office or ask the staff at the counter in the Library reading room.

* *bfi* Online now has a comprehensive feature on Free Cinema, including the films, articles, original documents and stills.

bfi Online is the British Film Institute's pilot multimedia archive for education and research use, offering video extracts and complete films and

television programmes, scripts, stills, posters and production designs, recorded interview extracts and a range of other materials relating to British film and television history. The service is available at the *bfi* National Library, the National Film Theatre and the Broadway Media Centre in Nottingham.

* Finally, for those who cannot access *bfi* Online, an abridged version of the *bfi* Online Free Cinema feature is available on the *bfi* website. It includes short biographies, the complete transcript of the Free Cinema discussion at the NFT in March 2001, original documents such as the 1956 manifesto, essays on the movement and reviews of the programmes.

Consult <http://www.bfi.org.uk/features/freecinema/index.html>.