NIGHT AND SUNDAY MORNING (1960)

Directed by Karel Reisz

SATURDAY NIGHT AND SUNDAY MORNING (1960)

WEDNESDAY May 13th 7PM

SATURDAY May 16th 2PM / 7PM



"Those who cannot do it will be destroyed on the lathe of heaven."

Mistranslation, Ursula K. Le Guin, The Lathe of Heaven (1971)

What is a lathe but opposing forces in revolution?

Untested as a leading man, Albert Finney plays Arthur outside the permissions of British cinema — a working-class protagonist who drinks through Saturday night, cuckolds in duplicate Sunday morn, and refuses each day to be improved. Arthur turns metal on a lathe, curls of swarf falling away, each spiral glint a reminder of matter shifted from its core.

Lindsay Anderson and Tony Richardson were already remaking the screens of the United Kingdom. Karel Reisz crystallized a foundational document of the British New Wave.

The Le Guin reader will recognize what Arthur is standing against. Devotees of Kinonik might remember Norma Rae. Arthur's lathe is cosmology bolted to the floor of a postwar British factory and put on piecework — the geometry of protracted heaven, sold to private equity and rented back.

Our hero has no theory, would laugh at the suggestion, not tryna redesign the world. Arthur knows deep in his cups that one can be brought to the lathe without consenting to the cut. The week machines him; he machines the week-end.

The condition Le Guin diagnosed in 1971 has, in the fifty-five years since, become ambient and total. What we get from Reisz's 1960 masterpiece is a precis; anger clarified like butter before browning.

Sometimes you bring the work to the tool. Sometimes you bring the tool to the work.