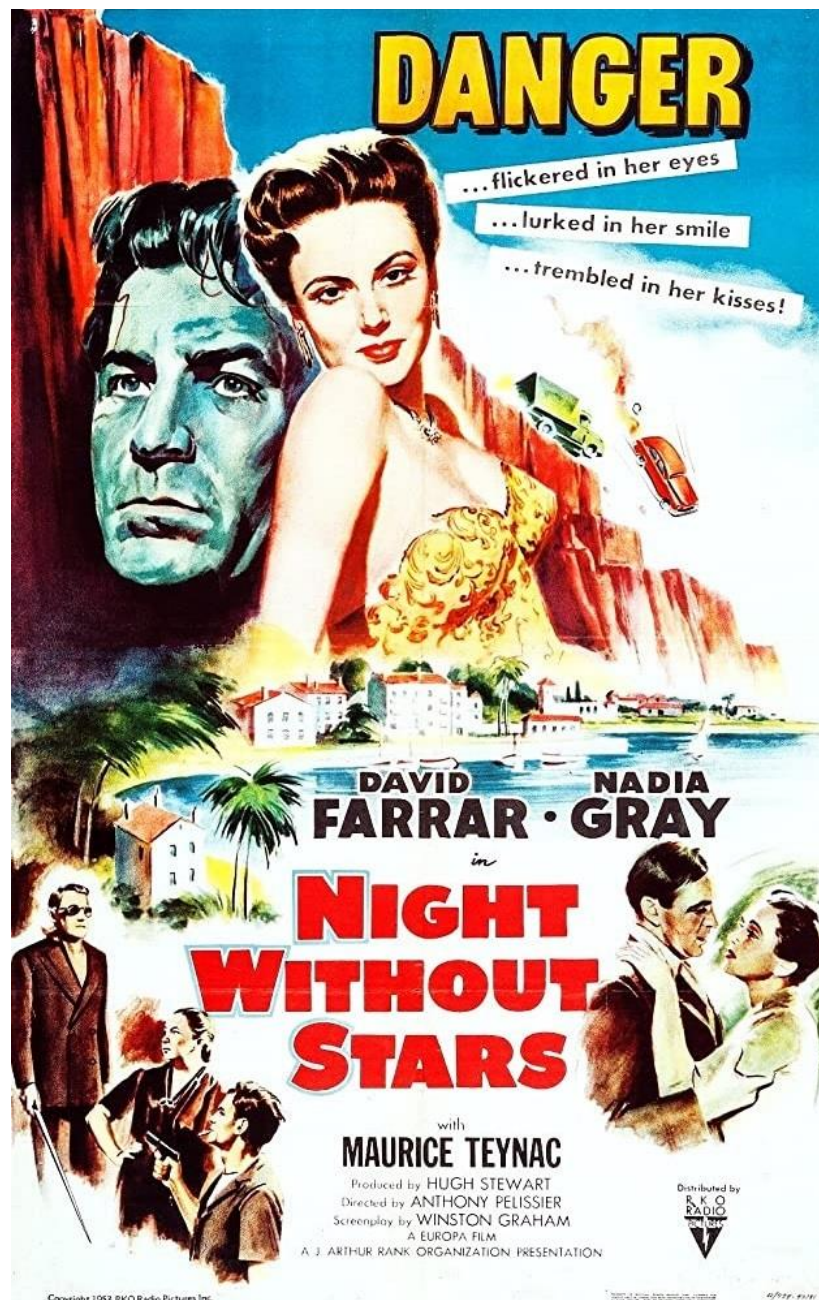


WG adaptations 1951-2019

(1) *Night Without Stars* (J. Arthur Rank Organisation, 1951)

FEATURE FILM, 82 minutes, directed by Anthony Pelissier, with David Farrar and Nadia Gray. Script by WG, substantially revised by the director, from the author's 1950 novel.



(2) *Night Without Stars* (General Motors Hour, 1954)

RADIO DRAMATISATION broadcast widely in Australia in two sixty-minute parts in November / December 1954. Written by Richard Lane and produced by Harry Dearth, with Charles Tingwell as Giles and Dinah Shearing as Alix.

NIGHT WITHOUT STARS
(Wednesday, November 17, at 8.30 p.m., from 2GB and 4BH — one hour.)

WINSTONE GRAHAM'S action packed novel has been adapted for radio by Richard Lane and will be presented in two parts on successive Wednesdays.



DINAH SHEARING stars in the General Motors Hour drama, *Night Without Stars*, from AW at 8 tonight (Thursday, Nov. 18).

(2GB serving Sydney, 4BH Brisbane, 7LA Launceston and AW Melbourne)

On 27 November, in his *Around the Dial* column in Sydney's *Daily Telegraph*, Alexander Macdonald reviewed the production thus:

NIGHT WITHOUT STARS — *but not without migraine, believe me.*

Messrs. Harry Dearth and Richard Lane elected to smack

the listening public across the ear with a serialised play bearing the above title.

Within its span of a hundred and twenty minutes, Night Without Stars offered a plot of such stupefying complexity, interpreted by such a number of inscrutable foreign accents, that I doubt whether even the cast understood what it was all about.

The head foreigner was Miss Dinah Shearing, whom I am now happy to nominate as Miss Epiglottis of 1954. The way Miss Shearing pronounced the French "Rrr" was fascinating to listen to. It put me vaguely in mind of an outboard motor in low gear.

So, what with quivering nervously every time Miss S. came to an R, and trying to decide exactly when and where the hero, Mr. Tingwell, was pretending to be blind, I found the entire situation utterly baffling.

It was possible, however, to deduce that (a) the situation had something to do with the French Resistance Movement and (b) Mr. R. Lane adapted this play whilst in a coma.

Lovers of the surrealistic may perhaps have been enchanted by the sudden interpolation, halfway through the second instalment, of a group of tipsy G.I.s singing the Whiffenpoof Song.

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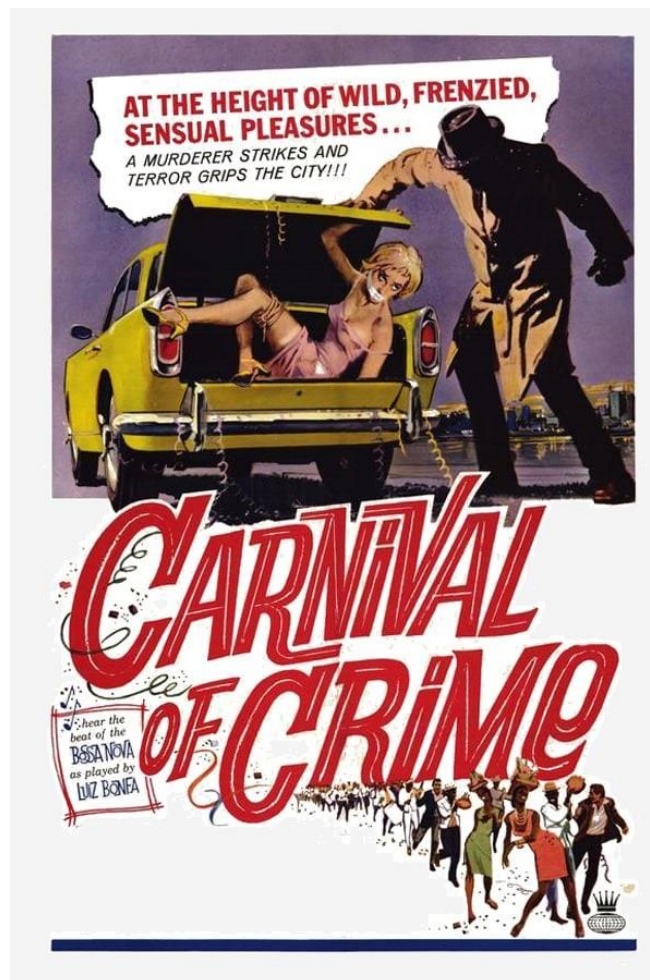
(3) *The Little Walls* (BBC, 1956)

RADIO DRAMATISATION presented on the Light Programme at 20:00 on six consecutive Thursday evenings from 4 October to 8 November 1956. With Godfrey Kenton, Grizelda Hervey, Anne Cullen and Jack May. Other parts by Gladys Spencer, Trevor Martin and Morris Sweden. Episodes titles: (1) Death in Amsterdam, (2) The Clue in Capri, (3) The Recognition, (4) Leonie Explains, (5) Buckingham is Explained, (6) The Reckoning. Produced by Norman Wright. Scripts by Denzil Roberts, from WG's 1955 novel.

(4) *Fortune is a Woman* (Columbia Pictures, 1957)

FEATURE FILM, 95 minutes, directed by Sidney Gilliat, with Jack Hawkins and Arlene Dahl. Released in the USA in 1958 as *She Played With Fire*.

Adaptation of WG's 1952 novel by Val Valentine. Film script by Sidney Gilliat and Frank Launder.



(5) *Carnival of Crime* (Crown International Pictures, 1964)

FEATURE FILM, 90 minutes, directed by George M. Cahan. Also released as *Carnaval del crimen* (Argentina, 1962) and *Sócio de Alcova* (Brazil, 1962).

A free adaptation by Bill Barret of WG's 1956 novel *The Sleeping Partner*.

(6) *Take My Life* (BBC, 1964)

RADIO DRAMATISATION presented on the Home Service at 15:00 on Monday 18 May 1964, with John Bentley, Olive Gregg, Sydney Fleming and Kenneth Hyde. Pianist: Frederick Stone. Producer: Graham Gault.

Truman Reeves' adaptation of an original work "by Winston Graham and Valerie Taylor" suggests that his source material was 1946 film script rather than 1947 novel.



(7) *Marnie* (Universal Pictures, 1964)

FEATURE FILM, 130 minutes, directed by Alfred Hitchcock, with Tippi Hedren in the title role and Sean Connery as Mark.

Script by Jay Presson Allen from WG's 1961 novel.

(8) *The Sleeping Partner* (Anglia Television, 1967)

TELEVISION DRAMATISATION, 80 minutes, directed by John Jacobs.

Presented as the first instalment of ITV's *Summer Playhouse* season on 3 July 1967, with Keith Michell (below, with Barbara Shelley), Francis Matthews and Peter Jeffrey. Script written by Patricia Highsmith and Anthony Steven and edited by John Rosenberg; from WG's 1956 novel.



(9) *Mord nach der Oper* (WDR, 1969)

A 90-minute German **TELEVISION FILM** adaptation of WG's 1947 novel *Take My Life*. Screened in Hungary in 1971 as *Gyilkosság opera után* (both the German and Hungarian titles translate as *Murder after the Opera*).

Directed by Michael Braun; teleplay by Dr. Helmut Pigge.

(10) *The Walking Stick* (MGM, 1970)

FEATURE FILM, 97 minutes, directed by Eric Till.

With David Hemmings and Samantha Eggar. Screenplay by George Bluestone from WG's 1967 novel.

(11) *The Tumbled House* (BBC, 1971)

A 90-minute **RADIO DRAMATISATION**, in Radio 4's *Saturday Night Theatre* slot at 20:30 on 13 March 1971, with a repeat two days later at 15:00.

With Gary Watson. Freely adapted from WG's 1959 novel by Val Gielgud. Producer: Betty Davies.

(12) *The Tumbled House* (TROS, 1974)

As *Smaadschrift* (*Libel Script*), a 65-minute **RADIO DRAMATISATION** broadcast by Dutch radio station TROS on 5 January 1974.

Translation and direction by Rob Geraerds. With Arnold Gelderman as Don Marlowe, Robert Sobels as Roger Shorn and Trudy Libosan as Benny.

(13) *The Japanese Girl* (BBC, 1974)

A 45-minute **RADIO DRAMATISATION**, presented on Radio 4 at 20:15 on Wednesday 29 May 1974 and repeated the following day at 15:05.

Produced by John Theocharis and scripted by Geoffrey Matthews from WG's 1971 short story.

(14) *Marnie* (BBC, 1975)

A 90-minute **RADIO DRAMATISATION** (the first of two – see also (22) below) presented in Radio 4's *Saturday Night Theatre* slot at 20:30 on 20 September

1975. Adapted for radio by John Kirkmorris from WG's 1961 novel with Julie Hallam in the title role, Michael Spice as Mark and Christopher Bidmead as Terry. Producer: Richard Wortley.

(15) *Poldark* (London Films in association with the BBC, 1975-6)

On BBC One at 19:25 on Sunday evenings from 5 October 1975 to 18 January 1976, a sixteen-part **TELEVISION DRAMATISATION** of WG's first four Poldark novels starring Robin Ellis and Angharad Rees (both below) with Ralph Bates, Jill Townsend and Clive Francis. Writers: Jack Pulman (episodes 1-4, from *Ross Poldark*), Paul Wheeler (episodes 5-8, from *Demelza*), Peter Draper (episodes 9-12, from *Jeremy Poldark*) and Jack Russell (episodes 13-16, from *Warleggan*). Script editor Simon Masters. Directors: Christopher Barry (1-4), Paul Annett (5-8 and 13-16) and Kenneth Ives (9-12).



(16) *Poldark* (London Films in association with the BBC, 1977)

On BBC One at 19:15 from Sunday 11 September to Sunday 4 December 1977, a thirteen-part **TELEVISION DRAMATISATION** of the fifth, sixth and seventh Poldark novels. Writers: Alexander Baron (episodes 1-5, from *The Black*

Moon), John Wiles (episodes 6-9, from *The Four Swans*) and Martin Worth (episodes 10-13, from *The Angry Tide*). Directors: Philip Dudley (1-5 and 10-13) and Roger Jenkins (6-9).

(17) *The Forgotten Story* (HTV, 1983)

On the UK's Independent Television Network at 17:30 from Sunday 9 January to Sunday 13 February 1983, a **TELEVISION DRAMATISATION** in six 25-minute episodes. Adapted by Arden Winch (*Colditz, Wings, Blood Money*) from WG's 1945 novel and directed by John Jacobs (see also (7) above). With Angharad Rees and Van Johnson.

(18) *The Little Walls* (BBC, 1991)

On Radio 4 at 14:30 on Saturday 2 November 1991, with a repeat broadcast two days later at 14:00, a 90-minute **RADIO DRAMATISATION** of WG's award-winning 1955 novel. With Eric Allen, Ronald Herdman, Siriol Jenkins, Cassie McFarlane, Neil Roberts, David Sinclair, Matthew Sim and Auriol Smith. Written by Juliet Ace and directed by Ned Chaillet.

(19) *Poldark* (HTV, 1996)

First broadcast on the ITV network on 3 October 1996, this 103-minute **TELEVISION FILM** of WG's eighth Poldark novel *The Stranger from the Sea* features John Bowe as Ross, Mel Martin as Demelza and Michael Attwell as George. After a lukewarm critical reception, plans to follow it with adaptations of the three remaining novels of the saga (with *Bella* not yet written) were abandoned. Director: Richard Laxton. Writer: Robin Mukherjee.

(20) *Marnie* (Sean O'Connor, 2001)

Written (for a cast of just five adults and one child) and directed by Sean O'Connor, *Marnie* the **STAGE PLAY** premiered at Basingstoke's Haymarket Theatre on 16 January 2001, where it ran until 3 February before transferring to Chester's Gateway Theatre. From WG's novel.



Programmes of the two stage adaptations – see (20) and (21)

(21) *Marnie* (Dora Viceníková and Jan Antonin Pitínský, 2008)

Another adaptation for the **STAGE**, this time by the Czech Republic's National Theatre Company. This production opened at the Reduta Theatre, Brno on 10 October 2008; after a run of unknown duration, it was then sporadically reprised until its last performance on 2 May 2012. The script was written by Dora Viceníková and Jan Antonin Pitínský (who also directed); the play's sixteen parts were enacted by a company of twelve led by Eva Novotná in the title role. The parts of Mark, Bean and Little Jesse were each played by two actors, presumably of different ages; conversely, two of the troupe took four of the smaller parts each.

(22) *Marnie* (BBC, 2011)

On Radio 4 at 14:30 on Saturday 27 August 2011, a 60-minute **RADIO DRAMATISATION** by Shaun McKenna of WG's 1961 novel, with Jade Williams in the title role. Directed by Marion Nancarrow.

(23) *Poldark* (Mammoth Screen, 2015)

On BBC One at 21:00 from Sunday 8 March to Sunday 26 April 2015, a **TELEVISION DRAMATISATION** in eight parts of the first two Poldark novels (*Ross Poldark* and *Demelza*) with Aidan Turner as Ross and Eleanor Tomlinson as Demelza. Directors: Ed Bazalgette (episodes 1-4) and William McGregor (5-8). Scripted by Debbie Horsfield.

(24) *Poldark* (Mammoth Screen, 2016)

On BBC One at 21:00 from Sunday 4 September to Sunday 6 November 2016, a **TELEVISION DRAMATISATION** in ten parts of the third and fourth Poldark novels, *Jeremy Poldark* and *Warleggan*. Directors: Will Sinclair (1-4), Charles Palmer (5-8) and Richard Senior (9-10). Scripted by Debbie Horsfield.

(25) *Poldark* (Mammoth Screen, 2017)

On BBC One at 21:00 from Sunday 11 June to Sunday 6 August 2017, a **TELEVISION DRAMATISATION** in nine parts of all of the fifth and part of the sixth Poldark novels (i.e. *The Black Moon* and *The Four Swans*). Directors: Joss Agnew (episodes 1-2 and 6-9) and Stephen Woolfenden (3-5). Scripted by Debbie Horsfield.

(26) *Marnie* (Nico Muhly, 2017)

This sixth *Marnie* adaptation, an **OPERA** by Nico Muhly (next page) received its world premiere at London's English National Opera on 18 November 2017 with Sasha Cooke singing the title role, Daniel Okulitch playing Mark and ENO favourite Lesley Garrett as Mrs. Rutland. Director: Michael Mayer.



Nico Muhly



Meet the new Ross ... Robin Ellis and Aidan Turner, *Poldark*, 2017

(27) *Poldark* (Mammoth Screen, 2018)

On BBC One at 21:00 from Sunday 10 June to Sunday 29 July 2018, a **TELEVISION DRAMATISATION** in eight parts of the remainder of the sixth and all of the seventh *Poldark* novels (i.e. *The Four Swans* and *The Angry Tide*). Directors: Joss Agnew (episodes 1-3 and 7-8) and Brian Kelly (4-6). Scripted by Debbie Horsfield.

Note: *Poldark* (Mammoth Screen, 2019)

Mammoth Screen's fifth and last series of *Poldark* aired on BBC One in eight parts from Sunday 14 July to Monday 26 August 2019 – but, because writer Debbie Horsfield set her narrative in the period between the close of *The Angry Tide* in 1799 and the opening of *The Stranger from the Sea* in 1810, i.e. because, whilst using WG's characters she eschewed his source novels altogether, **THIS CANNOT BE CONSIDERED A TRUE ADAPTATION.**

SUMMARY (to date)

Seventeen novels and one short story have been adapted* (the majority more than once) to produce five feature films, two TV films, seven TV drama series and one standalone production, two radio drama serials and seven standalone productions, two stage plays and one opera.

* Adaptations from one format to another by the author himself – e.g. *Forsaking All Others* (unproduced stage play) to *Strangers Meeting* (novel); *Take My Life* (screenplay to novel); *The Merciless Ladies* (novel to unproduced screenplay) – have been ignored.

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