

**Don't Look Now?
British Cinema in the 1970s
Conference**

**School of Arts, Languages and Literatures
University of Exeter**

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Paper Abstracts

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Peri Bradley

Hideous Sexy: The eroticised body and deformity in 1970s British Horror Films

This paper proposes to analyse how British film makers of the 1970s represented fetishised bodies in the context of the horror genre. These films are regarded as second rate and even as part of the 'sexploitation' market of the time. However the intertwining of the erotic and the deformed and the strangely powerful response of both fear and excitement that is initiated by these images reveals a deeper, almost primeval response that begs to be addressed.

The 1970s was a time of great change and upheaval, heralding a transitional period between the revolutionary 60s and the upwardly mobile 80s. Representations of the body and in particular, the monstrous body, expose the most deep rooted fears and anxieties prevalent in the culture of that specific era. The 60s had seen the hairy backed beast, sex, released into the urban areas of society, invading domestic spaces and promoting promiscuity. The 70s warily accepted the beast, but had in no way tamed it. It began to intrude into every aspect of everyday life and the deeply felt concerns about its impact on and erosion of established moral values of the time are expressed through the erotic but transgressive body.

Looking at such films as *The Beast in the Cellar* (1970) and *The Wicker Man* (1973), the treatment of the erotic/deformed/transgressive body, as one that must be suppressed and hidden but is ultimately irrepressible, will be analysed in light of such theorists as Foucault and his theory on sexuality, Linda Williams and her analysis of pornography and the sexual being and Jacobs' writings on the attached glamour of the damaged body.

Charlotte Brunsdon

Empty Spaces of Cinematic London

This paper takes the 1971 film *Villain* (Tuchner) as a starting point for an analysis of some of the empty spaces of London-set films. The denouement of *Villain* takes place in a derelict urban waste-land south of the River – what would now be called a 'brown-field

site' – where the remains of industrial or manufacturing buildings are visible alongside railway arches and the chimneys of Battersea Power Station.

I will argue that this setting, in *Villain* is just one of a number of similar settings in British cinema through which it is possible to trace a history of both post-war London and post-war British film. An historical account of these spaces, which include bomb-sites, demolition sites, parks, temporary car-parks, derelict warehouses and docks, brings together a diverse group of films from different genres and requires attention to the interplay of genre and geography. This type of setting is attractive to film-makers because of its often un-regulated, liminal quality. It is usually easy to film in this type of location, and the space can often be dressed without restriction. However, within film narratives, these spaces often retain a certain 'recalcitrance of the real', which speaks to other stories than those being told by the film set there. It is this interplay between the empty space as fictional setting and the empty space as a trace of other socio-economic stories that this paper will explore.

Mark Broughton

Landscape and Dialectical Atavism in *The Ruling Class*

English fiction films in the early 1970s developed new modes of deploying country house locations, whereby the architecture and history of an estate became intrinsic to narrative. At the same time, the new approaches to landscape historiography that emerged in the decade were anticipated by these films. My paper addresses the narratorial functions of landscape in one of the most innovative country house films of the 1970s, *The Ruling Class* (Medak, 1972).

Matching the genre hybridity of Peter Barnes's original play, *The Ruling Class* pursues its protagonist's transformation through a landscaped trajectory. The film progresses from formal to picturesque gardens, mobilising a paradigm shift in the history of English landscape architecture to deconstruct the relationship between the aristocracy and landownership.

Formal grounds constitute the site where 'paranoid plots' threaten the main character, J.C. He fears the revelation of these schemes more than the schemes themselves. In response, he lets himself become intertwined in the plots, appropriately suturing the formal landscape into a fantasy of courtly love. On the other hand, after J.C. has taken on the personality of Jack the Ripper, his soliloquy is recited in a picturesque space. Here the partial concealment typical of the picturesque is used to camouflage his madness. Therefore his arc comically and perversely straddles the divide between the courtly allegories of the formal garden and the pleasing concealments of the picturesque.

My paper will thus consider the way in which the film creates a dialectics between two historical landscape styles. Landscape as history is abstracted into structural components, or myths. The gardens, like the film's other cultural references, are surfaces, pastiches detached from their provenance. It is apt that a film which attacks the aristocracy denies even the aesthetic pedigree of the ruling class's landscapes.

Andrew Burke

Periodizing the 70s?: Breaks, Continuities, and British Cinema

In *A Singular Modernity*, Fredric Jameson argues that periodization is as "intolerable and unacceptable" as it is "inevitable." Although periodization confers a spurious harmony

upon a wealth of incommensurable social and cultural phenomena, and naturalizes breaks in the face of clear continuities and overlaps, it nevertheless serves an indispensable purpose in thinking about history. The cultural objects that present both the greatest pleasures and the greatest problems when it comes to the compulsion to periodize are those on the cusp between the end of one period and the beginning of another. There are a number of films that operate in this way when thinking about the transition between the 1970s and 80s in British cinema: Derek Jarman's *Jubilee* (1978), Chris Petit's *Radio On* (1979), and even somewhat belatedly, Peter Greenaway's *The Falls* (1980). These films are potentially annexable to either decade, but their full force rests in the ways they capture a transitional moment between a set of emergent characteristics of the decade to come, and residual elements that connect them to a disappearing space and time. But it is John Mackenzie's *The Long Good Friday* (1979) that presents this conundrum most dramatically. Indeed, the film itself thematizes ideas of historical breaks and renewals in its choice of Easter Weekend as its setting and of the East End of London as its location, but it also conveys something of the anxious anticipation that comes when a new beginning seems just around the corner. Building on allegorical readings of the film which understand it as a commentary on the emergence of Thatcherism and the end of the postwar consensus, this paper examines the ways in which *The Long Good Friday* captures both the libidinal charge that comes with the effort to periodize and the sense of loss and catastrophe that haunts this excitement.

Dylan Cave

Romanticising multi-cultural Britain: Sidney Poitier's *A Warm December* (1973)

A Warm December, Sidney Poitier's second film as director, is a forgotten curio. Emerging in the first slate of First Artists productions (the company formed by Streisand, Newman, Poitier and McQueen) in 1972, the film failed to enjoy the success of higher profile titles like Newman's *The Life of Judge Roy Bean* and McQueen's *The Getaway*. Its melodramatic excesses, from whirlwind romance to a final-reel terminal illness, fell foul of the brutal, but stylised, realism now associated with early-70s American cinema.

Its value, however, rests in the unique combination of discourses within the film and around its production. As a story about a middle class African-American couple living in the UK, the film occupies an inimitable position in 1970s mainstream British cinema. Its depiction of a mature multi-cultural society is at odds with the later more famous British features of Horace Ove and Menelik Shabazz, creating a distinct romanticising of race relations in the Britain of the early 1970s. This onscreen depiction finds an echo in the film's production history. Supported both in front and behind the camera by the pool of black acting talent working in Britain at the time, the film nevertheless marked an end point for many who wanted to work in film. Johnny Sekka found limited success by moving to the US, but others – like Earl Cameron or Harry Baird - only acted in one or two more films before giving up the business.

The film's general disappearance seems to reflect the death knell it unwittingly rang out in 1972. Despite playing on British television and receiving a limited Stateside VHS release in 1998, this alternative representation of 1970s multi-cultural Britain is now largely absent. As a film archivist, the pursuit of this film for inclusion in the archive (despite its admittedly nebulous status as both 'British' and a piece of good cinema) is nonetheless important as it offers a different chapter in the story of black British film.

E. Anna Claydon

Masculinity and Deviance in British Cinema of the 1970s: Sex, Drugs and Rock and Roll.

This paper will focus on discussing how British cinema problematised masculinity throughout the 1970s by taking the already dejected male characters of the sixties into the pessimistic vacuum of the depressed seventies. Centring on the men represented in *The Wicker Man*, *The Rocky Horror Picture Show*, *Tommy* and *Jubilee*, this paper will analyse the freedom gained by the abjected individual in his rejection of society as juxtaposed against the repression of seventies British ideologies and will propose that it was only through experimentation with hyper- and hypo-masculinity that representations of men in British cinema could begin to formulate a masculinity for the post-sexual revolution period. As such, the paper will also touch on some issues connected with this which reference the 1980s but will ultimately be arguing that the 1970s was the key period in shaping a neo-masculinity in British cinema.

Much of what I shall be talking about in this paper develops theories expanded on in *The Representation of Masculinity in British Cinema of the 1960s: Lawrence of Arabia, The Loneliness of the Long Distance Runner and The Hill* (Edwin Mellen) in which I debated the issue of a 'crisis of masculinity' as a crisis, rather, of masculinism, which resulted in increasingly decentred male subjects in British cinema of the period who ultimately sought self-dejection in favour of social abjection. In the four films I shall be examining in this paper, the narratives focus upon levels of isolation to varying extents but, in each, the disparate relations between characters are framed as state of the nation metaphors for which the symbolic value and meaning is eventually damning of British society in the 1970s.

Julie F. Codell

The Ideological Adventure of *The Man Who Would Be King* (1975)

Long dismissed as a 'mere' adventure story, *The Man Who Would Be King* (1975) has had little scholarly analysis (see bibliography below). The film's advertising posters and trailers endorsed that 'adventure' content, as did most of its critical reviews. Directed by John Huston, who became an Irish citizen in 1964, its British connections included cinematographer Oswald Morris, actors Michael Caine, Sean Connery, and Anglo-Indian Saeed Jaffrey (OBE, 1995), among others, a basis in Rudyard Kipling's story by the same title, and battle scene advisor Richard Drew-Smythe of the British Indian Army.

But Victorian boys' adventure stories were a major venue for imperial discourses and propaganda, as this film also functions. Seen through the lens of 1970s Britain, the film's epic visuality, narrative content, Victorian imperialist discourse, notions of heroism/anti-heroism, musical score and representation of ethnic 'Others' take on new significance in the context of the rise of the 1970s National Front, South Asian immigration, and aggressive speculation in banking and real estate. This social historical context exposes how 'adventure story' legitimates and disguises contemporary circumstances through naturalized representations of individualism, racial hostility, class divisions, national identity and a shared 1970s film theme of doomed heroes (A. Walker),

My focus is several scenes developed by Huston and not in Kipling's story. I argue that these scenes contrast with the film's seemingly light-hearted view of rascals replicating imperial

enterprise by glimpsing disjunctions within the film's overall apolitical tone. Through these scenes, I will consider other vital points, like the production site chosen for political convenience, Morocco reconstructed as 'India', which contributed to layers of orientalizing and Othering of represented 'natives' resulting in gross ethnographic inaccuracies, and Huston's autobiographical account of the film's long gestation from a Hollywood film in the 1950s (with Bogart and Gable!) to a British film by 1975. His account was a conscious self-fashioning of his own imperial identity told as an autobiographical 'adventure' story, paralleling the film's genre. Studying this film in contexts of Huston's autobiographical account, British 1970s social history and film industry developments, growing transnationalism in film production, and Huston's *oeuvre* helps us reassess this film's ideological position as an 'adventure' story.

Paul Davies

“This man must be stopped: Bring me an elephant gun!” The Unstoppable Ken Russell and His Contribution to British Cinema in the 1970s and Beyond.

In Alexander Walker's *National Heroes*, the section entitled “Russellmania” concentrates on Russell's “pact” with David Puttnam in 1973 to direct six films on musicians. While Walker concedes “genuine visual flair, evident in every film he made at that period”, he also writes that “[The] result in all his films based on artists' lives is a heightening of true incidents into absurdity for shock-effect.” However, Ken Russell was subsequently to play a pivotal role in 70s British cinema. His influence could be felt both throughout the rest of the decade and up to the present day in precisely this combination of stylistic experimentation and more conventional film biography.

With the British New Wave running out of steam by the end of the 1960s, Russell bridged the ensuing vacuum between avant-garde aspirations and the simultaneous desire for more conventional narratives. On the one hand, he was the first director to escape the dictates of social realism and television aesthetics that had hampered British cinema since Powell and Pressburger, sharing as he did their rhapsodic synthesis of colour, design and music. On the other, Russell's 70s films in particular such as *The Music Lovers* and *Mahler* were melodramas very much along the lines of *The Red Shoes* with a recognisable soap opera format—the trials and tribulations of a composer's life both domestic and artistic.

Russell's subsequent influence can be detected over a thirty-year period. It can be found in the films of his set designer on *Savage Messiah* and *The Devils*, Derek Jarman, who went on to become a true experimenter in form. Then there's Peter Greenaway, who while remaining stubbornly faithful to an avant-garde filmic approach still manages as he himself has often put it to ‘tell a story’ in the end. Finally, the hyper realism, use of colour and musical interludes of more recent films like *The Full Monty* and *Calendar Girls* owe much to Russell. Ultimately, without him the current British cinema landscape would be a much different place.

Josephine Dolan and Andrew Spicer

At the margins of the canon: the context and content of Anthony Simmons' films

Although an active film (and television) director throughout the 1970s, the significant contribution of Anthony Simmons to British film making has been largely ignored, part of the wider marginalisation of the 1970s that the conference seeks to redress. *The Optimists of Nine Elms* (1973) and *Black Joy* (1977) were important films and yet Simmons has been positioned as a punctuation mark between the good and the great of British

film making. The process of relegation is never a simple matter of forgetting, but is bound up in a complex set of circumstances that includes the context of legal and economic constraints, as well as the critical legacies about the content and value of the films that produce canons. Drawing on material gathered in a recent, extended interview with Anthony Simmons, as well as other sources, these two papers will explore the particular sets of circumstances that have produced and continue to reproduce his marginal position within the canon of British film makers. Andrew Spicer's paper will locate Simmons' films in the industrial contexts of the day and will explore the ways in which his films both inform and are informed by key movements in the tradition of British film making. Josephine Dolan will explore the content of the films, and their critical reception, and consider the ways in which this has contributed to the marginalisation of this work. Overall, they will argue that Simmons has played a much greater role in the development of British film making than previously realised and that his work should be restored to a more generous and comprehensive history of British cinema that will acknowledge the importance of the 1970s.

Ricardo Domizio

Nicolas Roeg's Italian Job: *Don't Look Now* and the Italian exploitation film of the 60s and 70s

This paper will examine the reverberations between Nicholas Roeg's highly regarded 'Art-horror' film of 1973, *Don't Look Now*, and the extraordinary cycle of low budget horror and crime films to emerge from Italy in the 1960s and 70s. This disparaged and historically 'forgotten' set of films, popularly known as *gialli*, have recently garnered some critical attention due to the high profile support and celebration they have received by the likes of Joe Dante and Quentin Tarantino, who hosted the *Italian Kings of the B's* retrospective at the Venice Film Festival in 2004. This in turn has led to a belated examination of some of the connections between this period of Italian filmmaking and Hollywood, but as yet no such investigation has taken place in regards of a possible Anglo-Italian cinematic connection.

This paper will seek to redress this by using Roeg's *Don't Look Now* to open up a discussion about the various points of convergence between British and Italian cinema in the 1970s: industrially, aesthetically, and ideologically. In particular, it will look at the extraordinary similarities in the visual styles of Roeg and Mario Bava, who many regard as the originator of both the filmic *giallo* and the 'slasher' movie of the 1970s. This coincidence of styles will be examined in the light of both directors' roots in the cinematography and stylistics of horror, their interest in the themes of looking, perception, and temporal dislocation, and finally in regard of British cinema's increasing recalibration towards European rather than American 'patronage' in the decade of the 1970s.

Kevin J. Donnelly

British Cinema and the Visualized Live Album

At the turn of the 1970s, Hollywood investment dried up and the British film industry had a significant downturn in production and budgets. Concurrently, there was a massive boom in worldwide record sales. It was therefore no surprise that the 1970s saw a large-scale move to use pop and rock music in films, where it offered new aesthetic possibilities for film making as much as accessed to youth audiences.

A whole zone of British cinema of the 1970s makes more sense when approached from the perspective of the music industry rather than the film industry. Music formats of the time were translated onto celluloid: concept albums led to rock operas and live albums became concert documentaries or 'rockumentaries'.

Emerging in the 1960s, the rockumentary or rock documentary was the bastard offspring of the respectable documentary and backstage musical. American films like *Woodstock* (1970) and *Gimme Shelter* (1970) established the format internationally, mixing concert performance with backstage cinema verité.

In the 1970s, the adoration of values such as musicianship, authenticity and creativity associated with progressive rock led to a succession of live concert films that documented groups at the apex of their live performances, and often were paired with a live LP release. These included The Beatles's *Let It Be* (1970), Emerson, Lake and Palmer's *Pictures at an Exhibition* (1971), T.Rex's *Born to Boogie* (1973) and Yes's *Yessongs* (1973) and Led Zeppelin's *The Song Remains the Same* (1975). These and other rockumentary films will be under discussion in this paper which will discuss the buoyancy of the genre. They are unique in that visual style is unerringly subordinated to the primacy of the soundtrack, necessitated by the films manifesting a visualization of the group's live albums.

Laurel Forster

Surviving the 70s: A discussion of *Survivors*, feminism and British SF film

The 1970s was a decade of political and social dislocations. It is well understood that the television of this period frequently reflected such current debates in its realist drama and popular long-running series. My interest lies in the way feminist debates were treated within British television and film. Moving beyond realism, this paper will concentrate on the science fiction genre, long understood as a means of reflecting socio-political uncertainties and anxieties, with a particular focus on conceptions of futuristic domestic arrangements, and explorations of the female role in society. A central question is how different feminist debates of the 1970s filtered through British science fiction television and film of the same decade.

The 1970s television series *Survivors* (Terry Nation BBC1 1975-7) depicts a post-apocalyptic British civilisation catastrophically reduced by a plague-like virus, leaving a decimated population struggling to find the means and the purpose of survival. Earlier SF television such as *The Prisoner* (ATV 1967-8) and *Doomwatch* (BBC1 1970-2), had already introduced the British viewing public to broader politicised issues such as duplicitous government motivations, ecology and scientific experimentation. *Survivors* went on to address social and individual questions concerned with personal and local politics. Those who remained, the 'survivors', were faced with far-reaching questions about how to reform social relationships. This TV programme is worth revisiting precisely because of its visionary depictions of 1970s man and woman without the support of a late twentieth-century infrastructure.

Problematic links between the personal and the political were germane to the 1970s women's liberation movement. Feminist activism and publication did much to raise popular awareness of gender politics, female sexuality, domestic arrangements and familial relationships. Realist dramas of the late 60s and early 70s had already started to illustrate unspoken aspects of female lives. *Survivors*, in its weekly plots and regular themes, focuses very sharply on tensions created between the use and abuse of power

and individual identities when rebuilding communities. Such debates were pertinent to feminism at this time. Further, in its combining of different generic modes such as the weekly series (some have argued soap opera), science fiction tropes and borrowings from realist drama format, *Survivors* was able to radically and immediately address feminist issues, far ahead of mainstream British science fiction film.

William Fowler

***The Silent Cry* and 1970s British Experimental Film**

Perhaps unlike other parts of British cinema, British experimental film enjoyed a very fruitful period in the 1970s. Emerging from the underground, counter-cultural scene of the 1960s, it enjoyed state support and an increasing amount of larger gallery shows and festivals, a notable example being the Festival of Underground Film at the National Film Theatre, in 1970. This and subsequent festivals drew on the films emerging from the London Filmmaker's Coop, a vibrant force of increasingly internationally recognized work. Alternative arts cinema also enjoyed a strong period of production and exhibition at this time, enabled in part by organizations such as The Other Cinema, Polit Kino and Angry Arts.

One figure who had his feet in both camps, was filmmaker Stephen Dwoskin. Dwoskin was a vital figure in the early days of the London Filmmaker's Coop and later helped to set-up The Other Cinema. He also wrote about both the cooperative based filmmaking and the larger-scale alternative production in his book, *Film Is . . . the International Underground Cinema*, in 1975. This paper will focus on his 1977 film, *The Silent Cry* as a means to talk about this larger history and consider some of the formal aspects of avant-garde cinema. It will also draw on some of *The Silent Cry's* British elements, highlighting its success in Britain but poor regard in France, where it also received money but was later considered 'too British'.

Mark Fremaux

The effect of Trade Union policies on the British film and television industries

My research investigates the complex relationship between British cinema and television in industrial, social and aesthetic terms. One of the key issues within this relationship was the role of the unions and in particular the ACTT. The strength of union power in the 1950s, 1960s and 1970s cannot be underestimated as a key element in both the relationship between the two industries and perhaps more importantly the success, or lack of it, that each achieved. In television, particularly in ITV, the management grudgingly accepted they would have to meet union demands if they wished to maintain a steady income from advertising. Michael Grade says the ACTT in the sixties was, 'Basically a bunch of Fascists who just muscled their way around the place'. The demands of the ACTT were excessive and their power was out of proportion to their size. The BBC were fortunate in having a less activist workforce and this can be explained both by their recruitment policy and the worldwide prestige of the Corporation – people were happy to work there even if pay and conditions were less favourable than in the commercial companies.

In the film industry, the relationship with the unions had developed over many years and, with audiences falling and the ongoing battle with television, they were both unwilling and unable to challenge union domination. I shall argue that, despite the unions' desire for quality and a national product, the protection of their members' interests was detrimental to the commercial and artistic success of the film industry. Interviews that I

have conducted with Don Boyd, Sir Paul Fox, Michael Grade, Roy Lockett, Sir Alan Parker and Brian Tesler reveal views from those working within the industries. My conclusions regarding the ACTT point to a union that did little to support either the film or television industries in Britain.

Adrian Garvey

Nearest and Dearest? How Television Ruled the Box-Office in the 1970s

Film adaptations of popular British Television sitcoms, notably *Steptoe and Son*, *On the Buses*, and *Dad's Army*, were among the biggest box-office successes for the domestic market in the first half of the 1970s.

Discussion of the complex inter-relationship between cinema and television in Britain, from *The Grove Family* to *The Queen*, must consider not only literal transpositions, but also such areas as collaboration and conflict between the two industries, the battle for audiences, and the migration of stars.

Textual and contextual analysis of this significant but disavowed material will be used to examine:

- how the films can be related to the tradition of popular British comedy, in terms of subject matter, style and performance, highlighting class-inflected problems of taste, quality and entertainment
- contemporaneous issues of industry and audience, with the insularity of the entrenched film business encouraging a more specific address to British audience
- cinema versus television: with the exhaustion of genres and formulas which provided success in the 1950s and 1960s, cinema now replicates its rival, raising issues around distinctions of form (how are the films different from the shows, how are they 'films?'), and the cultural status of film in relation to television.

Steve Gerrard

"We come as a pair. Like bookends" *Steptoe and Son* – the Movies

The 1970s saw a rapid decline in the number of wholly British films being made. So, what does the British film industry do to halt an inexorable slide into nothing? Does it produce 3-D films in super-surround sound? Does it offer spectacle? Does it offer anything new? Well... sometimes. But, it often turned to television, its arch rival, to help it survive.

With production costs spiralling, and with American backing and distribution rights or deals becoming less available or removed altogether, British film companies began to look at half-hour television sitcoms as a sure-fire means of profit making. These sitcoms were often over-extended into full-length feature films. Titles like *On the Buses*, and *Nearest and Dearest* fought for screen space alongside such art-far as *Women in Love*.

Almost all these TV-expansions were critically panned, but almost all were guaranteed to reward their ailing production companies with profit at the box-office.

This paper will examine the two film/TV adaptations of Galton and Simpson's classic long-running sitcom, *Steptoe and Son*. Both movies – *Steptoe and Son* and *Steptoe and Son Ride Again* – offer differing arenas through which investigation into how they represent an alteration in the perception of the classic working class hero of the Kitchen Sink melodramas can be made. Through the examination of character, time and place, both films will hopefully open up a debate through which the film student will realise that the populist sitcom-cinema is just as plausible a vehicle for addressing contextual concerns as their more-merited art-driven cousins.

Graeme Harper

1970s Britain and the Domestication of Cinema

Home VCR technology impacted on Britain from around the mid-1970s. The 'videotape format' battle fairly quickly out of the way, with VHS winning, 1970s British cinema found its way increasingly into the domestic British space, becoming the staple of home entertainment. If the 1970s were the birth, then, of a new 'cinematic' experience, devoid of edifices of previous cinema culture, in what ways did film and film viewing in Britain adapt to these changes, and how did this significant filmic domestication encapsulate a 1970s ideal, later evolving into the late-20th century ideal of complex, 'personalised' cinema.

Peter Hutchings

The British Apocalypse: Death, Disaster and the 1970s international co-production.

The apocalyptic horror film has often been seen as a specifically American format. In recent years, however, apocalyptic tendencies have been identified in some British horrors of the early 1970s, especially those directed by Pete Walker. This paper proposes to extend and interrogate the notion of the British cinematic apocalypse through a consideration of some films that appeared later in the 1970s – notably, *The Omen* (1976), *The Medusa Touch* (1978) and *Alien* (1979). Often excluded from or marginalised within discussions of British cinema – partly as a result of their international funding – these films can be seen as offering a distinctive perspective on themes of social corruption and collapse. Their status as films of interest to British cinema history is not diminished by their international address. In fact, the dialogues they establish between Britishness and foreignness provide new ways of thinking both about the nation in crisis and about the state of British cinema during the 1970s.

James Leggott

Dead Ends and Private Roads: Barney Platts-Mills and the Realist Youth film

The 1970s is generally reckoned to be fallow time for British films in the realist vein, a period of relative inertia falling between the so-called “kitchen sink” cycle of the previous decade, and the politically energised work by Leigh, Loach, Frears, Clarke et al. during the years of Thatcher government and beyond. Whilst these films have received considerable critical attention, the comparable disinterest in such pioneering (yet

thematically different) films such as *Bronco Bullfrog* (1970), *Akenfield* (1974) and *Nighthawks* (1978) may well stem from their resistance to straightforward categorisation.

This paper will attempt to situate two films directed and devised by Barney Platts-Mills, *Bronco Bullfrog* and *Private Road* (1971), within the development of an indigenous realist tradition. The low-budget *Bronco Bullfrog*, which was co-devised by its cast of young non-professional actors, is a unique entry in the realist canon, indebted as much to Italian Neo Realism as the New Wave. Furthermore, amongst the numerous youth-centred films produced during the subsequent decade, it stands as a rarity for not telling its story of disaffected London teenagers from either a satiric, nostalgic or autobiographical perspective. However, with its representation of characters that could be said to part of a growing “underclass”, *Bronco Bullfrog* anticipates one of the significant concerns of the British realist cinema of the 1980s and 1990s. Platts-Mills’ second directorial feature, *Private Road*, is in many ways a companion work, telling a similar story about a young couple trying to find their place in the world, this time with more articulate, well-heeled protagonists. Taken together, these films call attention to the themes of escape and liberation that dominate realist cinema before and since, and help support a definition of the social realist film as an interrogation of the relationship between the individual and their habitat.

Katerina Loukopoulou

Independent and Non-theatrical films: The Case of the Arts Council’s Art Films.

The increase in independent film production in 1970s Britain, its attachment to 16mm and the establishment of the Independent Filmmakers Association (IFA) in 1974 rekindled the spirit of the 1930s independent film movement. This paper will discuss the relationship between the independent film movement of the 1970s and the Arts Council of Great Britain (ACGB). The ACGB developed a series of schemes of commissioning art films and supporting their non-theatrical distribution and exhibition. By mid 1970s, almost all ACGB-funded films were shot on 16mm, produced by small independent production companies, film workshops and independent artists. Histories of British cinema have neglected this significant moment, when the ACGB developed into a prolific commissioner and ad hoc distributor of 16mm art films, and thus a patron of the independent sector. The focal point of this paper will be the ACGB’s Art Film Tour, a scheme which originated in 1950 and consisted of a mobile cinema unit, which toured the country with 16mm prints of non-fiction films about art and artists, for non-theatrical exhibition in schools, art colleges, and film and arts societies. In 1972 this scheme saw an unprecedented popularity and expanded to include a wider range of films, such as artists’ films and experimental animation, all produced independently with the aim to be exhibited in non-theatrical venues. This paper draws on original archival research on the history of the Arts Council’s engagement with independent film and filmmakers in this period.

Karl Magee

O Lucky Man? Lindsay Anderson, frustrated filmmaker

Lindsay Anderson's 1973 film *O Lucky Man!* is one of the forgotten classics of British cinema. The commercial and critical success of *If...* gave Anderson the freedom to experiment. He threw away the filmmaking rulebook and challenged audiences and critics alike with an epic road movie following the misadventures of an ambitious young man (played by Malcolm McDowell).

The film further enhanced Anderson's reputation as a director of note. He was courted by many of the big Hollywood studios and was given the opportunity to develop a number of projects including *Empire* (an historical epic set in India), *Dress Gray* (a drama about a murder at an elite US military college) and *In a Lonely Place* (a remake of Nicholas Ray's 1950s thriller). However, apart from adapting the play *In Celebration* (which he had directed at the Royal Court Theatre) for the screen in 1974 he did not direct another film until *Britannia Hospital* in 1982.

During the making of *O Lucky Man!* Anderson reflected in his diary on "*the enormous strain imposed by this attempt to straddle the world of 'personal' (auteur) cinema, and that of widespread acceptance as popular and commercial entertainment.*" Using the director's personal and working papers this talk will look at how he found it so difficult to achieve this balance.

The projects that Anderson attempted unsuccessfully to bring to the screen in the 1970s will be discussed and the reasons why these films remained unmade will be examined. The talk will look at how the energy and ambition of *O Lucky Man!* was replaced by the failure of unrealised projects and frustrations with the industry, and examine why Anderson resisted the lure of Hollywood unlike many of his British contemporaries.

Claire Monk

Punk and British film in the late 1970s

The brief yet resonant eruption of British punk rock from late 1975 to 1979 – rapidly followed by its less confrontational musical successors loosely bracketed as 'post-punk' or 'new wave' – was captured raw by a number of young British and non-British filmmakers and, from Derek Jarman's *Jubilee* (1978) onwards, also provided aesthetic/political inspiration or subject-matter for several feature films.

Punk documentary footage, punk features such as *The Great Rock 'N' Roll Swindle* (Julien Temple, 1980) and Temple's recent revisionist Sex Pistols documentary *The Filth and the Fury* (2000) all now occupy an important place in the historical/nostalgic documentation, interpretation and historiography of British punk. By contrast, relatively little analytic attention has been devoted to the British punk (and post-punk) films *as films* in the context of late-1970s British cinema.

This paper will explore some of the key aesthetic, critical, institutional and contextual issues raised by the (few) British punk films that had been released in the UK by the end of 1980. These issues will be crystallised centrally via a discussion of Jarman's *Jubilee*: *de facto* the first British punk feature film, and of special and continuing significance as the only wholly *imagined* (as opposed to documentary, semi-documentary or biopic) film response to British punk – if too prophetic to comfortably call fiction – and the most effective in translating the actual creative practices and aesthetics of British punk to film. The paper's approach will, however, emphasise the disconnections as much as connections between the British punk films, including consideration of the factors which have presented difficulties for their critical interpretation and retrospective recuperation.

Jonathan Murray

'We can't say meanwhile any more': Scottish Cinema in the 1970s

The 1970s are often viewed as little more than a decade-long *Via Crucis* for an ailing British cinema. Yet the period witnessed a number of significant developments that made positive contributions to the better-known, more celebrated British film culture of the 1980s and beyond. Not least among these was the emergence of an embryonic Scottish cinema. While that cinema became widely visible right at the end of the '70s with the limited UK cinema release of writer/director Bill Forsyth's debut feature *That Sinking Feeling* (1979), a number of less well-known initiatives throughout the decade were equally crucial in driving local agitation for and initial organisation of the conditions for some kind of domestic feature cinema, however small-scale. These include the *Film Bang* event of 1976, Bill Douglas's BFI-sponsored *Childhood* Trilogy (1972-78) and the Films of Scotland Committee's tentative, ultimately abortive attempt to move away from an exclusive reliance on sponsored documentary production with low-budget fiction projects such as *The Duna Bull* (Laurence Henson, 1972). Accordingly, this paper aims to articulate a historical account of Scottish feature cinema's earliest period which does not conflate that cinema with the early directorial output of Bill Forsyth, as standard histories of 1970s and '80s British cinema so often do.

Jack Newsinger

Community, Locality and Identity: Regional Filmmaking in the 1970s

It is often argued that in the contemporary scene the era of London-centred UK media is coming to an end. Devolution of film production is implicated in a strategy to produce a more representative, democratic and authentic film culture. Yet the development of regional film production sectors in England has been largely informed by the struggles to establish state-supported film cultural production during the 1970s. It is during the 1970s that filmmakers associated with the regional film workshop movement established regional film production as a site within British cinema in which alternative filmmaking practices and radicalism in film form or content could find expression. This, along with the struggles for regional film funding centred on the British Film Institute and the Regional Arts Associations laid the ground work for the development of regional film policy and practice up to the present.

This paper discusses this history through a case study of Amber Films. Founded in the north east in 1969, Amber are the first and longest running regional film workshop. Their films explore the relationship between locality, work, community and identity in the north east, and are often made in collaboration with the communities which form their subjects. As exemplars of what has been called 'integrated practice' – involving themselves in production, distribution and exhibition – and working completely outside the structures of the mainstream commercial film industry, Amber represent an alternative proposition for a national cinema: a small-scale, regionally-based, socially responsive cinema founded on cultural rather than commercial concerns.

Andy Patch

The Body Who Failed to Pop: Nicolas Roeg and the Cinematic Re-Configuration of the Pop Persona.

Academic and critical engagement with British filmmaking has habitually treated the 1970s as a temporal expanse lacking artistic virtue or intellectual interest, a situation exacerbated by the historical context of the financial withdrawal of Hollywood in conjunction with the emergence of the blockbuster from the same market, a combination resulting in a lack of domestic exhibition space and funding for indigenous British filmmakers. I will argue within my paper that faced with such a situation, British filmmaking appropriated aspects of pop culture in an attempt to keep its cinema buoyant and which, in turn, served to maintain notions of national and international identity.

Due to the range of interactions between cinema and pop culture, (from rock operas to musicals, concert to documentary) the paper will focus only on the pop performer as actor. To illustrate and locate such a discussion the paper will focus on the interaction between director Roeg and three pop personas: Jagger (*Performance*, 1970), Bowie (*The Man Who Fell To Earth*, 1976) and Garfunkel (*Bad Timing*, 1980). In each film Roeg negotiates with the constructed pop persona by maintaining a visual presence at the expense of denying it space to externalise its naturalised musical expression. To put plainly: the pop singer does not get to sing, the visual presence is thus elevated over the aural!

Consequently in denying the cinematic pop body its oral/aural function, my paper proposes that Roeg, as an example of British filmmaking practices in the 1970s, turned to the legacy of its cultural pop antecedent, (as exemplified by the 1960s British Invasion), in an attempt to recapture and consolidate an international cinematic presence. The paper will advance the concept that the cinematic pop body can within this context be considered a transnational cultural icon deployed in an attempt to re-establish a national cinematic body.

Daryl Perrins

'You Can't Always Get what you Want.....' The Cult of Sexploitation in British Cinema from *Performance* (1970) to *The Wicker Man* (1973)

This paper will consider British cinema's love affair with sexploitation at the beginning of the decade in question and in particular focus on how its appearance was instrumental in collapsing the traditional boundaries of and indeed between genres. This infatuation was not I will argue confined to popularist franchises like *The Carry ons* but also infiltrated that rarity in British cinema the modernist film. In *Performance* (Cammell, Roeg, 1970) it's use appears, for example to Alexander Walker, to be the vehicle to put into relief; 'the moral disintegration of swinging London's good time fabric'.

The paper will then suggest that the apogee of the shifting morality of British cinema at this time was the nominally horror *The Wicker Man* (Hardy, 1973). A film that not only appears to make flesh the calls for animal instincts to succeed over stuffy British institutions made by the *Carry ons* since their first outing in *Carry on Sergeant* in 1958 but also subverts what Daryl Jones calls the 'conservative Puritanism' of the genre. Indeed the moral certainties and the 'anti-sexual' theme of the Hammer *Dracula* series where succumbing to sexual desire must lead to death or a fate a fate worse than that are turned on it's head, for in *The Wicker Man* only keeping your virginity will lead to the fires of

hell: 'Flesh to touch, Flesh to burn ! Don't Keep *The Wicker Man* waiting!' (The legend from the original American poster).

Roy Pierce-Jones

The Mavericks Left Out in the Cold

The British new wave movement during the 1950's and 1960's, provided cinema with a number of very successful film directors, such as Tony Richardson, Karl Reisz and John Schlesinger, all of whom then moved to America to direct big budget films. British television, during this same period, had developed the talents of a number of fine directors, particularly under the banner of Sydney Newman's midweek drama flagship, "Play for Today". One of these directors, Ken Loach, was to further consolidate his growing reputation with the feature films *Poor Cow* (1967) and *Kes* (1969). Why, therefore, did both Loach and one of the most distinctive directors from the British new wave, Lindsay Anderson, find it so difficult to find support for their cinematic projects throughout the 1970's?

Both Anderson and Loach, together with Mike Leigh, were to spend most of the decade working in the theatre or on British television. Was it their stubborn sense of radicalism that stopped them from working in British cinema during this time?

My paper will examine their experiences during this period and compare them with another maverick figure from British television and film, Ken Russell. Whilst Loach remained working for the B.B.C. on polemical dramas such as "The Price of Coal" (1976) and Anderson was directing transfers of his theatre successes, Ken Russell was allowed to hit a rich vein of financial support for his often titillating, brash feature films. Between 1970 and 1980, Russell was able to direct nine major feature films that included *The Music Lovers* in 1970 to *Altered States* in 1980. Should we be making qualitative judgments about those films that did find favour during this period of British cinema? Whilst Anderson was thought to have blotted his copybook with *O Lucky Man* in 1974, Russell survived an even greater failure with *Savage Messiah*, made only two years earlier. Russell's work would continue to infuriate many people, who considered films such as *Mahler* (1974) and *Lisztomania* (1976) to be examples of what David Thompson has called Russell's capacity to be "oblivious of his own vulgarity and (shown) the triteness of his morbid misanthropy". Why were certain mavericks allowed in whilst others were left out in the cold?

Stephanie Piotrowski

Yoko Didn't Do It: The Beatles as Rock Auteurs in *Let it Be*

Since the success of *A Hard Day's Night* in 1964, the Beatles began to use film as a way of establishing themselves as musicians rather than manufactured pop stars. Formulaic lyrics about innocent love were replaced by introspective lyrics celebrating sexual freedom, drugs, and experimentation. Subsequent films and promotional videos starring the Beatles also indicated that the band's musical development was outstripping the critics and their mainstream, cross-generational admirers, who continued to cherish the clean and loveable mop-top iconography. The Beatles shifted from touring and live performances to taking refuge in the studio. As the Beatles began to distance themselves from their audience in order to develop their craft, what emerged from the studio were four distinct musical styles. While 1967's *Magical Mystery Tour* is constructed around the emergence of each Beatle as a rock auteur, 1970's *Let it Be*, directed by Michael Lindsay-

Hogg, seeks to provide a more authentic and pared-down rendering of who these four musicians had become and what their music represented. This paper, as part of a larger thesis on the Beatles' image and performance styles, will examine key musical sequences and moments of dialogue to argue that the break up of the Beatles was a result of the musically restrictive nature of the band as a collective unit. In addition, the psychedelic philosophies of the counterculture are still inherent in *Let it Be* even though it lacks the psychedelic tropes of *Magical Mystery Tour*. The three-act structure that *Let it Be* presents allows the Beatles an opportunity to not only challenge their audience's perception of what "Beatle" means, but the band's as well. Once each member comes to accept the fallibility of the band's relationship, they are able to return to their roots, celebrating the artistry that brought them together in the first place, and hopefully end their career on a high with one final studio release, *Abbey Road*.

Vincent Porter

Alternative Film Exhibition in the English Regions during an Inflationary Decade: Film Societies, Regional Film Theatres and BFI Policies during the 1970s.

Between 1970 and 1980, the pound sterling lost almost three quarters of its value. During the same period, colour television spread across the land, cinema admissions fell by over half, and nearly two thirds of cinemas were modified to house several auditoria. In contrast, local authorities and the BFI both poured public money into a chain of over 50 regional film theatres, while in small halls and educational institutions all over the country more than a thousand film societies, usually run by amateurs, offered their members a different kind of viewing experience. Some aspired to replace the often failing local cinema, whereas others, which were committed to 'studying the art of the film', struggled to stay afloat. During the same period, the BFI also received and disbursed government grants to support film and television activities in the Regional Arts Associations.

This paper will examine the changing balance of fortunes in both the film societies and Regional Film Theatres during the decade. It will pay particular attention to the impacts of both inflation and BFI policies on the two alternative modes of film exhibition. It will also consider the impact of the Regional Arts Associations on local and regional viewing practices.

The paper will conclude with a series of five case studies, which will examine the impact of national policies on five local societies: Towcester, a small rural, and comparatively isolated, Northamptonshire town; Doncaster, Horsham and Harlow New Town, three quite different towns where the BFI tried to establish a Regional Film Theatre, and York, a major northern city, where the BFI and the city university jointly ran a major, and ultimately successful, Regional Film Theatre. The case studies will collate and analyse the surviving documentary evidence on local programming policies and changes in audience taste.

Vic Pratt

Hellishly Difficult to Market: Selling *The Wicker Man*

Though eventually remade as a big budget Hollywood blockbuster, Robin Hardy's original version of *The Wicker Man* was distinctly unpopular with executives who inherited the film when EMI bought out its production company, British Lion, in 1973. It ended up as the second feature on a double bill with Nicolas Roeg's *Don't Look Now*.

One problem, it was claimed, was the difficulty inherent in publicising a film of uncertain genre. The film was released to mixed reviews and commercial failure, suggesting, perhaps, that this uncertainty may have adversely affected both critical response and public reception.

Neil LaBute's 2006 version of *The Wicker Man* once again proved "hellishly difficult to market", though it was produced with the full backing of Warner Brothers and supported by large-scale international publicity. When it performed poorly at the box office, industry insiders pointed the finger towards a muddled marketing campaign.

Moving from a consideration of external factors that affected production and release, via an assessment of public and critical responses, this paper looks at how both versions of *The Wicker Man* were promoted to audiences, specifically through an examination of the cinema trailer for each film. In light of this, it raises questions about the generic placing of both productions as "horror" films. The paper argues that problems of generic placing contributed to promotional difficulties in 2006 as they had done in 1973, albeit for very different reasons, and that ultimately the trailers for both versions of the film provided potential viewers with a distorted or misleading idea of the content of the film being advertised.

Dave Rolinson

Radical television drama: the true British cinema of the 1970s?

Producer Kenith Trodd once argued that television drama formed 'the most healthy, thriving and varied incidence of fiction film-making in British history'. Television drama strands such as *Play for Today* (1970-84) provided an industrial framework within which radical filmmakers (such as Alan Clarke and John McGrath) experimented aesthetically and politically, and worked as a 'studio system' developing cinema directors (such as Michael Apted and Stephen Frears). Whilst British film critics lamented cinema's acquiescence to sitcom spin-offs and pejorative notions of 'televisuality', they neglected the cinematic nature of filmed television plays: without overplaying the cliché of 'critical neglect', it is surprising that plays such as *Penda's Fen*, arguably avant-garde but broadcast to mass audiences, remain relatively obscure.

The industrial importance of such strands is demonstrated by the financing and 'distribution' of so many 'films' during this period. However, there is also a shared aesthetic across British television films of the 1970s which raises the tantalising sense of a cinema movement (indeed, these traits carried over into *Film on Four* in the 1980s). This paper will examine some of this work and consider its implications for our understanding of British cinema of the 1970s and beyond. Why has Film Studies neglected such key works? Do studies of single plays redress this neglect or mark a retreat into Television Studies? To what extent does this period raise issues of aesthetics and canon and thereby encourage engagement with Film Studies methodology?

Robert Shail

Stanley Baker and British Lion: A Cautionary Tale

The story of Welsh actor Stanley Baker's attempt to take over the ailing production company British Lion provides an exemplar for a number of key trends which characterised British film production in the 1970s.

Baker had established a successful acting career during the 1950s, becoming one of British cinema's most popular leading men. During the 1960s his ambitions spread to production. The success of *Zulu* (1964), which he co-produced with the American-born director Cy Endfield, led to his establishing his own production company, Oakhurst. Oakhurst were to achieve considerable financial success towards the end of the decade with *Robbery* (1968) and *The Italian Job* (1969). Baker felt encouraged to be more ambitious and in 1972, in conjunction with his business partners Michael Deeley and Barry Spikings, he set about obtaining a controlling stake in British Lion, a formerly publicly-owned production outfit, including their studio facilities at Shepperton.

The grim debacle which followed is illustrative of the conditions of commercial production which began to prevail in this period, in which fragmentation and restructuring were almost daily hazards. In this climate, a new breed of ruthlessly entrepreneurial producers appeared and more established patterns of production collapsed. This had both positive and negative aspects for the kinds of films which could be made in Britain.

This paper will offer a cautionary tale which has much to tell us about how films got to be made, or not, in 1970s Britain and the difficulties facing an idealistic producer in turbulent times.

Justin Smith

The 'lack' ...and how to get it: reading male anxiety in British cult films of the 1970s

This paper considers three British films of the 1970s which have since acquired cult status: *A Clockwork Orange* (Stanley Kubrick, 1971), *Tommy* (Ken Russell, 1975) and *The Man Who Fell To Earth* (Nicolas Roeg, 1976). Its focus is on the ways in which masculinity is problematised as a thwarted, unresolved 'process of becoming'. Certain kinds of popular texts may continue to function for successive generations of fans as sites of displacement, offering vicarious pleasures, stimulation and solace. In this way, I shall argue, new light may be shed on the relations between identity, social change and cultural texts of the 1970s.

Amidst the proliferation of images of youth in British popular culture of the 1960s, filmic representations of masculinity became increasingly complex as the decade waned. While secure stereotypes of manhood persisted in the international success of the James Bond series, behind such monoliths lurk other masculinities which are more diverse and less stable.

From 1967, the rise of a palpable counter-culture, the passing of liberalising legislation and a climate of increased permissiveness opened up a complex renegotiation of sexual identities in Britain. The destabilisation of sexual stereotypes had lasting consequences for British culture of the 1970s. The key issue here is how such profound social changes are addressed in certain cultural texts of the period. I shall be focussing on visual style and performances of masculinity in three films which, in different ways, present radical portraits of the problematic male. I will offer some thoughts, underpinned by relevant theory, about narrative structure and audience response. And I

shall explore how popular film functions to address, to explain and to reassure in matters of identity.

Elena Staffoni

Mike Leigh's Films: a Portrait of English Society.

During a 1994 interview, the English filmmaker Mike Leigh said that his films were about “families, relationships, parents, children, sex, work, surviving, being born and dying” and that, in a way, they were “acts of taking the temperature”. More than ten years after that interview, Mike Leigh's films are still “taking the temperature”, still scrutinizing the world around them.

This paper will analyse how Mike Leigh films of the Seventies bore witness to the socio-economic and political context of that era in Britain, and why they cross the regional and national boundaries, reaching European and American audiences, despite the fact that they are all rooted in a chronologically and geographically specific (and recognizable) dimension. Never ideologically involved, Leigh's vision is nevertheless “political” insofar it embraces subjects drawn from everyday life and ordinary people struggling to eke out a living in hard economical times.

Moreover, in all of Mike Leigh's films, his characters are affected by social and psychological diseases, especially when they do not seem able to experience things authentically but rather rely on *clichés*, thus becoming vulnerable to moral resignation and linguistic and food disorder.

Special emphasis will be then put on the analysis of some of the films that better portray the Britain of the Seventies, such as *Bleak Moments* (1971), *Abigail's Party* (1977) and *Who's Who* (1979).

Phil Wickham

Whatever Happened to Me?: From TV to film –the case of *THE LIKELY LADS?*

In the supposed lean years of British cinema in the 1970s, film versions of successful TV sitcoms were one of the few proven box-office formulas. *The Likely Lads/Whatever Happened to the Likely Lads?* (BBC 1964-6, 1973-4), created by Dick Clement and Ian La Frenais and telling the tale of Tyneside friends Bob and Terry, was one of the best loved sitcoms of the period. The film in 1976 (d. Michael Tuchner) was one of the more interesting of these spin-offs, serving as a coda to the show two years after it finished on TV.

This paper looks at how this film illustrates the distinctiveness of TV and film as media. The longer form of feature film and the need for a more dramatic narrative development subtly shift the tone of the text and I will consider the consequences of broadening out Bob and Terry's world. The intimacy of the TV studio aesthetic is traded for the very different look of film, moving the emphasis from the lads and their pub chat to a harsher vision of Britain in the 1970s, not so far removed from that other Tyneside classic of the era, *Get Carter*.

I will also draw upon research for my forthcoming BFI TV Classic on *The Likely Lads* shows. In the book I will examine how the key themes of the 1970s series; disappointment, ageing and failure, gain resonance through television's form and its relationship with its audience. How does this melancholy tone translate to the demands

of feature film—can it withstand plotlines about Finnish girlfriends and caravan trips to Northumberland?

This case study raises questions about the relationship between film and television in the 1970s—a time when the power balance, both commercially and critically, was firmly in TV's favour.

Melanie Williams

Glenda Jackson: star as feminist

This paper's title deliberately evokes the subtitle of Andrew Britton's book on Katharine Hepburn, suggesting that there are certain parallels that could be drawn between the positions of the two intelligent, angular, abrasive female stars (albeit working within two very different industries at two very different times). Glenda Jackson's star persona and film roles will be examined in terms of their relation to the wider historical context of second-wave feminism, or more specifically the British women's liberation movement of the 1970s. Issues explored may include Jackson's work with eminent directors of the period (Losey, Schlesinger, Russell), the relationship between her film and television work, the biopic genre and the embodiment of national heroines, and working in Hollywood and winning Oscars.

Paul Williams

What Became of the Sitcom We Used to Be? *The Likely Lads* on Film

The BBC situation comedy *The Likely Lads* (1964-1966) had obvious roots in the British New Wave; its setting was the industrial, working-class North (East), and its lead actors, Rodney Bewes and James Bolam, had previously starred in *Billy Liar* (1963) and *The Loneliness of the Long Distance Runner* (1961) respectively. Following a counter-tradition in the British situation comedy that included *Hancock* and *Steptoe and Son*, *The Likely Lads* eschewed the middle-class familial unit that has so often constituted the 'situation' in the situation comedy. Its successor series, *Whatever Happened to the Likely Lads?* (1973-1975), offered a 'classic' middle-class sitcom family in the embryonic form of Bob and Thelma's marriage, but one constantly disrupted by Terry Collier's seductive world of working-class drinking, gambling, and lack of civility. Indeed, aspects of *Whatever Happened to the Likely Lads?* can be read as a satire of homogeneous, mass-produced, aspirational middle-class suburban lifestyles, and a critique of the popular genre of the situation comedy that has represented this class to itself on television.

The last outing for *The Likely Lads* was the 1976 film that took modest takings at the British box office, and received cool reviews – at best. So why was such a critically successful and popular television series translated into such an unsatisfactory motion picture? This paper will explore some of the tensions at work in *The Likely Lads* film, and I argue that its competing impulses reflect a cinematic text overdetermined by various generic pressures. The bawdy comedy exemplified by the *Carry On* series; the gritty urban British crime film genre, such as *Get Carter* (1971), also set in Newcastle; and the satire of new middle class life that the *Likely Lads* sitcom offered. All these sources are felt in the *Likely Lads* film, but unable to choose between them, the plot recycles the structure of the situation comedy, and its criticism of the new middle class that has reshaped postwar Britain evaporates. Paradoxically, the film is more like a typical situation comedy show than any episode from *Whatever Happened to the Likely Lads?*

Publisher: Intellect Ltd., UK & USA, 2010. 280 pages. Language: English. While postwar British cinema and the British new wave have received much scholarly attention, the misunderstood period of the 1970s has been comparatively ignored. *Don't Look Now* uncovers forgotten but richly rewarding films, including Nicolas Roeg's 'Don't Look Now' and the films of Lindsay Anderson and Baey Platts-Mills. This volume offers insight into the careers of important filmmakers and sheds light on the genres of experimental film, horror, rock and punk films, as well as representations of the black community, shifts in gender politics, and adaptations of television comedies. The United Kingdom has had a significant film industry for over a century. While film production reached an all-time high in 1936, the "golden age" of British cinema is usually thought to have occurred in the 1940s, during which the directors David Lean, Michael Powell, (with Emeric Pressburger) and Carol Reed produced their most critically acclaimed works. Many British actors have accrued critical success and worldwide recognition, such as Maggie Smith, Roger Moore, Michael Caine, Sean Connery... Eaton suggests that the now-disbanded UK Film Council "of which he was deputy chair between 2004 and 2008" played a key role in this recent upsurge. "The method Tanya [Seghatchian] came up with, identifying talent and bringing people in, rather than the scattergun approach of trying to second guess Hollywood, actually seems to be working." Nevertheless it remains the specialist in bleeding-edge British cinema: in the last 18 months it has put out *Tyrannosaur*, *Kill List*, *Source Code*, *Submarine*, *Attack the Block* and *Four Lions*. Danny Perkins, CEO of Studiocanal UK, is as positive as everyone else. "The film industry here is having a good run, definitely. I would also like to thank all of the contributors to the "Don't Look Now" conference (held in Exeter in 2007) whose work I was unfortunately unable to include in this collection. Thanks too to the Arts and Humanities Research Council for funding research into the archive of the film producer Gavrik Losey. Indeed, when we think of 1970s British cinema we might still think of cheap, poor quality horror films, ludicrously unsexy sex comedies, shoddy farces or tedious television spin-offs. (Street 1997: 93) But the 1970s saw significant work being made in Britain under the auspices of art cinema and avant-garde filmmaking. The Department of Education and Science provided funds to the British Film Institute, the Arts Council of Great Britain and Regional Arts Associations. ePUB (mobile friendly). *Don't Look Now. British Cinema in the 1970s*. Paul Newland. Book details. Chapter 1: Keynote Lecture, *Don't Look Now: British Cinema in the 1970s* Conference, University of Exeter, July 2007. Section I: Individuals and the Industry. Chapter 2: Stanley Baker and *British Lion: A Cautionary Tale*. Chapter 3: *Staccato and Wrenchingly Modern: Reflections on the 1970s Stardom of Glenda Jackson*. Section II: *On the Margins of British Cinema*. Chapter 4: *Alternative Film Exhibition in the English Regions during the 1970s*. Chapter 5: *Multiple Voices: The Silent Cry and Artists' Moving Image in the 1970s*. Chapter 6: *On the Margins: Anthony Simmons, The Optimists of Nine Elms and Black Joy*.