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1960s british cinema



National Library

1960s British Cinema

16 + Source Guide



contents

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INFORMATION GUIDE STATEMENT	i
BFI NATIONAL LIBRARY	ii
ACCESSING RESEARCH MATERIALS	iii
APPROACHES TO RESEARCH, by Samantha Bakhurst	iv
SIXTIES BRITISH CINEMA: GENERAL REFERENCES	1
FILM POLICY/INSTITUTIONAL ASPECTS OF BRITISH SIXTIES CINEMA	2
FILM CENSORSHIP IN THE 1960s	2
FREE CINEMA AND THE BRITISH NEW WAVE	3
Case Study: BRONCO BULLFROG	6
DIRECTORS OF THE BRITISH NEW WAVE	
· John Schlesinger	7
· Ken Loach	7
· Tony Richardson	8
· Case Study 1: Karel Reisz and SATURDAY NIGHT AND SUNDAY MORNING	8
· Case Study 2: Lindsay Anderson, THIS SPORTING LIFE and IF	9
BRITISH "SWINGING SIXTIES" CINEMA	11
FOUR CASE STUDIES	
· ALFIE	12
· GEORGY GIRL	12
· BILLY LIAR	12
· DARLING	13
EXPERIMENTAL CINEMA	13
FOREIGN DIRECTORS IN BRITAIN	
· Joseph Losey	14
· Roman Polanski	14
· Stanley Kubrick	15
· Case Study: Michaelangelo Antonioni and BLOWUP	15
GENRE: BIBLIOGRAPHY	16
FOCUS ON FILM: PERFORMANCE	17

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16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

www.bfi.org.uk/filmtvinfo/library

BFI National Library Reading Room Opening Hours:

Monday

10.30am - 5.30pm

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10.30am - 8.00pm

Wednesday

1.00pm - 8.00pm

Thursday

10.30am - 8.00pm

Friday

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email library@bfi.org.uk).

BFI National Library
British Film Institute
21 Stephen Street
London
W1T 1LN
Tel. 020 7255 1444

www.bfi.org.uk/filmtvinfo/library

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

www.bfi.org.uk/filmtvinfo/library/visiting

Accessing Research Materials

Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

www.bfi.org.uk/filmtvinfo/services/research.html

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

www.bfi.org.uk/filmtvinfo/services/ask

Other Sources

Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

Your school library

Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: news@bl.uk

www.bl.uk/collections/collect.html#newsBL

Approaches to Research

by Samantha Bakhurst

Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types Of Research

Primary: This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

Secondary - printed sources: This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

Secondary - online sources: Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

Other Media: When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

History and development: Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

Theory: This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using Research

Organising your research: Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

Applying your research: Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

Listing your research: It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

General References

books

ALDGATE, Anthony and RICHARDS, Jeffrey

Best of British: cinema and society from 1930 to the present.

London: I.B. Taurus, 1999. (Cinema and Society). 262p. illus. filmog. index.

Traces British social history from 1930, including two chapters dealing with films of the sixties: Chapter 11 – “New waves, old ways and the censors: THE LONELINESS OF THE LONG DISTANCE RUNNER” – offers a round-up of critical positions on the new social realist films of the era and Chapter 12 – “The revolt of the young: IF....” – shows critical reaction to IF.... in the context of the social and cultural changes at the time.

ASHBY, Justine and HIGSON, Andrew (eds.)

British cinema past and present.

London: Routledge, 2000. vii-xx, 385p. illus. bibliog. index.

Anthology of essays providing an historical perspective on British cinema from the 1930s to the present day. Chapter 15 – “Under the skin horrors’: social realism and classlessness in PEEPING TOM and the British New Wave” – and chapter 16 – “Travel and mobility: femininity and national identity in Swinging London films” – focus on films from the sixties.

BOURNE, Stephen

Brief encounters: lesbians and gays in British cinema 1930-1971.

London: Cassell, 1996. vi-xix, 268p. illus. appendices. bibliog. indices.

Taking a year by year approach to the representation of gay people in British cinema, Bourne examines many of the major 60s films. The controversial VICTIM gets its own chapter as well as appendices dealing with audience and critical reaction to the film on its release.

DURGNAT, Raymond

A mirror for England: British movies from austerity to affluence.

London: Faber and Faber, 1970. ix-xiv, 336p. illus. bibliog. filmog. indices.

Although focusing on the period immediately following World War II to the end of the fifties, Durnat examines the British national character (particularly the middle class) as portrayed in the cinema of the time, showing the changes over the years which paved the way for the films of the sixties.

HARPER, Sue

Women in British cinema: mad, bad and dangerous to know.

London: Continuum, 2000. (Rethinking British cinema). vi-vii, 261p. illus. bibliog. indices.

This book explores women’s experiences in British cinema in two parts: Part I examines representations of women on screen while Part II relates the contributions made by women behind the camera, for instance as directors, writers and costume designers. Chapter 5 – “The 1960s: delusions of freedom” – suggests that Swinging Britain was a myth which bore little relation to many people’s experience, and that, in fact, the treatment of women in sixties cinema was less liberal than in the fifties.

McFARLANE, Brian

An autobiography of British cinema: as told by the filmmakers and actors who made it.

London: Methuen, 1997. xiv-xvi, 656p. illus. filmog. index.

Brief but interesting first person accounts by those involved in British cinema, including some influential players from the sixties e.g. Karel Reisz, Lindsay Anderson, Ken Loach.

MURPHY, Robert (ed.)

The British cinema book.

London: British Film Institute, 1997. vii-xiii, 279p. illus. index.

In its attempt to cover this wide-ranging subject comprehensively this book only touches on British cinema of the sixties. Chapter 15 – Christine Geraghty’s “Women and sixties British cinema: the development of the ‘Darling’ girl” – looks at the changing position of women in British cinema of the sixties, focusing on A TASTE OF HONEY, DARLING and HERE WE GO ROUND THE MULBERRY BUSH.

MURPHY, Robert

Sixties British cinema.

London: British Film Institute, 1992. 354p. illus. appendix. bibliog. index.

Key text, covering all aspects of British cinema in the sixties, including Free Cinema and Kitchen Sink films, fresh approaches to criticism and the British New Wave, the decline of cinema audiences, swinging London films, popular culture and musicals, and other genres such as horror, crime, spy and comedy films. The appendix offers an interesting guide to the 1960s in Britain for those unfamiliar with the decade, listing significant events and films by year.

journal articles

IN THE PICTURE

No.36. Summer 1999, pp.20-23

One teacher’s experience of teaching 1960s British Cinema to A level students.

SIGHT AND SOUND

Vol.3 No.8. August 1993, p.33

Fog and drizzle, by Michael Eaton

Article refutes the Hollywood criticisms of British films and tv drama from the 1960s, ie. being too slow, wordy and dowdy. Points out how such drama has stood the test of time.

FILMS IN REVIEW

Vol.40. No.5. April 1989, pp.213-219

The British Invasion of the 1960s: A breath of cheeky fresh air, the movies were a cinematic explosion much in the fashion that the films of the Marx Brothers, W.C. Fields and Mae West had been in the 1930s, by Ken Hanke

Part one of a 4 part series of articles about British cinema of the 1960s written from the perspective of their arrival in the USA and how they contrasted with American cinema at the time. In this first article, Hanke concentrates primarily on A HARD DAY’S NIGHT and how it “represented an attempt to establish a new personal and artistic freedom”. Hanke pays attention to the style of the film, its “comic documentary” aspects and places the film in the context of forerunners such as FRENCH DRESSING (1963 dir. Ken Russell)

and in the humour and vocal word play of the 1950s British radio comedy series *The Goons*.

FILMS IN REVIEW

Vol.40. No.5. May 1989, pp.269-277

The British Invasion of the 1960s Part II: The movies were an antidote to the generally stodgy filmfare that marked the 1950s and early 1960s, by Ken Hanke

In this second article, Hanke gives further discussion on the filmmaking style which characterises *A HARD DAY'S NIGHT*, claiming for example that its "fragmented editing style is basically an outgrowth of the French New Wave Film". Hanke also gives a detailed analysis of *THE KNACK...AND HOW TO GET IT* highlighting its politely anti-authoritarian stance, its treatment of the new sexual mores and how the film came to capture a changing London, a city being taken over by youth.

FILMS IN REVIEW

Vol.40. No.6/7. June/July 1989, pp.348-356

The British Film Invasion of the 1960s Part III: The air of commerciality was abruptly changed with the making of *The Loved One*. Here was an Invasion Film with teeth, by Ken Hanke

The third article in this series gives in depth discussion about *HELP!*, *THE LOVED ONE*, *HOW I WON THE WAR* and *MORGAN - A SUITABLE CASE FOR TREATMENT*.

FILMS IN REVIEW

Vol.40. No.8/9. Aug/Sep 1989, pp.405-413

The British Film Invasion of the 1960s Part IV: The Invasion may have been predetermined to burn out, but it was a brave attempt and the world of film is all the richer for its having happened, by Ken Hanke

Fourth and final article on British 1960s cinema includes discussion of *I'LL NEVER FORGET WHAT'S 'IS NAME*, *YELLOW SUBMARINE*, *THE BED-SITTING ROOM* and an in-depth analysis of *THE MAGIC CHRISTIAN*.

CLASSIC IMAGES

No.126. December 1985, pp.C26, C63

British mod films of the 60s, by John Roberts

Article about British "mod" films of the 1960s ("mod" here used in the American sense and not specific to the 1960s British youth subculture).

FILM COMMENT

Vol.12. No.4. July/Aug 1976, pp.50-59

Britannia waives the rules, by Raymond Durnat

Durnat explores genres and themes in British cinema of the sixties and seventies, with particular reference to what he terms "Angry Young Cinema" and its various forms, such as kitchen sink drama and Free Cinema. Although some thematic groupings seem arbitrary, the section "Anger and onward" is interesting for its contrast between British and Hollywood films of the time.

Film Policy/ Institutional Aspects Of Cinema

books

BUTLER, Ivan

To encourage the art of the film. London: Robert Hale and Company, 1971. 208p. plates. index.

The British Film Institute was, in the 1960s, the main state-funded organisation in charge of the promotion of film (and television from 1961) in Britain. This book tells the story of the life and work of the BFI from its creation in 1933 to the early 1970s. However, its analysis of the 1960s is by far the most detailed part of the book. It particularly looks at the organisation of the Institute, the work of the Film and TV Archive and of the Education Department, and the early developments of the London Film Festival, the Production Board and the Regional Film Theatres. Butler's study might not be the best monograph ever written but it is still the only comprehensive history of the BFI published to date.

DICKINSON, Margaret and STREET, Sarah

Cinema and state: the film industry and the government 1927-84. London: British Film Institute, 1985. 280p. illus. stats. bibliog. index.

The final chapter – "In Search of a Policy", pp. 227-239 – of this comprehensive book on the relationships between the film industry and the state gives a detailed account of the structure and the evolution of the British film industry in the 1960s. It also shows how it was colonised by the Hollywood majors and how the British government tried – not very successfully – to counter-attack. If you are not particularly interested in this rather off-putting subject, it will not be an easy read.

WALKER, Alexander

Hollywood, England: the British film industry in the sixties. London: Michael Joseph, 1974. 493p. plates. index.

Alexander's book is a mine of information on sixties British cinema, but this very personal account of that subject does not have the clarity of an academic book. Although it contains a lot of facts and figures on the film industry and film policy, it is difficult to locate them in this dense text (and the chapter headings do not help either). A few chapters deal more specifically with the problems of the British film industry and the solutions sought both by the government and the industry (chapters 13, 15, 16, 19 and 20). Finally, the appendix offers a very useful 'industry chronology' (pp. 467-481).

Film Censorship in the 1960s

books

ALDGATE, Anthony

Censorship and the permissive society: British cinema and theatre 1955-1965. Oxford: Clarendon Press, 1995. v-viii, 171p. illus. bibliog. index.

Charts the impact of censorship between 1955 and 1965 on stage and film presentations. Chapter 4 – "Putting on the agony" – details the controversy surrounding *LOOK BACK IN ANGER* while Chapter 5 – "The outer limits" – shows how

SATURDAY NIGHT AND SUNDAY MORNING and ALFIE pushed the boundaries of censorship. Chapter 6 – “A woman’s lot” – examines the compromises reached on A TASTE OF HONEY and the final chapter – “The party’s over” – shows how the decade 1955-1965 was crucial to the liberalisation of British cinema and theatre.

MATHEWS, Tom Dewe
Censored.

London: Chatto & Windus, 1994. 291, [7] p. illus. bibliog. index.

This is undoubtedly the most comprehensive book on film censorship in Britain from the very early days of cinema to the present day, even though the author admits that he is very much indebted to the work of other academics. Chapters 10 – “The Board Breaks Out”, pp. 147-168 – and 11 – “Letting It All Hang Out”, pp. 169-188 – examine the revolution which the British Board of Film Censors as it was (BBFC) went through in the 1960s, especially in its attitude towards sex and nudity. The opening sentence of chapter 10 sums up Mathews’ theory: “As in no other decade, the practice of film censorship in Britain would be transformed during the sixties”.

TREVELYAN, John
What the censor saw.

Michael Joseph, 1973. 276p. plates. index.

Trevelyan is a major figure of British film censorship. He was the secretary of the British Board of Film Classification between 1958 and 1971, and this book is a unique account of film censorship from the censor’s point of view, in a period when Britain was going through a process of liberalisation. Trevelyan, whose principles were “the love of films and the disapproval of censorship in principle”, initiated a more liberal view on censorship in the 1960s although, as some commentators pointed out, the changes remained limited.

Free Cinema And The British New Wave

books

ARMES, Roy
A critical history of the British cinema.

London: Secker & Warburg, 1978. 374p. illus. bibliog. index.

In chapter 15 – “From Free Cinema to Woodfall” – Armes criticises the middle class members of the Free Cinema movement for failing to address the ambiguities of their privileged position and concludes that the British New Wave failed to break free from its literary and theatrical antecedents.

ALDGATE, Anthony and RICHARDS, Jeffrey
Best of British: cinema and society from 1930 to the present.

London; New York: I.B. Tauris, 1999. vii-ix, 262p. illus. filmog. index.

Chapter 11 – “New waves, old ways and the censors: The LONELINESS OF THE LONG DISTANCE RUNNER” – usefully summarises critical positions taken by writers on the British New Wave, notably Durgnat, Armes, Hill, Murphy and Wollen. Examines the BBFC’s role in the production of LONELINESS... and suggests the harsher criticism of the New Wave by some of the above writers is due to a lack of contextualisation.

ASHBY, Justine and HIGSON, Andrew
British cinema, past and present.

London; New York: Routledge, 2000. vii-xx, 385p. illus. bibliog. index

Chapter 15 “Under-the-skin-horror’s’: social realism and classlessness in PEEPING TOM and the British New Wave” – by Adam Lowenstein compares PEEPING TOM to ROOM AT THE TOP, and suggests that the latter creates a comforting distance between audience and film, thus soothing the anxieties about social change and the horrors of mass culture that PEEPING TOM graphically confronts.

* **BARR, Charles (ed.)**
All our yesterdays: 90 years of British cinema.

London: British Film Institute, 1986. 446p. illus. bibliog. filmog. index. Contains two relevant chapters:

“Britain’s outstanding contribution to the film”: the documentary-realist tradition”, by Andrew Higson, traces the documentary-realist tradition in British filmmaking from Grierson to the television work of Ken Loach and Tony Garnett. Considers Free Cinema and its emphasis on “poetic” rather than instructional qualities and points out the problematic nature of a “realism” which emphasises universality of experience rather than foregrounding class relations.

Suggests that films of the British New Wave are remarkable not just for having working class protagonists but for the way montage in these films has shifted from a documentary emphasis on common “objective” experience to a “subjective” attempt to show the protagonist’s state of mind.

“A literary cinema? British films and British novels”, by Brian McFarlane traces the relationship between British literature and cinema, from the silent period to the 1980s. Argues that too often films have been over deferential to their literary source and that the New Wave films based on the novels of Alan Sillitoe, Stan Barstow et al. provide a break from tasteful, “heritage” cinema, which was briefly continued in adaptations like Tony Richardson’s TOM JONES and Joseph Losey’s ACCIDENT and THE GO-BETWEEN.

BRITISH FILM INSTITUTE, National Film Theatre

Free cinema: programme notes for the seasons of Free Cinema held at the national Film Theatre during 1956-1959.

London, 1956-1959

Typescript. Collected programme notes, credits and synopses for the Free Cinema film seasons.

* CURRAN, James and PORTER, Vincent
British cinema history.
 London: Weidenfeld and Nicolson. 445p. tables. bibliog.

Chapter 18 – “Working class realism and sexual reaction: some theses on the British “New Wave” by John Hill – puts forward the thesis that far from being progressive, the New Wave films are misogynist and reactionary.

DICKINSON, Margaret (ed.)
Rogue reels: oppositional film in Britain, 1945-1990.
 London: British Film Institute, 1999. vi, 330p. illus. bibliog. index.

History of radical, independent filmmaking in Britain. Dickinson is critical of the emphasis on consumption in Free Cinema films and the fact that organisations – trade unions, co-ops – are all but invisible.

DURGNAT, Raymond
A mirror for England: British movies from austerity to affluence.
 London: Faber and Faber, 1970. 336p. plates. bibliog. filmog. index.

Well known study of British cinema, essentially covering the period 1945-1958, but frequently straying beyond those boundaries. Durgnat writes perceptively, particularly about class and – a favourite theme of his – the puritanism of the left-wing British middle classes. His assessment of Free Cinema as a minor movement, far less important to the success of the British New Wave than the success of not only literary and theatrical forerunners but also the rise of commercial television, is typical of his anti-elitist approach.

* HIGSON, Andrew (ed.)
Dissolving views: key writings on British cinema.
 London: Cassell, 1996. iv-viii, 264p. bibliog. index.

Chapter 9 – “Space, place, spectacle: landscape and townscape in the ‘kitchen sink’ film”, by Andrew Higson – investigates the nature of the tension produced by the contrast between the “poetic” and “realistic” or drab qualities of films like SATURDAY NIGHT AND SUNDAY MORNING and A TASTE OF HONEY, a tension which Higson finds ulti-

mately reduces working class life to a voyeuristic spectacle for the benefit of the middle classes.

Chapter 10 – “Landscape and stories in 1960s British realism”, by Terry Lovell – looks at A TASTE OF HONEY focusing on questions of gender and domestic interiors.

HILL, John
Sex, class and realism: British cinema 1956-1963.
 London: British Film Institute, 1986. 228p. illus. filmog.

Wide ranging Marxist study, which traces the rise to prominence of contemporary social issues in British film from the 1950s to the early 1960s. Opening chapters deal with the social background and the state of the film industry at the time. Hill also looks at theories of narrative and realism before discussing the films themselves, many of which are found to be ideologically suspect, particularly in their representation of women. Hill points out (as others, Higson in particular, have) that in New Wave films location often serves no narrative purpose and argues that not only does this emphasise the pre-eminence of the director’s point of view but also removes characters from the social and historical context.

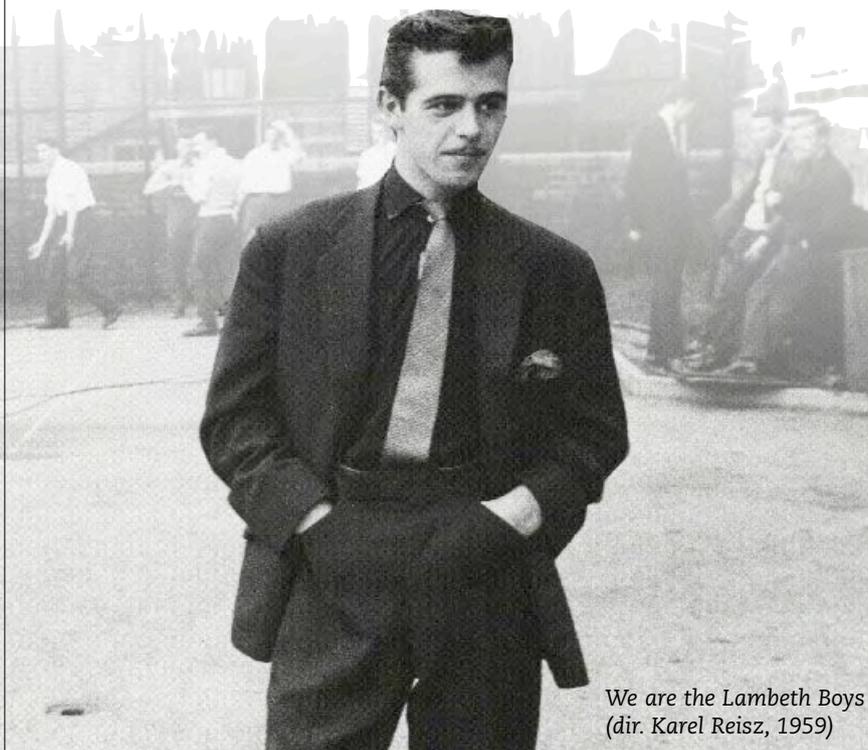
Includes extensive filmography, featuring extracts from contemporary reviews.

HOGENKAMP, Bert
Film, television and the left, 1950-1970.
 London: Lawrence & Wishart, 2000. vii-xiv, 178p. illus. filmog. bibliog. index.

Impeccably researched follow up to Hogenkamp’s *Deadly Parallels: film and the left in Britain, 1929-1939* (Lawrence & Wishart, 1986). This volume challenges the commonly held view that between 1945 and the late 1960s, there was “a void in political filmmaking” (Hogenkamp, p xi). Hogenkamp tells us what was happening in the period in terms of politically committed film besides Free Cinema. Good on political and institutional context. Ends with a chapter on the growing importance of television, with a look at Peter Watkins’ *THE WAR GAME* and the work of Ken Loach, especially *CATHY COME HOME*.

LOVELL, Alan
Breakthrough in Britain.
 London: BFI Education Department, [1967?]. 19p.

Contains a “critical note” on *LOOK BACK IN ANGER*, *Free Cinema* and *ROOM AT THE TOP*, which Lovell assesses as essentially the same as *ODD MAN OUT* and *BRIEF ENCOUNTER*: an attempt to portray contemporary life that is nonetheless “full of very old English stereotypes”.



We are the Lambeth Boys
 (dir. Karel Reisz, 1959)

LOVELL, Alan
The British cinema: the unknown cinema.
 London: 1969. 8p.

Typescript of BFI Education Department Seminar. Lovell argues that, with the exception of Lindsay Anderson, the Free Cinema filmmakers fell into the same traps they observed in documentaries of the 30s and 40s ("obvious formulations of social issues"). The problem with Anderson is that the force of his personality can obscure the real nature of his talents, thus leading to a tendency to categorise him as a one-off rather than trying to understand through his work something about "the enigma of British cinema".

LOVELL, Alan and HILLIER, Jim
Studies in documentary.
 London: Secker & Warburg, 1972. 176p. illus. bibliog. filmog.

Chapter 3 looks at Free Cinema in terms of its background, aesthetics, its aims as a movement and the importance of Sequence magazine. Suggests its achievements were limited and its impact not sustained, largely because the movement was really the work of one man ie. Lindsay Anderson.

MARWICK, Arthur (ed.)
The arts, literature and society.
 London; New York: Routledge, 1990. 332p. [32] plates. bibliog.

In chapter 9 – "**Room at the top: the novel and the film**" – Marwick expresses concern at what he calls "The international revolution of the 1960s" which effected the radical transformation of British society. He argues that ROOM AT THE TOP, despite its traditional form, amounts to a revolutionary treatment of sex and class issues, which paved the way for more radical films.

* MURPHY, Robert
Sixties British cinema.
 London British Film Institute, 1992. 353p. illus. appendix. bibliog. index.

Chapter 1 argues persuasively that kitchen sink films, unlike most British cinema of the 1950s, treated women seriously, whereas Hill (ibid.) takes the view that such roles nonetheless still confine women to a familiar prison of domestic drudgery.

STEAD, Peter
Film and the working class: the feature film in British and American society.
 London; New York: Routledge, 1989. 283p. illus. indices.

Chapter 7 – "British working-class heroes" – is a chronological account of the portrayal of working class men in British films from I'M ALL RIGHT JACK to KES. The rise of the working class actor as lead man, was a significant development. Albert Finney epitomised the New Wave hero in SATURDAY NIGHT AND SUNDAY MORNING, but he was soon eclipsed by the burgeoning careers of Sean Connery and Michael Caine. With the rise of such stars and the "Hollywoodisation" of British film, Stead suggests it was left to British television to fill the gap in terms of "socially committed drama".

STREET, Sarah
British national cinema.
 London; New York: Routledge, 1997. (The national cinema series) ix-xi, 232p. illus. bibliog. indices.

Chapter 3 – "Genres from austerity to affluence" – considers the output of films from 1945-1970 in terms of genre. The chapter ends with a look at KES, comparing it to examples of the British New Wave and suggesting that it is different from these earlier films in several important ways, especially in the way in which landscape and narrative are fully integrated with one another. Street argues that KES also has a flexibility of tone, a sympathy to women and satirical attitude to masculinity missing from, say, SATURDAY NIGHT AND SUNDAY MORNING.

WALKER, Alexander
Hollywood, England: the British film industry in the sixties.
 London: Michael Joseph, 1974. 493p. plates. index.

Opening chapters look at the significance of the Free Cinema movement, the social background, the theatrical and literary precursors of kitchen sink films and the success of SATURDAY NIGHT AND SUNDAY MORNING.

journal articles

SCREEN
 Vol.31. No.4. Winter 1990, pp. 357-376

Landscapes and stories in 1960s British realism, by Terry Lovell

Although difficult to follow at times, this article examines the dramatic use of domestic interiors and urban landscapes in British realist film and television of the sixties, particularly in A TASTE OF HONEY, CORONATION STREET and SATURDAY NIGHT AND SUNDAY MORNING.

SCREEN
 Vol.25. nos.4/5. July/Oct 1984, pp. 2-21

Space, place, spectacle, by Andrew Higson

Suggests that "kitchen sink" films, particularly SATURDAY NIGHT AND SUNDAY MORNING and A TASTE OF HONEY, have only a surface realism even though shot on location in actual British landscapes and the use of "That Long Shot of Our Town from That Hill" is poetic. Proposes kitchen sink films have an imbalance as they try to be both documentary and cinematic

CINÉASTE
 Vol.10. No.4. Autumn 1980, pp. 26-29

A fidelity to the real: an interview with Ken Loach and Tony Garnett, by Leonard Quart

Brief history of the work of these filmmakers, followed by an interview in which they discuss their politics and the effects they want their films to have on the audience.

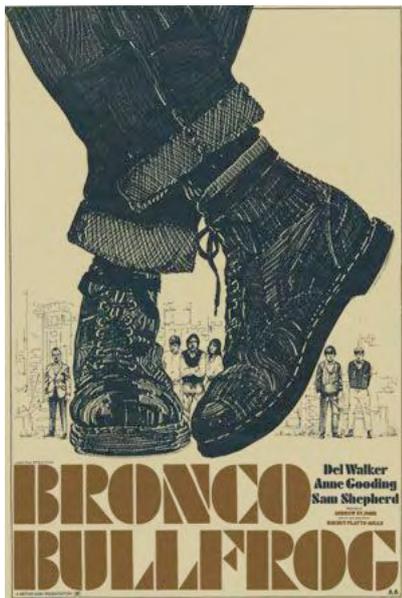
SCREEN
 Vol.10. No.6. Nov/Dec 1969, pp. 51-66

Britain's social cinema, by Vicki Eves

Traces the development of British cinema of social realism from the documentary movement of the thirties through Free Cinema to the realist feature films of the sixties. Suggests that social realism was avoided in British cinema until Free Cinema encouraged a more realistic representation of the class system.

Case Study: Bronco Bullfrog

(dir. Barney Platts-Mills, 1969)



Although BRONCO BULLFROG was made in 1969 (released in 1970) it has more in common with the style of the Free Cinema of the late 50s and early 60s. The film represents an interesting document from the era as it is concerned with a group of working class teenagers from Stratford in East London and employed the use of local youths to relate a tale based loosely on their own experiences.

BRONCO BULLFROG is available on video and DVD and can be ordered directly from the film director's own website:

<http://www.barneyplatts-mills.com>

The website also includes full text versions of some of the reviews listed below (plus others not included in this guide). These references are marked with a * below.



journal articles

SIGHT AND SOUND

Vol.40. No.1. Winter 1970/71, pp.46-47

Around Angel Lane, by David Robinson

Production history of the film, deals with how the film was cast using untrained actors - local youths from the Stratford area of East London - and how the script was adapted by them into their own way of talking. Robinson points out that the result is "an entirely consistent acting style which achieves the difficult feat of using the players' own gaucheness and inarticulateness to express deliberately and artistically the gaucheness and inarticulateness of the characters".

MONTHLY FILM BULLETIN

Vol.37. No.442. November 1970, p.215

Synopsis and review.

TIME OUT

No.46. 5 September 1970, pp.31-32

Bronco Bullfrog, by Neil Lyndon

Critical review which, although acknowledging the strengths of the film (e.g. the portrayal of the oppressive and imprisoning environment of London's East End), argues that ultimately the intention of the film in showing a "slice of life" could be considered condescending.

press articles

VILLAGE VOICE*

27 July 1972

Tender shoots in grim soil, by Michael Kerbel

Kerbel notes that the film is a

"belated postscript" to the British neo-realist film movement of a decade earlier but whereas such films as SATURDAY NIGHT AND SUNDAY MORNING dealt with the "angry young men", these have been replaced in BRONCO BULLFROG with apathetic young skinheads. Kerbel draws parallels with Karel Reisz's documentary WE ARE THE LAMBETH BOYS (1958) which expressed hope for its victims of post-war urban deprivation but BRONCO BULLFROG would appear to bear out the notion the options open to the young working class characters in the film are as limited as ever.

NEW YORKER*

10 June 1972

Bronco Bullfrog, by Penelope Gilliatt

Perceptive review which even criticises the poor sub-titling the film was given on its American release. Gilliatt acknowledges the central premise of the film, the idea of the curtailment of opportunity afforded to the young people in the film because of the restrictive environment they grow up in.

NEW STATESMAN*

16 October 1970

Acting Yourself, by John Coleman

Coleman points out that BRONCO BULLFROG has a lot in common with Ken Loach's KES in that both are low-budget films concerned with working class themes and despite the critical acclaim both films received they were victims of cinema exhibitors lack of commitment to book them! ‡

‡ BRONCO BULLFROG was moved, despite successful attendances, from the old Cameo-Poly cinema in Oxford Street after only eighteen days to make way for a royal premiere of THREE SISTERS. This prompted Sam Shepherd, who played the character Bronco Bullfrog, to organise a demonstration outside the cinema on the night of the premiere where Princess Anne, the royal guest of honour, was greeted on her arrival at the cinema by "a chanting, howling crowd of 200 East End skinheads and other young people" (reported in the Daily Telegraph on 3 November 1970 - "Princess Anne met by Skinhead mob at premiere")

TIMES*
16 October 1970

Barney Platts-Mills: an exciting new talent in neo-realist style, by J.R. Taylor

Taylor likens Platts-Mills to Lindsay Anderson and Ken Loach in that he puts his own stamp of identity into the film *BRONCO BULLFROG*. Taylor regards the film more as a study of character and atmosphere rather than a story-film and believes its neo-realism style is on a par with, if not superior to, anything created by the Italian neo-realism filmmakers of the 1930s.

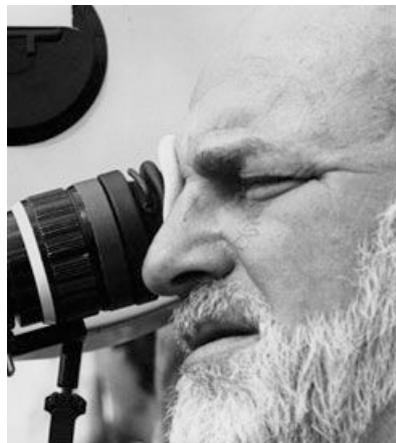
GUARDIAN*
15 October 1970

Review by Derek Malcolm

Derek Malcolm, like other reviewers in the British press at the time, was a champion of *BRONCO BULLFROG*, and was concerned that it would meet a similar fate as befell *KES* on its release, ie. despite receiving critical acclaim, the film was not promoted vigorously enough or booked on a wide basis in cinemas. Malcolm believed that the film deserved a wide audience and could be enjoyed beyond the audience of "intelligent movie goers".

Directors Of The British New Wave

John Schlesinger



books

BROOKER, Nancy J.
John Schlesinger: a guide to references and resources.
Boston, MA; London: G.K. Hall/George Prior, 1978. (A reference publication in film) 132p. bibliog. filmog. index.

Includes biographical background, critical survey, filmography with synopses and notes.

PHILLIPS, Gene D.
John Schlesinger.
Boston: Twayne, 1981. (Twayne's theatrical arts series). 199p. illus. bibliog. filmog. index.

Begins with a look at Schlesinger's background as an actor and documentary filmmaker and continues with clearly written analyses of *A KIND OF LOVING*, *BILLY LIAR*, *DARLING* and *FAR FROM THE MADDING CROWD* which combine critical comment with production history and comments from Schlesinger himself.

Ken Loach

books

FULLER, Graham (ed.)
Loach on Loach.
London: Faber and Faber, 1998. vi-xi, 147p. illus. filmog. bibliog. index.

Series of interviews which form a chronological account of Loach's career. Chapters 1 to 3 cover his work at the BBC and the films

POOR COW and *KES*. Loach talks about the influence of Czech cinema and how this informed the look and style of *KES*.

McKNIGHT, George
Agent of challenge and defiance: the films of Ken Loach.
Trowbridge; Flicks Books, 1997. (Cinema voices). vi, 234p. [8] plates. filmog. bibliog. index.

Collection of essays, interview, filmography and bibliography. Opening essay, Ken Loach: histories and contexts covers his television career, the social background and the politics of his early films.

journal articles

FILM WEST
No.35. February 1999, pp. 34-39

Ken Loach: lives less ordinary, by Tony McKibbin

Examination of Ken Loach's body of work and how his approach compares to other political filmmakers of the sixties and seventies.

SIGHT AND SOUND
Vol.8. No.11. November 1998, p. 21

Every fuckin' choice stinks, by John Hill

Looks at Ken Loach's use of melodrama to voice his political vision. Includes filmography.

FILM IRELAND
No. 49. Oct/Nov 1995, pp.144-148

The complete Ken Loach, by Paul Kerr
Ken Loach talks about his career relating his films to the politics of the time and the upheavals in the British film and television industries.



FILMS AND FILMING

Vol.18. No.6. March 1972, pp.36-40

Spreading wings at Kestrel, by Paul Bream

Tony Garnett and Ken Loach talk about how their production company, Kestrel, came into being, as well as differences between working in television and cinema. They also discuss KES and the difficulties they had in distributing the film, their approach to realism and the political impact of KES and CATHY COME HOME.

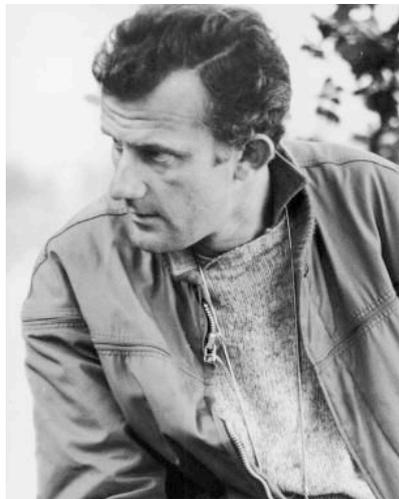
Tony Richardson
books

RADOVICH, Don

Tony Richardson: a bio-bibliography.

Westport, CT; London: Greenwood Press, 1995. (Bio-bibliographies in the performing arts). 280p. index.

Includes biographical essay which covers Richardson's early career, Free Cinema and the formation and success of Woodfall Films. Extensive filmography includes cast, credits, synopses and extracts from contemporary reviews.



RICHARDSON, Tony

Long distance runner: a memoir.

London: Faber and Faber, 1993. 313p. [32] plates. filmog. index

Autobiographical account of Richardson's life and career with introduction by Lindsay Anderson.

WELSH, James M. and TIBBETTS, John C.

The cinema of Tony Richardson: essays and interviews.

Albany, NY: State University of New York Press, 1999. (Cultural studies in cinema/video). vii-xviii, 295p. illus. filmog. bibliog. index.

Collection of essays and interviews intended to give Richardson his critical due after years of neglect. Chapter 4 – "Greatest pleasures", by William L. Horne – considers A TASTE OF HONEY and THE LONELINESS OF THE LONG DISTANCE RUNNER. Horne takes issue with Peter Wollen's argument that the British New Wave lacked the formal rigour, modernism and authorial confidence of the Nouvelle Vague but his attempts to compare Richardson to Truffaut and Godard do the British director no favours, despite Horne's detailed account of Richardson's careful alterations to Shelagh Delaney's stage play.

journal articles

SIGHT AND SOUND

Vol.3. No.11. Nov 1993, pp. 30-33

Tony Richardson: an adventurer, by Gavin Lambert

Lambert writes a tribute to his friend, Tony Richardson.

FILMS AND FILMING

Vol.23. No.9. June 1977, pp.10-16

Within the cocoon, by Gordon Gow

Tony Richardson talks about his career and the differences between filming in Britain and Hollywood. Includes filmography.

FILMS AND FILMING

Vol.12. No.5. February 1966, pp. 19-23 and Vol.12 No.6. March 1966, pp. 37-40

Loved one, by Raymond Durnat

Two-part article on the career of Tony Richardson, beginning with an examination of the ideas behind Free Cinema. Part one offers a detailed analysis of LOOK BACK IN ANGER and THE ENTERTAINER as well as SANCTUARY, Tony Richardson's first American film. The second part traces his development through A TASTE OF HONEY, THE LONELINESS OF THE LONG DISTANCE RUNNER and TOM JONES.

FILMS AND FILMING

Vol.7. No.9. June 1961, pp. 7, 41

The two worlds of the cinema, by Tony Richardson

Tony Richardson talks about his experience of directing in Britain (A TASTE OF HONEY, THE ENTERTAINER) and in America (SANCTUARY).

Case Study 1:
Karel Reisz:
Saturday Night And
Sunday Morning (1960)
book

GASTON, Georg

Karel Reisz.

Boston: Twayne, 1980. (Twayne's theatrical arts series) 166p. illus. bibliog. filmog. index.

Critical study which begins with a look at Reisz's Free Cinema films. The following chapters deal each with a specific film. In the chapter on SATURDAY NIGHT AND SUNDAY MORNING, Gaston looks at the style, imagery, use of sound, editing, structure and the film's reception. Includes comments from Reisz about the character of Arthur.

journal articles

FILM REVIEW

May 1998, pp.56-61

Call Sheet - Saturday Night and Sunday Morning: Saturday Night and Sunday Morning is a fine example of the gritty work produced by Britain in the 'angry young man' period of the early sixties. Carole Zorzo goes behind the scenes, by Carole Zorzo

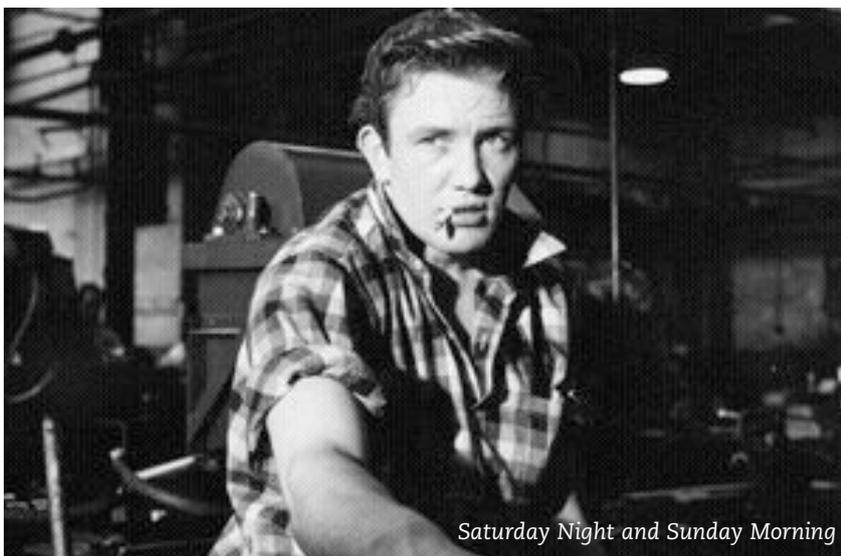
A history of the production and reception of SATURDAY NIGHT AND SUNDAY MORNING. Members of the cast recall their experiences working on the film.

SCREEN

Vol.25. No.4/5. July/Oct 1984, pp.2-21

Space, Place Spectacle: Andrew Higson explores landscape and townscape in the "kitchen sink" film, by Andrew Higson

Focusing on SATURDAY NIGHT AND SUNDAY MORNING and A TASTE OF HONEY, Higson investigates how



Saturday Night and Sunday Morning

these films can be contextualised within notions of “poetic realism” and also the influence of the documentary realist style of film making. The significance of the locations of these films is also discussed in depth.

MONTHLY FILM BULLETIN
Vol.27. No.323. December 1960, p.166

Synopsis and review.

press articles

DAILY TELEGRAPH
(TELEVISION AND RADIO)
9 August 1997, p.3

The mornings after the night before, by Stephanie Billen

Billen accounts for the commercial and critical success of the film and notes that the film represented a new approach to film making in Britain, both in its dramatic subject matter and also in the film’s treatment of sex.

NEW LEFT REVIEW
Nov/Dec 1960, pp.15, 16

In depth review by Rod Prince. Prince focuses on how the original novel has been translated into the film and believes that the book “is most successful in its cinematic aspects...and least successful when it is trying to be a novel”.

Case Study 2: Lindsay Anderson books

GRAHAM, Allison
Lindsay Anderson.
Boston, MA: Twayne, 1981. (Twayne’s filmmakers series). 171p. illus. bibliog. filmog. index.

Sympathetic study of Anderson’s films up to and including *O LUCKY MAN!*. Graham gives Anderson his due as a director of formally and aesthetically challenging and complex films but also gives weight to the problematic themes of freedom and romanticism in Anderson’s work and the emphasis on the individual’s conflict with British cultural, political and intellectual traditions.

HEDLING, Erik
Lindsay Anderson: maverick filmmaker.
London: Cassell, 1998. vii-x, 246p. [8] plates. bibliog. filmog. index

Critical biography. Anderson quoted by Hedling as emphasising the pragmatic nature of Free Cinema. Hedling suggests that the movement’s real significance is a narrow but significant one: it helped create a “legend” for Anderson which gave him a degree of freedom in his future work. Emphasises importance of New Wave’s links with theatre. Suggests that critics like Higson and Hill have failed to give Anderson his due as a formally and aesthetically innovative filmmaker, pointing out complex narrative structure and use of flashback in *THIS SPORTING LIFE*, (often seen as the last of the “kitchen

sink” films). Hedling emphasises the non-naturalistic, stylized, Brechtian (especially in *IF...*) aspects of Anderson’s work and argues that it is his formal contribution to cinema where his real importance and influence lies.

SILET, Charles L. P.
Lindsay Anderson: a guide to references and resources.
Boston, MA: G.K. Hall, 1979. (A reference publication in film). 155p. bibliog. filmog. index.

Includes biographical background, critical survey, filmography with synopses and notes and annotated bibliography.

SUSSEX, Elizabeth
Lindsay Anderson.
London: Studio Vista, 1969. (Movie paperbooks). 90p. illus. bibliog. index.

First full length study of Anderson. Straightforward account of his career, up to and including *IF...*. Sussex quotes extensively from Anderson’s own observations about his films.

This Sporting Life
(1963)

journal articles

SIGHT AND SOUND
Vol.32. No.2. Spring 1963, pp.56-59

Arrival and Departure, by Robert Vas

Extensive article in which Vas states that unlike other films before it, *THIS SPORTING LIFE* reflects the duality of contemporary Britain. Despite its very British outlook on life and people, the film achieves a universality through its “outcry against...being ashamed to feel”.

FILMS AND FILMING
Vol.9. No.6. March 1963, pp.15-18

Sport, Life and Art, by Lindsay Anderson

Interesting and extensive article about the production of the film *THIS SPORTING LIFE*. Anderson accounts for its adaptation from the original novel by David Storey; the problems with creating a script which captured the essence of the novel, and the relationship

between the actor and the director. Anderson regards the film as a “study of temperament” and argues that the film was intended to be a tragedy. He points out that the danger which faced British cinema up until that time was that audiences did not want to be “challenged or disturbed” and hopes that the film would be part of a climate of change in the arts.

MONTHLY FILM BULLETIN
Vol.30. No.350. March 1963, p.34

Synopsis and review.

press articles

TIME OUT
3-10 February 1999, p.173

Physical education: Devastating take on British masochism or homoerotic paen to locker-room culture? Lindsay Anderson’s *This Sporting Life* may well be both..., by Geoffrey Macnab

Macnab argues that despite the masochism which runs throughout the film, *THIS SPORTING LIFE* is “as much a story about a thwarted love affair as a study of a self-pitying sports star”. Macnab also addresses Lindsay Anderson’s colleague Gavin Lambert’s belief that the director “played out his erotic fantasies on the screen, not in life” as exemplified by the footballer and his world.

OBSERVER
10 February 1963

This Sporting Life, by Penelope Gilliat

Review in which Gilliat says that *THIS SPORTING LIFE* has “a blow like a fist” which expresses the “violence and the capacity for pain that there is in the English character”. Gilliat does not regard the film as a sociological study of the contemporary British male but believes that the film’s central character Frank Machin could have lived at any time.

If.... (1968) book

ANDERSON, Lindsay and SHERWIN, David
If....: a film
London: Lorrimer, 1969. 167p. plates.

Script with preface by Anderson.

journal articles

FILM HERITAGE
Vol.5. No.1. Fall 1969, pp.13-20

If.... by Michael Dempsey

Extensive examination of the film suggesting that Anderson’s film is not as clear cut a revolutionary call to arms as many reviewers have suggested. Dempsey believes that the film “questions and undermines the values and tactics of the rebels too thoroughly to act as a pamphlet” and provides contextual examples to illustrate this viewpoint.

SCREEN
Vol.10. No.2. Mar/April 1969, pp.85-89

If.... by David Spears
Review which questions whether the film’s conclusion is more a fascistic rather than anarchic solution to the oppression represented by the public school as society microcosm.

SIGHT AND SOUND
Vol.37. No.3. Summer 1968, pp.130-131

Anderson shooting If.... by David Robinson

Interesting behind the scenes account of the film’s production written in diary form.

press articles

EVENING STANDARD
(HOT TICKETS SUPPLEMENT)
12 June 1997 p.14

If.... by Alexander Walker

Brief retrospective review. Walker believes that one of Lindsay Anderson’s crowning achievements in communicating the message of *IF....* was his use of what he called “poetic naturalism”.

THE TIMES
1 September 1994 p.18

A film that shook our world: Lindsay Anderson’s *If...* became the revolutionary blueprint for an entire generation, says David Robinson

Robinson argues that whereas other films of the “Swinging Sixties” were by nature modish, *IF....* is not and as such stands up today whereas many of its contemporaries don’t. The film’s initial problems in attracting finance and distribution are dealt with and



If....

Robinson also looks at the influence of the film and how it was a creative high point for its creator Lindsay Anderson.

OBSERVER

22 December 1968

Anderson's masterwork, by Penelope Mortimer

Mortimer accounts for her initial unsympathetic reaction to the film's ending, claiming that she thought it was a compromise. However, after a second viewing she accepts that the culture of violence embodied in the public school in the film has bred violence and the film's ending is the inevitable conclusion to the narrative.

NEW STATESMAN AND SOCIETY

19 December 1968

To Serve, by Paul Mayersburg

Mayersberg points out that IF.... is about institutions and the way they divide society and often, in the process, conquer it. The film is divided into eight sections each with their own title (eg. "Discipline" and "Resistance") which Mayersberg likens to a medieval frieze, appropriately for an institution such as the public school with its reliance on rituals.

British "Swinging Sixties" Cinema

books

ASHBY, Justine and HIGSON, Andrew (eds.)

British cinema past and present.

London: Routledge, 2000. vii-xx, 385p. illus. bibliog. index.

Moya Luckett's chapter – "Travel and mobility: femininity and national identity in Swinging London films" – offers a definition of the Swinging London film, and analyses the link in these films between women and mobility, particularly in DARLING.

HEWISON, Robert
Too much: art and society in the sixties 1960-75.

London: Methuen, 1986. xi-xviii, 350p. illus. index.

Discusses the arts and the social conditions in which they were produced in the sixties. Although there is little material specifically on cinema, Hewison offers an interesting and alternative view of the period.

MELLY, George

Revolt into style: the pop arts in Britain.

London: Allen Lane/Penguin Press, 1970. 245p. index.

George Melly puts British popular culture of the 1960s into context, analysing music, art, mass media, fashion and theatre. Section three – "Film, TV, radio, theatre" – gives an overview of changes in broadcasting, cinema and theatre with a closer look at music films.

MURPHY, Robert

Sixties British cinema.

London: British Film Institute, 1992. 354p. appendix. bibliog. index.

Chapter 6 – "Brave new world" – charts the rise of pop culture while Chapter 7 – "Swinging London" – looks at representations of London, the permissive society and notions of love.

NEAVERSON, Bob

The Beatles movies.

London: Cassell, 1997. (Rethinking British cinema). vii-ix, 149p. illus. bibliog. discog. filmog. index.

Critical history of the films of The Beatles attempting to place them in the context of sixties popular culture.

RICHARDS, Jeffrey

Films and British national identity: from Dickens to Dad's Army.

Manchester: Manchester University Press, 1997. (Studies in popular culture). illus. bibliog. filmog. index.

Chapter 6 – "The swinging sixties and after" – examines changes in British national identity through the films of the decade.

ROMNEY, Jonathan and WOOTTON, Adrian (eds.)

Celluloid jukebox: popular music and the movies since the 50s.

London: British Film Institute, 1995. illus. bibliog. filmog.

Andy Medhurst's chapter – "It sort of happened here: the strange, brief life of the British pop film" – looks at lesser-known British pop films from the late 50s and mid 60s.

YULE, Andrew

The man who "framed" The Beatles: a biography of Richard Lester.

New York: Donald I. Fine, 1994. illus. filmog. index.

Anecdotal account of Richard Lester's career, including his memories of working with The Beatles on A HARD DAY'S NIGHT and HELP.

journal articles

JOURNAL OF POPULAR BRITISH CINEMA

No.1. 1998, pp.48-62

Comedy, sexuality and "Swinging London" films, by Bruce Carson

ALFIE (1966), GEORGY GIRL (1966) and THE KNACK (1965) are three British comedies that represent and explore the new "permissiveness" in 1960s London. Their role in mediating a move from the ideology of earlier cinema is explored.

MOVIE MAKER

May 1985, pp.22-25

The Swinging Sixties: Continuing his survey of British Cinema as a celebration of British Film Year, David Wilford has reached the sixties

Survey of British films of the 1960s. Films discussed include TOM JONES, A HARD DAY'S NIGHT, ALFIE and BLOW-UP. Wilford gives a brief synopsis of each film and discusses their salient characteristics and how they characterise British cinema and film-making from this period.

Four Case Studies

The following titles can be considered examples of the films which dealt with the mores of the "Swinging Sixties". They represent a small selection but are listed here as there is a fair amount of critical and review material which discusses them. Other titles which could be considered part of this genre and are worthy of discussion despite the lack of any real critical appraisal include BEDAZZLED (1967), SMASHING TIME (1967), HERE WE GO ROUND THE MULBERRY BUSH (1967), THE JOKERS (1966) and CATCH US IF YOU CAN (1965).

Alfie

(dir. Lewis Gilbert, 1966)



journal articles

ARCHITECTURAL DESIGN

Vol.70. No.1. January 2000, pp.32-35

Walls have feelings: cult films about sex in 1960s London, by Katherine Schonfield

Focussing on REPULSION and ALFIE which were made in a period of sociosexual revolution, Schonfield argues that the architectural dissolution between urban territories acts as an analogy for the sexual penetration of the female body. Both films "reveal a moment of confident appropriation of the city at large, and its female inhabitants, as legitimate territory for the male sexual adventurer".

FILM REVIEW

June 1998, pp.56-61

Call Sheet - Alfie: Howard Maxford talks to director Gilbert Lewis, actor Graham Stark and actress Julia Foster about this superb

1960s classic

Article about the production of the film and its reception.

MONTHLY FILM BULLETIN

Vol.33. No.388. May 1966, p.70

Synopsis and review.

press articles

SUNDAY TIMES

27 March 1966

Spiv without secrets, by Dilys Powell

Favourable review of ALFIE. Powell believes the technique of Alfie addressing the audience directly to be a very effective one which allows the narrative and the comments made by Alfie to flow smoothly enough to avoid any incongruity on the part of the audience's perception of the storyline.

SUNDAY TELEGRAPH

27 March 1966

Style of Stardom, by Margaret Hinxman

Review which focuses on Michael Caine's central contribution to the role of Alfie in the film. Although the role of the "cockney Casanova" could have been handled effectively by other actors it is Caine's performance which is central to the success of the film and any messages implicit in the narrative.

Georgy Girl

(dir. Silvio Narizzano, 1966)

journal articles

MONTHLY FILM BULLETIN

Vol.33. No.395. December 1966, p.185

Synopsis and review.

FILM REVIEW

October 1996, pp.44-47

Call Sheet - Georgy Girl: Howard Maxford takes a look at the swinging '60s classic that outraged audience morals - and won a church award

Article in which Silvio Narizzano talks about problems with casting and production and the issues the

film raised around morality.

press articles

NEW STATESMAN

14 October 1966

Holding the baby, by John Coleman

Synopsis and review.

Billy Liar

(dir. John Schlesinger, 1963)

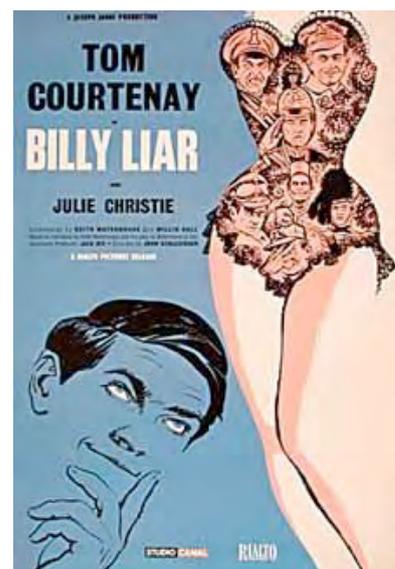
journal articles

TAKE ONE

Vol.1. No.10. 1968, pp.19-22

Billy Liar: A Study Guide, by Randi Brehm

Brief, albeit useful, guide which raises points for discussion about the film eg. Billy's home and work environment, the different philosophies of the girls he encounters in the film.



The article also draws attention to techniques used in the film such as montage, sound etc with the invitation to discuss how these impact on the subject matter of the film.

SIGHT AND SOUND

Vol.32. No.4. Autumn 1963, p.193

Review by Peter Harcourt.

MONTHLY FILM BULLETIN

Vol.30. No.356. September 1963, p. 126

Synopsis and review.

press articles

TIME OUT

25 June-2 July 1997, p.7

Hitting the small time: Geoffrey Macnab sees the hell of the little man depicted in two very different films.

Article in which Macnab draws parallels between *BILLY LIAR* and *LOOK BACK IN ANGER*. Points out that both films are dismissive about the hypocrisies of small town English life and that Billy and Porter in *LOOK BACK IN ANGER* are incapable of escaping the "private hells in which they've allowed themselves to become caught".

THE OBSERVER

18 August 1963

The comedy of hatred, by Penelope Gilliatt

Gilliatt highlights the fact that Billy Liar should not be regarded as a sentimental character but that his character is one of loathing and contempt towards his environment and the reality of his life.

Darling

(dir. John Schlesinger, 1965)

journal articles

IN THE PICTURE

No.36. Summer 1996, pp.24-26

The reaction of a group of A Level students to a screening of *DARLING*.

SCREEN

Vol.26. No.1. Jan/Feb 1985, pp.50-65

Examination of female identity and sexuality in *DARLING*.

MONTHLY FILM BULLETIN

Vol.32. No.380. September 1965, p.132

Synopsis and review.

press article

DAILY MAIL

14 September 1965

What we set out to do was to destroy the female principle, says script-writer Freddy Raphael

Interesting article which traces the history of the story from script to

screen and how script writer Raphael regards the lifestyle embodied in the central character, Diana, as reflecting contemporary sexual mores which are ultimately destructive and unfulfilling.



Experimental Cinema

books

* **DUSINBERRE, Peter de Kay III (aka Deke)**
English avant-garde cinema 1966-1974 (MPhil thesis).
 London: University College, 1977.
 275p. bibliog. filmog.

This is certainly the most comprehensive study of the avant-garde in English cinema in the 1960s. Dusinberre's thesis suggests that the movement was initiated in 1966/67 with the creation of the London Film-makers Co-op (LFMC) and the Arts Lab. It then analyses in great detail the development of this avant-garde until the mid-1970s. Alternating factual description and a more theoretical approach of the concept of avant-garde, the book is always clear and accessible to non-specialists. Finally, the appendices reproduce rare documents such as programmes of avant-garde screenings, manifestos, reports and filmographies of selected English experimental film-makers of that period. In short, this is THE reference book on the subject.

DICKINSON, Margaret
Rogue reels: oppositional film in Britain, 1945-1990.

London: British Film Institute, 1999.
 vi, 330p. illus. bibliog. index

The first two paragraphs of chapter 2 – "**Confrontation and Community**", 1966-1974 – give a concise analysis of the influence of the political context ("New Politics", pp. 35-41) on the structures of the experimental movement ("New Cinema", pp.41-45).

DWOSKIN, Stephen

Film is: the international Free Cinema.

London: Peter Owen, 1975. 268p.
 plates. bibliog. index.

Dwoskin is an American avant-garde film-maker who emigrated to London in 1964 and played a crucial part in the development of the English avant-garde movement in the late 1960s. In this study of the film avant-garde in several countries, Dwoskin devotes a whole chapter to the development of the English avant-garde. He gives a foreigner's interesting point of view and proves very critical about the British attitude towards avant-garde film in general.

O'PRAY, Michael (ed.)

The British avant-garde 1926 to 1995: an anthology of writing.
 Luton: John Libbey Media/Arts Council of England/University of Luton. v-viii, 332p. illus. bibliog. index.

This book gathers a selection of articles by academics on British experimental cinema throughout the century. The article "English Avant-garde film: an early chronology" by David Curtis (pp. 101-121) deals specifically with the 1960s. Curtis was directly involved in the movement in the late 1960s as a film programmer for the Arts Lab, and his recollection of that period takes the form of a diary.

REES, A.L.

A history of experimental film and video: from the canonical avant-garde to contemporary British practice.

London: British Film Institute, 1999
 v-viii, 152p. [32] plates. bibliog. index.

A short chapter titled "English Structuralists" (pp. 77-82) sums up the development of the LFMC in

the late 1960s/1970s and its links with the 'structuralist' movement represented by film-makers like Malcolm Le Grice, Peter Gidal and others.

STREET, Sarah
British national cinema.
 London: Routledge, 1997. ix-xi, 232p.
 illus. bibliog. indices.

In a paragraph called "Opposition, Structuralism and Independence 1966-1980" (pp. 169-173), Street gives a brief account of the structuralist avant-garde and the theoretical questions raised by the academic film journals in the late 1960s-early 1970s.

ELLIS, John
1951-1976: British Film Institute productions: a catalogue of films made under the auspices of the Experimental Film Fund 1951-1966 and the Production Board 1966-1976.
 London: British Film Institute, 1977. 135p. illus. index.

Although the BFI Experimental Film Fund and its successor the BFI Production Board were not directly part of the avant-garde movement around the London Film-makers' Co-op in the late 1960s, its contribution to independent and experimental filmmaking in Britain from the early 1950s is far from negligible. This publication is more than a mere film catalogue. It examines the evolution of the Fund/Board decade by decade. The second chapter focuses on the period 1960-1969 and looks at the transition between the Experimental Film Fund and the Production Board in the context of 1960s British cinema. It also reviews every experimental film made by the Fund/Board in that decade.

Foreign Directors in Britain

The documents reviewed in this section were selected because they examine specifically the work of foreign film-directors in Britain in the 1960s. They are not necessarily the best or most comprehensive studies of these directors.

ARMES, Roy
A critical history of British cinema.
 London: Secker & Warburg Ltd, 1978

In chapter 16 – "The Foreign Impact: Polanski, Losey, Kubrick", pp. 280-299 – the author acknowledges that in the 1960s "so many of the most striking films were made by foreign-born directors". After mentioning the failure of Truffaut's *FAHRENHEIT 451* and the success of Antonioni's *BLOWUP* (both made in 1966), he then focuses his analysis on three directors – Roman Polanski, Joseph Losey and Stanley Kubrick – who settled in Britain in the sixties. He relates the context in which they decided to come and work in Britain and tries to demonstrate in what way these directors "produced work of an essentially British culture" despite their background.

Joseph Losey books

CIMENT, Michel
Conversations with Joseph Losey
 London: Methuen & Co. Ltd, 1985

Interviewed in great detail by one of the leading French critics, Losey reminisces about his self-exile in Britain, his work with English

collaborators and the films which brought him international acclaim. Chapters 6, 7 and 8 of the book cover the 1960s. A crucial 400-page document on Losey's work in Britain.

PALMER, James and RILEY, Michael
The films of Joseph Losey
 Cambridge: Cambridge University Press, 1993

The book examines the career of the American-born director through the analysis of five of his most important films, all made in Britain between 1963 and 1975. It shows how Losey, who had to leave the United States in the early 1950s because of his left-wing views, uses his films to denounce the injustices and hypocrisy rooted in the privileges of the class system. It also looks at his close working relationships with scriptwriter Harold Pinter and actor Dirk Bogarde.

journal article

SIGHT AND SOUND
 Vol.48 No.3 Summer 1979, pp.145-147, 153

The Reluctant Exile, by Richard Roud

Losey is interviewed about his experience as a film-director in Britain between 1951 and 1974, and gives his view on the difficulties of British cinema in that period.

Roman Polanski

Although Roman Polanski made three films in Britain between 1965 and 1967 (*REPULSION*, *CUL-DE-SAC* and *DANCE OF THE VAMPIRES*), very little has been written specifically on the Polish director's British experience.

Beyond Image (dir. Sensual Laboratory, 1969)

book

WEXMAN, Virginia Wright
Roman Polanski.
Boston: Twayne Publishers, 1985

Chapters 2 and 3 examine Polanski's 1960s films, including the three made in Britain. However, there are very few specific references to his contribution to British cinema in that period.

Stanley Kubrick

books

LOBRUTTO, Vincent
Stanley Kubrick a biography
New York: Donald I. Fine Books, 1997

Not only is this critical study of Kubrick's career and films considered by critics as one of the best documented, it also extensively examines his work in England in the 1960s (Part 4: 1960-1964, pp.197-254, and Part 5: 1964-1987, pp. 255-264). Rather than giving a theoretical analysis of the films, the author focuses on their production and the context in which they were made. He also gives the reader a clear idea of why the film-maker chose England in which to make his films from the early 1960s.

NELSON, Thomas Allen
Kubrick: inside a film artist's maze
Bloomington: Indiana University Press, 2000. (New, expanded ed.)

In this new edition of a classic book about Kubrick, Nelson's approach is a theoretical analysis of the director's aesthetics. Each of his sixties British films is analysed in a separate chapter and is put in a historical and theoretical context. Not an easy read but it does pay off!

Case Study:
Michelangelo
Antonioni and
Blowup (1966)

books

HUSS, Roy (ed.)
Focus on Blow Up.
Englewood Cliffs, New Jersey:
Prentice-Hall, 1971

This book is a compilation of reviews and articles on Antonioni's film published in the late 1960s. Its main merit is to offer English translations of famous articles written in foreign languages. The most relevant text to our study is taken from Cahiers du Cinema ("Antonioni and the English Style: A Day on the Set", January 1967, pp 13-15).

WALKER, Alexander
Hollywood, England: the British film industry in the sixties
London: Michael Joseph, 1974

"Why did Michelangelo Antonioni choose London as the setting for Blow-up?" is the opening question of chapter 15 - "Cameraman's Dream", pp-315-331.

journal articles

LITERATURE/FILM QUARTERLY
Vol.17. No.2. 1989, pp.134-137

Blow Up, Swinging London and the Film Generation, by Peter Lev

Examination of the film's economic and cultural backdrop. Lev regards BLOWUP as a "schizoid film, where film and art and a commercial popular culture uneasily coexist" and points out that what distinguishes the film is the extent to which art, popular culture, Antonioni's own vision and the context of "swinging London" become one.

MONTHLY FILM BULLETIN
Vol.34. No.401. June 1967, p.86

Synopsis and review

SIGHT AND SOUND
Vol.36. No.2. Spring 1967, pp.60-62

Blow Up, by Carey Harrison

Detailed analysis of the film which focuses on the idea that capturing reality is something which ultimately eludes the photographer Thomas in the film; that the "outside world is just as opaque as the sets inside his studio".

press articles

INDEPENDENT
29 April 1993, pp.1,4

Blow Up, Antonioni's 1966 film about a fashion photographer, is back. Marion Hume and Tamsin Blanchard talk to the inspired and the inspirers

Collection of quotes from people who were in the film and those who were part of London's fashion industry (photographers, designers etc) relating their views on the film and what it means to them.

VILLAGE VOICE (FILM SPECIAL)
December 1991 pp.3,6,8

Blow Up at 25: After the Orgy, by J. Hoberman

Hoberman accounts for the film's popularity in the USA despite the initial misgivings of its critics but points out that in contemporary terms the film "doesn't even rate a cult (academic or otherwise)". Despite this, Hoberman deals with the influence of BLOWUP on such American films as SHAMPOO and BLOW OUT.



Blowup

Genres

CHIBNALL, Steve and MURPHY, Robert (eds.)
British crime cinema.
 London: New York: Routledge, 1999.
 (British popular cinema). vi-x, 251p.
 illus. filmog. index

Anthology of criticism about the British crime film genre. Chapter 8 – “Ordinary people: ‘New Wave’ realism and the British crime film”, by Steve Chibnall – argues that the New Wave, social realist films have been accorded a privileged position in histories of British sixties cinema, whereas genre films have been marginalised. One in three British films made between 1959 and 1963 was a crime film. Chibnall argues that films like Val Guest’s *HELL IS A CITY* (1960) and Clive Owen’s *OFF-BEAT* (1961) serve as an important index of the era’s cultural, social and economic anxieties.



CURRAN, James and PORTER, Vincent
British cinema history.
 London: Weidenfeld and Nicolson.
 445p. tables. bibliog.

Chapter 19 – “Carry On... follow that stereotype”, by Marion Jordan – offers an analysis of the *CARRY ON* series. Jordan remains ambivalent about the films but suggests that, in part, they are successful and funny because the characters and situations are so exaggerated and grotesque, that they poke fun at the ridiculous nature of stereo-

types themselves, rather than simply mocking the people who are being caricatured (though they do that too). Argues that changing social attitudes spelled the end for the series.

HUNTER, I. Q. (ed.)
British science-fiction cinema.
 London; New York: Routledge, 1999.
 (British popular cinema). vi-x, 217p.
 illus. filmog. index.

Collection of essays. Chapter 2 – “We’re the Martians now: British sf invasion fantasies of the 1950s and 60s”, by Peter Hutchings – looks at “narratives of defeat”. He suggests (as Pirie also argues) that the post-Suez climate of national uncertainty is reflected in films, like the *QUATERMASS* series, which display an awareness of social change and Britain’s diminished importance as a global power.

social issues in the way that, for example, 1970s American horror films do.

Chapter 9 – “Exploring the underworld” – is a comprehensive look at the British crime film, suggesting that by the mid-sixties a “vacuous internationalism” had set in. Despite his attempt to cover everything, Murphy has time to look in more detail at films like *THE STRANGE AFFAIR* (1968) and *PERFORMANCE* which both “use the permissiveness of the Swinging Sixties to display a more explicit treatment of sex and violence”.

Chapter 10 – “Frying tonight” – considers comedy, emphasising the disjuncture between the films of the early and late sixties suggesting that by the middle of the decade whimsy and eccentricity was being traded in for smut and innuendo. Puts forward the theory that the *CARRY ON* films of the late sixties participate in the permissive climate only to the extent that middle-aged men are now able “to share the favours of sexually liberated young women”.

PIRIE, David
A heritage of horror: the English gothic cinema 1946-1972.
 London: Gordon Fraser, 1973. 192p.
 illus. filmog. index.

Important study of the English horror film, which takes as its starting point the influence and tradition of the English gothic novelists of the late 18th and early 19th centuries. Includes chapters on Terence Fisher and Hammer’s *Frankenstein* and *Dracula* films, “Sadeian” movies (such as *PEEPING TOM*) and *WITCHFINDER GENERAL* director Michael Reeves.

ROSS, Robert
The Carry on companion.
 London: B.T. Batsford, 1996. 192p.
 illus. chronol. bibliog. videog. index.

Film by film look at the series, with ratings for the films indicated by little laughing Sid James heads (the more Sids, the better the film) but little in the way of serious analysis.

STREET, Sarah
British national cinema.
 London; New York: Routledge, 1997.
 (The national cinema series). ix-xi,
 232p. illus. bibliog. indices.

*MURPHY, Robert
Sixties British cinema.
 London: British Film Institute, 1992.
 353p. illus. appendix. bibliog. index.

Devotes three chapters to the neglected subject of British 60s genre films.

Chapter 8 – “Other worlds” – considers horror (dominated by Hammer’s output) and science fiction. Murphy warns that 60s British horror films rely on convention and do not engage with

Chapter 3 – “Genres from austerity to affluence” – considers the output of films from 1945-1970 in terms of genre. The chapter ends with a look at KES, comparing it to examples of the British New Wave and suggesting that it is different from these earlier films in several important ways, especially in the way in which landscape and narrative are fully integrated with one another. Street argues that KES also has a flexibility of tone, a sympathy to women and satirical attitude to masculinity missing from, say, SATURDAY NIGHT AND SUNDAY MORNING.

Case Study: Performance

(dir. Donald Cammell, 1970)

books

CHIBNALL, Steve and MURPHY, Robert (eds.)
British crime cinema.
London: New York: Routledge, 1999.
(British popular cinema). vi-x, 251p.
illus. filmog. index.

In chapter 9 – “Performance: inter-view with Donald Cammell”, by Jon Savage – Cammell talks about the experience of directing and editing PERFORMANCE.

LANZA, Joseph
Fragile geometry: the films, philosophy, and misadventures of Nicolas Roeg.
New York: PAJ, 1989. 176p. illus. bibliog. filmog. index.

The first and, by common consent, the best book on Roeg. Lanza embraces the contradictory, multi-layered nature of Roeg’s work and reflects this in his own writing which draws on themes of fractured time and identity, metaphysics and terror in the films, while still setting them in their cultural context. Lanza’s commentary is interspersed with interviews with Roeg. PERFORMANCE is described as “a swansong to the sixties” and Lanza gives good account of the outrage which greeted the film on its release.

MacCABE, Colin
Performance.
London: British Film Institute, 1998.
(BFI film classics). 87p. illus. bibliog.

The crux of MacCabe’s argument is that the reason PERFORMANCE remains compelling and hasn’t

dated is that it deals with all the themes “aesthetic, political, philosophical and sexual” that the sixties threw up and which still dominate “our intellectual and emotional lives”. MacCabe can be abstruse but is good on the details and sets the scene vividly in terms of the culture of the time. His study is divided into sections dealing with: production background, Cammell’s biographical details, the script, cast, the shoot, the edit and the release.

SWAIN, John
Bleeding images: Performance and the British gangster movie.
London, 1998. BFI/Birkbeck College
MA Dissertation. 52p. bibliog. filmog.

Swain sets the film in the context of genre tracing the gangster film from its Hollywood beginnings, through early British examples and then post-PERFORMANCE offerings like THE LONG GOOD FRIDAY and THE KRAYS. He writes about the importance of mirrors and doppelgangers and is particularly interested in the way in which the film pitches the underworld of the gangster against its “double”, the British sixties underground culture of music, drugs and sexual libertinism.

WALKER, Alexander
***Hollywood England: the British film industry in the sixties.**
London: Michael Joseph, 1974. 493p.
plates. index

In “No sympathy for the devil”, pp. 411-425, Walker is good on the production background, particularly details on Warner Bros.’ involvement in the film, and Sandy Lieberman’s role as producer. He sets the scene well in terms of the cultural clash between the decadent, late sixties milieu inhabited by Cammell, Jagger, Pallenberg et al. and the lingering puritanism of the US majors epitomised by Warner Bros.’ initial horrified reaction to the film, tracing how takeovers and changing personnel at the studio eventually led to the release of PERFORMANCE in a Manhattan cinema in 1970.

journal articles

SIGHT AND SOUND
Vol.5. No.9. September 1995, pp.20-23

Possession: 25 years on, Peter Wollen examines dandyism, decadence and death in Performance

Wollen takes as his starting point the observation made by Marianne Faithful that PERFORMANCE is “an allegory of libertine Chelsea life in the late 1960s, with its baronial rock stars, wayward jeunesse dorée, drugs, sex and decadence”. The film is put into the social context of the time with reference to The Rolling Stones. Wollen discusses the breakdown of class barriers in social circles, how the upper class “Chelsea set” co-existed and mingled with the working class underworld and how this came to inform the subject matter of PERFORMANCE.

SIGHT AND SOUND
Vol.3. No.5. May 1993, pp.14-18

Snapshots of the Sixties: The 60s may haunt us - but what exactly did happen when pop music and Swinging London took to celluloid in films from A Hard Day’s Night to Performance?, by Jon Savage

Referring primarily to A HARD DAY’S NIGHT, BLOW-UP and PERFORMANCE, Savage discusses the lasting influence of 1960s pop culture.

TAKE ONE
Vol.4. No.1. Sep/Oct 1972, pp.12-18

Redemption & Performance, by Bill Nichols

In-depth structural analysis of the film which takes as its premise the notion that the structure of the film functions not by creating believable characters or suspension of disbelief in its audience but through the “repetitive, cluttered, cumulative impact of its very style”. The style of the film forces the audience to make its own connections and associations and the overall effect is to create a world where anything seems possible.

MONTHLY FILM BULLETIN
Vol.38. No.445. February 1971, p.27

Synopsis and review.

TIME OUT
No.C. 1970. Poster Magazine, pp.1-16
(unnumbered)

About the development, production, casting and characters of *PERFORMANCE*. Contains an interview with Mick Jagger and short features on the cast and crew members.

press articles

DAILY TELEGRAPH
(WEEKEND MAGAZINE)
9 May 1998 pp.32-35, 37, 39, 60-62

The Final Cut: Donald Cammell's unique directorial debut with *Performance* - a dark story set in the drug-hazed, sexual overload of Sixties London - won him a cult following. Yet the obsessions it portrayed horrified Hollywood and ultimately became a self-fulfilling prophecy for his own life and eventual suicide. Mick Brown reports on a Hollywood tragedy.

This article was written to coincide with the screening of the documentary *DONALD CAMMELL THE ULTIMATE PERFORMANCE*. Brown gives an overview of the life and work of the director and some discussion is given over to the *PERFORMANCE*.

The article is perhaps notable more for accounting for the personality which coloured the direction of *PERFORMANCE* rather than any in-depth analysis or production history of the film as such.

DAILY TELEGRAPH
(WEEKEND MAGAZINE)
3 June 1995 pp.24, 27-28, 30

Performance was the film that blew the minds of everyone who saw it - and everyone who made it. There was as much sex, drugs and rock 'n' roll on the set as there was off. One star turned to heroin, another to God. Mick Brown tells the story of the film and its aftermath

Extensive and very interesting article on the inspiration behind and the production of *PERFORMANCE*. Brown believes that "More than any other film (or book, or record), it stands as the quintessential record of the Sixties London of hedonism, amorality and violence in its exploration of sexuality and the mind bending properties of hallucinogenic drugs, the meeting of the worlds of pop music and crime. The London of the Rolling Stones and The Krays and the lines that connected them."

NEW STATESMAN
8 January 1975

Well, Blow my Mind, by John Coltman

Interesting review in which Coltman questions the validity of the film's attempt to draw parallels between the bohemian and criminal worlds as places which harbour outsiders.

Although the two worlds do collide on perhaps an occasional basis, the failure of the film is to insist on the parallel between them. Coltman praises the film's style and the acting but feels that without so much of an insistence on the collision of values of the pop world with the underworld, the film could have existed as a fine thriller on its own terms.

GUARDIAN
12 January 1971

What a performance: Derek Malcolm discloses the struggle behind the screen to get a release for one of the best British films for years

Article starts with a copy of the letter of complaint written by Donald Cammell and Nicolas Roeg to Warner Brothers in the light of the company's censorship of, and a perceived lack of support for, *PERFORMANCE*. Malcolm draws comparisons with this lack of enthusiasm to the treatment by the companies responsible for *IF....*, *KES*, and *BRONCO BULLFROG*. Both Cammell and Roeg are interviewed, giving their views on film itself and the failure of Warner Brothers to recognise its intrinsic value.



Performance