

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

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

**Exeter Phoenix Arts Centre, Exeter, UK
4-5 July 2007**

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Wednesday 4 July

9.00am – 10.00am Registration (refreshments will be served)

10.00am – 12.00pm Auditorium – Opening Plenary

Welcome and Introduction: **Steve Neale**

Sue Harper (Portsmouth) - 'Notes from the Edge'

Sarah Street (Bristol) – Heritage Crime: The Case of Agatha Christie

12.00pm – 1.00pm Lunch

1.00pm – 3.00pm Panels 1 and 2

1 Top Studio – The Country and the City

Chair: Joe Kember

Charlotte Brunsdon (Warwick) – Empty Spaces of Cinematic London – *Villain*
(1971)

Elena Staffoni (CUNY Graduate Centre) – Mike Leigh's Films: A Portrait of
English Society

James Leggott (Northumbria) – Dead Ends and Private Roads: Barney Platts-
Mills and the Realist Youth film

Mark Broughton (Reading) – Landscape and Dialectical Atavism in
The Ruling Class

2 Media Studio – Mapping 70s British Film

Chair: Vincent Porter

Andrew Burke (Winnipeg) - Periodizing the 70s? Breaks, Continuities and British Cinemas

Jonathan Murray (Edinburgh College of Art) – ‘We can’t say meanwhile any more’: Scottish cinema in the 1970s

Graeme Harper (Bangor) – 1970s Britain and the Domestication of Cinema

Adrian Garvey (Birkbeck) – Nearest and Dearest? How Television Ruled the Box-Office in the 1970s.

3.00pm – 3.30pm Refreshments

3.30pm – 5.00pm Panels 3 and 4

3 Top Studio – 70s Britain, Gender and Sexuality

Chair: Helen Hanson

E. Anna Claydon (Leicester) - Masculinity and Deviance in British cinema of the 1970s: Sex, Drugs and Rock and Roll

Justin Smith (Portsmouth) – The ‘lack’...and how to get it: reading male anxiety in British cult films of the 1970s

Daryl Perrins (Glamorgan) – ‘You Can’t Always Get What you Want....’ The Cult of Sexploitation in British Cinema from *Performance* (1970) to *The Wicker Man* (1973)

Peri Bradley (Portsmouth) – Hideous Sexy – The eroticised body and deformity in 1970s British Horror Films

4 Media Studio –Industry and the Individual

Chair: Sue Harper

Mark Fremaux (Edge Hill) – The effect of Trade Union policies on the British film and television industries

Vincent Porter (Portsmouth) – Alternative Film Exhibition in the English Regions during an Inflationary Decade: Film Societies, Regional Film Theatres and BFI Policies during the 1970s

Melanie Williams (Hull) – Glenda Jackson – Star as Feminist.

5.15pm – 6.00pm Phoenix Auditorium:
Don Boyd (with Dan North)

6.00pm – 8.00pm Wine reception – Phoenix Gallery

8.15pm Phoenix Auditorium – film screening
Babylon (Franco Rosso, 1980)
Introduced by Gavrik Losey (Q&A to follow)

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Thursday 5 July

9.00am – 10.30am

Panels 5 and 6

5 Top Studio – 70s British Horror and Science Fiction

Chair: Justin Smith

Peter Hutchings (Northumbria) – The British Apocalypse: Death, Disaster and the 1970s international co-production

Vic Pratt (BFI) – Hellishly Difficult to Market: Selling *The Wicker Man*

Laurel Forster (Portsmouth) – Surviving the 70s: A discussion of *Survivors*, feminism and British SF Film

6 Media Studio – Experimental, Regional and Art Film in 70s Britain

Chair: Will Higbee

Jack Newsinger (Nottingham) – Locality and Identity: Regional Filmmaking in the 1970s

Katerina Loukopoulou (Birkbeck) – Independent and Non-Theatrical films: The Case of the Arts Council's Art Films

William Fowler (BFI) – *The Silent Cry* and British Experimental Film.

10.30am – 11.00am

Refreshments

11.00am – 12.30pm

Panels 7 and 8

7 Top Studio – 70s British Film Production

Chair: Sarah Street

Robert Shail (Lampeter) - Stanley Baker and British Lion: A Cautionary Tale

Josephine Dolan and Andrew Spicer (UWE) – At the margins of the canon: the context and content of Anthony Simmons's films

8 Media Studio – 70s British Comedy

Chair: Steve Neale

Steven Gerrard (Lampeter) – 'we come as a pair. Like bookends.' *Steptoe and Son* – *The Movies*

Paul Williams (Plymouth) – What Became of the Sitcom We Used to Be? *The Likely Lads* on Film

Philip Wickham (BFI) – Whatever Happened to Me? From TV to film – the case of *The Likely Lads*?

12.30pm – 1.30pm

Lunch

2.00pm – 3.30pm Panels 9 and 10

9 **Top Studio - Music in 70s British Film**

Chair: Paul Williams

Steph Piotrowski (Exeter) – Yoko Didn't Do It: The Beatles as rock auteurs in
Let it Be

Kevin J. Donnelly (Aberystwyth) – British Cinema and the Visualised Live
Album

Claire Monk (De Montfort) – Punk and British film in the late 1970s

10 **Media Studio – British Mavericks in the 70s**

Chair: Dan North

Dave Rolinson (Hull) – Radical Television Drama: the true British cinema of
the 1970s?

Paul Davies (Passau) – “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

Roy Pierce-Jones (Worcester) – The Mavericks Left Out in the Cold

3.30pm – 4.00pm Refreshments

4.00pm – 5.30pm Panels 11 and 12

11 **Top Studio – The 70s British Auteur?**

Chair: James Lyons

Andy Patch (Exeter) – The Body Who Failed to Pop: Nicolas Roeg and the
Cinematic Re-configuration of the Pop Persona

Ricardo Domizio (London South Bank) – Nicolas Roeg's Italian Job: *Don't
Look Now* and the Italian exploitation of the 60s and 70s

Karl Magee (Stirling) – O Lucky Man? Lindsay Anderson, frustrated filmmaker

12 **Media Studio – 70s 'British' cinema?**

Chair: Susan Hayward

Julie Codell (Arizona State University) – The Ideological Adventure of *The
Man Who Would be King* (1975)

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

5.30pm – 6.00pm Auditorium - Closing Roundtable Discussion:
Sue Harper and Sarah Street with Steve Neale