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BRITISH INDEPENDENT FILM MAKERS: 2 JAMES SCOTT

ADULT FUN

Producer:	Tim Van Rellim
Director:	James Scott
Assistant Director:	Robert Henderson
Screenplay:	James Scott
Photography(Technicolor):	Adam Barker-Mill
Editors:	Adam Barker-Mill, Jon Sanders, James Scott
Art Director:	Wilfrid Scott
Music:	Simon Standage
Music Co-ordinators:	Tony Jackson, Mike Hutson
Sound:	Tony Jackson
Sound Re-recording:	Peter Gilpin

CAST:

Chris Thompson	Peter Marinker
Jenny	Deborah Norton
Mary Thompson	Judy Liebert
Mr. Charles	Robert Booth
Prostitute	Ann Foster
Mr. Bryant	Roger Hammond
Mrs Taylor	Florrie Ingram
Mr Taylor	Peter Chapple
Drug Pusher	Nicky Cutts
Man with Dirty Pictures	Kevin Goldstein-Jackson
Assistant Office Manager	Peter Sproule
Sophie	Sophie Hastings
Babysitter	Lysie Hastings
Designer	Ken Garland
Artist	Bruce Lacey
Artist's Wife	Jill Lacey
Other Woman Friend	Beryl Bainbridge
Stockbroker Boss	Ron Pember
Stockbroker's Secretary	Lindsay Ingram
Mike	Philip Sayer
Hippy Girl	Anita Arcieri
Pregnant Hippy Girl	Susan Becker

1972 Great Britain Maya Film Productions. 102 mins.

In ADULT FUN James Scott is looking at what lies beneath the world of appearances, using the metaphor of the underworld. "I've always been interested in stories about subterranean worlds - the sewers of THE THIRD MAN, the underground labyrinth of THE TIGER OF ESCHNAPUR, the descent into the underworld of Orpheus and Euridice".

The 'hero' of the film, Chris, appears to be well-integrated into society - middle-class, married, with a respectable job, and the story tells how he loses his foothold in this structure and of the physical and psychological consequences.

The film can also be seen on many other levels and this is reflected in a deliberate

- P.T.O. -

blurring of the edges between fact and fiction; it becomes a terrain on which a number of separate realities meet or overlap and does not attempt to analyse or smooth away the resulting sense of awkwardness. There is what has been described as an uneasy meeting between two forms of cinema - narrative (in this case thriller) and documentary - this made me ask myself what it is that is being upheld by the insistence on these divisions. If there is a sense of awkwardness when they meet, this seems to comment on the fact that through such divisions within cinema as that between documentary ('fact') and drama ('fiction'), or that between 'art' and 'entertainment', society has developed accepted and acceptable ways of seeing itself (and being seen) which contribute to the formation of repressive notions about 'reality' and 'human nature'. The effects of this are seen in Chris's impotent violence and despair.

Independent cinema has been placed in direct opposition or, as an alternative, to accepted forms (features or television) but ADULT FUN in juxtaposing conventional idioms, exists outside these categories while subtly undermining the normal expectations of the cinemagoer. In that it sets these thought processes in motion and opens the possibility of linking them via a story to the imagination, the film is questioning ideology in the cinema and breaking taboos which the cinema has set up for itself. The film opens a new space and does not fill it with didacticism. It touches the nervous system directly. - Christine Oestreicher -

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Supporting programme: IN SEPARATION 1963 Great Britain Sextant Films
Assistance from: British Film Institute's Experimental Film Fund. 6 mins.

Director/Screenplay: James Scott. Photography: Peter Whitehead.

With: Drewe Henley (Man); Margot Curry (Woman).

The film is set in an English sea resort on a winter's day. It centres on a couple and their separate reflections on an event in which both were involved. Time and space have been merged in that of the event itself. Only what is seen and thought is remembered; only what is remembered is shown.

The film explores the possibilities of a more plastic use of time in a narrative sense. The main factor involved is the counterpoint of sound and image.

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