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GB 1972
 Director JAMES SCOTT
 Producer TIM VAN RELLIM
 Production MAYA FILM PRODUCTIONS
 Screenplay JAMES SCOTT
 Photography ADAM BARKER-MILL (Technicolour)
 Editors ADAM BARKER-MILL
 JON SANDERS
 JAMES SCOTT
 Music: SIMON STANDAGE
 Music TONY JACKSON
 Co-ordinators MIKE HUTSON
 Sound TONY JACKSON
 Re-recording PETER GILPIN
 Assistant
 Director ROBERT HENDERSON
 Art Director WILFRID SCOTT

Leading Players: Peter Marinker (*Chris Thompson*), Deborah Norton (*Jenny*), Judy Liebert (*Mary Thompson*), Robert Booth (*Mr. Charles*), Ann Foster (*Prostitute*), Roger Hammond (*Mr. Bryant*), Florrie Ingram (*Mrs Taylor*), Peter Chapple (*Mr Taylor*), Nicky Cutts (*Drug Pusher*), Kevin Goldstein-Jackson (*Man with Dirty Pictures*), Peter Sproule (*Assistant Office Manager*), Sophie Hastings (*Sophie*), Lysie Hastings (*Babysitter*), Ken Garland (*Designer*), Bruce Lacey (*Artist*), Jill Lacey (*Artist's Wife*), Beryl Bainbridge (*Other Women Friend*), Ron Pember (*Stockbroker Boss*), Lindsay Ingram (*Stockbroker's Secretary*), Philip Sayer (*Mike*), Anita Arcieri (*Hippy Girl*), Susan Becker (*Pregnant Hippy Girl*), Michael Elphick (*Garage Manager*), Marc Karlin (*Man in Cinema*), Giles Phibbs (*Businessman*), Alan Newman (*Man Crumpling Paper*), Dennis Back (*Man with Magnifying Glass*), Sally Bell (*Cashier in Cafe*), Maggie Ayres and June Smith (*Girls in Cafe*), Dennis Tynsley (*Mr Yates*), Mrs McAllum (*Woman with Tea*), Francisco Fraga (*Waiter in Restaurant*), Mr McAllum (*Commissionaire in Box*), Anna Scott (*Mr Bryant's Secretary*), Carl Howard (*Karl*), Peter Chambers (*Busker in Tube*), Bobby Sellars and Tom Melin (*Alcoholics*), Harry Wyard (*Lavatory Attendant*), Helen Scott (*Woman in Hotel*), Tom Kempinski and Noel Collins (*Plainclothes Policemen*), R. Hay (*Man in Cafe*), Jack Booth (*Matchseller*), Alexandra de Vaule and Pauline Mani (*Girls with Prostitute*), Keith Strong and Danny Lyons (*Mr Charles' Thugs*), Amnon Bar-Tur (*Photographer*), Veronica (*Model with Jenny*), Dave Strong (*Mr Charles' Driver*), Tony Brooks, James Fagan, Bill Hoyland and Edward Pegge (*Policemen in Ice Cream Parlour*)

102 Mins Colour 16mm

Films by James Scott:



1960 THE ROCKING HORSE
 1962 THE SEA (incomplete)
 1962 IN SEPARATION
 1966 LOVE'S PRESENTATION (David Hockney)
 1967 R.B. KITAJ
 1969 RICHARD HAMILTON
 1970 THE GREAT ICE CREAM ROBBERY (Claes Oldenburg)
 1972 ADULT FUN
 1970/1974 working with Berwick Street Film Collective on NIGHT CLEANERS

Adult Fun



(Karl, Bryant's assistant)

Bryant: Karl, I've got a little job for you, I wonder if perhaps you'd take a few notes... Mary in a case like this it's very essential that we in our trade or business, know every fact we can lay our hands on and I'm sure that your mother being such a dear, dear friend of mine, that you won't mind speaking in front of her because it's just between these four walls. I have to know really the situation between the two of you... has it been a happy marriage, broadly speaking?

Mrs. Taylor: Oh, yes, yes, yes.
Mary: Yes
Bryant: At the beginning? Any children?
Mary: Yes, one
Mrs Taylor: Sophie, she's lovely.
Bryant: Oh I am sure she is if she's like her granny. Tell me, when did you last see your husband?
Mary: The day before yesterday.

EXTRACTS



(Mr. Yates)

Mr. Yates: You've got a position with the BLT as assistant to Mr Charles. Now your contact will be a Mr Fiske, 29 Cumberland Road W3.
Chris: I'd better write that down.
Mr. Yates: No, no, no, don't write anything down, remember it. Mr Fiske will tell you what he, er, what information he requires... and uh... (he gets up to look at files)... that's Germany...
Chris: When do I start?
Mr. Yates: You'll meet Mr Charles, Kings Cross Thursday the eighteenth of November at 11 o'clock.
Chris: How did you become involved in this sort of thing?
Mr. Yates: Mm?... Oh since I was a kid. When I left school I joined the firm when I was about fourteen...
Chris: What do you think is the secret of success?
Mr. Yates: I don't know, I don't know, not really. I made up my mind to go after things and get them. Went after a job once,

another job and I thought I've got it, I've got this job ee I was chuffed. Didn't get it.

Chris: Do you feel that changing your mind was the big mistake? If you'd have stuck to your guns, you'd have been a success?
Mr. Yates: Yes, yes I do (knock on door)
Chris: Do you think it's too late? (woman comes in with tea)
Mr. Yates: No you see different people these days... um... getting on... making a success of things. (woman pours out tea) They say life life begins at forty... well... whether we shall succeed.
Chris: Is it just as important to you?
Mr. Yates: Mm... oh yes, yes it is.
Chris: Are you unhappy because you're not successful?
Mr. Yates: Am I unhappy because I'm not successful? No, no, I'm happy. I'm disappointed, I'm very very bitterly disappointed that it hasn't happened. I suppose I'm trying to run before I can walk. I don't know, but I'm happy. I've got a wicked sense of humour - that's the main thing. You look a smart lad - but if you're really going to be smart, don't be too smart... here -(brings out gun) the safety catch is on but I don't think you'll need it... three hundred pounds.
Chris: OK (he goes out)



Private detective's office

Bryant: Listen to this - William Wilson searched for his double with the intention to kill - he found him in the street - he did kill him, but when the deed was done he realised that he'd killed himself and his double was still alive. We get all types here, communists, psychopaths, people who kill their fathers, mothers, brothers, sisters, children, even one very comic character who shot the judge right in the middle of the trial - it's most regrettable about poor Karl, such a brutal job, your son-in-law must be a schizophrenic, at least he's a very dangerous man. (phone goes and Bryant answers it) Hello, oh yes inspector, yes... yes he was one of my very best men... thank you... yes, I'll be in tomorrow (puts down phone) - (to Mrs Taylor) Delicious to see you, you know. Legs looking pretty as ever.



Ann: Sometimes I wish I was never in this world, don't know what I've started . . . it's just one of those things . . . you start . . . you can't stop . . . you try to stop . . . and you try and you try and you try and you can't stop. I've tried lots of times to stop . . . no, not me . . . I will though. Nearly every girl that starts can't stop. Some girls do it just for the pleasure . . . Some do it for the money . . . some do it just for the sake of doing it . . . the one's that do it for pleasure, they don't try to stop . . . the ones that do it for the money . . . some of them try to stop, but they don't . . . some of them can't . . . and they try to work and they can't work . . . and they think why should they work . . . for nothing . . . (sound fades out, music continues over end titles.)

An Interview with JAMES SCOTT



James Scott studied film at the Slade in the early Sixties, a contemporary of Don Levy and Peter Whitehead. He is probably best known for his extraordinary studies of Richard Hamilton and Claes Oldenburg, made for the Arts Council. His first feature film, *ADULT FUN*, an ambitious if not altogether successful political – fantasy about industrial espionage, was premiered at the London Film Festival. He is currently involved with the Berwick Street Collective in making a two-part documentary about the attempts of London office cleaners to organise themselves into a labour force.

C.H.: Your first feature *ADULT FUN* seems to be a radical departure from the films that went before?

JS: It's not really a departure, it's a different strand, that relates back more to *THE ROCKING HORSE*. Actually I conceived of *ADULT FUN* while I was working on the *Night Cleaners* film, which is a documentary I've been involved with for about two years. A lot is actually derived from the world of night cleaners, which is a quite separate world with a lot of small time thuggery that goes on. A lot of the characters in *ADULT FUN*

are either real, playing themselves, or they're based totally on people that I filmed in the night cleaners film. For me, there's a political side to the film, which a lot of people say they can't see, but it's really questioning the ways in which people can change their lives. Also I like the idea of making a film which on the surface had a straightforward construction, but in fact didn't.



CH: What I liked about the film were the incidental parts, the actual behaviour of the characters. But the film as a whole didn't seem to go together, and what I disliked were the things which reminded me of Godard: the prostitute as analogy to capitalist society, the playing at being secret agents, handing people guns, the final torture and arbitrary killing of the hero . . .

JS: There is an aspect of film that I like, which is the very artificiality of a lot of films, and I suppose the use of guns and such comes into that. But I agree there are certain of the sources of Godard which for me are the same, although they tend to be the less artificial influences, people like Rossellini. I'm more interested in document, and in using film as a kind of investigation. But at the same time, combining it with a certain artificiality in the use of the film itself. But Godard uses documentary in a much more integrated fashion. I'm trying to look at the falsities behind both the documentary and the narrative, because there are falsities behind both. There is also quite a lot of the film which is fantasy: there are things that are going on inside of his mind, together with things that are real. The film doesn't become a dramatic whole, it is very bitty. The next step is to try to unify these contradictory elements, without losing the arbitrary nature of the way things happen. In theatre, Brecht managed to do it, he managed to make things that were arbitrary and non-dramatic, and yet work as a play. But I've never seen it done in film. No film, for me, has the quality of Brecht, or what Joyce did with the novel.



CH: I would say that Warhol's *CHELSEA GIRLS* comes close to this.

JS: Well, yes, this is something about using two screens, which in film you normally can't do. What I was trying to do in *ADULT FUN* was to do what I did in the Oldenburg film, to make a totally unlinear experience, but here I was trying to do it using a straight line. And that still worries me because I think it could be done.

Extract from interview by Clive Hodgson in *FILM* July 1973

REVIEWS

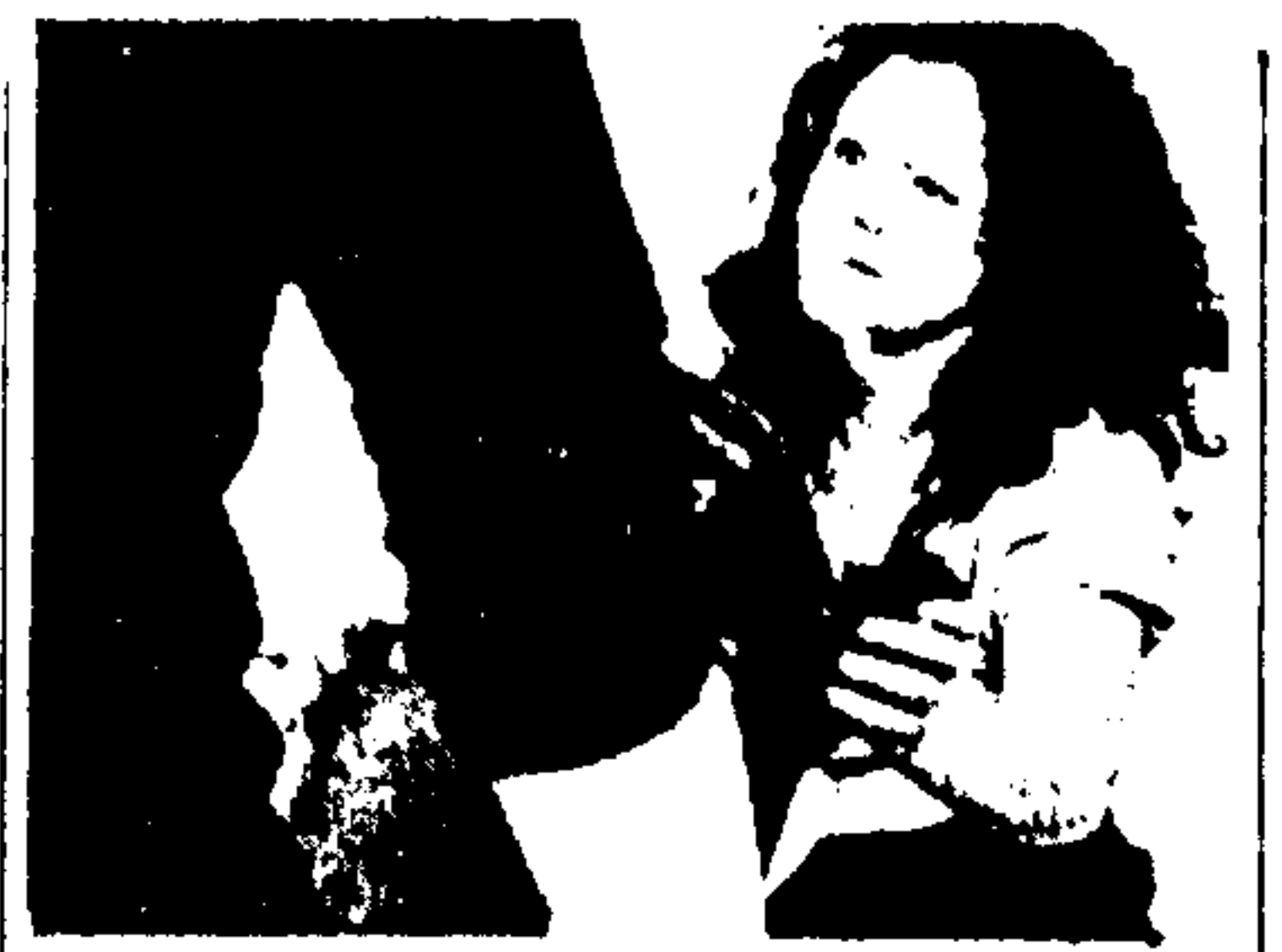
Like the hero of LE PETIT SOLDAT Chris Thompson lives at a distant remove from himself and the violence (either real or fantastic) which he dispenses as a way of affirming his identity, and which inevitably rebounds on him, fulfilling his paranoid expectations and grotesquely snuffing out his life. In James Scott's free intermingling of dramatic fiction with semi-documentary material, Chris' encounters in the mysterious by-ways of the 'organisation' – the greying, tight-lipped man, for instance, who hands him the gun and responds to questioning by confessing that he is "bitterly disappointed" and envious of the wife who is "more of a success than I am" – turn into interviews in which the subjects, like the hero, are challenged by doubts similar to the questions that echo through LE PETIT SOLDAT: "Where have you come from?"

*Where are you? Where are you going?" The film becomes a network of enclaves (the offices of the detective and the espionage people; the presumably authentic reminiscences of the lavatory attendant, the down-and-outs and the prostitute in the ciné-vérité interviews), usually heavy with an air of threatened violence, and more powerful as a paranoid vision of society than the rather abstract, Kafka-esque models more typical of English movies (Peter Sykes' *THE COMMITTEE*, for example); in fact closer to the shabby detail of Greene's "MINISTRY OF FEAR".*



*A multitude of references are built-up round the hero: in his impotent anxieties, he is afflicted with Sartre's nausée, and Poe's "WILLIAM WILSON" is quoted by the private detective who describes Chris as "a schizophrenic, a very dangerous man" . . . Scott clearly sees Chris Thompson as only one 'hero' among many, or simply as a pointer to a general condition, reducing him to a neutral question machine during the long-held takes on the interviewees and, during one scene in a cafe, slipping away from him to study in successive close-ups, the girl sitting blankly behind the counter. But with the guide reduced to a sypher, much of the terrain of *ADULT FUN* remains an incomprehensible mystery.*

Richard Combs, MONTHLY FILM BULLETIN



"Brilliant High Point of the 7th Hofer Filmtage was James Scott's *ADULT FUN*"

"Life as a Thriller"

"For the ridiculous sum of approximately 60,000DM (£12,000), the young Englishman, James Scott has made a 102 minute long masterpiece that is in some ways a phenomenon. For example, it was shown in Hof one day before its London Premiere but in Holland the film had already been in distribution for over a year. Scott told me that the situation of the English Cinema is even worse than that of West Germany. For his film, he says, at least in England, there are few commercial chances."

"And this is the paradox, for "Adult Fun" is one of the very few films to stand up to critical examination; putting art in a commercial wrapping. Scott's subject is the thriller. He controls it as masterfully as Alfred Hitchcock but at the same time he plays with the medium and underpins it with film and literary references and draws it away from banality by artificial means."

"The comparison with Hitchcock may be a startling one. It refers primarily to the quiet conventional camerawork and the use of attractive actors. Otherwise Scott works with totally different stylistic means. Next to the use of original sound, the most important, even decisive factor, is the choice and "direction" of the actors. In the extensive cast of brilliant players there are only three professionals. Scott did not "cast" his roles; he lets drunken Irishmen in the tube tell their own story; he took a prostitute to play the part of a prostitute; for the part of heavies, real heavies; and he lets a C.I.D. officer be played by a "radical" leftwinger who knows from his own experience how people are arrested or how flats are searched."

"The professional actors in this film had no script, so for instance, an unexceptional actor describes the miseries of his own life in a continuous close-up lasting several minutes. Had he just one sentence of script rehearsed, he could never have stood up to this test of strength. Yet it is possible the best role that he has ever played. Scott's trick is not new, but in this film he uses it perfectly and masterfully with the sure cinema-instinct of a sleepwalker. Life as ingenious thriller put together from set pieces of reality."

Reiner Weiss, NURNBERGER NACHRICHTEN 5 November 1973

Publicity material is available as follows:

Set of six b/w stills: for hire at 25p per week

Synopses: no charge

Posters: colour posters 20p each

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