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
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

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

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