

CATH RESEARCH CENTRE BULLETIN: AUTUMN 2011

The summer is traditionally an apparently quiet period in which academics mix a little relaxation with frantic bursts of writing to meet looming deadlines. Members of the CATH Research Centre are no exceptions, but swanlike, as well as the energetic activity underneath there has been plenty to admire on the surface. The Centre staged two very successful Women's Film and Television History events. The first was a symposium, 'Cine Sisters: Histories of women in the film and television industries' (11 papers. 50 delegates), organised by **Laraine Porter** and **Professor Steve Chibnall** in association with the University of East Anglia and BECTU (Trades Union) at The Women's Library, London, 17 July 2011. The second, 'Career Girls on the Small Screen', organised by **Dr. Helen Wood** in association with the University of Warwick, was an excellent public engagement event for the History of Women's Television project, and was held at Phoenix Square, Leicester on Oct 8th.

Work within the Centre has also received significant recognition: Congratulations are due to **Dr. James Russell**, who was awarded a Leverhulme Trust Research Project Grant worth £98,600, for the project 'Hollywood and the Baby Boom: A Social History' which will begin in January. Congratulations also go to **Dr. Claire Monk** and **Dr. Ian Hunter**, whose impressive records of research and publication were recognised with the title of Reader. The quality of research in the CATH Centre is now indicated by its three readers, and six professors (including Visiting Professor Toby Miller, and Robert Murphy, whose status is now Emeritus Professor).

Members of the Centre were successful in three partnership bids with the British Film Institute. The group led by **Laraine Porter** was given the green light to collaborate on British Silent Cinema (including the 15th British Silent Film Festival and digitization work) with immediate effect; while the projects on British 1950s Cinema (led by **Steve Chibnall** at DMU and Dr. Melanie Williams at UEA) and Digital Screen Exhibition (**Stuart Hanson** at DMU and Professor Paul Macdonald at the University of Nottingham) were also prioritised as part of the BFI's Cultural Plan and are awaiting scheduling.

The CATH Centre has also moved into new dedicated accommodation in DMU's Clephan building - C3.06 (formally The Humanities Graduate Centre) – and welcomes four new full-time and three new Part-time research students, with two more expected to enrol in January.

This summer, the publication and dissemination of research work has advanced on a number of fronts:

Books

Claire Monk published the monograph *Heritage Film Audiences: Period Films and Contemporary Audiences in the UK* (Edinburgh: Edinburgh University Press & New York: Columbia University Press):

Helen Wood finished two books before taking maternity leave: *Reality Television and Class*, edited with Beverley Skeggs, will be published by BFI Palgrave in December; and *Reacting to Reality Television*, also with Bev Skeggs, will be published by Routledge in 2012.

Professor Barry Jordan delivered the final manuscript of his book on Spanish film director, Alejandro Amenabar, to Manchester University Press for publication in early 2012.

Ian Hunter and **Laraine Porter** delivered their edited collection, *British Comedy Cinema*, to Routledge also for publication in 2012.

Associate Research Fellow **Jonathan Rigby** published a new monograph on horror cinema, *Studies in Terror* (Signum Books). The book was launched at events at The Cinema Museum (7 October) and The Barbican (11 October).

Members of the CATH Centre also secured a number of new publishing contracts, notably two monographs with Palgrave Macmillan: **James Russell** *The Spell: Harry Potter and Film Culture* (BFI), and Associate Research Fellow, **Dr. Stephen Glynn**, *The British Pop Music Film: The Beatles and Beyond* (subject to final signings).

Articles

The harvest of journal articles and book chapters has been exceptional this summer:

Steve Chibnall, 'Standing in the Shadow: Peter Whitehead, Swinging London's Insider-Outsider', *Framework*, 52, Special double issue on Peter Whitehead, Wayne State University Press, 2011.

Ian Hunter, 'A Clockwork Orange, exploitation and the art film' in *British Science Fiction Film and Television: Critical Essays*, ed. Tobias Hochsherf and James Leggott (Jefferson, NC, and London: McFarland, 2011).

Claire Monk, 'Eyre conditioning', *Sight & Sound*, Oct 2011, 21:10, pp. 44–45, on the new *Jane Eyre* (Cary Fukunaga, USA, 2011). Claire also has 'Heritage Film Audiences 2.0: period-film audiences and online fan cultures', *Participations: Journal of Audience & Reception Studies*, 2011, 8:2 in press.

Professor Tim O'Sullivan completed two book chapters: 'The Austerity Olympics and Television 1948', for Hill, J et al eds *Sport, History and Heritage* (forthcoming 2012); and 'Ealing Comedies 1947-1957: The Bizarre British faced with yet another perfectly extraordinary situation', for Hunter, IQ. & Porter, L. eds. *British Comedy Cinema* (Routledge 2012).

James Russell completed three articles: "Who Owns Hogwarts? Authorship, Commerce and *Harry Potter*," in Deborah Cartmell, ed., *The Blackwell Companion to Film, Literature and Adaptation* (Oxford: Blackwell, Forthcoming 2012). "Exhilaration and Enlightenment in the Biblical Bestseller: *Ben-Hur: A Tale of the Christ*," in Sarah Churchwell and Thomas Ruys Smith, eds., *Must Read: Rediscovering American Bestsellers* (New York: Continuum, Forthcoming 2012). "In Hollywood, but not of Hollywood," Christian Audiences and Independent Evangelical Film," in Claire Molloy, Geoff King and Yannis Tzioumakis, eds., *American Independent Cinema* (London: Routledge, 2012). One of his recent comment articles on the *Guardian* website, was later picked up by American movie critic Roger Ebert on twitter, and circulated across the US: "Harry Potter is nearing the end, so what next for Warner Bros?" 28 June 2011: <http://www.guardian.co.uk/film/filmblog/2011/jun/28/harry-potter-warner-bros-deathly-hallows-2>

Professor Andrew Tolson completed four articles: 1. Political Discourse in TV News: Conversational presentation and the politics of "trust", in Ekstrom M and

Patrona M. eds *Talking Politics in Broadcast Media* (Amstersdam: Benjamins). 2. "I'm common and my talking is quite abrupt" (Jade Goody): Language and Class in *Celebrity Big Brother* in Skeggs B and Wood H eds *Reality Television and Class*, BFI/Palgrave (in press). 3. 'Belligerent broadcasting and makeover television: Professional incivility in *Ramsay's Kitchen Nightmares*' (with Higgins, M; Montgomery M and Smith A), *International Journal of Cultural Studies* (in press). 4. "You'll need a miracle to win this election" (J Paxman) Interviewer strategies in UK election interviews 1983-2010, submitted to *Discourse and Communication* (September 2011).

Visiting Professor **Toby Miller**, topped even that with the following: 1. "Old, New and Middle-Aged Media Convergence." (with Richard Maxwell). *Cultural Studies* 25, nos. 4-5, 2011: 585-603. 2. "Cultural Studies in an Indicative Mode." *Communication and Critical/Cultural Studies* 8, no. 3, 2011: 319-22. 3. "Cultural Citizenship." *MATRIZES: Revista do Programa de Pós-Graduação em Ciências de Comunicação da Universidade de São Paulo* 4, no. 2, 2011: 57-74. 4. "The Environment and Global Media and Communication Policy." (with Richard Maxwell). *The Handbook of Global Media and Communication Policy*. Ed. Robin Mansell and Marc Raboy. Malden: Blackwell, 2011. 467-85. 5. "'For a Better Deal, Harass Your Governor!': Neoliberalism and Hollywood." (with Richard Maxwell). *Neoliberalism and Global Cinema: Capital, Culture, and Marxist Critique*. Ed. Jyotsna Kapur and Keith B. Wagner. New York: Routledge, 2011. 19-37. 6. "Accidental Heroes and Gifted Amateurs: Hitchcock and Ideology." (with Noel King). *A Companion to Alfred Hitchcock*. Ed. Thomas Leitch and Leland Poague. Malden: Wiley-Blackwell, 2011. 427-51. 7. "The New International Division of Cultural Labour and Sport." (with David Rowe and Geoffrey Lawrence). *Sport and Migration: Borders, Boundaries and Crossings*. Ed. Joseph Maguire and Mark Falcouts. London: Routledge, 2011. 217-29.

Two research students published their first articles in refereed journals:

Jonathan Walker, "Nasty visions: violent spectacle in contemporary British horror cinema" in *Horror Studies* 2:1, 115-30.

Alex Rock, 'Super Cinemas in the Suburbs: Clifton Cinemas and the Difficulties of Independent Exhibition 1934-1966', *Post Script* 30: 3, 2011).

Public Talks and Media Appearances

Claire Monk gave a keynote talk, 'Ken Loach in England: work and the working classes under neo-liberalism and globalisation' at *From 'Hidden Agenda' to the 'Free World': The political films of Ken Loach*, a public event combining talks, screenings and panel discussions at BFI Southbank, London, October 1st.

In late May, **Tim O'Sullivan** was interviewed by Matthew Sweet for BBC Radio 3 'Nightwaves' special on the British 'social conscience' film, focussed especially on the films of Dearden & Relph. In early July, Tim was Keynote Speaker at the annual Arnold Bennett Society Conference. 2011 is the centenary of the publication of Bennett's comic novel 'The Card' and Tim discussed the adaptation of the novel into the 1952 film directed by Ronald Neame and starring Alec Guinness. A version of this paper has been submitted to the journal *Adaptation*.

Ian Hunter was interviewed for BBC 4's entertaining documentary on dinosaur films, *Rex Appeal*, tx. 28 September 2011.

Steve Chibnall had the honour of giving the invited lecture, 'Problems with Pinkie: adapting *Brighton Rock* 1947 and 2010' before the annual dinner at the Graham Greene Festival 2011, Berkhamsted. For the World Premiere of the restored version of Ealing's *Kind Hearts and Coronets* (1949) at Henley-on-Thames (18 August 2011), Steve wrote detailed captions for an accompanying exhibition and joined film-maker Terence Davies for a post-screening Q&A. Steve also provided DVD booklet notes for Odeon Entertainment releases of *When the Bough Breaks* (1947), *The Seekers* (1955), *They Met in the Dark* (1943), and *My Brother's Keeper* (1948).

Research Students: **Sue Porter** gave a talk and screened archive films as part of the BBC's Reel History of Britain event, Bygone Leicester on Film, on 4th October at Fosse Library, Mantle Road. **Alex Rock** reprised his celebrated talk on indecency in London's Rink Cinema 1912-20 at The Cinema Museum, London, 2 July.

Associate Research Fellows: **Geoff Brown** gave a talk on British director Walter Forde and introduced a rare screening of *The Silent House* (1929) at the Cinema Museum, London on Sep 22nd. **Dr. Elena Von Kassel** was interviewed on French radio 'TSF Jazz' by Thierry Le Bon for the programme 'Coup de projecteur' on 6 July

2011, and for the Carlotta Website on David Lean's early films for their 'chronique de la semaine, 6 juillet' and on *Summertime* 1955 (*Summer Madness*, UK title).

<http://www.carlottavod.com/> The Charles Dickens society has invited Elena to teach a workshop and give a lecture on Dickens and film adaptation for the Victorian Book Festival on 25, 26, 27 November at the Chateau Hardelot.

Conference Papers

Helen Wood delivered a Keynote paper at a Gender and Reality Television Conference in Dublin.

Ian Hunter, 'Doomwatch etc.: TV SF on film', paper at *Alien Nation: A Conference on British Science Fiction, Horror and Fantasy Television*, Northumbria University, Newcastle-upon-Tyne, 20 July 2011.

Steve Chibnall and **Sandra Frost** (research student), 'From English Rose to Italian Diva: the tragic, glamorous trajectory of Belinda Lee', *Desiring Divas* conference, Downing College, University of Cambridge, September 2011.

Andrew Tolson, 'Moments of truth: telling it like it is in the Jeremy Kyle Show', Ross Priory Seminar, Pontignorno Italy (July 2011)

Research students: **Jonathan Walker**, 'Video violence as cult(ural) signifier: Cult nostalgia, national cinema and the British 'handy cam' horror', Cine-Excess V, London, 26 May 2011. 'Hood-nation/Nationhood: Allegorising 'Broken Britain' in the contemporary British horror film" North East Regional Film Seminar, 28 June 2011

Laura Mee gave her first conference paper at the end of May at Cine Excess in London: 'The Re-Rape and Revenge of Jennifer Hills: Understanding I Spit On Your Grave 2010'. **Viv Chadder's** paper, 'How do you make a Woman Disappear?' was selected for the hard copy from this year's conference in Prague on Magic and the Supernatural.

Associate Research Fellow: **Elena Von Kassel**, 'David Lean: Crossing Borders with *Summer Madness* in 1955' for the *16th International SERCIA Conference, Cinema and the Crossing of Frontiers*, University of Bath, 8-10 September 2011.

As Director of the CATH Centre, I am delighted to say that there has been plenty of good news to report (my apologies if I have missed out anyone's good work), and that the Centre goes from strength to strength. I expect to announce another very important piece of excellent news before Christmas – so stand by for that!

Steve Chibnall

Professor of British Cinema