

COMPOSING FOR THE FILMS

MANDY MERCK ASKS LINDSAY COOPER ABOUT SCORING THE INDEPENDENTS

¹*The Song of the Shirt*, directed by Sue Clayton and Jonathan Curling, UK, 1979.

AFTER SEVERAL YEARS of a youthful musical career which ranged from a classical training at the Royal College of Music and the National Youth Orchestra to membership in the experimental rock group Henry Cow and participation in jazz and improvisational ensembles like the Mike Westbrook Band, Company and the Feminist Improvisation Group, Lindsay Cooper began writing film music in 1979. Since then she has combined work as a performer with composition for both recordings and the cinema—becoming an important influence on the sound of British independent film.

This May the BFI Production Board opens its much-anticipated feature, *The Gold Diggers*, at the National Film Theatre. Made by an all-women group, including writer/director Sally Potter, *The Gold Diggers* was both scored and co-scripted by Lindsay Cooper. This interview with her was conducted in March, shortly after the film was shown at the Berlin Festival.

Mandy Merck: *The Song of the Shirt*¹ was your first attempt at composing and arranging for film. I understand it was almost entirely shot, though not edited, by the time you were commissioned.

Lindsay Cooper: I think they had one or two bits of re-shooting to do and one or two sequences to shoot. I started work on the music shortly before the edit started.

Do you think you were right for it?

I think I was perfect, actually. I think that probably of all the things I've ever done, that project most aptly combined my various talents and interests.

What, for instance?

I am actually very interested in that period. I loved it at school and I've

always liked those London history research gigs where I can sit pouring over old books and old song lyrics.

You selected the Broadside ballads that were used, and did that research yourself.

I started out with just one, I think it was the 'Cholera' song, and the setting I did of that seemed to work so well that it seemed worth spending quite a bit of time in the British Museum finding more and, sure enough, those song books were fantastic.

How would you compare composing for cinema to composing for records and performance?

The composing for records that I'd done had been pure music composing in the sense that it wasn't stuff with lyrics and although it did use one or two radical(ish) compositional techniques and arrangements, it didn't have that focused content *Song of the Shirt* did.

Do you think your work on the music track was secondary to the image track, given that most of the images had been accumulated at that point?

Yes and no. Because I went back to much the same sort of sources that the images had come from, I think the music grew out of those historical sources in a parallel way to how the images grew out of those historical sources. So, though some of the music did come directly from the images, there was also this sense of it having grown up alongside it – which you don't get in a lot of films.

How much were the images edited around the music rather than the music composed and arranged around specific sequences and the image track?

There were certain things that I'd actually recorded before they started any of the editing, like that whole sequence of the French Revolution, 'The Chartists' Anthem', 'Cholera'. I'd seen the sort of material they were going to shoot so I knew what it was going to be about and I'd seen the images, but I had no idea how they were going to cut it and in fact what they did was cut it totally to the music.

*I don't think it's that parallel to the music. In some ways the music works more ironically than in **Gold Diggers**². I've been looking at writings about film music and one critic, Claudia Gorbman, compares a notion of conventional filmic discourse, which she describes as representational, 'naturalistic' and rhythmically irregular, to conventional music – non-representational, 'lyrical' and rhythmically regular.³ But you'd worked in a musical discourse which was not particularly lyrical and not particularly rhythmically regular, you'd never worked in any kind of four-four tradition except very occasionally. So you were taking an avant-garde music tradition*

²*The Gold Diggers*, directed by Sally Potter, UK (British Film Institute), 1984.

³Claudia Gorbman, 'Narrative Film Music', *Yale French Studies* no 60, 'Cinema/Sound' issue, p 185.

⁴Babette Mangolte,
who also directed
*What Maisie
Knew*.

to what was equally an avant-garde film, but they weren't neatly in parallel were they?

No, because I don't think that I came from a pure avant-garde tradition. The tradition I come from has got a lot of lyrical elements in it. Although I may have done things like fairly esoteric improvisational work I am also trained as a classical musician, and all that London street music that I was drawing on is certainly not part of any avant-garde tradition.

*For somebody who's fairly interested in the musical avant-garde, you were really uninterested at that time in a film avant-garde. In fact you fell asleep in Akerman's *News from Home*...*

You bet.

...just a few years before you worked with the woman⁴ who shot it.

I was also in a deep coma in *What Maisie Knew*. There are certain elements of avant-garde film-making that I really don't like very much, that I do find rather boring and I think that's true about music as well. A lot of purist avant-garde music making I find grimly dull and tedious. I don't think there is that much discrepancy between my thoughts and feelings about avant-garde music making and avant-garde film-making.

*Well what did you make of the rushes of *Song of the Shirt* then?*

I was quite excited by them, though the particular kind of techniques they were working on, like the different small screen stuff and the grainy image stuff, I hadn't seen before and I thought it was quite a good way of presenting what they were trying to present about history. I found them easier to understand than the finished film, which did get a bit dense and impenetrable in parts, because a lot of those techniques did not serve clarity of presentation. When I saw them at the rushes stage they were very interesting. I'm not sure that this comes across in the finished film.

It seemed very important at the time that the music for that film be more than simply illustrative or evocative, and although you did use contemporary lyrics from the Broadside ballads and from established songs like 'Stitch Goes the Needle' and 'The Song of the Shirt', you wrote many of your own settings. Were any of the songs in the final version traditional settings?

'The Song of the Shirt' was fairly close to its 1840 setting. I changed the piano part a bit and added a cello part, but that was pretty close to its original. The 'Chartist Anthem' was also fairly close and 'The Chanson des Paysans' melody was the same. And the 'Parliament Catch' was as it appeared in an 1840s music magazine, although I doubt if they would have had a voice like Phil Minton's performing it, so in fact it did change because of its performance.



This is to say that you were composing a score out of small discrete formal elements called songs. Would you have rather, in retrospect, done a sort of symphonic or orchestrated score in a more traditional sense, that didn't rely formally on those sub-sections so much?

Above, from the 'Women's Wrongs' sequence in *The Song of the Shirt*.

No, not really. I think I got to grips with some of the broader canvas style approach with the 'Women's Wrongs' sequence. It was a four-part piece of music that used the same elements which were developed and were given deliberately different arrangements, different groups of instruments were used for each episode and different treatments of the themes were used.

Is that the one based on the novel about the Fallen Woman?

Yes.

So that was where you used a developed, more abstract series of musics?

In one sense it was abstract and in another sense it was actually quite narrative. I did follow what was going on in the story fairly closely. Even down to when she sings 'Women Go to the Ball' and then you hear a waltz, and when she sees the young man playing his flute in the evening you hear a flute, so it's narrative – although some of the harmonies and arrangements are not what one associates with narrative romantic film music at all.

There are lots of moments, when you're illustrative in that sense, or literal, it's as a joke. There's a passage where some ducks paddle across a weir and you put in a sort of duck call with a woodwind instrument: it seems like a piss-take of that kind of film music.

Not only a piss-take of that kind of film music, it's a piss-take of that kind of avant-garde pip squeak playing that wind instrumentalists often do. Bringing the water birds and the modern oboe together was quite deliberately cynical.

*Given **Song of the Shirt**'s attention to melodrama as a mode of sadistic pleasure, rather than an uncomplicated exposition of women's suffering, how did you treat the melodramatic quality of the ballads themselves?*

For 'Stitch Goes the Needle' I took the words pretty much at their face value. They're not great words, but I think the person who wrote them probably spoke from the heart about what a dreadful time needlewomen were having. So I went along with that, because where I was using it in the film was very much juxtaposed to the image. The image was the rich household and the almost sadistic excitement of this new dress being fitted, so it was quite appropriate to juxtapose this with a straightforward, rather poignant setting.

So the juxtaposition of the songs of the sequence was ironic?

Exactly.

I was getting at the choice of Sally Potter as the singer, because she seems to use her voice in an over-the-top or ironic way sometimes quite deliberately. Was that intentional?

It was probably that I wanted a good singer who could handle those weird time signatures and that kind of thing, who didn't have an immediately placeable voice within a genre like an obvious jazz or classical singer and Sally I'd worked with an enormous amount.

In the Feminist Improvisation Group?

Yes. And being a film-maker herself, being interested in film, she was the obvious choice. I don't think the kind of things her voice ended up doing and the kinds of meanings they create were quite as conscious as all that.

I remember the recording of the soundtrack album, and she was singing a passage from 'Chanson des Paysans' and she kept saying that she was trying to get a Piaf-style roll at the back of her throat, that sort of phlegmy sound, an effect that wasn't just French but was an image of what we thought French singing sounded like. So she seems to have co-operated quite closely at

some dramatic level.

We did work at getting the right voice for that song. I've worked with a small selection of singers, and one thing that they're all great at doing is producing different voices which are appropriate for the occasion and the song. If you're setting words you sing along to check that they fit okay, but nothing really prepares you for how the singers transform the song.

*I was interested in how you compare scoring a total work like **Song of the Shirt** or **Gold Diggers** or Leeds Animation's **Give Us a Smile**⁵ to contributing one or more pieces to an ensemble of musics like **So that you can live**⁶ or **Veronica 4 Rose**⁷ or **Green Flutes**⁸?*

It is very different. A lot of it is structural problems, because if you're doing a whole film you have to keep a vastly complicated series of structures in your brain all the time and that doesn't apply if you're just doing a snippet here and a snippet there. Also, if you're doing a whole score, you tend to be much much more involved in the whole process and you're taking much more responsibility and initiative in the identity of the whole thing. If it's just providing some music for something, the gig is much more talking with the film-maker, getting at what people want and trying to provide that.

*You once said that you were unhappy with the music track of **So that you can live** and its use of your own piece.*

I think they were very worried about music and this came across in the film, in that they used too many different kinds of music in an over-anxious way. It kept coming in and going out and coming back in not a very rhythmical way, in the sense of an overall rhythm.

It's been argued that the film is too punctual in the way it uses a very elegaic music over images that seem patently elegaic as well, when there are more contradictions than pure nostalgia in the narrative.⁹ How would you have dealt with that?

I think I'm quite an elegiac composer as well. I don't think I could have written a tune that would have fitted better. I don't know what sort of music would have fitted better. I don't know what sort of music would have worked actually. Maybe no music at all.

*Is **Gold Diggers** the only film where you've worked on the script¹⁰ as well as the music?*

Yes.

Do you think that's necessarily productive? I ask because there is a notion in

⁵*Give Us a Smile*, Leeds Animation Workshop, UK, 1983.

⁶*So that you can live*, Cinema Action, UK, 1981.

⁷*Veronica 4 Rose*, directed by Melanie Chait, UK (Channel 4), 1983.

⁸*Green Flutes*, directed by Nancy Scheisari, UK (Channel 4), 1984.

⁹See Sue Aspinall and Mandy Merck, 'So that you can live, II', *Screen* Sept-Oct 1982, vol 23 nos 3-4, p 160.

¹⁰ The script was co-written by Lindsay Cooper, Rose English and Sally Potter.

*theories about film music that a contrapuntal score is better than a parallelistic score, although anybody who thinks about that for very long has to challenge that crude dichotomy. It seems to coincide with David Ilic's review of the two soundtrack albums¹¹ recently: he finds the music in **Song of the Shirt** in some sense sterner and stiffer, the words he uses are 'dour' and 'oppressive' which are mood music words. 'Harder hitting' is another term he uses and he says the **Gold Diggers** music is too light. The implication is that if the music had contradicted the lightness of the scenario a bit it would have been more interesting.*

I know for a fact that he hasn't seen the film. For all he knows, it might be the most miserable, wretched, oppressive film in which the score is indeed working at absolute counterpoint.

So he's just reviewing them as two sets of soundtrack albums?

As two albums, basically.

*Do you think the **Song of the Shirt** music was more integrated than **Gold Diggers**?*

Gold Diggers works better as a film score, and *Rags* (the title of *The Song of the Shirt* LP) makes a better album than it did a film score. It appears much more centred and integrated as an album, because of the film's length, and because of the immensity of material that one's being presented with in the film. *Gold Diggers* is more tightly constructed and the music better integrated. There are fewer core themes. I was working from a very small number of musical ideas and themes, whereas *The Song of the Shirt* was more disparate. All the songs are different, they come from musical ideas to do with those lyrics. It's only really in 'Women's Wrongs' and one or two other cases that melodic ideas interlock. Whereas in *The Gold Diggers* there are endless cross references. You'll get two themes that have been heard elsewhere in different contexts suddenly juxtaposed, or you'll hear a totally different arrangement of something or you'll hear a snippet of something that came at the beginning coming in over the top of something else.

So that's what you mean when you say that there's a developing musical form?

Yes, and a lot of these cross references and relations aren't consciously perceived by the listener, but I'm pretty sure that they're perceived unconsciously. People seem to like the music and I think a lot of what they're liking is an unconscious taking in of the fact that it does work as a unity, and that there aren't any kind of inconsequential things happening on the musical level.

*In your notes on **Song of the Shirt** you make what seem like disparaging*

*remarks about the function of conventional film music. You imply that an emotional function is what's most conventional about film music and what you're in some sense trying to challenge.*¹²

¹² See p 7 of the booklet accompanying the *Rags* LP.

If I appeared to be implying that then I didn't mean to. The tradition that film music has of moving people I completely admire, and want to be part of. There are different ways of moving people like me, and obviously I'm much more interested in the way that music can work when it can both move you and engage the brain as well.

You don't think those are incompatible?

No, and I certainly wouldn't want ever to turn my back on that tradition of movie music that brings tears to the eyes.

How do you deal with the easy, patent way that certain forms of music overlaid on something can produce an effect that another form of music would not?

It's a narrow line that one treads, and I have to admit that a lot of the time I do it by intuition, if that's not a dreadful word to use in your comic. If one wants to make an emotional impact as well as making an intelligent point, I don't see why one should have to shy away from that and deliberately do something where it is impossible to get emotionally involved.

I was in the studio today remixing some of the music that I did for *Green Flutes* for this record I'm working on and I found myself wondering about that, because it was an extremely sad tune. There's a slow pan through a bleak housing estate, and I wasn't sure about doing a tune which was obviously tragic, but I think it works. The content of the music could be said to be quite lyrical, but the arrangement I used was utterly uncompromising, it wasn't a kind of nineteenth century romantic arrangement. It was a very 1980s bleak, mean, drums/bass guitar/guitar. It's those kind of things you've got to look at as well as just the tunes.

*In what sense would you say that **Gold Diggers** is a musical? Colette Laffont sings one number, Julie Christie dances in the waltz scene, Colette never dances, I don't think. So although there is a centrality of song and dance to its action and ideas, as you point out in your press notes, in what sense would you call it a musical?*

I'd call it a paired-down musical in that the way that the film achieves its whole effect is very musical – not just the fact that there is a lot of music and it works very well with the film, but I think the way the film is cut is very musical. Not just that it's cut to the music, but the rhythm of Sally's cutting. It's probably got a lot to do with the fact that she is a musician as well as a film-maker.

What do you think about Eisenstein's notion of working very closely with the musical form and paralleling his montage sequences to bars, etc?

Well, Eisenstein and Prokofiev really work as a partnership, but an exceptional one. Straight narrative cinema has rules about cutting which work at a different pace to a film that was using musical criteria, rather faster and with a different sense of rhythm. Sally's cutting in *The Gold Diggers* acknowledges the plurality of rhythms in the same way that music does – plurality of both rhythm and tempo.

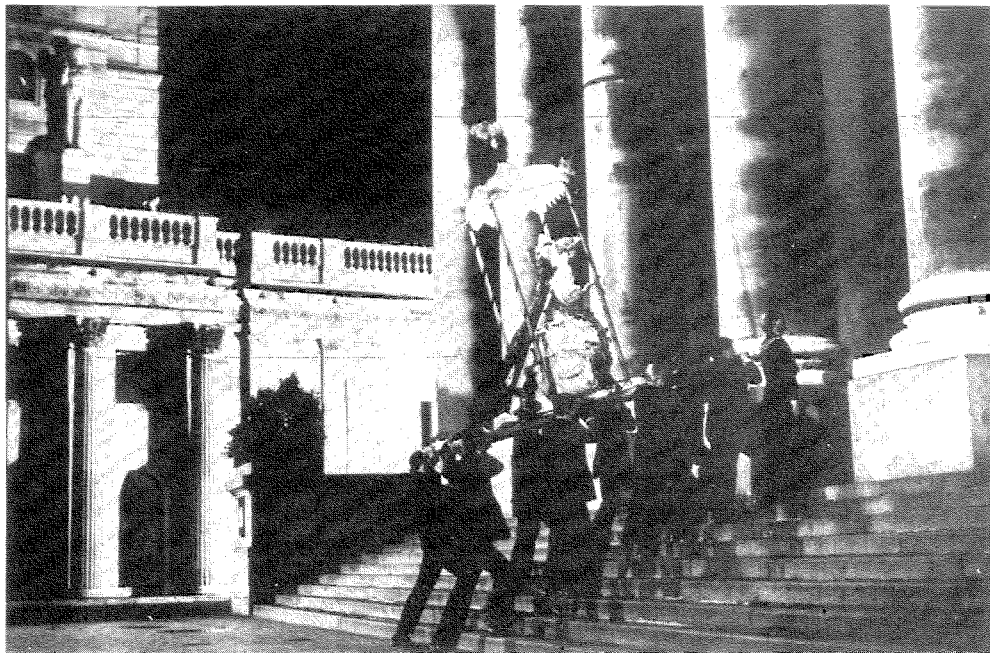
*I was thinking about the Warner Brothers musical tradition as opposed to Minnelli and others who worked at MGM. Instead of taking ordinary narrative and enacting that musically in song and dance, Warners naturalises it by making the story about performers, like the Doris Day films, so that in order to get a number into the action you have a performer singing on a stage because that's who the story's about. Performance as a mode of life is foregrounded in its problematic and joyful terms. The action isn't quite opened out into music in the same way as *Singin' in the Rain* is. *Gold Diggers* obviously is about performers and audiences and their inter-relationships.*

Yes, there are very direct references to that sort of film. The backstage scenes are really very much like that musical genre about performers.

Below, the foregrounding of performance in *The Gold Diggers*.

*Because most of us knew the film through its pre-release history under its original title **Gold**, it hadn't occurred to me to think about it in reference to*





the Busby Berkeley musicals. In *Genre and the Musical*, Rick Altman suggests that in *Gigi* both sexes are collectors, 'men collecting women and women amassing jewels'. And he goes on to say, 'This simple opposition remains important throughout the history of the American film musical, from the *Gold Diggers* series of the thirties (where man is seen as an endless source of gold, while woman is identified by her beauty) to the tongue-in-cheek extravaganzas of the fifties (e.g. Howard Hawks' 1953 *Gentlemen Prefer Blondes*, which turns on the simple principle: "Don't you know that a man being rich is like a girl being pretty?")'.¹³ In your *Gold Diggers* there is that line in the 'Bankers Song', 'to the bank with the beauty, to the bank with the gold, both make money and neither grows old', which seems to me to be entirely within that kind of tradition. Were you thinking about that, or do you think that's just the kind of cultural coincidence that the form gives you?

We were certainly thinking those kinds of ideas about the tradition of the American film.

But it seems like the musical particularly puts together money, masculinity and beauty.

I'm not sure. I think these are present in an awful lot of Hollywood films whether they're musicals or not. Maybe it's more crudely presented in the musical. . . .

The Gold Diggers doesn't have that over-the-top, woman-as-spectacle

Above, 'to the bank with the beauty' in *The Gold Diggers*.

¹³ Rick Altman, 'The American Film Musical: Paradigmatic Structure and Mediatory Function', in Rick Altman (ed), *Genre: The Musical*, London, Routledge and Kegan Paul with the British Film Institute, 1981, p 205.



Above, the waltz scene in *The Gold Diggers*.

abstraction of the action into physical geometry that Busby Berkeley uses, and presumably for good political reasons. There's very little ensemble dancing, for instance, except in the waltz scene.

I think the pared-down musical format does work for the kind of images and ideas it's dealing with.

*Dance forms dominate in **The Gold Diggers**—tangos, polkas, taps, waltzes—and the cutting is with rather than against those rhythms, by and large. Did you feel, as a sometimes free-blowing jazzier, comfortable within those strict rhythmic limitations?*

Very much so, because my musical formation was my father taking me to the Royal Festival Hall to see the ballet. I saw every show they had in their repertoire for the entire 50s. I think my progress through this film's score mirrored the Julie Christie character going back to her own past.

Doesn't that preclude one of your musical signatures, which is fooling around at the extreme end of the woodwind scale with different kinds of bassoon blips—an unusual instrument to carry a melody line or to develop a major line in a piece. You weren't really able to do that very much in this, were you?

Not a lot. The bassoons have their little moment in that long tracking shot down towards the Expert, when the Expert's assistant shows Céleste (Colette Laffont) in. But I quite liked having a rest from that sort

of stuff really. I think I've got beyond the stage of feeling that every project I do has got to contain everything that I can do, so for this one it didn't seem appropriate to include the pip-squeak. Maybe it's less easy to include that kind of thing in film score writing because one has got to be more organised and structured about it unless one's writing very freely to something that's yet to be shot.

Would you not say that film score writing in general pays more attention to the melodic line than other forms of music do, and that you, as a woodwindist and a bassoonist particularly, are stuck returning to the piano and the more soprano woodwind instruments to carry that lyrical line?

Certain writers about film music have talked about the tyranny of the melody line. I can see why over-dependence on a melody line can get oppressive, but there's a lot of pleasure to be had in crafting good tunes and I still think there's a place for them, though it is a bit much if tunes take over film scores completely, at the expense of more textural stuff which is sometimes very appropriate.

What film music have you especially liked?

My favourite film score is *Kuhle Wampe*¹⁴, which is by Hanns Eisler. I like the 'Solidarity Song' a lot, and the way it's used in lots of different versions during the film. I also like the montage sequences with those quite developed instrumental pieces. I think they work terribly well and they work against the image, which is really nice – having the song on the soundtrack as kind of commentary. I'm a great admirer of Bernard Herrmann. And Ennio Morricone is not only one of the greats but an improviser as well: it always appeals to me that he's managed to combine these two careers. And I think Nino Rota was also great. He did a lot of Fellini's stuff. Both are brilliant arrangers. I have records of theirs to films that I've never seen; I just love the arrangements and they're good tunes as well.

You've always worked with people in the independent sector, but that embraces a variety of styles. Would you be more inclined to work with experimental film-makers than with more narrative film-makers?

I don't think experimental in the abstract is what I want to go for. I'm interested in working with film-makers who have an understanding of music. Sally (Potter) is light years ahead of everybody else in that respect as far as I can make out. Not only is she a musical performer, but she's worked in other areas of performance which have used music. I think it's that which makes her a very musical film-maker, and I think it's something that other film-makers are beginning to be open to and learn about. But with the best will in the world you're not going to work out how to use music with film in a short time. It's something which takes a lot of experience. I guess it will change because people do seem to be thinking

¹⁴*Kuhle Wampe/Whither Germany?*, written by Bertolt Brecht, directed by Slatan Dudow, Germany, 1932.

¹⁵*The Fakenham Film*, directed by Susan Shapiro, UK, 1972.

more about music than they used to.

*I think there's probably more attention on the part of the independent sector to the soundtrack in general than there used to be, when you consider that sound recording was the last skill that they seemed to be able to take seriously. Think of how many soundtracks were literally impenetrable in feminist work, like *The Fakenham Film*¹⁵ in the early seventies. . . .*

What do you think is the purpose of issuing a separate soundtrack album? If you think that film music has an integral relationship with an image track, why issue a soundtrack album?

One is to acknowledge that the music does have a kind of identity of its own – it is crafted together according to musical and not just filmic criteria, and as such is worth being given a life of its own – and the other is because I'm fairly well known as a musician in the field I work in, I think it's a way of bringing that audience into film.

So you think of it more as bringing your music audience to the film, rather than bringing a film audience to your music? That suggests an extremely small audience for independent film, when you think how small the audience is for experimental music.

Yes, we are talking in minute numbers. I don't know who buys my records, but I suspect that it's more likely that people who are interested in the music will buy the records and then go and see the film, rather than people who've seen the film then start getting interested.

*In the case of **Rags**, how many LPs did you press?*

It sold 3,000, there's been another 2,000 pressed and it's now selling again. I believe it's doing quite well.

In what countries?

Europe, America, Japan. It was big in Iceland.

*How many are in the initial pressing for **Gold Diggers**?*

Well, it had a thousand and was sold out immediately, and it's had another 1,000 done and I suppose they'll just go on pressing them.

Have you ever thought of soundtrack LPs as souvenirs of the film, memorials of the experience of watching it?

No. I found it rather odd as I was standing with my little cardboard box at the back of the auditorium in Berlin, selling these *Gold Diggers* records. It was rather a strange experience to actually be there in the market place watching these people buy it, clearly as a souvenir of the film, because I haven't really thought of soundtrack albums like that.

The Gold Diggers album enables you to make a different kind of sense of the film than is available actually sitting in the cinema. Most people I talked to at the screenings found the lyrics a bit hard to follow, and not just because of Colette's problems with a French accent.

That was a mistake I made in giving her song an over-dense arrangement and not foregrounding the voice in the mix. I certainly found myself mixing Dagmar (Krause) way into the foreground yesterday when I was doing some songs for the films that Lis Rhodes and Jo Davis are doing. I did real classic singer-right-in-the-front, instruments-at-the-back style mixing, which I think is a reaction to the problems that we've had. Certainly on film tracks you've got to foreground the voice.

So what's this work with Lis Rhodes and Jo Davis?

They're making a series of teeny-weeny films for Channel 4. One minute.

And how many of those are going to be shown in a given programme together?

I think the idea is to insert them in rather the manner of adverts between programmes... Whether that actually happens remains to be seen, because as we know C4 is getting a little nervous these days. They are actually rather radical. I haven't seen anything that Jo Davis has done before, but it's within the sort of work that Lis Rhodes has done and it's fairly uncompromising in the visual material, the way of presenting it and the content.

And so you're having to do units of music that are no more than a minute long, which doesn't leave much scope for a theme and a counter theme and a synthesis of any kind.

Yes, you can just about stretch to an ABA form if you really push it. I find it a rather enjoyable thing to do. We've done a mixture of me writing to stuff that's pretty much finished, stuff that's not quite finished, and then the two that I've done most recently they haven't even started shooting. It gives quite a lot of scope for both them and me—different ways of working with film and music, and of course when it's that brief it's all fairly manageable.

How many of these will there be?

I think they're making about 30. Not all of them have got music; I've done music for four, and they're already putting two of them out on record.

And you own the rights to do that? Has that always been your relationship to that kind of music, that you retain the rights?

Yes. The British Film Institute as a matter of course gives the composer copyright. It's not like the famous story about Maurice Jarre's *Doctor Zhivago* score. A French orchestra wanted to do a performance of music from it and he needed the orchestral parts. So he went to MGM asking for the score, which they owned—they owned the actual manuscript paper. And they'd thrown it away....

The Gold Diggers will be shown at the National Film Theatre in London from May 3 to 14.

Rags and *Music from the Gold Diggers* are available from Recommended Records, 583 Wandsworth Road, London SW8, £4.50 plus postage. Lindsay Cooper's forthcoming LP, *From Stage and Screen*, will include music from *Green Flutes*, *Give Us a Smile*, and various films by Lis Rhodes and Joanna Davis. It is due out at the end of May, from Recommended Records.



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