“HOME SWEET HOME”. Cathy Come Home by Ken Loach: “Housing and New Left”
Elif Esen
Having a roof over one’s head is the most important need in life, although most of us do not really think about it at all since we all have somewhere to live. But what would happen if you lost your home and could not find another place for you and your family? This is the question Ken Loach investigated and answered in his documentary Cathy Come Home.
In my presentation I will first look at the background of this issue and discuss the problems of housing and their effects on people’s lives in the Britain of the 1960s. The reaction of the political parties and the projects to improve this situation will also be included, as well as the critical views of the New Leftists, and in the end I will analyse Cathy Come Home in the light of this background information.

Traces of the Gothic in The L-shaped Room
Claudia Gotz
What does Gothic actually mean? What does it stand for? Without any concrete definition of the phenomenon in our minds, most of us immediately recognize the Gothic when we encounter it in novels, poetry, plays, movies or TV series. Darkness, panic, dread or terror are just a few examples of the Gothic vocabulary. The Gothic creates feelings of gloom, mystery, and suspense and tends towards the dramatic and the sensational. In my presentation, I will explain the term “Gothic”, point out a few Gothic elements and show how they are represented in Bank’s novel and Forbes film The L-shaped Room.

Paying to be criticized – the British Documentary Tradition
Angelika Gredenberg
The roots of the British Documentary lie in the post World War years and the Great Depression that swept over Great Britain at that period. From the very beginning the documentaries were almost exclusively sponsored by the government. In the early years the documentarists were thus forced to compromise both artistically and politically. Later, a skilful political manoeuvring on the part of the producers allowed for a change of content. Never actually reporting real-life events but aiming at authenticity by means of skilful actors and documentary-style film making, the documentary movement became a method of tackling the most sensitive social and political issues of the time: unemployment, homelessness, poverty, violence. Narrative fiction was disguised as a factual documentary. Sponsored by the government, the documentary film transformed into a means of publicly challenging government choices. In retrospect, it is this profound irony that makes the Documentary Tradition so fascinating. Cathy Come Home is a very famous example of such a documentary. Raising the issue of homelessness during the decades following World War II, it had a deep impact on British society.

Absolute Beginners – an absolute must?
Stephanie Kraucher
Colin MacInnes’ novel Absolute Beginners portrays the rise of youth culture in late 1950s London. Through the central character, a 19-year-old teenager, the reader gets to know not only a lively side of London, but also the realities of the capital in 1958. MacInnes also portrays social issues, such as black immigration and racial tensions. In 1986 his novel was made into a musical film. The film celebrates the emerging teenage culture of the 1950s. Besides the differences between the film and the book, what do we know about Absolute Beginners today? What do readers and viewers think about it in the 21st century? In my presentation I will focus on the reception of Absolute Beginners on the Internet. I will discuss the results of my google search with special emphasis on the contexts in which Absolute Beginners is mentioned.
Coronation Street: Four decades of working class life on TV
Katharina Kurzmann
Coronation Street is Britain's longest-running television soap opera, and the UK's consistently highest-rated show. More than forty years after the pilot episode was broadcast on ITV network on December 9, 1960 it has an average viewing audience of 18 million which made it the most successful and longest running drama series in the world. My presentation will outline the main reasons of the series’ continuous success, with a special emphasis on representations of daily life in this fictitious working class community. Finally, I will examine how these representations have changed from the “early days” to more recent episodes.

"Of Reisz and Men - deconstructing Arthur Seaton”
Barbara Maly
Different versions of masculinities have shaped film history over time. One particular version of masculinity is the British working class hero of the 1960s, embodied by the young Albert Finney as Arthur Seaton, the protagonist in Karel Reisz's film Saturday Night and Sunday Morning based on Alan Sillitoe’s book. My analysis and contextualization of Saturday Night and Sunday Morning’s ‘Angry Young Man’ in terms of his visual representation should serve as a starting point for exploring and deconstructing the dynamics of the “British lad-discourse” of that time and consequently of the 1990s, when the “New Lad” has experienced a surge in popularity on a filmic, social and academic level. This analysis will make an attempt to roughly sketch certain aspects of the respective periods’ structure of feeling.

Alan Sillitoe, The Loneliness of the Long Distance Runner: Individualism and contempt for authority
Maria Oana
The book tells the story of "a rebellious youth, sentenced to a boy's reformatory for robbing a bakery”. He rises through the ranks of the institution through his prowess as a long distance runner. During his solitary runs, reveries of his life and times before his incarceration lead him to re-evaluate his privileged status as the Governor's prize runner. The Courtney character chooses to defy authority in the end and win his own self esteem at the probable personal cost of continued confinement. Set in a rather grim 1960s world of post-war Britain, the film places its characters thoroughly in their social milieu. Class consciousness abounds throughout: the "them" and "us" notions portray the very basis of British society. While comparing the construction of the story in the book with Tony Richardson’s film I will focus my presentation on how the series of flashbacks suggest reasons for the central character being at the reform school and bring him about to show his contempt for authority.

The Clash of Classes - Codifying images of working class in The Loneliness of the Long-Distance Runner
Marc Orel
The British New Wave films were anxious to give voice to working-class people. One of the most powerful of these films, Tony Richardson’s The Loneliness of the Long-Distance Runner, puts new emphasis on the creative use of location shooting and the incorporation of local accent in order to focus the arts on common people in everyday situations. The film caused a furore at the time and was even accused by the British Board of film censors of being a “blatant and very trying Communist propaganda”. In applying a four-dimensional model for examining images of the working class, I will try to give evidence that the film can be regarded as a concise and effective portrayal of those who traditionally had been ignored in popular cinema.
**How Karel sees Lambeth**

Claudia Plot

The 1950s were times of changes. Elitist classical literary works were replaced by traditional working class values and by the representation of what was regarded as “real”. Karel Reisz is one of the three directors who were responsible for a Renaissance of British cinema in those days. He made use of ways of directing which were very unusual for his day and age. In his short film “We are the Lambeth boys” he portrays the lives of different working class teenagers, showing how they spend their days.

My presentation will consist of three parts. I will focus on Karel Reisz’ biography, talk briefly about British Free Cinema and will analyse “We are the Lambeth boys”, pointing out the features which are indicative of a new way of directing.

**A premarital Identity in an L-shaped Room**

Albert Robwein

If one word could sum up the hidden sex life of the 1950s, it might be “premarital”. Sexual activity outside marriage was not tolerated, especially not for women. Thus, being female and pregnant and not married was not acceptable morally at that time. The *L-Shaped Room* (1960) by Lynn Reid Banks portrays a pregnant but unmarried woman’s suffering from the social morals at the dawn of the 1960s sexual revolution. In the 1960s, changes such as the introduction of the contraceptive pill, the Abortion Act and the Divorce Reform paved the way towards a more tolerant and liberal British society.

**KEEPING A STIFF UPPER LIP or the change of masculinity in the course of the decades**

Irene Schöggl

Although one would assume that a remake of a movie is more or less the same movie only remade (i.e. a bit modernized), this is not the case with *Alfie*. The 1960s version differs from its 2004 dizygotic twin in more than one way. This is especially true when it comes to the portrayal of Alfie’s masculinity (ranging from the differing hairstyles to his attitude towards the female sex), but also other topics addressed are proof of a divergence between the original and its remake. What will be discussed is the question whether these differences are entirely due to the time that has passed between the two versions of the film or whether they have also happened because the intended messages are different ones.

**“Rugby – A solution?”**

Hanna Schrader

*This Sporting Life* is a film that counts among the British New Wave movement of the 1950s. Lindsay Anderson, the director, belongs to this group and in this film tries to give voice to the working class when showing the life of Frank Machin, a working class member, and his success as a Rugby player. In my presentation I will focus on the role of sports and will show that the border between playground and what counts as real life is fluent. I will structure the presentation into three parts. First, I will talk about some aspects of sport in Britain, then on film in the 1950s and I will end with an analysis of *This Sporting Life* with a focus on the role of rugby.

**“I don’t want to be a mother”. Shelagh Delaney and Women in the Kitchen Sink Drama**

Barbara Steininger

Beginning with an overview of the Kitchen Sink Drama, I will then try to explore in more detail Shelagh Delaney’s contribution to the British New Wave Theatre. Drawing on
Delaney’s play *A Taste of Honey* as an example, women’s positions and perspectives as well as the representation of the domestic setting within the New Wave Theatre will be subject to closer examination. Special attention will be given to the conception of motherhood as one of the major themes in *A Taste of Honey*. The presentation will also include the analysis of a short clip taken from the film (screen adaption of) *A Taste of Honey*.

**Billy, Darling, Georgy and the brave**

Julia Szakats

John Schlesinger was the director who probably most effectively presented the Swinging 60s to a broad audience not only in the UK, but also in the USA. Depicting working class realism in *Billy Liar* (1963), he signals the arrival of a new, radical, exciting and subversive time. Two years later, in 1965, his movie *Darling* is the great surprise of the Academy Award ceremonies, when the nearly unknown Julie Christie is named Best Actress of Year for her memorable portrayal of the amoral model and actress Diana Scott. *Georgy Girl* (1966) is a thoroughly entertaining comedy of sexual manners directed by Silvio Narizzano about a naïve, inconspicuous working class girl called Georgy. Using these three showcase movies I will analyze some versions of masculinity and femininity prevailing during the Swinging 60s.