

# BACK TO THE FUTURE

THE FALL AND RISE OF THE BRITISH FILM INDUSTRY IN THE 1980S  
AN INFORMATION BRIEFING



National Library

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BFI NATIONAL LIBRARY  
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ISBN: 1-84457-108-4

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The opinions contained within this Information Briefing are those of the authors and are not expressed on behalf of the British Film Institute.

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### **Acknowledgements**

We would like to thank Peter Todd, bfi Information Services Manager, for his support and advice over the years. We would also like to thank our fellow colleagues in the Information Unit and bfi National Library.

This is the third of a planned series of reports and publications by the bfi Information Services. Other publications currently available are Producing the Goods? UK Film Production Since 1991 and The STATS: An Overview of the Film, TV, Video and DVD Industries in the UK 1990–2001. For further details please contact Information Services at:

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## SECTION I: REPORT

### Introduction

As we move further into the 21<sup>st</sup> century, 'film' in its many forms is all around us, part of a pervading media culture that affects most aspects of the way we live. In the world of DVD, pay TV channels, the Internet and multiplexes it is hard to remember that twenty years ago popular culture was nothing like this.

The 1980s is a fascinating time because it has shaped the economy, society and culture ever since and, for good or ill, rendered what came before obsolete. For the British film industry the bulk of the decade saw cinema at an all-time low, to the point where some doubted whether it had a future in this country at all. By the end of the decade however the seeds of hope had begun to bear fruit and the start of the film revolution for audiences was upon us. Our briefing explains how this happened by looking at the films that were made, the companies that made them, and the funding system that supported them; we also look at how we saw them with the revival in cinemagoing and the advent of video.

In this first chapter we give an overview of the industry in this period. In filmic terms the decade falls into two parts – happily for those who like neatness the pivotal point for both production and exhibition is 1985. This was the year of the Films Act, which abolished the Eady Levy (a scheme that sought to put ticket money back into production) and privatised the National Film Finance Corporation. Although the effects would not be truly felt for a further 2 or 3 years it was also the year that AMC opened Britain's first multiplex cinema at The Point in Milton Keynes. What is especially interesting when reading contemporary accounts of the industry is the mixture of optimism and doom – and how they were frequently wrong about what would happen.

### Britain in the 1980s

It is important to consider the background in which the film business was operating in the 1980s. Margaret Thatcher swept to power in May 1979 and, particularly after The Falklands War in 1982, started to alter the economic, political and cultural assumptions of the nation. A policy of deregulation attempted to create rapidly a free market in all industries, breaking down state monopolies and opening up new areas for competition. From being a society with an underlying philosophy based on collective solutions and an approach based largely on state management of the economy, Britain gradually moved to a culture of free enterprise. The positive reading of this emphasises the overthrow of staid and

restrictive practices and new opportunities for the creation of wealth. Opponents of the Thatcher years argue that profit became the only denominator of worth, above people and quality. Translated to film the consequences of deregulation and this philosophical shift had far reaching effects.

### Production

In the early part of the 1980s contemporary reports of UK production are remarkably upbeat. Nick Roddick claimed in 1985 that:

“The wrong turns of the 1960s and the failures of the 1970s, have in the mid 1980s, produced a situation in which, with adjustments and good will, British films can once more be made”<sup>1</sup>.

This seems surprising to the modern commentator because the number of films produced at that time were considerably lower than they are now – for instance 51 films in 1983 compared to double that figure in 2002.

NUMBER OF FILMS PRODUCED IN THE UK 1980-90

Year	Number of Films
1980	58
1981	40
1982	67
1983	37
1984	70
1985	58
1986	56
1987	72
1988	60
1989	45
1990	51

Source: BFI

The reasons for Roddick and many others' optimism were three fold. Firstly the success of CHARIOTS OF FIRE (1981) and GANDHI (1982) at the Oscars, secondly the foundation of Channel 4 and the development of the film strand Film on Four, and lastly, as Roddick intimates, the disastrous state of production at the tail end of the 1970s. After a long period where the only films that seemed to be able to be made in the UK were TV spin-offs and soft porn films like ADVENTURES OF A PLUMBER'S MATE (1978), it is understandable that some felt there were the stirrings of a Golden Age.

<sup>1</sup> Martyn Auty and Nick Roddick, British Cinema Now (London: BFI, 1985)

The achievements of David Puttnam and Richard Attenborough on the international stage and the publicity that descended after CHARIOTS OF FIRE writer Colin Welland's Oscar clarion cry of 'the British are coming' masked the lack of significant and sustainable production funding in the UK however. The twin giants of the British industry over the previous 30 or so years, Rank and Associated British (later EMI), disappeared from the production scene. Rank withdrew from the risks inherent in the production sector in 1980, reputedly after their executives supposedly disapproved of Nic Roeg's *BAD TIMING* (see James Park, *British Cinema: The Lights that Failed*, London: BT Batsford, 1990, p.38). EMI took the decision to invest in American production in order to make more money, only to lose a fortune on *HONKY TONK FREEWAY* (1981).

Oscar success brought some interest from the Americans in British films - an interest that had been noticeably absent since the American majors felt they had got their fingers burnt with the end of Swinging London in the late 1960s. *GANDHI* was largely funded by Columbia and Warner Brothers supported some of Puttnam's work (for instance *CAL*, 1984). Hollywood producers were also attracted by new tax breaks and the prospect of a new talent stream in the face of rather lacklustre material then emanating from the US. The future looked bright, with money flowing into Wardour Street and Pinewood. However, as the British film industry has discovered many times, this kind of success can often be fragile indeed - notwithstanding the continuing lifeline of the James Bond films. The economic tide turned, as it always does, and American filmmaking became rejuvenated. As Alexander Walker puts it:

"British filmmakers who had been welcomed for bringing a diversity of entertainment to audiences stultified by formulaic Hollywood product found themselves out in the cold-again"<sup>2</sup>.

For all the hyperbole flying around at the time about film production it is an eternal truth that most non-Hollywood film industries just do not have the size and maturity to absorb failure and are very vulnerable to economic forces outside their control. In 1984 James Park was one of the few to counsel against over optimism;

"For the moment, British films are riding high. It will only take a series of failures, however to retard and damage the current healthy development in the Anglo-American relationship"<sup>3</sup>.

Sure enough, as we will see in subsequent chapters, this is what happened.

Another kind of British cinema, on a much smaller scale, also gave grounds for optimism. Through the 1970s alternative structures and filmic viewpoints began to rise from the ashes of the 1960s counterculture. Often these reflected particular regional or political interests and developed as collectives or workshops. From this background, and with the support of organisations like the BFI, filmmakers with distinctive and original visions like Derek Jarman, Peter Greenaway, Terence Davies and Sally Potter began to be able to produce a body of work. Helped by international recognition at the major film festivals their films began to create enough interest for there to be hopes that Britain might have an auteur cinema to rival France or Italy. These hopes of art house success also coincided with the advent of Film on Four, which seemed to offer the promise of a constant investment stream to smaller films tackling challenging subject matter.

So where did it all go wrong? The Americans went home and some expensive misfires on the home front sent the rickety structures of indigenous investment tumbling to the floor. The city institutions that had been wooed by the excitement of the early 1980s backed off when they realised that profits were far from guaranteed from British films. The 1985 Films Act also played its part with the abolition of the Eady Levy. The levy was far from ideal - as one twelfth of the price of a cinema ticket for a particular title went back to its producers the best returns inevitably favoured commercial box office hits. There was also a supposed quota of British films, which was widely ignored and not enforced. Similarly the National Film Finance Corporation's (NFFC) brief was to fund films that 'had a reasonable chance of commercial success', so curtailing some filmmakers' ambitions. However despite these shortcomings this system did give some support to production. The NFFC was essentially privatised and remerged as British Screen, but nothing replaced Eady, leaving a vacuum at the heart of British film funding. As John Hill points out:

"It was not their abolition which presented a problem so much as the absence of any alternatives to them"<sup>4</sup>.

When bad economic times deterred investors there was no safety net to ensure that at least some money was going into commercial production. Consequently in the late 1980s the film industry felt very isolated and vulnerable. From the passing of the Films Act in 1985 until the summer of 1990 when Mrs. Thatcher unexpectedly

<sup>2</sup> Alexander Walker, *Icons in the Fire* (London: Orion, 2004) p.96

<sup>3</sup> James Park, *Learning to Dream: The New British Cinema* (London: Faber, 1984) p.69

<sup>4</sup> John Hill, *British Cinema in the 1980s* (Oxford: Oxford University Press, 1999) pp.35-6

called the 'Downing Street Summit' of the great and good from the hub of the industry in Wardour Street, there did not seem to be any interest in a commercial production strategy from the government – indeed as the summit achieved little it could be said that this period continued until the foundation of the National Lottery in 1994. There was support at the margins for challenging work, but making more commercial titles that might play at the local picture house was considered to be a simple matter of market economics; if the public wanted it a demand would be created.

### Exhibition

Unfortunately the truth that lay behind the industry was a lot more complicated than the monetarists might have supposed. The sad fact was that for the bulk of the 1980s relatively few people went to the cinema at all, let alone to see British films. Without the promise of audiences coming to see films on their theatrical run there is no incentive to put money into the making of films.

In the picture palace heyday of the 1940s there were over one thousand million annual cinema admissions in the UK. By 1984 this had utterly collapsed by around 95% to 54 million. How had this happened?

UK CINEMA ADMISSIONS 1980-1990	
Year	Admissions (millions)
1980	101.0
1981	86.0
1982	64.0
1983	65.7
1984	54.0
1985	72.0
1986	75.5
1987	78.5
1988	84.0
1989	94.5
1990	97.4

Source: Screen Digest

The truth is that British society had changed very fast and cinema had been one of the main casualties of the technological and consumer revolutions. The women that had formed the core customer base turned to television for their entertainment and leisure for all but the young, footloose and fancy free became based more around the home. Television acted rather like the other labour saving devices that a newly affluent population were able to afford – instead of queuing in the rain to go into a cinema that has not

been properly maintained for years, the 1950s working woman or housewife could relax at home with a variety of entertainment catering specifically to British popular tastes. Cinema tried to draw crowds back by appealing to a sense of the spectacular, which worked intermittently, and occasionally by offering something racier or harder hitting than was allowable on TV.

As admissions tumbled over the years (1956: 1,101 million, 1960: 500 million, 1968: 237.3 million, 1973: 134.2 million, 1980: 101 million) so it became impossible to sustain an exhibition sector on anything like the same scale as before. Screens closed down with great speed, often being converted into the bingo halls that replaced cinemas as a night out for many working-class women. Those that remained grew more and more dilapidated – often operating at a fraction of their true capacity. By 1984 there were just 660 cinema sites and 1271 screens in the UK. It is useful to illustrate this change with a concrete example. The city of Sheffield, with a stable population of just over half a million throughout this period, boasted 52 cinema sites in 1946, many cinemas boasting screens with over a thousand seats. By 1984 this had dwindled to just 4 sites with a total of 10 screens<sup>5</sup>.

With this decline the choice of films available became more limited and cinemagoing stopped being part of the fabric of ordinary life. The demographic data from 1984 says it all about the industry's woes in this miserable period. The percentage of regular cinemagoers in each age range was as follows:

7-14	10%
15-34	10%
35+	1% <sup>6</sup>

Only 21% of the over 35s ever went to the cinema at all. Cinema's base clientele was teenagers, particularly boys. The cinema was often used as a venue for hanging out, away from the domestic control implied by television, in the days before the bedroom set became *de rigueur*. This of course influenced the choice of films shown and cinemas were dominated by action, horror and other popular youth fare.

Some commentators of the period saw this decline as inevitable and inexorable. Geoffrey Nowell-Smith warned in 1985 that:

"There is now an imminent danger that British Cinema as we know it, will have effectively ceased to exist within the decade"<sup>7</sup>.

<sup>5</sup> Source: *BFI Film and TV Handbook 1985* and *Kinematograph Year Book 1946*

<sup>6</sup> Source: Cinema Advertising Association.

<sup>7</sup> Geoffrey Nowell-Smith, in *British Cinema Now* op cit p.147

He then held out an olive branch of hope before quickly deciding to throw it away again:

“It would be wrong to discount entirely the possibility of a commercial revival. Better product, better marketing, and above all better programming and exhibition conditions in the cinemas that are left could stem the tide for a while. But there is no way the British cinema can count on more than a temporary reprieve, either for production or exhibition”<sup>8</sup>.

But in fact Nowell-Smith was being unduly pessimistic – although that pessimism certainly seemed advisable in 1985. Better marketing, better programming and above all better exhibition conditions did come about and audiences gradually did start to make their way back to cinemas. Rather than being the domain of bored teenagers and obsessive buffs, going to the cinema became a viable and competitive leisure option – 1984 was the nadir and thereafter there was a slow but steady rise in UK admissions up to the relatively dizzy heights of 176 million on 2002.

The reason for this turnaround is, of course, the rise in multiplexes. Although they tend to be criticised by some film-lovers for their supposed soullessness and commerciality there is no denying that the multiplexes saved cinema as a mass experience in Britain. Patrons could after all at least be assured that cinemas were clean and warm, often offering a range of family amenities, as well as a bigger range of film titles to give the casual filmgoer more choice.

After AMC opened The Point in Milton Keynes in 1985, multiplex builds, initially from US operators, quickly gained momentum as they caught the imagination of the public. This change can be seen by comparing the sites and screens figures for 1984 and 2002. Whereas the number of sites is roughly the same, the numbers of screens has grown from 1271 to 3258<sup>9</sup>. By the end of the 1980s 29 multiplexes with 285 screens had opened across the UK.

The rise of the out of town multiplexes did cause some cinema closures – the cost of restoring the condition of some high street sites to compete was just too much, although some cinemas entered the spirit of things by smartening themselves up and adding a few more screens. In the building frenzy some places became unsustainably over-screened too quickly, but over time natural levels settled that could support good audiences. Generally, however the multiplex experience greatly increased the potential pool of customers.

Now that cinema offered a leisure space that was acceptable to more people the industry was in a position to stimulate demand. As the media changed, film marketing changed with it. Rather than be a niche product selling itself through specialist magazines, film began to fill a more mainstream position in newspapers and television. Film releases were advertised through TV commercials, and stories around high profile films and film stars moved from the weekly review and the gossip columns to front-page news. This process happened gradually through the 1980s with films like E.T, FATAL ATTRACTION, CROCODILE DUNDEE and BATMAN. Film culture started to move towards the all-pervading experience that it is today. It is ironic that the widespread optimism around production at the beginning of the decade proved as misplaced as the gloomy consensus about the future of cinemagoing. For all this woe, by the end of 1989 cinema in Britain had survived and was in a good position to bring in new audiences. Rather than be compromised by new ways to see films, the industry gained strength from change.

CINEMA SITES AND SCREENS IN THE UK				
Year	Cinemas		Multiplex	
	Sites	Screens	Sites	Screens
1980	942	1576		
1981	877	1533		
1982	803	1439		
1983	707	1304		
1984	660	1271		
1985	663	1251	1	10
1986	660	1249	2	18
1987	648	1215	6	44
1988	699	1416	15	139
1989	719	1559	30	285
1990	737	1685	41	411

Source: Screen Digest/ CAA

<sup>8</sup> Nowell-Smith op cit p.155

<sup>9</sup> Source: Dodona Research.



## TV and Film

While the British film industry was in the doldrums the British broadcasting industry was at the peak of its power. The 1980s saw a greater convergence of these once very separate media and raised a range of debates about the business and aesthetics of moving image culture in Britain. TV money kept British films going when investment ran dry but did this kill off spectacle and the cinematic imagination? Should they have stumped up even more cash? Some argued that film's windfall was at the expense of TV drama and TV was the medium damaged by this period.

In the 1960s and 1970s film and television were very much separate entities; this separation underlined formally by distinct union agreements for crew, and by transmission rules that meant feature films could not be shown on TV until 3 years after theatrical release. In such a climate there was little incentive for broadcasters to invest in film production, especially when the audiences that watched local product on the small screen in their millions had proved so reluctant to leave their home to see British films at high street cinemas. The big beasts of Wardour Street applied political pressure to get what they considered to be a fair share of the financial spoils. They argued that television got a huge boost from film in its transmission of cinema titles and that the presence of a duopoly (BBC and ITV) ensured that they paid well under the odds for the privilege.

John Hill contends that the relationship was indirectly changed for good by the Annan report on broadcasting in 1977<sup>10</sup>. Although Annan explicitly rejected calls for TV companies to be forced to directly contribute to film production, his calls for the establishment of a fourth, independent TV station opened the doors for changes in policy and practice. When Channel 4 finally started broadcasting in November 1982 their Chief Executive, Jeremy Isaacs, prioritised investment in feature film, although initially he envisaged theatrical screenings abroad and TV premieres in the UK, because of the regulatory restrictions<sup>11</sup>. Once agreements had been reached with the unions and the Cinema Exhibitors' Association however, theatrical releases could go ahead with a relatively speedy TV screening to follow to recoup some of the investment. The full story of Film on Four as a company can be found elsewhere in this briefing but here we will concentrate on its role in the transformation of film and television into partners in the UK.

<sup>10</sup> John Hill, *British Cinema in the 1980s* (Oxford: OUP, 1999) p.53. The formal title of the Annan Report was 'Report of the Committee on the Future of Broadcasting' by Lord (Noel) Annan.

<sup>11</sup> Jeremy Isaacs, *Storm over 4* (London: Wiedenfeld and Nicholson, 1989) p.146

Shooting began on Film on Four's first productions even before its parent channel had first aired. Between 1982 and 1989 134 films were made with Channel 4 money, and this cash offered a much-needed lifeline to a film industry that had appeared to be in an inexorable decline. One of the characteristics of Channel 4's film success was their clever use of funding and production partners to ensure that projects got made. These partners included the National Film Finance Corporation and its successor British Screen, as well as a vast array of independent producers and foreign sales agents. The producers ranged from established outfits such as David Puttnam's company Enigma and Goldcrest, to micro companies based in the regions (for instance Amber in Newcastle), for the policy of partnership did not just apply to the more mainstream, higher budget fare. In addition to Film on Four, Channel 4 funded more experimental feature work (including work by Derek Jarman and Sally Potter) through their Department of Independent Film and Video, which worked with the funding opportunities available through the BFI Production Board and the workshop agreements made with various filmmaking collectives.

Often the Channel 4 funding was actually quite low in percentage terms, even for some titles commonly associated with Film on Four – for instance only 8% of *THE COMPANY OF WOLVES* (1984), 20% of *DANCE WITH A STRANGER* (1984), and 16% of *PRICK UP YOUR EARS* (1987)<sup>12</sup>. Later in the channel's career some producers felt disgruntled at Channel 4's claims of credit for a title's success from a fairly small financial outlay, but in the 1980s most producers were glad of the deal, both for the money and for the guaranteed TV screenings and sales.

The success of Film on Four, and its prolific output, set a model for the way in which film and TV could co-operate. The relative success of some of the titles inspired the more established broadcasters to think about the potential of feature film. Towards the middle of the 1980s ITV companies began to put money into British films. Thames TV through their Euston Films division, which had long supplied quality thrillers for TV, began to fund the occasional theatrical feature. Central TV, the Midlands franchise, owned the production company Zenith for a while and in doing so helped to fund such era defining features as Alex Cox's *SID AND NANCY* (1986) and Stephen Frears' *THE HIT* (1984). The biggest of the companies, Granada, set up a films division in 1987 and had an early big hit with Jim Sheridan's Oscar-winning *MY LEFT FOOT* (1989), while LWT, TVS and Scottish TV also put money into individual projects.

<sup>12</sup> John Pym, *Film on Four 1982-1991: A survey* (London: BFI, 1992) Credits section.



The BBC was slower to act. There were good reasons for this. For the previous 20-30 years the BBC was the most important producer of film in the UK – it was just that the films were shown on television and not in cinemas. On the small screen Ken Loach, Mike Leigh, Alan Clarke, and others could be supported in making challenging work that could easily access millions; why then would the corporation want to put money into the riskier, less popular cinema market? As the deregulation of the Thatcher years continued the BBC found its old practices and philosophies under political and economic pressure. The single play system that had sustained filmmaking in Britain for so long began to fall apart as costs rose and ratings fell, culminating in the axing of the main single drama strand, *PLAY FOR TODAY*, in 1984. TV talent was also beginning to lament the short shelf life of their work. One of the greatest TV writers, Alan Bennett, in 1984 said that:

“A BBC television film has no history. It is an incident, with luck an occasion, the bait for the writer a nationwide audience and his work a topic of general discussion the next day”<sup>13</sup>.

He goes on to predict with remarkable prescience that a forthcoming multichannel environment would change all this and:  
“the single play or TV film will be as rare on television here as it is in America”.

And so it came to pass.

Production executives and creative talent then began to note that although feature films rarely reached the numbers of people on initial release that TV screenings did, they did have a much longer shelf life and brought in revenue. The video revolution of the early 1980s meant that films could go on making money long after their original release, in a large number of different territories. The theatrical release was a vital factor in this however as the initial publicity and reviews established and branded the property and created value for future sales.

The BBC's initial forays into theatrical features were merely through the pre-purchase of transmission rights by the Acquisitions Department. However in 1988 the Drama department started to invest in films with a view to a theatrical release – thus giving birth to BBC Films, ultimately a sales, rights and production arm for filmed fiction for cinema and TV screens.

By the end of the decade television was keeping British cinema alive – in 1989 49% of films produced here had some British television investment – but the industry's

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<sup>13</sup> Alan Bennett in 'British Cinema: Life before Death on Television' in *Sight and Sound* Vol.53 No.2 Spring 1984

reliance on small screen money led some to accuse it of small screen aesthetics and ambitions.

Film and television drama share some obvious similarities in their visual grammar and in their narrative construction. Their main difference of course is in the way that they are consumed. Cinema implies a viewing experience in an auditorium with others, offering no distractions and a huge screen. Television is in the home and thus much more part of the weft and weave of everyday life. This distinction has a number of consequences in the way the two media are perceived; it makes television much more of a political hot potato because of its ability to influence large numbers of people, but paradoxically also has meant that television has been less regarded as an art form, being thought of as far more transitory and thus less weighty. The nature of the small screen (and the frequently poor technical reception until recently) meant that the viewer was not confronted with the same visual beauty that was possible at the cinema. This aesthetic disadvantage, the supposed inability to harness the power of the image, was adjudged in the 1980s to make television inevitably the poor relation of cinema. For instance Mamoun Hassan (formerly Head of the BFI Production Board and of the National Film Finance Corporation) said in 1984 that:

“The two media, both for the makers and for the audience, are tuned to different harmonics. Television is at its best dealing with concepts, explaining and describing; cinema is at its best when it concerns itself with the ineffable, with that which cannot be expressed”<sup>14</sup>.

Plainly there is some truth in this – *APOCALYPSE NOW* works best in the cinema, *CORONATION STREET* can only work as television. However there is a large middle ground where the aesthetics are not as clear-cut. The idea of television values as intrinsically drab and concerned with talking heads in darkened rooms is distinctly dubious – the two great TV series of the mid 1980s, *THE SINGING DETECTIVE* (BBC 1986) and *EDGE OF DARKNESS* (BBC 1985) are full of visual invention and excitement. What is undeniable is that in the 1980s a lot of the personnel who became involved in feature film had worked in television, and were influenced by its culture.

Alan Parker (Chairman of the UK Film Council from 1999-2004, and so in charge of the body with the most influence on the current UK film industry) made a highly polemical TV programme called *THE TURNIP*

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<sup>14</sup> Mamoun Hassan in 'British Cinema: Life before Death on Television' edited by Penelope Houston in *Sight and Sound* Vol.53 No.2 Spring 1984

HEAD'S GUIDE TO THE BRITISH CINEMA in 1986, which castigated the supposedly highbrow and parochial nature of British cinema at the time. Parker argued for a cinema that was:

“a place where our world becomes larger than us, where life isn't reduced to the size of a box in the living room”<sup>15</sup>.

The implication in Parker's polemic is that the TV funded films made in the 1980s were not 'real' cinema, but visually uninteresting and unappealing to the general viewer – offering them nothing that they could not get in their front room. It is worth thinking about whether this accusation is really true. Certainly established British visual stylists like Ken Russell and Nicolas Roeg did not receive funding from Film on Four and the limited budgets available from TV sources invariably must have affected the scope of films in terms of effects, location and spectacle. However while many of the films were intimate pieces set in contemporary Britain there was still room for a fantasy in *THE COMPANY OF WOLVES*, or the impressionist work of Derek Jarman and Terence Davies. It is also worth remembering the British film industry never has been exactly awash with money for elaborate spectacle and that the bigger budget boom that *CHARIOTS OF FIRE* instigated proved unsustainable.

That said, there was a widespread feeling that the dominance of television money was creating a particular kind of cinema in Britain, one linked to the frequent preoccupations of television – the state of the nation, reflection on the tensions in British society and so on. In contrast to the international scope of say, Puttnam's films, many could be perceived as inward looking and not obviously accessible to outlets outside the UK.

But while filmmakers like Parker, and traditional critics like Penelope Houston<sup>16</sup>, worried that TV investment was demeaning cinema, perhaps the real problem lay elsewhere. The rush to put money into theatrical features proved to be the death knell for original single drama on British television, once its defining artistic achievement. Once companies began investing in films with a theatrical release they discovered that they had a longer shelf life through ancillary formats, could be sold in foreign markets and thus make more money. Over time this began to influence the type of films being made, so they began to be aimed to appeal more to a non-domestic market. Broadcasters by this time had found the single TV film a difficult sell in the new competitive market

place, being expensive and lacking an established, returning audience familiar with the product.

Ultimately maybe television was the medium that lost out most from convergence in Britain. The end of the single play and challenging drama as a significant and consistent force, and the large talent base it nurtured still leaves something of a cultural void. As John Caughie warned:

“The logic of convergence may lose sight of the specific and divergent possibilities of a national cinema and a national television”<sup>17</sup>.

And as Martin McLoone said the changes of the 1980s led to:

“...a view of the two media which has tended to favour cinema ahead of television, based on a set of aesthetic and cultural assumptions which, especially in Britain, have actually stymied the aesthetic development of television fiction”<sup>18</sup>.

## Video

The growth of video into an all-encompassing leisure activity is one of the most remarkable aspects of life in Britain in the 1980s. In 1980 just 2% of households had a video recorder – by 1984 this had expanded to 33% and growth continued throughout the decade to reach 70% of all homes by 1989.

HOMES WITH VCR PENETRATION IN THE UK 1980 - 90

Year	% Penetration	No. of VCR's in UK
1980	2.0	400,000
1981	8.3	1,200,000
1982	17.5	3,200,000
1983	21.0	5,400,000
1984	35.0	6,900,000
1985	41.0	8,400,000
1986	50.0	10,700,000
1987	60.5	12,800,000
1988	64.1	13,800,000
1989	68.0	14,300,000
1990	71.1	14,489,000

Source: BVA/ScreenDigest/Videotrade Weekly

Although the main companies involved in launching video were Japanese and the

<sup>15</sup> Alan Parker in 'A Turnip Head's Guide to the British Cinema' in *BRITISH CINEMA A PERSONAL VIEW* Thames TV tx 12/3/1986

<sup>16</sup> Houston op cit 'what is on view is a fleet of mini metros, nice little cars as far as they go'.

<sup>17</sup> John Caughie, 'The Logic of Convergence' in *Big Picture, Small Screen* edited by John Hill and Martin McLoone (Luton, UK: ULP 1996) p.219

<sup>18</sup> Martin McLoone, in Hill and McLoone op cit p.81

biggest intended market was the United States, it was Britain that proved to be the world leader in consuming the new media with a penetration rate of 38% by the mid '80s compared to 20% in the US.

The reasons for Britain's wholehearted embrace of the video revolution are varied. A 1985 article in *Film Comment* cites as factors the relative strength of British television, which made time-shifted recordings of TV programmes an attractive option, and also the national trend at the time to rent electronic equipment, making acquiring VCRs a cheaper proposition<sup>19</sup>.

As we have seen the 1980s was a catastrophic period for cinema admissions and video was widely blamed for exacerbating this trend. However once cinemas concentrated on becoming more welcoming environments the British public proved willing to try the cinema experience once more. The popularity of video actually signalled that there was a big interest in film entertainment – just that there were different ways to consume it. Viewing at home held a number of attractions – you had convenience about when you could view, you did not need to hire babysitters, and you could stop the film anytime it was necessary. It is also worth remembering that video in this period was seen as a largely working class activity – as was also the case with film in the periods of huge cinema admissions in the 1940s. The improvements in living conditions in the intervening 40 years (not too mention more flexible mores) made staying in a much more welcome option in the 1980s and video was cheap, convenient and enjoyable. Now you didn't need to head for The Roxy to see your boyfriend or keep from hypothermia.

Research at the time showed that video and cinemagoing complemented each other. The Broadcasting Research Unit found that:

“VCR owners are not less frequent filmgoers than other sections of the population”<sup>20</sup>.

The nature of video also changed the way we watch films. For the first time it became possible to have multiple viewings of favourite titles when we chose, rather than rely on TV networks or cinema managers. The close viewings that were enabled by video, with rewind and fast-forward allowing us to replay scenes, made people more aware of film language. Rental also meant that ordinary people could access a wide range of material, even in isolated locations.

<sup>19</sup> Harlan Kennedy, 'Invasion of the Movie Snatchers' *Film Comment* Vol.21 No.6 December 1985 p.78

<sup>20</sup> Ibid. The article interviewed David Docherty of the Broadcasting Research Unit.

Rental video was introduced to the UK by Intervision in 1979. To start with there were 40 official dealers and it cost £5.95 to rent a title for one night. Just one year later there were upwards of 120 dealers and more competitive pricing. At first the major US distributors saw video as a home recording device and hesitated before committing capital, so the market belonged to independent dealers that had grown out of music publishing companies and audio manufacturers. Woolworth and WH Smith also began video clubs on their premises, with a one off membership fee and a nightly rental charge. Distributors began to provide rental dealers with video packages that included several copies of the film, display cases and advertising materials.

The expansion of the video business was complicated by the 'format wars' between VHS, developed by JVC and Matsushita, and Sony's Betamax. Betamax was considered technically superior but VHS was able to access more available titles and was cheaper earlier, thus eventually triumphing over its rival. In Britain this battle of the VCRs meant that for a while shops and rental libraries were offering some of the same titles on different formats – not the most simple or cost effective method of tapping into the obvious consumer demand for the technology. After their initial terror at what they considered to be potentially disastrous competition, the US major studios got involved one by one in the market. They came to realise that an additional consumer base for their products was developing and finally saw the economic sense in prolonging interest in their product by rental and sell-through video. In fact the studios could develop a lucrative revenue stream by publishing their back catalogue on video. The independents that had dominated the market in the beginning were gradually priced out by the studios, unable to compete with the cost of title acquisition. Ironically by the end of the decade the popularity of video contributed to a renaissance in exhibition. The only way cinemas could compete with video was to create a new cinema experience and so the age of the multiplex began.

### “Video Nasties” & Regulation

During the 1970s cinemas were dominated by blockbuster releases from the major studios. Films like *STAR WARS* (1977) and *SUPERMAN* (1978) played for weeks at the severely depleted number of local cinemas, and as a result independent films and art movies had little avenue for release. When video first began to make an impact at the beginning of the decade it was those films that were an alternative to the mainstream that benefited the most from release. The major studios were at first resistant to the new medium seeing it as threat rather than something to be used to boost profits. As has often been the case with new

technologies, pornography and other exploitation genres led demand. The early video hits in Britain were B-movies and foreign horror releases (for instance Sam Raimi's *THE EVIL DEAD*, 1982) that could not be seen in many cinemas. In the early days the whole video industry was unregulated and corner shops could rent out any video title without the need for a certificate or a licence. Video piracy was also rife and the majors lost out considerably to this as the public embraced video in their droves.

The beginnings of video caught regulators off-guard leading to something of a censorship free environment. The popularity of video with teenagers meant that a lot of material that might be considered unsuitable was being viewed in homes. The press seized on some court cases where watching violent videos was entered as a mitigating factor in the committing of a crime. Sometimes, however, this may have been a spurious tactic as other factors such as addiction or abuse may have been more important<sup>21</sup>. There were mass seizures of videos under the Obscene Publications Act, some perhaps justified and some perhaps less so, and a list was drawn up of banned titles by the director of Public Prosecutions - dubbed the DPP's "Big 60" by the industry. The Conservative Government, facing re-election, decided it was time to tackle the issue and formed an alliance with the increasingly powerful National Viewers & Listeners Association led since the 1960s by Mary Whitehouse. A public enquiry into the need for legislation was set up despite alternatives presented by the industry for self-regulation. The Video Recordings Act, sponsored by Conservative MP Graham Bright, was passed in 1984, giving responsibility for the classification of all videos to the British Board of Film Censors. The consumption of video in the home has meant that, like television, it faces more political pressure than film in cinemas. A number of commentators<sup>22</sup> have pointed out that 'moral panics' of the kind that engulfed video in the early 1980s, often seem to hinge on the availability of 'unsuitable' material to working-class audiences - rather less fuss is made about similar material deemed only to appeal to an educated elite, for instance in foreign language films.

"Censorship rules on videos have relaxed greatly in the last five years but rules regarding video still remain stricter than for cinema screenings"<sup>23</sup>.

The inexorable rise of video changed the film industry forever, but rather than being the final nail in the coffin as some anticipated, it actually helped to give film

as entertainment a new life. The new ways to see the material that video gave to the audience led to the ubiquity of film culture today.

## LEADING COMPANIES

### Merchant Ivory

During the 1980s most international audiences would probably have identified Merchant Ivory as the best-known British film company, and their productions as the films that most defined British cinema of the era. This is ironic as the company is not in any real sense British, run as it has been by an Indian, Ismail Merchant, and an American, James Ivory. The third partner, screenwriter Ruth Prawer Jhabvala, was educated in England but was born in Germany and has spent her adult life in India and the US. The company has long had a London production office but their headquarters is in New York, where the founders resided. Also, although often identified with the 1980s, the company was actually formed as long ago as 1961 and is still going strong, although it remains to be seen if it will continue following Merchant's death in 2005. The 1980s however was the period in which their commercial fortunes were at their height and when they came to be identified with a particularly British aesthetic.

In its earlier years Merchant Ivory had made some acclaimed, low profile films largely based in either India or the US, such as *SHAKESPEARE WALLAH* (1965) and *ROSELAND* (1977). Indeed if anything the company was known as an observer of Indian society for a western audience rather than for any particular interest in Britishness. However in 1978 they used British funding for their adaptation of Henry James's *THE EUROPEANS*, and this proved to be indicative of things to come.

The company's commercial fortunes began to turn due to their second film of the 1980s *HEAT AND DUST* (1982), based on Jhabvala's own novel. In comparing the position of two women's experiences of India in the 1980s and 1920s, the film was in some senses on very familiar ground. However the women were British and the film's emphasis on their feelings of 'otherness' as representatives of the colonial power affirmed its status as a 'British' film. *HEAT AND DUST* was also significantly British in financial as well as cultural terms with funding coming from Channel 4, Rank and other sources. The making of the film however illustrated to the company the endemic problems in British film funding as financing fell through in mid-shoot, threatening to bankrupt the company. Only an investment of private money from the Rothschild banking dynasty enabled the picture to be completed on a budget of £1.1

<sup>21</sup> Mary Harron, 'What the papers say' in *Times Educational Supplement* 21/10/1983 p.21

<sup>22</sup> Julian Petley and Martin Barker (ed) *The Video Nasties* (London: Pluto Press 1984)

<sup>23</sup> [www.bffc.co.uk](http://www.bffc.co.uk)

million but it opened to good reviews and respectable business.

After another James adaptation, *THE BOSTONIANS* (1984), did good commercial business with some British backing, the team turned their attentions to British literary sources with a version of E.M Forster's novel *A ROOM WITH A VIEW* (1984). In North America this grossed \$24m of its \$60 million worldwide gross, a highly impressive profit on a \$3 million budget. This film remains the high water mark of Merchant Ivory's commercial success and also served to brand them as the foremost purveyors of what quickly came to be known as 'heritage cinema'. The elements that make up *A ROOM WITH A VIEW* – sunny Tuscan hillsides and English stately homes, genteel maiden aunts, long flowing dresses and cricket whites – have come to symbolise the company's work and the heritage genre, when in fact the film is considerably lighter in tone than most Merchant Ivory titles.

After this success there was industry pressure to capitalise on it by business expansion and mainstream investment but Merchant resisted. He said that:

"None of (the proposals) had any links to our methods of moviemaking. And we didn't want to become flavour of the month"<sup>24</sup>.

Given the high profile failures of Goldcrest, Palace et al (that are covered on later pages) this could well have been a wise move. Instead of going for big budget spectacles Merchant Ivory carried on making the films that interested them, in a style that suited their talents. Although they have made contemporary tales (*LE DIVORCE*, 2003) and biopics (*SURVIVING PICASSO*, 1996) the films that have resonated most with audiences have been classic literary adaptations in the mould of *A ROOM WITH A VIEW*, although of a rather more sombre tone. Their adaptations of *HOWARD'S END* (1992) and *THE REMAINS OF THE DAY* (1993) were perhaps their best received films but are essentially a development of a style that they established in the 1980s.

The importance of Merchant Ivory to British cinema is two-fold; its impact on exhibition structures; and on the perception of British film culture by the external audience.

The enormous success of *A ROOM WITH A VIEW* in particular, and the Merchant Ivory oeuvre in general with audiences, showed that seemingly highbrow entertainment could be financially profitable. At a time when the bulk of the cinema audience was teenage boys, this illustrated that older, wealthier patrons were willing to turn up

at cinemas if there was material that appealed to them. Previously the assumption was that profits could only be delivered consistently by supplying the core youth audience with horror, comedy and action spectacles. Whereas this young audience, anxious to be free of parental constraints, were also prepared to put up with the rapidly deteriorating physical environments of cinemas – older people were not.

The revelation that older people, particularly affluent ones, could be enticed back to screens has proved vital to both exhibitors and producers all over the world, opening up the possibility that specialised art house cinemas could tap into more mature audiences. Investors could see that cinemas that catered for this audience and their tastes could deliver audiences and profits. In this way a precarious, but surviving, art house network has been able to develop. In the UK this has sometimes been with the help of subsidies by the BFI and other organisations, but some cinemas like the Renoir in London's Bloomsbury area and Oxford's Phoenix Picturehouse have survived without subsidy by responding particularly to this audience.

The figures prove the extent of this change in audience. In 1984 only 1% of over 35 year olds were regular cinemagoers and a mere 21% ever went all (in contrast to 73% of 7-14 year olds). Twenty years after *A ROOM WITH A VIEW* a seismic shift in exhibition in the UK had taken place – by 2002 17% of over 35s were regular visitors to cinemas and 74% went at least sometimes.

Merchant Ivory films did extremely good business in North America and Europe, better in fact than in the UK. Similarly while critics in those territories were positive, or at least respectful, notices in Britain were often hostile. George Perry, for instance, described *MAURICE* (1987) as 'a cold, shallow, dated exercise' and Alan Hollinghurst called it 'deplorably well-made'<sup>25</sup>. The general feeling was that the films were far too self-consciously 'tasteful' and eschewed meaning for sumptuous décor and period detail. This may well be unfair but possibly sprang from the company's outsider view on British culture. What might seem exotic and interesting to a foreign audience might seem either too familiar or too much of a misrepresentation to audiences more familiar with that culture.

Such carping was still evident in some obituaries following Ismail Merchant's death in May 2005. However Merchant Ivory's longevity as a company and their

<sup>24</sup> Robert Emmet Long, *The Films of Merchant Ivory* (New York : Harry N. Abrams, Inc, 1997) p.145

<sup>25</sup> George Perry, 'The Trouble with Maurice', *Sunday Times* 8/11/1987 p.81  
Alan Hollinghurst, 'Suppressive Nostalgia', *Times Literary Supplement* 6/12/87 p.125

ability to continue making the films that interest them offer a salutary lesson to the British film industry, beset as it traditionally has been by a cycle of boom and bust. Merchant's personal energy and commitment to keeping a British base were important in raising British production out of its early 80s mire and he deserves much credit for that.

### HandMade Films

It was a tough job trying to produce British films regularly in the 1980s but HandMade, a company set up for a one-off dabble in the industry to produce a film a millionaire fancied seeing, managed to do just that. Or rather they managed to do that, with mixed but occasionally brilliant results, for over ten years until with the aching familiarity of the British Film Industry, it all went very, very wrong.

In 1978 EMI withdrew support for the Monty Python team's irreverent religious satire *LIFE OF BRIAN* (1979). Former Beatle George Harrison, a big fan of the comedy team, stepped in with his American business manager Denis O'Brien to fund the project and the film became a surprise big hit (the 4<sup>th</sup> biggest film at the UK Box Office in 1980). This inspired a further Python related project, Terry Gilliam's fantasy *TIME BANDITS* (1987), which also did reasonably well with both audiences and critics.

From then on the company quickly expanded into a serious production outfit funding a range of titles from a gentle Michael Palin comedy -*THE MISSIONARY* (1981) - to a tough women's prison drama -*SCRUBBERS* (1982). Although O'Brien, who dominated the company, fell out with the Pythons, HandMade showed a canny knack for picking up projects that had run aground at other companies and making them hits. A classic example of this is the seminal gangland thriller *THE LONG GOOD FRIDAY* (1979), abandoned by EMI in production. They were also adept at memorable successes from material that appeared to be very uncommercial, notably Neil Jordan's dark thriller *MONA LISA* (1985), Alan Bennett's rationing comedy *A PRIVATE FUNCTION* (1984), and perhaps the most unlikely and most durable of all, sleeper cult comedy *WITHNAIL AND I* (1986).

The obverse side of these artistic triumphs were some hard business practices that in many ways set the precedent for the way the British industry works today. However the way HandMade operated also sowed the seeds for its future downfall. Financial risks were minimised by an early use of completion bonds and pre-sales. HandMade had dabbled in distribution unsuccessfully in 1981-2 but withdrew when they could not get a reasonable slate of titles together. Subsequently they sold distribution rights to their productions

around the world while the films were still being made. Denis O'Brien forced these buyers into very tough deals – fine when the titles were selling to customers but when expensive failures like *WATER* (1985) and the infamous Madonna/Sean Penn vehicle *SHANGHAI SURPRISE* (1986) played to empty houses the well of goodwill towards the company had run dry and customers for pre-sales could no longer be found.

In 1988 the company celebrated its ten-year anniversary. At the time HandMade was lauded as a survivor that had established itself as a core part of the British industry – almost immediately afterwards, however, the whole enterprise began to unravel. The core of the problem was the differing aims of O'Brien and Harrison. Their complex relationship is detailed in Robert Sellars excellent recent chronicle of the company's rise and fall *Always Look on the Bright Side of Life* (Metro Publishing 2003). The ambitions of O'Brien clashed with Harrison's laid-back approach. O'Brien was frequently accused by filmmakers of interfering in the creative process and relentlessly pushed for extra revenue opportunities. This was particularly the case with his attempts to crack the American market. Harrison by contrast was much more relaxed, saying "I'm not into that trip of being a big shot"<sup>26</sup> and "I just hope that Denis doesn't turn out to be a madman....It's good that he's going for it in some ways though. I would have been content just to do *LIFE OF BRIAN* and *TIME BANDITS* – much happier just doing comedies"<sup>27</sup>. Harrison's unease was manifested a month after the anniversary celebrations in October 1988 when, without warning, the former Beatle sacked most of the company's staff and radically scaled back operations. Film choices in the latter days were, as Sellars describes, often bizarre, but the company did score one last, back to their roots, final hit in the broad British comedy *NUNS ON THE RUN* (1990), featuring Eric Idle. A dispute between Palace (the film's UK distributors) and HandMade however meant that no money was forthcoming for the ailing company.

The end of HandMade was bloody and protracted. According to Sellars it emerged that O'Brien had been guaranteeing projects with Harrison's millions while protecting his own burgeoning fortunes, frequently borrowing to pay off loans elsewhere. Sellars claims that Harrison lost \$25 million. Meanwhile HandMade had been wound up and sold to Paragon Entertainment in 1994 after 3 years of being dormant. The name was still used for some projects and it was sold again to Equator in 1999.

<sup>26</sup> Robert Sellars, *Always Look on the Bright Side of Life* (London: Metro Publishing, 2003) p.227

<sup>27</sup> 'HandMade Man' interview with Elaine Dutka in *Film Comment*, May/June 1988 Vol.24 No.3 pp.22-27

HandMade had a considerable impact on 1980s British cinema – good films were made and became successful and many of them are iconic visions of the decade. However the final failure of HandMade, spectacular though it was, is entirely in keeping with the endemic problems that have always beset the British film industry. A desire by O'Brien to up the ante and crack the US markets spelt the death knell for the company and muddied the creative waters. This is essentially the story of many British companies who make an initial impact but are unable to absorb expensive failure. Sellars quotes the whistle-blowing company accountant John Reiss as saying:

“It must have been a massive financial disaster. It was a private business and the ownership of it and the films were spread all over the place. People talk about HandMade, but HandMade didn't exist as such, it was a network of partnerships, distribution companies and so on. If it had been HandMade plc and everything had gone into one company, it would have collapsed financially massively long before”<sup>28</sup>.

The British film business proved once again that it is not a place to make a quick buck but *MONA LISA*, *THE LONG GOOD FRIDAY*, *WITHNAIL AND I*, and of course *LIFE OF BRIAN*, continue to attest to the importance of HandMade.

### **BFI Production Board**

British cinema of the 1980s is not just memorable for the brilliant, if brief, moments of enterprise, commercial success against the odds, and the cult hits. It was also a period in which Britain developed a distinctive alternative cinema that pushed the boundaries of cinematic expression and allowed new voices to be heard. Leading this movement was the British Film Institute's Production Board. The Board created a system of public funding that could support 'difficult' work, and allowed some talented filmmakers of the period to build a career away from the strictures of the mainstream.

In the 1950s an Experimental Film Fund was set up, producing occasional, but frequently influential, short films and helping to launch the careers of talents as diverse as Karel Reisz and Ken Russell. In 1966 the BFI Production Board was founded to produce films under the direct auspices of the Institute. From 1975 under Peter Sainsbury the board balanced a range of production projects, funded workshops and used the BFI's distribution and exhibition apparatus to support particular creative stances. The deal he made with Channel 4 in 1982 to screen and help fund the board's

films provided an opportunity to access a wider audience.

Colin McCabe took over as Head of the Board in 1985 and concentrated much of the focus on art cinema feature projects, capitalising on the earlier surprise success of the Peter Greenaway film *THE DRAUGHTSMAN'S CONTRACT* in 1982. Helped by match funding by Channel 4, the McCabe era developed a British auteur cinema through increasing support for directors like Derek Jarman and Terence Davies, allowing them to develop more ambitious projects such as *CARAVAGGIO* (1986) and *DISTANT VOICES, STILL LIVES* (1988).

In this way an alternative structure to the increasingly restricted practices of Wardour Street was formed. The most fruitful and cohesive spell in the board's history was in the 1980s when its different activities combined to shake up the inertia of a failing commercial industry and raise new possibilities for British filmmaking. Combined with the work at Film Four the features produced by the board (not to mention the large number of shorts and backing for regional collectives, such as the Amber Workshop in Newcastle) kept up a significant profile for the UK within world cinema. As the then BFI Director Anthony Smith put it:

“The dividing line between us and the wider industry lies in our relationship with the filmmaker. With us at the end of the day, the filmmaker's wishes are paramount. That is why the Production Board has to exist”<sup>29</sup>.

When UK production revived in the 1990s it was informed by some of the thinking of the Board in this period – so much so that BFI Production became rather overtaken by events and the incoming Labour government decided to move government support to more commercial structures and projects. The Board was closed in 1998 and funding transferred to the Film Council on its inception in 2000.

The success of some of the Production Board's ventures in the 1980s was however as much in spite of, as because of, its structure and status. Filmmaking by committee can be a soul-destroying process, particularly when the board, who made the decisions and could veto Sainsbury's and McCabe's plans, were split by politics, aesthetics and background. Many of the producers and academics represented on the Board considered that its purpose was to reject the narrative and formal norms of mainstream cinema. Other groups saw its main aim as supporting radical politics and excluded social groups. The ACTT union saw its

<sup>29</sup> Quoted in 'Which way for the Film Board?' by Julian Petley, *AIP and Co.* No.64 March 1985 pp.16-17

<sup>28</sup> Sellars op cit p.270



purpose as the protection of its membership – although rates were dropped for experimental work this agreement broke down over Channel 4's financial contributions to the scheme.

What was often left out of these disputes was the audience and the Production Board could certainly be accused at times of self-indulgence and wilful obscurantism. Also films like *DOLL'S EYE* (1982 dir. Jan Worth) deliberately set out to alienate audiences on some levels. The chairs of the Board in this period, seasoned TV executives Jeremy Isaacs and Verity Lambert, fought against this tendency along with Sainsbury (in the latter part of his spell at least) and McCabe. Isaacs accused some board members and the filmmakers they championed as wanting:

"A cinema which seeks not to involve the spectator in an experience but to distance him from the film"

before throwing down the gauntlet by saying:

"I hope the BFI Production Board continues to encourage experiment in filmmaking for the greater pleasure of spectators in the cinema and viewers on TV. And I hope they will discourage the purveyors of text"<sup>30</sup>.

Largely this happened and at least some films from the Board did try to challenge an audience by first engaging with them. The Production Board was also one of the few places where groups ignored by the mainstream, notably women, black people and gays and lesbians, could find a voice. Indeed *BURNING AN ILLUSION* (1981 dir. Menelik Shabazz) and *YOUNG SOUL REBELS* (1991 dir. Isaac Julien) remain among the most recent feature films made in the UK by Afro-Caribbean directors. One reason why the more obscurist factions lost out in the political struggles over the Board was that they had long complained that if the films were shown properly an audience would respond to them. The advent of Channel 4, who showed this work (ironically under the control of Isaacs), proved that the response was usually the off button.

However for all its occasional indulgence the Board had a hugely important role in developing British film culture. John Hill has pointed out that its work created, perhaps for the first time, a British art cinema that could be compared to those in Europe<sup>31</sup>. The structures installed since the demise of the Board through organisations like the UK Film Council have supported auteurs like Lynne Ramsay but have not presented a cohesive and concerted case for challenging work in the same kind of

way, and it could be argued that moving image culture in this country is the poorer for this. Interestingly in the mid 1980s American critic B. Ruby Rich wrote a wistful paen to the board, claiming that its structures and ideas could be successfully transposed to the US by claiming that: "Despite all its problems the British model is still well worth emulating"<sup>32</sup>.

While this never happened in formal terms the rise of the American independent film, creating almost an alternative industry, has elements of the Production Board ethos. Likewise the opening up of different voices and subjects, such as Black and Gay Cinema, in the US owes something to the work that Sainsbury, McCabe and others encouraged at the BFI.

### Channel Four

At the beginning of the 1980s, with the television industry buoyant enough to contemplate a fourth channel, the film industry was at its lowest ebb. Filmmakers were finding it hard to raise the capital to fund their projects whilst television companies prospered. Film producers argued that television bought their films too cheaply while the cinema exhibitors insisted that films should not be shown on television until three years after their cinematic release. TV companies argued that this was too restrictive for any real investment in film production to be viable. Into this situation the newly formed Channel Four under the leadership of Jeremy Isaacs sought to pay something back, to create its own library of feature films, to nurture new talents and to forge greater links between the two industries.

Part of the statutory remit of the fourth channel was to cater for tastes not covered by ITV and to encourage experiment and innovation. In keeping with its obligations the drama department developed a new British soap, *BROOKSIDE* (1982 – 2003), and established a slot called *FILM ON FOUR* to showcase new work. Instead of buying in feature films the channel would commission its own TV films and buy in drama serials from overseas. All commissioned drama was to be produced to feature film standards. The commissioning editor David Rose, a former BBC drama producer for *Z CARS* and *PLAY FOR TODAY* had a budget of £6 million with a view to allocating £300,000 to each project, sometimes as the sole funder and sometimes as a co-producer with television rights.

The first season of *FILM ON FOUR* in 1982 - 83 was basically made up of TV drama, which would not have played well to cinema audiences but which found an appreciative

<sup>30</sup> Jeremy Isaacs, 'Winning the Pools', *Sight and Sound* Winter 1980-1 p.23

<sup>31</sup> John Hill, 'The Rise and Fall of British Art Cinema', *Aura* Vol.1 No.3 2000

<sup>32</sup> Ruby B. Rich, 'The very model of a modern minor industry', *American Film* Vol.8 No.7 May 1983 pp.47-54,64

television following. It consisted of films like; WALTER, PTANG YANG KIPPERBANG, PRAYING MANTIS and EXPERIENCE PREFERRED BUT NOT ESSENTIAL. By the second season Channel Four had negotiated a deal with the Cinema Exhibitors Association that allowed them to show recent films that had ended their cinematic run, so long as the budget was less than £1.25 million. This meant that films such as ANGEL and THE DRAUGHTSMAN'S CONTRACT could be shown on television before the end of the three-year embargo and ensured the channel's continued investment in British features.

As well as co-producing films with other British companies, including Goldcrest and Merchant Ivory, the company invested in foreign language titles (for instance Theo Angelopoulos's LANDSCAPE IN THE MIST (1988) and American independent films (such as Gregory Nava's EL NORTE, 1983). Even if much of the output was of minority interest, there is no denying that Film Four was responsible for many box office and critical successes. One such film was MY BEAUTIFUL LAUNDRETTE (1985).

MY BEAUTIFUL LAUNDRETTE is a classic example of how a 1980s Channel Four film came about. In 1984 the assistant commissioning editor of Film Four, Karin Bamborough, commissioned a script from young and fashionable playwright Hanif Kureishi. He came back with a first draft screenplay for MY BEAUTIFUL LAUNDRETTE but Film Four had no budget left for the year to make it. Kureishi gave the script to the director Stephen Frears. Frears, who had made the film WALTER, which had screened on Channel Four's opening night, was keen to direct and asked Sarah Radclyffe and Tim Bevan at the newly founded Working Title to produce it. Everyone was keen for Channel Four to be involved, as Kureishi puts it:

"For me Film On Four had taken over from the BBC's Play For Today in presenting serious contemporary drama on TV to a wide audience"<sup>33</sup>.

Frears and Bevan met with Channel Four with a production plan mapped out and a projected budget of just £1million. Another film had folded and the channel needed to fill the gap and so gave the go ahead, provided the production started immediately. The film came in on schedule and within budget. Playing at various festivals it gained some excellent reviews and a strong word of mouth following amongst audiences. It became obvious that the film would play well in cinemas and the theatrical rights were sold to the distributor and cinema owner Mainline. MY BEAUTIFUL LAUNDRETTE made well over its £650,000 budget domestically and over \$2.5 million in the US. When it screened on

<sup>33</sup> Laundrettes & Lovers: from storyboard to Billboard, 20 years of a British Film Company, by Working Title (London: Boxtree, 2003), p.30

Channel Four in 1987 it was a national event, gaining new viewers and repeats from its cult following and no small amount of controversy in the national tabloid press. It was the epitome of a Film Four project, typically British, controversial, well written, professionally but cheaply made with a very respectable box office return.

So what happened? Film Four continued its success throughout the 1980s and 1990s showcasing new British talent and enabling many films to be made that would have had trouble raising the finance - the company could afford the occasional miss if it had enough hits. It had huge hits in the 1990s with FOUR WEDDINGS AND A FUNERAL (1994) and TRAINSPOTTING (1996) in collaboration with Polygram, at the same time ensuring that films with smaller budgets continued to be made. By the end of the 1990s Film Four had become disassociated with its parent channel. It became a stand alone company and its budgets became bigger and bigger. Collaborations with the American majors failed to produce anything nearing a big hit and, the company stretched itself over too many expensive projects. It was wound up in its stand-alone form 2002 and rolled back into the parent channel<sup>34</sup>.

### Goldcrest

The script for CHARIOTS OF FIRE was passed around nearly every major film company before finally finding a backer in David Puttnam's company Enigma. Goldcrest Films, the company often given the credit for the film's success in fact only put up £20,000 in script development. For some reason however the trade press seized on Goldcrest as the film's main producer and when the film went into box office orbit the company got a huge amount of press attention. In reality Goldcrest's CEO Jake Eberts had described the script as "a real downer"<sup>35</sup> but in the eyes of the press the company became the industry's saviour. Eberts did little to put the record straight, and in some ways Goldcrest can be seen as having some responsibility for the film's success in the way it managed to sell the North American rights to the film to Warner Brothers for a considerable sum. Warner went all out on marketing the film and it was a huge success.

CHARIOTS OF FIRE is a typical Goldcrest investment: a small risk, a frenzied auction for overseas rights, a huge box office return, critical acclaim and awards and a certain type of Englishness that couldn't be mimicked by the American studios. Eberts,

<sup>34</sup> For a good account of Film Four's demise and a possible future for the industry see 'That Shrinking Feeling', by Geoffrey Macnab, Sight & Sound Vol.12 No.10, October 2002 pp.18-21

<sup>35</sup> James Park, British Cinema: The Lights That Failed, (London: BT Batsford Press, 1990)

ironically a Canadian, led Goldcrest for 8 years with this *modus operandi*, striving to make British films with British cast and crew. His policy was to only commit the company to half the budget and to spread the costs by courting a distributor for the English speaking world rights before the films were finished. When the films were successful this worked like a dream and, as GANDHI and THE KILLING FIELDS followed CHARIOTS OF FIRE, the company triumphed through the early 1980s.

It couldn't last; by the mid 1980s Hollywood had cottoned on to the fact that quality drama was selling well to older audiences and it began to make its own rather than buying British films. Eberts left the company in 1984 and his successor James Lee announced a £75 million production schedule that hardly included any films with a British bent, the notable exception being ABSOLUTE BEGINNERS (1986)<sup>36</sup>. The other films with which Goldcrest aimed to take on Hollywood were THE MISSION (1986) and REVOLUTION (1985). Goldcrest tried to maintain its reputation for nurturing talent by stepping back from the production process, unfortunately the directors of all three films could have done with a little reigning in as budgets and shooting schedules went out of control and by the time Goldcrest addressed the situation it was too late, ABSOLUTE BEGINNERS and REVOLUTION were laughably overblown and not even excessive marketing could recoup the budgets. THE KILLING FIELDS (1987) was an accomplished piece that at least broke even but could not compensate for losses elsewhere. On all three the company lost over £15 million. Goldcrest was sold in 1987 to Brent Walker primarily as the sales and distribution concern it is today, rather than as a working production company<sup>37</sup>.

### Palace Pictures

Palace is an interesting case study for the 1980s; a completely new kind of British film company. Setting up the company from an art cinema and a video shop, founders Nik Powell and Steve Woolley were the first in the UK to realise the potential of the new video markets for selling cult movies. Palace Video sold the type of films you couldn't get anywhere else, a mixture of foreign language product, American independents and music video. Amongst its first titles in 1982 were PINK FLAMINGOS, MEPHISTO, ERASERHEAD and a Blondie music video compilation.

Woolley and his team personalised the business of film acquisition, flying out to various film festivals to meet the

filmmakers and persuade them that Palace was a company that understood their product and could sell it in the UK. In this way many friendships were established with new filmmakers who would go on to be successful in the future; the Coen brothers, Neil Jordan and Sam Raimi among them. It was Raimi's first feature THE EVIL DEAD (1982) that gave Palace its first major hit and led the company's move into theatrical distribution. They decided to release the film simultaneously on video and in cinemas. This outraged many established distributors and exhibitors who saw it as a move that would further the alarming decline in cinema audiences. In a way they were right, THE EVIL DEAD was shown at an elaborately staged preview screening in Scotland and did well in theatres but it was a massive retail hit selling vast numbers of video units to be the biggest title of the year<sup>38</sup>. Palace had marketed the video perfectly and being labelled "the ultimate video nasty" by Mary Whitehouse helped it along in the youth market.

Similar distribution strategies were used for the next few releases including PARIS TEXAS (1984) and MERRY CHRISTMAS MR. LAWRENCE (1982). The company was so successful with unusual releases that other companies with more money began bidding for titles against them. An obvious response to this threat was to move into film production, thereby ensuring the distribution rights to any film Palace were involved in. The first feature from Palace Productions was A COMPANY OF WOLVES, an artful fantasy made by Neil Jordan who had known the Palace team since they distributed his debut feature ANGEL in 1982. THE COMPANY OF WOLVES received critical acclaim and was reasonably successful in the UK but was marketed as a straight horror movie in the all important North American market by Cannon and bombed dramatically<sup>39</sup>. Things would get worse before they got better.

ABSOLUTE BEGINNERS looked like a sure fire hit on paper; a young cast, a cult novel and a soundtrack featuring David Bowie. In reality it could be said that the film had an inexperienced director, a muddled script, two unknown leads, over ambitious art direction and less than classic songs. Palace spent £500,000 on promoting it<sup>40</sup> and unusually for the company they overdid it; the film could never live up to the expectation and it sank into an oblivion of bad reviews and consumer apathy. Luckily for Palace it had not been the sole production company and it made back its investment. Co – producer Goldcrest lost

<sup>36</sup> Absolute Beginners is discussed in the Palace Pictures section of this report.

<sup>37</sup> For a full account of the rise and fall of Goldcrest read *My Indecision is Final* by Jake Eberts and Terry Illott (London: Faber and Faber, 1990).

<sup>38</sup> Angus Finney, *The Ego has Landed: The Rise and Fall of Palace Pictures* (London: Heinemann 1996) p.60. This book offers a detailed account on Palace.

<sup>39</sup> Finney op cit p.81

<sup>40</sup> Ibid p.107

£3.5 million on the project by acting as completion guarantor.

There followed a period of intense production for Palace with 12 films completed by the end of the decade. Of these only two proved to be box office hits, MONA LISA and SCANDAL (1988). SCANDAL in particular can be seen as the high point for Palace where their strengths came together, a big budget project with a successful shoot, big box office and critical acclaim both in the UK and the US. Other films were less successful; HARDWARE (1990), SIESTA (1987), THE COURIER (1987) and BIG MAN (1989) sank without trace, whilst HIGH SPIRITS was a huge flop. SHAG (1987), an American co-production with Hemdale, despite legal arguments between the companies and an unfortunately high 15 certificate did quite well at the box office<sup>41</sup>.

By the end of the 1980s the Palace Group had stretched itself too thinly over too many unprofitable productions and too many minor business ventures and even failed to capitalise on changes in the video retail market resulting in a 50% drop in annual turnover. The end was in sight and by 1992 Palace would be no more despite having a final huge hit in THE CRYING GAME (1992). Throughout, Palace's main strength had been its distribution division, releasing many of the films that would define the decade in both British and world cinema.

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<sup>41</sup> Ibid p.141

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## SECTION II: STATISTICS

### NOTES TO TABLE

#### TITLE

English language release titles used in all cases.

#### BUDGET

Figures are given in GBPS (£) unless otherwise stated.

#### CO-PRODUCING COUNTRIES

The following key to country codes is taken from those codes employed in the British Film Institute's database, SIFT (Summary of Information on Film and Television)

Code	Country
AR	ARGENTINA
AT	AUSTRIA
AU	AUSTRALIA
BE	BELGIUM
CA	CANADA
CH	SWITZERLAND
CT	CROATIA
CZR	CZECH REPUBLIC
DK	DENMARK
DL	GERMANY
ES	SPAIN
FI	FINLAND
FR	FRANCE
GR	GREECE
HK	HONG KONG
HU	HUNGARY
IE	IRISH REPUBLIC
IN	INDIA
IS	ICELAND
IT	ITALY
JP	JAPAN
LU	LUXEMBOURG
MAC	MACEDONIA
NL	NETHERLANDS
NO	NORWAY
NZ	NEW ZEALAND
PK	PAKISTAN
PT	PORTUGAL
RO	ROMANIA
RU	RUSSIA
SA	SAUDI ARABIA
SE	SWEDEN
US	UNITED STATES
YU	YUGOSLAVIA
ZA	SOUTH AFRICA
ZW	ZIMBABWE

### BFI HANDBOOK CATEGORY

The BFI Handbook categories referred to in the database of films (column G) are the way that we have classified different kinds of British films over the years in the BFI Film and Television Handbook. We believe this kind of classification helps readers to understand the degree of 'Britishness' of the film and get a sense of its production background. The categories are defined as follows:

**A** = feature films where the cultural and financial impetus is from the UK and where the majority of personnel are British.

**B** = majority UK Co-productions. Films in which, although there are foreign partners, there is a UK cultural content and a significant amount of British finance and personnel.

**C** = minority UK co-productions. Foreign (non US) films in which there is a small UK involvement in finance and personnel.

**D** = American financed or part-financed films in the UK. Most titles have a UK cultural content.

**E** = American films with some British financial involvement.

### BOX OFFICE

Figures are given in GBPS (£). Figures marked with an asterisk (\*) indicate an estimated total.

## UK FILM PRODUCTIONS 1980 - 1990

Title	Director	Production Companies	Budget (£)	Co-Producing Countries	Year of Production	BFI Handbook Category	UK Box Office (£)
1871	Ken McMullen	Looseyard/ Film Four International/ Palawood Developments Inc./ La Sept/ Animátografo-Produção de Filmes		FR/ PT	1989	B	
1984	Michael Radford	Virgin Cinema Films/ Umbrella Films			1984	A	
4D Special Agents	Harold Orton	Eyeline Films/ Children's Film Foundation	106,214		1980	A	
84 Charing Cross Road	David Jones	Brookfilms/ Columbia Pictures Corporation		US	1986	D	
Absolute Beginners	Julien Temple	Palace Pictures/ Virgin Films/ Goldcrest Films			1985	A	
Acceptable Levels	John Davies	Frontroom Productions/ Channel Four			1983	A	
Adventures Of Baron Munchausen	Terry Gilliam	Prominent Features/ Columbia Pictures/ Laura-Film/ Allied Film-makers		US/ DL	1987	E	1,917,499
Afraid of the Dark	Mark Peploe	Telescopes/ Les Films Ariane	4.00m	FR	1990	B	49,069
After Darkness	Dominique Othenin-Girard, Sergio Guerraz	Green Man Productions/ T & C Film AG/ Schweizerische Radio und Fernsehgesellschaft/ Sveriges Radio/ Philum Inc.		CH/ SE	1984	C	
Air America	Roger Spottiswoode	Carolco Pictures/ IndieProd Company		US	1989	D	2,408,183
Alice	Jerzy Gruza	Cibelco/ TV Poland/ Hemdale UK		PL/ BE	1980	C	
Aliens	James Cameron	Brandywine Productions/ Twentieth Century Fox		US	1985	D	4,960,000
Alternative Miss World	Richard Gaylor	James Street Productions			1980	A	
American Friends	Tristram Powell	Prominent Features	2.50m		1990	A	141,096
American Gothic	John Hough	Manor Ground Productions/ Brent Walker/ Pinetalk Ltd/ Vidmark			1986	B	
American Roulette	Maurice Hatton	Roulette Productions/ Film Four International/ Mandemar Group/ British Screen			1987	B	
An American Werewolf In London	John Landis	Lycanthrope Films/ PolyGram Filmed Entertainment			1981	B	
Angel	Neil Jordan	Channel Four/ Motion Picture Company Of Ireland		IE	1981	C	
Angry Earth	Karl Francis	Cine Cymru/ Sianel Pedwar Cymru/ Bloom Street Production/ Channel Four	558,000		1989	A	
Anne Devlin	Pat Murphy	Aeon Films/ RTE		IE	1983	B	
Another Country	Marek Kaniévka	Castlezone Productions/ Goldcrest Films and Television/ National Film Finance Corp.			1983	A	
Another Time, Another Place	Michael Radford	Umbrella Films/ Rediffusion Films/ Channel Four/ Scottish Arts Council	580,000		1982	A	
Apartment Zero	Martin Donovan	Summit Company			1988	B	3,190
Argie	Jorge Blanco	GIE Plisson			1984	A	
Aria	Robert Altman & others	Boyd's Company/ Virgin Vision/ LightYear Entertainment		US	1986	B	
Ascendancy	Edward Bennett	BFI/ Channel Four	183,000		1981	A	
The Assam Garden	Mary MacMurray	Moving Picture Company	600,000		1984	A	
The Assassin of the Tsar	Karen Shakhnazarov	Spectator International/ Mosfilm	3.37m	SU	1990	C	100,000
Babylon	Franco Rosso	Diversity Music/ Chrysalis Group/ Lee Electric (Lighting)			1980	A	
Backsliding	Simon Target	Target Productions/ Film Four International/ Australian Film Finance Corp/ ITEL		AU	1990	C	
Bearskin An Urban Fairytale	Ann and Eduardo Guedes	Cinema Action/ Film Four International/ British Screen/ Instituto Português da Arte Cinematográfica e Audiovisual/ Radio Televisão Portugal	1.31m	PT	1989	B	
Bellman And True	Richard Loncraine	HandMade Films/ Euston Films			1986	A	
The Belly Of An Architect	Peter Greenaway	Mondial/ Callender Company/ Film Four International/ British Screen/ Hemdale/ Tangram/ SACIS	1.80m	US/ IT	1986	B	
The Best Intentions	Bille August	SVT1/ ZDF/ Channel Four/ RAI/ La Sept/ NRK/ RUV		SE/ NO/ DE/ IT/ FR	1990	C	82,432
Betrayal	David Jones	Horizon Pictures			1982	A	
Better Late Than Never	Bryan Forbes	Golden Harvest/ Sunrise Films		HK/ CA	1981	C	
Biddy	Christine Edzard	Sands Films			1983	A	
Big Man	David Leland	Palace Productions/ British Satellite Broadcasting/ Scottish Television Film Enterprises/ Miramax/ British Screen			1989	B	268,000
Biggles	John Hough	Compact Yellowbill Group/ Tambarle			1985	B	
Billy The Kid And The Green Baize Vampire	Alan Clarke	ITC Entertainment/ Zenith Productions/ Channel Four	2.70m		1985	A	
Black And Silver	Marilyn Raban	BFI			1981	A	
Black Rainbow	Mike Hodges	Goldcrest Films and Television			1989	A	78,903
Blood Of Hussain	Jamil Dehlavi	Parindah Films Ltd		PK	1980	B	



## UK FILM PRODUCTIONS 1980 - 1990

Title	Director	Production Companies	Budget (£)	Co-Producing Countries	Year of Production	BFI Handbook Category	UK Box Office (£)
<b>Bloodbath At The House of Death</b>	Ray Cameron	Wildwood Productions			1983	A	
<b>Bloody New Year</b>	Norman J. Warren	Lazer Entertainment/ AcademyCinema & Theatre Seating		US	1986	A	
<b>Born Of Fire</b>	Jamil Dehlavi	Vidmark Entertainment	854,000		1986	A	
<b>The Bostonians</b>	James Ivory	Merchant Ivory/ Bostonians Productions/ Rediffusion Films/ Almi Entertainment Finance Corp/ WGBH		US	1983	E	
<b>Bounty</b>	Roger Donaldson	Bounty Productions/ Dino De Laurentis		US	1983	E	
<b>Boy Soldier</b>	Karl Francis	Cine Cymru/ Sianel Pedwar Cymru			1986	A	
<b>The Boys in Blue</b>	Val Guest	Elstree Company/ Rank Film Distributors/ MAM/ Apollo Leisure Group			1982	A	
<b>Brazil</b>	Terry Gilliam	Brazil Production Company Ltd/ Embassy Films		US	1983	A	
<b>Break Out</b>	Frank Godwin	Eyeline Films/ Children's Film and Television Foundation	157,498		1984	A	
<b>Breaking Glass</b>	Brian Gibson	Film & General Productions/Allied Stars			1980	A	
<b>The Bride</b>	Franc Roddam	Colgems Productions/ Columbia Pictures		US	1984	D	
<b>The Bridge</b>	Syd MacCartney	Moonlight (Bridge) Ltd	1.40m		1990	A	16,435
<b>Brimstone And Treacle</b>	Richard Loncraine	Namara Films/ Alan E. Salke/ Herbert Solow/ Pennies from Heaven			1981	A	
<b>Britannia Hospital</b>	Lindsay Anderson	Film & General Productions/ EMI/ National Film Finance Corp.			1981	A	
<b>Budawanny</b>	Bob Quinn	Cinegae/ Bord Scannán na hEireann/ Arts Council of Ireland/ Channel Four		IE	1987	C	
<b>Buddy's Song</b>	Claude Whatham	Buddy Productions/ Curbishley- Baird Enterprises	1.80m		1989	A	8,017
<b>Bullseye!</b>	Michael Winner	21st Century Film Corporation		US	1989	D	100,626
<b>Burning An Illusion</b>	Menelik Shabazz	BFI	68,000		1981	A	
<b>Burning Secret</b>	Andrew Birkin	NFH Productions/ CLG Films/ BA Produktion		DE	1988	C	9,542
<b>Business As Usual</b>	Lezli-An Barrett	London Cannon Films/ Film Four International/ Moleworx			1986	A	
<b>Buster</b>	David Green	Buster Films/ NFH Productions/ September Films			1987	A	3,939,329
<b>Cal</b>	Pat O'Connor	Enigma Productions/ Goldcrest Films and Television/ Warner Brothers	1.93m	US	1983	B	
<b>Captain Stirrick</b>	Colin Finbow	Children's Film Unit			1981	A	
<b>Captive</b>	Paul Mayersberg	Lawson Colegrave Productions/ Productions Belles Rives		FR	1985	B	
<b>Car Trouble</b>	David Green	September Films/ Double Helix		US	1985	B	
<b>Caravaggio</b>	Derek Jarman	BFI/ Channel Four	475,000		1985	A	240,000
<b>The Case Of Marcel Duchamp</b>	Margaret Williams	Arbor Films/ Arts Council of Great Britain			1982	A	
<b>Castaway</b>	Nic Roeg	Castaway Films/ Cannon Films/ United British Artists			1986	A	
<b>The Chain</b>	Jack Gold	Quintet Films & Television/ County Bank/ Film Four International	1.15m		1984	A	
<b>Champions</b>	John Irvin	Archerwest/ Ladbroke Entertainment/ United British Artists/ Embassy Films		US	1983	B	
<b>Chanel Solitaire</b>	George Kaczender	Todrest/ Gardenia Films	\$7.00m	FR	1980	C	
<b>Chariots Of Fire</b>	Hugh Hudson	Enigma Productions/ Allied Stars/ Twentieth Century Fox			1980	B	
<b>Checking Out</b>	David Leland	HandMade Films			1988	B	1,200
<b>Chicago Joe And The Showgirl</b>	Bernard Rose	Chicago Joe Ltd / Working Title Films/ British Satellite Broadcasting/ Polygram		DE	1989	B	58,037
<b>The Children</b>	Tony Palmer	Ballytech/ Isolde Films/ Arbo Film/ Channel Four/ Maran-Film/ Bayerische Landesanstalt für Aufbaufinanzierung		DE	1990	B	
<b>Chinese Boxes</b>	Chris Petit	Road Movies		DE	1984	C	
<b>A Chorus Of Disapproval</b>	Michael Winner	Palisades Entertainment Group		US	1988	B	177,685
<b>A Christmas Carol</b>	Clive Donner	Entertainment Partners		US	1984	D	
<b>Clockwise</b>	Christopher Morahan	Moment Films/ Thorn EMI Screen Entertainment			1985	A	4,823,000
<b>Close My Eyes</b>	Stephen Poliakoff	Beambright/ Film Four	1.20m		1990	A	268,248
<b>Cold Dog Soup</b>	Alan Metter	HandMade Films/ Aspen Film Society		US	1989	D	603
<b>Cold Light of Day</b>	Fhiona Louise	Creative Artists			1990	A	
<b>Comfort And Joy</b>	Bill Forsyth	Lake Film Productions/ Scottish TV/ Thorn EMI Screen Entertainment			1983	A	
<b>The Comfort Of Strangers</b>	Paul Schrader	Sovereign Pictures/ Erre Produzioni/ Reteitalia		IT	1989	B	404,175
<b>Coming Up Roses</b>	Stephen Bayly	Red Rooster Films/ Sianel Pedwar Cymru			1985	A	

## UK FILM PRODUCTIONS 1980 - 1990

Title	Director	Production Companies	Budget (£)	Co-Producing Countries	Year of Production	BFI Handbook Category	UK Box Office (£)
<b>The Commitments</b>	Alan Parker	Beacon Communications	5.41m	US/ IE	1990	D	8,285,701
<b>The Company of Wolves</b>	Neil Jordan	Palace Productions/ ITC Entertainment/ Channel Four	2.40m		1984	A	1,629,000
<b>Comrades</b>	Bill Douglas	Skreba Films/ National Film Finance Corp/ Film Four International/ Curzon Film Distributors	3.01m		1985	A	
<b>Consuming Passion</b>	Giles Foster	Euston Films/ Goldwyn		US	1987	B	
<b>The Cook, The Thief, His Wife And Her Lover</b>	Peter Greenaway	Allarts Enterprises/ Erato Films Films Inc./ Elsevier-Vendex Film Beheer		NL/ FR	1988	B	640,213
<b>The Country Girls</b>	Desmond Davis	London Films International/ Channel Four	770,000		1983	A	
<b>Countryman</b>	Dickie Jobson	Island Pictures			1981	A	
<b>The Courier</b>	Joe Lee, Frank Deasy	Euston Films/ City Vision/ Palace Pictures/ Bord Scannan na Eireann		IE	1987	B	
<b>Criminal Conversation</b>	Kieran Hickey	B.A.C. Films/ RTE		IE	1980	C	
<b>The Crucifer of Blood</b>	Fraser Heston	Agamemnon/ British Lion/ Turner Pictures		US	1990	D	
<b>Crusoe</b>	Caleb Deschanel	Virgin Vision/ Island Pictures		US	1987	D	
<b>Cry Freedom</b>	Richard Attenborough	Marble Arch Productions/ Universal Pictures		US	1986	E	3,313,150
<b>Crystal Gazing</b>	Peter Wollen, Laura Mulvey	BFI/ Channel Four/ Modelmark	72,000		1981	A	
<b>The Cure In Orange</b>	Tim Pope	Fiction Films/ PolyGram Music			1987	A	
<b>Curse of the Pink Panther</b>	Blake Edwards	Jewel Productions/ Titan Productions/ MGM/UA / BEE		US	1982	D	
<b>D.A.R.Y.L.</b>	Simon Wincer	World Film Services Ltd/ Columbia Pictures		US	1985	D	
<b>Daemon</b>	Colin Finbow	Children's Film Unit			1986	A	
<b>Dakota Road</b>	Nick Ward	Film Four/ British Screen/ Working Title/ British Film Partnership	1.00m		1990	A	30,000
<b>Dance Craze</b>	Joe Massot	Chrysalis Group			1980	A	
<b>Dance With A Stranger</b>	Mike Newell	First Film Company/ Goldcrest Films and Television/ National Film Finance Corp/ Film Four International	1.50m		1984	A	
<b>Dancin' Thru The Dark</b>	Mike Ockrent	Formost Films/ Palace Pictures/ BBC/ British Screen			1989	A	388,500
<b>Danny The Champion Of The World</b>	Gavin Millar	Portobello Pictures Ltd/ Thames Television/ Wonderworks/ Children's Film and Television Foundation/ British Screen/ The Disney Channel			1988	A	2,687
<b>Dark Crystal</b>	Jim Henson	Jim Henson Organisation/ ITC Entertainment			1981	A	2,400,000
<b>Dark Enemy</b>	Colin Finbow	Children's Film Unit			1984	A	
<b>Dark River</b>	Malcolm Taylor	Driftwood Films			1990	A	
<b>Dawning, The</b>	Robert Knights	Lawson Productions			1987	A	
<b>The Dead</b>	John Huston	Zenith Productions/ Channel Four/ Liffey Films / Vestron Pictures/ Delta Film	2.26m	US/ DL	1986	B	
<b>Dealers</b>	Colin Bucksay	Euston Films			1988	A	82,263
<b>Dear Sarah</b>	Frank Cvitanovitch	Bondway/ RTE/ Cvitanovitch Films		IE	1990	C	
<b>Death Wish 3</b>	Michael Winner	Cannon Films	\$11.00m	US	1985	D	
<b>The Deceivers</b>	Nicholas Meyer	Merchant Ivory Productions/ Michael White/ Cinecom/ Film Four International			1987	A	
<b>The December Bride</b>	Thaddeus O'Sullivan	Film Four International/ Central Independent Television/ Little Bird/ Ulster TV/ RTE		IE	1990	B	70,000*
<b>Defence Of The Realm</b>	David Drury	Enigma Films/ Rank Film Productions/ National Film Finance Corp/ National Film Development Fund			1985	A	
<b>Déjà Vu</b>	Anthony Richmond	London Cannon Films/ Dixons Films			1984	A	
<b>Diamond Skulls</b>	Nick Broomfield	Working Title Films/ Channel Four/ British Screen			1988	A	
<b>Didn't You Kill My Brother</b>	Bob Spiers	Comic Strip			1987	A	
<b>Distant Voices Still Lives</b>	Terence Davies	BFI/ Channel Four/ ZDF	703,000	DL	1987	B	480,000
<b>The Doctor And The Devils</b>	Freddie Francis	Barrington Cooper/ Burton Gintell/ Brooksfilms		US	1985	B	
<b>Dive</b>	Tristan de Vere Cole	Millenium Films/ Channel Four/ Filmeffekt/ British Screen/ Channel Four	1.80m	NO	1989	C	
<b>The Dogs Of War</b>	John Irvin	Silverworld Films/ United Artists		US	1980	A	
<b>Doll's Eye</b>	Jan Worth	BFI/ Channel Four	85,000		1982	A	
<b>Dragonslayer</b>	Matthew Robbins	Walt Disney Productions		US	1980	B	
<b>The Draughtsman's Contract</b>	Peter Greenaway	BFI/ Channel Four	360,000		1981	A	420,000
<b>The Dream Demon</b>	Harley Cokliss	Spectrafilm/ Filmscreen Productions/ Palace Pictures/ British Screen			1987	A	
<b>Dream Lover</b>	Alan Pakula	MGM/UA		US	1984	B	

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Title	Director	Production Companies	Budget (£)	Co-Producing Countries	Year of Production	BFI Handbook Category	UK Box Office (£)
<b>Dream One</b>	Arnaud Selnac	Goldcrest Films and Television/ Christel Films/ Channel Four/ Nouvelles Editions		FR	1983	B	
<b>Dreamchild</b>	Gavin Millar	Pennies from Heaven/ Thorn EMI Screen Entertainment			1984	A	
<b>The Dresser</b>	Peter Yates	Goldcrest Films and Television/ World Film Services Ltd/ Columbia TriStar		US	1983	D	
<b>The Dressmaker</b>	Jim O'Brien	Dressmaker Productions/ Channel Four/ British Screen	1.28m		1987	A	
<b>Drop Dead Fred</b>	Ate de Jong	Working Title	3.65m	US	1990	E	1,794,121
<b>Drowning By Numbers</b>	Peter Greenaway	Allarts Enterprises/ VPRO/ Nederlandse Omroep Stichting/ Elsevier-Vendex Film Beheer/ Channel Four	1.02m	NL	1987	B	220,000
<b>A Dry White Season</b>	Euzhan Palcy	MGM/ Star Partners II/ Sundance Institute		US	1988	D	334,314
<b>Duet For One</b>	Andrei Konchalovsky	Cannon Films		US	1986	D	
<b>Earth Girls Are Easy</b>	Julien Temple	Kestrel Films		US	1988	D	172,880
<b>Eat The Peach</b>	Peter Ormrod	Film Four International/ Strongbow	1.39m	IE	1985	C	
<b>Eat The Rich</b>	Peter Richardson	National Film Trustee Company/ Recorded Releasing/ British Screen/ Film Four International/ Smart Egg Pictures			1987	A	
<b>Edge Of Sanity</b>	Gerard Kikoine	Allied Vision Ltd/ Magyar Filmgyártó Vallalat		HU/ US	1988	B	
<b>Educating Rita</b>	Lewis Gilbert	Acorn Pictures			1982	A	
<b>Electric Dreams</b>	Steve Barron	Virgin Films/ MGM/UA		US	1983	D	
<b>The Emerald Forest</b>	John Boorman	Christel Films/ Embassy		US	1984	D	
<b>Emmanuelle In Soho</b>	David Hughes	Roldvale Productions			1981	A	
<b>Empire Of The Sun</b>	Steven Spielberg	Amblin Entertainment/ Warner Brothers		US	1987	D	1,962,873
<b>Empire State</b>	Ron Peck	Team Pictures/ Cine-Film/ British Screen/ Film Four International			1986	A	
<b>End Of The World Man</b>	Bill Miskelly	Aisling Films/ Bord Scannán na hEireann		IE	1985	C	
<b>The Enigma</b>	Jeannot Szwarc	Archerwest/ Société Française de Production/ IFI/ GFI/ Peroquet Productions		FR	1981	B	
<b>Erik The Viking</b>	Terry Jones	Erik the Viking Productions/ Prominent Features			1988	B	845,436
<b>Every Pictures Tells A Story</b>	James Scott	Every Picture/ Flamingo Pictures/ TSI Films/ Channel Four/ Scottish Film Production Fund/ ACNI			1984	A	
<b>Everybody Wins</b>	Karel Reisz	Recorded Picture Company			1989	A	29,308
<b>Evil Under The Sun</b>	Guy Hamilton	Titan Productions/ Mersham Productions			1981	A	
<b>Excalibur</b>	John Boorman	Orion Pictures Corporation		US	1980	B	
<b>Experience Preferred but not Essential</b>	Peter Duffell	Enigma Television/ Channel Four/ Goldcrest Film and Television	505,000		1982	A	
<b>Eye Of The Needle</b>	Richard Marquand	Kings Road Productions/ United Artists			1980	A	
<b>The Falls</b>	Peter Greenaway	BFI	30,000		1980	A	
<b>Fanny Hill</b>	Gerry O'Hara	FH Film Productions			1982	A	
<b>The Fantasist</b>	Robin Hardy	ITC Entertainment/ New Irish Film Production		IE	1985	B	
<b>Fatherland</b>	Ken Loach	Film Four International/Kestrel II/Clasart Film/ MK2	884,000	DE	1985	B	
<b>The Favour, the Watch and the Very Big Fish</b>	Ben Lewin	Films Ariane/ Fildebroc/ Umbrella Films	4.00m	FR	1990	C	31.311
<b>Fellow Traveller</b>	Philip Saville	BBC Films / BFI/ HBO		US	1989	B	48,206
<b>The Field</b>	Jim Sheridan	Granada Film Productions/ Sovereign Pictures		IE	1990	C	1,168,613
<b>The Final Conflict</b>	Graham Baker	Twentieth Century Fox/ Mace Neufeld Productions		US	1980	D	
<b>Finnegan's Chin</b>	Malcolm Le Grice	BFI	25,000		1981	A	
<b>A Fish Called Wanda</b>	Charles Crichton	Prominent Features/ MGM		US	1987	B	12,034,286
<b>Five Corners</b>	Tony Bill	HandMade Films			1986		
<b>Flight To Berlin</b>	Chris Petit	Road Movies/ BFI/ Channel Four	525,000	DE	1983	C	
<b>Five Days One Summer</b>	Fred Zinnemann	Ladd Company/ Cable and Wireless			1981	A	
<b>The Fool</b>	Christine Edzard	Sands Films/ Film Four/ British Screen/ John Tyler	4.00m		1990	A	41,652
<b>Fools Of Fortune</b>	Pat O'Connor	Fools of Fortune Ltd/ PolyGram Filmed Entertainment/ Working Title Films/ Film Four International		IE	1989	B	57,773
<b>For Queen And Country</b>	Martin Stellman	Zenith Productions/ Atlantic Entertainment/ Working Title Films		US	1987	B	124,048
<b>For Your Eyes Only</b>	John Glen	Eon Productions/ Danjaq LLC			1980	A	
<b>Forbidden</b>	Anthony Page	Mark Forstater Productions/ HBO/ Clasart Film und Fernsehproduktion/ Anthea Filmgesellschaft/ Stella Film/ Jozak Company/ Decade Productions		US/ DE	1984	C	
<b>Fords on Water</b>	Barry Bliss	BFI/ Channel Four			1982	A	
<b>Foreign Body</b>	Ronald Neame	Orion Pictures Corporation		US	1985	D	

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<b>Forever Young</b>	David Drury	Enigma Productions/ Goldcrest Films and Television/ Channel Four	506,000		1983	A	
<b>The Fourth Protocol</b>	John MacKenzie	Fourth Protocol Films			1986	A	766,413
<b>The French Lieutenant's Woman</b>	Karel Reisz	Juniper Films			1980	A	
<b>Friend Or Foe</b>	John Krish	Children's Film and Television Foundation	116,500		1981	A	
<b>Friendship's Death</b>	Peter Wollen	BFI/ Channel Four/ Modelmark			1986	A	10,000*
<b>The Frog Prince</b>	Brian Gilbert	Enigma Films/ Goldcrest Films and Television/ Warner Bros		US	1984	B	
<b>The Fruit Machine</b>	Philipe Saville	Granada Film Finance Corporation/ Ideal Communications Films and Television			1987	A	
<b>Full Metal Jacket</b>	Stanley Kubrick	Natant Films/ Warner Bros		US	1985	A	
<b>Funny Money</b>	James Kenelm	Norfolk International Films			1982	A	
<b>Gabrielle And The Doodleman</b>	Francis Essex	Elstree Company/ Children's Film and Television Foundation	202,097		1984	A	
<b>Gandhi</b>	Richard Attenborough	Indo-British Films/ Goldcrest Films International/ International Film Investors/ National Film			1980	B	
<b>GaUCHO</b>	Endaf Emlyn	GaUCHO Cyf/ Sianel Pedwar Cymru			1984	A	
<b>George And Mildred</b>	Peter Frazer-Jones	Chips Productions/ Cinema Arts International			1980	A	
<b>Get Back</b>	Richard Lester	Front Page Films			1990	A	
<b>Getting It Right</b>	Randal Kleiser	M.C.E.G.		US	1988	B	88,787
<b>Ghost Dance</b>	Ken McMullen	Looseyard/ Channel Four/ ZDF		DE	1983	B	
<b>Girl From Mani</b>	Paul Annett	MNK Productions		GR	1985	C	
<b>Girl In The Picture</b>	Cary Parker	Antonine Productions/ National Film Finance Corp/ Rank			1985	A	
<b>Giro City</b>	Karl Francis	Silvarealm/ Rediffusion Films/ Channel Four	441,000		1982	A	
<b>Give My Regards to Broad Street</b>	Peter Webb	MPL Communications			1982	A	
<b>Give Us This Day</b>	Phil Mulloy	Spectre Productions /Arts Council of Great Britain			1982	A	
<b>Going Undercover</b>	James Kenelm Clarke	Norfolk International Films/ Richmond Productions			1984	A	
<b>The Gold Diggers</b>	Sally Potter	BFI/ Channel Four			1982	A	
<b>The Good Father</b>	Mike Newell	Greenpoint Films/ Film Four International	764,000		1985	A	
<b>Gothic</b>	Ken Russell	Virgin Vision			1986	A	
<b>The Grass Arena</b>	Gillies MacKinnon	BBC Films			1990	A	
<b>Great British Striptease</b>	Doug Smith	Amaranth Productions			1980	A	
<b>The Great Muppet Caper</b>	Jim Henson	ITC Entertainment			1980	A	
<b>Green Ice</b>	Ernest Day	ITC Entertainment			1980	A	
<b>Gregory's Girl</b>	Bill Forsyth	National Film Trustee Company/ Lake Film Productions/ Film & General Productions/ Scottish TV/ National Film Finance Corp.			1980	A	
<b>Greystoke: the Legend of Tarzan Lord of the Apes</b>	Hugh Hudson	WEA Records/ Warner Bros			1982	D	
<b>Gulag</b>	Roger Young	Lorimar/ HBO			1984	D	
<b>Gunpowder</b>	Norman J. Warren	Lazer Entertainment			1984	A	
<b>Half Moon Street</b>	Bob Swaim	Geoff Reeve Enterprises/ RKO/ Edward R. Pressman		US	1985	B	
<b>Hamlet</b>	Franco Zeffereilli	Marquis Productions/ Icon/ Carolco/ Studio Canal	12.60m	US/FR	1990	D	1,036,186
<b>A Handful Of Dust</b>	Charles Sturridge	Stagescreen Productions			1987	B	608,594
<b>Hard Road</b>	Colin Finbow	Children's Film Unit/ Channel Four			1989	A	
<b>Hard Times</b>	João Botelho	Artificial Eye Productions/ João Botelho		PT	1988	C	2,431
<b>Hardware</b>	Richard Stanley	Palace/ Wicked/ British Screen/ BSB/ Miramax		US	1990	D	313,038
<b>Haunted Honeymoon</b>	Gene Wilder	Orion Pictures Corporation		US	1985	D	
<b>Haunters Of The Deep</b>	Andrew Bogle	Longbow Film Company/ Children's Film and Television Foundation	162,692		1984	A	
<b>Hawk The Slayer</b>	Terry Marcel	Chips Productions/ ITC			1980	A	
<b>Hawks</b>	Robert Ellis Miller	Chufflink Holdings/ Producer Representatives Organization/ Hoyts Entertainment		US/ AU	1987	B	
<b>Hear My Song</b>	Peter Chelsom	FilmFour/ British Screen/ Windmill Lane/ Limelight	2.10m		1990	A	739,989
<b>Hearts Of Fire</b>	Richard Marquand	Lorimar/ Phoenix Entertainment		US	1986	B	
<b>Heat and Dust</b>	James Ivory	Merchant Ivory Productions Ltd	1.10m		1982	A	
<b>Heavenly Pursuits</b>	Charles Gormley	Island Films/ Skreba Films/ Film Four International/ National Film Finance Corp.	1.15m		1985	A	
<b>Heaven's Gate</b>	Michael Cimino	Partisan Productions/ United Artists			1980	D	
<b>Hellbound: Hellraiser II</b>	Tony Randel	Film Futures/ New World Pictures			1988	A	980,503
<b>Hellraiser</b>	Clive Barker	Film Futures/ New World Pictures			1986	A	763,412
<b>Henry V</b>	Kenneth Branagh	Renaissance Films/ BBC			1988	A	652,555
<b>Hero</b>	Barney Platts-Mills	Maya Films/ Channel Four	363,000		1982	A	

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<b>Hidden Agenda</b>	Ken Loach	Initial Film and Television/ Hemdale	3.00m	US	1989	B	141,050
<b>Hidden City</b>	Stephen Poliakoff	Hidden City Films/ Film Four International/ ZDF	1.07m	DE	1986	B	
<b>High Hopes</b>	Mike Leigh	Portman Productions/ Channel Four/ British Screen	1.28m		1988	A	245,549
<b>High Season</b>	Clare Peploe	Hemdale/ Marlie Productions/ Forever Films/ Channel Four/ National Film Development Fund/ British Screen	1.90m		1986	A	
<b>High Spirits</b>	Neil Jordan	Palace Pictures/ Vision PDG		US	1987	B	1,931,402
<b>Highlander</b>	Russell Mulcahy	Highlander Productions		US	1985	B	1,600,000
<b>Hilda Was A Goodlooker</b>	Anna Thew	Anna Thew/ Arts Council Of GB			1985	A	
<b>The Hills Have Eyes Part II</b>	Wes Craven	New Realm Pictures/ VTC - Video Tape Centre		US	1983	D	
<b>History Of The World Part I</b>	Mel Brooks	Brookfilms		US	1980	B	
<b>The Hit</b>	Stephen Frears	Zenith Productions/ Central Productions/ Recorded Picture Company			1983	A	
<b>Hitler's SS: Portrait In Evil</b>	Jim Goddard	Colason/ Edgar J. Scherick Assoc/ Metromedia		US	1984	D	
<b>The Holcroft Covenant</b>	John Frankenheimer	Holcroft Films/ Thorn-EMI Films			1984	A	
<b>Home Made Melodrama</b>	Jacqui Duckworth	Jacqui Duckworth/ Joy Chamberlain/ Royal College of Art/ GLA/ Tower Hamlets Arts Association			1981	A	
<b>The Honorary Consul</b>	John MacKenzie	World Film Services Ltd/ Parsons & Whittemore Lyddon			1982	A	
<b>Hope And Glory</b>	John Boorman	Goldcrest Films and Television/ Channel Four/ Columbia Pictures Corp/Nelson Entertainment	5.56m		1986	B	845,927
<b>Hotel Du Paradis</b>	Jana Bokova	Umbrella Films/ Portman Productions/ Film Four International/ London Trust Productions/ Pierson Productions/ Antenne 2	704,000	FR	1985	C	3,028
<b>House of the Long Shadows</b>	Pete Walker	London Cannon Films			1982	A	
<b>How To Get Ahead In Advertising</b>	Bruce Robinson	HandMade Films			1988	A	201,972
<b>Howling IV: The Original Nightmare</b>	John Hough	Allied Entertainment			1988		
<b>The Hunger</b>	Tony Scott	Richard Shepherd Company		US	1982	D	
<b>I Bought A Vampire Motorcycle</b>	Dirk Campbell	Dirk Productions			1990	A	94,608
<b>Ill Fares the Land</b>	Bill Bryden	Portman Productions/ Scottish & Global TV/ Channel Four	628,000		1982	A	
<b>I Hired a Contract Killer</b>	Aki Kaurismaki	Villealfa/ First City/ Swedish Film Institute/ Finnkino	800,000	FI/ SE	1990	B	6,008
<b>Impromptu</b>	James Lapine	Sovereign Pictures/ Governor Productions/ Les Films Ariane		US/ FR	1989	D	18,880
<b>Indiana Jones And The Last Crusade</b>	Steven Spielberg	Lucasfilm/ Paramount Pictures		US	1988	D	15,923,168
<b>The Innocent</b>	John MacKenzie	Tempest Films/ National Film Development Fund/ TVS	1.00m		1984	A	
<b>Inseminoid</b>	Norman J Warren	Jupiter Film Productions			1980	A	
<b>Insignificance</b>	Nicholas Roeg	Zenith Productions/ Recorded Picture Company			1984	A	
<b>Invitation to the Wedding</b>	Joseph Brooks	Chancery Lane Films/ Light and Sound Company			1982	A	
<b>The Island Of Adventure</b>	Anthony Squire	EBEFilms			1981	A	
<b>It Couldn't Happen Here</b>	Jack Bond	Picture Music International			1987		
<b>Jane And The Lost City</b>	Terry Marcel	Glen Film Productions/ Marcel Robertson Productions		US	1987	B	
<b>Jane Austin In Manhattan</b>	James Ivory	Merchant Ivory Productions Ltd			1980	A	
<b>The Jigsaw Man</b>	Terence Young	BP Productions/ Evangrove Films			1982	A	
<b>Joyriders</b>	Aisling Walsh	Granada Film Productions/ Walsh Smith/ British Screen/ Film Four International/ National Film Development Fund/ Little Bird	1.30m	IE	1988	B	1,561
<b>Just Ask For Diamond</b>	Stephen Bayly	Red Rooster Films/ Castle Hill/ Coverstop Film Finances/ Children's Film and Television Foundation/ British Screen			1987	A	
<b>K2</b>	Franc Roddam	Transpacific/ Majestic/ Screenscope		US/ JP	1990	E	121,276
<b>The Keep</b>	Michael Mann	Paramount Pictures		US	1982	D	
<b>Killing Dad</b>	Michael Austin	Applecross Productions/ Scottish Television Film Enterprises/ British Screen			1989	A	17,164
<b>The Killing Fields</b>	Roland Joffe	Enigma Productions/ Goldcrest Films and Television			1983	A	
<b>King David</b>	Bruce Beresford	Paramount Pictures	\$17.00 m	US	1984	D	
<b>King Of The Wind</b>	Peter Duffell	HTV International/ Davis-Panzer		US	1989	D	
<b>King Ralph</b>	David S Ward	Universal Pictures/ Mirage Enterprises	8.10m	US	1990	D	2,407,303

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<b>The King's Whore</b>	Axel Corti	Umbrella Films/ Alliance Films et Communication/ CinemaeCinema/ Cinecittà/ Sofinergie/ Images Investissements/ Investimage/ SLAV/ Cofimage		FR/IT	1989	C	1,409
<b>A Kiss Before Dying</b>	James Dearden	Initial Film and TV/ Robert Lawrence Productions/ Universal Pictures	8.10m	US	1990	D	696,195
<b>The Kitchen Child</b>	Joy Perino	Techniques of Persuasion/ Channel Four/ British Screen			1988	A	
<b>The Kitchen Toto</b>	Harry Hook	Skreba Films/ Cannon Films/ Film Four International/ British Screen	1.77m		1986	A	
<b>Knights And Emeralds</b>	Ian Emes	Enigma Film and Television			1985	A	
<b>The Krays</b>	Peter Medak	Fugitive Features			1990	A	3,707,649
<b>Krull</b>	Peter Yates	Barclays Mercantile Industrial Finance Ltd/ Columbia Pictures		US	1982	D	
<b>Labyrinth</b>	Jim Henson	Labyrinth Enterprises/ Jim Henson Organisation / Lucasfilm		US	1985	D	
<b>Ladder Of Swords</b>	Norman Hull	Film Four International/ Arden Films/ British Screen	1.30m		1988	A	3,827
<b>Lady Chatterley's Lover</b>	Just Jaeckin	London Cannon Films/ Producteurs Associés		FR	1981	B	
<b>Lady Jane</b>	Trevor Nunn	Paramount Pictures		US	1984	D	
<b>The Lair Of The White Worm</b>	Ken Russell	White Lair Productions/Vestron		US	1988	B	22,074
<b>Lamb</b>	Colin Gregg	Flickers Productions/ Channel Four/ Limehouse Productions	1.26m		1985	A	
<b>The Last Emperor</b>	Bernardo Bertolucci	Recorded Picture Company/ Screenframe/ Yanco Films/ TAO Film/ AAA/ Soprofilms		FR/ CH/ IT	1986	B	
<b>The Last Of England</b>	Derek Jarman	Anglo International Films/ Channel Four/ ZDF/ British Screen		DE	1987	B	
<b>Laughterhouse</b>	Richard Eyre	Greenpoint Films/ Film Four International	750,000		1984	A	
<b>Leave To Remain</b>	Les Blair	Spellbound Productions/ Channel Four	900,000		1987	A	
<b>Legend</b>	Ridley Scott	Universal Pictures/ Legend Films	\$30.00 m	US	1984	D	
<b>Leila And The Wolves</b>	Heiny Srour	BFI/ Hussein El Sayed	150,000	LE	1980	B	
<b>Lenny Live And Unleashed</b>	Andy Harries	Palace Television/ Sleeping Partners/ Telso International/ British Satellite Broadcasting			1989	A	133,333
<b>Let Him Have It</b>	Peter Medak	Film Trustees/ Studio Canal +/ Vermilion Films/ British Screen/ Vivid	2.00m	US	1990	B	291,525
<b>Letter To Brezhnev</b>	Chris Bernard	Yearream/ Film Four International/ Palace Productions	379,000		1984	A	
<b>Licence To Kill</b>	John Glen	Danjaq LLC/ United Artists		US	1988	D	7,550,989
<b>Liebstraum</b>	Mike Figgis	MGM/ Initial Pictures	5.00m	US	1990	E	127,619
<b>Lifeforce</b>	Tobe Hooper	Easedram/ London Cannon Films			1984	A	
<b>Life is Sweet</b>	Mike Leigh	Thin Man Films/ Film Four/ British Screen	1.00m	US	1990	A	530,000
<b>Link</b>	Richard Franklin	Thorn EMI Screen Entertainment			1985	A	
<b>Little Dorrit</b>	Christine Edzard	Sands Films/ Cannon Screen Entertainment			1985	A	
<b>Little Lord Fauntleroy</b>	Jack Gold	Norman Rosemont Productions			1980	A	
<b>Little Shop Of Horrors</b>	Frank Oz	Geffen/ Warner Bros		US	1985	D	
<b>Live A Life</b>	Maxim Ford	Parallax Pictures/ Channel Four			1982	A	
<b>The Living Daylights</b>	John Glen	Eon Productions			1986	D	8,160,628
<b>Local Hero</b>	Bill Forsyth	Enigma Productions / Goldcrest Film and Television			1982	A	
<b>The Lonely Passion Of Judith Hearne</b>	Jack Clayton	HandMade Films/ United British Artists			1987	A	112,190
<b>Looking For Langston</b>	Isaac Julien	Sankofa Film and Video			1989	A	
<b>Looks And Smiles</b>	Ken Loach	Black Lion Films/ Kestrel Films			1980	A	
<b>Loophole</b>	John Queded	Brent Walker Film Productions			1980	A	
<b>Loose Connections</b>	Richard Eyre	Umbrella Films/ Greenpoint Films/ National Film Finance Corp/ Virgin Films			1983	A	
<b>Lorca And The Outlaws</b>	Roger Christian	Lorca Films			1984	A	
<b>Lords of Discipline</b>	Franc Roddam	Paramount Pictures		US	1982	E	
<b>Loser Takes All</b>	James Scott	Ideal Communications Films and Television/ BBC/ British Screen/ Flamingo Pictures/ Miramax		US	1988	E	
<b>The Love Child</b>	Robert Smith	Frontroom Productions/ BFI/ Channel Four			1986	A	
<b>Mack The Knife</b>	Menahem Golan	Cannon Films/ 21st Century Film Corporation		US	1988	B	
<b>Madame Sousatzka</b>	John Schlesinger	Sousatzka Productions			1987	A	26,745
<b>Maeve</b>	Pat Murphy John Davies	BFI/ RTE	81,000	IE	1981	B	
<b>The Magic Toyshop</b>	David Wheatley	Granada Television			1986	A	
<b>The Man Who Mistook His Wife For A Hat</b>	Christopher Rawlence	ICA Television/ Jane Balfour Films/ Channel Four			1987	A	
<b>Mapantsula</b>	Oliver Schmitz	Haverbeam/ One Look Productions/ David Hannay Productions		ZA/ AU	1988	C	56,865

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<b>Maurice</b>	James Ivory	Maurice Productions/ Merchant Ivory/ Cinecom Pictures/ Film Four International	1.58m		1986	A	
<b>McVicar</b>	Tom Clegg	Who Films			1980	A	
<b>Meantime</b>	Mike Leigh	Central Production/ Mostpoint/ Channel Four	357,000		1983	A	
<b>Melancholia</b>	Andi Engel	BFI/ Channel Four/ Lichtblick Filmproduktion / Norddeutscher Rundfunk Film Fonds Hamburg/ Hamburger Filmbüro		DE	1988	B	6,850
<b>Memed My Hawk</b>	Peter Ustinov	Peter Ustinov Productions/ Jadran Film		YU	1982	B	
<b>Memoirs Of A Survivor</b>	David Gladwell	Memorial Enterprises/ National Film Finance Corp			1980	A	
<b>Memphis Belle</b>	Michael Caton-Jones	Enigma Films/ Bountiful Company			1989	A	4,924,168
<b>Merry Christmas Mr Lawrence</b>	Nagisa Oshima	Recorded Picture Company/ Cineventure/ TV Asahi / Oshima Productions		JP	1982	B	
<b>Mesmerized</b>	Michael Laughin	RKO-Challenge/ Orinward Ltd/ Northern TV/ Camperdown Studios/ Challenge Corporate Services		NZ/ AU/ US	1984	C	
<b>A Midsummer Night's Dream</b>	Celestino Coronado	Cabochon Productions/ Channel Four/ TV Espanola		ES	1984	C	
<b>Milk And Honey</b>	Rebecca Yates, Glen Salzman	Zenith Productions/ J.A. Film Company/ Téléfilm Canada/ Ontario Film Development Corporation/ First Choice Canadian Communications Corporation	1.30m	CA	1987	C	
<b>The Mirror Crack'd</b>	Guy Hamilton	EMI Films Limited/ G.W. Films			1980	A	
<b>The Mission</b>	Roland Joffe	Kingsmere Properties/ Goldcrest Films/ Enigma Productions			1985	A	2,586,680
<b>The Missionary</b>	Richard Loncraine	HandMade Films			1982	A	
<b>Mister Frost</b>	Philippe Setbon	Overseas Multi Media/ AAA Hugo Films		FR	1989	A	4,630
<b>Mona Lisa</b>	Neil Jordan	HandMade Films/ Channel Four/ Palace Pictures	2.40m		1985	A	4,107,000
<b>The Monk</b>	Paco Lara	Celtic Films/ Mediterraneo		ES	1990	C	
<b>The Monster Club</b>	Roy Ward Baker	Chips Productions/ Sword and Sorcery Productions			1980	A	
<b>A Month In The Country</b>	Pat O'Connor	Euston Films/ Pennies from Heaven/ Channel Four/ British Screen	1.08m		1986	A	
<b>Monty Python Live At The Hollywood Bowl</b>	Terry Hughes	HandMade Films			1982	A	
<b>Monty Python's the Meaning of Life</b>	Terry Jones	Celandine Films/ Monty Python Partnership/ Universal Pictures		US	1982	B	3,130,000
<b>Moonlighting</b>	Jerzy Skolimowski	National Film Development Fund/ Channel Four	596,000		1982	A	
<b>More Bad News</b>	Adrian Edmonson	Comic Strip			1987	A	
<b>Morons From Outer Space</b>	Mike Hodges	Thorn EMI Screen Entertainment	5.00m		1984	A	1,968,000
<b>Mountains Of The Moon</b>	Bob Rafelson	Carolco Pictures/ IndieProd Company		US	1988	D	114,259
<b>The Mouse And The Woman</b>	Karl Francis	Alvicar Films/ A.J. Gooding Group			1980	A	
<b>Mr Jolly Lives Next Door</b>	Stephen Frears	Comic Strip			1986	A	
<b>Mr Love</b>	Roy Battersby	Enigma Film and Television/ Goldcrest Films/ Warner Bros	1.10m	US	1984	B	
<b>My Beautiful Laundrette</b>	Stephen Frears	Working Title Films/ Channel Four/ SAF Productions	650,000		1985	A	
<b>My Left Foot</b>	Jim Sheridan	Ferndale Films/ Granada Television International/ RTE		IE	1988	B	536,819
<b>The Naked Cell</b>	John Crome	Cinema & Theatre Seating			1987	A	
<b>Nanou</b>	Conny Templeman	Umbrella Films/ Arion Production/ Caulfield Films/ National Film Finance Corp/ Curzon Film Distributors		FR	1985	B	
<b>The Nature Of The Beast</b>	Franco Rosso	Rosso Productions/ FilmFour International			1987	A	
<b>Never Say Never Again</b>	Irvin Kershner	Woodcote/ Midland Montague Leasing/ Taliafilm Productions/ Producers Sales Organization/ European Banking Company		US	1982	D	
<b>Night Crossin</b>	Delbert Mann	Walt Disney Productions		US	1981	D	
<b>Nightbreed</b>	Clive Barker	Morgan Creek Productions		US	1989	D	518,270
<b>Nighthawks</b>	Bruce Malmuth	Universal Pictures		US	1980	D	
<b>Nightshift</b>	Robina Rose	Robina Rose/ Arts Council of Great Britain			1981	A	
<b>Nineteen Nineteen</b>	Hugh Brody	BFI			1984	A	
<b>No Surrender</b>	Peter Smith	No Surrender Films/ Lauron International/ Dumbarton Films/ National Film Finance Corp/ Film Four International/Channel Four	2.34m	CA	1985	B	
<b>Not Quite Jerusalem</b>	Lewis Gilbert	Gilead Productions/ Acorn Pictures			1984	A	
<b>Number One</b>	Les Blair	Videoform Pictures/ Stageforum			1984	A	



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<b>Nuns On The Run</b>	Jonathan Lynn	HandMade Films			1989	A	3,199,000
<b>Nutcracker</b>	Anwar Kawadri	Jezshaw Films			1982	A	
<b>Object Of Beauty</b>	Michael Lindsay-Hogg	Avenue Entertainment/ BBC	2.00m		1989	B	20,222
<b>Octopussy</b>	John Glen	Eon Productions/ Danjaq LLC			1982	A	8,305,000
<b>Oliver Twist</b>	Clive Donner	Claridge Group/ Grafton/ Trident Television			1981	A	
<b>On The Black Hill</b>	Andrew Grieve	BFI/Channel Four/ British Screen	639,000		1987	A	120000*
<b>The Orchard End Murder</b>	Christian Marnham	Marnham & Harvey Productions			1981	A	
<b>Ordeal By Innocence</b>	Desmond Davis	London Cannon Films			1984	A	
<b>Out Of Africa</b>	Sydney Pollack	Universal Pictures		US	1984	D	6,350,000
<b>Out Of Darkenss</b>	John Krish	Children's Film and Television Foundation	280,860		1985	A	
<b>Out Of Time</b>	Anwar Kawadri	Alexander's Treasure Project/Tamido Films			1988	B	
<b>The Outcasts</b>	Robert Wynne-Simson	Channel Four/Tolmyax Company/ Bord Scannán na hÉireann/ Arts Council of Ireland	112,000	IE	1982	C	
<b>Outland</b>	Peter Hyams	Ladd Company			1980	A	
<b>Outside In</b>	Stephen Dwoskin	Stephen Dwoskin/ ZDF		DE	1981	B	
<b>Oxford Blues</b>	Robert Boris	Winkast Film Productions/ Baltic Industrial		US	1984	D	
<b>Oz</b>	Walter Murch	Walt Disney Productions/ Silver Screen Partners II	13.00m	US	1984	D	
<b>Paper Mask</b>	Christopher Morahan	Film Four International			1989	A	151,869
<b>Paperhouse</b>	Bernard Rose	Working Title Films/ Tilby Rose Enterprises			1987	A	18,958
<b>Paris By Night</b>	David Hare	Film Four International/ Zenith Productions/ Greenpoint Films/ Cineplex Odeon Films/ Vestron Pictures		US	1987	B	129,175
<b>Parker</b>	Jim Goddard	Moving Picture Company			1984	A	
<b>Party, Party</b>	Terry Winsor	Film & General Productions/ A&M			1982	A	
<b>Pascali's Island</b>	James Dearden	Initial Film and Television/ Dearfilm/ Channel Four/ British Screen	2.26m	US	1987	B	208,239
<b>A Passage To India</b>	David Lean	G.W. Films/ Edward Sands/ HBO/ John Heyman		US	1983	D	4,313,000
<b>The Passion Of Remembrance</b>	Maureen Blackwood, Isaac Julien	Sankofa Film and Video/ Channel Four			1986	A	
<b>Patty Hearst</b>	Paul Schrader	Zenith Productions/ Atlantic Entertainment		US	1987	E	40,684
<b>Paul Raymond's Erotica</b>	Brian Smedley-Aston	Norfolk International Films			1981	A	
<b>Pavlova - A Woman For All Time</b>	Emil Lotianou	Poseidon Films/ Mosfilm/ Sovinfil		SU	1982	B	
<b>The Perfect Murder</b>	Zafar Hai	Merchant Ivory Productions/ Perfect Movie Productions		IN	1987	B	
<b>Personal Services</b>	Terry Jones	Zenith Productions			1986	A	1,952,017
<b>Ping Pong</b>	Po Chih Leong	Picture Palace Productions/ Film Four International	650,000		1985	A	12,928
<b>Pink Floyd The Wall</b>	Alan Parker	Tin Blue Productions/ Goldcrest Films International/ MGM		US	1981	B	
<b>The Pirates of Penzance</b>	Wilford Leach	St. Michael Finance/ Universal Pictures		US	1981	B	
<b>Play Me Something</b>		BFI/ Film Four International/ Scottish Film Production Fund/ Grampian Television			1988	A	7,500*
<b>Playing Away</b>	Horace Ové	Insight Productions/ Channel Four	924,000		1986	A	
<b>The Pleasure Principle</b>	David Cohen	Palace Pictures/ Psychology News			1990	A	31,037
<b>Plenty</b>	Fred Schepisi	Edward R. Pressman Productions/ RKO Pictures		US	1984	B	
<b>The Ploughman's Lunch</b>	Richard Eyre	Greenpoint Films/ A.C. & D. (Plant Hirers)/ Goldcrest Films and Television/ Michael White/ Channel Four	599,000		1982	A	
<b>Poison Candy (aka Little Candy)</b>	Anthony Simmons	BBC TV/ West One Film Producers			1987	A	
<b>The Pope Must Die</b>	Peter Richardson	Palace/ Film Four/ British Screen/ Michael White/ Miramax		US	1990	D	1,150,000
<b>Pop Pirates</b>	Jack Grossman	Welbeck Films Ltd/ Children's Film and Television Foundation	181,208		1984	A	
<b>Powwow Highway</b>	Jonathan Wacks	HandMade Films			1987	A	
<b>A Prayer For The Dying</b>	Mike Hodges	PFD Films/ Goldwyn			1986	E	
<b>Prick Up Your Ears</b>	Stephen Frears	Zenith Productions/ Civilhand/ Channel Four/ British Screen	1.90m		1986	A	
<b>Priest Of Love</b>	Christopher Miles	Milesian Film Productions/ Ronceval			1980	A	
<b>The Princess Bride</b>	Rob Reiner	Princess Bride/ Buttercup Films/ Act III Productions		US	1986	D	27,325
<b>Prisoners Of The Lost Universe</b>	Terry Marcel	United Media Finance/ Marcel-Robertson Productions.		US	1982	B	
<b>A Private Function</b>	Malcolm Mowbray	HandMade Films			1984	A	1,560,000
<b>Private Life</b>	Francis Gerard	Totem Productions/ BBC			1989	B	1,520
<b>Privates on Parade</b>	Michael Blakemore	HandMade Films			1982	A	
<b>Privileged</b>	Micahel Hoffman	Oxford Film Company/ Oxford Film Foundation			1982	A	

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<b>The Project</b>	Chris Slatter	Anya Slatter			1980	A	
<b>Prospero's Books</b>	Peter Greenaway	Allarts/ Cinea/Camera One/ Film Four/VPRO/Nippon Hose Kyokai/ Penta	2.40m	NL/ FR/ IT/ JP	1990	B	579,489
<b>Prostitute</b>	Tony Garnett	Kestrel Films			1980	A	
<b>P'Tang Yang Kipperbang</b>	Michael Apted	Goldcrest Films and Television/ Channel Four	395,000		1982	A	
<b>Quartet</b>	James Ivory	Merchant Ivory Productions Ltd /Lyric International		FR	1980	B	
<b>Queen Of Hearts</b>	Jon Amiel	Enterprise Pictures/ TVS Films Ltd/ Film Four International/ Telso International/ Nelson Entertainment		US	1988	B	107,840
<b>The Rachel Papers</b>	Damian Harris	Initial Film and Television/ Longfellow Pictures		US	1988	B	16,311
<b>The Raggedy Rawney</b>	Bob Hoskins	HandMade Films			1987	A	2,880
<b>Ragtime</b>	Milos Forman	Sunley Productions/ Milos Foreman Productions		US	1980	D	
<b>Raiders Of The Lost Ark</b>	Steven Spielberg	Lucasfilm/ Paramount Pictures		US	1980	D	
<b>The Rainbow</b>	Ken Russell	Vestron Pictures			1988	A	100,866
<b>The Rainbow Thief</b>	Alejandro Jodorowsky	Timothy Burrill Productions			1990	A	
<b>Rawhead Rex</b>	George Pavlou	Alpine Films/ Paradise Pictures / Green Man Productions		US	1986	B	
<b>Real Life</b>	Francis Megahy	Bedford Productions/ Real Life Partnership			1983	A	
<b>Reefer and the Model</b>	Joe Comerford	Film Four International/ RTE/ Berber Films	1.05m	IE	1988	B	1,118
<b>The Reflecting Skin</b>	Philip Ridley	Fugitive Features/ Zenith Productions/ BBC/ British Screen		CA	1989	B	14,889
<b>Reflections</b>	Kevin Billington	Court House Films/ Channel Four	502,000		1983	A	
<b>Remembrance</b>	Colin Gregg	Colin Gregg Films/ Channel Four/ National Film Finance Corp			1981	A	
<b>Restless Natives</b>	Michael Hoffman	Oxford Film Company/ Thorn EMI	1.20m		1984	A	
<b>Resurrected</b>	Paul Greengrass	St. Pancras Films/ Film Four International/ British Screen			1988	A	3,358
<b>Return From The River Kwai</b>	Andrew McLaglen	Screenlife Establishment			1988	B	
<b>Return of the Jedi</b>	Richard Marquand	Lucasfilm		US	1982	D	12,291,000
<b>The Return Of The Musketeers</b>	Richard Lester	Falconfilms NV/ Timothy Burrill Productions/ Filmdebroc/ Ciné Cinq/ Iberoamericana Films		FR/ ES	1988	B	760,720
<b>The Return Of The Soldier</b>	Alan Bridges	Brent Walker Film Productions/ Barry R. Cooper Productions/ Skreba Films			1981	A	
<b>Revolution</b>	Hugh Hudson	Goldcrest Films/ Viking Films		NO	1985	B	
<b>Riding High</b>	Ross Cramer	Michael Klinger Productions			1980	A	
<b>Riff-Raff</b>	Ken Loach	Parallax/ Channel Four	750,000		1990	A	58,283
<b>Rita, Sue And Bob Too</b>	Alan Clarke	Umbrella Entertainment/ Film Four/ British Screen/ National Film Development Fund	993,000		1986	A	
<b>The Road Home</b>	Jerzy Kaszubowski	Zed Productions/ Zespol Filmowy "Tor" / Channel Four	800,000	PL	1987	B	
<b>Robin Hood</b>	John Irvin	Working Title/ Twentieth Century Fox	8.10m	US	1990	D	387,139
<b>Robin Hood: Prince of Thieves</b>	Kevin Reynolds	Morgan Creek Productions/ Warner Bros	13.50m	US	1990	D	20,214,246
<b>Rocinante</b>	Ann GuedesEduardo Guedes	Cinema Action/ Channel Four			1986	A	
<b>Rockula</b>	Luca Bercovici	Timothy Burrill Productions/ Cannon		US	1989	D	
<b>A Room With A View</b>	James Ivory	Merchant Ivory Productions Ltd	\$2.26m		1985	A	2,538,000
<b>Rosencrantz and Guildenstern are Dead</b>	Tom Stoppard	Brandenburg International	2.43m		1990	D	65,957
<b>Rubin and Ed</b>	Trent Harris	Working Title		US	1990	E	
<b>Runners</b>	Charles Sturridge	Hanstoll Enterprises/ Goldcrest Films and Television/ Channel Four	913,000		1982	A	
<b>Running Out Of Luck</b>	Julien Temple	Nitrate Film Limited/ Julien Temple Production Co			1985	A	
<b>The Russia House</b>	Fred Schepisi	Pathé Entertainment Inc		US	1989	D	1,785,632
<b>The Salamander</b>	Peter Zinner	ITC Films International/ Opera Film Produzione		IT	1980	B	
<b>Salome's Last Dance</b>	Ken Russell	Jolly Russell/ Vestron Pictures		US	1987	B	
<b>Sammy And Rosie Get Laid</b>	Stephen Frears	Sammy and Rosie Limited/ Working Title Films/ Cinecom/ Vestron/ Jolly Russell/ Channel Four	1.37m		1987	A	
<b>Santa Claus - The Movie</b>	Jeannot Szwarc	Santa Claus Productions			1984	A	5,073,000
<b>Scandal</b>	Michael Caton-Jones	Palace Pictures/ British Screen/ Miramax		US	1988	B	3,705,065
<b>Scandalous</b>	Rob Cohen	Raleigh Film Productions/ Angeles Cinema Investors			1982	B	
<b>School For Vandals</b>	Colin Finbow	Children's Film Unit/ Channel Four			1986	A	
<b>Scream For Help</b>	Michael Winner	Lorimar		US	1983	D	
<b>Screwball Hotel</b>	Rafal Zielinski	Avatar Film Corporation/ Universal Pictures / Maurice Smith Productions		CA/ US	1987	D	
<b>Scrubbers</b>	Mai Zetterling	HandMade Films			1982	A	

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<b>Seacoal</b>	Murray Martin	Amber Films/ Northern Arts/ Channel Four			1985	A	
<b>The Second Victory</b>	Gerald Thomas	Melaleuka Productions			1985	A	
<b>Secret Places</b>	Zelda Barron	Skreba Films/ Virgin Films/ National Film Trustee Company/ National Film Finance Corporation/ Rediffusion Films			1983	A	
<b>The Secret Policeman's Other Ball</b>	Julien Temple	Amnesty International			1981	A	
<b>The Secret Policeman's Third Ball</b>	Ken O'Neill	Elephant House Productions/ Independent/ Virgin Vision			1987	A	
<b>Shadey</b>	Philip Saville	Larkspur Films/Film Four International	959,000		1984	A	
<b>Shag</b>	Zelda Barron	Palace Pictures/ Hemdale		US	1987	E	1,061,381
<b>Shanghai Surprise</b>	Jim Goddard	HandMade Films/ Vista Org		US	1986	E	
<b>She'll Be Wearing Pink Pyjamas</b>	John Goldschmidt	Pink Pyjama Productions/ Film Four International	1.01m		1984	A	
<b>The Sheltering Sky</b>	Bernardo Bertolucci	Sahara Company/ Recorded Picture Company/ Tao Film		IT	1989	B	714,547
<b>Shining Through</b>	David Seltzer	Sandollar/ Twentieth Century Fox		US	1990	D	603,938
<b>Shirley Valentine</b>	Lewis Gilbert	Paramount Pictures		US	1988	B	11,548,196
<b>Shock Treatment</b>	Jim Sharman	Twentieth Century Fox		US	1980	D	
<b>The Shooting Party</b>	Alan Bridges	Edenflow/ Geoffrey Reeve Films and Television			1983	A	
<b>Shuttlecock</b>	Andrew Piddington	KM Films/ Productions Belles Rives/ Film Four		FR	1990	B	
<b>Sid And Nancy</b>	Alex Cox	Zenith Productions/ Initial Pictures			1985	A	
<b>Siesta</b>	Mary Lambert	Palace Pictures/ Lorimar/ Siren Pictures		US	1986	E	
<b>The Sign of Four</b>	Desmond Davis	Mapleton Films			1982	A	
<b>Silent Scream</b>	David Hayman	BFI/ Antonine Productions/ Scottish Film Production Fund/ Film Four International			1989	A	15,000*
<b>Slam Dance</b>	Wayne Wang	Zenith Productions/ Sho Films/ Island Pictures		US	1986	E	
<b>Slayground</b>	Terry Bedford	EMI Film Productions/ Jennie and Co			1983	A	
<b>Slipstream</b>	Steven Lisberger	Entertainment Film Productions			1988	A	612,517
<b>Smack And Thistle</b>	Tunde Ikoli	Working Title Films/ Channel Four	978,000		1989	A	
<b>Soursweet</b>	Mike Newell	First Film Company/ Zenith Productions/ Film Four International/ Curzon Film Distributors			1987	A	20,987
<b>Space Riders</b>	Joe Massot	Condor Films			1983	A	
<b>Spies Like Us</b>	John Landis	Warner Bros/ AAR Productions		US	1985	D	
<b>State Of Wonder</b>	Martin Donovan	Kris Dillinger Productions/ Ultraviolet Productions			1983	A	
<b>Stealing Heaven</b>	Clive Donner	Amy International/ National Mutual of Australasia		YU	1987	B	4,977
<b>Steaming</b>	Jospeh Losey	World Film Services Ltd			1984	A	
<b>Stormy Monday</b>	Mike Figgis	Moving Picture Company/ Film Four International/ ZDF/ National Film Trustee Company		US/ DE	1987	B	126,256
<b>Straight To Hell</b>	Alex Cox	Initial Pictures/ Commies from Mars/ Island Pictures		US	1986	B	
<b>Strapless</b>	David Hare	Granada Films / Film Four International			1988	A	46,226
<b>The Strike</b>	Peter Richardson	Comic Strip			1987	A	
<b>Success Is The Best Revenge</b>	Jerzy Skolimowski	De Vere Studio/ Emerald Film Partnership/ Société Nouvelle des Etablissements	983,000	FR	1984	B	
<b>A Summer Story</b>	Piers Haggard	ITC Productions/ Atlantic Entertainment Group		US	1987	B	
<b>Supergirl</b>	Jeannot Szwarc	Artistry Limited/ Cantharus Productions			1983	A	
<b>Supergrass</b>	Peter Richardson	Michael White			1984	A	
<b>Superman III</b>	Richard Lester	Dovemead/ Cantharus Productions			1982	A	6,710,000
<b>Superman IV</b>	Sidney J Furie	Cannon Films/ Warner Bros		US	1986	D	3,457,959
<b>A Swarm in May</b>	Colin Finbow	Children's Film Unit			1982	A	
<b>Sword of the Valiant</b>	Stephen Weeks	London Cannon Films/ Stephen Weeks Company			1982	A	
<b>T Dan Smith</b>	uncredited	Amber Films/ BFI/ Channel Four/ Northern Arts			1986	A	
<b>Taffin</b>	Francis Megahy	United British Artists/ Rafford Films			1987	A	
<b>Take It Or Leave It</b>	Dave Robinson	Nutty Stiff Productions			1981	A	
<b>The Tall Guy</b>	Mel Smith	Virgin Vision/ Working Title Films/ LWT			1988	A	1,586,383
<b>Tank Malling</b>	James Marcus	Pointlane Films			1988	A	6,392
<b>Terry On The Fence</b>	Frank Godwin	Eyeline Film and Video/ Children's Film and Television Foundation	180,747		1985	A	
<b>Testament</b>	John Akomfrah	Black Audio Film Collective			1988	A	1,200

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<b>Testimony</b>	Tony Palmer	Isolde Films/ Channel Four/ Mandemar Group/ Osterreichischer Rundfunk-Fernsehen/ Nederlandse Omroep Stichting/ Danmarks Radio TV/ Sveriges Television Norsk Rikskringkasting		AT/ DK/ SE/ DE/ NL/ NO	1987	B	
<b>That Summer of White Roses</b>	Rajko Grlic	Amy International/ National Mutual of Australasia/ Jadran Film/ Maestro Film		YU	1989	B	4,686
<b>Those Glory Glory Days</b>	Philip Saville	Enigma Productions/ Goldcrest Films and Television/ Channel Four	581,000		1983	A	
<b>Three Kinds Of Heat</b>	Leslie Stevens	Cannon Films		US	1986	D	
<b>Tickets for the Zoo</b>	Brian Crumlish	Cormorant films			1990	A	
<b>Tightrope To Terror</b>	Bob Kellett	Children's Film and Television Foundation	118,857		1982	A	
<b>Time And Judgement</b>	Menelik Shabazz	Ceddo Film & Video			1989	A	
<b>Time Bandits</b>	Terry Gilliam	HandMade Films			1980	A	
<b>Top Secret!</b>	Jim Abrahams	Kingsmere Properties/ Paramount Pictures		US	1983	D	
<b>Track 29</b>	Nic Roeg	HandMade Films / Columbia Pictures/ JP Productions		US/ FR	1987	B	
<b>Trail of the Pink Panther</b>	Blake Edwards	Lakeline Productions/ MGM/ UA		US	1982	D	
<b>Traveller</b>	Joe Comerford	BFI/ RTE	62,000	IE	1981	B	
<b>Treasure Island</b>	Fraser Heston	British Lion Screen Entertainment/ Agamemnon Films		US	1990	D	306,083
<b>Tree Of Hands</b>	Giles Foster	Granada Film Productions/ Film Four International/ Greenpoint Films/ British Screen/ National Film Development Fund	2.00m		1988	A	2,458
<b>Trust</b>	Hal Hartley	Zenith Films/ Last Moment	610,000	US	1990	E	47,671
<b>Turtle Diary</b>	John Irvin	Turtle Diary Productions/ United British Artists/ Britannic Film and Television/ CBS Theatrical		US	1984	E	
<b>Twenty One</b>	Don Boyd	Anglo-International	810,000		1990	A	60,922
<b>An Unsuitable Job For A Woman</b>	Chris Petit	Boyd's Company/ Goldcrest Films International/ National Film Finance Corp			1981	A	
<b>Urgh! A Music War</b>	Derek Burbidge	Michael White/ Lorimar			1980	A	
<b>Ursula And Glenys</b>	John Davies	Frontroom Productions/ Channel Four			1986	A	
<b>Valmont</b>	Milos Forman	Timothy Burrill Productions/ Renn Productions		FR	1988	B	34,334
<b>Venom</b>	Piers Haggard	Aribage/ Morison Film Group	7.50m		1980	A	
<b>Venus Peter</b>	Ian Sellar	BFI/ Scottish Film Production Fund/ Orkney Islands Council/ Channel Four/ British Screen	1.31m		1988	B	14,229
<b>Veronico Cruz</b>	Miguel Pereira	Mainframe Film/ Channel Four/ BFI/ Yacoraite Film		AR	1987	B	
<b>Victor Victoria</b>	Blake Edwards	Peerford Films/ Ladbroke Entertainment/ Artista Management/ B.E.E.		US	1981	D	
<b>Victory</b>	John Huston	Lorimar/ Victory Company		US	1980	D	
<b>A View To A Kill</b>	John Glen	Eon Productions/ MGM/ UA	\$30.00 m	US	1984	D	8,082,000
<b>Vincent et Theo</b>	Robert Altman	Central Films/ Belbo Films/ Sept/ Telepool / VARA/ Valor/ RAI-1		NL/ FR/ IT	1989	B	13,001
<b>Voice Over</b>	Chris Monger	Chris Monger/ Welsh Arts Council/ Barry Van Hire/ Centre Hotel, Cardiff			1981	A	
<b>Vroom</b>	Beeban Kidron	Motion Pictures Production/ Film Four International	1.36m		1987	A	
<b>Wagner</b>	Tony Palmer	London Trust Cultural Productions/ Magyar Rádío és Televisió		HU/DE	1982	B	
<b>The Wall</b>	Robert Markowitz	Cinetex International		US	1980	B	
<b>War Requiem</b>	Derek Jarman	Anglo International Films/ BBC/ Liberty Film Sales			1988	A	7,793
<b>War Zone</b>	Nathaniel Gutman	Creative Film/ EHPS International		DE/ IS	1986	C	
<b>Water</b>	Dick Clement	HandMade Films			1984	A	
<b>We Are The Elephant</b>	Glenn Ujebe Masokoane	Ceddo Film & Video		SA	1987	B	
<b>We Think The World Of You</b>	Colin Gregg	Gold Screen Films/ Film Four International/ British Screen/ Cinecom Entertainment Group	1.36m		1988	A	5,384
<b>Wetherby</b>	David Hare	Greenpoint Films/ Film Four International/ Zenith Productions	1.13m		1984	A	
<b>When The Whales Came</b>	Clive Rees	Golden Swan Films			1988	A	19,490
<b>When The Wind Blows</b>	Jimmy T. Murakami	Meltdown/ British Screen/ Film Four International/ TV Cartoons/ Penguin Books			1985	A	
<b>Where Angels Fear to Tread</b>	Charles Sturridge	Sovereign Pictures/ Stagescreen Productions/ LWT	3.80m		1990	A	305,179
<b>Where Is Parsifal?</b>	Henri Helman	Slenderline			1983	A	
<b>Wherever You Are</b>	Krzysztof Zanussi	Mark Forstater Productions/ Film Polski/ Zespol Filmowy "Tor"/ Gerhard Schmidt Filmproduktion		PL/DE	1987	C	
<b>The Whistle Blower</b>	Simon Langton	Portreeve Productions			1985	A	
<b>White Elephant</b>	Werner Grusch	Worldoc Productions			1984	A	

## UK FILM PRODUCTIONS 1980 - 1990

Title	Director	Production Companies	Budget (£)	Co-Producing Countries	Year of Production	BFI Handbook Category	UK Box Office (£)
<b>White Mischief</b>	Michael Radford	Umbrella Films/ Power Tower Investments/ BBC/ Curzon Film Distributors/ Jake Eberts/Goldcrest Films and Television/ British Screen/ Columbia Pictures		US	1987	B	1,532,903
<b>White Nights</b>	Taylor Hackford	New Vision Pictures/ Columbia Pictures		US	1984	D	
<b>White Of The Eye</b>	Donald Cammell	Mrs. Whites Productions/ Cannon Screen Entertainment		US	1987	B	
<b>Who Dares Wins</b>	Ian Sharp	Richmond Light Horse Productions/ Sturla Leasing/Varius		CH	1981	B	
<b>Who Framed Roger Rabbit</b>	Robert Zemeckis	Touchstone Pictures/ Amblin Entertainment/ Silver Screen Partners III		US	1987	D	15,612,005
<b>Whoops Apocalypse</b>	Tom Bussmann	ITC Entertainment/ Picture Partnership Productions/ Virgin Films/ National Film Development Fund			1985	A	
<b>The Wicked Lady</b>	Michael Winner	Cannon Films			1982	A	
<b>Wild Geese II</b>	Peter Hunt	Frontier Film Productions/ Thorn-EMI Films			1984	A	
<b>Willow</b>	Ron Howard	Touchstone Pictures/ Amblin Entertainment/ Silver Screen Partners III / British Screen		US	1987	D	2,207,150
<b>Wilt</b>	Michael Tuchner	Picture Partnership Productions/ LWT			1989	A	2,790,603
<b>Windprints</b>	David Wicht	Apex Motion Pictures/ United British Artists/ Film Africa		ZW	1989	B	
<b>Winter Flight</b>	Roy Battersby	Enigma Films Channel Four/ Enigma Productions/ Goldcrest Films and Television	606,000		1984	A	
<b>Wish You Were Here</b>	David Leland	Zenith Productions/ Working Title Productions/ Film Four International	1.13m		1986	A	2,994,209
<b>The Witches</b>	Nicolas Roeg	Lorimar Film Entertainment/ Jim Henson Organisation		US	1988	D	2,111,841
<b>Withnail And I</b>	Bruce Robinson	HandMade Films			1986	A	565,112
<b>Without a Clue</b>	Thom Eberhardt	ITC Entertainment		US	1987	B	204,370
<b>The Wolves of Willoughby Chase</b>	Stuart Orme	Subatomic/ Zenith Productions			1988	A	38,441
<b>Women In Tropical Places</b>	Penny Woolcock	BFI/ Tyne Tees/ Glass Fish Productions			1989	A	
<b>A World Apart</b>	Chris Menges	Working Title Films/ Channel Four/ New World TV/ Larry Thompson Productions	2.68m	ZW/ US	1987	B	800,000
<b>Xtro</b>	Harry Bromley Davenport	Ashley Productions/ Amalgamated Film Enterprises			1982	A	
<b>Yellowbeard</b>	Mel Damski	Hemdale Holdings/ Orion Pictures Corporation		US	1982	D	
<b>Yentl</b>	Barbra Streisand	LadbrokeEntertainment/ MGM/ United Artists/ Barwood Films		US	1982	D	
<b>The Yob</b>	Ian Emes	Comic Strip			1987	A	
<b>Young Sherlock Holmes</b>	Barry Levinson	Amblin Entertainment/ Paramount Pictures/ Henry Winkler/ Roger Birnbaum		US	1985	D	
<b>Young Soul Rebels</b>	Isaac Julien	BFI/ Channel Four/ La Sept/ Kinowelt/ Sankofa	1.30m	FR/DE	1990	B	33,246
<b>A Zed And Two Noughts</b>	Peter Greenaway	BFI/ Artificial Eye Productions/ Film Four International/ Allarts Enterprises	635,000	NL/ FR/ IT	1985	B	
<b>Zina</b>	Ken McMullen	Looseyard/ TSIFilms/ ZDF/ Palan Entertainments/ Film Four International		DE	1985	B	