Notes

Introduction: surveying Scottish cinema, 1979–present

- 1 *Trainspotting* was the subject of a book by Murray Smith (2002) while Annette Kuhn has written one on *Ratcatcher* (2008). Martin-Jones (2005a) has written the definitive study of *Orphans* while numerous writers including Mette Hjort (2010b) and Jonathan Murray (2007) have discussed *Red Road* at length.

1 ‘Raking over’ *Local Hero* again: national cinema, indigenous creativity and the international market

- 2 Interestingly, the film’s political satire did not go unnoticed by the Soviet government, which stopped the film from being screened by the British consulate in Moscow. For accounts of this diplomatic incident, see for example newspaper articles by Peary Jones (1983) and Robin Stringer (1983).
- 3 See Michie for one explicit comparative remark (1986, p. 261).
- 4 See McArthur’s account of the anecdote for just one version (2003b, p. 6).
- 5 The joke then recurs late in the film when the villagers anxiously await Ben’s decision. As a group of men wait grimly in Gordon’s kitchen, they hold the model in their hands and one tries to sell his model house to another.
- 6 See, for instance, recent special issues on the producer in journals such as *Wide Screen* (2.2) and *The Journal of British Cinema and Television* (9.1). See also the forthcoming anthology *Beyond the Bottom Line* (eds) Andrew Spicer, Anthony McKenna and Christopher Meir (Bloomsbury, 2014).
- 7 Suggestion number 8; page 23 in the screenplay.
- 8 Suggestion number 22.
- 9 Suggestion number 14, p. 3.
- 10 Puttnam memo, item number 27, p. 4.

- 11 This part of the trailer, in which the audience is presented with the implication of a narrative twist that does not occur in the actual film, can be seen as an example of what Kernan describes as a deceptive use of the Kuleshov effect, a practice she finds to be fairly common in her survey of Hollywood trailers (2004, pp. 10–11).
- 12 The alternate poster images, as well as the illustrator's memo can be found in the David Puttnam collection housed at the BFI, box no. 7, item no. 36.
- 13 John Caughie, in a brief discussion of the promotion of Forsyth himself within Scotland, says that this promotion specified that winners would stay in the same rooms that the crew stayed in while they were filming the movie (1983, p. 45).
- 14 Documents relating to these screenings as well as an entry form for the John Menzies Outfitters contest can be found in the BFI David Puttnam collection, box no. 7 item no. 35.
- 15 The name and date of this publication has not been recorded by David Puttnam's archivist. A clipping of the article itself can be found in the BFI David Puttnam collection, box no. 9 item 41.
- 16 See a memo found in the David Puttnam collection, box no. 6, item no. 34.
- 17 For more on this sort of strategy, see Tiuu Lukk's description of marketing and distribution practices for independent and 'foreign' films (1997, pp. 120–143). In the course of analysing the release patterns of many British heritage films, Andrew Higson expands upon Lukk's description (2003, pp. 98–100).

2 *Mrs Brown*: Scottish cinema in an age of devolved public service broadcasting

- 18 These are *Trainspotting*, *Shallow Grave* and *Carla's Song* (Ken Loach, 1995), which were funded in part or wholly by Channel 4, and *Small Faces*, which was made by BBC Scotland.
- 19 Another co-producing partner on the film, who is not discussed here at length, was Irish Screen. This firm acted as equity investors in the film and did not make any significant creative contributions to the project (Meir, 2012, p. 57). In light of the controversies which plague American involvement in British television, I confine my analysis, for the most part, to the involvement of American public television institutions.
- 20 To reach this conclusion, Steemers draws on a piece by Manuel Alvarado (2000) which lists a number of poorly received works such as *Our Mutual Friend* (1998) and *Middlemarch* (1994), but which also conspicuously excludes the extremely successful adaptation of *Pride and Prejudice* (1995).

- 21 Here one can look, for example, at the ironic usage of the Highland mists in *Local Hero* or the Highland ball in *Shallow Grave* which the housemates snigger their way through, and where Alex (Ewan McGregor) is involved in a punch-up with kilt-clad Cameron (Colin McCredie), a former candidate to let a room in Alex's flat.
- 22 Christine Geraghty also discusses the aspect of British costume drama acting that demands actors convey emotional repression, noting that such performances often command critical esteem and recognition through awards (2002, p. 47). Dench is among the actors mentioned by Geraghty in this regard, though Gwyneth Paltrow and Kate Winslet are the main objects of her analysis.
- 23 This context was not completely lost among the film's journalistic reviewers. Alexander Walker (1997), for one, noted in the *Evening Standard*, that, despite impending devolution 'here you have the future of the British crown dependent on a Scotsman' (p. 27).
- 24 In the years following *Mrs Brown's* release Channel 4 produced a documentary on Victoria – *Queen Victoria's Men* – which dealt with Brown as well as numerous other reputed lovers that the Queen had. The more popular mainstream representation, *The Young Victoria* (Jean-Marc Vallée, 2009), however, focuses on the monarch's romances with Melbourne and Albert and thus continues the tradition of marginalizing Brown.
- 25 See, for example, Joshua Mooney's profile of Judi Dench in the *Chicago Sun-Times* (1997), in which Dench talks of some of the discussions about Victoria and Brown with Connolly: "Their relationship has always been speculated about as long as I've known," says Dench, who was born and raised in England. Well, did they or didn't they? "Billy Connolly will tell you yes", Dench says, chuckling, "because the Scots like to think somebody got their leg over the queen. And everybody in England will tell you, "I don't think so" (p. 20).
- 26 See, for instance, his account of Channel 4's mid-1990s 'move towards the US market and a form of relatively 'safe filmmaking' typified by films such as *The Madness of King George* (n.d., p. 169). This part of Hill's overview presents this shift in strategy as something to be lamented.

3 Lynne Ramsay, cross-over cinema and *Morvern Callar*

- 27 These included objections as to the size of the cast (Warner had apparently included many of the novel's peripheral figures) and the decision to have Morvern narrating the film, among other things.
- 28 Scottish Screen has not paginated the application package for *Morvern Callar* and I have therefore not included page numbers in my citations from that package.

4 The many authors of *Young Adam*

- 29 *Red Road* generated 163,000 admissions in Europe compared to 360,000 for *Young Adam*. Both films received a similarly positive critical reception in the press. Martin-Jones seems to take the academic interest in *Red Road* – which, as discussed in the introduction of this book, has been widely written about – as evidence of its greater success as an art film, but that reception is largely based on optimism expressed particularly by Mette Hjort (2010b) over the transnational collaboration between Danish and Scottish film-makers that underpinned the film rather than its aesthetic achievements per se.
- 30 In a piece in the *The Times*, the head of Council's Premiere Fund, Robert Jones, claims that the Council was not in fact lobbied by McGregor or anyone else, but does say that the Council was reluctant to invest in the film, saying: 'We do not live in a subsidy culture where we can afford to put money into films without the chance of making it back' (Alberge, 2003, p. 11). For his part, Stephan Mallman, associate producer on the film, has downplayed this aspect of the film's production history saying that the Council did suggest ways of lowering costs but that they were merely hypothetical and not quite as pressurizing as McGregor's comments may imply (Mallman, 2006).
- 31 For a general discussion of pastiche and how it is deployed in relation to genre and history, see Richard Dyer's *Pastiche* (2007). Relevant portions of Dyer's book for this section include his discussion of critical discrepancy in pastiched representations (2007, pp. 58–63), as well as the discussion of pastiche in neo-noir films (2007, pp. 120–125).
- 32 *Young Adam* would turn out not to be Mackenzie's debut feature. His first feature was in fact *The Last Great Wilderness*, a film that is referenced in the decision minutes. But the application was accurate when it was submitted; owing to the numerous delays in completing *Young Adam*, Mackenzie was able to complete *Wilderness* while waiting for financing for *Young Adam*.
- 33 Before Joe attempts to seduce Ella he reminisces: 'And I remembered Cathie, whom I had lived with for two years before I ever came to the barge . . .' (Trocchi, 1983, p. 36).
- 34 For a survey of the erotic thriller genre, see Linda Ruth Williams's *The Erotic Thriller in Contemporary Cinema* (2005). Her account of the relationship between the genre and the conventions of film noir (pp. 1–76) are especially pertinent to films such as *Young Adam*.
- 35 For a more detailed account of audience reactions to the sex scenes in *Crash* and the controversies that arose following the film's release in Britain, see Martin Barker, Jane Arthurs, Ramaswami Harindranath, *The Crash Controversies* (2001).

- 36 See Peter Lev's *The Euro American Cinema* for an account of the controversies surrounding the release of *Last Tango*, as well as a convincing argument that this was part of producer Alberto Grimaldi's strategy for raising the profile of his projects (1993, pp. 52–53).
- 37 The scene is also referenced in headlines for Romney (2003) and Sandhu (2003a), in addition to innumerable mentions within individual reviews.
- 38 For just a few examples of such mentions, see Macleod (2004), Hodgkinson (2002) and Sandhu (2003a).
- 39 For just a few examples of such mentions, see Brooks (2003), Scott (2003) and Romney (2003).
- 40 See Barker et al. for a discussion of how *Crash*'s erotic content and the controversy which accompanied its release led to the film being exhibited at both art-house cinemas and multiplexes, as well as an account of how audiences at both types of venues understood the film (2001, pp. 48–61).

5 Importing national cinema: Ken Loach, *Ae Fond Kiss* and multicultural Scottish cinema

- 41 See for instance James F. English's overview of Loach's career since *Hidden Agenda* in which 'seemingly modest provincial dramas' such as *Raining Stones* (1993) and *Riff Raff* (1991) are argued to be more important achievements than 'internationally-oriented' films like *Hidden Agenda* and *Land and Freedom* (1995), which according to English lack the 'sense of place' of the other films (2006, p. 279). Interestingly, English's dichotomous reading of Loach's late career, which runs up to *The Wind that Shakes the Barley* (2006) omits *Ae Fond Kiss*, which could be said to fit into both of the categories he outlines.
- 42 Information on the exact make-up of the funding package for *My Name is Joe* and *Carla's Song* could not be obtained.
- 43 Loach made these comments in an interview at the Edinburgh Film Festival contained on the DVD release of *Ae Fond Kiss*. In the DVD commentary for *Ae Fond Kiss*, Laverty also mentions that they had only conceived of the films as a trilogy during the writing of the film.
- 44 At least not within the context of the British/Scottish film industry. For a discussion of how Hindi-language films such as *Pyaar Ishq Aur Mohabbat* (Rajiv Rai, 2001) have represented the Scottish Asian experience, see Martin-Jones's chapter in *Scotland: Global Cinema* (2009, pp. 67–88). This chapter also engages with the Scottish produced film *Nina's Heavenly Delights* (Pratibha Parmar) which was released in 2006, and which did not make enough of a critical or commercial impact on the domestic or international film scene to warrant lengthy discussion here.

- 45 As Deniz Göktürk notes, humour is one of the distinguishing characteristics of Turkish-German films which have sought to counterpoint older social-realist, miserablist representations of the Turkish-German experience (2002, p. 248). Such a trend echoes the trend within black British cinema described by Malik and cited above.
- 46 The rivalry between Glasgow football clubs Rangers and Celtic has long been underpinned by sectarian tension between the city's Protestants, who traditionally support Rangers, and Catholics, who traditionally support Celtic. This ostensibly sporting rivalry has been the excuse for countless acts of sectarian violence in Glasgow. For an academic study of the history of this rivalry and its relationship to Irish immigration, see W. J. Murray's study *The Old Firm: Sectarianism, Sport and Society in Scotland* (1984).
- 47 This could have been a product of Loach's preference to allow his non-professional actors to improvise their own dialogue. The film's script does include much more overtly racist things for the boys to shout, including 'Jihad' as they chase Tahara (Lavery, 2003, p. 4), but such lines are not included in the finished film.
- 48 See Sherzer (1999) for an account of the bi-racial love story in French post-colonial cinema. See Göktürk (2002) for the usage of the plot device in German-Turkish films. Lee's *Jungle Fever*, with the bi-racial love affair at the heart of its narrative, would also be a key film in this context.
- 49 See for instance a racist incident at a Glasgow wine bar which is found in the film's original script (Lavery, 2003, p. 23), and the stabbing of Casim's father by racist thugs, which is described in the film and included among the deleted scenes on the DVD release of the film.
- 50 Such a zeitgeist can be seen as part of the reason that *Nina's Heavenly Delights*, a much more conventionally upbeat view of Scottish multiculturalism, failed to get much of an audience at home or abroad.
- 51 Unlike most of the films examined in this book, *Ae Fond Kiss* had very little success in reaching North American audiences. According to Variety.com (2013), the film grossed approximately \$30,000 at the US box office. Additionally, the film was only reviewed in one newspaper in North America, *The New York Times* (Holden, 2004).
- 52 Wayne reports a similar situation occurring with Artificial Eye's distribution of *Land and Freedom*, in which the distributor would not allow the film to be shown in multiplexes, even though there were requests for prints from a number of exhibitors (2002, p. 21).

6 Not British, Scottish?: *The Last King of Scotland* and post-imperial Scottish cinema

- 53 The term 'economic runaway production' is used by Greg Elmer (2002) to describe productions which choose their locations for filming based solely on cost savings. He opposes this type of production with 'creative runaway productions' which select their locations based on script demands. For an overview of the ways in which 'economic runaway productions' in particular have contributed to a global 'new international division of cultural labour' which exploits host countries, see Toby Miller et al.'s *Global Hollywood* (2001).
- 54 Here I am indebted to the comprehensive survey of British colonial films found on the website *Colonial Film: Moving Images of the British Empire*. This catalogue lists titles such as *Falcon Hunting in Africa* (1910) and *Native Lion Hunt* (1909) as being among the first British films shot on the continent.
- 55 Grant took centre stage in the marketing and promotion of the film as an autobiographical work. Part of this campaign included a memoir of his time writing the screenplay and directing the film, an account which was interspersed with memories from his childhood in Swaziland (2006).
- 56 The film-makers had originally intended to open the film with a scene depicting Amin's career as a boxer while serving in the King's African Rifles. According to Macdonald's commentary on the film's DVD release, this scene was cut in order to more closely focus on Nicholas.
- 57 The novel goes further in paralleling the postcolonial situations of Scotland and Uganda, for example, in the character of Major Weir, who betrays MI6 in Uganda by informing Amin of their activities and deserts the service only to resurface in Scotland as a nationalist terrorist. The film deletes this character entirely and thus pointedly polarizes Nicholas as a Scot and the agents of the British state as English.

Conclusions

- 58 The decision minutes recording the *Sweet Sixteen* award read, in part: '[T]he Panel agreed that the relationship between Liam and Pinball should be strengthened early on and the character of Suzanne should be developed further. The Panel supported this project but indicated that funds should be withheld until the script has been redrafted to incorporate the above points' (Scottish Screen, 2001a).

Based my perusal of the version of *Sweet Sixteen*'s screenplay which was submitted along with the film's Lottery application (Laverty, 2001), no changes were made by the film-makers.