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## Ken Russell als Regisseur. Chronologische Filmographie

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## Julian Lux Zum Tod Ken Russells

„Ken Russell ist tot“, so echot es seit dem 27. November 2011 vielfach aus den deutschen Medien. Dabei scheint sich hierzulande kaum noch jemand an den britischen Regisseur erinnern zu können, der in seiner über ein halbes Jahrhundert andauernden filmischen Schaffensperiode von Kritik und Öffentlichkeit abwechselnd verehrt, verrissen, kontrovers diskutiert, zum Genie erklärt, vergessen und ignoriert wurde.

Er leistete „einen enormen Beitrag zur Filmsprache des Kinos“, resümierte der britische Schauspieler Ben Kingsley, und der US-amerikanische Star-Regisseur Martin Scorsese konnte während eines Interviews kurz nach Ken Russells Tod kaum damit aufhören, die vielen Filme des Verstorbenen aufzuzählen, welche ihn nachhaltig beeindruckt hatten.

Trotz der offenbar bemerkenswerten Eindrücke, die Russell nicht nur in der Filmlandschaft Großbritanniens hinterließ, ist die Aufarbeitung seines Werks im deutschsprachigen Raum von Literatur und Forschung bisher sträflich vernachlässigt worden, wodurch nun ein großer Nachholbedarf besteht.

Ken Russell drehte Fernsehproduktionen für den BBC und schuf Kinofilme in England und in Hollywood. Sein dabei entstandenes Lebenswerk ist vielseitig und gleichzeitig einzigartig. Sein Oeuvre umfasst sowohl eine Reihe Dokumentarfilme wie den außergewöhnlichen POP GOES THE EASEL (1962) über die britische Pop-Art-Szene, als auch eine große Zahl Künstler- und Komponistenbiographien wie

SAVAGE MESSIAH (1972) und MAHLER (1974), Historiendramen wie der berüchtigte THE DEVILS (1971), Literaturverfilmungen (u.a. SALOMES LAST DANCE, 1988), Musicals wie die Rock-Oper TOMMY (1975) mit der britischen Band „The Who“, Milieustudien wie das tragikomische Prostituiertendrama WHORE (1991) und mit ALTERED STATES (1980) und THE LAIR OF THE WHITE WORM (1988) wagte er auch Vorstöße in das Horror- und Science-Fiction-Genre.

Den Filmen ist gemein, dass sie bei ihrem Erscheinen oft weder dem Massengeschmack, noch den Ansprüchen der Kritik entsprachen. Ken Russell schien sich nicht darum zu scheren, was von ihm erwartet wurde, somit ignorierte er nach Belieben die ästhetischen, politischen und sittlichen Richtlinien seiner Zeit und wurde für viele zum „Skandalregisseur“. Ein berühmtes Beispiel für seinen provokanten Stil ist das in seinen Filmen immer wiederkehrende Motiv sexueller und religiöser Obsession, welche Russell in oft grotesken, alptraumhaft verzerrten Bildvisionen graphisch explizit darzustellen pflegte.

Indem man Russell zu einem *enfant terrible* des britischen Films reduziert, wie es viele leider tun, wird man seinem Schaffen jedoch kaum gerecht. Er hatte ein meisterhaftes Gespür für bild- und tongewaltige Szenarien und wusste seine Vorstellungen mit oft innovativen filmischen Mitteln virtuos und detailverliebt umzusetzen. Die oft von ihm selbst geschriebenen Drehbücher zeugen von seiner kulturgeschichtlichen Bildung, welche er mit immenser Kreativität und sehr viel Humor in sein Werk einfließen ließ und diesem damit eine überraschende intellektuelle Tiefe verlieh, die er den unterhaltungsorientierten Zuschauern niemals aufzwang, sondern immer nur anbot.

Auch nachdem sich Ken Russell Ende der Neunziger Jahre aus dem Filmgeschäft zurückgezogen hatte, hörte er keineswegs auf Filme zu drehen. Zu diesem Zeitpunkt hatte man ihn in der breiten Öffentlichkeit bereits fast vergessen, die etablierten Filmstudios wollten seine Projekte nicht mehr finanzieren oder stellten Bedingungen, die den Regisseur in den Augen desselben zu sehr in seiner kreativen Freiheit beschnitten.

Kurzerhand gründete er mit „Gorsewood“ sein eigenes Studio, nannte es „seine Antwort auf Hollywood“ und realisierte Low-Budget-Produktionen wie das von Edgar Allan Poe inspirierte skurrile Horror-Musical *THE FALL OF THE LOUSE OF USHER* (2002), aus eigenen Mitteln und mit Hilfe von Freunden, Nachbarn und Verwandten. Damit gehörte Ken Russell abermals zu einer mutigen Avantgarde, welche die Neuerungen der digitalen Kamertechnik und die damit einhergehende Senkung der Produktionskosten ausschöpfte, um sich von Eingriffen der marktorientierten Filmproduzenten unabhängig zu machen.

Man kann nur darauf hoffen, dass sein letzter, bisher unvollendeter Langfilm *BRAVETART VS. THE LOCH NESS MONSTER*, an welchem er seit 2008 gearbeitet hatte, trotz seines plötzlichen Todes noch an das Licht der Öffentlichkeit gelangen wird.

Es mag wie eine Ironie der Geschichte aussehen, dass kurz vor dem Tod Ken Russells am 27. November 2011 zum erstenmal ein deutschsprachiger Sammelband zum Werk Russells vorgelegt wurde:

*Kieler Beiträge zur Filmmusikforschung*, Ausg. 7, Okt. 2011, 94 S.  
URL: <http://www.filmmusik.uni-kiel.de/beitraege.php>

Inhalt:

Die Montage kultureller Einheiten des Wissens als poetologische Strategie in den Filmen Ken Russells / Hans Jürgen Wulff (8-27).

Der Musikeinsatz in *POP GOES THE EASEL* – ein früher Pop-Art-Film von Ken Russell / Thomas Hecken (28-33).

„Contains strong violence and sex“ – Ken Russells Gustav Mahler-Film (UK 1974) / Jens Malte Fischer (34-44).

*LISZTOMANIA* – Starkult um den Virtuosen / Peter Moormann (45-54).

„Deaf, dumb and blind“ und die Befreiung im Geiste der Pop Art: *TOMMY* (1975) / Heinz-B. Heller (55-64).

„Nessun dorma“ für Don Boyds *ARIA* (UK 1987) / Albrecht Riethmüller (65-73).

Vom Orientalismus zur heimischen Folklore - Ken Russell's *THE LAIR OF THE WHITE WORM* / Frank Hentschel (74-84).

Intradiegetische Filmmusik in Ken Russells *THE FALL OF THE LOUSE OF USHER* (Großbritannien 2002) / Julian Lucks (85-94).

## **Ken Russell als Regisseur: Chronologische Filmographie. Komp. v. Tarek Krohn u. Hans J. Wulff**

Inhalt:  
Filme  
Projekte

[\*] Die hier recherchierten Inhalte sind den wichtigsten Filmdatenbanken, Ken-Russell-Sites sowie der BBC-Dokumentation entnommen.

### **Filme**

**Knights on Bikes** (Großbritannien 1956)  
5min. A fantasy about a penny-farthing bicycle.

**Peepshow** (Großbritannien 1956)  
23min. A parable made in the manner of an old silent comedy about artistry and illusion.

**Amelia and the Angel** (Großbritannien 1957)  
28min. A young girl (Amelia) is distressed and feeling guilty about losing the wings she was to wear in her school play. Then she notices an angel and follows the angel into a dark building. Upstairs in the attic, bathed in heavenly light, is an artist's model - the „Angel“. The painter ascends a ladder until he is out of shot - supposedly to heaven-and reappears to restore Amelia's joy with a pair of wings.

**Lourdes** (Großbritannien 1958)  
40min. Short film. Record of an expedition to Lourdes made by two non-professionals, presenting the town, the

shrines, and the ceremonies. Music: Britten's Prince of the Pagodas.

**Monitor** (Großbritannien 1958-65)

Television series. Russell directed a number of episodes, including:

- Always on Sunday (1965).
- Bartok (1964).
- Elgar (1962).
- Gordon Jacob (1959).
- Journey Into a Lost World (1960).
- Lotte Lenya Sings Kurt Weill (1961).
- Marie Rambert Remembers (1958?).
- Old Battersea House (1958?).
- Pop Goes the Easel (1958?).
- Portrait of a Soviet Composer (1963).
- Scottish Painters (1959).
- The Debussy Film (1965).
- The Dotty World of James Lloyd (1958?).
- The Light Fantastic (1960).
- The Miner's Picnic (1960).
- Variations on a Mechanical Theme (1959).
- Watch the Birdie (1963).

**Portrait of a Goon / aka: Portrait of a Goon, or A Day in the Life of Spike Milligan** (Großbritannien 1959)

14min. TV production. A documentary short on one of the Goons from 'The Goon Show' - Spike Milligan.

**Variations on a Mechanical Theme** (Großbritannien 1959)

13min. TV-Production. Documentary short. An illustration of various mechanical instruments, from the musical-box to 1950s electronica.

**Gordon Jacob** (Großbritannien 1959)

17min. TV-Production. Documentary short. A portrait of the English composer Gordon Jacob, shown at home and at work and interspersed with visualizations of his music.

**Poet's London / aka: John Betjeman: A Poet in London** (Großbritannien 1959)

12min. TV production. Documentary short. John Betjeman muses on the origins of his poetry in a bomb-scarred London, and performs some of his work.

**Guitar Craze / aka: From Spain to Streatham** (Großbritannien 1959)

10min. TV production. Short film.

**Scottish Painters / aka: McBryde and Colquhoun: Two Scottish Painters** (Großbritannien 1959)

12min. TV production. Short film. The Scottish painters Robert MacBryde (1913-1966) and Robert Colquhoun (1914-1962) at work in their Suffolk studio.

**Shelagh Delaney's Salford** (Großbritannien 1960)

15min. TV production. Documentary short. The author of *A Taste of Honey* and *The Lion in Love* visits her home town of Salford, in which both plays are set.

**Cranks at Work** (Großbritannien 1960)

TV production. Documentary short. Seems to be lost.

**Marie Rambert / aka: Marie Rambert Remembers** (Großbritannien 1960)

22min. TV production. Documentary short.

**The Light Fantastic** (Großbritannien 1960)

23min. TV production. Documentary short.

**The Miner's Picnic** (Großbritannien 1960)

TV production. Documentary short.

**Architecture of Entertainment** (Großbritannien 1960)

22min. TV production. Documentary short. The BBC documentary 'Architecture of Entertainment' gives John Betjeman an opportunity to wax rhapsodic on one of his favourite subjects: classic English architecture. Among the architectures which Betjeman visits here are William Burges's Tower House in Kensington, which makes Betjeman nearly swoon with pleasure. He is less favourably disposed to Sir Edwin Lutyen's Folly Farm at Sulhamstead Abbott, Berkshire, which Betjeman dismisses as too modern. Unlike the erstwhile Poet Laureate, I was very impressed with the Folly Farm sequences of this film. Betjeman reserves his most withering scorn for Peter Womersley's Farnley Hey in Huddersfield, which is indeed a nightmare of glass.

**A House in Bayswater: Prokofiev** (Großbritannien 1960)

UA: 15.6.1968

28min. Documentary short. A personal and nostalgic film about an apartment building in Bayswater, where Russell once lived, and about the residents who inhabited it. The building is demolished to make way for an unattractive and bland office.

**Journey Into a Lost World** (Großbritannien 1960)

22min. TV production. Documentary short. John Betjeman explores the history of London's great public exhibition venues, from the Crystal Palace to White City and the Festival of Britain.

**London Moods** (Großbritannien 1961)

10min. TV production. Documentary short.

**Antonio Gaudi** (Großbritannien 1961)

15min. TV production. Documentary short.

**Lotte Lenya Sings Kurt Weill** (Großbritannien 1961)  
45min. Documentary.

**Old Battersea House** (Großbritannien 1961)  
17min. TV production. Documentary short. Mrs Wilhelmina Sterling shows her vast collection of pre-Raphaelite paintings, pottery and other artefacts at her home in Battersea.

**Prokofiev / aka: Portrait of a Soviet Composer** (Großbritannien 1961)  
28min. TV production. Russell's first full length television film about the composer Prokofiev. The producer Huw Wheldon initially did not want actors in the documentaries. Russell gradually worked around this, initially for the Prokofiev film showing only the hands and back of the actor, and once the actor reflected in water. The film includes Prokofiev's music for Eisenstein's *Alexander Nevsky*, which Russell parodied in *Billion Dollar Brain*. Similarly the historical footage of the Russian revolution, is also Eisenstein's film *Oktober*.

**The Preservation Man** (Großbritannien 1962)  
16min. TV production.

**Pop Goes the Easel** (Großbritannien 1962)  
44min. TV production. Documentary short. Portrait of pop artists Peter Blake, Derek Boshier, Pauline Boty, and Peter Phillips. The four artists, who seem to live in a sort of commune, play with cowboy guns (edited with a cowboy firing back) or try and fail to look natural in front of the camera as they discuss their work.

**Mr. Cheshier's Traction Engines** (Großbritannien 1962)  
16min. TV production. The film starts with A.W. Cheshier lamenting the disappearance of English farmland, with some farms being turned in an aerodrome. The film moves to Cheshier who collects traction engines, and then we discover he does paintings of the engines. He seems to know everything about the machines, and though he talks of technical details, his hypnotic voice makes it seem like poetry. His painting style has some traces of Lowry and Stanley Spenser.

**The Lonely Shore** (Großbritannien 1962)  
UA: BBC, 14.1.1962.  
16min. TV production. Described as a fantasy, about the archaeologist Jacquetta Hawkes. The script was based on writings by Jacquetta Hawkes, the film editor was Allan Tyrer, associate producers were Nancy Thomas and Humphrey Burton and the editor was Huw Wheldon who also introduced.

**Elgar** (Großbritannien 1962)  
UA: 11.11.1962, BBC.  
50/56min. For the 100th edition of *Monitor* something special was required. Russell came up with the documentary about the composer Elgar which became the most loved television programme in the 1960s. *Elgar* is a made-for-TV semi-documentary about English classical composer Sir Edward Elgar. Shot in black-and-white, the film was made as part of a series of composer biographies by Ken Russell and originally broadcast on the BBC in 1962. Elgar worked as a music teacher in the Malvern Hills before reaching his stardom as a composer with the famous "Pomp and Circumstance." Includes footage of the opening of Abbey Road Studios to the strains of Elgar's "Land of Hope and Glory," which was used as a national anthem for the British Empire during WWI. Huw Wheldon narrates, George McGrath appears as Elgar, and Peter Brett and Rowena Gregory play his parents.

**Watch the Birdie** (Großbritannien 1963)  
28min. TV production. Documentary short. The work of professional photographer David Hurn, shown tackling a wide range of subjects from fashion to photojournalism to candid paparazzo shots.

**The Debussy Film** (Großbritannien 1965)  
UA: BBC, 18.5.1965.  
82min. TV production. One of a handful of films Ken Russell made about the lives of famous composers, *The Debussy Film* stars Vladek Sheybal as a director who wants to make a movie about the title artist, portrayed by Oliver Reed. By having actors speak in the character of real historical figures, this film allowed Russell to push the envelope of what the BBC would allow in a historical drama.

**French Dressing** (Großbritannien, 1963 [1964?])  
DT: French Dressing.  
86min. Comedy. Ken Russell's first feature film is a slight comedy about a stodgy British resort. Gormleigh-by-the-Sea is a holiday community besotted with dullness. But things liven up when Jim (James Booth), a young deck-chair attendant, convinces the local entertainment director and mayor into starting a film festival. The town convinces an ambitious French actress to be the star of the festival. What happens after that is a series of near disasters -- including the failure of a Nudist Beach and a riot at a film premiere. It is left to Jim's American journalist girlfriend (Alita Naughton) to save the situation and the reputation of the town. This first feature for film-director Ken Russell, *French Dressing* was neither indicative of his future controversial projects nor was it auspicious of his directorial ability.

**The Diary of a Nobody** (Großbritannien 1964)  
UA: BBC, 12.12.1964.  
40min. 1st episode from the TV-series „Six“. *Diary of Nobody* is a much-loved late-Victorian comic novel, the

diary of fictitious City of London bank clerk, Charles Pooter. He accepts that he is a "nobody" but believes that he has as much right as a "somebody" to have his diary presented to the public. The humour lies in his struggle to maintain his dignity in the face of self-inflicted injury, annoying encounters with disrespectful tradesmen and junior clerks at work. And of course his rather ridiculous conceit in thinking that his rather dull life will be of interest. The affection for the book is in part due to his description of his contentment with simple domestic life with his loving - and forbearing - spouse Carrie. The world of Diary of a Nobody does not seem so distant. The Pooters are sufficiently wealthy to be able to buy the occasional indulgence such as a new cottage piano - and they have a problem son, Lupin who, compared to his utterly respectable - and respectful- father, mixes with a "fast" crowd, is an idle chancer. A source of worry to both his parents, Lupin is contemptuous of his fathers well-meaning advice yet somehow manages to turn situations to his advantage. The parent's innocence fortunately shields them from fully realising their son's true character. The book has been the archetype for many films and quite a few TV situation comedies.

**Bartok** / aka: **Béla Bartók** (Großbritannien 1964)  
UA: BBC, 24.5.1964.

50min. A film of the Hungarian composer who ended his days in America. A few years ago his body was exhumed and taken back to Hungary. Russell was allowed to use an actor to show Bartok, but the actor was not allowed to speak. Shows a particular flair for matching nocturnal music with surprisingly vivid images. It works particularly well in describing the composer's fascination with insects linked to seminal works like the "Music for Strings, Percussion and Celeste."

**The Dotty World of James Lloyd: Always on Sunday** (Großbritannien 1964)

UA: BBC, 29.6.1965.

Documentary short. TV production. James Lloyd the painter, subject of the film, would later reappear as an actor in Ken's film *Always on a Sunday*. This was the last of the Monitor films under Huw Weldon.

**Isadora Duncan, the Biggest Dancer in the World** / aka: **Isadora** (Großbritannien 1965)

UA: BBC, 22.9.1965.

67min. Documentary. Not to be confused with the lavish 1968 biopic *Isadora*, the black-and-white *Isadora Duncan* was produced in 1966 for BBC television. Vivian Pickles stars as the free-spirited British ballet artiste of the post-World War I era, while an anonymous double handles the dance sequences. This 65-minute film was one of a series of irreverent biographies directed for television by enfant terrible Ken Russell. We know we're in Russell territory in the first scene, wherein the strangulation death of Isadora is recreated in loving detail, right down to the blood trickling from her lifeless lips. Russell's *Isadora*

Duncan received its widest American exposure on public television.

**Don't Shoot the Composer** (Großbritannien 1966)  
TV production. A documentary on French film composer Georges Delerue who composed scores for 'Ken Russell' films *\_French Dressing* (1963) and *\_Women In Love* (1970) as well as films for Alain Resnais and other French directors. The film title is a play on *Shoot the Pianist* a film he scored in 1960.

**Omnibus** (Großbritannien 1967ff)

Omnibus is a television series. Russell directed some episodes, including:

- Song of Summer: Frederick Delius (1968).
- Dance of the Seven Veils (1970).
- The Dotty World of James Lloyd: Always on Sunday (1968).
- Prokofiev (1968).
- Dante's Inferno (1967).

**Billion Dollar Brain** (Großbritannien 1967)

DT: Das Milliarden-Dollar-Gehirn.

111min. Harry Palmer (Michael Caine), the reluctant secret agent from *The Ipcress File* (1965) and *Funeral in Berlin* (1966) -- both (like the source for this movie) based on novels by Len Deighton -- is back again in Ken Russell's *Billion Dollar Brain*. Having left Britain's espionage service, Palmer is scraping out a living as a private investigator, but he's still willing to give his old boss Colonel Ross (Guy Doleman) the bum's rush out of his office when he comes calling, offering a raise and promotion if he'll return. But Palmer ends up working for Her Majesty's government anyway -- a letter arrives, with a key and money, and telephoned instructions by a mechanical voice connect him up with a carefully sealed parcel (filled with what an x-ray reveals as eggs) that he must transport to Helsinki. No sooner does he get there than he discovers that an old friend, Leo Newbiggin (Karl Malden), and his young lover Anya (Françoise Dorléac) are behind the trip, and that the man who was supposed to receive the parcel is dead. The eggs contain dangerous viruses stolen from a secret British laboratory, and England wants them back and wants to know why they were stolen. That assignment immerses Palmer in a deadly game of deception, double-dealing, and triple-crosses on all sides, as he finds that Leo is working for a privately operated intelligence network, set up by a rabidly right-wing Texas oil man, General Midwinter (Ed Begley Sr.).

The billion-dollar super-computer of the title, built by Midwinter, runs a network of spies and assassins aimed at the destruction of the Soviet Union. That interests Palmer's old friend, Soviet security chief Colonel Stok (Oskar Homolka, in an almost movie-stealing performance), very much, and he, too, wants to know what Palmer knows. And then there's Leo, who has taken millions from Midwinter, supposedly to establish a secret underground in Latvia, waiting for the signal to rise up against the So-

viets occupying their country that will spread across the Baltics and beyond and bring down the Soviet government. He's taken the money, but all Harry find when he goes into Latvia is motley bunch of broken-down black marketeers whose orders are to kill him and make it look like the work of the Soviets. And there's Anya, who is sleeping with Leo, trying to seduce Harry, and seems to have an agenda all her own, but in whose interest? If it's all a little confusing, so was the book on which it was based, but there's enough striking visual material, courtesy of cinematographer Billy Williams, and engrossing performances (and a wry sensibility), courtesy of director Ken Russell and screenwriter John McGrath, that the leaps in plot, logic, and setting don't matter that much, and it is great fun.

### **Dante's Inferno** (Großbritannien 1967)

UA: BBC, 22.12.1967.

90min. One of director Ken Russell's earliest films, *Dante's Inferno* is a made-for-TV biopic about the British poet and painter Dante Gabriel Rossetti (Oliver Reed), who was a founder of the Pre-Raphaelite Brotherhood during the late 1800s. The style was influenced by romanticism and Renaissance painters. Other founding members of the movement were William Morris (Andrew Faulds), Edward Coley Burne-Jones (Norman Dewhurst), and John Everett Millais (Derek Boshier). Iza Teller plays Dante's sister, the poet Christina Rossetti. Judith Paris plays his wife, Elizabeth, who was driven to suicide.

### **Song of Summer** (Großbritannien 1968)

DT: Lied vom Sommer.

UA: BBC, 15.9.1968.

73min. Part of the BBC arts program *Omnibus*, *Song of Summer* is a made-for-TV biopic about English composer Frederick Delius, based on the book *Delius As I Knew Him* by Eric Fenby. Shot in black-and-white, the film was made as part of a series of composer biographies by Ken Russell and originally broadcast on the BBC in 1968. Max Adrian plays Delius, who is both paralyzed and blind as a result of syphilis. In 1928, young musician Eric Fenby (Christopher Gable) worked as his assistant, taking dictations at his home in Grez-sur-Loing, France. Delius turns out to be a bitter, mean old man as well as an accomplished composer. Maureen Pryor plays his wife, Jelka, while David Collings plays fellow composer Percy Grainger.

### **Women in Love** (Großbritannien, 1969)

DT: Liebende Frauen.

130min. *Women in Love* is set in 1920s England, where free-spirited artist Gudrun (Glenda Jackson) and her schoolteacher sister Ursula (Jennie Linden) make the acquaintance of lifelong friends Gerald (Oliver Reed) and Rupert (Alan Bates). The foursome attends a picnic in honor of a pair of newlyweds, who put a damper on the proceedings (literally!) by drowning in a nearby lake. Evidently unscathed by this tragedy, Gerald and Rupert parti-

cipate in a nude wrestling match later that evening (this was the sequence that got the most press, thanks to fleeting glimpses of the male stars' privates). Gerald marries Gudrun, Rupert weds Ursula, and the foursome embarks upon a Swiss honeymoon. The holiday is marred by infidelity and sudden death, leaving Rupert to wonder aloud just what it is that makes men and women "tick." An Academy Award went to Glenda Jackson, while nominations were bestowed upon screenwriter Larry Kramer and cinematographer Billy Williams (who received an uncredited assist from director Ken Russell).

### **Dance of the Seven Vails** (Großbritannien 1970)

UA: 15.2.1970

55min. TV production. The film depicts Richard Strauss having a picnic with Hitler (because of his supposed connections with the Nazi party) and letting Hitler ride upon his shoulders as they frolic through a feild, handing out Strauss' records which have a swastikas in the centers.

### **The Music Lovers** (Großbritannien, 1970)

DT: Tschaikowsky - Genie und Wahnsinn.

123min. Pyotr Ilyich Tchaikovsky is given the Ken Russell treatment in *The Music Lovers*, which means that there is plenty of music, plenty of passion, plenty of debauchery, and plenty of excess. Tame by Russell's later standards (*Lisztomania*), *The Music Lovers* nevertheless thrives on creative and sexual anguish. Richard Chamberlain plays Tchaikovsky with a bug-eyed intensity as a composer consumed by his art -- so consumed that his romantic attachments become bisexual and irrational. He falls in love with Nina (Glenda Jackson), the hysterical trollop he marries with dire consequences. As he explodes emotionally, his public performance of Piano Concerto in B flat minor becomes a cue for flashbacks to a series of discomfiting childhood events that suggest incestuous relations with his sister. Back in real time, Tchaikovsky has to deal with Nina's outbursts while juggling his homosexual urges and his almost hidden desire for Count Anton Chilovsky (Christopher Gable). The film also details the curious relationship between Tchaikovsky and his rich patroness, the middle-aged widow Madame Nadedja von Meck (Isabella Telezynska), who loves Tchaikovsky deeply, but refuses to meet him -- their only communication being through letters, even though he lives on her estate. Andre Previn and the London Symphony Orchestra perform Tchaikovsky's music.

### **The Devils** (Großbritannien 1970)

DT: Die Teufel.

111min. *The Devils* was the Ken Russell film version of the controversial play by John Whiting. The story, based on Aldous Huxley's *The Devils of Loudun*, concerns controversial 17th century French priest Urbain Grandier, whose radical political and religious notions and profligate sex life earn him many enemies. When a group of nuns appears to have been "bewitched" by Grandier, his rivals feed on the resulting mass hysteria, using this incident as

an excuse to have the priest arrested. Refusing to confess to being in league with Satan and to renounce his "heretical" views, Grandier undergoes appalling tortures, and is finally burned at the stake. Vanessa Redgrave co-stars as the head nun. Due to censorship issues in virtually every country in which *The Devils* has been released, running times vary greatly.

### **The Boy Friend** (Großbritannien/USA 1971)

DT: Boyfriend / aka: Ihr Liebhaber.

137min. Director's cut: 140min. BRD: 109min. *The Boy Friend* began life as Sandy Wilson's small-scale pastiche of British musical comedies of the 1920s. When the play was brought to America in 1954, its star was the teenage Julie Andrews. Because *The Boy Friend* requires a minimum of sets, props, and costumes, it has become a favorite of amateur theater groups throughout the world. But director Ken Russell, notorious for his onscreen excesses, abandoned the film's simplicity. He fashioned a humongous parody of the Busby Berkeley film musicals of the 1930s, staged on a scale that made Berkeley seem stylistically modest. Fashion model Twiggy plays Polly Browne, an aspiring musical comedy star, working as stage manager of a production of *The Boy Friend*. She is transformed into a star when she replaces leading lady Rita Monroe (Glenda Jackson, unbilled), who twists her ankle seconds before the curtain goes up. Before the evening is over, Polly is scampering over oversized sets, and ducking around seemingly thousands of chorus girls and boys. Christopher Gable, who plays Polly's on-stage leading man, also choreographed the lavish musical numbers

### **Savage Messiah** (Großbritannien 1972)

103min. Based on the book of the same name by H.S. Ede, eccentric director Ken Russell created this biographical drama of a great early 20th century artist who died tragically young. Henri Gaudier (Scott Anthony) is only 18 years old, a self-taught Parisian sculptor of enormous talent but prone to rash, exuberant behavior. Henri meets and begins a platonic but emotionally intense relationship with Sophie Brzeska (Dorothy Tutin), a cultured Polish woman 20 years his senior. The relationship between Henri and Sophie remains inspired and impassioned, if not sexual, and her air of intelligent refinement positively impacts his life and work. Eventually, the couple moves to London, where Henri takes his partner's last name, and his star rises in the art world as the chief proponent of Vorticism, an offshoot of Cubism and Futurism. In real life, Henri Gaudier-Brzeska was a signer of the Vorticist Manifesto and a founder of The London School along with his patron, Ezra Pound, but his genius was not recognized until after his death. Gaudier-Brzeska was killed at the age of only 24 in WWI, a French Army hero who had been twice promoted for bravery.

### **Mahler** (Großbritannien 1974)

DT: Mahler.

115min. Director Ken Russell made a number of biographical films of composers' lives including *The Music Lovers*, (about Tchaikovsky) and *Lisztomania*. Russell embellished the other films with certain characteristic flourishes, which include a focus on the composers' sexual obsessions, poetically telling anachronisms, and scenes which show Richard Wagner in a bad light. The story of Mahler is recounted in a much less complex and flamboyant manner and is a relatively reverent study of the life and work of Austrian composer Gustav Mahler, here played by Robert Powell. The film tackles the touchy dilemma of Mahler's Jewishness in the anti-Semitic atmosphere of 19th-century Vienna. He converts to Christianity, which has no effect on his brilliant musical output but which eats away at his physical and mental well-being. Gustav Mahler (1860-1911) was a conductor and composer of the late Romantic era and specialized in huge symphonic works. Though his works were performed widely during his lifetime, they were less and less-often played until Leonard Bernstein's active campaign on their behalf brought him renewed recognition as a composer of the first rank, every bit the peer of Brahms or Stravinsky.

### **Tommy** (Großbritannien 1974)

DT: Tommy.

111min. *Tommy* (Roger Daltrey) is a "deaf, dumb and blind kid" who retreats into himself after the death of his father. His mother, Nora (Ann-Margret), and stepfather Frank (Oliver Reed) take him to see a specialist (Jack Nicholson) but Tommy is apparently a hopeless case. That is, until Tommy discovers that "he sure plays a mean pinball." Tommy gains fame when he defeats the Pinball Wizard (Elton John) for the world championship. As a result, Tommy becomes such a celebrity that he even founds his own religious cult. But his fans begin to commercialize his fame, while Tommy wants to stick to the straight and narrow. When Tommy wants to end the commercialization of his message, his supporters accuse him of being hypocritical and turn on him. Ann-Margret, with a slinky red dress slit way up the side, was nominated for a Best Actress Oscar, losing out to Louise Fletcher in *One Flew Over the Cuckoo's Nest*.

### **Lisztomania** (Großbritannien 1975)

DT: Lisztomania.

103min. This audacious, vulgar, freewheeling fantasia on the life of pianist Franz Liszt ranks among director Ken Russell's most outrageous efforts. Roger Daltrey, lead singer for The Who, is awkward yet likeable as the flamboyant piano performer with a bevy of fetching mistresses and groupies, while Paul Nicholas is completely outlandish as the scheming opera composer Richard Wagner. There's no nod to reality here: Liszt and Wagner were in fact friends, and Liszt, who became Wagner's father-in-law, actually assisted in the production of Wagner's opulent productions. Russell, on the other hand, presents



Wagner as Liszt's jealous rival ready to wreak havoc on the world by unleashing a cryogenic Viking (Yes keyboardist Rick Wakeman) and a horde of machine-gun wielding robot Nazis. In a finale out of Flash Gordon serials, Liszt saves the day after surviving a guillotine designed for phallic dismemberment. The film is fast and loud and wildly undisciplined, much like one of Liszt's Hungarian Rhapsodies. Look fast and you'll see Ringo Starr as the pope.

**Valentino** (USA 1976)

DT: Valentino.

127min. Rudolph Valentino, born in Italy in 1895 as Alfonso Raffaele Pierre Philibert Guglielmi, emigrated to the U.S. and became for a time the reigning male romantic lead of the silent-film era. He died in 1926, having led a short, troubled and tempestuous life which included several stints in prison. The crowds surrounding his coffin before and during his funeral were among the largest ever seen in the U.S. In this film, Ken Russell has used events from the famous actor's life as the basis for an extended meditation on the nature of stardom, and especially on what it means to be a sex idol. Beginning and ending with the funeral of Valentino (Rudolf Nureyev), the story chronicles his rise to Hollywood stardom from life as an Italian emigrant dishwasher and show-dancer. Often embroiled in controversies about his manliness (or perceived lack of), in the film he dies as a result of internal injuries suffered in a boxing match he fought in to defend his honor.

**Clouds of Glory: William and Dorothy** (Großbritannien 1978)

52min. TV production.

**Clouds of Glory: The Rime of the Ancient Mariner** (Großbritannien 1978)

52min. TV production.

**Altered States** (USA 1980)

DT: Der Höllentrip.

102min. In this 1980 sci-fi horror film, William Hurt plays Eddie Jessup, a scientist obsessed with discovering mankind's true role in the universe. To this end, he submits himself to a series of mind-expanding experiments. By enclosing himself in a sensory-deprivation chamber and taking hallucinogenic drugs, Jessup hopes to explore different levels of human consciousness, but instead is devolved into an apelike monster. Director Ken Russell helmed *Altered States* from a script by Paddy Chayefsky, who adapted his own novel of the same name. Unhappy with the finished product, Chayefsky had his name replaced with his pseudonym Sydney Aaron.

**Programmes for London Weekend Television** (Großbritannien 1983-2002)

- Ken Russell's *View of The Planets* (1983).
- Vaughan Williams (1984).

- Ken Russell's *ABC of British Music* (1988).
- Ken Russell - *A British Picture* (1990).
- *The Strange Affliction of Anton Bruckner* (1990).
- *The Secret Life of Arnold Bax* (1992).
- *Classic Widows* (1995).
- *Fantasy of a Composer on a Bicycle* (2002).

**The Planets / aka: Ken Russell's View of The Planets** (USA 1983)

50min. TV production. Compilation film based on Holst's orchestra suite. Eugene Ormandy conducts the Philadelphia Orchestra in Ken Russell's visual score.

**Crimes of Passion** (USA 1984)

DT: China Blue bei Tag und bei Nacht.

106min. Joanna Crane (Kathleen Turner) is a cold, workaholic sportswear designer, divorced and dedicated only to her job. Once strapped into that role, Joanna looks for an "out" and finds it by donning a wig and hitting the pavement as a \$50/trick hooker named China Blue. Explicit scenes show her at work on her night job, including a long S and M segment with a policeman. While making money as China Blue, Joanna runs into a menacing, fanatic preacher (Anthony Perkins) who is out to save her from this life of sin, but in the meantime, he is also busy watching nude girly shows. As China Blue and the sexually ambivalent Reverend heat up their relationship, he becomes difficult to read: is this psycho reverend a killer? While China Blue is plying her trade, Bobby Grady (John Laughlin) has finally realized after 12 years of marriage that his wife Amy (Annie Potts) is frigid and just as he has this remarkably delayed insight, he is assigned by Joanna's boss to find out if she is stealing designs or not. By tracking Joanna, Bobby sees her transformation as China Blue and as might be expected, sex is not far behind.

**Vaughan Williams** (Großbritannien 1984)

60min. TV production.

**Gothic** (Großbritannien 1986)

DT: Gothic.

87min. Director Ken Russell applies his trademark excess to this surreal, experimental examination of the creative dementia which shaped Mary Wollstonecraft Shelley's *Frankenstein*. The story is embellished from events which allegedly took place at the Swiss villa of Lord Byron (Gabriel Byrne) on the night of June 16, 1816. Byron's guests include poet Percy Shelley (Julian Sands) and his future wife Mary (Natasha Richardson); Mary's half-sister Claire (Myriam Cyr) and Byron's leech-happy personal physician Dr. John Polidori (Timothy Spall). Byron promises them a night of horror like only a mad poet can deliver -- after partaking of laudanum and other hallucinogens, the guests tell ghost stories while exploring the dark corridors of his home. From here, Russell dives headlong into madness, discarding plot structure in favor of fever-dream setpieces in which the guests confront living manifestations of their own fears and insecurities -- creative, mortal

and sexual, among others. The raging Romantics are also given to lengthy discourse on the nature of fear and the fine line between creative genius and insanity; by the film's end, viewers may find themselves wondering the same thing about the director.

**Aria** (Großbritannien/USA 1986/87)

DT: Aria.

95min. An international collection of well-known directors contributed to this compilation film, each fashioning a short film inspired by an aria from a famous opera. The approaches vary broadly, from the playful abstraction of Jean-Luc Godard's segment, which illustrates Armide with exercising body-builders, to the more literal approach of Franc Roddam, who transports Tristan und Isolde's story to modern-day Las Vegas. A particular stand-out is Julian Temple's take on Rigoletto, which recasts Verdi as the accompaniment to a contemporary Southern California sex farce.

Russell's part: **Nessun Dorma** (Großbritannien 1987) Personal interpretation of 'Nessun Dorma' from Puccini's opera 'Turandot'.

**Salome's Last Dance** (Großbritannien 1987)

DT: Salomes letzter Tanz.

98min. Ken Russell's adaptation of Oscar Wilde's *Salome, Salome's Last Dance* takes the form of a play within a film. Wilde (Nickolas Grace) arrives at a brothel with his lover, Bosey (aka Lord Alfred Douglas played by Douglas Hodge), where the proprietor, Alfred (Stratford Johns), has gathered his staff and assorted other colorful characters to mount a simple production of Wilde's new play. And so, with Alfred playing Herod, and Bosey playing John the Baptist, and with Wilde himself looking on with varying degrees of interest, the play is performed. Salome (Imogen Millais-Scott) is the daughter of Herodias (Glenda Jackson), who has abandoned her husband, since murdered, for his brother, Herod. Herod has an eye for Salome, but she mocks his interest. One evening, she hears the ranting of John the Baptist, who is Herod's prisoner, and demands that he be brought before her. She is very taken with the prophet, and attempts to seduce him while the captain of the guards, who is smitten with her, looks on. The young captain kills himself, and the prophet spurns her and is beaten. Still, she insists that she will kiss him, as he is brought away. Salome manipulates the horny Herod, who promises her anything if she will dance for him. She agrees, against the wishes of Herodias. While she performs, Wilde slips off with a young male performer, arousing Bosey's jealousy. After Salome's erotic dance (at the end of which she momentarily changes sexes), she confounds Herod by demanding the prophet's head. Russell himself has a small role in the film, as a photographer of ill repute.

**The Lair of the White Worm**

(Großbritannien/USA 1988)

DT: Der Biss der Schlangenfrau.

93min. Ken Russell's *Lair of the White Worm* uses Dracula author Bram Stoker's final novel as the basic sprinGroßbritanniensboard into a surreal and dark-humored tale concerning a bizarre cult and a series of sacrificial murders in honor of an ancient pagan god. When archeologist Angus Flint (Peter Capaldi) discovers the mysterious scull of an undiscovered beast, further investigation reveals a bizarre myth concerning a medieval knight slaying a fearsome dragon. Soon making the acquaintance of Lord James D'Ampton (Hugh Grant), the conquering knight's descendant, Flint begins to learn of local lore surrounding the creature and soon discovers that, throughout the years, many unexplained disappearances have haunted the local populace. With all trails leading back to the elegant mansion of mysterious recluse Lady Sylvia Marsh (Amanda Donohoe), Lord D'Ampton makes Marsh's acquaintance amidst growing speculation that the strangely seductive siren may have something to do with a rash of recent disappearances. As Flint and D'Ampton's stories begin to strangely intersect, a surreal and horrific journey into the lair of an ancient god may hold the key to an age-old mystery.

**Ken Russell's ABC of British Music** (Großbritannien 1988)

75min. TV production.

**The Rainbow** (Großbritannien 1989)

DT: Der Regenbogen.

112min. Director Ken Russell returns to the D.H. Lawrence territory that had earlier served him well in *Women in Love*. Sammi Davis plays Lawrence's Welsh heroine Ursula Brangwen, daughter of a wealthy mine owner, who is first seen as a child given to literally chasing rainbows. Disappointed that she can never have the real thing, the older Davis seeks out figurative rainbows in the form of sexual fulfillment. Neither heterosexual nor homosexual affairs fully satisfy Davis, because no one lover can match the "ideal" the girl has created in her imagination. Davis' disappointment in the world is paralleled with the sorry lot of the wives of the local coal miners, who have adapted to their lives--something Davis can never do, will never do. Stately despite its raw subject matter, *The Rainbow* was filmed just before Russell's outrageous sword-and-sorcery fantasy *Lair of the White Worm*; since both films utilize many of the same cast members, the two pictures might make an astonishing double feature.

**Il Mefistofele** (1989)

137min. Russell's direction of an opera. Libretto: Arrigo Boito

**A British Picture** / aka: **A British Picture: Portrait of an Enfant Terrible** / aka: **Ken Russell's Crazy Picture Show – A British Picture** (Großbritannien 1989 [1990])

DT: Ken Russell's Crazy Picture Show.  
50min. Self portrait.

**Women & Men: Stories of Seduction** (USA 1990)

DT: Verführerische Geschichten; aka: Women and Men - Verführerische Geschichten; aka: Die Liebe, das Leben und alles Andere, Teil 1.  
80min.

**The Strange Affliction of Anton Bruckner** (Großbritannien 1990)

DT: Die seltsamen Heimsuchungen des Anton Bruckner.  
45min.

**Whore** (USA 1991)

DT: Die Hure.  
85min (BRD, censored version: 77min). Russell's avowed purpose with *Whore* was to avoid the glamorous depiction of prostitution common to such slick Hollywood products as *Pretty Woman*. As played by Theresa Russell (no relation to Ken), the eponymous character lives a hellish existence. Relating her story directly to the camera, Russell introduces us to her no-good former husband (Jason Sauer), her brutish pimp (Benjamin Mouton), and the kindest of her "johns." Her one true friend, a bag man named Rasta (Antonio Fargas), also saves her life -- but not her soul. The film exists in three versions: an 82-minute R cut, an 82-minute NC-17 cut, and the 92-minute European version, which sometimes carries a rating, sometimes merely a disclaimer.

**Prisoner of Honor** (Großbritannien/USA 1991)

DT: Der Gefangene der Teufelsinsel.  
84min. Made-for-TV-movie. Directed by Ken Russell, *Prisoner of Honor* is a made-for-cable retelling of the 1894 court-martial of French Army officer Alfred Dreyfus. The historical drama stars Richard Dreyfuss (no relation) as the head of counter-intelligence who uncovers several damning pieces of evidence. It turns out that the French government has sent an innocent man to prison for their own suspicious reasons, and Dreyfuss is the only man willing to fight for the prisoner's freedom. *Prisoner of Honor* also stars Oliver Reed and Peter Firth, as well as featuring Lindsay Anderson, Brian Blessed, Jeremy Kemp, and Peter Vaughan.

**Secret Life of Sir Arnold Bax** (Großbritannien 1992)

DT: Das Doppelleben des Arnold Bax.  
60min.

**Lady Chatterley's Lover** (Großbritannien 1992)

220min. Another of writer/director Ken Russell's D.H. Lawrence adaptations, *Lady Chatterley* (an amalgam of three Lawrence novels) was first shown as a British TV miniseries on BBC1 from June 6 to 27, 1993. In recounting the familiar details of young, bored Lady Chatterley (Joely Richardson), her elderly, infirm husband (James Wilby), and her hot-blooded stable-groom lover, Manners (Sean Bean), Russell took the opportunity to both celebrate and savage the British upper classes of the 1920s. One brief sequence of full frontal nudity caused a minor scandal in Britain, though by Ken Russell standards the scene was a model of taste and decorum. After its initial TV run, *Lady Chatterley* was edited down from 220 to 110 minutes and released theatrically in the United States.

**The Mystery of Doctor Martinu** (Großbritannien 1993)

DT: Der Fall Martinu; aka: Das Geheimnis des Dr. Martinu.  
60min.

**Lady Chatterley** (Großbritannien 1993)

DT: Lady Chatterley.  
109min. Made-for-TV-movie. Abbrev. Version of *Lady Chatterley's Lover*, 1992. Lady Constance Chatterley is married to the handicapped Sir Clifford Chatterley, who was wounded in the First World War. When they move to his family's estate, Constance (Connie) meets their tough-yet-quiet groundskeeper, Oliver Mellors. Soon, she discovers that the source of her unhappiness is from not being fulfilled in love, and in turning to the arms of Mellors, she has a sexual awakening that will change her thoughts forever.

**Alice in Russialand** (Großbritannien/Kanada/Rußland 1993)

DT: Alice in Rußland.  
60min.

**The Insatiable Mrs. Kirsch** / aka: **Erotic Tales: The Insatiable Mrs. Kirsch** (BRD/USA 1993)

DT: Die schönste Sache der Welt: Die unersättliche Mrs. Kirsch / aka: Die unersättliche Mrs. Kirsch.  
29min. TV production. Part of an anthology series produced by Regina Ziegler Productions, Berlin. A writer taking a rest in a country hotel is obsessed with a strange woman in the same hotel. The woman seems to observe him in provocative ways, but he does not dare to approach her. One day he follows her to her room and listen to strange "erotic" sounds from inside, and begins to have erotic thoughts.

**The Mindbender** / aka: **Uri Geller** (USA/Israel 1995)

DT: Die Uri-Geller-Story.

93min. Written and directed by outrageous British filmmaker Ken Russell, *Mindbender* is a 1995 straight-to-video biopic about the celebrity psychic Uri Geller, known for bending spoons and performing other tricks before an audience. Ishaï Golan plays Gellar, who started out in the Middle East and was introduced to America by Joe Hartman, played by Terence Stamp. As a child, Uri changes the clocks in his school classroom. As an adult, he saves the world from nuclear war. Uri Geller himself also appears in a cameo role, claiming to offer the "first-ever psychic experience on video."

### **Classic Widows** (Großbritannien 1995)

53min. TV production. Portrait of the widows of four British composers.

### **Ken Russell's Treasure Island** (Großbritannien 1995)

63min. Made-for-TV-Movie of Robert Louis Stevenson's children's novel. - Ken Russell wrote and directed this made-for-TV movie like it was a *Carry On* film. Not to mention that villain Long John Silver is transformed into Long Jane Silver, a Madonna-like blonde with a peg leg. She and her pirate crew break into song at any cue on their quest for the buried treasure marked on a map belonging to a young boy. Faithful it's not, entertaining, that's hard to say. It's certainly different. - The film stars Hetty Baynes as Long Jane Silver, Michael Elphick as Billy Bones and Gregory Hall as Jim Hawkins. Russell regular Georgina Hale plays Mum. Ken wrote as well as direct, Maureen Murray produced, Xavier Russell was editor. The director of photography was Hong Manley. It was a Channel 4 Christmas Eve special, but at the same time as the popular British comedy soap "Only Fools and Horses". It has since been repeated at least once.

### **Ken Russell's 'In Search of the English Folk Song'** (Großbritannien 1997)

60min. TV-production. Ken Russell's knowledge of English folk music is rooted in music written by some of his favorite composers. The melodies of Ralph Vaughn Williams, Percy Grainger and Frederick Delius all owe a debt to the folk tradition. And recently, after decades of suppressed existence in the form of re-imported Country and Western, the New Age has brought a renaissance to the folk culture of England. The nation's authentic music is once again making its mark in a more eco-conscious and irreverent generation. Russell's turns out to be a mystic journey: from a village in the New Forest, Hampshire, to Fairport Convention's festival at Cropredy and on to Glastonbury, taking in a colorful collection of musicians and enthusiasts in an attempt to extract the essence of England's music from its more popular fusion with the spirit of the Celtic and New Worlds.

### **Dogboys** (Kanada/USA 1998)

DT: Gejagt und in Ketten gelegt.

88min. Made-for-TV-Movie. Ken Russell's *Dogboys* is set at a southern prison. The title of the film comes from the prisoners who are used to train the attack dogs employed to stop escapes. DA Jennifer Dern (Tia Carrere) is investigating the prison's warden (Bryan Brown). She puts one of her men inside the prison, but he ends up dead from one of the dogs. Inmate Julian Taylor (Dean Cain) finds a partial picture of a man in with the blood from the mole's death. While keeping himself free of attack and harm in the prison, Taylor and Dern team up to reveal the truth about the warden, and stop his sadistic practices.

### **Lion's Mouth** (Großbritannien 2000)

25min. *Lion's Mouth* is inspired by *The rev. H. Davidson, the Rector of Stiffkey a.k.a. The Prostitutes Padre*. A true story of a rector in the 1930's who helped prostitutes but was defrocked for also helping himself to prostitutes. He preached from a barrel and ended up preaching to lions (Daniel and the lion) and being savaged to death. When no actor seemed suitable for the role of the vicar, Russell realised the story-line was actually better without the role. So the film became a *Citizen Kane* like story of a journalist, played by Diana Laurie, visiting places and people, to reveal the truth behind the man. This results in a number of set pieces, some of them beautiful- Diana Laurie in the church lit by hundreds of candles, the erotic Chinese dance, and the funeral with the women (the vocal group *The Mediaeval Babes*) dancing round the giant statue of a giant penis to the music *I Want to be Happy*. And throughout there are lions- toys, paintings, lion-costumes, a tin of Lions Syrup.

### **Brighton Belles** (Großbritannien 2001)

Documentary on professional female soccer players in Brighton. It was broadcast on BBC regional television as part of BBC2's *Southern Eye* series. - At the end of Brighton Belles, Ken mentions that Fulham FC are the only professional women's football team in this country. As a season ticket holder of that club and a resident of Brighton (as well as a lifelong enthusiast of Ken Russell) I may, therefore, be seen as having a particular interest in Ken Russell meets the Brighton Belles. For me, much of Ken's recent work has been spoiled by a tendency to wish to appear like one of his characters from *Lisztomania* when acting as narrator. I am delighted to say that here he appears rather like a paternalistic grandfather to two young American women football players currently 'over here' to gain experience of playing in another country (at the highest level.) It remains a mystery as to just why they should wish to come to Britain to gain this experience when only three clubs, Fulham, Arsenal and the 'Doncaster Belles' take the women's game at all seriously. The film charts the girls' early experiences of playing for Brighton Ladies at Tranmere in front of a mere handful of spectators whereas at home they might expect crowds

larger than the average third division match in this country (Ray Allen).

**The Fall of the Louse of Usher** (Großbritannien 2002)

83min. Murder, mayhem, insanity, mini-skirted nuns, and inflatable doll orgies are only part of the fun in Ken Russell's predictably debauched ode to Edgar Allen Poe. Very freely adapted from Poe's *The Fall of the House of Usher*, Russell's low-budget DV-shot extravaganza is set in the sunny climes of Orange County, CA, where Roderick Usher, a popular yet deeply weird rock star, has been convicted of his wife's brutal murder. After being packed off for treatment at the County Lunatic Asylum, Usher is placed under the dubious care of the equally deranged Dr. Calihari (played by the director himself). When he's not tending to his patient with some decidedly questionable treatments, Calihari amuses himself with the fun-loving Nurse Smith. Somehow, between the skirt chasing, naughty nuns, and occasional musical number, the truth behind the murder of Usher's wife is revealed, as is the method behind Calihari's madness. *The Fall of the Louse of Usher* was screened at the 2002 Philadelphia Festival of World Cinema.

**Elgar: Fantasy of a Composer on a Bicycle** (Großbritannien 2002)

The documentary has no dialogue, rather a voice-over by Ken. But actually the music dominates the film, with the Enigma Variations used as a link with the variations being unravelled. James Johnston stars as Elgar and Lisi Tribble as his wife. Both starred in *The Fall of the Louse of Usher*. There are some references back to the original Elgar film: the war wounded and the kite on the hill. And the film ends in the present with Ken looking at a statue of Elgar.

**Revenge of the Elephant Man** (Großbritannien 2004)

27min. Part of the *Hot Pants trilogy*; it received its world premiere at the Oldenburg Festival, Germany in Sept. 2005. Three short home-made films by Russell and friends.

**The Mystery of Mata Hari** (Großbritannien 2004)

A tearful tale from the days of World War One, when millions of innocent lives were lost, including one of the most blameless of them all. Part of the *Hot Pants trilogy*; it received its world premiere at the Oldenburg Festival, Germany in Sept. 2005.

**The Goodship Venus** (Großbritannien 2005)

Short film. A musical trip around the Horn with as horny a crew of sex crazed sailors who ever sailed the seven seas. Part of the *Hot Pants trilogy*; it received its world premiere at the Oldenburg Festival, Germany in Sept. 2005.

**Sarah Brightman: Diva** (Großbritannien 2006)

UA: 3.8.2006

A collection of Sarah Brightman's music videos.

**Trapped Ashes** (USA/Japan/Kanada 2006)

DT: Trapped Ashes.

100min. The traditional horror anthology makes a triumphant comeback in this collection of four frightfully horrific tales from directors Monte Hellman, Ken Russell, Sean S. Cunningham, John Gaeta, and Joe Dante. When seven strangers accept a mysterious invitation to tour a Hollywood studio lot, they become trapped in a room and discover that their only hope for escape is to reveal the most terrifying tale they know.

**Boudica Bites Back** (Großbritannien 2009)

20min, HDV-Produktion. Director of Photography: Mark Veysey. Music: Chris Holtom. Production: Steve Sullivan. Cast: Elize Russell, Chris Morgan, The students of the Performing Arts department (Swansea Metropolitan University), Ermine Street Guard (Newport). Visual Effects: The animation department of FADE, Swansea Metropolitan University. Costume and Design: Costume & design students from Royal Welsh College of Music & Drama, Cardiff.

Synopsis: Legendary director Ken Russell makes a triumphant return with *Boudica Bites Back*, a cine-opera retelling of the legend of Boudica, warrior queen and her uprising against the Roman occupiers of Britain. Bearing the hallmarks of his inimitable visual style, *Boudica Bites Back* is Ken's first foray into both High Definition video and CGI Special FX.

**Verzeichnis der Videoclips**

<http://www.searchforvideo.com/entertainment/directors/ken-russell/>.

**Projekte**

Gesamtübersicht: URL:

<http://www.iainfisher.com/russell/ken-russell-projects.html>.

[Pre-Production:] **Kings X**

2005/06. After many tv productions Ken Russell finally works on a movie for the cinema again. He could win Robert Carlyle, Kevin Spacey and Ray Winstone for his thriller *King X*. Ex-Model Leslie Lawson - better known as "Twiggy", the Star of his musical *Boy Friends (1971)* - plays a featured part in the movie. The screenplay, written by Chris Cleverlys, sets the plot in downtown London. The King of „Kings“, the tart-tongued Colin Manks, is a vain cri-

minal, who is filming his own life with a mobile phone – for posterity. One day he falls in love with Hattie, a naive country bumpkin from Essex, that has just landed a job as an estate agent, not knowing, that her boss is involved in shady dealings. But after screwing Manks, Hattie decides to take revenge without even shying away from drugs and murderer.

[Pre-Production:] **The Pearl of the Orient**

2006. Cast: (confirmed) Cary Elwes, Adriana Barraza, Ryo Ishibashi; (in negotiations) Andy Garcia, Felicity Huffman, Gael Garcia Bernal. -- Inspired by real people and events, *The Pearl of the Orient* is an epic tale of a missionary preacher's inability to remain neutral during the brutal Japanese occupation of the Philippine Islands during WWII. He becomes involved in the resistance against the Japanese campaign of terror and falls in love, in spite of his marriage, with a headstrong aristocratic Filipina whom he tries to save.

[Pre-Production:] **Charged: The Life of Nikola Tesla**

2002/03. Music: Michael Nyman. In May of 2002, director Ken Russell announced plans for *Charged: The Life of Nikola Tesla*, which then morphed into *Tesla & Katharine*, a feature film scheduled for release in 2005. In 2002, the family of Thomas Edison, the inventor of the light bulb, has attacked a new film by Ken Russell that portrays him as a ruthless sadist intent on destroying his closest rival. Mr Russell's new film biography of Nikola Tesla, who was one of Edison's greatest adversaries, will also undermine the scientist's claim to be the father of electricity and provide a very different picture of one of America's revered heroes. His relatives are, in particular, angry that the film will show Edison presiding over the first public electrocution of a prisoner, for commercial gain.

[Pre-Production:] **Moll Flanders**

2006. As of 2007, director Ken Russell is making a new film version, with Lucinda Rhodes-Flaherty as Moll, and Barry Humphries. Release date: 2010.

## Ken Russell – Bibliographie Komp. v. Hans J. Wulff in Zusammenarbeit mit Tarek Krohn

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## Artikel/ Kritiken/ Analysen zu einzelnen Filmen

In aller Regel sind längere Analysen von Filmen vor namentlich nachweisbare Rezensionen gestellt. Sollten nur die Angaben der Zeitungs- und Zeitschriftenhefte verifizierbar gewesen sein, bilden diese den Schluß der jeweiligen Listen. Sollten sich Texte auf mehrere Filme beziehen, sind sie mehrfach aufgelistet.

### Amelia and the Angel (Großbritannien 1957)

Screen Education, 23, March 1964, p. 43.  
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### Lourdes (Großbritannien 1958)

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Comparison of Ken Russell's films *The Devils* and *Lourdes*.

Movie Maker 1,9, Nov. 1967, p. 668.  
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### Monitor (Großbritannien 1958-65)

Thompson, David: Portraits of artists. In: *Sight and Sound* 17,7, July 2007, p. 31.  
Discusses Ken Russell's television portraits of artists and classical musicians for the BBC arts programme *Monitor* and then later *Omnibus* in the 1960s.

Thompson, David: Prime time pick: Ken Russell at the BBC. In: *Film Comment* 44,5, Sept. 2008, p. 74.

### Elgar (Großbritannien 1962)

Gardiner, John: Variations on a Theme of Elgar: Ken Russell, the Great War, and the television 'life' of a composer. In: *Historical Journal of Film, Radio and Television* 23,3, 2003, pp. 195-210.

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Tibbetts, John C.: Elgar's ear: a conversation with Ken Russell. In: *Quarterly Review of Film and Video* 22,1, Jan. 2005, pp. 37-49.

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### **Omnibus (Großbritannien 1967ff)**

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Krukones, James H.: Exploding the Romantic myth: Ken Russell's The Music Lovers. In: *Tchaikovsky and his contemporaries. A centennial symposium*. Ed. by Alexandar Mihailovic. Westport, Conn. [...]: Greenwood Press 1999 (Contributions to the Study of Music and Dance. 49.).

Ermanno, Comuzio: Ken Russell: l'altra faccia del cinema. In: *Cineforum* 23,226, July/Aug. 1983, pp. 61-68.

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 Films and Filming 17,6, March 1971, pp. 47-48  
 Hollywood Reporter 214,35, 25.1.1971, pp. 3, 16.  
 Kine Weekly, 3305, 13.2.1971, p. 8.  
 Monthly Film Bulletin 38,446, March 1971, p. 53  
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### **The Devils (Großbritannien 1970)**

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Abstr.: *Dissertation Abstracts International*, Section A: The Humanities and Social Sciences, 66,10, April 2006, p. 3635.

Cloarec, Nicole: Spectacles et mises en scène dans The Devils de Ken Russell (1971) et The Baby of Macon de Peter Greenway (1993). In: *La Licorne* 66, (Rennes, Presses Univ. de Rennes), pp. 213-224.

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Hanke, Kenneth: Farewell to Oliver Reed. In: *Video Watchdog*, 52, 1999, pp. 24-31.

Kermode, Mark: Raising hell. In: *Sight & Sound* 12,12, 2002, pp. 28-31.

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Ooh you are wicked, Mr Russell. In: *Radio Times* 299,3897, 17.10.1998, p. 63.

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Schubert, Linda: Plainchant in Motion Pictures: The 'Dies Irae' in Film Scores. In: *Florilegium*, 15, 1998, pp. 207-229.

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Thiery, Natacha: La bosse spectaculaire du peche. In: *Vertigo: Revue d'Esthétique et d'Histoire du Cinéma*, 22, 2001, pp. 124-128.

Rev. (Norman, Barry) in: *Radio Times* 285,3723, 27.5.1995, p. 46.

*Cinéma*, 161, Dec. 1971, pp. 119-122. - Interview with Russell.

*Cinema TV Today*, 9982, 27.5.1972, p. 8. - Letter referring to the local censoring of the film in Scotland.

*Films Illustrated* 5,53, Jan. 1976, p. 191.

*Films and Filming* 17,12, Sept. 1971, p. 49.

*Hollywood Reporter* 217,1, 9.7.1971, p. 3.

*Image et Son*, 255, Dec. 1971, pp. 109-119.

*Journal of Media Law and Practice* 9,3, Sept. 1988, p. 121. - Brief details of the film's banning by Glasgow.

*Kine Weekly*, 3283, 12.9.1970, p. 12.

*Kine Weekly*, 3280, 22.8.1970, p. 12. - On production.

*Kine Weekly*, 3328, 24.7.1971, p. 11.

*Monthly Film Bulletin* 38,451, Aug. 1971, pp. 161-162.

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*Rivista del Cinematografo*, 8-9, Aug. 1971, p. 390.

*Shivers*, 56, Aug. 1998, pp. 30-33.

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*Variety*, 14.7.1971, p. 16.

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Call Sheet: *The Boy Friend* - Ken Russell's tribute to Busby Berkeley movies. In: *Film Review*, April 1997, pp. 64-71.

Gow, Gordon: The boy friend - Ken Russell's film based on the musical comedy. In: *The Dancing Times*, March 1972, pp. 303-305.

*CinemaTV Today*, 9966, 5.2.1972, p. 24.

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*Kine Weekly*, 3316, May 1971, p. 13. - Production details.

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*Sight and Sound* 41,2, April 1972, pp. 111-112.

*Variety*, 22.12.1971, p. 6.

## **Savage Messiah** (Großbritannien 1972)

*Cinema* 8,1, April 1973, pp. 40-41.

*CinemaTV Today*, 9968, 19.2.1972, p. 9. - Credits.

*CinemaTV Today*, 9999, 23.9.1972, p. 18.

*CinemaTV Today*, 9967, 12.2.1972, p. 5.

*Film Heritage* 9,2, January 1974, pp. 9-16.

*Filmfacts* 15,23, Dec. 1972, pp. 578-582.

*Films and Filming* 19,1, Oct. 1972, pp. 12-16, 45. -

Interview with Ken Russell & review.

*Films and Filming* 19,2, Nov. 1972, pp. 28-29. - Extract from script.

*Films Illustrated* 1,12, June 1972, pp. 10-11. - Interview with Scott Anthony.

*Hollywood Reporter* 221,6, 28.4.1972, p. 12. - Credits.

*Hollywood Reporter* 223,22, 13.10.1972, p. 4.

*Journal of Popular Film* n.3/4, July 1976, pp. 200-

210. - Interview with Russell, on the *DEVILS*, the *SAVAGE MESSIAH*, the *BOYFRIEND*, *TOMMY*, *LISZTOMANIA*, *MAHLER*, *VALENTINO* and future projects.

Monthly Film Bulletin 39,465, Oct. 1972, p. 217.  
 Movie Maker 6,9, Sept. 1972, pp. 618-619. - On the set with Ken Russell.  
 Variety, 13.9.1972, p. 24.  
 Women and Film 1,3-4, Jan. 1973, pp. 31-33.

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Anon.: Zwischen Brillanz und Geschmacklosigkeit. Zu Ken Russells Mahler. In: *Neue Züricher Zeitung* 67, 21.3.1975, S.78.

Allen, T.: Programming Mahler. In: *America* 134, 8.5.1976, pp. 415-417.

Cocks, J.: Homeward bound; some sweet notes; hardly classical (Marine; Sparkle; Mahler). In: *Time* 107, 17.5.1976, pp. 72.

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Rußegger, Arno: Eine Frage des Stils: Zu Ken Russells Film Mahler (1974). In: *Mahler-Gespräche. Rezeptionsfragen, literarischer Horizont, musikalische Darstellung*; [Referate der Tagung, die am 15. und 16. November 2001 in Klagenfurt stattfand]. Hrsg. v. Friedbert Aspetsberger [...]. Innsbruck [...]: StudienVlg. 2002, pp. 32-65.

Der Aufsatz setzt sich in erster Linie mit der Filmfigur „Gustav Mahler“ als fiktionalem Gebilde auseinander. Es werden jene Bedeutungen und Eigenschaften erläutert, mit denen Mahler in einem bestimmten Kontext ausgestattet worden ist, um die Situation des Künstlers in der Gesellschaft zu beschreiben. Mahlers Widersprüchlichkeit wirkt als modernster Wesenszug an ihm. Vor allem wird versucht, auf Fragen zum „Image“ des Menschen Gustav Mahler Antworten zu finden. (Auchmann, Michaela)

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*Monthly Film Bulletin* 41,483, April 1974, pp. 76-77.

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*Variety*, 10.4.1974, p. 17.

*Velvet Light Trap* 14, Jan. 1975, pp. 45-50.

### **Tommy (Großbritannien 1974)**

Anon.: [Interview with Russell.] In: *Take One* 4,12, July 1974, pp. 16-21.

About the films Russell sees, what he likes doing when not directing, his love of classical music, his attention to historical fact and the making of Tommy.

Anon.: British Film - The Classic Television top 100. In: *Classic Television*, 5, June 1998, pp. 10-25.

A brief history of British film and Classic Television readers' 100 British films. Films listed with short synopses.

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Canby, Vincent: Tommy, The Who's Rock Saga. In: *The New York Times*, 20.3.1975.

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Dupont, Gerard: Tommy. *Cinematographe* 14, Aug/Sep 1975, pp. 8-9.

Eichler, Rolf: 'See Me, Touch Me, Feel Me, Heal Me': Tommy the Autistic Superstar. In: Schlote, Christiane / Zenzinger, Peter (eds.): *New Beginnings in Twentieth-Century Theatre and Drama: Essays in Honour of Armin Geraths*. Trier: Wissenschaftlicher Verlag Trier (WVT) 2003, pp. 297-310.

Hanke, Kenneth: Farewell to Oliver Reed. In: *Video Watchdog*, 52, 1999, pp. 24-31.

Hudlin, Reginald: Personal Pick: Tommy. In: *Premiere* 6,9, May 1993, p. 104. - Reginald Hudlin explains why Tommy is an important movie for him.

Lucas, Tim: Tommy: the Movie. In: *Video Watchdog* 56, 2000, pp. 69-70.

Revilla, Federico: Iconografía y simbología religiosa en Tommy [Religious iconography and symbolism in Tommy]. In: *Cuadernos de Arte e Iconografía* 5,9, 1992, pp. 217-229.

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*CinemaTV Today*, 10079, 20.4.1974, p. 20. - Plans for a production of Tommy.

*CinemaTV Today*, 10080, 27.4.1974, p. 11.

*CinemaTV Today*, 10129, 12.4.1975, p. 16.

*Dirigido Por...*, 23, May 1975, pp. 26-27.

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*Films Illustrated* 4,44, April 1975, p. 286.

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*Monthly Film Bulletin* 42,495, April 1975, p. 88.

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*Technicien du Film*, 226, 15.5.1975.

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## Lisztomania (Großbritannien 1975)

Anon.: Rock-Liszt. Ken Russells Lisztomanie. In: *Weltwoche*, 18.2.1976, S.31

Care, Ross: Lisztomania. In: *Film Quarterly* 31,3, Spring 1978, pp. 55-61.

An in-depth review of the film by Ken Russell that explores the historical/cultural facts woven into the controversial director's biographical fantasy. *Lisztomania* is very freely based on the life of composer/piano virtuoso Franz Liszt, who Russell sees as one of the first pop superstars. It also explores his relationship with Richard Wagner in whose epic music Russell sees a horrific premonition of Nazi Germany.



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 In Feminine endings: Music, gender, and sexuality, Susan McClary relates Liszt's matinee-idol piano recitals to Elvis Presley's performances. In Ken Russell's film *Lisztomania* (1975), the rock star Roger Daltrey gives an outrageous portrayal of Liszt. Presley differed from Liszt in that his creative activities were hindered by substance abuse, and he did not renounce the virtuosic life. The shallow myth of Liszt's transcendent virtuosity, created by his contemporaries, continues to detract from serious consideration of his music, although modern writers such as Alan Walker have attacked this myth. (Arnold, Donna)
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- Rev. (Bronchain, C.) in: *Revue Belge du Cinéma* (A.P.E.C.) 13,5, 1976, pp. 82-85.
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- Rev. (Care, Ross; Russell, Ken) in: *Film Quarterly* 31,3, Spring 1978, pp. 55-61.
- Rev. (Caron-Lowins, E.) in: *Positif*, 180, Avril 1976, pp. 72-73.
- Rev. (Comuzio, Ermanno) in: *Cineforum*, 165, May/June 1977, pp. 392-393.
- Rev. (Dagneau, G.) in: *Revue du Cinéma* n309-310, Oct. 1976, pp. 217-218.
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- Rev. (Peck, Christoph) in: *Kölner Stadt-Anzeiger*, 28.4.1978, p. 25.
- Rev. (Peruzzi, Giuseppe) in: *Cinema Nuovo* 26, Sept./Oct. 1977, pp. 374-376.
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- Rev. (Ulive, Ugo) in: *Cine al dia*, 22, Nov. 1977, pp. 27-29.
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- Gruen, John: Nureyev as Valentino: "I may be a huge flop." In: *The New York Times* 127, 2.10.1977, sect. 2, pp. 1.
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An analysis of Russell's films, discussing the obsessions which recur in them, his style and vision.

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Porton, Richard: The Istanbul Film Festival. In: *Cinéaste* 30,1, Dec. 2004, pp. 73-74.

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## Internet

[http://www.timesonline.co.uk/tol/system/topicRoot/Ken\\_Russell/](http://www.timesonline.co.uk/tol/system/topicRoot/Ken_Russell/)

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## Noten

**Davies**, Peter Maxwell: Suiten zu Filmen von Ken Russell (*The Devils*, *The Boyfriends*), (Cleoburg Aquarius). PPN: 07620782X

[**Townshend**, Pete / *The Who*; *Sonny Boy Williamson*] Robert Stigwood's production of the Ken Russell film *Tommy*. London: Fabulous Music / New York: Exclusive selling agent for the United States & Canada, Warner Bros. Publications 1975, 124 pp.

Rocky-opera film music; arr. for voice and piano with chord symbols. Chiefly by Pete Townshend; includes songs by John Entwistle, Keith Moon, and Willie "Sonny Boy" Williamson (Townshend, Entwistle and Moon members of rock group *The Who*). Cover title: *Tommy*, the movie.

**May**, Daniel Joseph: *Altered States: A discussion of John Corigliano's film score*. Ph.D. Thesis, Cornell University 1990, 148 pp.

In the score *Three hallucinations for orchestra* (1986), Corigliano uses motion sonorities (his invention) as motivic building blocks. *Three hallucinations*, the clarinet concerto, and the *Altered states* film score are compared.