

Chris Martin

University Library (University of Portsmouth)

Music in 1970s British Cinema

I present an overview of the decade as defined by music in British-made films, and what currents influenced them, such as the moves towards more on-location shooting and an expanded sense of realism. The period is rich in significant work by composers and directors, such as *O Lucky Man* (Alan Price), *The Last Valley* (John Barry), *Lady Caroline Lamb* (Richard Rodney Bennett), *The Seven Percent Solution* (John Addison), *And Soon the Darkness* (Laurie Johnson), *Walkabout* (John Barry), and *Don't Look Now* (Pino Donaggio).

I also look in more detail at the workings of music with images in some key films: Stanley Kubrick's *A Clockwork Orange* scored by Wendy Carlos, Billy Wilder's *The Private Life of Sherlock Holmes* scored by Miklos Rozsa, and Mike Hodge's *Get Carter* scored by Roy Budd. These represent three strands: the innovative, the classical, and the genre film. All are marked by an independent spirit, but still both propelled and checked by American-based funding and marketing. As well as considering how these titles fit into the decade, I look at how they sit within a tradition of British film music, and how they point to what was to come later.